

# Herocall Episode 1: Pilot

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PROLOUGE - EXT. CLASSIC COMMERCIAL CLEAN CITY SET - DAY

Bustling city streets. Traffic cars, and shuffling of people across sidewalks. Until --

**BOOM.** A car is sent flying and ricocheting all over the street! People scream and start running.

IN COMES into view a cartoonish looking BAD GUY rounding a corner, clutching a duffel bag stuffed full of money. He breathes heavily and fishes out a dirty needle with shiny dark liquid.

He jams the needle into his arm, the effects are instantaneous. Purple veins claw all over his skin as he contorts forward like he is going to be sick - man's body starts changing shape! He shifts into an average everyday-looking businessman, suit and all! Woah.

Bad Guy readjusts himself and pretends to blend in among the crowd until ...

RANDOM VOICE

(playful)

Whatcha doing?

The man freezes and turns. A colorful man in tights, leather coat and shining smile on his face. A true white-hat hero. This is SOVEREIGN.

BAD GUY

(terrified)

Hero.

SOVEREIGN

Bingo! You know what that means ...

-- The bad guy quickly launches a large boulder from the ground at Sovereign!

But Sovereign disappears before the boulder - making CONTACT with a nearby hot-dog stand!

Surprise registers on the bad guy's face as Sovereign casually stands behind him. Sovereign has that retro 60s kid's show hero voice.

SOVEREIGN

(continued)

It's hero time.

The sound PANS OUT to SEAMLESSLY TRANSITION FROM REALISTIC TV LOOK to ...

**EXT. PINE FOREST - CAMP - NIGHT**

PAN OUT TO REVEAL that the previous scene is a TV program - Sovereign and the Rangers. The TV program hums an old corny cartoonish vibe from a retro TV set lying on the ground.

The TV light illuminates the shape of a tall and well-built man sitting in front of a pile of wood. This man has a large back tattoo: 79-er. This is HEIMDALL.

A strong wind of snow blows on Heimdall. Heimdall sits there with a box of matches, silent.

Heimdall strikes a match. It quickly dies in the wind.

The TV plays that cartoonish hero music as Sovereign and the bad guy's battle. The TV Hero uses his superspeed to gain the upper hand as the bad guy turns more gooey and monstrous.

SOVEREIGN & HEIMDALL

Running low on the fuel, old  
boy? I can do this all day.

Heimdall chuckles to himself. He strikes a second match.

The bad guy roared but -- **FLOOSH!** A geyser of water comes out of a sewer plate just when the bad guy steps on the plate and he is sent flying up in the air.

The second match goes out like the first match when the "Floosh" sound comes. Heimdall has a blank expression.

TV Sovereign dusts his hands and turns to look into the camera.

SOVEREIGN

(old folksy tone)

Oh, I didn't see you there.

(waves hands together)

Kidding. But while I've got  
you right now, I just want to  
say to you kids out there  
that drugs like GENE ...

(pregnant pause) are not good  
for you. Ever. Just say no.  
You can be anyone else you  
wish to be.

(pointing at the)

(camera)

No use pretending to be  
someone else. (pause) Except  
(MORE)

SOVEREIGN (CONT'D)  
 a no good criminal. Criminals  
 are a stain on society,  
 pardon my french.

Heimdall strikes a third match - it stays lit when the phrase 'No use pretending to be someone else' is said. Heimdall is now transfixed on the lit match.

The Hero monologue TUNES OUT as Heimdall carefully guides the match to the wood - creating fire instantly from a single breath.

He sits back and watches as the flame grows. The fire slowly lights up the surroundings.

HEIMDAL  
 (slow, haunting)  
 (monologue)  
 Ah, heroes. Worlds full of  
 'em. Paragons, champions and  
 inspirations for untouched  
 glory and peerless  
 righteousness in a world  
 that'll swallow them whole.  
 (small smile) Oh, how easily  
 we all can be deceived by all  
 the pretty colors and lights.  
 (pause) But woe unto thee ...  
 for thee must never forget  
 what lies in the shadows, for  
 there be monsters, spirits  
 writhe and demons abiding.  
 Cruelty is supreme and  
 desires are but fleeting  
 whispers. We cling to the  
 idea that therein lies a hero  
 to come and save us all from  
 ourselves.

A pregnant pause hangs in the air.

HEIMDALL  
 What a mad world this is.

The fire grows to further clearly see the scene: Heimdall is shirtless old crazy viking with a wide, grizzled gray beard, thick fur clothes and gear. He looks like he is toasty, warm ... and covered in blood. Among the snow are dead bodies strewn across the camp. Oh shit.

A large battle ax cut deep into a tree about to topple over.

The TV sound TUNES back with the muffled screaming of the bad guy going splat on the floor.

SOVEREIGN

Again, don't pretend to be  
someone that you are not.

Heimdall stands up and starts towards the tree with the battle ax and plucks it out with one hand. He swings his ax over his shoulder.

SILENCE as the snow-covered tree falls on top of the fire but it misses the TV.

Heimdall back around.

A moment of silence ---

**Fluoosh!** The fire lights the fallen tree in an instant! Heimdall responds to this with a wide, evil grin, the flames being reflected in his eyes.

CUE an upbeat song with the drums carrying the beat with kick-drums.

EXTERIOR, SHIP VALLEY - NIGHT

Quick cuts from above over a small decaying urban city stuck in the past (think 1940s USA). There are only three high-rise buildings in the city, all under permanent construction. Tools and workers having long since abandoned these buildings due to past unresolved union strikes.

SHOTS MOVE to a giant old bank with the name: "Sky High" embroidered on the front. It's one of the nicest buildings in town, with greek columns and all.

**EXT. SKY HIGH BANK - SIDE ENTRANCE - NIGHT**

A truck is unloading some crates by the bank employees and some shady truck workers.

One crate is singled out and moved away all the other contraband, which is carted off through the side entrance by a bank employee.

**INT. SKY HIGH BANK - NIGHT**

THE BANK EMPLOYEE MOVES THE CRATE  
first through the hallway,  
(MORE)

THE BANK EMPLOYEE MOVES THE  
CRATE (CONT'D)  
then to a wide open room of  
the bank.

It is a highly-decorated and immaculate bank building. Outlined with fine carpets, clean desks, glass chandeliers, white marble with a wide ceiling glass dome.

The bank employee makes his way to the vault.

The vault is typed in with a password and scanned by key card through the same bank employee.

The vault door opens. It reveals the vault door is hooked to high explosives. Set to blow everything in the vault and the bank if needed.

Back in the open room, a well-dressed gentleman is being signed in by a receptionist. The receptionist is clearly charmed by him.

#### **INT. SKY HIGH BANK - VAULT - NIGHT**

The vault door is open, a timer for explosives starts a countdown from 5:00 minutes. The crate is set next to other crates in the vault. It is a typical vault room, with rows upon rows of lockers on all sides of the wall. But this vault has stacks upon stacks of fat wads of cash high stacks opposite from the crates.

The bank employee quickly leaves the vault.

CONTINUOUS

The vault door closes in behind him. The timer on the explosives resets back to 5:00.

We cut in between the other people in this room:

\* A group of four heroes looking all smiles and good for the camera, expressing their accomplishments.

\* A large number of cops being in a good mood while counting out the envelopes of cash they are given.

\* A homeless woman with a dark cowboy hat sits outside the bank entrance, absentmindedly begging for change. Her face is obscured under the clothing.

\* Shot of all the counters of the clerks.

\* End in between shots with the well-dressed gentleman, who is holding a briefcase and duffle bag, being led into the back by the clerk, who flashes a knowing look at him.

The male clerk leads him to the bank vault room

**EXT. SKY HIGH BANK - DRONE SHOT - NIGHT**

Two quick shots of several cars arriving in the back entrance of the bank. Out comes a group of gangsters and heroes in tow. Their leader, ANTON BYRD, is serious and coolly collected.

Anton and his entourage make their way inside, undisturbed.

**INT. SKY HIGH BANK - VAULT - NIGHT**

The clerk scans his card and enters the room to the Vault door. He leads the gentleman to the giant vault door. No one else is there. He is nervous.

The gentleman, JOHN NOX, sets down his briefcase and duffle bag. He sets to casually examine the vault. Feeling the metal on the door.

CLERK  
Have you ever done this  
before?

JOHN  
(blunt)  
Nope.

The clerk is alarmed.

CLERK  
(hushed whisper)  
You said that you knew what  
you were doing!

JOHN  
(correcting)

I SAID  
how hard could it be?

John slams a fist through the vault door, puncturing a large hole in the thick metal! The clerk tenses at what John just did.

CLERK  
(hushed whisper)  
Are you crazy? There are  
enough explosives rigged to  
that vault to destroy a whole  
block!

John examines the hole he made; it has punched into the vault door interior locking mechanism. He reaches inside and cuts out the electrical wires connecting the door to the explosives.

JOHN  
Relax, I am a professional.  
Carl briefed me on everything  
related to this job.

The clerk nods hurriedly. John continues with his work.

CLERK  
And Carl gave you the green-  
light for this job?

JOHN  
He did not.

CLERK  
(alarmed)  
WHAT?!

A door is heard opening nearby. This alarms both John and the Clerk. John turns to the clerk.

JOHN  
(unflappable)  
Aren't we supposed to be  
alone right now?

CLERK  
Yes! What do we do?!

John pokes his head out of the vault room to the hallway to see Anton, flanked by his fellow heroes, slows their pace to the vault room by the bank manager sucking up to Anton.

John recognizes Anton and quickly moves towards the back of the vault.

John looks at the vault door, spots the hinges holding the vault door to the vault. In one motion, John gets one pin to break and come loose in one motion.



JOHN  
Change the plan, you are  
going to be bagging what we  
need.

CLERK  
What? Why?!

JOHN  
The person outside is Anton  
Byrd and his hired help. This  
is his vault. (snaps the  
second hinge free) I will  
create a distraction.

CLERK  
Hellooo — we still got a  
vault door here!

John tosses a welder; it lands in the clerk's shaking  
hands.

JOHN  
(squeezes the Clerk's  
shoulder) Brace and pull this  
last pin. Don't make me  
regret lending you tools.

The clerk fumbles. John gives him a look that says he's  
seen worse — and fixed it himself — then turns away.

JOHN  
If you mess up, I hope you  
like long, boring torture  
sessions.

John leaves the vault room. Leaving the clerk as a  
bundle of nerves.

#### **INT. SKY HIGH BANK - OPEN ROOM - NIGHT**

John puts on a mask to obscure his face and unholsters  
a gun. He enters the room and fires the gun up in the  
air. **BANG!** It catches everyone off guard, he  
has their attention, including Anton and his heroes.

John put the gun down on the counter. He is surrounded  
by the hero groups, cops and camera crews, ready to  
swarm him. John is unflappable.

The heroes whip out their elemental powers (fire,  
earth, air, water) and the cops move to draw their  
pistols. Ready to take John down.

He casually points at the vault.

JOHN  
There's Belmundy in the  
vault.

A shocked murmur is heard among the crowd. The heroes don't believe John. The cops shift uncomfortably. John looks at the heroes and sets down his briefcase.

JOHN  
(continued)  
(turns, deliberate) And  
drugs. And the cops are in on  
it.

The cops stiffen. The heroes look angrily at the cops. The face's on some of the cops confirm it.

JOHN  
(continued)  
Annd the bank has been going  
behind all of you by  
laundering millions to your  
competition like Mr. Byrd  
over there.

John points at Anton standing next to the bank manager. The cops and heroes are even more unhappy. The bank manager goes pale.

#### **AT THE VAULT DOOR**

The clerk furiously tries to unscrew the last pin holding the vault together. It is a slow process.

#### **OPEN ROOM**

John keeps drilling as he shrug-sheds his jacket and sleeves like he's readying for a fight.

JOHN  
(dry) So, here is how things  
can go down ... (turns to the  
cops) you can arrest everyone  
here, take the money in  
return for your terrible  
salaries. Or ... (turns to the  
heroes) You could take all  
the glory catching the good  
gangster, his vault and earn  
(MORE)

JOHN (CONT'D)  
 a little cash on the side to  
 getting back your full hero  
 license. So long as you cut  
 in the reporters over there.

Both the cops and heroes pause at John's proposition  
 and eye each other up. John rolls his shoulders, slow,  
 like he's warming up.

JOHN  
 But why am I saying all of  
 this? Cause actually I'm  
 robbing this bank as we  
 speak, I've had a really bad  
 couple of weeks and I don't  
 have in me to humiliate you  
 all twice in one night.  
 (pause - cocky provocation)  
 But.. something tells me that  
 we all can't get what we  
 want.

A pause for the cops, heroes and gangster shift in  
 anger, rearing for a fight.

The bank manager clears his throat and cuts in between  
 John and everyone else.

BANK MANAGER  
 (brave face)  
 Aren't you forgetting one  
 thing? That vault is rigged  
 with enough explosives to  
 blow the wine and money all  
 to the kingdom come.

John pauses and starts to sweat. *Can  
 that clerk work any  
 faster?*

The cops and heroes encircle John, ready to pounce.

#### **VAULT DOOR**

The clerk is still welding the last vault door hinge,  
 it is coming loose.

#### **ENTRANCE**

John backs away to a nearby wall to the vault room. The  
 cops and heroes are ready to pounce at John. The bank