

THE NETHERWORLD

Based on a story idea by  
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FADE IN:

INT. HELL - PRESENT - DAY

In the nightmare realm of hell, an ancient evil awakens: a male demigod named Don, chained to a leafless white oak tree.

His clothes are torn and bloodstained, remnants of an ancient era long forgotten. Don twists his body, fighting to break free from the chains binding him.

As he contorts his limbs, the rusty chains cut deeply into his flesh, causing open wounds to swell with blood, which drips onto the tree trunk stained with the blood of a thousand souls.

The effort overwhelms Don, and his body goes limp for a moment, but then his spirit reignites with renewed vitality as his wounds begin to heal spontaneously.

DON's father, ENMERKAR, appears before him as a snake slithers below his feet and slides away into the darkness.

ENMERKAR

Why have you summoned me?

DON

I demand you release me.

ENMERKAR

Demand all you want, but your atrocities against humans still anger the one. If you were not my own, I would smite you myself.

DON

Father, you know nothing of the heinous crimes humans commit against themselves. Their history is stained with their inhumanity. I was freeing them so they may know their one true god, me.

ENMERKAR

The mortals are another's realm, not yours.

DON

It should be my realm, and I will take it back.

ENMERKAR

I saved you and your sister from the great flood so you could serve humanity, not destroy it. And this is how you repay me—by killing your mother, a god and half the human population? You want me to let you go so you can keep this rampage going? No, I will never release you, not in a thousand lifetimes.

DON

No matter how hard you try to stop me, I will escape, and I will exact my revenge.

ENMERKAR

I will not be part of this. If you escape, I will do everything in my power to stop you.

Enmerkar turns his back on Don and disappears into the darkness.

DON

Power, you have no power over me. I will escape, you hear me.

Alal, a minor, shadowy, snake-like demon, appears behind Don.

ALAL

The Fetch did as you commanded, master, and helped me find the manuscript.

DON

Show it to me.

ALAL

Here it is, master.

DON

Quietly.

ALAL

Sorry master.

DON

You have done well, Alal. I will reward you when I am free.

ALAL

Oh, master, you are too kind. I don't deserve such kindness.

DON  
Enough, now carefully open the book  
to page 1,313.

Alal carefully opens the book and turns to page 1,313.

Hell begins to quake.

DON (CONT'D)  
Careful, you fool, or I will turn  
you back into a snake forever.

ALAL  
A thousand apologies, master.

DON  
Hold it close so I may read from  
it.

Don reads from the book, softly muttering a demon evocation  
from the primitive scripture.

DON (CONT'D)  
Sie spiritus ego tibi ostendam te  
venire et in pulchra et decora  
facialis figura, sine dolo vel  
deformitas ex nomine Casmiel!  
Nomine dilecti Lucifer?

From the dark pool beneath her, a whirlpool forms.

DON (CONT'D)  
Invoco te, et Sanctum! Regali et  
sublimis! Magnificentiam gloriae?  
Forti arcus-daemon!

From the eye of the pool, a creature –a striking-looking  
demon –emerges.

A strangely attractive creature emerges from the dark water  
and stands before Don. It is dripping with the ooze from  
whence it came.

Alal, frightened by the demon, takes the book and recedes  
into the shadows.

The Demon raises its head, its cold black eyes stare into  
Don's.

THE DEMON  
My master has allowed you to summon  
me.

Don stares back, deep into the demon's eyes.

DON (CONT'D)

Will you serve me without question?

THE DEMON

I will serve you until my true  
master calls me back.

DON

Call me master.

THE DEMON

Command me, master.

DON

Unchain me, now.

The Demon grabs a large chunk of chain from beneath the tree and, in one smooth motion, unchains Don and tosses the links into the ooze.

The chains make a splash and a kerplunk, and it disappears into the abyss.

THE DEMON

Is that all?

Don shakes off the feeling of being shackled and leaps off the tree in a way that makes him appear to fly.

He lands perfectly and uncomfortably close to the Demon.

He is shorter than the Demon but much, much more powerful.

He looks up at it.

It bows its head to look at him.

He stares unflinching into its cold black eyes.

DON

No, there is more, much more.

THE DEMON

Command me, master.

DON

I want revenge.

THE DEMON

I am revenge.

DON

Someone has kept me from my  
appointment with destiny.

THE DEMON

And, you intended to keep your appointment.

DON

Yes, I fully intend to keep my appointment, and when I do, I will destroy those ruling over the Netherworld who have wronged me and enslave all of its inhabitants.

She turns and looks down at his reflection in the black pool next to the tree.

DON (CONT'D)

Then I will spread vitriolic hatred like a virus into the human world, and I will commit atrocities beyond human comprehension. They will all be praying to me for mercy.

THE DEMON

There is a powerful Fetch that will stop you.

DON

I'm counting on it.

DON (CONT'D) (CONT'D)

We must go now, for we have a lot to do and the time is short.

Don leads the way, and the Demon follows close behind as they walk towards the gates of hell and out into the world.

EXT. DINER PRESENT DAY - NIGHT

Rain falls gently, creating a mist that blankets everything.

A diner's neon sign is reflected in the dark asphalt puddle, but the clear reflection distorts into ripples when a boot lightly steps into the water.

A woman dressed all in black steps out of the darkness.

RAE, a woman of extraordinary confidence, walks towards a crowded 50's style diner, its windows steamy from the humidity.

Rae walks up to the entrance and opens the door.

A bell at the top of the door rings.

She looks up at the sign hanging from the bell.

RAE

Every time a bell rings, an angel  
gets their wings. I hope so.

Rae cracks a smile and walks into the diner.

INT. DINER - NIGHT

Rae's coat is still wet from the rain.

She leaves her coat on and makes her way to the only empty  
seat at the counter.

A waitress approaches Rae and simultaneously pulls an order  
book from her apron, licks her finger, and flips through the  
pages.

The waitress pulls a pencil from the back of her hair, licks  
the tip, and taps it on the pad.

WAITRESS

What'll you have?

RAE

Two eggs, over medium, and bacon.

MAN AND WOMAN

Bacon, mmmm.

RAE

But first coffee.

WAITRESS

Sorry, the grill is closed.

RAE

Just the coffee then, with cream  
and sugar.

WAITRESS

There is no cream or sugar.

RAE

Coffee black sounds great.

WAITRESS

Money first.

Rae reaches into her pocket and pulls out two coins, places  
them on the counter, and slides them cautiously towards the  
waitress.

The waitress takes a moment to examine the coins, then picks them up and puts both in her mouth, biting down hard.

The waitress then takes the coins from her mouth, puts them quickly into her apron, and looks around suspiciously.

Just then, a woman, ANNA, in her 30s, with a focused, no-nonsense look about her, is all business. She walks purposefully into the diner with two very tall, fit women.

WAITRESS (CONT'D)

You'll have to take a number.

1ST WOMAN

I'm just looking.

WAITRESS

Whatever.

The waitress is dismissive of Anna. The waitress shakes her head and moves on to the next customer.

Anna surveys the room and spots Rae at the counter.

Anna walks purposefully up behind Rae.

Anna taps Rae on her right shoulder with the handle of her umbrella, which is a shiny brass goat head.

Anna rotates the goat's head and speaks as if she were the voice of the goat's head.

ANNA

Rae, come with me. The boss wants to talk to you.

Rae does not turn around to face Anna nor look at the goat's head.

RAE

I no longer have a boss, Anna.

ANNA

She should keep you better informed.

Just then, the waitress places Rae's coffee in front of her.

RAE

Ah, coffee.

Rotating the handle of the coffee cup, Rae grasps the mug, raises the cup of hot black liquid to her lips, and slowly takes her first sip.

RAE (CONT'D) (CONT'D)  
Ah, delicious.

ANNA  
The boss wants to talk to you.

The waitress stops, turns, and looks at Rae with side eye.  
Anna leans and whispers into Rae's ear.

ANNA (CONT'D)  
Now.

Rae puts the coffee cup back on the counter.

RAE  
I told you, I don't have a boss.

ANNA  
Look, Fetch, everyone has a boss.

The waitress freezes everyone in the diner except Rae and Anna.

The waitress slides the coffee cup away from Rae.

WAITRESS (TO RAE.)  
You need to leave now; I don't  
serve your kind in here. You know  
better than to be in the human  
world, Fetch.

Rae slowly gets up from the counter.

Rae walks towards the exit of the diner as the two women open the door and their umbrellas outside for Rae as they depart into the rainy night.

WAITRESS (CONT'D)  
And don't come back, and that goes  
for all of you.

ANNA  
Oh, we'll be back.

The waitress stares at Anna as she backs out of the diner, pointing the goat-headed handle of her umbrella at Anna.

From inside the diner, the four of them are viewed entering a white sedan.

The diner door slowly swings, ringing the bell as it latches and closes. At the very moment the door shuts, the diner instantly becomes alive again.

The sedan doors shut, and it speeds off into the night.

EXT. CLUB AVERNUS - NIGHT

The white sedan pulls up and stops outside the nightclub.

Rae, Anna, and the two women exit the car.

The two women, Rae and Anna, lead them past the crowds of people waiting to get into the club.

The sign on the front of the club reads: AVERNUS, Lasciate ogni speranza voi che entrate. Loosely translated as: Abandon all hope, all who enter.

The bouncers open the doors ahead of Rae, Anna, and their escorts.

They all enter, and then the bouncers close the doors behind them with authority and retake their positions.

INT. AVERNUS - NIGHT

The two bodyguards disappear into the crowd.

Anna leads Rae through Avernus towards the bar.

The crowd is very atypical of a Halloween party.

Men dressed as women, women dressed as men, both as neither.

Women flashing the shocker sign.

A young, elegant couple dancing the tango.

People dressed as animals of various species and as hybrids of people and animals.

Vampires, Werewolves, and Witches all lurking about.

A grouping of seven-foot-tall bats standing and dancing to the rhythm of the night.

Men dressed in leather, lace, and sparkle.

An older group of people is in a mosh pit.

The conductor, RUEL, is dressed in an iron worker's suit, gassing a flame from a torch coming out of a large steel three-headed dragon in rhythm with the music.

Ruel is standing in a very nontraditional location for a maestro: behind the two bands, each with the strangest collection of instruments ever assembled in one place, creating a perfect musical mash-up.

The sound is familiar yet discordant, almost resembling serialist music, yet not.

Rae and Anna pony up to the bar.

Mysteriously, a woman appears: JESS, a gothic steampunk goddess, dressed to the nines, smoking an elegant pipe and slowly sipping a Negroni from a martini glass.

Anna sits down next to Rae.

RAE

Jess.

JESS

Rae, so nice to see you again.

RAE

Nice to see you too, Jess.

JESS

I have missed our work: saving souls, fighting evil, all while working for a higher calling.

RAE

I miss saving souls, but do not miss fighting evil. I am well-suited to retirement.

JESS

Are you not telling the truth? I know you are saving souls on the side?

Anna pops out on the dance floor.

RAE

Guilty as charged, I guess I cannot stop doing the good work.

JESS

Remind me, Rae, why did I let you leave fetching?

RAE

You forced me to retire. A dead, Fetch, a tear in the veil, and I did threaten a god if you remember.

JESS

It was two gods, if I remember.

RAE

Technically, one with two faces.

JESS

Nuanced detail. Anyway, I need you back in the game to fetch again.

RAE

I'm pretty happily retired.

Anna pops off the dance floor and taps Rae on the shoulder.

ANNA

Fetch, the bartender wants to know what you are drinking.

RAE

Coffee, please.

BARTENDER (TO RAE)

What do you want in it? No one here drinks coffee.

RAE

Well, I'm like no one here. Just the coffee, please.

BARTENDER

Well, okay then, just coffee.

JESS

Rae, you are a Fetch. You have been a Fetch so long that you don't know how to do anything else.

RAE

You may be right, but I'm not interested in fetching souls so that someone else can decide their fate. When I started, I had the authority to send someone where they belonged; if they earned it, that was a very satisfying part of the job.

Anna leaves the bar and starts dancing with herself.

JESS

It's your lucky day, then. We are reinstating you: full authority, judge, jury, and executioner.

RAE  
Only fetching souls? No side jobs  
like fighting evil?

JESS  
Well, not exactly.

RAE  
Always a catch.

JESS  
Always.

RAE  
Okay, I'll bite.

JESS  
We need help, and only you have the  
experience to deal with this  
particular situation.

RAE  
Who is this we, you keep referring  
to?

JESS  
I have the privilege of  
representing someone else in this  
offer.

RAE  
Offer? I have not heard any offer  
yet. And who is the other someone?

Jess points to the conductor, Ruel.

Ruel changes the music, and everyone slowly begins to move in  
unison.

RAE (CONT'D)  
Ruel? Of course, but you two  
haven't been together since.

Jess interrupts.

JESS  
Yes, we know, for a very long time.

RAE  
Pardon my directness, but what the  
hell is this really about?

JESS

Funny, you mention hell; there is a little problem.

Rae looks back toward Jess.

RAE

A little problem is a lost soul; this does not sound like a little problem. This sounds like a big problem.

JESS

You are right; I have understated. Let me explain.

RAE

Please do.

Jess takes a very long draw on her pipe and blows out a long puff of smoke.

JESS

You remember the war, in ages past, don't you?

RAE

I have a distant memory of it.

Jess moves close to Rae and whispers in her ear, and gently blows smoke upon Rae's face.

JESS

Remember.

Jess grazes her left cheek with the back of her hand.

JESS (CONT'D)

Remember.

Rae's eyes close.

BEGIN FLASHBACK:

EXT. ANCIENT BATTLEFIELD - PREDAWN

A million dead lay strewn on a battlefield, and the ground has turned red with their blood.

Vampires race around from human to human, sucking the last life out of as many as they can before daylight.

Rae, with her sword in hand, stands amid the fire, smoke, and rain.

Don, from hell, is being chained to a tree by several Fetches.

Rae sheathes her sword, locks the last chain to the tree, and throws the key into a molten ceramic pot next to the tree.

The key hits the pot's surface, sparking as it comes into contact with the hot surface, then melts into the liquid.

Rae steps back and joins the other Fetches.

DON

I will come back for you, Rae. And when I do, I will enslave you and make you watch, as I slowly kill everything and everyone you ever loved. Your soul will wither and then die as I watch.

Rae commands the underworldlings.

RAE

Take him, Minos, take him to the darkest corner of hell and keep him there for all eternity. Let no demon come near him, or I will fly down and smite them and feed their souls to the great eater. Tell all the gods that Don's punishment is just and proper for her crimes.

The demons push the Earth open and pull Don down beneath the Earth's surface.

DON

You cannot kill me.

RAE

You are right, I can't kill what is already dead.

DON

You will pay dearly for this.

The Earth swallows Don and the tree.

END FLASHBACK.

INT. AVERNUS - NIGHT

Rae's eyes open, and the memory doesn't sit well with her.

Rae looks at Ruel; he looks back at her and gives her a knowing nod.

Rae looks back at Jess again.

RAE

Don has escaped, and you want me to fetch her and smite the demon that helped her.

JESS

Excellent Fetch, A plus.

RAE

Don't placate me. You don't need me; any Fetch worth their salt can fetch her, even Anna could fetch her.

JESS

You're the only one for the job.

RAE

No, get a couple of your young and hungry ones; I'm sure they would be eager to please you. I, on the other hand, am not eager; you ask too much.

JESS

It has to be you, and you know why. Besides, Don is different, remember.

RAE (CONT'D)

How's that?

JESS

If you recall, Don, like you, is part human and part god, and that makes him very dangerous.

RAE

I always forget that fact.

JESS (CONT'D)

After all, there is but one true Fetch, and that is you, Rae.

RAE  
Jess, I'm not interested in  
fetching Don. I have lost the taste  
for fetching after Sonja's death.

Suddenly, Ruel stops the music, and everyone else freezes,  
except for Ruel, Jess, and Rae.

Ruel swings his baton and suddenly appears next to Jess and  
Rae.

RUEL (TO RAE)  
Thank you in advance for your  
cooperation.

RAE  
Is that a blessing or a curse?

RUEL  
Both.

RAE  
I see.

RUEL  
As you know, there is an agreement.

RAE  
I am familiar.

RUEL  
Don seeks revenge for being  
imprisoned in hell. If he succeeds,  
it could change things for us, and  
as you know, we don't handle change  
well. Considering your relationship  
with him, you are the most suitable  
one for the job.

RAE  
Interesting.

RUEL  
Do you understand the significance  
of this change for all parties  
involved, including yourself, if he  
succeeds in his revenge scheme?

RAE  
I have a vague concept.

RUEL

You further understand that, according to our contract, if you refuse to comply with Jess's commands, her supervisory rights over you will revert to me.

RAE

I never did like that provision.

RUEL

I do love a tight contract.

Ruel's job is done; he smiles, waves his wand, and is back on the podium.

Ruel looks back at Rae and nods.

Ruel taps the podium, and everyone comes back to life, right where they left off.

JESS

So, there you have it: your offer—Fetch Don for us.

RAE

Not really much of an offer.

JESS

Well, consider it more of a game, like hide-and-seek.

RAE

I take it there is a timeline?

JESS

The usual two noons.

RAE

And if I fail to meet the deadline?

JESS

You will have to work for Ruel; we will have to eradicate Don ourselves, which in turn will make Don's father, shall we say, angry; no one knows what he will do, as he is so unpredictable.

RAE

Oh, that's problematic.

JESS

Yes, it is. Simply put, if Don prevails, chaos, death, and destruction will ensue.

RAE

When you put it in those terms, it makes it an offer; I can't refuse.

JESS

Darling, have you ever refused me?

RAE

A rhetorical question, I know.

Jess laughs.

RAE (CONT'D)

Alright, I will do it. What are the particulars?

JESS

First, find your friend Sonja; she is alive and helped Don escape. If you hadn't figured it out, she faked her own death, still trying to find out who helped her do that. Those who break the rules will face punishment, as you know. Either way, Sonja has to come back.

Anna comes running off the dance floor and back to the bar and takes a swig of her drink.

ANNA

Who has to come back?

JESS

Anna.

ANNA

Sorry.

Anna takes a sip of her drink and goes back to the dance floor.

RAE

I don't understand why I'm fetching Sonja and not just fetching Don?

JESS

Were you listening?

RAE

I was still thinking about Sonja not being dead.

JESS

Sonja helped Don.

RAE

How do you know?

JESS

Rae, we know most things; it is our job. Anyway, find Sonja and ask her to help you locate Don.

RAE

Let me see if I understand: Fetch Sonja, the alive, Fetch and use her to fetch Don the evil one.

JESS

Very good. When Sonja has helped you find Don, send her back to fetching; that will be punishment enough for her crime.

RAE

And Don?

JESS

Bring him to us, and we will handle the matter this time.

RAE

It won't be easy. Don escaped from a corner of hell that no one had escaped from before. That means someone helped him besides Sonja. I doubt it was his father. That kind of help only comes from a demon, which means Don is in command of a demon, and that means he can get into the Netherworld.

In anger, Jess's demeanor abruptly changes, and she freezes the dance hall.

JESS

Exactly, and I don't care if Don is in command of a thousand demons; you fetch him and bring him to us, and we deal with him our way.

RAE  
Consider it done.

Jess relaxes, takes a drink from her glass, then sets it down, and the dance hall returns to normal.

JESS  
Anna here will help you.

RAE  
I need help, but she has no experience.

JESS  
Anna has been my assistant for far too long, and as a result, she has become complacent in her role. Show her the ways of the Fetch so she will come back to me with a renewed vigor to please.

RAE  
Of course, does Anna know we are fetching Don?

JESS  
What Anna does not know cannot hurt her.

RAE  
I have not always found that to be the case.

Jess looks for Anna.

JESS  
Anna, Anna.

Anna returns to the bar, smiles sarcastically, and takes another sip of her drink.

ANNA  
Yes.

JESS  
Anna, you will help Rae fetch a lost soul, learn the ways of the fetch, and serve as our agent in the human world.

ANNA  
That is not my job.

Jess takes a sip of her drink, then stares directly into Anna's eyes without blinking.

JESS

Anna, your job is whatever I say it is.

Anna starts trembling.

ANNA

Yes, yes of course, a thousand apologies.

JESS

As I was saying, Anna, you and Rae have two noons to fetch the lost soul, because unlike Fetches, we don't have all eternity to balance the scales of life and death.

ANNA

You understand that Fetch, don't you?

RAE

A time-sensitive job.

ANNA

She understands.

Jess gives Rae a goodbye gesture with her right hand.

JESS

Time to fly, Fetches.

As Rae and Anna leave the bar, Jess blows Rae a kiss.

RAE

Okay, Anna, hang on, it's going to be a...

ANNA

Bumpy ride?

RAE

Yes, that too.

Rae makes her way out of the crowded bar with Anna in tow.

Jess steps up to the microphone and starts belting out a Ural Thomas song: "Pain Is the Name of Your Game."

The music reaches a crescendo as Rae and Anna exit the bar.

EXT. AVERNUS - NIGHT

Outside the bar, a happy wanderer sits against the building, surrounded by her earthly possessions, talking to herself.

WANDER

As we forgive those who trespass  
against us, lead us not into  
temptation, but deliver us from the  
evil one.

A gang of lost boys walks by the wanderer.

One of them stops and leans down to her.

1ST GANGMEMBER

I'll deliver you, for I am the evil  
one.

He stabs her in the chest with a knife, with several  
repetitive motions.

She takes her last breath and dies.

He pulls the knife out of her chest.

1ST GANGMEMBER (CONT'D)

Delivered.

EXT. AVERNUS STEPS - NIGHT

Rae and Anna stand on the steps looking at the gang.

The gang all laughs as they walk past Rae and Anna.

Rae steps towards the gang.

Anna grabs Rae's arm.

ANNA

Time sensitive, remember.

Rae throws her arm off and walks over to the wanderer.

Rae kneels to the wanderer and closes her eyes.

RAE

Free pass to the other side,  
wanderer.

ANNA

Fetch, time is not on our side.

The gang has stopped to watch Rae.

Rae stands and turns towards the gang.

The gang laughs and gives Rae the finger.

Rae points at the group.

RAE

The devil will show you no mercy.

They laugh and walk off down the street, around the corner.

ANNA

Feel better?

RAE

A little.

Rae and Anna start walking.

ANNA

So, where do we start to solve our mystery?

RAE

There are places we need to go to resolve these kinds of exceptions.

ANNA

What does that even mean?

RAE

Do you have a photo of Sonja?

Anna opens her phone and hands it to Rae.

ANNA

How is that going to help?

RAE

It won't help me, but it will help those who will help us.

ANNA

You are hard to understand, Fetch. Here is the photo; it is a little shadowy.

Rae looks at the photo on the phone.

RAE

A little?

Anna points to the photo.

ANNA

At least you can see the slight  
discoloration on her forehead.

RAE

Angel's kiss.

ANNA

Angel's what?

RAE

An angel's kiss means she has a  
guardian angel. Some fetches used  
to be angels, you know.

ANNA

Don't tell me, you used to be an  
angel.

RAE

I was. Be not inhospitable to  
strangers lest they be angels in  
disguise.

ANNA

Fascinating.

Rae and Anna round the corner, then stop. The gang has been  
waiting for them.

RAE

Are you a fast runner?

ANNA

Pretty fast, why?

Rae hands the phone back to Anna, who slides it in her  
pocket.

RAE (TO THE GANG)

Excuse me, do you happen to have  
the time?

The gang is caught off guard, and one of the members looks at  
his watch.

Rae touches Anna on the shoulder.

RAE (CONT'D)

Time to run.

They both turn on their heels and run.

The gang quickly chases after them.

EXT. NECROPOLIS - EARLY EVENING

From behind a tombstone, the Demon peers out just as Rae and Anna enter the Necropolis with the gang in hot pursuit.

Don follows the Demon from behind and commands him to follow Rae and Anna.

The Demon strolls past the statue of a headless angel and, inadvertently, steps out in front of the gang, stopping them dead in their track. They turn to see the demon, who turns and runs out of the cemetery.

The Demon turns, spies Rae and Anna, and begins stalking them.

Rae and Anna slow down, running deep inside the Necropolis.

RAE  
That was close.

Anna stops Rae.

ANNA  
Look, Fetch, I'm here to help you.  
The boss made me come along with  
you, not my choice.

RAE  
Okay.

ANNA  
For the record, I hate it here, so  
let's get this job done without a  
lot of your usual shenanigans,  
shall we?

RAE  
As you desire.

ANNA  
And, this time, I ask the  
questions.

They approach the gate of an impressive mausoleum. A large gentleman stands guard.

BIG GUY looks at Anna.

RAE  
(To big guy.)  
Good day to you, fine sir.

Anna hits Rae on the arm with an open backhand.

ANNA  
(To Rae)  
My turn, remember.

Rae motions Anna to address the big guy.

ANNA (CONT'D)  
Yo, bulkhead.

Without responding verbally and before Anna has time to react, the Big Guy uses his enormous hand to grab Anna by the throat and strangles her so hard he forces her to her knees.

Anna is gasping for breath and violently swinging her arms, trying to hit him, but her arms are too short to land a punch.

Rae interrupts.

RAE  
Excuse me, kind sir?

The Big Guy looks in Raes' direction without letting go of Anna.

RAE (CONT'D)  
Do you know where we can find the  
grave digger?

With his free hand, the big guy points in the direction of a mound of dirt.

RAE (CONT'D)  
Thank you.

Rae begins to walk away, but stops short and turns around.

Anna is still locked in the Big Guy's grip and continues to swing at him to no effect.

RAE (CONT'D)  
Excuse me, fine sir, do you think  
you could find it within your heart  
to let my dear friend go?

The Big Guy stares blankly at Rae.

Anna looks at the Big Guy.

RAE (CONT'D)  
For she is blunt in her ways, and  
you are so kind.

Anna flashes Rae the stink eye.

The Big Guy looks at Anna and robotically releases her from his grasp.

Anna falls, catching herself with her hands before she does a face plant.

RAE (CONT'D)  
Thank you, kind sir.

The big guy nods at Rae.

Anna stands quickly and snarls at the Big Guy as she rubs her throat.

The big guy dismisses her.

Anna follows Rae.

ANNA (CALLING BACK TO THE BIG GUY.)  
A-hole.

Anna catches up to Rae.

RAE  
You are welcome.

ANNA  
Blunt ways?

RAE  
Need I explain?

ANNA  
I almost had him.

RAE  
Yes, you almost did.

ANNA  
Yeah, I almost did.

Anna gives Rae a look, and Rae smiles back.

The two walk towards the grave digger, YORICK, a meek and curious sort.

Yorick sits on a mound of dirt, holding a skull in one hand and brushing off the dirt with the other.

RAE (CONT'D)

Yo-rick?

Yorick the grave digger startled, dropped the skull back into the grave, and it landed with a "THUNK."

YORICK

Yes.

RAE

You dig long enough and you're bound to find yourself.

YORICK

Rae, I know precisely what you mean.

Yorick stands and extends his hand to Rae; they shake hands.

YORICK (CONT'D)

No hugging, right?

RAE

Right, good to see you again.

YORICK

Who is the new Fetching one?

Anna is still rubbing her neck.

ANNA

Watch it, Yo-dick.

Rae makes the introductions.

RAE

Where are my manners, Yorick? This is Anna. Anna, Yorick.

Yorick bows and tips his hat.

YORICK

I'm pleased to make your acquaintance.

ANNA

There is no way I'm carrying on a conversation with this nut job.

Rae shows Yorick a shadowy picture on Anna's phone.

RAE

We are looking for a lost soul, and  
we need your help to trace the  
body.

Anna frantically looks in her pockets.

Rae hands her phone to Yorick.

ANNA

Hey, how did you get my phone?

Yorick wipes his hands on his jacket before touching the  
phone.

YORICK

Is this a recent photograph?

Rae looks at Anna.

ANNA

Unknown.

Yorick looks at Rae, and Rae looks at Yorick, smiling.

Yorick looks at Anna and holds his gaze on her.

ANNA (CONT'D)

(Pointing to the  
photograph)

Have you seen her or not?

Yorick snaps out of his stare.

YORICK

She left the Netherworld then?

Yorick hands the phone back to Rae.

ANNA

That's why we are here, skull for  
brains, lost soul.

Rae hands the phone back to Anna.

YORICK

How do you know their body are  
here?

RAE

We don't know; all we know is that they left the Netherworld without proper accounting.

YORICK

So, you are backtracking?

ANNA

Again, have you seen her?

RAE

Something like that, Yorick.

YORICK

I always like how your mind works, Rae. You're really thorough, no unturned stone left. No one likes you since.

Anna interrupts Yorick by snapping her fingers in Yorick's face.

ANNA

Yo, can your simple mind track or not?

RAE

Rick, please focus for a brief moment. We need to find her; it is essential.

YORICK

Okay, okay. Newly buried, maybe, yeah, I don't know.

YORICK (CONT'D)

No, wait, maybe somewhere right over there.

Yorick opens his arms wide.

ANNA

Are you kidding me? That is half of the cemetery.

YORICK

I know, but that is a piece of cake for you, Fetch and Fetch apprentice.

ANNA

Wow, and I'm no Fetch, you got that?

YORICK  
Ah, not Fetch, that explains your  
demeanor.

ANNA  
Absolutely worthless, I'm leaving.

Anna walks away.

RAE  
Thanks, Rick. We will see you  
later.

YORICK  
Everybody does, eventually.

Rae and Yorick smile at each other, and Rae walks towards  
Anna over there.

EXT. NECROPOLIS - TWILIGHT

ANNA  
What a ginormous waste of time that  
was.

RAE  
Yes, well, looks like we have our  
work cut out for us, Anna.

ANNA  
Well, let's dig in.

RAE  
Nice one.

ANNA  
Thank you.

Rae and Anna walk deep into the necropolis.

ANNA (CONT'D)  
What exactly are we looking for?

RAE  
Zebras.

ANNA  
Zebras? I thought we were looking  
for a grave?

RAE

Yes and no. Believe it or not,  
there is order within all this  
chaos, so if it looks out of order.

ANNA

Let me guess, that is what we are  
looking for.

RAE

Excellent Anna. Now you are  
Fetching.

ANNA

Really?

RAE

We'd better hurry, soon it will be  
twilight.

ANNA

Why, what happens at twilight?

RAE

Twilight is a time of liminal  
space, where the veil is thin and  
events are particularly noticeable,  
especially near Halloween.

ANNA

What does that mean? Things happen,  
what things?

RAE

Some things live for the night, and  
you should pray that you never  
meet.

ANNA

I don't pray, and I don't  
understand. What things are  
happening, or are they just demons?

RAE

Well, if you are lucky, you might  
see, and then you will understand.

ANNA

Then we'd better get a move on,  
Fetch.

Rae and Anna proceed through the necropolis, looking for the  
unusual as the hour grows late.

Anna stops and bends down in front of a fresh gravestone.

ANNA (CONT'D)

Jane Doe, do you think that's her  
real name?

RAE

I'm not sure, what do you think?

ANNA

Do you always answer a question  
with a question?

RAE

Do you think I do?

ANNA

Yes.

From out of nowhere, a young GIRL appears, wearing a vintage  
white dress and black shoes.

The girl looks at Rae and smiles.

Rae looks down at her and smiles.

Anna finally notices the girl and is startled by her sudden  
presence.

ANNA

Where did you come from?

The little girl smiles at her own abilities.

GIRL

Do you know how she died?

RAE (TO THE GIRL)

No, do you?

GIRL

No, but she is on a big adventure  
now.

RAE

Yes, she is.

ANNA

Yeah, so are we, kid.

GIRL

Are you trying to find her?

ANNA  
How do you know, and what business  
is it of yours, little girl?

GIRL  
I might be able to help.

RAE  
What do you want in exchange?

ANNA  
I ain't making any deal with a kid.

GIRL (TO ANNA)  
I'm not going to help you, you're  
mean.

ANNA  
Fetch, we should go; she is wasting  
our time.

GIRL  
I always help Fetches, because they  
always help me.

ANNA  
Oh brother, this is fricken  
ridiculous.

The little girl takes Rae's hand and leads her over to a  
stone that has just been set in the ground. Anna follows.

GIRL  
That's her, that's the lost soul  
you are searching for, right?

ANNA  
How did she know?

The girl looks up at Rae and Anna.

GIRL  
I must be going now, it is getting  
late, and you know what happens at  
twilight, don't you?

ANNA  
No, tell me.

GIRL  
Scary things, like that.

The girl points towards the horizon, and both Rae and Anna  
follow her gaze.

ANNA  
I don't see anything.

When they look back, the girl has vanished.

ANNA (CONT'D)  
Where did she go?

RAE  
Back.

ANNA  
That's cute, back where? Are these  
the same scary or a different scary  
that you were talking about, Fetch?

Just then, there is a terrifying noise, and a TRACKER, a  
night hunter sometimes used by Fetches, glides past them  
without even a glance.

ANNA (CONT'D)  
Should we run?

RAE  
I don't know, what do you think?

ANNA  
Let's run.

RAE  
I feel we should wait.

ANNA  
Exactly what are we waiting for?

Another louder noise comes from the darkness.

ANNA (CONT'D)  
Screw this, I'm running.

RAE  
Well, I like to know what I am  
running from.

ANNA  
I'm never that curious.

Anna leans to run.

Rae grabs her arm.

RAE  
Patience.

Another, more terrible sound.

ANNA

It sounds awful; it must be something dark and unnatural.

RAE

That's just noise. I want to see what it does.

Just then, a GHOUL glides behind them, raising the hair on their neck.

ANNA

Have you seen enough?

RAE

I haven't seen anything yet.

Then, out of the darkness, a horrific Demon appears before them.

DEMON

I've come for you, Fetch.

ANNA

Can we run now?

RAE

Yes.

Rae and Anna turn and run; the Demon chases them.

RAE (CONT'D)

We need to find an angel.

ANNA

Isn't that short notice?

Rae shrugs.

RAE

I meant a statue of an angel.

ANNA

Oh, why didn't you say so in the first place? That makes it so much easier.

RAE

I could use some help.

ANNA

What is a statue going to do  
against whatever that is?

RAE

More than you think.

ANNA

How about that one over there?

RAE

Yes, good eye, Anna.

They rush toward the statue of an angel – a female angel with enormous wings and a headless body.

RAE (CONT'D)

Stand behind her.

ANNA

When do they start the protecting  
part?

RAE

Patience.

ANNA

I wish you wouldn't say that.

RAE

The angle will protect you; stand  
behind her.

ANNA

Why didn't you say that in the  
first place?

The Demon slowly and confidently strolls up to Rae.

Rae confronts the Demon.

RAE

Who sent you?

DEMON

The one you fear the most.

RAE

I fear no one.

DEMON

Foolish Fetch.

Asmodeus grips Rae by the neck and tries to choke her.

Rae doesn't try to break free; instead, she slowly and cunningly walks backward, leading Asmodeus toward the angel.

Anna steps out from behind the statue to see what's going on. Asmodeus spots Anna and instantly grabs her by the neck before she can react.

The Demon sees Anna and instantly grabs Anna by the neck before she has time to react.

ANNA

What is it with these guys and their neck fetish?

The Demon opens its mouth and pulls Anna's head towards its open mouth.

ANNA (CONT'D)

Fetch, a little help here.

RAE

Patience.

ANNA

I really wish you would stop saying that.

The Demon is staring into Anna's eyes as they are nose to nose.

Anna head butts the demon.

RAE

Please give me your hand.

Rae reaches around the back of the angel and attempts to grab Anna's hand.

Anna reaches out, and they grasp each other's hands and hold tight. They pull the Demon into the headless angel.

The angel comes to life and falls on the monster, using its wings to slice off the demon's arms and crushing Asmodeus with its overwhelming weight.

Rae and Anna pry Asmodeus's severed hands and arms off their necks and toss them on the ground.

Rae and Anna collect themselves.

ANNA

That worked out really well.

RAE  
Yes, here help me get her up right.

Rae and Anna right the angel statue, exposing the dead monster.

ANNA  
It smells terrible. What part of hell did that come from?

Rae hunts around for the angel's head.

RAE  
Although they go to hell, they are more akin to agents of darkness.

Rae looks over at Asmodeus.

RAE (CONT'D)  
Oh, I was wrong. This one is Asmodeus or Ashmedai, one of the seven princes of hell; you were right. He is usually the demon of lust—painting outside of your lane, Ash.

Rae hunts around on the ground for the angel's head.

ANNA  
What are you doing?

RAE  
Looking for the angel's head.

Anna looks down to where the Demon was moments ago.

ANNA  
Hey, Fetch, Ash has scattered.

RAE  
Yes, they tend to do that.

Rae and Anna look around for the missing monster.

ANNA  
Oh, there it is.

Anna points out the Demon to Rae.

From out of the shadows, a figure, Don, appears and stands next to the Demon.

Rae and Don exchange glances.

Don points at Rae, then turns and disappears into the shadows with the Demon in tow.

ANNA (CONT'D)

Was that another age, not of darkness, or is that the one you fear the most?

Rae spots the head of the angel.

RAE

Ah, there it is.

ANNA

So, the Demon doesn't die, that's neat.

RAE

You cannot kill them, but you can slow them down. It will take many hours for it to regain its full strength, especially in this world. In the underworld, that is a different story.

Rae picks up the angel's head and wipes the dirt from it.

She puts the head back on the angel statue and secures it in place.

RAE (CONT'D)

That's better.

The angel winks at Rae.

RAE (CONT'D)

You're welcome, and we appreciate your help.

ANNA

Are you always so kind to statues or just ones that come to life and save your ass?

RAE

Kind to all things.

Rae looks in the direction of where Don and the Demon were.

RAE (CONT'D)

Well, most things. You know she did save you, too.

ANNA

Thank you, statue angel.

The statue nods at Anna.

Rae begins walking toward the cemetery exit, with Anna following closely behind.

ANNA (CONT'D)

So, are you going to tell me why an agent of darkness wants you dead? I assume I was just collateral damage?

RAE

You were more of a victim of proximity.

ANNA

Must you always correct me?

RAE

Never use absolutes.

ANNA

Jeez. Okay, you're not going to tell me who that was, fine, but that someone who pointed at you from the shadows wants you dead. In my book, that means a great deal.

RAE

It is a different book.

ANNA

I'm sure it is. Do I need to be concerned?

RAE

Perhaps.

Anna stops Rae.

ANNA

Look, Fetch, you have a job to do: find this lost soul and return them to the Netherworld, and I'm here to make sure you do it. Why, I don't know, but that's an entirely different question.

RAE

We should be going then.

ANNA  
Where exactly?

Rae starts walking away.

RAE  
Why to the Netherworld, of course.  
We have some questions that need to  
be answered.

Anna catches up to Rae.

ANNA  
Okay, but I need some Ramen -I'm  
fricken 'hungry. All this being  
choked, well, I've worked up an  
appetite.

RAE  
First, we need to find somebody who  
knows something, then we can find  
you a feeder.

Rae and Anna walk out of the cemetery gates.

ANNA  
Whatever, Fetch, let's get a move  
on, or we will never find this  
person.

RAE  
Never is a long time.

ANNA  
And you should know, old one.

Anna punches Rae affectionately on the shoulder.

RAE  
Old, I never thought about it.

EXT. DEPARTMENT STORE - NIGHT

Rae and Anna approach the entrance of a department store.

ANNA  
Is this the Netherworld?

RAE  
Maybe.

ANNA  
Maybe? Either it is or it isn't.

RAE  
You remind me of someone.

ANNA  
Well?

RAE  
Let's enter?

Rae and Anna walk through the double doors and into the department store.

RAE (CONT'D)  
Many have undertaken this long and perilous journey.

ANNA  
Kind of like this is turning out to be.

Rae gives Anna a slight smirk.

RAE  
There have always been those humans who have attempted to discover the secret to eternal life by cheating death.

ANNA  
Eternal life, which you look for but will never find. Yes, we all know the story. Besides humans, Netherworldian, or even gods, cannot cheat death. Death always wins.

RAE  
Not all the time. Do you recall the part of the story where the gods wanted to destroy their creation, human life?

ANNA  
Gods?

RAE  
Yes, gods. When the gods created life, death was not part of the deal. So, death wanted in on the action, so the gods made a deal with death to share, so death saved life.

ANNA

Death saved life?

RAE

Yes, life was held in deep reverence, unlike today, and death was an integral part of life.

ANNA

Whatever, Fetch. What does that story have to do with who we are looking for?

RAE

After life, there is death; that is where Fetches come in. One of our roles is to ensure that life transitions into death and every soul moves to the next phase.

ANNA

Fetches are gatekeepers?

RAE

Fetches are more like facilitators; we deal with the living, the dead, and the gods. We can go anywhere and do anything, well, most things

ANNA

Even in the realm of the gods?

RAE

Some gods used to be Fetches, you know.

ANNA

Is that what this is all bout, you wanting to be a god? Hey, did Jess used to be a Fetch?

RAE

Ah, the Netherworld entrance.

INT. DEPARTMENT STORE/NETHERWORLD - NIGHT

ANNA

What floor is the Netherworld on anyway, lower level?

RAE

Clever, now watch and learn.

ANNA

I will watch, but I doubt I will learn.

RAE

Under Jess's directive, I'll teach you as much as I can on how to be a Fetch.

ANNA

We don't spend that much, do we? Two noons, remember?

RAE

A critical aspect of being a Fetch is learning how to ask for help.

ANNA

I definitely don't need to learn that.

Rae and Anna approach a jewelry counter.

RAE

Hi, I'm looking for a necklace for my girlfriend here.

Rae motions to Anna.

ANNA

In your dreams.

WOMAN

Yes, we have several to choose from. Is she a silver or gold kind of girl?

ANNA

Gold.

WOMAN

Silver, I would have guessed silver.

RAE

Brass.

WOMAN

Oh, I see, in that case, let me have my boss help you.

RAE

Thank you.

The woman stands up, leans over the counter, and points towards the elevator.

WOMAN

Through those elevators over there.

RAE

Thank you.

The woman nods as Rae and Anna approach the elevator.

ANNA

Did she say through the elevators?

RAE

Follow me and stay close.

ANNA

But not too close.

RAE

See, you are learning.

ANNA

Flattery is as good as an insult.

RAE

Just positive reinforcement.

INT. ELEVATOR - NIGHT

In front of the elevators, Rae pushes the button, and the doors moan and creak as they almost open fully. The pair walks in.

The doors creak and moan as they try to close, but don't fully close.

A voice from the speaker, THOMAS.

THOMAS

Hey, you cannot come in here.

RAE

It is Rae, Rae the Fetch, and trainee, buzz us through.

THOMAS

Oh, well, okay, Rae, but not the trainee.

RAE  
 Thomas, is that you? How's the family?

THOMAS  
 Keep your voice down. Who sent you?

RAE  
 Thomas, the boss, sent us.

THOMAS  
 Well, in that case, please come in, but it wasn't me who let you in.

RAE  
 Thanks, Thomas.

Rae and Anna proceed through the elevator and towards the doors on the other side.

ANNA  
 What was that all about?

RAE  
 If you work in or around the Netherworld, you're not supposed to have a family., Oh, let's check in, shall we?

Rae and Anna open the door on the other side of the elevator.

ANNA  
 After you.

INT. ENTRANCE OF NETHERWORLD - NIGHT

Rae and Anna step up, and seated behind the desk is a very terse woman, SU, who is staring at a book and making notes. Notes.

Su turns the page very slowly; she does not look up.

SU  
 Name?

RAE  
 Rae.

ANNA  
 And Anna.

RAE

Where are my manners, yes, Rae and Anna?

Su writes the names down in the book without looking up.

SU

Rae and Anna, why are you here?

ANNA

We have a few questions that need to be answered.

SU

Don't we all.

Su looks up and cracks a slight smile.

SU (CONT'D)

Oh, hi, Rae.

RAE

Hi, Su.

SU

I miss our banter, Rae. No one banter anymore; it's all business, you, I want, I need, and my personal favorite, I deserve.

Su looks down again, making a note in her book without looking at Anna.

SU (CONT'D)

Who's the other Fetch, she knew?

RAE

Anna, meet Su. This is Anna, Anna's in training.

Anna extends her hand while giving Rae a look.

ANNA

Hi, glad to make your acquaintance.

Su neither extends a hand nor looks up.

SU

You're not getting in. Either of you, I don't know how you got this far.

RAE

We have a flower in the garden.

SU  
Dormant?

RAE  
No.

SU  
Blooming?

RAE  
No.

SU  
Gone to seed?

RAE  
Yes.

SU  
Oh, I see, that makes a difference.

Su makes another note in the book.

ANNA  
May we pass now?

SU  
On whose authority?

RAE  
The bosses.

Su slowly puts her pen down with her right hand and looks up at Rae. Her pen turns into a snake and slithers to the edge of the desk. Without looking, Su reaches with her left hand and picks up the snake, and it turns back into a pen.

SU  
As in both of them?

RAE  
Yes.

SU  
This must be bad; it reminds me of  
that time you and I.

Rae cuts Su off.

RAE  
I'd prefer not to discuss it.

SU  
Oh, okay, then I will let you two  
pass.

RAE  
How much Time may we have?

SU  
I will give you fifteen minutes,  
which is plenty of time, so don't  
make any more.

Su reaches for an hourglass. Several are on the counter next  
to her. She picks one of the smaller ones.

SU (CONT'D)  
Go, before I change my mind.

She slowly turns two fifteen-minute glasses over and sets  
them on a smaller table that begins to rotate clockwise and  
lowers ever so slowly.

RAE  
Thank you.

SU  
And don't forget the rules.

Rae and Anna walk towards the Netherworld.

SU (CONT'D)  
(To herself)  
Well, Rae will know them even if  
Anna doesn't.

EXT. NETHERWORLD - NIGHT

ANNA  
Wow, she was pleasant.

RAE  
Yes, I know, we caught her on one  
of her better days.

ANNA  
Wait, you can make time?

RAE  
I have specific abilities.

ANNA  
I don't think the boss told me  
everything.

RAE  
Have you been to the Netherworld  
before?

ANNA  
No, not part of my domain.

RAE  
Interesting. Let's split up, we  
will make better time.

ANNA  
Otherwise, will we make it worse?

Rae smirks at Anna.

RAE  
Yes, and if it takes more than  
fifteen minutes, I will owe Su, and  
that will cost me dearly, as she is  
very expensive.

INT. NETHERWORLD - IN TIME

Rae and Anna enter the Netherworld.

Anna's eyes are wide with amazement.

ANNA  
What are we looking for?

RAE  
Not what, who. A few rules: if you  
find a Netherworlder that is nice,  
move on.

ANNA  
Got it.

RAE  
Don't eat or drink anything.

ANNA  
Why not?

RAE  
Because it is the first step on the  
journey to the other side.

ANNA  
Please don't eat or drink anything,  
got it.

RAE

Don't touch anything either. Also,  
don't stare.

ANNA

Lots of rules.

RAE

And if you get in trouble.

ANNA

Just put my lips together and blow.

RAE

No. Just call out my name, I'll  
come running.

ANNA

Kind of a fucked up system.

RAE

Yes, but then again, nothing is  
perfect. Well, almost nothing.

INT. NETHERWORLD - IN TIME

Rae and Anna walk around the Netherworld, querying various vendors about the lost soul.

A vendor offers to take Anna's personal effects. She shakes her head negatively and puts the photo back in the vendor's face, asking again. The vendor shrugs.

Anna moves on.

Rae is a bit more distracted and greets old friends with handshakes and kisses on the cheek, though not hugs; some are more friendly than others.

Anna is having difficulty as several vendors are conspiring against her, attempting to get her to eat or drink something.

One gets very aggressive and starts attacking her.

ANNA

Yo, Fetch.

Rae drops what she is doing and runs to Anna's rescue.

RAE

Please stop.

1ST GENTLEMAN

But she needs to eat and drink so  
we can get her to the other side or  
get her out of here.

He starts throwing food at Anna.

RAE

No means no.

Rae grabs Anna and quickly moves her out of the way of flying  
food and the angry vendors.

As another person in the booth next to them opens their mouth  
during the course of the conversation, the food lands right  
in -a perfect shot.

RAE (CONT'D)

I think we are done here, Anna.

Rae and Anna slowly back away from the commotion and wind  
their way down the road towards a less busy part of the  
Netherworld.

ANNA

How are we doing on time, Fetch?

Rae stops Anna at a vendor whose tent is closed.

RAE

Time, oh, I think we are okay. I  
know this one.

There is a yellow sign with big red letters, 'RIP', as well  
as multicolored tape strung across the front of the  
structure.

ANNA

I think this one is dead.

RAE

No, just hiding. Trace, are you  
there?

There is no answer.

RAE (CONT'D)

Trace.

ANNA

No Trace.

Rae gives a slight smile.

RAE  
Trace, I know you are in there?

After a moment, still no response.

RAE (CONT'D)  
I can hear you breathing. Come on  
out.

Then a voice from the darkness.

TRACE  
No.

RAE  
Ah, see, I knew you were in there.  
I have a question for you.

TRACE  
No questions.

RAE  
Then I'm coming in.

TRACE  
Leave me alone.

RAE  
I'm on the way.

TRACE  
Can't you read? The sign reads  
R.I.P., which stands for Rest In  
Peace. The repose of death: eternal  
rest.

ANNA  
I don't think he wants to talk to  
you.

Rae shrugs.

TRACE  
As in Cessation of work, emotional  
tranquillity, freedom from  
disturbance.

TRACE (CONT'D)  
You got that Fe, Fe, Fetch? Go  
away.

ANNA  
Yup, he definitely doesn't want to  
talk with you, Fe, Fe, Fetch.

RAE  
Anna, be nice.

RAE (CONT'D)  
Trace, I need your help. I got a  
crosser.

Just then, a craggy gentleman bolts out from inside the tent,  
throwing the tent flap aside with such force that it hangs  
against itself.

TRACE  
Only you can cross over—no one  
else. You help the spirits cross  
over. That is what you do, that is  
what you have always done since the  
beginning of time, and that is what  
you will do until the end of time.

ANNA  
Is he ranting?

RAE  
More of a monologue.

ANNA  
Ah.

TRACE  
Once you are released from your  
mortal coil, you begin the process  
of crossing over. Those poor souls  
who cannot cross over to the other  
side, or reach the Netherworld,  
that is when you step in and help  
them. No one is supposed to go back  
once they have been released, no  
one.

ANNA  
When does he stop?

RAE  
He just needs to say his peace.

ANNA  
It's a big piece.

TRACE  
So, given that, we have a crosser  
that we need to find?

ANNA

He just said we, I believe he is on board.

Rae winks at Anna.

RAE

So, you are going to help?

TRACE

Of course, I'm going to help. Just can't have lost souls floating around with the living, that causes all kinds of trouble. Life's hard enough.

ANNA

Wow, and he keeps going.

RAE (TO ANNA )

Usually, he has a lot to say.

TRACE

The living have way too much trouble with death and dying, let alone the spirit world, all that talking and nothing being said.

ANNA

Okay, are you going to make him stop?

TRACE

Come on, what are we waiting for? Let's get going.

RAE

Trace, we need to get a few things before we go.

TRACE

I have everything we will need. Let me procure them; I will be back post haste.

Trace returns to his den, walks in, and walks back out so fast, it's as if he had never stepped inside.

Trace is now wearing an old, brown leather coat that has seen far too many years, and with two worn brown canvas bags slung over his shoulders, bandolier-style.

TRACE (CONT'D)

Who is she?

ANNA  
Wow, nothing gets by you.

RAE  
Trace, meet Anna. Anna, Trace.

TRACE  
She is Fetch?

Trace takes a closer look at Anna.

RAE  
Not exactly.

TRACE  
Well, she either is or she isn't,  
which is it?

RAE (TO ANNA)  
Yes, Fetch.

Anna nods in affirmation, not knowing where a negative response might lead with Trace.

ANNA  
I have to know for my own  
curiosity: Is he going to be like  
this the whole time?

RAE  
Oh, he has been like this the whole  
of time.

TRACE  
Rae, you know I don't travel well  
with strangers.

ANNA  
Great.

RAE  
I know Trace, but we need to find  
this soul forthwith.

TRACE  
Well then, time's a wastin, let's  
get goin.

ANNA (TO TRACE)  
Do you know where the soul is?

TRACE  
Easy, they go where they feel most  
welcome.

ANNA  
Easy, of course they do, but where  
would that be?

TRACE  
A name would be helpful.

ANNA  
Name? Jess did not give me a name.  
Why is that important?

RAE  
Well, we need to consult the  
spirits for that answer. Would you  
like to lead the way, Trace?

TRACE  
I thought you would never say that.

ANNA  
Never ask.

TRACE  
What?

ANNA  
The expression is: I thought you'd  
never ask?

TRACE  
I'd never ask what?

ANNA  
Never mind.

TRACE  
Never ask, never mind. I like it.

Trace, Rae, and Anna walk quickly out of the Netherworld.

Asmodeus has been lurking just outside the Netherworld, steps  
out of the shadows, and follows them.

EXT. THE THREE GRACES TAVERN - NIGHT

The three stand outside the bar's entrance.

TRACE  
I like the name.

ANNA  
Yes, so original.

Asmodeus peers from behind a dark recess of the building, fading in and out of visibility yet keeping a close eye on the three.

Trace leads the way down the stairs to the bar, stops, and stands in front of the door without opening it.

ANNA (TO TRACE) (CONT'D)  
Are you going to open the door?

TRACE  
I cannot open doors.

ANNA  
What are you, a vampire?

RAE  
Trace is just different, let's leave it at that.

Rae opens the door. Anna and Trace walk in, then head down the stairs and enter a mostly empty bar.

INT. THREE GRACES TAVERN - NIGHT

At the bar, JIMMY, a large yet gentle man, is pouring drinks. Jimmy looks up, but not in the direction of the three.

JIMMY  
Is that you, Rae?

RAE  
Yes, Jimmy, it's me.

JIMMY  
Long time no see.

RAE  
Yes, it has been a long time, Jimmy.

Rae walks up to the bar, pulls up a stool, and shakes Jimmy's hand.

ANNA  
Is he blind?

TRACE  
Visually impaired, please. You really need to learn some manners.

Anna grabs Trace by the throat.

ANNA  
I'll show you manners, old man.

JIMMY  
It's okay, Trace, I don't mind.

TRACE  
She is a blunt instrument.

ANNA  
I'll instrument you, old man.

TRACE  
Where did you find this one, Rae?

RAE  
She found me.

TRACE  
Ah, that explains it.

ANNA  
Explains what.

Rae motions for Anna to let go of Trace.

Anna, let's go.

JIMMY  
Is Anna your new Fetch?

ANNA  
I'm not a new Fetch, her Fetch, or  
anyone else's Fetch.

TRACE  
I would not want her as my Fetch.

ANNA  
How do you know who I am if you're  
blind?

JIMMY  
Just because I'm blind doesn't mean  
I cannot see.

TRACE  
Well said, Jimmy.

ANNA  
Great, another one.

JIMMY  
Welcome Trace.

TRACE

Thank you, Jimmy.

JIMMY

Another lost soul, you're having trouble finding, Rae?

ANNA

This has happened before?

TRACE

Well, yes, Anna, sometimes souls go hiding if they don't want to be found.

Jimmy, Trace, and Rae all smile.

JIMMY

You guys look thirsty.

Jimmy pours four shots.

Trace and Rae grab a glass.

They all, except Anna, toast and take a slug.

TRACE

The polite thing to do is to toast.

ANNA

I'll have water.

TRACE

You cannot toast with water.

ANNA

Why not?

JIMMY

In Greek mythology, after you die, you would drink from the River Lethe.

RAE

Located just past the Netherworld, somewhere in the Underworld, if memory serves.

Jimmy nods affirmatively.

TRACE

You would drink from the river to forget your past transgressions, misdeeds, if you will.

JIMMY

As a result, people in ancient times would toast the dead with a raised glass of water.

RAE

In later times, if you toasted with a glass of water, it was considered a death wish.

ANNA

Lessons learned, I will have that drink.

Anna sits at the bar next to Trace.

Jimmy pours three more shots and slides the undrunk shot to Anna, who accepts it.

TRACE

To life.

They all raise their glasses, toast, and then take the shot.

ANNA

Blah, it tastes terrible.

Jimmy and Trace chuckle.

JIMMY

One person's mead is another's poison.

ANNA

Another comedian.

Rae walks over to the large, old-fashioned TV that hangs on the wall.

RAE

(to Jimmy)  
This work?

JIMMY

Just say the magic word.

RAE

Please.

The screen flickers to life.

A trio of beautiful creatures fades into view on the screen.

THE THREE (SPEAK IN UNISON)  
Rae, how are you?

RAE  
Most pleased to see you all.

THE THREE  
Oh, you are too kind, Rae.

THE THREE (CONT'D)  
It has been a long time, Rae.

RAE  
It has been too long.

THE THREE  
The lost soul you are searching for  
is not here.

ANNA  
How do they know?

TRACE  
Shhh, that is what they do.

ANNA  
Who are they, Trace? They are  
beautiful.

THE THREE  
Is that Trace and Anna?

RAE  
Yes, we are all together. We are on  
a quest to find the lost souls and  
bring them back to where they  
belong.

THE THREE  
Not much time, Rae, you'd better  
hurry. But beware, for great evil  
is following you, and greater evil  
lurks ahead.

ANNA  
What do they mean by " great evil?"

TRACE  
Shush, the spirits are talking,  
have some respect.

RAE  
Thank you. Do you know where we can  
find the lost soul?

THE THREE

The lost soul is the gray lady; her name is Sonja. Do you know her, Rae?

RAE

Yes, I know. Do you know where she is?

THE THREE

We do not know, but Marko does. We must be going now.

RAE

Thank you. Nice to see you all again.

THE THREE

You are welcome anytime. Goodbye for now.

The three vanish from the screen, the screen goes bright, then dark.

RAE

Jimmy, you should lock up after we leave.

JIMMY

An excellent idea.

RAE

Time to go.

TRACE

Thanks for the drinks, Jimmy.

JIMMY

Nice to see you again, Trace. Nice to meet you, Anna. You three take care of each other.

They all exit the bar.

EXT. THREE GRACES BAR - NIGHT

ANNA

What was that about? What evil is following us, and what evil lurks ahead?

TRACE

What kind of trouble have you  
gotten me into, Anna?

ANNA

This is the boss's show. I'm just  
here to make sure she who fetches  
doesn't fuck it up.

TRACE

Bosses, as in both, this is more  
than fetching a lost soul, Rae.

RAE (TO HERSELF)

Marko.

EXT. CITY STREET - NIGHT

The three are walking down the city street at night.

RAE

Trace, do you know who is following  
us?

TRACE

Yes.

ANNA

Well, are you going to tell us or  
keep it to yourself?

TRACE (TO RAE ABOUT ANNA)

Is she always like this?

ANNA

Hey, I'm standing right here.

RAE

What does this person following us  
want?

TRACE

The person following us is not a  
person.

RAE

What kind of not people?

TRACE

It's a demon, not sure what  
classification.

ANNA  
Oh, just a demon.

RAE  
It might be the same one from the  
cemetery.

TRACE  
Rae, tell me about this mission  
we're on. It will make it easier  
for me to help.

RAE  
The mission is...

ANNA  
Fetch, come on, this is what he  
needs to know, and he doesn't need  
to know.

TRACE  
Rae, you know the truth always has  
a way of slipping out.

ANNA  
Rae, no. Bosses will not be happy  
about this.

RAE  
Why Anna, what do you know?

ANNA  
I know what I know, but I'm not  
telling him.

RAE  
I thought you didn't know.

TRACE  
Never mind, I don't want to know. I  
don't want to upset the orange  
cart.

ANNA  
Apple, you upset an apple cart.

TRACE  
You cannot equate oranges with  
apples; they are not the same.

ANNA  
I don't know how much longer I can  
do this for; you guys are just  
taxing.

RAE

We need to find Marko, and we need to hurry.

TRACE

Marko, the accountant or the restaurateur?

RAE

I thought they were the same person?

ANNA

I have an idea, let's find them both.

RAE

Great idea, Anna.

ANNA

Thanks, can we go already?

Trace looks at his watch, an ancient timepiece.

TRACE

Yes, you heard the three, not much time.

RAE

Remember that time is of the essence, sometimes.

ANNA

Yes, exactly, so let's get a move on, old ones.

Anna looks at Trace's watch.

ANNA (CONT'D)

How do you even tell time with that?

Trace looks at the watch again and shrugs.

The three walk down the city street, and the Demon follows them.

EXT. MARKO'S RESTAURANT NOODLES AND MORE - NIGHT

The three are standing outside a very nicely appointed restaurant.

ANNA

This is a lovely place, well done,  
fetch.

RAE

Trace, do you want to wait out here  
or come in?

TRACE

I will wait out here, thank you  
very much. Anna should wait out  
here, too.

ANNA

I'm not waiting out here with you;  
I'm going in. I'm hungry.

TRACE

Don't say I didn't warn you.

ANNA

Whatever.

Trace walks over to an outside chess set and starts aligning  
the pieces to set up the chessboard.

The Demon walks behind a car up the street from them, keeping  
a watchful eye.

INT. RESTAURANT - NIGHT

The restaurant is bustling, but the only sound is the  
clinking of flatware against China plates, with no talking  
—only eating.

There are only waitpersons dressed in all white serving  
mostly female patrons.

Rae and Anna walk in and are waiting to be helped.

WAITER

Welcome home. How may I help you?

ANNA

Home?

RAE

Good evening, we would need to  
speak to Marko.

WAITER

Please sit at the bar, and Marko  
will be right with you.

ANNA  
Aren't we in a hurry?

RAE  
Yes, but sometimes you must make  
haste slowly.

ANNA  
What does that even mean?

Rae and Anna take a seat at the bar.

ANNA(YELLS TO WAITER) (CONT'D)  
Hey, I would like some beef ramen  
with extra noodles.

The waiter turns around, looks at Anna, then at Rae.

RAE  
It is okay; she's just hungry.

ANNA  
Don't forget the extra noodles.

The waiter writes down Anna's order as he walks away.

Then a very dapper individual, CHARLIE, approaches the bar.

CHARLIE  
Hi, I'm Charlie. I'm sorry to  
inform you that we lost Marko  
recently.

ANNA  
Well, go and find him, we are in a  
hurry.

RAE  
I believe they mean Marko has  
passed away.

ANNA  
Ah.

RAE  
A moment of silence for our fallen  
comrade.

CHARLIE  
Can I be of assistance?

ANNA  
Can we get on with this already?

CHARLIE (TO RAE)  
She is a rude one.

ANNA  
Hey, asshole, I'm sitting right  
here. If you have something to say,  
say it to my face.

Just then, the waiter shows up with a large bowl of steaming ramen.

Anna takes the spoon and chopsticks in her hand and uses them like weapons to attack the bowl of ramen.

She chews and slurps the ramen up like she has not eaten in a very long time.

RAE  
Charlie, we need some help in  
finding someone.

CHARLIE  
Okay, I will try to help.

RAE  
We are looking for Sonja, the grey  
lady?

CHARLIE  
I do not know anyone named Sonja,  
the grey lady.

RAE  
Let me try another way. We need  
help with an accounting problem.

CHARLIE  
Marko usually had someone handle  
those kinds of problems.

RAE  
Let me rephrase. We need to talk to  
an accountant -perhaps you know  
one?

CHARLIE  
Of course, rephrasing the questions  
helps to understand them better and  
find the answer. Marko talked a lot  
about this, but I never really  
listened.

RAE  
Specifically, we need to find a  
female accountant.

CHARLIE  
Yes, you may find her in the park;  
do you know which one?

RAE  
The park next to the factory?

CHARLIE  
Yes, she lives there by herself.  
Wait, she does have a rather  
talkative cat.

RAE  
I appreciate your help. I will make  
sure no harm comes to you.

CHARLIE  
Thank you, Rae. You were always so  
kind to Marko, and now you extend  
that same courtesy to me. I'm  
honored.

Rae and Charlie bow to each other.

Anna lifts the bowl to her lips, drinks the last of the  
ramen, puts the bowl down, and wipes her mouth with her  
sleeve.

RAE  
Thank you again.

CHARLIE  
Safe travels.

Rae and Anna exit the restaurant.

EXT. RESTAURANT - NIGHT

Trace is explaining chess to the GRIM REAPER, timeless, in a  
black hoodie.

ANNA  
Except for the ramen, you are  
really fucking this up.

RAE  
In any enterprise, even death.

Rae points to Grimmy.

RAE (CONT'D)

Things take time.

TRACE

Towards the endgame, you must use your queen as much as possible. Then, when there is no hope left, you should activate your king, but only when it is time.

GRIMMY

How do I know when it is time to use the king?

TRACE

Excellent question. The king is a perfect piece for attacking your opponent's pieces at close range and defending your own. Understand?

GRIMMY

The king can only move one space at a time, but he can move in any direction. Although he is limited in how far he can move, his potential for movement is limitless.

TRACE

Very good.

GRIMY

Will the players with the most active king win?

TRACE

They might, unless there are too many pieces on the board.

Grimmy moves his queen.

GRIMMY

Check.

TRACE

Well played.

GRIMMY

Thank you.

TRACE

You're right, it may not be time to move the king into battle yet. Hold him back, be patient.

(MORE)

TRACE (CONT'D)

Use the queen instead; she is elegantly efficient in her ways.

Trace moves his queen.

TRACE (CONT'D)

Checkmate.

GRIMMY

Wow.

TRACE

See what I mean? Good game. Ah, my friends have returned, I must go.

GRIMMY

See you around.

Trace shakes Grimmy's hand, then stands and joins his friends.

Grimmy studies the board, moves his king around, shakes his head, and moves the piece again.

RAE

I see you beat death again.

TRACE

It was just a chess game.

ANNA

Well, if we don't get any information quickly, I'm going to pull the plug on the whole fucking operation.

TRACE

Your language is not very fetching.

RAE

I believe the boss's directive was to complete the job.

ANNA

I don't see a lot of getting the job done is all.

TRACE

Anna, the devil is in the details, or is it god? Either way, leave no unturned stone; otherwise, we might miss something.

RAE

Yes, Trace is correct, we don't want to miss anything, because at some point it will get out of control.

ANNA

I got to tell you, this seems out of control

TRACE

Not yet. You will know it when you see it, and I can tell you from experience, we have not seen it yet.

The trio walks down the street, leaving Grimmy to study the chessboard.

EXT. STREET - NIGHT

RAE

We need to find the park next to a factory.

TRACE

There are three parks within our immediate vicinity, only one of which is near a factory.

ANNA

How do you know that?

TRACE

I just know.

ANNA

Well, let's get going.

TRACE

Right this way.

The Demon follows far behind.

EXT. ENTRANCE TO THE PARK - NIGHT

RAE

Is this the place?

ANNA

It's a fucking trailer park.

TRACE  
You swear a lot.

ANNA  
You're fucking observant.

RAE  
I feel a strange sensation.

ANNA  
What is that up on the rooftop of  
that trailer?

TRACE  
Who is it, St.. Nick?

ANNA  
Who?

RAE  
It is just a red reflection from  
the Factory.

TRACE  
Well, that's a good omen.

RAE  
I agree -let's see, Sonja.

Rae approaches the trailer with Trace and Anna in tow.

The Demon lurks behind them in the shadows, ducking behind a trailer.

EXT. TRAILER - NIGHT

Rae knocks on the screen door.

A woman answers, SONJA. She is older and has a certain glow about her, along with a slight discoloration on her forehead, similar to the person in the photo.

RAE  
Hi Sonja.

SONJA  
Hi Rae.

ANNA  
Oh, for crying out loud, that was  
easy.

TRACE

Interesting.

ANNA

Why don't we send her back now?  
Done.

TRACE

Don't anger the little ones.

ANNA

What are you talking about, little  
ones?

TRACE

The little ones are always  
listening; they hear everything,  
even a whisper, and they can and  
will act on it.

TRACE (CONT'D)

We do not have her back where she  
belongs, yet.

TRACE (CONT'D)

Her spirit is still in this world.

ANNA

We need to get her back before I  
can say anything?

TRACE

Yes, absolutely.

ANNA

Who are the little ones?

TRACE

The little ones, their only job is  
to make the uncertain certain, and  
the certain, well, uncertain.

ANNA

I had no idea.

TRACE

Now you do.

A large orange cat meows and rubs against Trace's leg.

SONJA

Come in before you attract too much  
attention.

INT. SONJA'S TRAILER - NIGHT

They walk in; inside the trailer, every square inch of the wall is covered with a wide variety of interesting trinkets.

SONJA

I would offer you some coffee, but  
I only drink tea.

TRACE

I'll have tea, that sounds nice.

ANNA

Short on time, remember?

Trace shows his disappointment.

SONJA

Rae, I'm sorry for everything that  
has happened. I've let you down.

RAE

We can address your situation at  
another time.

RAE (CONT'D)

Currently, we must address another  
more pressing issue.

TRACE

There is also the matter of  
Asmodeus, one of the princes of  
hell, or is he a demon? He has been  
following us since we left the  
Netherworld.

Anna looks out the window and sees the demon.

ANNA

Asmodeus, the one following us, is  
the same demon from the cemetery.  
How did you know his name, Trace?

Trace is holding an ancient manuscript.

TRACE

I just figured it out.

Trace finally recognizes Sonja.

TRACE (CONT'D)

I know who you are; you are the  
mythical Fetch that lives among the  
humans.

ANNA  
So, you're her.

Sonja's tone changes quickly.

SONJA (TO ANNA)  
You keep your voice down, or I'll  
send you somewhere you don't  
belong.

TRACE (TO ANNA)  
I would do what she says because  
she has that ability. (Whispering  
to Anna) I have seen it.

Anna outwardly expresses her disbelief.

RAE  
We need to get back to the safety  
of the Netherworld.

ANNA  
Yes, the job is done, and this  
terrible place will all be a  
distant memory.

SONJA  
I have already said too much; it is  
time for you all to leave.

Trace heads for the door and is stopped by Anna, who holds  
his arm.

RAE  
Sonja, you need to tell us what is  
going on. Please tell us, and avoid  
being cryptic.

TRACE  
Nice one, Rae.

SONJA  
Better that I show you.

Sonja turns on the TV.

She switches it to the right channel and then adjusts the  
bunny ears.

They all observe.

The TV's blue light dances off their faces.

ANNA

Is that the guy from the graveyard?

TRACE

Rae, who is he?

SONJA

I'll explain. Long ago, with the help of Rae, I faked my own death because I fell in love, and as a Fetch, you are not supposed to fall in love.

RAE

Love, the one true mystery, is always worth the risk.

ANNA

I thought Fetches couldn't die, so how did you fake your death?

TRACE

Oh, there is a way for Fetches to die.

RAE

Trace, probably not a good time.

TRACE

Yes, you're right.

SONJA

Anyway, for the most part, I was staying out of trouble. Then one day, Don's spirit came to me.

ANNA

I thought we were getting Sonja the lost soul. Now we have a demon, a love-struck Fetch, and an evil one named Don. Who is Don, Rae?

TRACE

I think Sonja is about to explain.

SONJA

Yes, anyway, Don's spirit found me, easily done in the human world.

SONJA (CONT'D)

Don told me that if I didn't help him, he'd kill my lover and send me to the ninth level of hell, forever.

TRACE

That's a bad neighborhood.

SONJA

So, I helped him by giving him a demon-summoning incantation.

ANNA

You made a deal with the Devil.

SONJA

I did not make a deal with the Devil.

TRACE

Besides, the Devil would not make such a deal.

RAE

Easily forgiven, Sonja, was protecting her loved one. Now tell Anna and Trace about Don; they do not know.

SONJA

Let's not speak of it.

TRACE

This can't be good; I don't even know who he is, and I know everyone.

TRACE (CONT'D)

Well, most everyone.

RAE

Tell them who Don is.

SONJA

Don is the son of a fallen angel and a daughter of man; he is the Nephilim.

ANNA

Oh, that sounds like a chaotic mess.

TRACE

More chaotic than messy, but yes, you got the idea.

SONJA

There is more. Don is one of two who possess the power and knowledge to rule the Netherworld.

Trace thumbs through another book. Anna looks on in amazement.

TRACE (READING FROM THE BOOK)

Their intermarriage between the fallen angel and a daughter of man, and their subsequent corruption, are said to have led to the Great Flood and should have destroyed them all, including the offspring.

ANNA

That clearly didn't work very well. I mean, only a few can rule the Netherworld, but they never succeed because Fetches protect it and stop them from doing so, right, Rae?

RAE

Mostly right, Anna.

SONJA

Yes, but there is more, from an unknown and ancient evil, Don has obtained the knowledge of how to kill fetches.

TRACE

Oh, that's not good; that would upset the...

Anna interrupts Trace.

ANNA

So, is there a way we can stop him?

SONJA

I know of only one way: three gods have to come together. However, they have not been together for a very long time, and one of them has passed into another realm, never to return.

TRACE

Rae, do you know of another god to help?

RAE

I don't, but perhaps if there were a third new god.

SONJA

Yes. And even if you had all three, Don just has to kill one of the three. Remember, he has killed a god before. And then he can command the Netherworld and possibly more.

ANNA

What more?

SONJA

Once he killed the third god, he would then have the power to wreak havoc and destruction wherever he wanted in the Netherworld, the Underworld, and possibly the human world.

ANNA

That wouldn't take much, as the humans are doing a pretty good job of that all by themselves. By that, I mean the part about the havoc and destruction. Implied, if you know what I mean. Okay, I'll shut up now. I'm babbling.

Trace is busy thumbing through an ancient book.

SONJA

What the humans are doing would be child's play compared to what Don is planning.

RAE

Sonja, how do you know what Don is planning?

SONJA

He told me.

RAE

Oh.

ANNA

He just told you.

TRACE

Found it. The triple deity, the triad, or the trinity.

(MORE)

TRACE (CONT'D)

Some religions consider them as one, but in ancient times, there were three distinct ones.

ANNA

Wait, so I know who the two gods are; I should know they remind me every day.

RAE

Does it mention who might be a third?

Trace flips through the book.

TRACE

As it is written, in times of great cataclysms, if a third god doesn't exist, they could be designated.

ANNA

Designated by whom?

TRACE

I don't know, it doesn't say.

SONJA

I don't want any part of this.

ANNA

Sonja, you became involved in this whole situation the moment you helped Don. So, yeah, you are part of this.

SONJA

No, I just helped him conjure a demon. Remember, he threatened me, I had no choice.

ANNA

Rae, I need to inform the bosses about what's happening here, and she who conjures demons needs to return now.

SONJA

Rae, no, I don't want to go back.

TRACE

Rae, I don't like this, not one bit. This Fetch is not to be trusted, as it conjures demons.

ANNA

I can't believe I'm agreeing with Trace on this, but I agree.

RAE

Yes, that's true; trust is an issue, but Don is more powerful than you think.

ANNA

Well, as the boss's agent here in the human world, I say we leave Sonja here so we can travel faster and head to the Netherworld to tell the bosses exactly what's going on before all hell breaks loose.

TRACE

Technically, not all of hell would break loose.

Anna gave Trace the look.

RAE

Sorry, Sonja, Anna has spoken.

Suddenly, a loud thump comes from the roof.

Out of nowhere, a large orange tabby jumps onto the table and hisses.

TRACE

M cats do not like demons, and demons fear M cats, for they saved the human species from extinction. We are safe if we stick with them.

ANNA

Protected by a house cat. This day keeps getting better and better.

Without pause, Trace jumps up and punches a hole through the ceiling with his fist, breaks through with his whole body, and gracefully lands on the roof.

Trace reaches into his bag, pulls out a handful of magic dust, and throws it at the monster's face.

The Demon is temporarily blinded.

Trace jumps back down into the trailer through the same hole, then pokes its head through the hole in the roof and looks around while still rubbing its eyes, blinded from the dust.

The cat hisses at the demon, and the demon retracts his head.

ANNA (CONT'D)

Okay, changed my mind, Sonja.  
You're coming with us, and you're  
helping us because I hate the demon  
more than I distrust you.

TRACE

Hate is nothing but fear.

ANNA

Okay, I fear the demon.

TRACE

Well, you should; he is a scary  
sort.

ANNA

Can we get out of here already?

RAE

Okay, let's get back to the  
Netherworld to regroup and fortify.  
Then we can make a plan on how to  
fight Don.

TRACE

How are we going to get the  
Netherworld from here? Portals are  
a long way off.

RAE

Sonja.

SONJA

Stand back.

Sonja flips a light switch, causing a false wall in the  
trailer to fall, revealing railroad tracks and a 1966 gloss-  
black Lincoln Continental set up to run on the tracks.

TRACE

Impressive.

RAE

Let's go, Anna, you drive.

They all rush out of the trailer and jump into the car; Anna  
is in the driver's seat, Trace, with the cat in his bag, is  
riding shotgun, and Rae and Sonja are in the back seat.

EXT./INT. HOT ROD LINCOLN - NIGHT

Anna starts the car and floors the accelerator. The vehicle moves slowly on the railroad tracks.

TRACE

Doesn't this motorized contraption accelerate at a greater rate of speed?

ANNA

You are so Byzantine.

The Demon stands and watches them from the roof of the trailer, still rubbing its eyes.

Then it jumps down from the trailer and aggressively runs towards the car.

TRACE

Anna, your friend, is catching up to us.

ANNA

Shut up, old man, I'm trying, I've got this thing floored.

Asmodeus is running down the railroad tracks, gaining on the car.

Asmodeus jumps onto the trunk, punches his fist through the back window, shattering the glass, and in one smooth motion, keeps going, grabbing Sonja by the neck and trying to pull her out of the car.

SONJA

Anna, push the red button.

Anna looks at the dashboard and sees six red buttons.

ANNA

Which one?

Anna starts pushing buttons.

Trace calmly pulls the orange tabby from his bag.

The cat hisses at the demon.

The Demon lets go of Sonja.

TRACE  
 (TO THE CAT)  
 Well done, my friend, very well  
 done.

The cat blinks its eyes and starts purring.

Anna finally pushes the right button, and the car spins its wheels on the track. The vehicle gains traction, jerks, and launches forward down the track.

Asmodeus falls off the trunk of the car, ass over tea kettle, onto the railroad tracks as the vehicle is launched down the tracks.

EXT. RAILROAD TRACKS - DAY

The car slowly comes to a stop.

The group takes off through the woods on foot.

EXT. CEMETERY UNDERGROUND PORTAL TO NETHERWORLD - NIGHT

Rae and the others walk through the cemetery's entrance.

Rae spots a mausoleum, points to it, and walks up to it, and the others follow.

Rae knocks at the door.

A voice from the other side of the door is muffled, ED, the portal back door guard.

ED  
 Hello?

Rae knocks again.

ED (CONT'D)  
 Who's there?

ANNA  
 Really?

ED  
 Really who?

TRACE  
 This is not going well.

ED  
 Really, this is not going well.

RAE

Ed, it's Rae. Be a kind lad and open the door, will you?

ED

I cannot open the door because I do not have the key.

RAE

Ed, the key is in your shoe.

ED

The key is in my shoe?

RAE

Yes, please check.

ANNA

Rae, you know how to pick 'em.

A series of loud noises emanates from behind the door.

Then, suddenly, the door slowly creaks open.

ED

Rae, why didn't you say so in the first place?

ANNA

Wow, obtuse is an understatement with this guy.

RAE

Quiet, Ed, I don't want anyone to know we are here.

ED

But I know.

RAE

But you're not just anyone. Be a good lad and lock the door behind us, would you?

As Ed locks the door behind them, Rae and the gang enter the Netherworld.

TRACE

I didn't know this was a way into the Netherworld.

RAE

It isn't.

TRACE

We must be cautious and never speak  
of it again.

ANNA

Never is a long time.

They all look at Anna.

ANNA (CONT'D)

Well, it is.

As they make their way through the dark passage, they don't  
speak a word to each other.

RAE (TO TRACE)

Where did Sonja go?

TRACE

I don't know, she was right behind  
Anna.

Suddenly, from out of the darkness, Thomas is running and  
looking back, and runs right into Rae.

Thomas and Rae hold each other at arm's length.

Rae holds him for a minute.

RAE

Thomas, where are you going in such  
a hurry?

THOMAS

Don is back, and I'm afraid for my  
life.

Thomas sheds Rae's embrace and runs off.

ANNA

Who the fuck does this bastard  
think he is, fucking around in my  
master's domain?

TRACE

Now the feisty comes out.

TRACE (CONT'D)

Anna calls him by his actual name,  
which will reduce his powers.

ANNA

What is he, Rumpelstiltskin?

TRACE

Who?

RAE

My question is, how did Don get  
into the Netherworld?

INT. NETHERWORLD - IN TIME

Rae leads them down the dark passage towards the Netherworld.

At each turn, there are groups of souls and Netherworldians  
fleeing.

ANNA

Where is everybody going?

RAE

To save their souls.

TRACE

Let's leave too.

ANNA

What does Don want with the  
Netherworld?

RAE

Revenge.

TRACE

Speaking of wants, Rae, I want to  
know if you have a plan?

RAE

Yes, I have a plan.

TRACE

I knew I could count on you.

The group enters the Netherworld.

ANNA

Precisely what is your plan, Fetch?

RAE

Quiet, I thought I heard something.

Out of the shadows, a voice.

DON

Rae.

Sonja steps out of the shadows.

RAE

Sonja?

Don escapes from Sonja's body, leaving her exhausted, and she drops to all fours and crawls into the shadows.

TRACE

That is how he got in, through  
Sonja's body. This one is clever.

DON

Trace, you are always the obvious  
one. Rae of hope. Rae of sunshine.

DON (CONT'D)

Rae, you didn't think I would play  
nice once you showed up?

RAE

The thought did cross my mind.

DON

Come on, Rae, this is going to be  
epic, a Fetch and god do battle  
over ruling the Netherworld.

RAE

Did you enjoy your time in hell?

DON

You left me there to rot with the  
ugly, soiled souls. Did you think I  
would stay there languishing for  
the rest of time?

RAE

No, I did not, but I did  
underestimate you.

Don walks over to Rae and shoves her.

DON

Rae, you punished me for no reason.  
Now I want revenge.

RAE

You might have forgotten why I put  
you there. You took our mother's  
life and almost wiped out all of  
humanity.

DON

Our mother deserved to die for what she did to me. She betrayed me, her only son. Do you know how she did it? I'll tell you. She told our father about my plans to create my own race in my image. That was going to be beautiful. Then he told you to stop me, and you obeyed him. You had to be the one to stop me, and I will never forgive either of you for that.

RAE

That was never your place; you were the one who angered the gods and brought about your own downfall.

DON

You think this is a fight to decide whether good or evil will win, it's not; it is so much more complicated than that, Rae, and you know it.

Don taps Rae on the forehead with her middle finger.

DON (CONT'D)

You are as good as dead. What a joke. You'll never be able to send me to hell again. Do you know why, Rae?

RAE

Please, enlighten me.

DON

I can kill you, Rae, you know that I have gained the knowledge and the power to kill you and all Fetches.

RAE

You forgot one crucial fact, Don: if you kill me, you'll die too. Our father made sure we were bound soul to soul.

DON

I know you're just lying to save yourself. That is pathetic.

Rae surveys the landscape behind Don.

RAE

You brought them with you, I see.

Behind Don lurks an army of demons.

DON

I remember what you once said to me: 'Kill them all; the gods will know their own.'

RAE

I was young and impetuous.

Don is nose-to-nose with Rae.

DON

You think each soul matters? Your problem, Rae, is that you cannot see the forest for the trees.

RAE

Why are you speaking in clichés? Get to the point.

Anna lurches towards Don.

Trace holds Anna back.

TRACE

You know he is quite dangerous?

ANNA

So am I grandpa, so am I.

DON

Okay, I'll be more direct.

DON (CONT'D)

Okay, Rae, I'll be more direct. Here's what's going to happen: I will enslave everyone in the Netherworld. After that, I will seep into the human world like a silent virus and claim what is rightfully mine. This time, no one will be there to stop me, because I will have killed you and all the Fetches.

RAE

That is your version.

DON

It is what is going to happen, and you can't stop me.

Don starts attacking Raes' friends.

Anna attempts to attack Don and gets thrown to the ground, sliding on it and knocking Trace over, like a bowling ball hitting a pin.

Don shoves Rae.

DON (CONT'D)

At least fight me, Rae; otherwise,  
this will be no fun.

Trace pulls a trinket out of his bag and throws it at Don.

TRACE

By my blood and my desire, I  
require Don's death. Vinasanta.

Don sees the trinket heading his way.

He uses his powers to send the trinket in another direction.

The trinket flies, hits, and destroys a whole series of vendors' tents, leaving a hole in the ground.

Don then rushes over and tosses Trace into a tent, where he struggles to get out.

DON

This is so primitive, just like  
you, Rae. Be passive, then, I  
obviously don't care.  
I feel like destroying everything.

RAE

What happens when you get  
everything you want?

DON

Rae, such a juvenile question.

The Demon and Anna are now fighting.

Trace picks himself up, walks over, and tries his best to help Anna fight the demon.

The orange cat jumps out of Trace's bag and starts hissing at the demons.

The demons skirt around the small but mighty cat, avoiding it at all costs.

Asmodeus sticks out its tongue at the cat. The cat jumps on the demon's chest, tears out its tongue, jumps off, and runs away with its tongue.

DON (CONT'D)

What's the matter, Rae? You know I've already won. They have gone, left you all alone. And no one is coming to rescue you. And you alone cannot stop me.

DON (CONT'D)

Join me, Rae.

RAE

No.

Don commands the Demons.

DON

Asmodeus, those who resist, kill them, kill them all.

The demons emerge from the darkness and begin to destroy the Netherworld.

RAE

I will stop you, Don.

Rae picks up a sword and throws it at Don, who snags it out of mid-air.

Rae picks up another sword.

DON

Now, this is more like it, the ancient ways.

Rae and Don engage in an epic sword fight.

As Rae and Don engage in an epic sword fight, the demons are destroying the Netherworld, ripping Netherworldians apart like a live-action Hieronymus Bosch painting.

It is a horrible sight.

Trace and Anna struggle to combat the demons, but are losing the battle.

Rae takes a couple of good hits from Don.

Don then slashes Rae across the midsection.

Rae loses her sword.

Don flips over, landing right behind her and kicks Rae in the back, sending her to the ground face-first.

Rae appears to be defeated.

With one swing of her sword, Don slashes and kills several Netherworldians who have gotten in her way.

Don walks up behind Rae, grabbing her by the hair and lifting her head off the ground.

Don swings his leg over the back of Rae and straddles her.

Don pulls Rae's head close to hers; Don's mouth to Rae's ear.

Don slides the sword under Rae's neck so close throat that it leaves an impression.

DON (CONT'D)

The jig is up, Fetch. The chosen one has returned to unleash his wrath.

RAE

It's not over til its over.

DON

Rae, your hubris has betrayed you this time, thinking you can defeat me; this time, the victory and the spoils are mine."

RAE

I don't like the dichotomy, but go on.

DON

You have lost Rae. Join me, like when we were young, or be lost and serve in the bowels of hell for all eternity, your choice.

RAE

What were those choices again?

Anna strikes Asmodeus with a mighty swing of her sword, then swings again, slicing off its leg.

Asmodeus teeters and falls to the ground, then begins slowly crawling toward Anna.

Finally, Anna delivers one last blow, chopping off Asmodeus's head and destroying it. Even without its head, it continues crawling toward her.

ANNA

Jeez, don't you ever die?

Sonja appears out of nowhere, grabs a stone from Trace's bag, and blows on it.

SONJA  
Udgacchati.

The stone starts to glow.

Sonja throws the stone into a wall of the Netherworld.

Then, a bright light appears from the spot where the stone hit.

Out of the light appear Jess and Ruel, dressed to kill.

RUEL  
Rae, are you alright?

RAE  
Never better.

JESS  
Don, the band is back. Are you ready to dance?

DON  
This is how I like it, I can smell death.

ANNA  
Rae is the third, but how?

TRACE  
Someone designated it.

JESS  
Don, this gets settled once and for all, the old-fashioned way—with swords.

RUEL  
And it will end the ancient way, demons dead, you in chains, and dead souls tearing at your flesh for all eternity.

DON  
We will see about that, Ruel.

Rae rolls over, knocking Don off her, then grabs her sword from the ground and spins it in her hand. Ruel, Jess, and the others combat the demons.

Ruel, Jess, and the others battle the demons.

SONJA  
Udgacchati.

Sonja throws another stone into the wall of the Netherworld.

Out of the hole, Sonja created a legion of angels with swords, and the three graces all entered the Netherworld.

They all engage in an epic battle against the demons.

A demon manages to seize Rae's sword arm and hold her back just as Don is about to deal a lethal blow to Rae.

DON  
Want to see how a Fetch dies? I'll  
show you.

From out of the darkness, a voice, deep, dark, and powerful.

THE MALEVOLENT ONE  
Come home, my children, now.

The demon lets go of Rae and follows the others back to the kingdom of darkness.

The Demon picks up its leg and puts it back on, then finds its head and puts it back on, and walks away.

ANNA  
You are a monster.

The Demon looks back at Anna, shrugs, and limps off to join the other demons.

DON  
Kill them, I command you.

DON (CONT'D)  
I'm going to kill you, Rae.

Don pulls back her sword, ready to deliver the lethal blow.

Rae extends her arms as if she has surrendered.

Don lunges at Rae with the sword.

Rae grasps the blade with her hands, holding it in a fierce battle of strength and will.

Gradually, a brilliant light begins to radiate from Rae's chest, like a star going supernova, growing brighter and brighter.

The light becomes so bright that no one can look upon it.

Everyone cover their eyes.

Rae and Don vanish into the brilliant light, accompanied by a loud rush of air.

The Netherworld goes dark and silent.

Finally, the silence is lifted and the light slowly returns, like the first sunrise.

Dust filters the light streaming into the Netherworld, and then a white dove flies away from where Rae stands.

The Netherworlders return to their daily tasks and begin putting things back together.

Trace, Anna, and Sonja crawl out of the debris.

ANNA

Rae, Rae, are you still there?

The air clears.

TRACE (TO ANNA)

It was her destiny to restore order. I'm afraid she is gone, my dear.

Anna falls into Trace's arms and starts crying.

Suddenly, from out of the chaos and debris, Rae appears.

Rae looks a lot worse for wear.

Rae's face lights up as she sees her friends.

JESS

Well, Rae, I must say, you have made an absolute mess of things.

RUEL

But you got the job done, and for that, we thank you.

RAE

I could not have done it without a little help from my friends.

Anna runs over and gives Rae a huge hug, and Rae hugs her back.

ANNA

I thought that I had lost you.

RAE

What was once lost is now found.

TRACE

Sonja, look, Rae is hugging.

SONJA

Are you sure that's Rae?

Trace squints at Rae to make sure it's really her.

Rae winks at Trace and Sonja.

TRACE

Rae, you devil you.

THE END