

AL DIABLO
By
DAVID SPAIN

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Harrison Spain

David Spain
spain.david880@googlemail.com

FADE TO

FLASHBACK

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - CORRIDOR - NIGHT

It's a darkened corridor, various doors lining the wall.

We hear talking, and the shadowy figures of PAUL and YOUNGER AL come into view, both of them wearing black domino masks that cover the space around their eyes, as they walk down the corridor.

It is impossible to see features; just black outlines amongst shadows.

PAUL is tall, with lean muscle just discernible from his outline. He looks to be in his thirties. YOUNGER AL is slim and of average height. He has no more than a little muscle. He can't be more than sixteen.

PAUL continuously looks around; AL is the more relaxed individual. He feels secure in his father's company. However, it is AL who suddenly stops; PAUL stopping with him.

YOUNGER AL

Wait...let me check something.

YOUNGER AL pulls out lighter and cigarette, and lights the cigarette. Placing the cigarette in his mouth, inhales, and blows smoke straight ahead. Several red light beams are revealed by the smoke.

PAUL

Tripwires. Morley isn't fucking around.

(Beat)

You got a plan?

YOUNGER AL is rummaging inside his pockets.

YOUNGER AL

Don't I always?

YOUNGER AL pulls out two thick discs of metal from his pocket. Kneeling low, he places the discs on the floor of the corridor, and pauses.

(CONTINUED)

PAUL
(Wary)
Al...

With sudden resolve, YOUNGER AL PUSHES the discs across the floor. They ZOOM down the corridor, SKIDDING to a stop just under the lasers.

Pause.

There are two small "BEEPS", then a FLASH of orange light.

Pause.

The lasers slowly fade from view. YOUNGER AL stands, grinning. He's proved he knows what he's doing.

YOUNGER AL
Thought so.

PAUL
THOUGHT.

YOUNGER AL
Yeah.

PAUL
Didn't actually KNOW.

YOUNGER AL
No.

PAUL
This isn't a game, kid.

YOUNGER AL sighs, beginning to walk through the darkened corridor.

YOUNGER AL
(Mutter)
Spare me.

PAUL follows YOUNGER AL down the corridor.

Pause.

YOUNGER AL (CONT'D)
Where's the payload?

PAUL consults some faded plans strapped to his arm.

PAUL
Second floor, room seven E.

YOUNGER AL
And we are?

PAUL
Second floor, corridor seven.

Pause.

YOUNGER AL
So...where do we go?

PAUL
Well, if my source's right,
straight through...this door.

YOUNGER AL and PAUL look up, at a metal door in front of them. PAUL tries the door handle. Predictably, it doesn't open.

PAUL (CONT'D)
Which is locked.

YOUNGER AL carefully examines the door, and kneels next to the lock, bringing out a small vial of green liquid. He SQUIRTS the liquid into the lock several times.

The lock HISSES, sending smoke slowly curling up towards the ceiling. YOUNGER AL frantically WAVES his hand at the smoke, dissipating it before it reaches the smoke alarm directly above.

As YOUNGER AL turns to his attention to the door, there's a loud creak. The door swings slowly open.

Pause.

YOUNGER AL
Awesome.

YOUNGER AL and PAUL enter the room.

CUT TO

FLASHBACK

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - EXHIBIT ROOM - NIGHT

The room has many exhibits inside glass cases; shields, swords and various precious stones.

YOUNGER AL and PAUL step inside the room, and stare at a ruby, glinting inside a glass chamber in the centre of the room.

YOUNGER AL
Just beautiful.

PAUL
OK, kid. Mind on the job.

YOUNGER AL finds the cameras and YANKS the wires out of them. PAUL brings out a radio, and speaks into it.

PAUL
(Into radio)
It's as good as ours.
(Beat)
About thirty minutes, I guess. Over
and out.

PAUL places the radio in his pocket, and walks over to the glass chamber. YOUNGER AL passes him a small metal tube, and PAUL holds the tube against the glass wall.

A red beam SHOOTs out of the tube, SPEARING the glass. Very carefully, PAUL traces a circle through the glass. The circle falls out, into PAUL'S hand.

YOUNGER AL reaches into the chamber, taking out the ruby, putting it in his backpack. PAUL moves to the door --

-- but two HITMEN and DIEGO CAPONI, previously unseen, and completely unrecognisable, are now blocking it.

PAUL (CONT'D)
Oh shit...

PAUL WHIPS out a stiletto, and SLASHES the HITMEN across the throats. They both FALL to the floor, blood SPURTING. PAUL BACKFLIPS further back into the room --

Just as CAPONI brings up his small, golden Beretta and FIRES one shot. PAUL is KNOCKED back slightly by the force of the bullet. YOUNGER AL, who seems slightly frozen, widens his eyes in horror.

(CONTINUED)

YOUNGER AL

Dad!

Hearing this, CAPONI SWINGS around, DUCKING into the shadows. Eight shots BLAST in rapid succession as AL DIVES for cover, SLIDING behind the exhibit cases.

Exhibits SHATTER, including the case of an antique sword, which FALLS to the floor near YOUNGER AL. YOUNGER AL reaches into his belt for his gun, slipping out from behind the case --

-- but CAPONI is too quick, crossing the room in moments, his reloaded gun at YOUNGER AL'S head. YOUNGER AL FREEZES, still DUCKED on the floor, hand to his belt. He looks at some of the wreckage, focusing in on the antique sword, still sharp.

YOUNGER AL keeps looking at the blade out of the corner of his eye.

CAPONI

OK, kid, gun on the floor before
you get the same as your old man.
Don't think that I won't do exactly
the -

YOUNGER AL gets up and grabs a sword. CAPONI SHOOTS, the bullet just MISSING. YOUNGER AL SPRINTS forward, STABBING forward desperately with the sword desperately. The blade EMBEDS itself through CAPONI'S arm --

-- DRIVING him backwards, eventually PINNING CAPONI'S left arm to the wall with it.

CAPONI (CONT'D)

SHIT!!!

YOUNGER AL PUNCHES CAPONI violently across the face, both fury and tears in his eyes. Suddenly, however, footsteps POUND down the corridor, getting nearer.

YOUNGER AL looks from CAPONI, who is now bleeding from his face, to the open door, obviously torn. He makes up his mind, stepping over to CAPONI.

YOUNGER AL

(Low)

This thing isn't over, you bastard.
I'm going to find you. And when I
do...?

(CONTINUED)

AL SPITS into CAPONI'S face, and then stoops, picking up PAUL'S body, and SLINGS it over his shoulder, carrying it. He walks slowly out of the room.

CAPONI

FUCK!!!

FADE TO BLACK

AL (V.O.)

This was the worst moment of my life. I hadn't known my father for more than a year. In truth, I'd only just started to like the guy.

(Beat)

For a couple of months, I tried a few things to get rid of the pain. One of them was alcohol, and it nearly killed me.

(Beat)

Through it all, I never forgot the guy that messed me up so bad. All I had was a face, which brought me a name. I began carrying on what my Dad and I had been doing. And, seeing as it all ended for my father against the mob, that's where it all started for me again. Before long, the organized crime of Descreído was getting just a little bit pissed.

(Beat)

They had good reason be.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

ONE YEAR LATER

The room is spacious and mostly bare. There is only a bed, a cabinet next to the bed, and a wardrobe. One entire wall is a large window, facing out at the city, which is an entire constellation of twinkling electric light.

AL is asleep in bed. We see him properly for the first time. He's seventeen, with his lengthy black hair messed up, and a straight white scar horizontally across his right cheek. The bed sheet is pulled down, revealing his leanly-muscled, bare upper body. On his right hand, scribed in red and black lines is tattooed the Chinese symbol for "Reaper".

(CONTINUED)

The clock next to AL'S bed switches to 21:00, and an alarm BEEPS --

-- and AL'S finger HITS the button. The sound DIES immediately, just as it has started.

AL slowly climbs out of bed, wearing black boxer shorts, running fingers through his hair. He walks out of the room, shutting the door.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - LOUNGE - NIGHT

The lounge is a spacious room, several couches gathered around a widescreen television on the wall. AL is lounging on a couch, eating an apple.

AL is wearing a black vest, with black jeans and a small golden cross hanging from his neck. His hair is brushed and gelled back, the end of it continuing on from his head in a wild yet streamlined fashion. Several locks fall carelessly over his face.

MARIO walks into the room. He's wearing a white towelling robe and boxer shorts, revealing his own muscular body. His hair is a little longer than AL'S, ungelled, several strands hanging over his face, dyed electric blue. He's eating a half-eaten plate of pasta. On his hand is tattooed the Chinese symbol for "Viper" in red and black ink.

AL

Hey Mario.

FREEZE on MARIO.

AL (V.O., CONT'D)

Mario Diablo, my cousin. A few months after my father died, I found his brother's kid. He was supposed to be in an orphanage, but preferred the streets. He was starting to get a rep, running a little stick-up action. It was an...interesting first meeting.

CUT TO

FLASHBACK

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - NIGHT

ONE YEAR AGO

The night is dark, with the moonlight casting a silver light over the scenery, namely a bare alleyway with high walls. MARIO and two other teenagers, JAKE and TANYA, are languishing against the wall. They are all wearing black ski-masks and passing around a communal cigarette.

JAKE

Hey, Mario. Think we should call it a night?

MARIO places a cigarette to his lips, EXHALING blue smoke.

MARIO

You guys can scram if you want. I think I'll stick around for another hour.

JAKE and TANYA look at each other for a moment. JAKE shrugs.

TANYA

Whatever.

Pause.

MARIO looks up suddenly.

MARIO

Look sharp.

MARIO, JAKE and TANYA turn towards the mouth of the alleyway where the dark FIGURE of AL is approaching them. With silent consent, MARIO, JAKE and TANYA retreat silently into the shadows, becoming almost invisible.

Pause.

AL walks up through the alleyway, and then stops suddenly. He leans against the wall.

Pause.

MARIO suddenly steps from the shadows with TANYA, holding a knife, standing next to him. AL barely reacts at all. JAKE GRABS AL'S arms from behind, HOLDING him in a full nelson.

(CONTINUED)

MARIO (CONT'D)
Looks like I had a good instinct
there. Tanya, check him.

TANYA moves forward, and places her hands in AL'S pockets,
searching for any valuables.

AL
This a mugging or a handjob?

TANYA stops, drawing her hands away.

AL (CONT'D)
I didn't say stop.

TANYA looks at MARIO, who nods brusquely. Muttering, TANYA
goes back to searching AL.

AL (CONT'D)
Won't find anything there, babe.
(Beat)
Well...not cash anyway.

MARIO
What's the matter, Tanya? There
nothing?

TANYA
He ain't carrying anything.

MARIO
Okay...then I guess we're just
going to take something else.

TANYA brings up the knife.

TANYA
Oh, try and stop me...

AL'S foot FLASHES out, SMASHING TANYA in the face. She FALLS
to the floor with a CRY of pain, and lies there, clutching
her face, moaning.

AL
How's that for trying?

JAKE
You son of a bitch!

AL bends his legs, and then SPRINGS backwards. JAKE'S skull SMASHES into the brick wall of the alleyway behind him. JAKE'S GRIP around AL'S arms slackens, and he SLIDES down to the floor.

AL steadies himself, and then looks at MARIO.

AL

Nice chick. You hitting that, or was that just me?

MARIO RUNS at AL, throwing a PUNCH. AL DUCKS to the outside, SLAMMING his outside knee into MARIO'S torso. MARIO backs off a couple of steps, DOUBLED OVER and GASPING for breath.

MARIO RUSHES AL again, THROWING several wild FISTS at AL. AL BLOCKS and DUCKS the PUNCHES, stepping backwards in the limited space towards the wall. MARIO aims another PUNCH at AL, who steps to the side --

-- and then GRABS MARIO'S fist, THROWING him face first into JAKE, who has just tried to stand up. MARIO and JAKE COLLIDE. JAKE CRASHES into the wall again, and FALLS back down. A little off-balance, MARIO turns to AL --

-- and is met with a CLOTHESLINE, KNOCKING him to the floor. As MARIO raises himself off the floor a little, AL STOMPS on his head, SLAMMING it into the ground.

Pause.

AL uses his foot to FLIP MARIO over onto his back. AL crouches down next to MARIO'S face.

AL

Let's take a look at you, beautiful.

AL RIPS the mask off. MARIO has a bloody nose, and glares at AL.

AL (CONT'D)

Need a hand?

MARIO SPITS blood out of his mouth, SPLATTERING the sidewalk.

MARIO

What's your deal, psycho?

AL

Basically, I don't like getting mugged. I love your girl's way of finding money, though.

(CONTINUED)

Mario SNEERS, and then suddenly WHIRLS a fist forward, the knuckles ringed with brass. Al KNOCKS the fist aside, and then GRABS it, PINNING it to the floor.

MARIO
Who are you?!

AL
I'm Al Diablo. Your cousin. And,
for future reference, I don't like
people hitting me.

MARIO stares at AL.

MARIO
Al?

AL
That's me.

MARIO
Cousin?

AL
Nice to meet you.

Pause.

MARIO
Bullshit.

AL lets go of MARIO'S wrist, instead taking his hand, PULLING him to his feet. AL and MARIO stand, looking at each other.

AL
Don't believe me, huh?

MARIO
Not really. How did you get so
good?

AL
You're not the only one with a
rough childhood, you know.

Pause.

MARIO
What now?

AL shrugs.

AL
Well, I still need to convince you
that we're family.
(Beat)
You like Italian food?

MARIO nods, a little confused.

MARIO
Yeah...?

AL turns, placing his arm around MARIO. They walk back down
towards the mouth of the alleyway.

AL
Then I got a pretty good idea where
we can talk.

MARIO
You've got no cash.

AL
But your friends do.

MARIO looks at AL. AL'S not smiling.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - LOUNGE -
NIGHT

The scene is exactly the same as it was before, as if
nothing happened, except for the fact it's FROZEN.

Slight pause.

UNFREEZE.

MARIO
You know we're not working tonight.

AL
I need to get out.
(Beat)
I couldn't sleep. Kept thinking
about him.

MARIO sits down on a couch opposite AL.

MARIO
I thought you would have found out
where he was by now.

(CONTINUED)

AL

It's difficult. All I've got's a face, and I only saw it for a second. I'll find him; but for now...he's Descreído's best-kept secret.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - STREETS - NIGHT

The streets are lined with a corridor of ominously massive buildings. The street lights constantly flicker in the sinister gloom.

Pause.

Out of the dark, two MEN RUN down the street. They are impeded under the weight of the unconscious body that they are CLUTCHING in their arms. It's a GIRL. Obviously in need of their relaxing influence, they have cigarettes in their mouths.

MAN 1

(Whisper)

Come on...come on...

MAN 2

(Whisper)

I'm coming! Just...let's be careful.

MAN 1

(Whisper)

What? Scared of the cops?

MAN 2

(Whisper)

No...it's just...I can't shake the feeling...you know...that we're being watched.

MAN 1

(Whisper)

By who?! There's nobody here!

The second MAN looks up at the sky.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - HOTEL - ROOFTOP - NIGHT

From the second MAN'S point of view, we see a dark shadow silhouetted against the sky. The dark shadow of a AL, standing on a rooftop, gazing downwards.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - STREETS - NIGHT

The second MAN stares at the shadow of AL in absolute fear. The first MAN looks at his friend, surprised at his reaction. Following the second MAN'S gaze, he looks up.

Pause.

MAN 1
 (Whisper)
 Oh shit.
 (Beat)
 RUN!

The MEN, still carrying the CHILD, DUCK into an alleyway.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - NIGHT

It's the same alleyway where AL and MARIO first met. The MEN SPRINT up the alleyway --

-- and STUMBLE to a halt, as the black shadow of AL drops in front of them, its back to them.

MAN 1
 Shit!

AL turns. He's now wearing a black domino mask, not attached by any fastening, which covers the area around his eyes.

MAN 2
 (Breathes)
 No...

AL'S foot FLASHES out in a high roundhouse kick. The first MAN'S head is TWISTED almost half of the way around as he FALLS to the floor.

The GIRL FALLS to the floor with him. AL looks at the second MAN.

(CONTINUED)

AL
Let the kid go.

The second MAN brings out a gun. He points it at AL, who doesn't move a muscle. He simply stares down the MAN.

Pause.

Suddenly, the MAN FIRES the gun at AL, who JUMPS to the side, SPRINTS along the side of one of the walls, JUMPS off the wall a metre away from the MAN --

-- and SMASHES him to the floor with a flying roundhouse KICK.

The MAN'S face HITS the floor, blood dripping from his mouth and nose. AL has landed, with catlike agility, on his feet. He starts to turn --

-- when there is the loud metallic CLICK of a gun.

AL looks behind him.

The first MAN, clutching his neck, is standing, pointing a gun at AL'S back.

MAN 1
Don't move, or I'll drop you!

AL raises an eyebrow. There is a muffled IMPACT to the back of the MAN'S head. His eyes roll back in his head as he FALLS, face-down, to the floor.

MARIO, his knuckles ringed with metal, steps forward. He is also wearing a mask like AL. He walks up to AL, who is kneeling down next to the GIRL. AL places two fingers on the side of her neck, searching for a pulse.

MARIO
Is she dead?

AL looks up.

AL
Unconscious. Steady pulse through the carotid sinus. She should wake up pretty soon.
(Beat)
I'll take her and the short guy.
Come on.

CUT TO

EXT. DESCREÍDO - LAW SECTOR - DESCREÍDO PD - ROOFTOP - NIGHT

The rooftop is pretty bare, just a door leading down to the building the below. JOE, the grey-haired Chief of Descreído PD, accompanied by two COPS, steps through the doorway, onto the roof.

He walks over to the middle of the roof, where AL and MARIO, still masked, are standing. The MEN from the alleyway are lying by their feet. AL holds the GIRL in his arms.

FREEZE on JOE.

AL (V.O.)

Officer Joe Nielson.

(Beat)

He's been a member of Descreído PD for almost twenty years, and he's known me ever since I arrived in this city.

(Beat)

We have an arrangement when it comes to crime around here; if I, or my associates, catch anybody trying to harm people, then we do whatever we think's appropriate, and then, if there's anything to hand over, we hand them over.

(Beat)

Joe gets paid, and the city gets cleaned up a little more. No doubt, Joe would have stopped us the moment we started if he thought we were going to do more bad than good. Lucky for us, he's a smart man.

UNFREEZE.

JOE

Don't you people ever sleep?

MARIO

Don't you?

JOE looks at the MEN.

JOE

What're these in for?

AL

Abduction, attempted child abuse, attempted GBH, illegal possession of a firearm...

(CONTINUED)

AL KICKS one of the MEN in the head, sending a spray of blood over the floor.

AL (CONT'D)
...littering.
(Beat)
You want to hear what happened
after that?

JOE
Not exactly. That'd mean I'd have
to arrest you.

AL and MARIO glance at each other. JOE looks at the unconscious MEN.

JOE
Sheesh. Cut loose much?

MARIO
We didn't really feel sympathetic.

JOE
Could never tell.

AL hands the GIRL to JOE. JOE turns to the COPS.

JOE (CONT'D)
Take these to the cells.

JOE turns to look at AL and MARIO --

-- but they are gone.

JOE
(Quiet)
Yeesh.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - MORLEY'S
OFFICE - MORNING

The office is comfortable and obviously expensive. The head of the state's organised crime, RICK MORLEY, is sitting at his desk, looking down at an open file.

MORLEY is a large, muscular man, wearing an obviously expensive suit, with slicked-back, iron coloured hair. He presents the image of efficiency and ruthlessness.

Across the desk from MORLEY is ATTORNEY. ATTORNEY is short,

(CONTINUED)

thin, wearing a cheap suit and thick glasses. He's clearly very nervous.

Pause.

MORLEY doesn't look up, even when he speaks.

MORLEY

So...why the hell can't we get this guy?

ATTORNEY

Boss...there's nothing to get.

MORLEY looks up, the grim ghost of a smile playing about his face.

MORLEY

Nothing at all?

(Beat)

Well, this may come as a surprise to you, but...

MORLEY beckons ATTORNEY forward conspiratorially. ATTORNEY leans closer.

MORLEY (CONT'D)

...HE'S BEEN STEALING FROM ME FOR A WHOLE FUCKING YEAR!

ATTORNEY has leaned back as far as he can away from MORLEY.

ATTORNEY

Boss, if we try and do this legally they'll find out everything. They could arrest YOU. That was probably his plan all along.

MORLEY takes a deep breath, calming himself.

Pause.

MORLEY returns his attention to the file, looking down.

MORLEY

You're fired.

(Beat)

Get out.

ATTORNEY runs out of the office.

Pause.

MORLEY THROWS himself out of his chair. He walks to the door, and KICKS it open.

MORLEY
Caponi! Get in here!

FREEZE on MORLEY.

AL (V.O.)
This is Descreído mob boss Richard Morley, running his empire from up the Business sector. He's not the most cheerful kinda guy. But he's not a killer. He doesn't like people's blood on his hands. In that way, he's probably a better man than I am.

UNFREEZE.

Pause.

CAPONI walks through the door. He is a young man with slicked blonde hair, just long enough to cover the whole of the back of his back, with black streaks running through it. He's wearing a white t-shirt and a black leather vest-jacket over it, a badge glinting on the chest.

CAPONI pushes the aviator sunglasses he has on up onto his head as he steps into the office. There is something stiff about his left arm. CAPONI sits down on the chair opposite MORLEY.

CAPONI
What?

MORLEY
New target, that's what.

MORLEY hands a file to CAPONI, who flips the file open and starts reading it. He looks up immediately.

CAPONI
You're crazy. You know that?

MORLEY
What; you're scared?

CAPONI

No; I'm not planning on getting mixed up in this. You don't know who he is; you don't know who he works for; he's cutting your empire in half pretty much singlehandedly. And you want me to take him down? By myself?

MORLEY

Yeah.

(Beat)

He's been targeting me, out of organization in this city. Specifically. I don't know how he knows what's mine that I've got hidden around there. And I sure as hell don't know how he takes it; but I know why.

CAPONI

Why?

MORLEY

Happened a year ago, a man got shot in one of the buildings that was holding a pretty valuable item of mine. Something that was going to be the deciding factor in a deal I was going to make.

(Beat)

Officially, he died in a car accident ten miles away, but that was a cover-up. You shot him.

(Beat)

His friend in that file was supposed to be gunning for you, but we didn't know anything about him. And now we've started taking him seriously, it's too late. He doesn't know you're the killer. It's not like that matters, because this isn't just about you anymore.

MORLEY flips a photo to CAPONI. CAPONI looks right at a photo of AL, masked and barely distinguishable from the shadows.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - LOUNGE - NIGHT

AL is sitting on a couch in the lounge, a cellphone to his ear. MARIO is next to him, leaning against a wall.

AL
(Into cellphone)
Thank-you.

AL places the cellphone back into his pocket.

AL (CONT'D)
Trap.

MARIO
What is?

AL
A museum that anybody could break into if they wanted to. A museum Morley's just had a lot of his holdings moved into.
(Beat)
Looks like the mob's finally taking notice.

Pause.

MARIO
We shouldn't go after it. Too risky.

AL
Naturally.

CUT TO

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - EXHIBIT ROOM - NIGHT

It's night, much the same as the previous time in that room.

AL and MARIO, both wearing masks, melt into view out of the shadows. A sapphire is in a glass case, sparkling.

AL
Beautiful.

AL walks over to the sapphire's case --

-- and a light FLICKS on.

(CONTINUED)

CAPONI is standing on the other side of the door with five THUGS. CAPONI'S face is largely hidden by the shadows from the low lighting.

AL and MARIO have vanished. So has the sapphire, the case of which has a huge crack in it.

Pause.

CAPONI
Find them!

CUT TO

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - SECOND FLOOR - NIGHT

Three THUGS are RUNNING down the darkened second floor corridor. After several moments of SPRINTING, they reach a wall, cutting off the corridor.

The THUGS stop, drawing their guns in readiness. A MOVEMENT behind them makes them TURN, and FIRE at nowhere. They stop when they realise that nobody is there.

Pause.

A small metal sphere LANDS on the floor in front of the THUGS. It EXPLODES in a huge FLASH of light, blinding in its intensity.

As the light FADES, we see the THUGS all totally blind, hands clasped over their eyes.

Behind them, we see a fist, clenched around a set of brass knuckles.

CUT TO

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - BASEMENT - NIGHT

Two THUGS are standing in the basement, holding torches. The first THUG raises a radio to his ear.

THUG 1
Nothing in the basement.
(Beat)
Boss?

He clips the radio to his belt, shrugging. He looks over to the other THUG --

(CONTINUED)

-- who isn't there any more. As the first THUG goes to turn, the shadow of AL approaches, a garrote clenched in his hands.

As the garrote slips around the neck of the THUG, the torch in his hand FALLS to the floor, still lighting the area behind it.

Pause.

The THUG FALLS in front of the torchlight, his eyes shut; either dead or unconscious.

AL stands up straight, wrapping the garrote around his wrist. As he does so, we hear GUNSHOTS from the floors above. AL looks up, and walks out of the basement.

CUT TO

INT. DESCREÍDO - ARTS SECTOR - MUSEUM - SECOND FLOOR - NIGHT

MARIO has just finished binding the THUGS' hands with plastic cuffs --

-- when a gunshot BLASTS just over his head. MARIO looks up. CAPONI is standing further down the corridor; the only recognisable feature about him his golden Beretta.

MARIO rises, SPRINTING towards CAPONI, who FIRES several times. MARIO DUCKS and SIDE-STEPS, avoiding the shots, until he reaches CAPONI --

-- and PUNCHES at CAPONI, who DUCKS below the brass knuckled hand, and returns with an UPPERCUT which surprises MARIO, KNOCKING him backwards.

MARIO slides back on the floor, crouching low, and SCYTHES a leg at CAPONI'S legs --

-- but CAPONI JUMPS lightly off the floor, and SLAMS his foot into the side of MARIO'S head, knocking him into a daze.

CAPONI thumbs back the hammer on his gun, pointing it at the dazed MARIO.

Suddenly, however, AL SPRINGS out of nowhere, GRABBING MARIO, FLINGING a knife at CAPONI and SMASHING himself and MARIO right through the window; FIRING a silver grappling gun at the ceiling as they FALL.

CUT TO

EXT. DESCREÍDO - ARTS SECTOR - OUTSIDE MUSEUM - NIGHT

AL and MARIO SMASH through the second floor window, trailing cord behind them as they FALL.

The grappling gun manages to slow their descent, but AL and MARIO both still LAND hard on the pavement. AL and MARIO both glance back up at the window, eyes alert behind his mask.

MARIO

Think he'll follow us?

AL twitches the grappling gun in his hand, still with the cord leading from the building attached to it.

AL

Why do you think I left him a way out?

Pause.

AL'S knife FLIES out of the window, LANDING on the sidewalk in front of him.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - MORLEY'S OFFICE - MORNING

MORLEY is sitting behind his desk.

Pause.

The door gets KICKED open. CAPONI walks into the office. He THROWS himself into a chair opposite Morley.

Pause.

MORLEY

Nice work. Serious; bang-up job you did there.

CAPONI ignores the slight.

CAPONI

It looks like we're going to have to be smarter on this one. Him and his friend just killed five of my men.

(CONTINUED)

MORLEY
Any ideas?

Pause.

CAPONI
Insider? Can we pull that?

MORLEY
I'm not sure we've got anyone that
could fool this guy.

MORLEY goes into the drawer of his desk. He pulls out a file and passes it across the desk to CAPONI. CAPONI opens the file, flicking pages and skimming through it.

Pause.

CAPONI
Just found one.

CAPONI turns the file around, showing a picture of JOY. JOY is a beautiful girl of about seventeen, maybe eighteen years old. She has quite short, blonde hair, and deep blue eyes.

CAPONI (CONT'D)
Who is she?

MORLEY
That's Joy; Joy Cicatrices. Her
dad's an enforcer in the outfit.
She's worked for us a couple of
times. Nowhere near the amount of
experience to get at someone
like this "Reaper", though.
There's no telling whether she
could keep her story going.
(Beat)
You've heard what these people are
capable of.

Pause.

CAPONI
How old is she?

MORLEY
Eighteen.

CAPONI
She's the right age. She'll be
okay; I'll have her under
surveillance around the clock. We
(MORE)

(CONTINUED)

CAPONI (cont'd)
hear anything; they'll be some of
our guys with her inside of a
minute.

MORLEY
You think it'll take a minute for
Reaper to kill Joy if he finds out?

CAPONI
Well, to be straight with you,
boss...I don't care.

Pause.

MORLEY
It's got to be her call.

MORLEY picks up the phone and dials a number. He presses a
button, switching on the speaker.

JOY
(Phone)
Hello?

MORLEY
Miss Cicatrices?

JOY
(Phone)
Speaking.

MORLEY
This is Morley.

Pause.

JOY
(Phone)
How can I help you, boss?

MORLEY
We have an offer of a new
assignment for you. Considerably
more dangerous than anything you've
already done.

JOY
(Phone)
Who are you trying to get?

MORLEY hesitates for a moment, looking at CAPONI. CAPONI
nods.

(CONTINUED)

MORLEY

It's Reaper.

Pause. We can almost feel the tension from CAPONI; every fiber of his being willing JOY'S answer to be what he wants.

JOY

(Phone)

I'll do it.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - MORLEY'S OFFICE - AFTERNOON

JOY is sitting opposite MORLEY and CAPONI.

JOY

Sounds impossible.

MORLEY

Sure does. This organisation's got more cops in its pocket than I do, but you'll be in contact with Caponi constantly. Though if you get into trouble, there won't be as many guys as you might want queuing up to help you out.

Pause.

JOY

I'll do it.

CAPONI

Good.

MORLEY

Alright. Go for a walk with Caponi here. He'll give you the details.

JOY gets up from the chair and walks out the door, down the corridor.

MORLEY and CAPONI stand, but wait, watching her go.

MORLEY

Think she can look after herself in Reaper's yard?

(CONTINUED)

We see through the door JOY walking down the corridor. A HITMAN SLAPS her on the backside. JOY SPINS to look at him, and KICKS him in the balls. The HITMAN doubles up, falling to the floor.

CAPONI and MORLEY look at each other.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - EVENING

JOY is walking through the alleyway, smoking a cigarette.

She's concentrating so little on her surroundings, she walks straight into the gun that's pointed at her. As she opens her mouth to scream --

-- a HAND is CLAMPED over her mouth, MUFFLING the sound.

MAN 3

Quick; there's not much -

The MAN GASPS, and the hand around JOY'S mouth FALLS away. There is a small IMPACT, and the sound of another MAN HITTING the floor.

JOY STAGGERS forwards, about to fall, tears falling down her cheeks. HANDS reach out, steadying her. JOY turns --

-- looking straight into AL'S masked eyes. She SCREAMS, and goes to PUNCH him in the face. AL BLOCKS it easily, KNOCKING the hand away, and has to BLOCK several more PUNCHES before he finally HOLDS both her wrists.

AL

Hold it, kid. I just saved you.

JOY STRUGGLES in AL'S GRIP.

JOY

Get off me!

AL releases JOY'S wrists, who backs away, staring at AL.

JOY (CONT'D)

I've heard of you.

AL

So have lots of people.

(CONTINUED)

JOY
You're one of them, aren't you?

AL
I try and help people if that's
what you mean.

(Beat)
Come on. I'll take you home.

JOY
That's a pretty long way behind me
right now.

AL
Running away?

JOY
From what there is to run from,
yeah.

Pause.

AL
You have a place to stay?

JOY
Right here, I guess.

JOY leans against the wall.

JOY (CONT'D)
Thanks...you know. For saving me.
(Beat)
You can go now, you know.

Pause.

AL turns to leave.

JOY (CONT'D)
What are you doing?

AL
Going. Now.

JOY pushes herself off the wall a little.

JOY
You really don't get women, do you?

AL slowly turns back to JOY.

JOY (CONT'D)

This is the part when you, the
hero, kiss the damsel in distress.

Pause.

JOY sighs, walks over to AL, and GRABS him, PLANTING her
lips to his. After a few moments, JOY backs away from AL,
who has remained mostly neutral during the majority of the
kiss.

Pause.

AL

If you need a place to stay -

JOY

Yeah. I kinda do.

AL nods.

AL

Okay.

(Beat)

Come on.

AL heads off down the alleyway, JOY following him. JOY turns
her head as she walks, looking back down the alleyway.

CAPONI steps out from behind a wall, watching her leave.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- EVENING

It's a large, roomy lobby. Stairs, doors and an elevator.
Very little else. Various security precautions can be seen
on the front door, however, such as a camera screen and very
tough locks.

The door opens. AL, still wearing his mask, enters, with JOY
following him. AL pushes the door shut, locking it securely
after him.

AL

Welcome home.

JOY looks around.

(CONTINUED)

JOY
Lot of space. You going to take the
mask off yet?

AL
No.

JOY
You're that paranoid?

AL
I'm also that alive.

AL walks up the stairs, leaving JOY alone.

Pause.

JOY
Yeesh.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - MORLEY'S
OFFICE - EVENING

MORLEY is sitting in his office, reading the paper. CAPONI
enters.

CAPONI
We have a possible address.

CAPONI hands a scrap of paper to MORLEY. MORLEY takes it,
and frowns.

MORLEY
That's a disused hotel.

CAPONI
Not as disused as it looks, I
guess.

Pause.

MORLEY
She could be dead. Held hostage.

CAPONI
Not a chance. We've got her vitals
on display. She's alive. Not even a
quicken heartbeat.

(Beat)
You want me to head there now?

(CONTINUED)

MORLEY

No. You've no idea what's in there.
We wait.

(Beat)

The kid can handle it.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - JOY'S
BEDROOM - EVENING

JOY'S room is like AL'S. Sparse but comfortable. JOY is
sitting on the bed, looking out of the window.

Pause.

JOY turns --

-- and JUMPS. AL is standing in the room, holding a bowl of
pasta. His mask is still on.

JOY

Jesus!

AL

I thought you might be hungry.

JOY

How did you get here?

AL

I've always been very quiet.

JOY

Have you always been nameless as
well?

AL sits down on the bed, laying the pasta on the floor.

AL

There are about three people here
who know me and...

AL points at the mask.

AL (CONT'D)

...this as the same person. And I
don't know you well enough to make
it four.

(CONTINUED)

JOY
So...I should get to know you
better?

AL looks at JOY. JOY starts to move closer to AL, her lips puckering.

AL stands, walking to the door.

AL
This isn't something that's going
to change.

AL leaves, shutting the door.

Pause.

JOY
(Quiet)
Shit.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL, with his mask off, is standing in front of the mirror, styling his hair into its quite wild, spiky look. He strokes the white scar on his right cheek, frowning a little.

AL picks up his mask, which is lying on his desk, and a tube of spirit gum. He spreads the gum on the inside on the mask, and then fixes the mask onto his face.

He checks that his identity can't be seen past his mask, and then walks out of his room.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- NIGHT

The elevator doors open, and AL, masked and ready for the night, steps out, walking to the door.

As AL reaches the front door, it opens, and MARIO steps inside, also masked and holding AL'S grappling gun.

AL
How is it out there?

(CONTINUED)

MARIO
Too quiet.

MARIO hands AL the grappling gun.

MARIO (CONT'D)
Most of the kinks have been worked
out. Take it easy on the motor,
though.

AL
Thanks.

MARIO
She still here?

AL
Asleep. Better if she doesn't see
you.

MARIO
Gotcha. Good luck.

AL clips the grappling gun to his belt, walking out into the
street.

CUT TO

EXT. DESCREÍDO - ARTS SECTOR - RIVER - BRIDGE - NIGHT

AL is standing in the darkness on a tall bridge over the
river. He checks his watch, and then looks out over the
river. A boat is approaching.

AL very slowly slides a knife out of his belt.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - JOY'S
BEDROOM - NIGHT

JOY is lying in bed, obviously not asleep. Every few
moments, there's a NOISE from somewhere around the building,
keeping her eyes wide open.

Pause.

We see that the window of JOY'S room is very slowly opening.
JOY, facing the other way, can hear the noise, knowing
what's happening, but unable to make herself look.

Pause.

(CONTINUED)

Not able to stand the tension any more, JOY sits up, SPINNING around to stare at the window.

AL, looking exhausted, his arm bleeding from a deep cut in it, has just stepped into the room.

JOY
What the hell?!

AL closes the window behind him, having to hold himself up on the wall.

AL
Sorry...this was the easiest window to reach.

AL WINCES, CLUTCHING his arm.

JOY
Are you okay?

AL
I'll be fine...

AL SWAYS a little.

JOY
Oh shit...look, do you have a medical kit?

AL
There's one kept in your closet.

JOY gets out of bed, walking over to the closet. She opens the door and, after a few moments' searching, brings out a small medical box.

She crosses the room to AL, and motions for him to sit down. AL almost FALLS into a sitting position. JOY gently takes AL'S arm, popping open the lid of the medical box, and begins to tend to the cut on AL'S arm.

JOY
So what happened?

AL
I got careless. Paid for it.

AL WINCES again.

AL (CONT'D)
Jesus...

JOY

Sorry.

Through the window, the clouds move out of the way of the moon, allowing the pale light to shine into the room. The moonlight also highlights various small and large scars, all faded enough to be unnoticeable unless a person was really close to the arms.

JOY stares at the arms in shock. AL notices her looking, and sighs a little.

JOY (CONT'D)

How...what...?

AL wipes some blood from the new addition to his cut collection, and stands.

AL

My job has a certain amount of risk to it.

JOY stands, almost backing away from AL.

JOY

(Whisper)

How many?

Pause.

AL pulls off his black vest. His upper body, when looked at closely, has many scars running up and down it. JOY stares at him.

AL

It gets so that you don't even notice them, sometimes.

JOY

Why do you do this?

AL

Who else is going to? If my friends and I stopped, and we just sat back to watch, what would happen here?

(Beat)

I crash a boat full of tainted cocaine, and get a new scar; I call it fair trade.

Pause.

(CONTINUED)

JOY

What happened to you? To make you
like this?

AL

Too much.
(Beat)
Thanks...for my arm.

JOY touches her fingers lightly to the wound, checking it.
As she goes to draw her hand away, AL places his lightly
over hers.

JOY looks up, into AL'S eyes.

Pause.

AL and JOY move slowly closer to each other, and KISS. With
her spare hand, JOY traces her fingers slowly down AL'S
upper body, down to his abdomen.

AL breaks the kiss gently, looking back into JOY'S eyes.

Pause.

AL and JOY kiss again, this time with more urgency. They
hold each other closer --

FADE TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - TOP FLOOR -
SECURITY CENTRE - NIGHT

It's a high-tech room at the very peak of the building.
Everything is chrome and metal, with monitors and computers
everywhere.

Various BODYGUARDS are watching CCTV pictures of every room
in the building. MARIO, his mask lying on the desk he's
sitting at, is watching CCTV footage, including of a screen
in JOY'S room.

MARIO looks up, just in time to see AL and JOY on the screen
in front of him move over to the bed. He rolls his eyes,
turning off the screen.

MARIO

Give me a break...

Pause.

MARIO glances closely at another screen, and then raises an
eyebrow.

(CONTINUED)

MARIO (CONT'D)

No way.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - JOY'S
BEDROOM - NIGHT

AL and JOY are both lying in bed, seemingly asleep. AL is still wearing his mask.

Pause.

JOY'S eyes open. AL'S stay closed.

Pause.

JOY reaches over to AL'S face, hand going for the mask --

-- when there's a barely audible NOISE. Nevertheless, AL SITS UP, a pistol suddenly in his hand. JOY backs off in alarm.

JOY

Al?

(Beat)

What is it?

AL

I don't know.

AL gets up. He places on a black robe over his naked body, holding the gun casually at his side. He walks to the door, and opens it.

AL steps through the doorway, and is swallowed up by the darkness. The door SHUTS behind him.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

The corridor is dark, and gloomy. AL steps stealthily along the corridor.

Pause.

MARIO steps silently behind him. AL SWINGS around, pointing the gun straight at the masked MARIO'S skull. MARIO gestures impatiently. AL drops the gun to his side.

(CONTINUED)

MARIO places a finger to his lips, and beckons for Al to follow him. MARIO starts to walk up the corridor, followed by AL.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - TOP FLOOR - SECURITY CENTRE - NIGHT

MARIO enters with AL. He leads AL to the desk he was sitting at.

AL

What's this about?

MARIO

We found a tracer in the building. It's small; too small for us to notice it until now. But it's definitely real.

(Beat)

And it's Joy. She's wearing a tracer.

AL sighs, closing his eyes for a moment.

Pause.

AL

Where's it leading to?

MARIO moves a laptop closer towards him, and opens a screen. A picture of America appears on the screen. The picture zooms in until only one building is seen.

MARIO

Business sector. Fifteen story building. Privately owned. And owned by...

(Beat)

Richard Morley.

AL shuts his eyes again, shaking his head.

AL

Stupid kid. The stupid, fucking kid.

MARIO

What now?

(Beat)

Want me to get rid of her?

(CONTINUED)

Pause.

AL shakes his head again.

AL
No, I'll handle it.

MARIO
Are you going to kill her?

AL
No.

MARIO
Then what?

AL motions to a BODYGUARD, who hands him a flick-knife. Opening the knife out, AL holds the shining blade in front of his eyes.

AL
I'll think of something.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - JOY'S BEDROOM - NIGHT

JOY is lying on the bed, body covered by the sheet. The door opens, and AL walks into the room. JOY looks relieved.

JOY
What was it?

AL
Just something that wasn't what I thought. That's all.

JOY looks confused.

JOY
Is everything okay?

AL
Everything's fine.

Behind his back, so JOY cannot see it, AL unfolds the knife he was handed.

AL
(Soft)
Just fine.

(CONTINUED)

AL SHUTS the door behind him, CLOSING OUT all the light.

JOY

NO!!!

There's a hideous SCREAM, long and drawn out --

-- which is CUT OFF suddenly, leaving nothing but silence.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN - NIGHT

AL is in the kitchen, still wearing his dressing gown. He is standing over the sink, where the water is running.

Pause.

MARIO opens the back door, and walks into the kitchen, letting the door SWING shut. He walks over to AL, and puts his hand on AL'S shoulder. MARIO looks in the sink.

AL

You take her back?

MARIO

Done.

AL

Good.

Pause.

MARIO

I saw her face.

AL

And?

MARIO

That was sick.

AL doesn't react, though his eyes are dark.

AL

Thanks.

We see the sink. AL is washing the knife in a stream of water. Blood is spiraling off the sharp blade, into the plughole.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER -
INTERROGATION ROOM SIDE 1 - NIGHT

The room is shadowy and dimly lit. Through the two-way mirror, we see JOY, sitting at a table, head in hands. CAPONI and MORLEY are both sitting on a table, looking through at JOY.

MORLEY

When was it?

CAPONI

An hour ago. Walking around Cable street, and a car stopped at the curb. Threw the girl out of it. Went over to her, and saw the tape around her mouth. Took it off, you know, thinking it was going to help.

(Beat)

Then I saw what was under the tape.

MORLEY

How bad is it?

CAPONI

Bad.

MORLEY

Shit. There's gonna be a lot of questions asked. Or a lot of money spent.

CAPONI

Uh-huh.

MORLEY

(Almost pleading)

Surely we've got something on him, though?

CAPONI snorts.

CAPONI

Guess again. Kid's in no shape to testify. Whatever kind of hole Reaper's put her mind in right now, it ain't going to come out of it anytime soon. She can't even talk right now.

Pause.

CAPONI and MORLEY both stare through the mirror.

(CONTINUED)

CONTINUED:

43.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER -
INTERROGATION ROOM SIDE 2 - NIGHT

Inside the other side of the interview room, JOY is still sitting, slumped.

Pause.

She slowly sits up a little. JOY turns to look at the two-way mirror. Her face is CUT into a grotesque smile, two scars curving the corner of her mouth.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER -
INTERROGATION ROOM SIDE 1 - NIGHT

MORLEY RECOILS, horrified. CAPONI closes his eyes in disgust.

Pause.

MORLEY
(Breathes)
Caponi...it's time we stop being
nice guys.
(Beat)
This is what I want you to do.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - DAWN

AL and MARIO, both masked, are walking through their usual alleyway, obviously just finished their nightly patrol. As they approach the mouth of the alleyway, MARIO THROWS his arm out, stopping him.

AL
What?

MARIO
I think Morley's decided to
retaliate a little.

AL looks around the corner of the mouth of the alleyway.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING - DAWN

CAPONI, wearing sunglasses, is standing with several HITMEN outside the doorway to AL'S building.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - DAWN

AL withdraws his head from around the wall.

AL

Well, we knew that they could find us now. Good job the building isn't in our names.

He takes out his cellphone, dials a number, and places it to his ear.

MARIO

Who're you calling?

AL

Back-up.

AL holds a hand up to MARIO, signalling for quiet.

AL

(Into cellphone)

You know who this is?

(Beat)

Good. Our place. Right now.

AL closes his cellphone. He leans against the wall of the alleyway.

AL

Two minutes.

MARIO shrugs, and leans back against the wall. He takes out a cigarette, searching in his pocket for a lighter. AL doesn't look up.

AL

What'd I tell you about smoking?

MARIO

I'm nervous.

AL looks at MARIO.

(CONTINUED)

AL
What'd I tell you about being
nervous?

Pause.

MARIO drops the unlit cigarette.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING - DAWN

CAPONI and the HITMEN are surveying the streets, on the
lookout for their prey.

Pause.

AL and MARIO emerge from the alleyway, walking confidently
towards their building. CAPONI sees them. He steps forward,
flanked by his HITMEN.

AL and MARIO walk up to their edge of the road. CAPONI walks
up to his side of the road. There are no cars at this time
in this area. NOBODY has to speak loudly to make themselves
heard.

AL
Hi...you're Morley's...finest, I
guess.

CAPONI
Diablo. You're coming with us.

AL
Really? And why would I do that?

CAPONI
I don't know; we could start with
maybe...because you're outnumbered
more than ten to one?

AL
Good point.
(Beat)
But...seeing as either one of us
could take most of your men by
ourselves it don't look too good,
does it?

CAPONI
But how many of you am I worth?

AL grins a little, stretching the corner of his mouth.

(CONTINUED)

AL
Time to find out.

CAPONI goes to his belt, bringing out his gold Beretta pistol. He points it at AL.

CAPONI
You can give up, Al, or you can go down, with a bullet in your leg, and let us...persuade you to come with us.

AL'S smile fades.

AL
Well, you see, we've got a problem there. Because, if I go down -

SOPHIA, a glamorous girl of about twenty years old, walks onto the street. MARIO GRABS her, HOLDING her tight and close to him. His hand BLOCKS her mouth, preventing her from screaming.

AL FLICKS out a knife in his hand, previously unseen, the tip of the blade just resting on SOPHIA'S neck.

AL
...you can see where I'm going with this.

The HITMEN go for their guns, pointing them at AL. Knife still in his hand, AL FLICKS out his own gun, pointing it at CAPONI.

AL
Go on, guys.
(Beat)
I'm ready.

CAPONI stares at AL.

Pause.

CAPONI slowly lowers his gun.

Pause.

CAPONI
The boss doesn't want anyone killed. Especially not a civilian. This was supposed to be quiet.

The HITMEN lower their own guns. AL grins, pressing the knife even closer to SOPHIA'S throat.

(CONTINUED)

AL
Nuh-uh. Drop them. Like, on the
floor.

The HITMEN look at CAPONI.

Pause.

CAPONI nods. Slowly, he and the HITMEN all stoop, place their guns on the floor, and stand again. AL'S smile remains there.

AL
Wallets too.

The HITMEN look at CAPONI again. Closing his eyes, CAPONI gets his wallet out of his pocket, and THROWS it to the floor. The HITMEN follow suit. AL doesn't take his eyes off CAPONI.

AL
Hey, Viper.
(Beat)
You got the time?

MARIO smiles.

MARIO
Sorry, Reaper. No watch.

AL
Too bad.

AL turns to look at SOPHIA.

AL (CONT'D)
How about you, darling?

SOPHIA shakes her head, eyes wide, SCREAMING behind his hand.

AL (CONT'D)
Well, can't have that.

AL turns to look back at CAPONI.

AL (CONT'D)
I'm gonna need you and the boys to
hand over your watches, as well.

CAPONI grits his teeth. SNARLING a little, he DROPS his watch on the pavement. Some HITMEN also DROP watches they are wearing.

(CONTINUED)

Pause.

AL (CONT'D)

Viper?

MARIO lets go of SOPHIA. AL grabs SOPHIA, holding the knife at her throat. MARIO walks over the street, pulling out his gun.

Stooping over the piles of stuff that has been dropped, he collects it, placing it in his pockets, or stuffing it down his belt.

Pause.

MARIO walks back to AL and SOPHIA

Pause.

AL (CONT'D)

Well, guess we don't have to do this anymore.

AL takes the knife from SOPHIA'S neck, letting go of her. He turns to her, smiling. SOPHIA SLAPS him hard across the face.

SOPHIA

Bastard.

AL turns back to SOPHIA, eyebrow raised.

AL

I said I wouldn't cut you. And I didn't.

SOPHIA

You know how hard you had that thing on my neck? Am I bleeding?

AL doesn't even check.

AL

No, you're not.

(Beat)

You want to go now?

SOPHIA

You still owe me.

AL smiles a little.

(CONTINUED)

AL
Thought you'd never ask.

AL leans towards SOPHIA. SOPHIA SLAPS him again.

SOPHIA
Not this time, Reaper. I want cash,
so don't try that one again.

AL shrugs, shaking his head, but smiling.

AL
You see, that kind of materialistic
view is why we wouldn't be good
together.

SOPHIA
That and the fact you keep going to
knife me.

AL
I guess there's that. How much you
want, two hundred? Five hundred?

SOPHIA
Try a grand.

AL laughs.

AL
Money can't buy love.

SOPHIA
No, money can buy beer. Out of the
two, I know where I stand.

AL holds out his hand to MARIO. MARIO THROWS AL a wallet,
which AL CATCHES. AL takes ten notes out of the wallet, and
holds the notes out to Sophia.

AL
Keep telling you; you're breaking
my heart.

SOPHIA
And I keep telling you, you're out
of your league -

SOPHIA goes to GRAB the money, but AL takes a hold of her,
and the two KISS passionately.

After several moments of kissing, AL and SOPHIA separate.

AL
See you around.

SOPHIA
Same to you.

SOPHIA starts walking away, but then stops, and turns, walking back towards MARIO. She GRABS him, giving him a long, romantic KISS.

Pause.

SOPHIA releases a dazed-looking MARIO, winks at AL, and then smiles, walking away.

Pause.

AL turns to CAPONI and the HITMEN and points his gun in their direction once again.

AL
Hope you enjoyed that little bit of
street-theatre.
(Beat)
Now, onto more important matters,
get the hell out of here. Because,
if you don't...

AL throws the wallet he's holding up in the air. He raises the gun, and SHOOTS a hole through it.

The wallet FALLS through the air, into MARIO'S hand. As MARIO turns it in his hands, an ID card falls out of it.

MARIO stoops, and picks up the ID card. He turns it over to look at it. His eyes widen, as he TOSSES it to AL. AL catches the card, and looks at it.

Pause.

AL'S eyes pass over the HITMEN. His eyes find CAPONI.

AL
Hey buddy.
(Beat)
Your name Diego Caponi?

CAPONI looks up.

CAPONI
Yeah. You got a problem with that?

AL stares at CAPONI, and then beckons for him to approach. CAPONI walks over to him. AL approaches as well.

(CONTINUED)

When they stop in the centre of the road, AL and CAPONI are standing side by side, just looking right past each other.

AL

(Soft)

Because, if you're who I think you are, I believe I made a little promise to you.

(Beat)

Something about killing you, in the most painful way you can imagine.

Pause.

AL'S hand SWINGS out, the knife EXTENDS in it --

-- and the blade stops a centimetre away from CAPONI'S throat. CAPONI doesn't flinch.

AL (CONT'D)

(Soft)

I believe the word you're looking for is "fuck".

CAPONI looks at AL.

CAPONI

(Soft)

Okay, kid, you're so smart, then let me tell you something.

AL turns his head a fraction to look at CAPONI.

CAPONI

(Soft)

You're in right over your head. And you're not the only one with reason to be pissed off around here. It'd be a lot easier on you not to screw around with me.

(Beat)

Come on, Reaper, be smart.

Pause.

AL

(Soft)

Okay. I admire the fact that you don't seem to be intimidated by this little situation. That tells me you're not someone I should try and upset. So, you know that I've given a lot of consideration to what I'm about to say.

(CONTINUED)

(Beat)
Fuck you.

Al suddenly SPINS --

-- and LASHES OUT with his foot, SMACKING CAPONI in the face, SLAMMING him backwards.

CAPONI LANDS backwards onto the concrete. He lies on the floor.

Pause.

AL SPITS on him.

Pause.

AL walks past CAPONI, MARIO following him, towards his building. As they approach, the HITMEN part to let them pass.

AL stops, facing straight ahead.

AL (CONT'D)
Get the hell out of here. I'm thinking some of my friends'd be pretty interested in what's just almost happened. Maybe I'll see what they think.
(Beat)
If you're lucky, they might even keep you alive.

AL and MARIO reach the door to their building. CAPONI has stood up at this point. Blood is trickling from the corner of his mouth.

CAPONI
(Shout)
You just made this a little more personal, Reaper. What happens now is your fault.
(Beat)
Just you.

AL turns, smiling.

AL
That's just the way I like it.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

There is another wall-sized window facing out at the city. A desk faces out from the window, a chair with its back to the view. Against a side wall, there's a black leather couch.

AL is sitting behind the desk, polishing a gun, his feet on the surface. MARIO is sitting on the couch, reading a newspaper.

Pause.

MARIO
So what now, then?

AL
We wait.

Pause.

MARIO looks up from his newspaper.

MARIO
You really want to kill him?

AL
Yes.

MARIO
I mean, could you really cope with being an actual murderer?

Pause.

MARIO looks at AL, who is examining his gun.

MARIO
Al?

AL looks up at MARIO.

AL
I'm kinda on top of that, in a way.

MARIO gets up off the couch, steps across the room, and sits in the chair that faces AL across the desk.

MARIO
Something I should know, Al?

AL looks at MARIO, raising his eyebrows a little.

CUT TO

FLASHBACK

EXT. OCEAN - SHIP - DECK - PORT SIDE - NIGHT

The deck surface is metal and rusty. Every so often, spray flies onto the deck. The night sky is beautiful, stars dotting the sky. The ship is clearly a long way from civilisation; there's no sign of land anywhere.

YOUNGER AL, much happier than he has been in his future, is lying on the deck of the bench. The wind blows his ungelled and lengthy hair over his face.

AL (V.O.)

A while ago, I was on the boat over to America. Immigrant transport; nothing fancy. We'd taken a long trip, made pick-ups in a lot of different countries. We were right in the middle of the ocean.

(Beat)

Everything was quiet...

Suddenly, the sounds of a STRUGGLE can be heard. YOUNGER AL looks up, interested. He climbs off the bench.

YOUNGER AL walks off, towards the sounds.

CUT TO

FLASHBACK

EXT. OCEAN - SHIP - DECK - STARBOARD SIDE - NIGHT

YOUNGER AL walks around a corner, and pulls up short.

Three PUNK are HOLDING YOUNGER VENDETTA, a beautiful, tall, lithe Chinese girl, with pencil-fine features, and long, straight black hair. Another PUNK is PRESSING a knife to her neck.

YOUNGER AL whistles. The PUNKS turn to look at him, as he gives them a smile.

YOUNGER AL

Hey there.

The PUNKS eye YOUNGER AL, slightly wary, but still confident in numbers.

(CONTINUED)

YOUNGER AL (CONT'D)

Seems to be a lot of you here for such a small, helpless girl. You don't think that one of you could take her?

A light suddenly shines on the deck, revealing the unconscious body of a fifth PUNK. YOUNGER AL smiles more widely, shaking his head.

YOUNGER AL (CONT'D)

Hah. Guess not.

YOUNGER AL steps over to the unconscious PUNK.

YOUNGER AL (CONT'D)

So...I guess I can't really blame you guys for having so many of you here.

YOUNGER AL drops to his knees besides the head of the unconscious PUNK.

YOUNGER AL (CONT'D)

I mean, you never know. You might just need some of you to stop me doing this.

Suddenly, YOUNGER AL SEIZES the unconscious PUNK'S hair, exposing his neck. With his other hand, he grabs a knife from his belt and PRESSES the blade close to the fifth PUNK'S throat.

As the other PUNKS begin to MOVE, YOUNGER AL holds up a hand.

YOUNGER AL (CONT'D)

Hey! HEY! You move; this guy gets a second smile.

(Beat)

Hold it there.

The PUNKS stop.

YOUNGER AL (CONT'D)

Now, that girl means nothing to me. But, and I'm going out on a limb here, I'm guessing you're not necrophiliacs, so you probably don't want her dead.

(Beat)

Not immediately.

YOUNGER AL grins.

(CONTINUED)

YOUNGER AL (CONT'D)

But there's something that you should know about me.

(Beat)

I am a very bad person. I want your friend, here, dead. Very much so. Really, I'm the only one with nothing to lose.

(Beat)

So, here's the plan. You let the girl go, your buddy might just get a little older. What do you say?

Pause.

PUNK 1

I say, why don't we kill the chick, kill you, then find somebody else?

YOUNGER AL'S grin gets even bigger.

YOUNGER AL

Because I've just moved on to plan B.

YOUNGER AL suddenly THROWS the knife, which narrowly MISSES the fourth PUNK, who has ducked to the floor, DROPPING his own blade.

YOUNGER VENDETTA, now free, EXPLODES into a display of martial arts, STRIKING everything that she can reach. One of the PUNKS is SLAMMED to the floor, dazed and confused.

As one PUNK RUNS at YOUNGER AL, YOUNGER AL ducks, elevating the PUNK over his shoulder --

-- and sending FLYING him over the side of the ship. As YOUNGER AL rises, the third of the PUNKS SPRINTS at him, but YOUNGER AL rolls under the PUNK'S arm --

-- leaving him to SMASH, ribs first, into the side of the ship. Clutching his chest, the PUNK turns, and receives a PUNCH from YOUNGER AL that KNOCKS him over the side of the ship, into the sea.

Meanwhile, YOUNGER VENDETTA has picked up a length of rope, with a heavy, knotted end. She WHIPLASHES the end into the throat of the fourth PUNK, who HITS the floor, coughing up blood.

Before YOUNGER VENDETTA can move, however, the fifth PUNK, seemingly conscious now, GRABS her with one arm, PINNING her own arms to the side. He PRESSES the edge of a knife against her neck.

(CONTINUED)

Satisfied that YOUNGER VENDETTA is not a threat temporarily, the PUNK scans the deck for AL. There's no sign of him.

PUNK 5
Son of a bitch...

YOUNGER AL suddenly steps behind the PUNK, completely silent, GRABS the PUNK'S wrist, raising his own knife --

-- and viciously SLICES through the wrist, SEVERING the hand which holds the blade. As the PUNK SHRIEKS in pain, YOUNGER AL CATCHES the falling hand, which still holds the blade.

YOUNGER AL SLASHES the blade, held inside the severed hand, across the PUNK'S throat, RIPPING it open. A fountain of blood HITS the deck.

The corpse of the last PUNK HITS it a moment later.

Pause.

YOUNGER VENDETTA turns to face YOUNGER AL.

Pause.

YOUNGER VENDETTA
Thank-you, Mister Hero. Do you have a name?

YOUNGER AL
Most people call me Al. Al Diablo.

YOUNGER VENDETTA
What do the other people call you?

YOUNGER AL
Really, it doesn't get past "oh God, no." Or; "that guy that just kicked my ass".

YOUNGER VENDETTA smiles.

YOUNGER VENDETTA
I'm Tal. Vendetta Tal.

YOUNGER AL raises his eyebrows.

YOUNGER AL
Vendetta? Name with a story to it?

YOUNGER VENDETTA
People who offend me?

(Beat)

(MORE)

(CONTINUED)

YOUNGER VENDETTA (cont'd)

Dead.

YOUNGER AL moves closer to YOUNGER VENDETTA.

YOUNGER AL

And, what could you say compliments
get? By the guy who just saved your
life?

YOUNGER VENDETTA scowls.

YOUNGER VENDETTA

You think I throw myself at just
anyone's feet, Mister Hero?

YOUNGER VENDETTA turns to leave, but YOUNGER AL GRABS her
arm, and turns her back to face him.

YOUNGER AL

No. I don't think that.

YOUNGER AL moves forward, and kisses YOUNGER VENDETTA. After
a few moments, YOUNGER VENDETTA melts into the kiss.

Pause.

YOUNGER AL and YOUNGER VENDETTA look at each other.

YOUNGER AL (CONT'D)

(Soft)

Me, though, I'd like to hope so.

YOUNGER VENDETTA

We've only just met.

YOUNGER AL shrugs.

YOUNGER AL

I make friends pretty fast.

YOUNGER VENDETTA

We may never see each other again.

YOUNGER AL

Ah, hell...

YOUNGER AL steps so close to YOUNGER VENDETTA that their
noses are almost touching.

YOUNGER AL (CONT'D)

That's just part of the fun.

(CONTINUED)

YOUNGER VENDETTA smiles. YOUNGER AL and YOUNGER VENDETTA kiss again.

AL (V.O.)
The next day, she'd gone, and I'd
got this scar, right here.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

AL smiles a little, as he points to the scar on his cheek.

AL
Something to remember her by.

AL gets up out of his chair, turning to face the window.
MARIO stands, and walks around the desk to join AL.

AL and MARIO look out of the window for a moment.

AL (CONT'D)
You can't rely on a lot of people
in this world, Mario. We couldn't
even count on family.

Pause.

MARIO
Where's your mom, Al?

AL
Six feet under the ground in Italy
Died right after having me. Left me
with the name Alexandria, and
instructions for me to find Paul
Diablo when I was old enough.
(Beat)
I've only ever seen a picture.

Pause.

MARIO
I don't know who my mom is. And as
for how my dad died, I never got an
answer. Just lived in some home for
a while, stayed out on the streets,
then you walked into my life.

AL smiles a little.

(CONTINUED)

AL
Yeah, I remember that.

MARIO
What do you think they'd want us to do?

AL shakes his head.

AL
I don't really know, Mario. Tell you the truth, I'm kinda winging this one.

MARIO smiles, placing his hand on AL'S shoulder.

MARIO
Just the way I like it.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - MORLEY'S OFFICE - NIGHT

Outside of the office windows, it's pitch black, with tiny pinpricks of stars shining out of the abyss. MORLEY is behind his desk, shoulders squared and face red.

On the other side of the desk is CAPONI, angry, but more composed than MORLEY.

CAPONI
Boss, you said it yourself!
"Anything that can bring them down"!

MORLEY
Yeah, well in case you forgot, it'll also fucking make an insane amount of impact!

CAPONI
Well maybe, just maybe, we need something like that! I mean, come on! That little bastard's been making fun of us from the get-go! It's all his fault!

MORLEY SLAMS his hand on the desk.

(CONTINUED)

MORLEY

No, Caponi! It's your fault! You shot his Dad! Our problem with these people might have ended a year ago! But because of you, not only has it gone on for longer, but Reaper's given it all he's got! He's putting everything on the line now!

CAPONI

So why the hell can't we do the same?!

MORLEY

You want to know why, Caponi? YOU WANT TO KNOW WHY!? Because I have a family to provide for! I have a wife and kids at home! If I get killed, who's going to provide for them?! My position is too valuable to risk it all on a petty feud between you and some little smart-ass who you can't stand to get beat by! I can't deal with that! I can't deal with you making this personal!

CAPONI

I can make it look like an accident!

MORLEY

Shut up, just shut up! We're going to try and enter into talks in a week's time! It's over, okay! OVER!

Pause.

CAPONI pulls out his gun, points it at MORLEY, and BLASTS him in the chest six times. MORLEY slumps in his chair, dead.

CAPONI blows the smoke away that's curling from the tip of the gun, and then strides off, out of the office. MORLEY'S dead eyes watch CAPONI leave as the door closes.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - HOTEL OPPOSITE AL'S BUILDING
- HOTEL ROOM - DAWN

The hotel room is sparsely furnished. It's clear that nobody goes there for the decor. Yet outside the window is what everybody in the room is there for. Across the street, just twenty-five feet away, is AL'S building.

CAPONI is sitting on the only bed of the room. HITMEN are standing around the room, all of them listening to CAPONI.

CAPONI

Okay, so that's the plan. When the place is empty today, we go in and set the bombs. When we're sure he's back in the building, I press the big red button and boom. Just one more of those industrial accidents.

(Beat)

I get rid of the kid, you get the money that Morley never gave you. Are we clear?

The HITMEN nod.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- DAWN

The front door of AL'S building opens. AL and MARIO, both masked, enter the building. AL closes the door. Both AL and MARIO begin to walk through the lobby.

AL

So, nothing yet. Kinda strange.

MARIO

Maybe you're wrong. Maybe it's over.

AL

Don't bet on it. He's not going to let this one...

AL stops mid-sentence, looking at the open door to the kitchen.

AL

(Uncertain)

...go...

(CONTINUED)

MARIO

What?

AL points to the door.

AL

I closed that door on the way out.

MARIO looks at the door.

MARIO

Security?

AL

We're the only ones here.

(Beat)

Come on.

AL strides into the kitchen, followed by MARIO.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN -
DAWN

AL and MARIO both walk through the door into the kitchen.
MARIO suddenly turns, and points at the door frame.

MARIO

I think I just found something.

AL turns to look. Stretched across the door-frame, barely
visible, are two wires. One red, the other green. AL GRABS a
knife from a wall rack, and draws back.

AL

Red or green, Mario?

MARIO

Red. Cut the red.

AL

Here goes...

AL walks over to the door frame and raises the knife,
SLASHING the red wire.

Pause.

AL SLASHES the green wire as well.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - HOTEL OPPOSITE AL'S BUILDING
- HOTEL ROOM - DAWN

CAPONI is holding a remote detonator. His thumb is hovering above the button.

Pause.

CAPONI
(Whisper)
Here we go.

CAPONI PUSHES the button on the detonator.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN -
DAWN

AL and MARIO are tensed, waiting.

Pause.

The sound of an alarm clock RINGS into existence. AL and MARIO glance at each other, relief smoking off them. MARIO gets a two-way radio out of his pocket, and places it to his ear, pressing a button.

MARIO
I'll get security in. This isn't
going to end well.

AL
How close are they?

MARIO
Two minutes max.

Pause.

MARIO
(Into Radio)
Yeah, Tommy, it's me. Listen,
everyone, round here now. Fast.

MARIO puts the radio onto the kitchen counter.

MARIO (CONT'D)
Looks like the time for waiting is
over.

(CONTINUED)

AL walks over to a cupboard, WRENCHES the door open. The still-RINGING alarm clock is inside. AL brings a gun out of his pocket --

-- and SHOOTS the alarm clock three times.

AL
You don't say.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - HOTEL OPPOSITE AL'S BUILDING
- HOTEL ROOM - DAWN

CAPONI is SLAMMING the detonator again and again off the wall.

CAPONI
FUCK!

CAPONI FLINGS the detonator across the room.

Pause.

CAPONI takes a deep breath, and manages to regain his composure.

CAPONI
Well, then. Looks like it's time to do this the old fashioned way. Everybody load their guns, look mean, and follow me.
(Beat)
And one more thing. You leave Reaper for me. Anybody kills him, I kill them. Now let's go.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- DAWN

AL, MARIO and some BODYGUARDS are standing in the lobby. EVERYONE is holding at least one gun on them.

AL
Okay, guys. In a couple of seconds, there're gonna be some people here who want to kill us.
(Beat)
It's kinda in your interests to make sure that that doesn't happen.

(CONTINUED)

There is a BANG on the door.

MARIO
Positions, guys.

AL, MARIO and the BODYGUARDS crouch behind various items of furniture. There is another BANG. This time, the door BREAKS inwards.

The HITMEN SWARM in, guns held ready. AL, MARIO and the BODYGUARDS FIRE. The HITMEN SHOOT back, DUCKING for cover.

CAPONI enters the building, SHOOTING the golden Beretta. Each SHOT he FIRES narrowly MISSES AL. AL sees CAPONI, and points his gun at him. He FIRES.

The shot JUST MISSES CAPONI, SMASHING a chunk out of the door frame.

CAPONI DUCKS BEHIND two HITMEN, and then RUNS up a staircase. AL SHOOTS after him once.

Pause.

Grimacing, AL DROPS his gun to his side.

Pause.

AL SPRINTS through the paths of the bullets, DODGING death by a fraction of a second. He RUNS after CAPONI up the staircase.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP -
DAWN

The roof is basically a large square. Metal barriers, up to the height of a man's shoulder, surround the edge of the roof. An open hatch leads from the building. The entire scene is lit by the pure, fire-orange glow of the sunrise.

CAPONI is standing in the centre of the roof, facing outside at the city. AL climbs up out of the hatch. He KICKS the hatch, which FALLS to close, LOCKING automatically.

AL turns to look at CAPONI. CAPONI doesn't turn, he simply gets his gun out of his belt. CAPONI holds the gun for a second, and then DROPS it onto the roof surface.

AL lifts the hand holding his own gun up.

Pause.

(CONTINUED)

AL DROPS the gun onto the roof.

CAPONI

Brave of you to come up here alone,
Reaper. Stupid, yeah. But still
brave.

AL

To be brave, you need something you
should be scared of in your life.
Now, what am I supposed to be
scared of?

CAPONI

Me, Al. You should be scared of me.
(Beat)
Because I'm just like you.

AL

The two of us? Alike?

AL smiles dangerously.

AL (CONT'D)

Have you ever been scared?
(Beat)

So scared of something that you'd
kill yourself not to have to face
it?

Pause.

CAPONI

Yes.

AL

We're nothing alike.

Pause.

CAPONI

I haven't come without planning
this, you know. Three of my men are
keeping a special eye out for you.
Even if I die, they kill you.

(Beat)

You see, Reaper, the beauty of it
is, you can't change anything. All
you can do is accept it.

(Beat)

Now, let's make this -

(CONTINUED)

CAPONI turns. AL is now right behind him. Before CAPONI'S eyes can widen, AL HEADBUTTS him right in the face. CAPONI SPRAWLS on the roof.

AL KICKS CAPONI violently in the nose, and then steps back. AL begins to move around in a constant circle. CAPONI rises. He waits, following AL with his eyes.

CAPONI suddenly makes a GRAB at AL, which AL DUCKS, and KICKS CAPONI in the stomach with his right foot, then LASHES him in the back of the knee with his left foot, KNOCKING the leg out, sending CAPONI down onto his other knee.

AL stoops, CLAMPING both hands on CAPONI'S neck --

-- and PINCHES CAPONI'S jugular nerve.

CAPONI SCREAMS in pain. AL'S fingernails PIERCE the skin on his neck. Blood wells up around AL'S fingertips. CAPONI PUNCHES AL'S arm, but AL holds on.

The FORCE of CAPONI'S last blow slides AL'S hand across his neck. Four jagged scratches SLICE across CAPONI'S neck. CAPONI seems to be weakening. He starts to lie back, losing focus. AL leans forward with him as he goes down.

Suddenly, CAPONI PULLS his knees into his chest, and KICKS AL in the face. AL is SMASHED back. He STAGGERS backwards over to the metal barriers.

CAPONI RUNS at him, but AL crouches low, and uses his shoulder to FLING CAPONI over to the barrier. CAPONI HOLDS onto the barrier, stopping himself from FALLING off the edge of the building.

AL WHIPLASHES a roundhouse KICK at CAPONI'S legs, but CAPONI JUMPS backwards, still holding onto the barrier --

-- and uses the momentum to SWING himself, feet first, at AL. He KNOCKS AL'S feet off the ground, sending AL SLAMMING, face-first, into the metal barrier.

AL SPRAWLS slowly back from the barrier, crawling backwards. CAPONI CATAPULTS himself over the barrier, and SLAMS his feet into AL'S face.

CAPONI SPRINGS to his feet. He crouches, ready. As AL rises to his knees, nose bleeding, CAPONI KICKS for his head. AL ROLLS under the foot, and executes a rolling KIP-UP.

He turns and LASHES a roundhouse kick, this time at CAPONI'S skull. CAPONI catches AL'S foot, holding his foot. AL JUMPS, and brings his other foot around in an ENZIGURI --

(CONTINUED)

-- but CAPONI DUCKS the leg, and toe KICKS AL in the crotch. AL FALLS back against the barrier. He reaches for his gun, only inches from him. Before AL can reach his gun, CAPONI GRABS him, and FLINGS AL bodily off the top of the roof.

Pause.

CAPONI stares, not quite able to believe it. He takes a few moments to adjust. Slowly, he starts to laugh. It builds up, until he is in HYSTERICS. Still LAUGHING, he picks up AL'S gun --

-- and TOSSES it off the side of the building.

CAPONI leans over the edge of the building where AL fell. He leans over to get a good view, still LAUGHING.

Pause.

A bullet suddenly RIPS through the barrier, and CAPONI'S leg. CAPONI FALLS, staying on his one good leg, and GRASPING the barrier for support.

AL'S leg slowly emerge up, backwards. They GRASP onto CAPONI, under his arms, and PULL. CAPONI tries to throw the legs off, but he's too weak. He is PULLED over the edge, screaming.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING - DAWN

A red Cadillac is parked outside AL'S building. Suddenly, CAPONI, TRAILING a stream of blood, PLUMMETS. He SCREAMS all the way down, and SMASHES into the car --

-- which CRUMPLES under the violent IMPACT.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP - DAWN

AL PULLS himself up onto the roof. He has a bloody lip, and an already blackening eye.

AL
(Weak)
Whoa...

(CONTINUED)

AL slowly walks over to the roof hatch. He stoops, trying to PULL it open. It seems to be locked, and after his battle, Al's clearly in no condition to force it open.

BREATHING heavily, AL staggers to the side of the roof. He takes hold of the barrier, JUMPS, and SWINGS over the edge of the barrier, out of sight.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - TOP FLOOR - SECURITY CENTRE - DAWN

AL SMASHES, feet-first, through one of the windows. He LANDS, crouched, on the floor. AL stands. He walks across the room, to one of the desks.

Reaching down, AL PULLS out two sub-machine guns from under the bench.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY - DAWN

MARIO and several BODYGUARDS are being held at gunpoint by the surviving HITMEN.

MARIO, blood dripping down from under his mask and staining his face, is leaning against the wall, seemingly bored by the situation. The corpses of the dead BODYGUARDS are lying, dead, on the floor.

One of the HITMEN is pointing a gun at MARIO

HITMAN 29

Well, this has been fun and all,
bur it's time to wind it down.

(Beat)

Your cousin's dead. Don't worry,
though. You're about to see him
again.

MARIO looks up. He walks up to the HITMAN.

HITMEN 29 (CONT'D)

You got a problem with that? VIPER?

MARIO smiles to himself. He looks up at the HITMAN through his blood-stained hair.

(CONTINUED)

MARIO
Not really.

MARIO suddenly SLAPS the gun that the HITMAN is holding away, and KICKS the HITMAN savagely in the face. The HITMAN FALLS back, CLUTCHING his nose, as blood SPURTS from his nostrils.

MARIO (CONT'D)
You?

The HITMAN points his gun at MARIO, furious.

HITMAN 29
That's it! You first!

Suddenly, all of the lights in the room CUT OUT, PLUNGING the room into DARKNESS.

Pause.

There are FLASHES, GUNSHOTS, and terrible SCREAMS, then everything goes silent

Pause.

The lights FLICK on again. AL is now standing in the middle of the room. Smoke curls from the two submachine guns that he holds. The remaining HITMEN are lying in pools of blood on the floor, dead.

AL walks over to MARIO.

AL
Anyone dead?

MARIO
One of ours. Shawn. And those guys you just killed.

AL
Alright. Let's get this straightened out.

AL takes a cellphone out of his pocket, and starts dialling a number.

MARIO
Al, what about Caponi?

AL does not stop dialling, or even look up.

(CONTINUED)

AL
He fell.

MARIO
He...

AL
Fell.

Pause.

MARIO
Ah.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP - NIGHT

AL and MARIO, both masked, are standing on the roof, staring down at the city.

MARIO
So, what's happening with the mob?

AL
Well, turns out that Rick Morley got shot the day before. Three guesses who.

MARIO
And what happened to Caponi?

AL
Hospital. They've been trying to save him, and his condition's serious and unstable.

(Beat)
I won. That's what matters. I just want to know that he's not coming back.

MARIO
Al, it was luck that he survived at all. He's not going to risk coming back.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

AL is sitting in his office, feet up on his desk. He has his cellphone to his ear.

AL
(Into phone)
No, it's fine.
(Beat)
I mean, I know it's their first
time here, but you wouldn't know.
(Beat)
Look, for as long as you need them
out of your way. It's cool.

AL rolls his eyes.

AL
How would I get them into trouble?
(Beat)
Look, Vito. I'm doing YOU a favour
here. Just...stop worrying.
(Beat)
Yeah, bye.

AL takes the phone away from his ear. He places it on the desk, sighing. MARIO enters the room, his mask around his eyes.

MARIO
Hey Al. It's time.

AL gets out of his chair, taking his black mask with him as he does so. He follows MARIO as he leaves the room.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- SUNRISE

The sunrise is starting to GLINT through the windows. AL and MARIO are sitting at the kitchen table, still wearing their masks.

MARIO has a bag of ice on his hand. AL has some dried blood on his face. Both are eating some fruit.

AL
So...Carmen and Antonio are coming
tomorrow.

(CONTINUED)

MARIO
And that's...good.
(Beat)
Right?

AL
I guess.

Pause.

MARIO
What's on your mind, Al?

AL
Well, they're obviously not up on
what I'm doing here.
(Beat)
I'd kinda like to keep it that way.

MARIO
Then why let them come over?

AL
They're family.

Pause.

MARIO
It's going to be difficult to keep
this city on the up and up if
you're going to keep looking over
your shoulder every time you reach
for your gun.

AL
I doubt I'll have to cover up for
long. They'll know within a week.

MARIO
What's so bad about them knowing?

AL
They'll want in.

MARIO
And is that really such a bad
thing?

AL
I don't like my family getting
involved in what I do.
(Beat)
Especially not Carmen.

(CONTINUED)

MARIO

What about me?

AL

You and Antonio are different to me and her.

MARIO

What, tougher?

AL

No.

(Beat)

People like you; you can make them smile. I can't do that. I've got more of what you might call a dark side. So has Carmen. I can keep mine under control a lot of the time, but Carmen...she lives life in a fifth gear. Until she finds something, or someone to help her with that, I don't want her getting involved. And if she doesn't know, she CAN'T get involved.

(Beat)

Carmen was the first person ever to call me Al.

MARIO smiles a little.

MARIO (CONT'D)

Interesting how these things start.

AL nods, smiling a little himself. MARIO reaches into his jacket, taking out a letter. He places it on the table.

MARIO (CONT'D)

I found this in the car this afternoon.

AL

Extortion.

MARIO

Say what?

AL

Whoever sent this letter, they'll be asking for cash. And not in a legal, charity way.

(CONTINUED)

MARIO
The Underworld?

AL picks up the letter, and TEARS open the envelope, scanning the paper inside.

AL
(Whilst reading)
What do you think? The Underworld's the cornerstone of this entire city. Even if it was small-time, whoever sent this would have had permission. I think our little splash with Morley has made some big ripples.

Pause.

MARIO
So what does it say?

AL gives the letter to MARIO. Who starts to read it.

PAOLINI (V.O.)
To the esteemed Alexandria Diablo. We have never been introduced, but I have seen you many times.
(Beat)
My name is Angelo Paolini. I head the Sicilian faction of the Underworld Council. Please, forgive my blunt approach. This letter is short, but if the opportunity arises, we can discuss anything over drinks.

(Beat)
Through the criminal activity over the time you have been here, you have grown increasingly wealthy. This money you have been careful with, a few small bonuses for yourselves, and many large donations to several varying charities.

(Beat)
But you seem to have left myself and my family out of the loop, so to speak. If I may, might I suggest a change in your expenses? To negotiate a suitable sum, please contact me via the number on the other side of the paper. You may rest assured that the Council has

(MORE)

(CONTINUED)

PAOLINI (V.O.) (cont'd)
given full permission for this
transaction to go ahead.

(Beat)

Yours sincerely, Mr Paolini.

Pause.

AL

Bastard. Digs into my business and
wants a cut of the profits as a
reward.

MARIO

What's the Underworld Council?

AL

A few years ago, all of the
organised crime groups in Descreído
decided to work together. They work
out their actions carefully so no
one group steps on the others'
toes. The leaders all sit on
something like a director's board;
the Underworld Council.

MARIO

And are you going to meet with him?

AL

It's considered bad manners not to.
And the Council take an extremely
nasty when it comes to discourtesy.

MARIO

Fair enough. You want to call him
now, or what?

AL

No. These guys are smart. They know
their stuff. I'll need to get some
intelligence on them first. I'll
call them back in forty-eight
hours.

(Beat)

That should give THEM some time to
think what they're getting into.

MARIO

And Carmen and Antonio?

(CONTINUED)

AL

If this Paolini guy's got surveillance, he'll start using it when I call and give my answer.

(Beat)

I want to make it look like I've got some guys watching my back.

MARIO

And do you want security?

AL

Trust me. If you knew Carmen and Antonio like I do, you'd be a little less worried.

MARIO

What; they any good?

AL smiles; almost a real smile.

AL

Almost as good as me.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- SUNSET

The firey glare of the sunset SHINES through the window. AL is lying, full-length, on the sofa. He's reading "The Art of War". MARIO is sitting at the desk, dismantling a revolver. Both are maskless.

Pause.

From the floor below, a doorbell rings. AL and MARIO both cease in their activities. They stand, and walk out of the room, closing the door.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- SUNSET

The doors of the elevator in the front lobby open, revealing AL and MARIO inside. They step out of the elevator. Both AL and MARIO walk towards the door.

AL glances at MARIO.

(CONTINUED)

AL
Here we go.

AL reaches forward, and opens the front door. He and MARIO step out into the street.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING -
SUNSET

AL and MARIO step out of the door of their building. Casually leaning against the wall is ANTONIO LAZORA.

The first thing that we notice about ANTONIO is his size. He's tall, packed with muscle. His pectorals are several inches out from his sinewy waist, and his incredibly large arms are hidden by a black leather jacket.

ANTONIO'S hair is similarly attention-grabbing. Straight, and shoulder-length, it is dyed a bright, spray-paint shade of green. It forms a contrast with his dark tanned skin.

His eyes are dark, and smart; at the same time weighing up angles, and watching the world with quiet amusement.

ANTONIO grins at AL.

ANTONIO
How ya doin', kid?

A large Italian twang hangs on ANTONIO'S words. FREEZE on ANTONIO.

AL (V.O.)
Antonio Lazora. My older cousin
from all the way back in Italy.
(Beat)
He was the strongest guy in our
whole village, and he's pretty
smart, too. What I love the most
about him though is how dependable
he is. If his job was to walk
through a wall of fire, then he'd
do it, without a word.
(Beat)
Sometimes, that's exactly the type
of guy you need.

UNFREEZE. AL smiles.

(CONTINUED)

AL

All the better for seeing your ugly
mug around here.

ANTONIO holds out his arms. AL walks into a massive embrace.

Pause.

ANTONIO releases AL. He turns to MARIO, hand outstretched.
MARIO shakes the hand.

ANTONIO

Antonio Lazora. You must be Mario.

MARIO

That'd be me.

ANTONIO

Al tells me you like to fight.

MARIO

That sounds like me.

ANTONIO grins.

ANTONIO

I like you already.

MARIO grins.

AL

Not got Carmen with you?

ANTONIO gestures towards a nearby parked car.

ANTONIO

You know Carmen doesn't like four
wheels.

AL answers his mouth to answer. Cutting him off, a low
BUZZING sound fills the air. Slowly, the BUZZ grows to a
ROAR. AL shuts his mouth, smiling now. ANTONIO nods.

AL, MARIO and ANTONIO watch the road.

AL

Here we go again.

A black Harley Davison ZOOMS onto the road, and SCREECHES to
a halt opposite AL'S building. The RIDER, a small figure,
wearing black motorcycle leathers and helmet, JUMPS off the
bike, and walks towards the door.

(CONTINUED)

As she approaches, the RIDER, CARMEN LAZORA, takes off her helmet, SHAKING out her hair.

CARMEN is shorter than any of the others. She also has a much slighter build, with her skin the same colour as ANTONIO'S. Her attire does nothing to spoil her obviously alluring figure.

Her hair is shorter than ANTONIO'S and is a glowing brown colour. CARMEN'S green irises shine with bright intelligence.

It is easy to see the difference between herself and Antonio in her eyes. Whilst he is calm and relaxed, Carmen lets a hint of her inner fire and defiance burn through. We can see this fire as she looks at AL. It's the same fire in his eyes when he looks back at her, despite the genuine love in their smiles.

AL

Hey there, Carmen.

CARMEN embraces AL, and kisses his cheek.

CARMEN

Hey, Al.

FREEZE on CARMEN.

AL (V.O.)

This is Carmen. Carmen Lazora. Born in the same week that I was; we've been inseparable ever since.

(Beat)

Even though we're on different continents, we call each other most days. I remember everything about her. My aunt used to say that we had the same soul.

(Beat)

Whatever it is, Carmen and I always were different...

CUT TO

FLASHBACK

EXT. ITALY - CASSINO - COUNTRY PATH - AFTERNOON

The bright orange sunlight blasts down onto a path covered by red Autumn leaves.

YOUNGER AL, a large pack on his back, is walking down a path from a house in the distance. The path becomes lined with dying trees on each side. Leaves drop from the trees in a constant fall.

Pause.

YOUNGER AL stops walking, and turns suddenly, his eyes on the fire-coloured sky.

Pause.

YOUNGER AL JUMPS back, SPINS around, lifting his foot up high --

-- and using it to BLOCK another foot that was arched in a KICK at him. We PAN the length of the attacking leg. We see that it connects to the body of YOUNGER CARMEN.

YOUNGER AL
(Italian)
Carmen.

YOUNGER CARMEN
(Italian)
Cousin Al.

YOUNGER AL spins his leg around, FORCING YOUNGER CARMEN to plant her own leg on the ground --

-- and both YOUNGER AL and YOUNGER CARMEN stand facing each other.

YOUNGER AL
(Italian)
Is this your attempt at a going
away present?

YOUNGER CARMEN grins --

-- and then WHIPLASHES a palm THRUST towards YOUNGER AL, who steps back, SPINS a kick towards YOUNGER CARMEN'S left leg, which MISSES, as YOUNGER CARMEN LEAPS backwards as well.

Pause.

(CONTINUED)

YOUNGER CARMEN
(Italian)
More my way of asking a question.

YOUNGER AL smiles --

-- and then LEAPS forward. As he LEAPS, he TURNS his back towards YOUNGER CARMEN in mid-air, and STRIKES her in the face with his tricep. YOUNGER CARMEN LANDS, face-first, on the floor. YOUNGER AL LANDS a second later, on his back.

Pause.

YOUNGER AL KIPS UP, LANDING on his feet. He places one foot gently on YOUNGER CARMEN'S throat.

YOUNGER AL
(Italian)
Go ahead and ask.

YOUNGER CARMEN STRUGGLES for a moment, then LASHES out at YOUNGER AL'S other foot, KNOCKING him off-balance, and onto the leafy floor again. Both YOUNGER AL and YOUNGER CARMEN lie on the floor, staring at each other.

Pause.

YOUNGER CARMEN
(Italian)
Why are you leaving?

YOUNGER AL
(Italian)
I've told you why.

YOUNGER CARMEN
(Italian)
You've told everybody else why.
(Beat)
Now tell me what you're not telling them.

YOUNGER AL
(Italian)
You seem to be very certain.

YOUNGER CARMEN reaches out a hand. She brushes YOUNGER AL'S lengthy hair out of his eyes.

YOUNGER CARMEN
(Italian)
There's a reason for that, Al.

Pause.

(CONTINUED)

YOUNGER AL

(Italian)

There are some things in life that we have to know, Carmen.

(Beat)

I have to know what happened with my mother and father. I have to know why my mother left him.

(Beat)

I have to know my story.

YOUNGER CARMEN

(Italian)

Why won't you tell anyone else about this?

Pause.

YOUNGER AL

(Italian)

It's not for people to know.

YOUNGER CARMEN

(Italian)

You told me.

Pause.

YOUNGER AL

(Italian)

Yes.

YOUNGER AL sits up, and climbs to his feet. He then turns, and holds out a hand to YOUNGER CARMEN.

Pause.

YOUNGER CARMEN grasps YOUNGER AL'S hand, and is pulled to her feet. YOUNGER AL and YOUNGER CARMEN both face each other.

Pause.

YOUNGER AL and YOUNGER CARMEN EMBRACE suddenly, for the first time letting their emotions rule. Tears trickle down both of their cheeks.

YOUNGER CARMEN

(Italian)

Don't you forget us.

(CONTINUED)

YOUNGER AL
(Italian)
Never.

YOUNGER AL kisses YOUNGER CARMEN on the cheek, and smooths her hair out of her eyes. YOUNGER AL smiles, winks --

-- and then finally turns away from YOUNGER CARMEN, and the embrace. YOUNGER AL begins to walk further down the path. YOUNGER CARMEN watches YOUNGER AL leave, her eyes still drowning in tears.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING -
SUNSET

The scene is the same as when we last saw it. CARMEN holds her hand out to MARIO.

CARMEN
Carmen.

CARMEN has less Italian in her voice than ANTONIO. MARIO takes the hand, shaking it.

MARIO
Impressed.

AL and ANTONIO grin at each other. CARMEN and MARIO'S handshake lingers for a second. Then they both let go hurriedly.

AL
But I tend to call him Mario.

Pause.

CARMEN
Are we coming in?

AL
Be my guests.

CARMEN and ANTONIO begin to walk through the door. As ANTONIO passes, he turns to AL.

ANTONIO
I thought we already were.

AL grins again, as MARIO follows ANTONIO and CARMEN into the building. The grin fades, as he scans the streets. Sighing deeply, AL walks inside.

(CONTINUED)

The door shuts behind him.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL, dressed in a black towelling robe, is looking in the mirror, combing his ungelled hair.

Pause.

AL touches the white scar on his cheek, and smiles softly.
MARIO enters the room, his mask on.

MARIO

Al.

AL doesn't turn. He does drag his hand away from the scar, however.

AL

What is it?

MARIO

Carmen's gone somewhere. No-one's seen her for hours.

AL

She's always like that. Knowing her, she'll be back in an hour.

(Beat)

Might have a couple cuts and bruises on her, but she'll feel better.

MARIO

What; she goes out...fighting people?

AL

No. Other people fight people. She's fighting herself.

(Beat)

People just happen to get in her way.

MARIO

What?

(CONTINUED)

AL
It's tough to explain. I had the same thing. Back before you knew me. Now; I've had training, and she hasn't. All she's got are her guts, her brain, and her adrenaline.

(Beat)
Not good.

MARIO
She'll be okay, though, right?

AL turns, now looking at MARIO.

AL
Why?

MARIO shrugs casually.

Pause.

AL
Yeah, she'll be fine. Don't worry.
(Beat)
I mean...if you are.

MARIO
Sure.

MARIO nods.

AL
I'll see you in the morning.

MARIO turns, and walks out of the room. The door shuts behind him.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- MORNING

AL is lying in bed, asleep.

Pause.

AL STIFFENS a little, eyes fluttering.

Pause.

AL relaxes, his eyes now open. He turns, starting to get up.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - MORNING

MARIO and CARMEN are standing, wearing towelling robes, outside one of the doors. It's clear that neither of them have the courage to start a conversation with the other one.

Pause.

A door opens further along the corridor, and AL steps out of the doorway. He walks along the corridor, standing next to MARIO and CARMEN.

The door that they're standing outside opens. ANTONIO walks out, dressed in a towel; his green hair wet, his huge muscles on display.

ANTONIO
Good morning.

ANTONIO walks off down the corridor. AL, MARIO and CARMEN look at each other.

Pause.

AL
Ladies first.

CARMEN
Too kind.

CARMEN walks into the bathroom. The door shuts.

AL
Chatty as ever.

MARIO
Yeah...

AL looks at MARIO.

AL
Mario...I know what you think of
Carmen. Just be careful.

MARIO
I know.

AL laughs. He turns, walking away.

Pause.

MARIO scans the corridor, and then places an eye to the keyhole of the bathroom door.

(CONTINUED)

AL (O.S.)
I wouldn't do that.

MARIO looks away. AL walks back to him.

MARIO
What?

AL
Look at her naked. She hates that.

MARIO
How d'you know?

AL
Her old boyfriend tried it. Man,
she wasn't too happy.

MARIO
She found out?

AL
She was having a shower and the
door fell down. Yeah. She found
out.

MARIO
The door just...fell down?

AL'S mouth twists into a smile.

CUT TO

FLASHBACK

INT. ITALY - CASSINO - LAZORA HOUSE - CORRIDOR - AFTERNOON

It's the corridor of the LAZORA house in Italy. It's small,
but quite pleasant, with several doors set in the wall. From
behind one of the doorways, we hear water RUNNING.

An EYE, belonging to the BOYFRIEND, places itself at the
keyhole. He is quite tall, with long, dark brown hair. He
gives off the impression of being a bad guy, though is quite
handsome.

CUT TO

FLASHBACK

INT. ITALY - CASSINO - LAZORA HOUSE - BATHROOM - AFTERNOON

We see the EYE from the other side of the keyhole. Directly in its line of vision, a shower is RUNNING. Under the JET of hot water, we see a hint of tanned skin.

CUT TO

FLASHBACK

INT. ITALY - CASSINO - LAZORA HOUSE - CORRIDOR - AFTERNOON

The BOYFRIEND grins in appreciation.

Pause.

Suddenly, two HANDS CLAP themselves on both of his shoulders. The BOYFRIEND looks up. YOUNGER AL and YOUNGER ANTONIO are standing on either side of him.

Both YOUNGER AL and YOUNGER ANTONIO are smiling dangerously.

CUT TO

FLASHBACK

INT. ITALY - CASSINO - LAZORA HOUSE - BATHROOM - AFTERNOON

YOUNGER CARMEN is still showering.

Pause.

Suddenly, the door to the bathroom SHATTERS. The BOYFRIEND has just been SMASHED through it. CARMEN SPINS around, shocked and furious.

The water stops RUNNING.

CUT TO

FLASHBACK

INT. ITALY - CASSINO - LAZORA HOUSE - CORRIDOR - AFTERNOON

YOUNGER AL and YOUNGER ANTONIO are both leaning against the wall on either side of the door. They're LAUGHING, silently but helpless.

Pause.

The BOYFRIEND HITS the floor, his head just outside the bathroom door. He's unconscious. YOUNGER AL and YOUNGER ANTONIO look at the BOYFRIEND, sobering up. YOUNGER AL and YOUNGER ANTONIO look at each other.

Pause.

YOUNGER AL breaks first, and starts laughing. YOUNGER ANTONIO soon joins in.

Pause.

YOUNGER CARMEN, now wrapped in a towel, steps out of the bathroom door. YOUNGER AL and YOUNGER ANTONIO stop laughing. YOUNGER CARMEN steps along the entire length of her BOYFRIEND'S body.

As YOUNGER CARMEN reaches the head, she STAMPS on the BOYFRIEND'S skull. She stops next to YOUNGER AL and ANTONIO.

Pause.

YOUNGER CARMEN nods to YOUNGER AL and YOUNGER ANTONIO, and then walks off.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - MORNING

MARIO looks at AL.

MARIO
So...really mad?

AL considers this.

AL
Not for her.

Pause.

(CONTINUED)

MARIO

Ouch.

AL

Yeah.

AL walks off.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- AFTERNOON

AL is sitting at his desk. He has the letter from PAOLINI in his hand. He keys it into his cell phone.

Pause.

SECRETARY

(Phone)

How may I help you?

AL

I want to speak to Paolini

SECRETARY

(Phone)

Mr. Paolini only speaks to those who have business with him. You sound like child.

(Beat)

What would you want with Mr. Paolini?

AL

This is Reaper.

Pause.

There's a small BEEP from the phone.

PAOLINI

(Phone)

Ah, Mr. Diablo. Can I call you Al?

AL

Reaper's fine, Angelo. I don't take too kindly to my real name being thrown about.

(Beat)

How did you find out about that, by the way?

(CONTINUED)

PAOLINI

(Phone)

You dig deep enough in this city,
you can find anything you want...
"Reaper". Am I to assume from your
call that you think that it is
possible for us to "play ball"?

AL

That depends. By "play ball", do
you mean I pay your bribe so as not
to have the entire Sicilian Quarter
gunning for me?

PAOLINI

(Phone)

Nobody is making threats to you.

(Beat)

Do you think that we have not heard
about the current condition of the
late Richard Morley's organisation?
Or that of his number two, Diego
Caponi?

AL

I thought that might have caught
your eye.

PAOLINI

(Phone)

It did.

(Beat)

Not everyday that a man is thrown
from the roof of a building.

AL

In this town?

Pause.

PAOLINI

(Phone)

Point taken. Let me assure you,
that we are quite positive about
that not happening to us. But
anyway, I have heard that you've
got a pretty good income from your
past...rivalry with Mr. Morley.

AL

Really? I've heard that you've got
a seat on the Underworld Council.

(CONTINUED)

PAOLINI

(Phone)

Both are allegations that could easily be untrue.

(Beat)

And should definitely remain so.

AL

So we understand each other.

PAOLINI

(Phone)

I believe so. Now, as you seem undecided, it would seem only courteous to inform you as to the details. But, regrettably, it is against our policy to discuss business deals over a network. Why don't we meet in person? We'll get the time and place to you later today.

(Beat)

Until then.

The phone HANGS UP. AL looks at the receiver.

AL

Bastard.

FADE TO

EXT. DESCREÍDO - RELIGIOUS SECTOR - OUTSIDE CHURCH - EVENING

There is a large, old church on one side of the street. AL'S car pulls to a stop outside the church. AL, with his mask on, gets out of the car, and walks towards the church.

CUT TO

INT. DESCREÍDO - RELIGIOUS SECTOR - CHURCH - EVENING

The church is old. The floor is marble, with great stone pillars. A large stone table is set on the altar. Wooden benches fill the church, with an aisle in the centre.

AL walks up the aisle. PRIEST is walking down the aisle at the same time. PRIEST sees AL, and rolls his eyes, stopping short. AL walks up to PRIEST. AL genuflects, staying down on one knee, head bowed.

(CONTINUED)

AL
Bless me father, for I have sinned.
It's been...

Pause.

PRIEST
Four months.

AL
Hey, I haven't been having it easy
lately...

PRIEST gives a look at AL.

AL
...that long since my last
confession.

PRIEST
So...you have a lot of sins.

AL
Wow, you're sharp today, Padre.

Pause.

PRIEST
Assume that I know about the
hitman. And the girl. What else
have you done?

AL
The usual.

PRIEST looks at AL.

AL (CONT'D)
Bribery, corruption, GBH.

PRIEST
Is that everything?

Pause.

AL
I need some advice.
(Beat)
I've got some of the family staying
with me. I'm not treating them how
I want to.

(CONTINUED)

PRIEST

And why's that?

AL

You know what I do. I haven't told them about it, because I know they'd want to help me. But if they got hurt because of me, I'd never be able to forgive myself.

Pause.

PRIEST

This is something I can't help you with. But I know you'll find out what you need to do.

AL

But...

PRIEST

Enough. I absolve you from your sins in the name of the Father, the Son, and the Holy Spirit -

AL

Amen.

AL stands. He begins to walk back down the aisle.

PRIEST

Go in peace.

AL stops walking for a second.

AL

No promises.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - BASEMENT - EVENING

AL is standing, upside down, on his hands against the wall, PRESSING himself up from the floor, and down again. MARIO is doing vertical LEAPS onto a high bench. Both are unmasked ANTONIO, sitting, is doing military PRESSES with a huge barbell.

Pause, as the activity commences.

(CONTINUED)

Finally, ANTONIO SHRUGS the barbell over his head. It DROPS, CRASHING onto the metal floor. ANTONIO stands, a little unsteady, looking at the large square of mats in the centre of the floor.

ANTONIO

Hey, Al. You fancy a little one-on-one?

AL has just PRESSED himself down. He POWERS himself into a PRESS, back upwards, LEAVES the ground, does a SOMERSAULT -- -- and LANDS on his feet.

AL

Sure. Be just like old times. Same Al; same Antonio.

(Beat)

Same result.

ANTONIO

Less talk. More violence.

AL shrugs, and he and ANTONIO step onto the mats. They face each other.

AL

We ready to go?

ANTONIO

Alright.

AL and ANTONIO move in closer.

Pause.

ANTONIO THROWS a huge right hook at AL. AL JUMPS aside a little. He CATCHES the arm on its way past, steps around to ANTONIO'S back, and viciously CHOPS him on the shoulder. ANTONIO gives a shout of pain.

Al SPINS his waist, SLAPPING a foot against ANTONIO'S shoulders. ANTONIO WINCES at the stinging pain, SWINGS a blind shot at Al, who DUCKS around the punch to Antonio's back --

-- and STRIKES another blow to ANTONIO'S shoulder with his elbow. ANTONIO CRIES out, reaching for his shoulders, and AL EXPLODES into action, DUCKING back to ANTONIO'S front, and BLASTING ANTONIO'S midsection with lightning-quick PUNCHES.

ANTONIO, GASPING for breath, tries to use a swinging PUNCH to KNOCK AL away, but AL just uses a roundhouse KICK to STRIKE the shoulder. ANTONIO CRIES in pain again --

(CONTINUED)

-- and is met by a second roundhouse KICK to his skull. It SWINGS ANTONIO'S head right around with a CRACK. ANTONIO FALLS back onto his back, eyes glazed, blood trickling from his ear.

Pause.

AL steps over to ANTONIO.

Pause.

ANTONIO blinks a little, shaking his head.

ANTONIO

Shit...

AL offers his hand to ANTONIO, who takes the hand. AL helps ANTONIO to his feet.

ANTONIO (CONT'D)

Looks like you've still got it, Al.

AL smiles a little.

CARMEN (O.S.)

Got anything left?

AL, MARIO and ANTONIO turn around. CARMEN, in a sports bra and shorts, walks through the door. She walks onto the square of mats.

Pause.

MARIO

Ding ding.

AL and CARMEN leap towards each other. AL lands on his feet first, as CARMEN is still off her feet. AL crouches immediately, RAMMING his shoulder into Carmen's stomach and BACK-BODY-DROPPING her over himself --

-- but CARMEN TURNS into a complete SOMERSAULT in mid-air, and LANDS on her feet. Back to back with AL, CARMEN DROPS to all-fours, and SPINS a scything KICK behind her at the feet of AL --

-- who JUMPS backwards over the kick, LANDING in front of CARMEN, who is standing. AL HOISTS CARMEN up onto his shoulders in a fireman's position, but she KICKS her legs back --

-- FLIPPING over herself, off AL'S shoulders, into a crab-like position, AL'S GRIP on her arm, and AL PULLS CARMEN straight at him, arm ready for a clothesline --

(CONTINUED)

-- but CARMEN ROLLS under the arm, turning to face AL, and both AL and CARMEN SNAP off roundhouse KICKS at each other. The KICKS STRIKE them each in the side of the heads. Both AL and CARMEN FALL backwards, HITTING the mats.

Pause.

Both AL and CARMEN KIP UP. They stand facing each other.

Pause.

AL grins, as does CARMEN.

Pause.

A cellphone RINGS. AL, CARMEN and ANTONIO look at MARIO, who places his cellphone to his ear.

MARIO
(Into cellphone)
Mario Diablo.
(Beat)
What time?
(Beat)
Awesome.

MARIO hangs up on the call.

ANTONIO
Good news?

MARIO
New nightclub open tonight. I got
us some free passes. We're leaving
at nine.

CARMEN and ANTONIO start to walk out of the gym. AL and MARIO remain for a moment.

AL
(Quiet)
Both of us? Out for the night?

MARIO
(Quiet)
I've already reported in. We're
covered. Besides; when was the last
time we both had a night off?

AL and MARIO look at each other, obviously trying to remember.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - NIGHTCLUB - MAIN ROOM - NIGHT

The club is dark, with UV lights and neon strips. It's crowded, with the CROWD dancing and having a good time. AL is leaning against the bar, a glass of water in his hand.

MARIO is a little along from him. Every so often, he glances at CARMEN, who is in the shadows, drinking beer from the bottle. ANTONIO is kissing a GIRL in a darkened corner.

MANNY, a small, greasy man dressed in a cheap suit, walks up to AL. MANNY nods to AL, who doesn't even acknowledge him.

MANNY

Hi there, Al.

AL keeps staring straight ahead.

AL

Manny.

MANNY

There's...um...someone who wants to talk to you.

AL

Really? And how much did they pay you to set me up like this?

MANNY

Al, come on...who I do that to you?

AL takes a sip of water.

MANNY (CONT'D)

Okay, fifty bucks; but it's not like that this time. It's a girl; says she knows you.

AL looks at MANNY.

AL

What did she look like?

MANNY considers this.

MANNY

Interesting.

Pause. AL weighs up the odds. He can definitely survive this, and he'd like to find out what he's done to deserve it. Besides, there's still barely anyone that knows who he is.

(CONTINUED)

AL
Okay; bring her over.

MANNY
You won't regret this, my friend.

MANNY walks off through the crowds, as AL turns back to the bar. AL sips his drink.

Pause.

MANNY approaches. He's leading a GIRL with her head bowed.

MANNY
Al. This is the girl that says she
knows you.

AL turns to the GIRL. He raises his eyebrows in surprise. JOY looks up at him. Her face is still stuck in its disgusting grin, but there's murder in her eyes. AL coldly stares her down.

JOY
Hello Al.

AL smiles grimly.

AL
You found out who I was.

JOY
I was motivated.

AL
I'll bet.

AL motions to MARIO, who approaches. He looks at JOY, and grins a little.

MARIO
Who's this? The Joker?

JOY turns her attention to MARIO.

JOY
You're the one who threw me out of
the car.

MARIO
It's always nice when a girl
remembers the good times.

JOY
I remember.

JOY raises a flick-blade, FLICKING the blade out.

JOY (CONT'D)
It's why I'm going to kill both of
you.

AL glances at MARIO a little. We can see CARMEN glancing
over at this scene, confused.

AL
Hurting you once was easy, Joy.
(Beat)
Doing it again would be even
easier.

JOY
Let's find out.

JOY TENSES herself, and FLINGS herself at AL. AL DODGES to
the side, GRABBING his glass of water back off the bar, and
THROWS it, SMASHING it straight into JOY'S face.

JOY CRUMPLES to the floor in a pool of blood, water, and
glass fragments. The music CUTS OUT, as the CROWD GASP in
shock. As JOY lies on the floor, bleeding and moaning, AL
squats down next to her.

AL
(Whisper)
I used to like you, Joy. I really
did.
(Beat)
But you get off this floor before I
walk out of here, or I find out
that ANYONE has found out my name
from you, I'll find you. And this
time, the cut's going to be right
across your throat.

AL stands back up.

AL (CONT'D)
Take it easy.

AL turns, and walks out of the club. The CROWD part to let
him pass.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - BASEMENT - NIGHT

AL is inside, doing bench presses. Only one light is on, SHINING on AL like a spotlight.

Pause, as AL continuously LIFTS the barbell.

CARMEN walks into the room. She steps over to AL, standing next to the bench.

CARMEN
Okay, Al, what the hell?

AL STOPS, holding the bar high.

AL
What?

CARMEN
You just glassed a girl in the face. I'll ask you again; what the hell?

Al shrugs a little. The bar SHIFTS a tiny bit.

AL
The two of us have a history. She stabbed me in the back in the worst way. Trust me, Carmen; she deserved everything she got.

CARMEN
You could have...

AL
She went for me with a blade. It could have been worse.

CARMEN
You think that?

AL
Yeah. I could have let Mario take her.

Pause. CARMEN seems to be chewing something over in her head.

CARMEN
About Mario...

(CONTINUED)

AL
Yeah, he does.

CARMEN
What?

AL
Like you.

CARMEN
How do you know?

AL
Come on, cous'. Give me some
credit.

With one LEAP, CARMEN SPRINGS onto the bar AL'S holding,
LANDING horizontally along it. The barbell FALLS --

-- but AL just HOLDS it at a dead standstill a second before
it HITS his chest.

Pause.

The bar RISES again, very slowly, carrying CARMEN.

AL
(Strained)
You're both adults now. Though I
have to say...you could do worse.

CARMEN
Really?

AL
(Strained)
Sure...he's honest...dependable...
almost as tough as you...trust
me...Mario's your guy.

Pause.

CARMEN
You mean that?

AL
(Strained)
You know I do.

Pause.

CARMEN SLIDES off the bar.

Pause.

(CONTINUED)

CARMEN starts to walk out of the gym, but stops in the doorway.

Pause.

CARMEN
(Soft)
Thanks.

AL
(Tired)
Anytime.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

The corridor is dark, as usual. MARIO is pacing outside a closed door.

MARIO
(Quiet)
Hey, Carmen, you want to...? No.
Carmen, would you like to...? No.
Yo, Carmen, how about...? Screw it.

MARIO raises a hand, KNOCKING softly on the door.

Pause.

The door opens. STANDING in the doorway is CARMEN, looking stunning in a turquoise satin robe.

MARIO
Oh wow...
(Beat)
Carmen, I know you don't really
know me very well, but...would you
like to go out tomorrow night?

There's a slightly awkward silence.

MARIO (CONT'D)
Look, I'm sorry, don't worry...

CARMEN
Yes.

MARIO
What?

(CONTINUED)

CARMEN
I'd love to.

MARIO
Great!

MARIO recovers.

MARIO (CONT'D)
So; I'll book us a restaurant,
and...you know...

CARMEN smiles.

CARMEN
Yeah.

Pause.

MARIO
Goodnight.

CARMEN
Goodnight, Mario.
(Beat)
That way was better than the ones
you were trying out before.

CARMEN smiles again, shutting the door. MARIO walks off down
the corridor, smiling to himself.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- AFTERNOON

AL and MARIO are getting ready in the office, both of them
sticking guns and knives in their belts.

MARIO
So, now what's happening?

AL
We're meeting Paolini and his
associates on neutral ground in
fifteen minutes.

MARIO
What neutral ground?

(CONTINUED)

AL

The old abandoned warehouse by the docks.

MARIO

In fifteen minutes? We can't make that.

AL

If Paolini's as smart as I hope he's not, he'll be late so as to check out if we're setting any traps.

(Beat)

We may as well be sure, too.

MARIO

You don't trust him?

AL

No, Mario. I put my faith one hundred percent in the Underworld Council of Descreído. Of course I don't trust him. Would you?

MARIO

Guess not.

AL

No. Now come on; we're running late.

MARIO

I thought that was the plan.

AL

I need to talk with Vito beforehand. You know, about telling Carmen and Antonio if...you know.

AL and MARIO look at each other for a moment, both imagining the very possible.

MARIO

Yeah. I know.

AL

Oh, and...

AL picks a note up off the desk. He tosses it to MARIO, who catches it. AL walks out of the office, leaving MARIO to read it.

(CONTINUED)

CARMEN (V.O.)
Mario, I'm free eight thirty
tonight. Carmen.

Pause.

MARIO
Awesome.

MARIO tucks the note into his pocket. He starts to follow AL
out of the room.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - WAREHOUSE - AFTERNOON

The warehouse is a large empty room, with no windows, and
only one pair of double doors. All light is provided by weak
strip-lighting.

Pause.

The double doors open. The masked AL and MARIO walk inside,
shoulder to shoulder, towards a glass-topped table. At the
table, PAOLINI is sitting, waiting.

Various HITMEN are standing at his shoulder. PAOLINI is a
man in his autumn years, slim and gaunt, with dark grey
hair. A scar runs down his left eye, giving it a permanently
bloodshot look; the iris badly inflamed. He is impeccably
dressed in a grey, pinstriped, designer suit, a diamond
watch chain over his stomach.

PAOLINI stands when AL and MARIO reach the table.

PAOLINI
Reaper and Viper. Please; take a
seat.

AL walks over to the table. He sits down, as does PAOLINI.
MARIO stays standing behind AL.

PAOLINI
I consider it an honour to meet
Descreído's most influential
citizen.

AL
It's an honour for me to meet a
chair of the Underworld Council.

(CONTINUED)

PAOLINI

Let's not throw any accusations at each other. Especially not true ones.

(Beat)

To business.

AL

You want a percentage brush-off.

PAOLINI

Well, we've given you over a year to get settled in.

(Beat)

Now we want some profit.

AL

Ever try an honest living?

PAOLINI

Once.

AL

Not work out for you, huh?

PAOLINI

Not precisely.

AL

What went wrong?

PAOLINI

I realised I could do better.

AL

So did I.

PAOLINI

By robbing priceless exhibits?

AL

Allegedly robbing priceless exhibits. From the mob. Hard to argue the moral side of that.

(Beat)

The way I see it, you want a piece of my action.

PAOLINI

Yes.

(CONTINUED)

AL
How much?

PAOLINI
Forty-five percent.

AL
Ten.

PAOLINI
Forty.

AL
Twenty.

PAOLINI
Thirty-five.

AL
Thirty.

PAOLINI
Done.

AL
Not done.

PAOLINI
What?

AL
Why should I give you anything?

PAOLINI
Maybe because I know your name, AL.

AL
That threat doesn't exactly
carry as much weight now. I'm
guessing you told Little Miss
Scarface who I really was.

PAOLINI
I wanted to see how you'd react.

AL
How'd I do?

PAOLINI
Predictable.

AL
If it works, don't change it. And
besides...you won't tell anyone
that matters, otherwise you'll lose
any chance of any money.

Pause.

PAOLINI
And if I don't tell anyone?

AL
Back to square one.

Pause.

PAOLINI
This isn't over, Diablo.

AL turns.

AL
Horse's head, huh?
(Beat)
You can't win, Angelo. So don't go
betting anything you can't afford
to lose.

AL and MARIO walk out of the doors.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - STREETS - AL'S CAR -
AFTERNOON

AL is driving his car, MARIO sitting next to him.

Pause.

MARIO
We could be in trouble on this one.

AL
I've just bought us some time. If I
talk to the others when we get
back, we can figure out a plan.

MARIO
I can't -

(CONTINUED)

AL

Be there, I know. I read the note.

(Beat)

If it means anything...I'm happy
for you.

MARIO

Thanks. Now I just need to -

AL

No, you don't. Giovanni's
ristorante; table for two; nine
o'clock.

MARIO

Thank-you.

AL

It's for Carmen. You have no taste.

MARIO

Well...still thanks.

AL

Sure.

(Beat)

After all, one of us needs to have
some fun.

CUT TO

EXT. DESCREÍDO - INDUSTRIAL SECTOR - STREETS - EVENING

AL'S car races off down the street.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - CARMEN'S
BEDROOM - EVENING

The room is quite normal; just a bed, a wardrobe, a
large curtained window taking up one wall, and a door.

CARMEN, fantastic in a simple, light blue top and black
skirt, is pacing the room. She looks a little nervous.

CARMEN

(Muttering)

He's not going to come; he's not
going to come; he's not going to
come...

(CONTINUED)

CARMEN looks at the clock. It shows eight-thirty.

CARMEN (CONT'D)
(Muttering)
Oh God; he hasn't come...

There's a KNOCK at the door. CARMEN stops dead.

CARMEN (CONT'D)
Oh my God, he's come.

CARMEN walks nervously to the door.

There's a tiny pause.

CARMEN pulls it open. MARIO stands in the doorway, wearing a black shirt and trousers. When he sees CARMEN, he's very taken aback.

MARIO
Wow...
(Beat)
I mean...hi.

CARMEN smiles softly.

CARMEN
Wow to you too, slick.

Pause.

MARIO
Shall we go?

CARMEN
I think so.

CUT TO

INT. DESCREÍDO - FOOD SECTOR - GIOVANNI'S RESTAURANT - NIGHT

The restaurant is low-lit, full of candles, casting a gentle GLOW on each table. On one table, MARIO and CARMEN are sitting opposite each other.

Pause.

MARIO
You look really nice tonight.

CARMEN smiles shyly.

(CONTINUED)

CARMEN

Thanks.

(Beat)

You too.

MARIO laughs a little.

MARIO

I'm guessing it isn't the hair.

CARMEN smiles a little wider.

CARMEN

Actually...the hair's a little...
crazy.

MARIO raises his eyebrows.

MARIO

People have said that.

(Beat)

So...what's it like; living in
Italy?

CARMEN sighs happily.

CARMEN

I love it...everything's just...
beautiful.

MARIO

You're telling me.

CARMEN looks at MARIO, who suddenly realises what he's said.

MARIO (CONT'D)

You know what I mean.

CARMEN

Yes.

Pause.

CARMEN reaches across to MARIO, and places her hand on his,
the hand that rests on the table.

CARMEN (CONT'D)

(Soft)

Thank-you.

MARIO smiles softly.

(CONTINUED)

MARIO
Any time.

CARMEN laughs a little.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

MARIO and CARMEN are standing in the dark corridor, outside
CARMEN'S room. They both look awkward.

MARIO
So...um...I'll see you...tomorrow?

CARMEN
...yes.

Pause.

MARIO
Right.

Pause.

CARMEN
Goodnight, then...

MARIO
Goodnight...

Pause.

MARIO and CARMEN look into each other's eyes. They slowly
move closer to each other, about to kiss, when CARMEN'S
watch BEEPS. She pulls away from the almost kiss, making
MARIO to move back.

CARMEN
(Quiet)
I really...really have to go...

CARMEN leans up, and swiftly kisses MARIO on the cheek.

CARMEN (CONT'D)
(Whisper)
Goodnight.

CARMEN opens the door, and steps inside. She gently shuts
the door.

Pause.

(CONTINUED)

MARIO turns away. He walks off down the corridor.

FADE TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

MARIO is lounging in the chair behind the desk. He's drinking from a metal hip-flask.

Pause.

There's a small REVVING sound, repeating itself several times. There's the deep ROAR of a motorbike engine bursting into life. It slowly FADES to silence as the motorbike SPEEDS away.

Pause.

MARIO looks at his hip flask. He raises it to his lips, DOWNING it in one, and then JUMPS out of the chair. He runs out of the office door.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - STREETS - NIGHT

The streets are near deserted. The low ROAR sounds again.

CARMEN, dressed again in her motorcycle leathers; face hidden by a black helmet, ZOOMS past the streets.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - HOTEL - ROOFTOP - NIGHT

Hundreds of feet above the ground, MARIO is RUNNING along a rooftop. His black mask is once again on his face. Far below, we see the headlight of CARMEN'S motorcycle DRIVING quickly down the road.

MARIO reaches the end of the roof that he's on, and LEAPS for all he's worth, TUCKING his legs in.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OFFICE BUILDING - ROOFTOP - NIGHT

MARIO ROLLS as he HITS the surface of the next roof, JUMPS up, and SPRINTS on.

CUT TO

EXT. DESCREÍDO - URBAN SECTOR - BLACK HOLE AVENUE - NIGHT

Black Spot Avenue is dark and sinister, with only one street lamp, sending its weak light over the street. The one road that runs through the avenue is surrounded by the backs of dark buildings.

Ten TOUGH GUYS are standing around together on the road. SHARKY stands with them.

SHARKY is massively tall, about seven feet, and hugely muscular, with tattoos running all across his arms. His thin streak of platinum hair is gelled into spikes. Every so often, he grins in anticipation, revealing that his teeth are filed down to points.

SHARKY
She gonna show?

TOUGH GUY 1
She always does, Sharky.

Pause.

There comes the steady ROAR of the motorbike. The BEAM of the headlight appears.

SHARKY and the TOUGH GUYS turn as CARMEN PULLS in on her bike. She STOPS, dismounting. Still wearing her helmet and bike leathers, she walks up to SHARKY and the TOUGH GUYS.

CARMEN
(Muffled by helmet)
We ready, boys?

SHARKY nods. CARMEN turns her helmet to look at SHARKY.

CARMEN (CONT'D)
(Muffled by helmet)
Who's this?

SHARKY steps forward.

(CONTINUED)

SHARKY
Most people just call me Sharky.

SHARKY grins, displaying the frightening teeth.

CARMEN
(Muffled by helmet)
You a member of the club?

SHARKY sniggers, and opens his mouth, running his tongue over his teeth.

SHARKY
You see these? I like to think of
these as my membership cards.
(Beat)
You want to talk or fight?

Pause.

CARMEN nods, and CROUCHES down, ready.

SHARKY (CONT'D)
Then here we go.

SHARKY suddenly LASHES his foot into the groin of one of the TOUGH GUYS. A mass BRAWL breaks out. CARMEN SPINS a roundhouse KICK into the head of another TOUGH GUY --

-- CATCHING a third TOUGH GUY with her elbow as she spins, stopping to face another TOUGH GUY, and HEAD-BUTTS him in the face with her helmeted skull. The TOUGH GUY FALLS backwards, unconscious.

As CARMEN turns, she sees that SHARKY is standing amidst the bodies of the other TOUGH GUYS. Only CARMEN and SHARKY are still standing.

SHARKY grins. His teeth are stained with blood. Not his own.

SHARKY (CONT'D)
You wanna lay down right now,
little girl?

CARMEN looks at SHARKY, and walks towards him.

CARMEN
(Muffled by helmet)
You know...I really kinda do...

SHARKY'S grin widens. CARMEN continues to walk closer, until she is directly in front of him. Suddenly, CARMEN'S foot WHIP-CRACKS up, SMASHING into SHARKY'S balls. SHARKY doubles up, GASPING in pain.

(CONTINUED)

CARMEN (CONT'D)
(Muffled by helmet)
Too bad.

CARMEN roundhouse KICKS SHARKY'S skull once, then again, but he doesn't go down. Suddenly, SHARKY'S hand SNATCHES out, GRABBING the helmet, and TWISTING it around viciously, effectively blinding CARMEN.

CARMEN begins to KICK and throw PUNCHES wildly. SHARKY walks over to CARMEN, sniggering, and he SMASHES a boot into her head, KNOCKING off the helmet.

SHARKY reaches a hand down, and CLENCHES Carmen's hair in his fist. We see that her nose is bleeding as SHARKY pulls back her head, revealing her throat.

SHARKY
They say that the best place to swim is behind the shark. Well, this baby's got eyes in the back of his head.

Sniggering again, SHARKY bends down, his teeth bared. CARMEN, unable to STRUGGLE, widens her eyes in terror --

-- and suddenly, SHARKY'S head is SLAMMED violently sideways by two feet, SMASHING into his face.

He is KNOCKED to the ground, FORCING him to RELEASE CARMEN. CARMEN crawls backwards, GASPING for air. SHARKY rises to all fours, SNAPPING his head around to look.

Standing between SHARKY and CARMEN is MARIO, his eyes burning fury through his mask.

SHARKY
This doesn't concern you, Viper.

MARIO
Not as much as you do.
(Beat)
When did they let you out the nuthouse, Sharky?

SHARKY grins.

SHARKY
You tell them what they want to hear, they think you're cured. At least, that's what people told me. But it seemed so long to wait.
(Beat)
(MORE)

(CONTINUED)

SHARKY (cont'd)

You know I was never the waiting type, Viper.

MARIO

You're the unhinged type, Sharky. So, the long-haul didn't appeal to you, huh?

SHARKY

Not as much as that pretty nurse did. She tried so very hard to scream, to breathe. But, when you haven't got a neck, it all gets so much harder.

(Beat)

Little things, Viper, that people all take for granted everyday. That is, until I rip their throats out.

MARIO

That's a creepy little philosophy you got there.

SHARKY

No. A mission. I'll bite through the necks of everyone in this city, and drink the hot blood as it gushes out.

(Beat)

Starting with that one, there.

SHARKY motions towards CARMEN.

MARIO

You'll have to get through me.

SHARKY sniggers again.

SHARKY

A pleasure.

SHARKY suddenly LEAPS forward, CATCHING MARIO off-guard and PINNING him to the floor. SHARKY'S teeth GNASH furiously and insanely, millimetres away from MARIO'S throat.

MARIO SMASHES his knees into SHARKY'S stomach. Using his feet, he MONKEY-FLIPS SHARKY over him. SHARKY LANDS clumsily on his skull. CLUTCHING his neck, SHARKY rises again.

MARIO is also on his feet, PULLING brass knuckles onto both fists. SHARKY lunges at MARIO, teeth SNAPPING wildly. MARIO DODGES the jaws for a moment, then UPPERCUTS SHARKY on the chin with his brass-ringed fist.

(CONTINUED)

SHARKY STAGGERS, but doesn't go down. MARIO SWINGS another fist, right into SHARKY'S groin. SHARKY SHRIEKS in pain, BENDING OVER. Taking careful aim, MARIO SMASHES a fist into SHARKY'S temple.

SHARKY FALLS to the floor. MARIO mounts SHARKY, and repeatedly SLAMS his fists into his face again and again.

Pause.

Eventually, MARIO stops. SHARKY'S face is a bloody mess.

Pause.

MARIO steps up from the unconscious SHARKY, blood dripping from his fists. MARIO turns to CARMEN, who is propped up backwards on her elbows, staring at him.

As MARIO begins to step towards CARMEN, she actually slides backwards a little. MARIO stops.

Pause.

Peeling off his mask, MARIO takes another step, now standing over CARMEN.

Pause.

MARIO reaches out a bloodstained hand to CARMEN.

Pause.

CARMEN reaches up her hand, and takes MARIO'S. MARIO pulls her up to her feet. MARIO and CARMEN look into each others eyes.

Pause.

CARMEN moves in closer, her lips lightly touching MARIO'S. Finally, CARMEN pushes her lips into MARIO'S, and they kiss slowly.

Pause.

CARMEN pulls softly out of the kiss, looking into MARIO'S eyes again.

CARMEN
(Soft)
I think we need to talk.

MARIO
(Soft)
I kinda figured.

CARMEN smiles, and then gestures at SHARKY'S form.

CARMEN
Friend of yours?

MARIO turns to look at SHARKY.

MARIO
Jeff Anderson. Or "Sharky". He'd
been in the asylum for about ten
months now, after he tried to bite
a chunk out of a kid's throat. Al
and I -

CARMEN
What?

MARIO closes his eyes, realising what he has let slip.

Pause.

CARMEN
(Soft)
Looks like your really do have some
explaining to do.

CARMEN passes MARIO her bike helmet.

CARMEN
Can you drive? I'm still a
little...shaky.

MARIO
Sure, but...

MARIO passes CARMEN back the helmet.

MARIO (CONT'D)
I'm not exactly a helmets kinda
guy. Just give me a second; I need
to make a call.

MARIO walks a couple of steps away from CARMEN, taking out
his cellphone. He dials a number, putting it to his ear.

MARIO
(Into cellphone)
Boss. It's Viper. Sharky needs an
express trip back to the nuthouse.

(CONTINUED)

(Beat)

Nope. Looks like he was using a fight club to start biting again. Black Hole Avenue. You want him gift-wrapped?

(Beat)

Alright. He isn't going anywhere, anyway.

(Beat)

I didn't find him. Carmen did.

MARIO presses a button on his cellphone, putting it back into his pocket. MARIO then walks back to CARMEN.

MARIO (CONT'D)

Come on; you want some answers, Al and your brother ought to be there, too.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

AL is sitting in the desk chair. ANTONIO is leaning against the wall. MARIO and CARMEN are sitting side by side on the couch.

Pause.

CARMEN

For how long?

AL shrugs.

AL

Since I got here. Minus the training.

ANTONIO

Why do you do it?

AL

Somebody has to. But it's not just me and Mario. There are other people in this city. People who know that cops can always be counted on to be that crucial two minutes late.

(Beat)

So, one day, it was decided that a group of us would take the law into

(MORE)

(CONTINUED)

AL (cont'd)
our own hands. Since then, the
city's still covered in smoke, but
it's a little easier to breathe.
We've got quite a few friends in on
this one.

(Beat)
Vito's one of them.

Both CARMEN and ANTONIO look up in surprise.

CARMEN
OUR Vito? Like...UNCLE Vito?

AL
Yep. He trained me. And my dad. He
decided that the city needed help,
and taught us how to give it.

CARMEN is staring down at her hands.

CARMEN
Why didn't you tell us?

AL shrugs again.

AL
Because you'd want in.

CARMEN looks up.

CARMEN
And why can't we be?

AL shakes his head.

AL
It's too dangerous.

ANTONIO snorts.

ANTONIO
But not for you.

AL
I've been trained.

ANTONIO points at MARIO.

ANTONIO
Has he?

AL
That's different.

MARIO
How?

AL
Mario -

MARIO
(Interrupting)
Al, I was watching Carmen tonight.
Trust me, she's ready. You know why
she was at that fight club; she
needs an outlet, and she can fight
with the best of them. And I've
gone on the mats with Antonio; and
yeah, he can knock me on my ass
without breaking a sweat some days.
I wouldn't bet on many people being
able to say that.
(Beat)
Why can't they do it, Al?

Pause.

AL looks down.

Pause.

AL looks back up.

AL
(Soft)
You guys do this, and you have to
promise me one thing.
(Beat)
You stay the fuck alive.

ANTONIO smiles.

ANTONIO
Deal.

AL
Carmen?

CARMEN is staring at AL.

CARMEN
You'll make the same promise?

Pause.

(CONTINUED)

CARMEN

Al?

AL is staring out into space.

AL

(Soft)

I never make that kind of promise.

CARMEN stands from the couch and walks to the middle of floor, looking into AL'S eyes.

CARMEN

Then neither do I.

CARMEN turns, walking out of the door. The door SLAMS after her.

Pause.

AL

Mario. Go after her.

MARIO looks at AL.

MARIO

Why?

ANTONIO

Because she wants you to.

Pause.

MARIO stands, and walks out of the room.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

CARMEN is just about to step into her room. MARIO sprints along the corridor towards her. CARMEN is about to turn, but before she does, she smiles to herself.

CARMEN turns to look at MARIO.

CARMEN

You took your time.

MARIO

You can thank your cousin I'm here at all.

(CONTINUED)

CARMEN
Al always could read me.

Pause.

CARMEN puts her hand on MARIO'S cheek.

CARMEN
(Soft)
I know I didn't really say thank-
you before.

MARIO
(Soft)
You know you didn't have to -

CARMEN places her fingertips on MARIO'S lips, cutting him off.

CARMEN
(Soft)
You saved my life, Mario. Try and
act like that means something.

MARIO
(Soft)
Sorry.

CARMEN
(Soft)
But, seeing as though I'm not the
best at saying thank-you, you'll
just have to make do with this...

CARMEN stands on tip-toe, and presses her lips up against MARIO'S.

Pause.

MARIO and CARMEN separate. They gaze into each other's eyes.

CARMEN
(Soft)
So...thank-you.

MARIO
(Soft)
Anytime.

CARMEN smiles, swiftly kisses MARIO again on the lips, and steps into her room, shutting the door.

Pause.

(CONTINUED)

MARIO walks back down the corridor, smiling softly.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - MARIO'S
BEDROOM - NIGHT

MARIO'S room is just like AL'S and CARMEN'S. MARIO is lying on his bed, wearing boxer shorts and a robe, staring at the ceiling.

Pause.

There's a tiny SOUND, like a YELP, in the silence. MARIO raises his head off the pillow, frowning slightly. He stays very still, waiting.

Pause.

The SOUND comes again, a little more desperate. MARIO slides softly off the bed, slipping his mask out of his robe pocket and sticks it on his face using the spirit gum still on it.

MARIO takes a gun from the bedside cabinet. Checking that the gun is loaded, MARIO walks quietly out of the room.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

MARIO walks into the dark corridor, gun held ready. Turning, he sees AL standing a little way away, also masked and holding a gun. Unlike MARIO, however, he is fully dressed.

MARIO nods to AL.

MARIO
You heard it?

AL
Yeah. Just don't know what it was.

Pause.

In another part of the building, a window SHATTERS, accompanied by a SCREAM. AL and MARIO turn rapidly.

MARIO
Carmen!

AL is already running down the corridor, MARIO on his heels.

(CONTINUED)

AL
The office!

AL and MARIO TEAR down the corridor. They reach the office the door, which is open. Without hesitation, they run in.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

AL and MARIO BURST into the office, guns pointed ready. They stop, as they see the wall-window smashed completely, just a wall-sized hole in the wall. MARIO sprints to the hole.

As MARIO approaches, we hear a car SCREECHING away.

MARIO
Fuck! CARMEN!

MARIO turns around. AL is standing by the desk, a piece of paper CLENCHED in his hands. MARIO walks over to read the note over AL'S shoulder.

PAOLINI (V.O.)
Diablo.
(Beat)
As you have discovered, myself and my associates have moved a little beyond the horse's head scenario.
(Beat)
I'll make this short. You agree to sign over forty-five percent of your take to us, with a fifty thousand dollar faith payment, or you will never see your cousin again.
(Beat)
One of my men will be at your building at ten A.M. tomorrow. You will give him the first payment, or Carmen will, regrettably, die.

AL CRUMPLES the note, FLINGS it across the room and then leans on the desk.

AL
What did I say?! This is why I didn't want her involved with my life! Every time they'll see us together, they're going to think that she's the weak link! Damn it,
(MORE)

(CONTINUED)

AL (cont'd)

Mario! Why the hell did you talk me into it!

MARIO

Al, think straight, will you?! They'll have had this planned even before they called you! Carmen being involved with what we do won't have changed anything! And just like if she wasn't involved, we're going to get her back!

(Beat)

Now, pull yourself the hell together, and come on!

MARIO SHOVES AL a little. AL hesitates, and then stands straight.

Pause.

AL

Let's check out security. Maybe we'll find something useful.

(Beat)

Call them down.

MARIO goes into the desk drawer. He gets out a radio, placing it to his ear.

MARIO

(Into radio)

Team delta, come in.

(Beat)

Security team delta, this is Viper. Respond.

Pause.

MARIO puts down the radio, and looks at AL.

MARIO

What are we thinking? Dead or bought off?

AL

Either way, they're no help to us.

(Beat)

Come on, let's check the screens.

AL and MARIO RUN out of the office.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - TOP FLOOR - SECURITY CENTRE - NIGHT

The screens are cracked and broken, smoke rising from them. The corpses of several BODYGUARDS litter the floor.

AL and MARIO step into the room, and immediately cover their mouths with their hands, COUGHING loudly. As AL lifts his foot, blood rises with it, dripping back down to the floor.

AL looks down, seeing that the entire floor is slick with BLOOD. Suddenly, we see a hint of green hair on the floor.

AL

Antonio!

AL RUNS over to the face-down form of ANTONIO. AL turns ANTONIO over. ANTONIO'S entire face is covered in blood, though it is from the floor. There is also a gash on his arm.

AL SHAKES ANTONIO desperately.

AL (CONT'D)

Antonio!

ANTONIO'S eyes flutter open; finding AL.

ANTONIO

(Weak)

Al...Christ, man...they just came out of...just came outta nowhere... Jesus, my head...

ANTONIO tries to sit up. He can't; and has to lower himself down again.

ANTONIO (CONT'D)

(Weak)

Whoa...shit...

MARIO

Antonio, they've got Carmen.

ANTONIO'S eyes suddenly clear; his face setting itself into a grim mask.

ANTONIO

Help me up.

AL

Antonio...

(CONTINUED)

ANTONIO

(Deadly)

Al, help me stand, or I'll tear
your fucking arm off.

Pause.

AL holds out his hand to the blood-covered ANTONIO. ANTONIO places his hand in AL'S, and is lifted to his feet. STAGGERING a little, ANTONIO nods.

ANTONIO (CONT'D)

Okay. Now let's go get my sister
back.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - BASEMENT -
NIGHT

The room is almost totally bare. There are two doorways on opposite sides of the room. The walls, floor and ceiling are stone.

Eight GUNMEN line the walls, sub-machine guns and pistols ready. In the centre of the room, handcuffed to a steel folding chair, is CARMEN, gagged, and still in her pyjamas, looking equal parts terrified and furious.

Standing in front of CARMEN is PAOLINI, dressed in suit trousers and waistcoat. The top buttons of his shirt are undone. His hair is, as usual, impeccable, and he is perfectly clean-shaven.

PAOLINI

Ah, Carmen. Such a shame that Al did not pay me when I last met with him. To think that none of this would have happened.

(Beat)

I hope you are comfortable, however. You are going to be here for quite a while. At least until tomorrow morning. I have sent your cousin a demand. Now, either he will give me the money I want, or, I'm afraid, you will die. But you will not die an ordinary death, heavens no.

(Beat)

You will be burned alive. The footage of your demise shall be

(MORE)

(CONTINUED)

PAOLINI (cont'd)
 sent on every television in your
 cousin's building. I imagine that
 young master Diablo's remorse will
 be terrible. What do you think, my
 dear?

PAOLINI removes the gag from CARMEN'S mouth.

CARMEN
 He'll come for me, you son of a
 bitch.

PAOLINI
 Oh, my dear. I am rather counting
 on it. So, I should imagine, are
 you.
 (Beat)
 But I think that young Mr Diablo
 should have some indication that
 you are alive. What should I send?
 A photograph?
 (Beat)
 No, too easy to fake.
 (Beat)
 Some hair, perhaps? But no, it is
 too simple. We need something so
 that he will know it is you.
 (Beat)
 A body part, perhaps? A finger,
 your nose?
 (Beat)
 One of your pretty eyes?
 (Beat)
 No; that might influence his
 judgment in the wrong direction.
 But do not worry. I shall find
 something.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN -
 MORNING

AL is leaning against a wall, eating an apple. MARIO is
 sitting at the table, FLICKING a lighter on and off. ANTONIO
 is pacing along the the kitchen, CRACKING his knuckles. All
 three of them are now wearing black masks.

Pause.

There is a KNOCK on the back door.

(CONTINUED)

AL, MARIO and ANTONIO freeze.

Pause.

AL holds onto the apple, but slides a gun out of his pocket, holding it in his right hand. AL, MARIO and ANTONIO walk to the door.

Pause.

MARIO YANKS the door open.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING - MORNING

A MESSENGER is standing outside, holding a parcel.

MESSENGER

Mister Paolini sends his -

ANTONIO GRABS the MESSENGER, cutting him off. He HAULS the MESSENGER inside the building, KICKING and SCREAMING.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN - MORNING

The door SLAMS shut. The MESSENGER gets SMASHED against the wall by ANTONIO. MARIO helps ANTONIO to keep the MESSENGER still. AL approaches the MESSENGER.

Pause.

AL SWINGS the gun, SLAMMING it deliberately into the MESSENGER'S face. AL continues to PISTOL-WHIP the MESSENGER several times.

Finally, AL stops. The MESSENGER'S face is bleeding profusely.

AL drops the gun to by his side. AL then GRABS the MESSENGER'S neck, SQUEEZING tightly. The MESSENGER GASPS for breath.

AL

Where's my cousin?

The MESSENGER SHAKES his head desperately, unable to speak. AL nods, thoughtful.

(CONTINUED)

AL (CONT'D)

Alright.

(Beat)

I'm going to shoot your nuts off.

MESSENGER

(Strangled)

NO!

Too late. AL SHOOTS the MESSENGER in the balls. The MESSENGER lets out a horrific SCREAM, KICKING his legs frantically. AL turns to ANTONIO.

AL

Put him to sleep.

ANTONIO SLAMS the MESSENGER'S skull off the wall. The MESSENGER'S eyes roll back in his head, and then close, his head slumping onto his chest.

AL picks up the parcel that the MESSENGER had DROPPED, and TEARS it open. CARMEN'S pyjamas FALL to the floor.

MARIO

Fuck...

Pause.

AL

Right. Take him up to the roof, and get the stuff ready up there.

(Beat)

But give me his cellphone.

ANTONIO searches the MESSENGER'S pockets. He finds the cellphone, and THROWS it to AL.

AL (CONT'D)

Now, we wait for the call.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- SUNSET

AL is sitting behind his desk, silent and waiting. The cellphone lies on the desk. He's TWISTING a garrotte wire around his fist. The sunset is GLARING a bright orange light through the wall-window behind him.

The cellphone on the desk RINGS. AL picks up the cellphone, checking the caller ID, and puts it to his ear.

(CONTINUED)

AL

Hello?

PAOLINI

(Phone)

Diablo. What is the meaning of your actions? Are you having trouble finding the money you need?

(Beat)

Or are you so heartless that you will allow an innocent girl to die?

AL

You abducted my cousin.

PAOLINI

(Phone)

Oh yes.

(Beat)

Would you like a word with her?

AL

Put her on.

PAOLINI

(Phone)

Very well.

Pause.

CARMEN

(Phone)

Al?

AL

It's me. You're going to get out.
Just stay calm.

CARMEN

(Phone)

Al.

AL

What?

CARMEN

(Phone)

I'm handcuffed to a chair, I'm naked, and there's about ten guys with guns staring at my breasts.

(Beat)

What the fuck do you mean, stay calm?!

(CONTINUED)

AL
Put Paolini back on.

CARMEN
(Phone)
For Christ's sake...

Pause.

PAOLINI
(Phone)
Satisfied?

AL
Not until I get her back.

PAOLINI
(Phone)
All it takes is forty-five percent
of your profits.

AL
Or one bullet in your skull.

PAOLINI
(Phone)
Now let's not get emotional. You
need to have a clear view of this
scenario.

AL smiles ever so slightly.

AL
Can you see my building from where
you are?

PAOLINI
(Phone)
Yes.

AL
Look at the rooftop.

PAOLINI
(Phone)
What?

AL
Do it.
(Beat)
You looking?

PAOLINI
(Phone)

Yes.

AL takes the cellphone away from his mouth a little. He puts a radio to his mouth.

AL
Go.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP - SUNSET

The MESSENGER is seen, hanging from the roof of AL'S building by a noose, KICKING and SHRIEKING. We see ANTONIO DOUSING him with gasoline. MARIO places a lit match on his head.

The MESSENGER is ENGULFED by flames, and is burned alive. The flames eventually SPREAD to the rope. The rope holding the MESSENGER SNAPS, sending him PLUMMETING down to the streets below, SCREAMING all the way.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE - SUNSET

AL has the cellphone to his ear. We hear PAOLINI GASP through the phone.

AL
I think I have a pretty clear view of the situation, wouldn't you say? You're prepared to kill Carmen to steal from me.
(Beat)
What do you think I'm prepared to do to get her back?

Pause.

PAOLINI
(Phone)
If I do not have my money in three days, the only way she's coming back is in an urn. And you'll see it.
(Beat)
(MORE)

(CONTINUED)

PAOLINI (cont'd)
How will you bear it, Diablo?
Watching your cousin consumed by
the inferno on your television
screen, you and everyone knowing
that it was your fault?

The phone GOES DEAD. AL gets up, walking out of the office.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP -
AFTERNOON

AL, MARIO and ANTONIO are standing on the roof, watching the
sunset.

ANTONIO
So what do we know?

AL
He doesn't get the money by Friday
night; he burns Carmen alive.

MARIO
Well, I've done a couple of
background checks. He's got a team
of about forty guys. Guns and
grenades, mostly. We can take care
of them, provided we've got enough
bullets. The main trouble is gonna
be finding the place. The building
he's using isn't licensed to him,
or owned by him, and we don't have
time to check them all.

Pause.

AL is looking down at the city.

AL (V.O.)
Out of the three of us on this
roof, I'm the only one who knows
how to find Carmen.
(Beat)
This is something I can't tell to
the others. With the sense of right
and wrong they have, they might not
understand.
(Beat)
This is something I've got to do
myself.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - NIGHT

It's the same alleyway, dark and sinister. AL, masked, enters the alleyway. He walks down the alleyway until he's about halfway down.

AL then stops, leaning casually against the wall.

Pause.

AL FLINGS himself to the ground, as a flash of silver SOARS past his head. The shuriken BURIES itself into the wall where AL'S face was split-second before. AL rises to his feet, standing in the centre of the alleyway.

AL

Still haven't forgiven me?

Inches from AL'S own, VENDETTA'S face, upside-down, slowly DESCENDS into view.

VENDETTA is wearing a black mask around her eyes; her long, dark hair tied into a plait. She is just as beautiful as when we saw her last, her dark eyes made darker by the mask.

VENDETTA

Never.

FREEZE.

AL (V.O.)

Vendetta Tal. You've seen her before. Seventeen years old. Beauty is her gift, and her weapon.

(Beat)

Everyone has two things that makes them tick. Something they want, and something they hate.

(Beat)

For Vendetta, both of these are me. That night on the boat, that one fateful night, she chose to pledge herself to me. And then, she lost her virginity to me. She chose to love me, but now she can't rest until she kills me.

(Beat)

It's an interesting relationship.

UNFREEZE.

(CONTINUED)

AL and VENDETTA keep their eyes on each other at all times.

AL
I need information, Vendetta.

VENDETTA
You never just say hello.

AL
I try not to.

AL points to VENDETTA'S mask.

AL
Your shift tonight?

VENDETTA
You seemed busy with your own
problems.
(Beat)
I thought you could use some help.

AL
Well, I need some more. Carmen got
snatched by Angelo Paolini. I want
her back.

VENDETTA
Really? Angelo Paolini; Sicilian
chair on the Underworld Council?
(Beat)
I haven't heard anything.

AL
Could you maybe...listen a bit
harder?

VENDETTA'S face moves closer to AL'S.

VENDETTA
(Soft)
Maybe you should persuade me...

AL smiles, as VENDETTA lowers herself to align her lips with
his.

AL
(Soft)
Maybe.

Slowly, AL'S and VENDETTA'S lips touch.

Pause as the kiss continues.

Finally, AL and VENDETTA end their kiss. VENDETTA RAISES herself up several inches, staring back into AL'S eyes. Slowly, AL turns around, and walks back down the alleyway.

Pause.

VENDETTA

Al.

AL turns, just as VENDETTA THROWS a crumpled-up ball of paper to him. AL CATCHES the paper, unfolding it. In VENDETTA'S writing there is written on it "MIDNIGHT". AL smiles, looking up.

VENDETTA is gone.

AL

Vendetta...

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL is standing alone in the room. He's pouring two glasses of champagne, his back to the wall-window.

AL (V.O.)

Vendetta.

(Beat)

She came here to be a student of Lorso Getsuan, one of the greatest combat and spiritual master of this lifetime. The man who trains the elite. However, to be a student, you must be a virgin, right up until you achieve mastery. It's his protocol. His code. I took her one chance to do this away.

(Beat)

That was the one insult she must kill me for.

(Beat)

She's a spy, a seductress. She's an assassin.

(Beat)

She's here.

AL turns. VENDETTA is standing at the closed window, still wearing her mask.

(CONTINUED)

AL
Perfect timing.

VENDETTA
Am I anything but?

Pause.

AL
Do you have what I need?

VENDETTA
Yes.
(Beat)
Your cousin is held at the address
written here, along with the
schematics and placements of men.

VENDETTA holds up a file. AL makes no move to take it. On
VENDETTA'S hand is the tattoo of the Chinese symbol for
"Nightblade" in red and black ink.

VENDETTA
I have an urgent appointment at six
o'clock tomorrow morning.
(Beat)
When I leave for it, this file will
be left on the floor.

VENDETTA walks over to AL.

AL
And until then?

VENDETTA
Well, Mister Hero...

VENDETTA leans into AL, kissing him gently on the lips. She
presses her forehead against his.

VENDETTA
(Soft)
I think we both know.

AL leans back, picking up one of the glasses of champagne.

AL
(Soft)
Can I offer you a drink?

VENDETTA smiles.

VENDETTA

(Soft)

I don't touch alcohol.

(Beat)

And neither do you.

AL smiles, placing the glass back down on the bedside.

AL

(Soft)

So, it is you, then?

AL sits, and then lies back on the bed. VENDETTA lies on top of him, their faces barely a centimetre apart.

Pause.

VENDETTA

(Soft)

I wish I could stop hating you, Al.

AL hesitates, as VENDETTA gazes down at him.

AL

(Whisper)

I don't.

AL and VENDETTA kiss again.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL and VENDETTA are lying in the bed, under the sheets. VENDETTA is stretched out over AL, as they MOVE and THRUST together. They kiss each other constantly.

AL (V.O.)

Every time I see Vendetta, I talk
to Vendetta, I kiss Vendetta, I
sleep with Vendetta, I always wish
that we could be together

(Beat)

And I know she feels the same way
about me. But with our history, our
passion...we know that it could
never be. I remember the one time I
asked her, and what she said back
to me. We knew that what we felt
for each other; the fire, the thing
that connects us the most, would be

(MORE)

(CONTINUED)

AL (V.O.) (cont'd)
the thing that would eventually
destroy us. There's no way we could
be together.

VENDETTA and AL suddenly STIFFEN, as VENDETTA gasps.

Pause.

VENDETTA COLLAPSES against AL.

AL (V.O., CONT'D)
But that never stops me wishing it.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- EARLY MORNING

AL and VENDETTA are standing by the open window, which shows
a dark grey sky and rain FALLING over the city. AL and
VENDETTA stare into each other's eyes.

VENDETTA
(Soft)
When will you go?

AL
(Soft)
Tomorrow night. At ten o'clock. By
eleven, we should be back here.
(Beat)
I couldn't do this without you.

VENDETTA smiles slightly.

VENDETTA
(Soft)
Just don't forget that.

AL
(Soft)
Vendetta...

VENDETTA turns her head away from AL.

VENDETTA
Please, Al, just don't even say it.
I know what you're thinking.
(Beat)
We just can't.

VENDETTA turns her head back to AL.

(CONTINUED)

VENDETTA

(Soft)

Be content with what we have.

AL

(Soft)

But don't you ever wish -

VENDETTA kisses AL'S lips mid-sentence, cutting him off.

Pause.

VENDETTA takes her lips from AL'S.

VENDETTA

(Soft)

All the time.

VENDETTA steps out of the window, standing on the ledge. As she turns away from AL, a tear leaks from her eye, running down her cheek.

As AL watches, VENDETTA THROWS herself off the ledge, arms outstretched.

AL

(Whisper)

Vendetta...

CUT TO

INT. DESCREÍDO - HOTEL SECURITY - AL'S BUILDING - TOP FLOOR
- SECURITY CENTRE - NIGHT

The room is still broken up and in poor repair. Several BODYGUARDS are fixing the screens, mopping up the blood.

AL, MARIO and ANTONIO, all masked, are strapping knives into their belts, placing guns in their holsters. They have shotguns strapped across their backs. AL also has a katana strapped across his.

Several other weapons and pieces of equipment are sticking out of three backpacks by AL'S, MARIO'S and ANTONIO'S feet.

AL, MARIO and ANTONIO then stoop, and place the backpacks on their backs, buckling the straps across their chests. Once ready, they look at each other.

AL

(Soft)

Here we go.

CUT TO

EXT. DESCREÍDO - BUSINESS SECTOR - OUTSIDE SKYSCRAPER - NIGHT

The streets near the building are deserted. There is silence. Outside the front door of the building, Two GUNMEN stand at the door.

Pause.

There's a low WHISTLE. The GUNMEN turn their heads. The first GUNMAN motions for the other GUNMAN to check it out. The second GUNMAN walks a little distance to see.

Pause.

There's a tiny SOUND, like a cushioned IMPACT. The first GUNMAN turns towards the noise, when a gun is put at his head, silencer attached. The gun FIRES, giving off another tiny SOUND. A bullet SMASHES into the GUNMAN'S skull. He FALLS to the floor, lifeless.

AL, who was holding the gun, puts it to his side. He gives another low WHISTLE.

Pause.

MARIO and ANTONIO stride out of the darkness. When they are standing together, AL nods towards the entrance. AL, MARIO and ANTONIO walk towards it.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - FOYER - NIGHT

It's a well-lit foyer, completely deserted. Several televisions are mounted on walls. Couches and plants are in abundance. There is also a front desk.

Pause.

The door is silently opened. AL, MARIO and ANTONIO walk into the foyer. They look around, pistols held ready.

Pause.

Suddenly, all the television screens CRACKLE into life. AL, MARIO and ANTONIO instantly POINT their guns around the foyer. When they realise that it's just the televisions, they relax a little. PAOLINI appears on the screens.

(CONTINUED)

PAOLINI
(Television)
Do you have my money?

MARIO
Have you got Carmen?

PAOLINI
(Television)
Yes. All you have to do is give me
what I'm owed.

ANTONIO
Go to hell.

PAOLINI
(Television)
What?

ANTONIO
You heard me, bitch. We're not here
to bargain. We're here to get my
sister.
(Beat)
We're not too particular about how
we do that either.

PAOLINI
(Television)
Ah. I was afraid of that. Perhaps
this can change your minds?

The television screen shows a large wooden pyre. Two GUNMEN
are pouring oil over it.

PAOLINI (CONT'D)
(Television)
Remember what might happen to young
Carmen.

AL
Not if we get there first.

PAOLINI
(Television)
Diablo, are you seriously
considering risking your cousin's
life, just to avoid paying me money
you can afford to lose?

AL
Fuck yes.

(CONTINUED)

AL SHOOTS the screen nearest to him. It SHATTERS instantly; the other screens going DEAD.

AL

Right.

A GUNMAN JUMPS from behind a pillar. ANTONIO raises his pistol, and SHOOTS the GUNMAN in the skull. The GUNMAN is BLASTED back, lying still.

MARIO

Nice shot.

At this moment, fifteen other GUNMEN SPRINT into the room from various doors, taking strategic positions. AL, MARIO and ANTONIO DIVE for cover.

The GUNMAN wait, pointing guns everywhere.

Pause.

Suddenly, ANTONIO BURSTS out from behind a sofa, two pistols BLASTING. He RUNS across the foyer, SHOOTING at two of the GUNMAN, who are ducking for cover. After twelve SHOTS, ANTONIO runs out of bullets, and DIVES behind a reception desk.

The five GUNMEN nearest move closer to the desk, and SHOOT at it, emptying their guns at it. Behind the desk, ANTONIO slides his backpack off, and reaches into it. He YANKS out a crowbar, waiting for the SHOOTING to stop.

Pause, as the SHOTS continue.

Finally, we hear the tell-tale CLICKS of reloading. ANTONIO jumps out from behind the desk. He SPRINTS towards the nearest GUNMAN, who is frantically trying to reload.

ANTONIO reaches the first GUNMAN, and SMASHES the crowbar into him, sending him SLAMMING into three other GUNMEN. The fifth GUNMAN DROPS his gun on the floor in shock. ANTONIO looks up at him.

MARIO is remaining behind cover, BLASTING SHOT after SHOT at five other GUNMEN. As each bullet finds its mark, the five GUNMEN DROP like flies.

AL is lurking, unseen, in the shadows. He appears suddenly behind one GUNMAN, TWISTING a garrotte around his neck, CHOKING him to the ground. AL fades away into the shadows again.

Pause.

(CONTINUED)

Suddenly, AL steps out behind three other GUNMEN, this time SLITTING a knife across their throats. GURGLING horrifically, the three GUNMEN fall to the ground.

As AL takes a step back, the last GUNMAN sneaks up behind AL, holding a night-stick. He is about to SMASH AL with the night-stick, when AL spins around, KICKING the night-stick out of the GUNMAN'S hands, and placing the knife at the GUNMAN'S throat.

Pause.

AL PUSHES a button on the knife, EXTENDING the blade by a couple of inches, PIERCING the GUNMAN'S throat. AL steps aside as the GUNMAN FALLS to the floor. AL grins.

The room falls silent. AL turns. MARIO and ANTONIO are not there. The GUNMEN are all lying dead on the floor. Blood covers the floor.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - CORRIDOR - NIGHT

MARIO is walking down a generic office block corridor. Suddenly, another GUNMAN steps out of a doorway in front of MARIO, pointing a pistol at him.

MARIO points his own two guns at this GUNMAN when another pistol is pointed at the back of his head by a second GUNMAN.

GUNMAN 1

Drop the guns.

MARIO looks out of the corner of his eye. ANTONIO is hiding in the shadows behind a pillar, cradling a shotgun.

GUNMAN 1 (CONT'D)

Drop them!

MARIO looks at the GUNMEN.

MARIO

Catch.

MARIO THROWS both of his pistols up to an amazing height. The GUNMEN both instinctively watch them on the way up. Immediately, ANTONIO THROWS MARIO the shotgun.

MARIO GRABS the shotgun out of the air, SPINNING around, and SMASHING the GUNMAN behind him with the butt of the gun.

(CONTINUED)

MARIO turns back around, BLASTING the first GUNMAN in the leg, THROWS ANTONIO back the shotgun, steps forward, CATCHES his own pistols as they FALL back down, and SHOOTS the first GUNMAN with his pistols.

ANTONIO steps forward, and SHOOTS the GUNMAN behind MARIO with the shotgun.

Pause.

MARIO

Thanks.

ANTONIO

No sweat.

MARIO and ANTONIO continue up the corridor.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - BASEMENT - NIGHT

The pyre is ready. A video camera is pointed at it. Eight GUNMEN are waiting, guns held ready. PAOLINI is watching, grimly amused.

PAOLINI

Bring me the girl.

One GUNMAN walks through one of the doors.

Pause.

The other door is suddenly KICKED open. The other seven GUNMEN train their weapons on the open door --

-- and they are BLASTED back by shotgun blasts. The sub-machine guns FIRE as the GUNMEN fall.

Pause, as the smoke of gunfire descends.

AL, MARIO and ANTONIO walk through the door, shotguns ready. PAOLINI stands alone, surrounded by the corpses of the GUNMEN.

PAOLINI

Ah, Diablo. What an unpleasant surprise.

(CONTINUED)

AL
My speciality.
(Beat)
Let her go.

PAOLINI
Do you have the money?

AL
No.
(Beat)
Spent it all on these damn
fine-looking shotguns.

PAOLINI
Then, I'm afraid, you leave me no
choice.

PAOLINI goes into his jacket pocket, bringing out a radio,
and puts it to his lips.

PAOLINI
(Into radio)
Red-nine? Kill the girl.

CARMEN
(Radio)
Think again.

PAOLINI stares at the radio, and then turns to the first
door. CARMEN stands in the doorway, still naked, covering
herself with her hands.

AL
Time to renegotiate.

PAOLINI'S world is crumpling around him, yet he still
manages to keep his composure with a desperate rally.

PAOLINI
Yes. You pay me my money, and let
me go; none of you have to die.

ANTONIO laughs a little.

ANTONIO
Come on; who the hell's left to
kill us?

PAOLINI points behind AL, MARIO and ANTONIO.

PAOLINI

Him.

AL, MARIO and ANTONIO start to turn when they are suddenly SMASHED forward by a massive FORCE hitting them. AL, MARIO and ANTONIO all HIT the floor, sprawling. They look towards the doorway.

MARIO

(Winded)

Oh fuck...

SHARKY is standing in the second doorway, colossal and shirtless. He looks even more toned and muscular than before. A vein PULSES in his temple. His teeth, once again, are stained with blood.

PAOLINI

Don't let me down again, Anderson.

PAOLINI turns, and RUNS to the first doorway. CARMEN attempts to stop him, but PAOLINI ducks, and SMACKS CARMEN in the face with his fist. Surprised, CARMEN FALLS to the floor.

PAOLINI disappears through the doorway, his footsteps dying away. AL, MARIO and ANTONIO are reaching for their guns when SHARKY ATTACKS; RIPPING, CLAWING, SNAPPING and SMASHING.

All AL, MARIO and ANTONIO can do is try and DODGE his attacks, which they do with limited success. AL is BLASTED back by SHARKY'S forearm, and is SMASHED against the nearest wall.

AL STRUGGLES to his feet, SPITTING up blood onto the floor.

AL (V.O.)

Jeff "Sharky" Anderson. A simple steroid popper who just so happened to turn psycho along the way. I remember Sharky's first attack, seeing behind the police line. Staring at the body of the four year old Lara Anderson, her throat one big, red hole. Staring at the bite-marks, and promising to myself that I'd put Sharky away.

(Beat)

Even if I had been strong enough back then, I wouldn't have killed him. I wanted to, but I wouldn't. I knew he needed help, he wasn't right. I wanted him to be better.

(CONTINUED)

(Beat)

Right now, he's trying to destroy my family. That's something I can kill him for.

AL runs at SHARKY, sliding a knife from his belt. SHARKY turns, CLAMPS his two hands around AL'S throat, and LIFTS AL, who is CHOKING and GASPING, as high as his arms can reach.

AL KICKS out with his feet, SWINGING them into SHARKY'S chest, but with no reaction. Suddenly, AL PLUNGES the knife into SHARKY'S arm.

SHARKY SHRIEKS in pain, and FLINGS AL into MARIO and ANTONIO, KNOCKING all three of them to the floor. SHARKY turns, looking directly at CARMEN, who is kneeling on the floor.

Sniggering, SHARKY starts striding towards her, CLUTCHING his bleeding arm, which still has AL'S blade inside it.

SHARKY

My teeth have an appointment with your throat, you little bitch.

CARMEN raises a sub-machine gun from behind the door in one hand, covering parts of herself with the other.

CARMEN

Change of plan, freak.

CARMEN OPENS FIRE. The lead bullets RIP into SHARKY'S chest and neck. His bloody form COLLAPSES into an oozing heap on the floor.

CARMEN drops the gun, covering herself with her other hand as well. She walks over to AL, MARIO and ANTONIO, who are STRUGGLING to their feet.

CARMEN (CONT'D)

He looked surprised.

AL

Must never have got killed before.

CARMEN notices where MARIO'S eyes are straying.

CARMEN

Mario? You want to wait until we get home?

MARIO smiles slightly. He takes off his backpack, and sticks a hand inside.

(CONTINUED)

MARIO

No problem. Speaking of which...

MARIO takes a few of CARMEN'S clothes out of his backpack, and THROWS them to her feet.

Pause.

CARMEN

Privacy?

AL, MARIO and ANTONIO turn their backs.

There's a long pause.

CARMEN (CONT'D)

Okay; you can turn around now.

AL, MARIO and ANTONIO turn around. CARMEN is dressed in black jeans, a black bra, and sneakers. A blue T-shirt remains crumpled at her feet.

MARIO

Missed a bit there, babe.

CARMEN looks at the T-shirt.

CARMEN

Not with these jeans.

ANTONIO

Where's Paolini?

We see, in the first doorway, PAOLINI crouching, aiming a pistol at AL, who is unaware. PAOLINI FIRES. Suddenly, VENDETTA LEAPS, seemingly from nowhere, in front of AL, and the bullet CATCHES her in the shoulder, KNOCKING her aside.

MARIO whips out a knife, and FLINGS it at PAOLINI, where it SLAMS into the wall beside his head. PAOLINI DUCKS, and SPRINTS back through the first doorway again.

MARIO and ANTONIO level their guns in the doorway, waiting. AL and CARMEN kneel down next to VENDETTA. VENDETTA is GASPING in pain.

AL

Vendetta...Vendetta...breathe...come on...

VENDETTA'S eyes flutter open.

(CONTINUED)

VENDETTA

(Weak)

Al...

AL leans closer to VENDETTA.

AL

What is it, V?

VENDETTA COUGHS for a few seconds before being able to speak.

VENDETTA

(Weak whisper)

This means I have to kill you twice.

AL smiles sadly.

AL

(Whisper)

Looking forward to it.

VENDETTA smiles as well, though obviously in great pain.

VENDETTA

(Weak)

Go get him.

(Beat)

I'll be okay.

AL

(Whisper)

But -

VENDETTA

(Weak)

...but...nothing...

Pause, as VENDETTA gathers her strength.

VENDETTA (CONT'D)

(Stronger)

Kill him, Al. Kill him for me.

AL smiles again and he kisses VENDETTA on the forehead.

AL

(Whisper)

I'll be back for you.

VENDETTA smiles weakly, and her eyes close, as she slips into unconsciousness. AL and CARMEN stand, watching VENDETTA.

(CONTINUED)

CARMEN

Who is she?

AL stares at VENDETTA in silence, as she breathes softly for a moment.

AL

(Voice cracking)

A friend.

AL shakes himself a little.

AL (CONT'D)

(Soft)

Let's go get him.

AL, MARIO, CARMEN and ANTONIO start to walk towards the first doorway.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - PAOLINI'S OFFICE - AFTERNOON

The office is dark and modern. A desk stands in front of a large window. There is only one door. PAOLINI BURSTS through the door into the office. He SPRINTS towards the desk, GRABBING a revolver from the top of his desk.

PAOLINI turns, facing AL, MARIO, CARMEN and ANTONIO, all pointing pistols at him.

PAOLINI

Diablo?

AL

Heya.

AL raises his gun and SHOOTS PAOLINI in the arm. PAOLINI SCREAMS, DROPPING the gun, and AL SHOOTS him again in the knee.

SCREAMING again, PAOLINI FALLS, face-first, to the floor. AL walks over to PAOLINI, LIFTS him to his feet by the throat, and BACKHANDS him across the face with his other hand.

PAOLINI SPRAWLS backwards across his desk. AL GRABS PAOLINI by the jacket, HOISTING him up, SPINNING him around, and SLAMS him against the wall, PINNING him there.

(CONTINUED)

AL

You tried to take my money.

(Beat)

You tried to take my family.

(Beat)

Let's see what I can take.

AL draws back a fist and SMASHES it into PAOLINI'S nose, SHATTERING the bone. Blood SPLATTERS everywhere. AL doesn't stop, he KICKS PAOLINI in the balls, HEADBUTTS him, THROWS him across the room, and CARMEN catches him.

CARMEN PUNCHES PAOLINI repeatedly in the face. More blood SPLASHES around the room. MARIO then GRABS PAOLINI by the throat with one hand. In the other hand MARIO holds a staple gun, and he starts INJECTING staples into PAOLINI'S skull.

PAOLINI SCREAMS in pain with each snap of the staple gun. Eventually, MARIO props the barely-conscious PAOLINI against the wall, and steps away. ANTONIO SPRINTS forward, and BOOTS PAOLINI directly in the face.

PAOLINI'S face SMASHES into the wall, actually CRACKING the plaster. PAOLINI FALLS forward, kneeling woozily on the floor. AL grabs PAOLINI, FORCING him to his feet, DRAGS him across by the room by his throat, and forcibly PUSHES him into his office chair.

AL steps back, picking up his shotgun, and pointing it at PAOLINI.

AL

Now. I'm going to talk, and you're going to agree.

(Beat)

You stop demanding money from my family.

(Beat)

You never talk, contact, or even look at me ever again because, if you do, you will regret it. You forget my name, real or otherwise.

(Beat)

And, after withdrawing your organisation from the Underworld Council, you go back to Sicily. And you stay there for the rest of your life.

PAOLINI

(Weak)

But...

(CONTINUED)

AL
(Dangerously)
What?

Pause.

PAOLINI
(Weak)
...nothing...

AL
Then we're done.

Pause.

PAOLINI
(Weak)
...thank-you...

AL
Huh?

PAOLINI
(Weak)
...thank-you...for not killing
me...

Pause.

AL PRESSES the shotgun against PAOLINI'S chest, and PULLS the trigger. The IMPACT of of the shotgun shell SMASHES PAOLINI, and his office chair, straight through the window.

PAOLINI SCREAMS all the way down to the ground.

AL
Whoopsie-daisy.

MARIO, CARMEN and ANTONIO walk forward, and casually look out of the window. MARIO winces.

MARIO
Damn.

ANTONIO
Yeah...

MARIO walks over to CARMEN, and he places his arm around her.

MARIO
You sure you're alright?

CARMEN is rubbing her bare arms, trying to warm herself up.

(CONTINUED)

CARMEN
(Distant)
I guess so.

MARIO takes CARMEN gently by the chin. MARIO and CARMEN look at each other.

MARIO
(Soft)
You had to do it. You had to kill
him. It won't always feel like
this. This is just -

CARMEN places her fingers to MARIO'S lips.

CARMEN
I know what this is.
(Beat)
I'll be okay.

MARIO smiles, nodding. He and CARMEN begin to move closer together. They are about to kiss, when a shotgun BLAST SHATTERS the night.

MARIO and CARMEN turn to look. ANTONIO has just SHOT another shell into PAOLINI. ANTONIO then looks at MARIO and CARMEN.

ANTONIO
Just kiss, already.

MARIO smiles again, then CARMEN GRABS him, turning him to face her, and PRESSES her lips to his.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - SKYSCRAPER - BASEMENT - NIGHT

VENDETTA is still lying on the floor, now conscious. AL is kneeling next to her, bandaging her shoulder.

AL
You didn't have to do that, you
know.

VENDETTA
I know.

Pause.

(CONTINUED)

AL
Why did you?

VENDETTA reaches up with her good arm, takes AL'S head, and PULLS him down for a gentle kiss.

VENDETTA
If anybody's going to kill you, Al;
it's going to be me.

AL smiles.

AL
I hope you're right.

AL stoops, and HOISTS VENDETTA in his arms, and begins to carry her out of the basement.

AL
I hope you're right...

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN -
MORNING

ONE MONTH LATER

AL, CARMEN and ANTONIO are sitting at the table, eating breakfast.

CARMEN
What are you doing today, Al?

AL
That depends; what day is it?

CARMEN
I don't know.

AL and CARMEN glance at ANTONIO.

ANTONIO
Me neither.

JACKKNIFE, a smallish, slight bodyguard, with blonde hair falling across his dark eyes and tanned face, starts to walk through the room. He's wearing an open-necked white shirt and blue jeans, looking very casual.

(CONTINUED)

AL
Hey, Jackknife; what day is it
today?

JACKKNIFE doesn't even turn around.

JACKKNIFE
Friday.

JACKKNIFE walks out of the room. CARMEN looks at AL.

CARMEN
"Jackknife"?

AL
Part of my new security
arrangements; I'm only hiring guys
I've got a working history with. I
know then how tough they are, and
that they're not going

CARMEN
But he can't actually be called
"Jackknife".

AL
I hired three Jacks. Jack O'Connor,
Jack Steele and Jack Malone, and
they all have nicknames based on
their gang history.

CARMEN
And...?

AL
Well, Jack O'Connor...JACKKNIFE...
slits a guys' throats with a...
Jackknife.

(Beat)
Jack Steele owns one of the very
few Jackhammer Pancor automatic
guns, so he's known as
"Jackhammer".

CARMEN
And Jack Malone?

AL
Seven guys; one whiskey bottle.

CARMEN thinks for a moment.

(CONTINUED)

CARMEN
Jack Daniels?

AL
Yep.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MAIN
BAR - NIGHT

The club is quite full. Lights are everywhere, and PEOPLE are dancing. A bar stands in one corner, and various doors lead out of the room.

AL, MARIO, CARMEN and ANTONIO walk through the crowds of PEOPLE, where VITO is waiting for them. VITO is a tall man, with straight, shoulder-length black hair, dark eyes resembling AL'S. He's dressed in a loose-fitting black shirt and jeans. On his hand is tattooed the Chinese symbol for; "Raven" in red and black letters.

Freeze on VITO.

AL (V.O.)
Vito Lazora.
(Beat)
One of the toughest men I have personally ever met. My uncle; Carmen's and Antonio's too.
(Beat)
He trained my father, he trained Vendetta, he trained me. Vito was smart; he realised that Descreído needed help.
(Beat)
He didn't just train us; he gave us an assignment, Vendetta and I, then later, Mario; keep the streets safe. Protect the normal people.
(Beat)
We're above the law. We're above the other men. We're more than protectors; we're guardians of this city. Our methods may differ; but all four of us live by one simple creed; you fuck up this city; you die in this city.
(Beat)
I'll never forget what he did for me.

CUT TO

FLASHBACK

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING -
AFTERNOON

YOUNGER VITO walks up to the front door of AL'S building and rings the doorbell.

Pause.

YOUNGER VITO KICKS out, KNOCKING the door in. PASSERS-BY give him strange looks, which he ignores. YOUNGER VITO steps inside the building.

CUT TO

FLASHBACK

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- AFTERNOON

YOUNGER VITO steps into the office. YOUNGER AL is sprawled, unconscious, face-down over the desk. Several beer bottles are scattered on the desk and floor.

Pause.

YOUNGER VITO walks over to the desk, and SLAMS a fist down on the surface. YOUNGER AL JERKS awake; looking around, bewildered. His eyes are surrounded by dark circles. Stubble covers his cheeks and mouth. Spotting VITO, AL JERKS to his feet.

YOUNGER AL

(Drunk)

What the hell are you doing here?

YOUNGER VITO gestures at the bottles scattered all around.

YOUNGER VITO

I could ask you the same question.

YOUNGER AL

(Drunk)

What does that mean?

YOUNGER VITO looks YOUNGER AL in the eye.

(CONTINUED)

YOUNGER VITO

You're a mess, Al. You're killing yourself.

(Beat)

You think this is what your father wanted for you?

YOUNGER AL GRABS a bottle from the desk, SMASHING it on the desk, and holds it in front of him.

YOUNGER AL

(Drunk)

What the fuck do you know about my father?

YOUNGER VITO

Put the bottle down.

AL

(Drunk)

Really? Why?

YOUNGER VITO SPINS, WHIPLASHING a kick at AL'S skull, SMASHING him against the wall. YOUNGER AL FALLS unconscious to the floor.

Pause.

YOUNGER VITO

That'd be why.

YOUNGER VITO stoops, and HEFTS YOUNGER AL'S body over his shoulder. He walks out of the office.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MAIN BAR - NIGHT

VITO walks forward, and embraces CARMEN.

VITO

Hey there, kid.

CARMEN hugs VITO back, giving him a kiss on the cheek.

CARMEN

Hey, Vito.

ANTONIO steps forward, clasping VITO'S hand.

(CONTINUED)

ANTONIO
Hello skinny.

VITO grins.

VITO
Keep talking, punk. I might just
slap you about a little.

VITO turns to look at MARIO and AL, his smile fading a
little.

VITO (CONT'D)
Sorry about Sharky, guys. Paolini
really pulled a fast one, there.

MARIO shrugs.

MARIO
Like it matters; he isn't coming
back now.

VITO nods, recovering his happier exterior.

VITO
Well, come on, guys; you're in a
nightclub. Dance; enjoy the band;
find romance; whatever.

A GIRL walks past ANTONIO, who watches her pass.

ANTONIO
I hear that.

ANTONIO follows the GIRL. MARIO and CARMEN look at each
other, shrug, and walk off together. AL and VITO are left,
looking at each other.

Pause.

VITO
(Gently)
You know, Al...it doesn't hurt to
have a night off.

AL
For me, a night off is shacking up
with some girl, showing her the
time of her life, and then leaving
in the morning with no regrets.

Pause.

(CONTINUED)

VITO

You have too many nights off.

VITO places his hand on AL'S shoulder and leads him across to the bar. VITO VAULTS over the bar, turning to face Al across the bar.

VITO

What can I get you?

AL looks up. There's a large amount of alcohol and liquor behind VITO. VITO realises what AL is looking at.

VITO

Sorry, Al. I can't let you.

AL sighs.

AL

Just a water.

VITO pours some water into a glass, and slides it across the bar to AL, who downs it in one.

AL (CONT'D)

You got my package here?

VITO nods.

VITO

Stall seven; behind the cistern.

AL nods, and walks away from the bar.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MEN'S BATHROOM - NIGHT

The bathroom is expensively modern. Urinals and stalls line one wall; mirrors and sinks line another.

AL walks into the bathroom, steps over to the seventh stall along, and walks inside.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MEN'S BATHROOM - STALL SEVEN - NIGHT

AL closes and locks the stall door behind him, and then stoops next to the cistern. He reaches his hand behind the cistern, and PULLS. AL'S hand comes back out, holding a large, metallic magnum.

AL smiles, and pulls the trigger, making the empty gun give a loud "CLICK!", then tucks the gun into his waistband, covering it with his top.

AL stands, walking out of the stall.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - BATHROOM CORRIDOR - NIGHT

AL is walking out of the men's bathroom. ZOEY has just left the ladies' toilets. ZOEY is AL'S age; a little shorter than him. She has long, straight, smooth black hair, with dark, intense eyes. She is exceptionally beautiful, wearing a white shirt and white trousers.

Neither AL or ZOEY are looking where they are going, and BUMP into each other; AL accidentally KNOCKING the smaller ZOEY to the floor.

AL

Oh; sorry.

AL stoops, holding a hand out to help ZOEY to her feet. ZOEY has placed her right hand on the floor in front of her, about to stand. On the back of the hand is a tattoo of the Chinese symbol for "Phantom", in criss-crossing red and black lines.

AL'S eyes widen, as he pulls back his long sleeve, revealing his own tattoo. AL GRABS ZOEY'S hand, who starts to pull back instinctively.

AL

(Soft)

Stop. I know what you are.

(Beat)

I know who trained you.

ZOEY suddenly stops STRUGGLING, and stares at AL.

(CONTINUED)

AL (CONT'D)
They...YOU... call me "Reaper".
(Beat)
What do I call you?

ZOEY'S foot suddenly LASHES out, SMASHING AL in the nose,
KNOCKING him onto his back. ZOEY stands, glaring at AL.

ZOEY
I'm the Phantom.
(Beat)
Never touch me again.

ZOEY turns, swishing her long black hair around, and exits
the corridor. AL sits up, feeling his nose, from which blood
is trickling from his nose.

AL
(Soft)
Phantom...

AL stands, and walks out of the corridor.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MAIN
BAR - NIGHT

AL walks up to the bar, and leans on it. VITO turns to look
at him, and winces.

VITO
Jesus, Al; I thought I hadn't
loaded the damn thing. What did you
do; smash yourself in the face with
it?

AL looks at his reflection on the mirrored surface of the
bar, seeing his nosebleed.

AL
Ah, shit.

AL starts to wipe the worst of the blood from his face. VITO
leans forward on the bar.

VITO
So come on, Al; what happened? Who
in this city just decided to make a
statement this big?

(CONTINUED)

AL
The Phantom.

VITO'S brow crinkles.

VITO
What; Zoey? Zoey Nitro?

AL
One of yours, huh?

VITO nods.

VITO
Yeah; she's good.

AL
You're telling me.
(Beat)
So, she'll have just graduated,
huh?

VITO looks at AL questioningly.

AL (CONT'D)
Well; I hadn't seen her until
tonight. I figured she must have
stared working kinda recently.

VITO shakes his head.

VITO
She finished just a month after you
did.

AL
Then why doesn't she hunt?

VITO shrugs.

VITO
Zoey and I don't have that
agreement. I owe it to her to leave
her with a choice. I don't agree
with her decision, but it's hers to
make.

AL
How come?

VITO
Only she can tell you that. And
that's not exactly likely.

(CONTINUED)

(Beat)
Why'd she kick you?

AL shrugs.

AL
I saw her tattoo. Tried to stop her leaving. Must have shocked her, I guess.

Pause.

VITO
Be very careful, Al. The Phantom holds grudges.

AL
So does Reaper. And don't forget; I've got Carmen, Mario, Antonio and Vendetta backing me up. Or at least I will when her wound heals up. What's she got?

(Beat)
You think she'll go for me?

VITO
I'd call it as a genuine possibility.
(Beat)
You understand I'm unable to tell you more than that.

VITO leans close to AL'S ear, as he takes AL'S glass.

VITO (CONT'D)
(Whisper)
By now, she's already in your house.

AL nods, and stands straight.

AL
I should be getting back.

VITO raises his eyebrows.

VITO
By yourself? Al, Zoey isn't one to screw around.

AL
Hey; I just think I maybe left my front door unlocked. I just want to
(MORE)

(CONTINUED)

AL (cont'd)
be there to see that nothing's
wrong.

(Beat)
Besides, I'm not one to screw
around, either.

AL turns, and walks off through the club.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - FRONT LOBBY
- NIGHT

The front lobby of AL'S building is dark and shadowy. AL
steps in through the door, shuts the door, and smiles in the
gloom.

AL (V.O.)
Vito was right.
(Beat)
She's already here.

AL walks to the elevator, opens the doors and steps inside.

The doors shut.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - NIGHT

The corridor is filled with its usual darkness. The elevator
doors open, and AL steps out, starting to walk towards the
door of his bedroom.

AL (V.O.)
Security's watching everything. I
could warn them. I don't have to
make this personal. But sending
ordinary men up against her, even
men as skilled and experienced as
the Jacks, would be murder. I'm the
only one who can handle her.
(Beat)
And even I'm not sure.

AL reaches his room. He opens the door, walking inside.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL walks into his dark bedroom, shutting the door. The room is almost totally black. The only light comes from the electric lighting from the city beyond the window.

Pause.

AL (V.O.)

Gotcha.

The room lightens a little, as AL switches on the lights, onto a dim setting. AL then steps into the centre of his room. At this moment, ZOEY drops from the ceiling.

ZOEY LANDS silently on the floor, behind AL, SNAPS a roundhouse KICK at the back of the head of AL, who DODGES the KICK without turning around.

ZOEY doesn't hesitate, and SNAPS another KICK at AL'S back immediately. AL SPINS to face ZOEY, CATCHING the foot, and HOLDING it.

AL

You only get one free shot, Zoey.

ZOEY looks shocked.

ZOEY

You know my name?

AL

I told you mine.

(Beat)

Makes us square, don't you think?

ZOEY smiles sweetly.

ZOEY

No...

AL smiles a little, with a dangerous edge to it.

ZOEY

But this does...

ZOEY JUMPS off her remaining foot, SPINNING it around in an ENZIGURI. AL PEELS back, letting ZOEY LAND on the same foot; her back to AL, who still HOLDS her foot.

(CONTINUED)

ZOEY JUMPS forward, TUCKING herself into a SOMERSAULT, and KICKING AL underneath the chin with her free foot. AL FALLS back, KNOCKED against the wall. AL'S grinning, but blood trickles from the corner of his mouth,

ZOEY sprints at AL, JUMPS into the air, knees held up, ready to SMASH AL'S face into the wall. AL ROLLS under ZOEY, who SMACKS, knees-first, into the wall. AL stands, turning to ZOEY.

AL (V.O.)

Vito's right. She's good. She's very good. Almost as good as me.

(Beat)

The only problem is her anger. She feels that she's got something to prove. She's running in hot, making too many mistakes. It's something I'm willing to exploit.

(Beat)

And the difference between her and me is that I fight dirty.

ZOEY climbs to her feet. Her legs are obviously not working as well as before the impact.

AL

Too predictable, kid. You think you can beat me like this?

Instantly, ZOEY LEAPS onto the wall, and KICKS herself off it, SOMERSAULTING through the air, LANDING on top of AL, PINNING him down to the floor.

ZOEY

(Soft)

How about now?

AL grins through the effort of trying to FORCE ZOEY off him.

AL

Nice try.

AL KNEES ZOEY in the stomach, and again, and HEADBUTTS her in the face, KNOCKING her off him. ZOEY lies, face down, on the floor. AL squats down next to ZOEY.

AL (CONT'D)

You're good, Zoey. Almost as good as I am. But you gotta keep the anger locked up. I can see everything you're going to do. Including -

(CONTINUED)

ZOEY SWINGS her leg over the floor, aiming for AL'S legs, but AL simply JUMPS and ROLLS over ZOEY'S leg, stands, turns to ZOEY, and KICKS her in the face, ROLLING her onto her back.

AL (CONT'D)

- that.

ZOEY NIPS UP. She stands, glaring at AL. AL smiles.

AL (CONT'D)

Like I said.

(Beat)

Almost as good as I am.

ZOEY snarls, and runs at AL. AL simply stands, waiting for her to reach him.

Pause.

A split-second before ZOEY reaches AL, she hesitates, uncertain, and AL'S fist LASHES out. ZOEY is SMASHED backwards and onto the floor by a sickening punch to the face. She lies still.

AL rubs his fist.

AL (CONT'D)

Damn...

AL stoops, HOISTING up ZOEY in his arms. He stands, stepping across his bedroom. AL lays the prone form of ZOEY onto his bed. Reaching into his pocket, he brings out a lighter, and places it in front of ZOEY'S nose.

AL presses the gas button on the lighter. ZOEY STIFFENS, eyes flickering, and then relaxes, breathing softly. AL places the lighter into his pocket, getting out his cellphone, dialling a number and placing it to his ear.

AL

Raven?

(Beat)

Yep, you were right. Waiting in my room for me, tried to take me by surprise.

(Beat)

What?

(Beat)

No, she's still alive. Gassed her, though. Seemed safer.

(Beat)

(MORE)

(CONTINUED)

AL (cont'd)

Actually, I'd like to have her here tonight. At least until the morning. I think I can help her.

(Beat)

Thanks. Keep an eye on the others. And tell Vendetta I'm hunting tonight.

(Beat)

Yeah. See you out there, Vito.

AL puts the cellphone back into his pocket, looking at ZOEY. Slowly, AL smooths ZOEY'S long hair out of her eyes, and smiles softly.

AL

(Soft)

Sleep well, Phantom.

FADE TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - VITO'S CLUB - MAIN BAR - NIGHT

The club is dark and romantically lit. A slow love song plays. PEOPLE are dancing in couples. MARIO and CARMEN are dancing close together on the dance floor.

CARMEN

(Soft)

Meeting you was the best thing that ever happened to me.

MARIO

(Soft)

And saving your life was the best that happened to me.

CARMEN smiles a little.

CARMEN

(Soft)

I'll give it to you, you have a way to charm women.

MARIO

(Soft)

I've heard that.

CARMEN

(Soft)

Even if it is injecting staples into someone's face.

(CONTINUED)

MARIO

(Soft)

I never was a flowers and
chocolates sort of guy.

MARIO holds CARMEN close against him. CARMEN rests MARIO'S
head on his shoulder.

CARMEN

Mmmm...

Suddenly, there come the sound of metal heels CLICKING on
the floor. CLICK. CLICK. CLICK... MORAN, tall, with his
features hidden by shadows, steps in front of MARIO. CARMEN
doesn't look around.

MORAN

Diablo?

MORAN'S accent is very strong Irish.

MARIO

Which one do you need?

MORAN

One with the blue hair.

MARIO

That'd be Mario.

Pause.

MORAN

Can I talk to him?

MARIO looks at CARMEN'S body, pressed close to his.

MARIO

I think he's a little busy right
now.

CARMEN straightens up.

CARMEN

It's okay; I'll get you a drink.

CARMEN kisses MARIO'S cheek, and then walks away. MARIO
turns to MORAN.

MARIO

What?

(CONTINUED)

MORAN

My name's Harry Moran. I work for someone who wants to talk to you.

MARIO

Who is he? And, more to the point, why does he want to talk to me?

MORAN

Can't tell you, pal. I only got told to give you this.

MORAN hands MARIO a black envelope; a red ribbon attached to it. MARIO looks at it in his hand.

MARIO

Ominous.

MARIO goes to open it, but MORAN CLAMPS a hand over MARIO'S.

MORAN

Later.

MARIO shoots MORAN a look, and then shrugs.

MARIO

Fine.

MORAN

Good. Might see you around.

MARIO

Looking forward to it.

MORAN

Me too, pal.

MORAN walks off. CLICK. CLICK. CLICK...

MARIO walks to join CARMEN.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - MORNING

ANTONIO is walking down the corridor. A door behind him opens. AL walks out of the doorway, hair wet, just a towel around his waist. ANTONIO turns, and looks a little surprised.

(CONTINUED)

ANTONIO

Al?

AL looks up at ANTONIO.

AL

What?

ANTONIO

If you're out here...

ANTONIO looks at the door to his immediate right.

ANTONIO (CONT'D)

...then who's in -

The door suddenly SPLINTERS into bits, as ZOEY'S foot SMASHES straight through it. The foot SLAMS straight into ANTONIO'S face, KNOCKING him, dazed, to the floor.

AL has crouched, immediately combat-ready. ZOEY rises from her own crouched position, looking at AL.

ZOEY

Hello, Reaper.

AL

Phantom.

ZOEY walks towards AL. AL doesn't move, but his muscles tense.

ZOEY

Seems to me like I owe you something.

AL stands. His fists CLENCH.

ZOEY reaches AL. Very slowly, she leans forwards, and presses her lips to his. AL starts to draw back, and then moves into the kiss.

Pause.

AL and ZOEY break the kiss, looking into each others eyes.

AL

(Soft)

Why?

ZOEY smiles.

(CONTINUED)

ZOEY

(Soft)

Nobody's ever knocked me out
before.

(Beat)

Think of it as...congratulations.

AL raises an eyebrow.

AL

Twisted.

ZOEY kisses AL on the cheek, smiling.

ZOEY

I'm not the most straightforward of
girls; let's leave it at that.

AL and ZOEY both laugh softly, still holding onto each
other.

ZOEY

Well...I'd kinda like to get back
to my place. You know, wear clothes
that I wasn't beaten up in?

ZOEY turns, starting to walk away.

AL

Sure.

(Beat)

But...

AL GRASPS ZOEY'S wrist as she starts to turn away from him.

AL (CONT'D)

I want to see you.

(Beat)

Tonight.

ZOEY turns to look at AL, smiling.

ZOEY

We've only just met. I'm not that
kinda girl.

AL smiles.

ZOEY (CONT'D)

Or did you not have that in mind?

(CONTINUED)

AL

I'm hunting tonight; pulling Vito's shift. He's trying to find some guys that owe him money.

(Beat)

If I'm out there; I want you there with me.

ZOEY looks down a little. Her smile fades.

ZOEY

I'm not sure, Diablo...

AL places his hand under ZOEY'S chin, and he lifts her head up to face him.

AL

(Soft)

Please?

Pause.

ZOEY

(Soft)

For you.

ZOEY smiles swiftly, and then turns; walking back down the corridor. ZOEY then stops, coming up against the wall of ANTONIO'S chest. ANTONIO is looking down at ZOEY, and looks absolutely furious.

ZOEY looks up at ANTONIO.

Pause.

ZOEY

Yeah...

(Beat)

Sorry.

ANTONIO raises an eyebrow at ZOEY, as she smiles again.

Pause.

ANTONIO grins a little, and steps aside. ZOEY smiles, and walks past ANTONIO. ANTONIO looks at Al, who shrugs. ANTONIO grins widely, as does Al.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - KITCHEN - MORNING

AL, CARMEN and ANTONIO are sitting at the table, eating some fruit. JACKKNIFE, JACKHAMMER and JACK DANIELS are leaning against the walls.

JACKHAMMER is larger than JACKKNIFE, with a buzz-cut brown hair. He is hugely muscular, wearing a white vest and camouflage combat trousers. Strapped across his back is a large combat automatic shotgun.

JACK DANIELS is wearing black jeans, and no shirt under a seventies-style leather jacket. His black hair is long, tied back in a ponytail; one greased strand falling across his face. He holds a whiskey bottle in his hand, which he periodically drinks from.

CARMEN

Hey, Antonio. What did it feel like, getting knocked out by a girl?

ANTONIO snarls a little. CARMEN grins.

Pause.

MARIO walks into the room. He's very pale, eyes widened, brushing his lengthy hair out of his face. CARMEN, ANTONIO and the JACKS stare at him. AL raises an eyebrow.

ANTONIO

...Mario?

MARIO looks straight past him; only addressing AL.

MARIO

(Shocked)

It's my dad.

AL rises to his feet.

AL

What?

MARIO

(Shocked)

I got a letter last night. The person it's from...he says he's my dad.

AL and MARIO stare at each other.

(CONTINUED)

CARMEN
Your dad that's...dead?

MARIO
Yeah.

ANTONIO
So what? It's a fake.

Pause.

MARIO
Or he's alive.

Pause.

AL
What's he saying?

MARIO
He wants to meet me.
(Beat)
He wants to talk.

AL
When?

MARIO
Two thirty. Outside the arena.
(Beat)
Alone.

JACK DANIELS
You walk, there's a good chance you
won't come back.

MARIO
But I need to know.

Pause.

AL
What do you think?

Pause.

MARIO
I'm going.

AL nods slowly.

(CONTINUED)

AL
Good luck.

CARMEN gets up, walking over to MARIO, and gives him a long kiss, then look at each other.

MARIO
(Soft)
Thanks.

CARMEN
(Soft)
Return the favour when you get
back.

MARIO smiles.

MARIO
(Soft)
Sure.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP -
NIGHT

The night sky is black. Stars shine. Far below the rooftops, the cars illuminate the roads into a grid of lights. AL, masked, is standing on the edge of the rooftop, looking down on the city.

Pause.

ZOEY steps up beside him. They watch the city together for a moment.

ZOEY
It's beautiful.

AL
But only ever from up here.

AL turns to ZOEY, holding out a black mask. He holds a tube of spirit gum in his other hand, spreading a little on. He then places the mask gently over ZOEY'S eyes.

AL GRABS ZOEY'S hand, and PULLS her off the edge of the roof with her as he steps over it. Both AL and ZOEY FALL into the night.

CUT TO

EXT. DESCREÍDO - HOTEL DISTRICT - SIDE OF AL'S BUILDING - NIGHT

AL and ZOEY are SLIDING along the side of a building down to the streets. AL points at one building, very close to them. AL and ZOEY SPRING from the building.

CUT TO

EXT. DESCREÍDO - HOTEL DISTRICT - SIDE OF HOTEL - NIGHT

AL and ZOEY HIT the side of the building, SLIDE down onto a ledge, and sit down on it. ZOEY exhales.

ZOEY

So...do you actually do any hunting?

(Beat)

Or do you just thrill-seek?

AL suddenly touches a hand to his ear, activating an earpiece.

Pause.

AL

(Into earpiece)

On it.

AL turns to ZOEY.

AL (CONT'D)

Bank job. Third state.

ZOEY puts a hand on AL'S hand.

ZOEY

Let's rock.

ZOEY SLIDES off the edge of the building, trying to DRAG AL with her this time. AL'S arm is PULLED down a little, but he remains sitting on the ledge.

Pause.

With some effort, AL PULLS his arm back up. ZOEY, still hanging onto the limb, rises with it. AL and ZOEY look at each other. Deliberately, AL points to the right of where ZOEY was going.

ZOEY grins. AL returns the grin.

(CONTINUED)

ZOEY
Little help?

AL uses his arm to SWING ZOEY to the right, who FLIES off his hand in that direction, and then stands. AL runs along to the end of the ledge, and then SOMERSAULTS off into the blackness.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - OUTSIDE BANK - NIGHT

The Third State Bank dominates the dark street. AL and ZOEY walk up to the outside of the bank. Everything seems very normal.

AL
They're inside. How d'you want to do this?

ZOEY
You get through the side. I'll take the roof.

AL
You can handle it?

ZOEY looks at AL.

ZOEY
Go.

AL and ZOEY separate.

CUT TO

INT. DESCREÍDO - FINANCE SECTOR - BANK - FOYER - NIGHT

Various MASKED MEN are patrolling the foyer, guns in their holsters. A glass dome above them shows the night sky.

Pause.

A shadow suddenly FLITS across one MASKED MAN.

The MASKED MAN GRABS his gun, pointing it, and a lit torch, at the corner, where nothing appears to be there.

Pause.

The MASKED MAN relaxes, turning off the torch.

(CONTINUED)

AL (O.S.)

Hi there.

Before the MASKED MAN can turn, AL'S hand CLAMPS across his mouth, and AL'S other arm SMASHES into his skull viciously, knocking him unconscious. The MASKED MAN FALLS silently to the floor.

In the centre of the lobby, the other MASKED MEN are still patrolling, unaware of any trouble.

Pause.

Suddenly, the glass dome SHATTERS; shards flying everywhere.

The MASKED MEN CROUCH, faces covered to protect themselves.

Pause.

the MASKED MEN uncover their faces, and stand. ZOEY is now standing in the centre of the MASKED MEN, perfectly still.

Overcoming their shock, the MASKED MEN grin, as they level their guns at ZOEY. ZOEY smiles.

ZOEY THROWS out her arm in a blur, and a long chain-like bracelet WHIPS out, LATCHING onto the gun of one of the MASKED MEN. ZOEY'S grin widens dangerously.

ZOEY JERKS her arm attached to the bracelet. The gun is SNATCHED out of the MASKED MAN'S hands. ZOEY SWINGS the chain like in a rodeo. The gun, acting as a weight on the end of the chain, SWINGING around --

-- and SMASHING each MASKED MAN in the head. As the revolution of the gun-and-chain is completed, ZOEY pulls the chain back, and the gun FLIES into her hand.

Pause.

Each MASKED MAN falls unconscious on the ground. AL steps out of the shadows, walking over to ZOEY.

AL

Nice moves.

ZOEY sticks the gun in her belt.

ZOEY

You're not the only prodigy on the block, Diablo.

(CONTINUED)

AL
Come on; whoever's left'll be
making a quick exit right about
now.

AL and ZOEY SPRINT from the foyer.

CUT TO

INT. DESCREÍDO - FINANCE SECTOR - BANK - TOP FLOOR -
CORRIDOR - NIGHT

AL and ZOEY are jogging through the corridor, which is lined
with large windows.

Pause.

After a moment, they see a last MASKED MAN running ahead of
them.

AL
Gotcha.

AL and ZOEY speed up, SPRINTING now. Looking behind him, the
MASKED MAN starts SPRINTING up as well. AL and ZOEY,
however, are closing the gap.

Finally, with a SHOUT of frustration, the MASKED MAN FLINGS
himself out of the nearest window, SHATTERING it.

AL and ZOEY reach the window, and look out of it.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - SIDE OF BANK - NIGHT

Next to the side of the Third State Bank, the MASKED MAN is
FALLING. Mid-FALL, he GRABS the ladder of the fire escape.

CLINGING onto the ladder for dear life, the MASKED MAN
starts to CLIMB rapidly up it.

CUT TO

INT. DESCREÍDO - FINANCE SECTOR - BANK - TOP FLOOR -
CORRIDOR - NIGHT

AL turns to ZOEY.

(CONTINUED)

AL
Wait here.

ZOEY
What?

AL THROWS himself out of the shattered window, into the night. ZOEY leans out of the window, watching.

ZOEY (CONT'D)
(Shouting)
What?!

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - SIDE OF BANK - NIGHT

AL FALLS through the air, and GRABS the fire escape ladder, using his rebounding momentum to PULL himself onto the ladder. AL starts CLIMBING quickly up it.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - BANK - ROOFTOP - NIGHT

The roof is bare but for vents and the ladder leading up to the roof.

The MASKED MAN JUMPS onto the roof, RUNS to the edge of another side of the roof, as if figuring out whether to jump. Seemingly against it, the MASKED MAN turns back, just in time to see Al JUMP onto the roof.

The MASKED MAN starts to back away a little, as AL steps towards him.

AL
Just to let you know, pal; we don't
have to do this the hard way.

The MASKED MAN FLICKS out a blade, holding it in front of him.

AL (CONT'D)
Then again...let's rock.

AL crouches, ready. The MASKED MAN LUNGES with the blade. AL DUCKS, GRABBING the MASKED MAN'S arm, TWISTING it around, and FORCING him to drop the knife.

(CONTINUED)

AL KICKS the knife off the edge of the roof, and KNOCKS the MASKED MAN down with a single PUNCH. AL crouches down next to the MASKED MAN GRABBING hold of the mask.

AL (CONT'D)

Let's get a look at you, beautiful.

AL RIPS off the mask, and GASPS; standing, and STAGGERING away a few steps.

MARIO'S face is under the mask; his lengthy hair now raven black. Seeing AL stunned, MARIO snarls, climbing to his feet. He slips on his brass knuckles, walks up to AL, and SMASHES him in the face.

AL staggers; but isn't KNOCKED down, and doesn't take a step back. MARIO HITS AL again, who TEETERS even more, lip bleeding. AL still isn't moved back, however.

MARIO

That's your whole problem, Al. You never know when to back down.

MARIO KNEES AL in the stomach, DOUBLING AL up, and then KNEES him in the face; BUSTING AL'S nose; SPLASHING blood around the surface of the roof.

AL FALLS to one knee; still not completely down. MARIO; rage intensifying his features, GRABS AL by the throat, and PULLS him up so that AL is face to face with MARIO.

MARIO

Come on then, you son of a bitch.
Hit me.

Pause.

AL shakes his head.

Pause.

MARIO

It's too bad you're not going to know why, Al.

(Beat)

Then again, you're not going to know anything in a few seconds.

MARIO DRAGS AL to the edge of the roof. AL is attempting to resist but is, by now, too weak. MARIO leans AL over the edge.

Pause.

(CONTINUED)

AL
(Weak)
Mario...

Pause.

MARIO
What?

AL
(Weak)
I'm...sorry...

MARIO'S eyes widen, as he stares at AL.

Pause.

MARIO draws back, and SMASHES AL in the face, KNOCKING AL over the edge, and off the roof.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - SIDE OF BANK - NIGHT

ZOEY is hanging onto the ladder of the fire escape, looking up. We see AL start to FALL from the roof. ZOEY gasps, and then regains her composure. She slips the bracelet over one of the rungs of the ladder. We see that the is attached to a cord, leading inside ZOEY'S sleeve.

As AL is about to FALL past her, ZOEY THROWS herself off the ladder in a swan-dive, the cord trailing out of her sleeve. MID-FALL, ZOEY GRASPS AL'S arm, and TIGHTENS her grip on the cord from her sleeve; SLOWING their descent.

Moments before AL and ZOEY HIT the floor, they stop FALLING. ZOEY SCREAMS at the strain put on her arms by AL'S weight.

Pause.

ZOEY lets go of the cord. She and AL FALL the short distance to the ground.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - OUTSIDE BANK - NIGHT

As AL lies still on the floor, ZOEY crawls across to him. ZOEY reaches into AL'S pocket, taking out his cellphone, She cycles through the names.

(CONTINUED)

ZOEY
(To herself)
Where is it...come one...
(Beat)
Ah...

ZOEY presses a button, and puts the cellphone to her ear.
Pause.

ZOEY
(Into phone)
Night-blade? It's the Phantom.
(Beat)
Reaper needs help.

CUT TO

EXT. DESCREÍDO - FINANCE SECTOR - OUTSIDE BANK - NIGHT

ZOEY is crouched next to AL, who is still unconscious.

Pause.

VENDETTA steps out of the shadows and walks silently up to ZOEY and AL.

VENDETTA
What happened?

ZOEY doesn't turn from AL.

ZOEY
I don't know. He went after the
last guy, onto the roof.
(Beat)
Next thing I know, he's falling.

VENDETTA crouches next to AL, beside ZOEY. She touches AL'S facial wounds lightly. Suddenly, her fingers draw back in shock.

ZOEY
What is it?

VENDETTA
These marks...I've only ever seen
them from...
(Beat)
No...it's...

(CONTINUED)

ZOEY

What?

VENDETTA looks up at ZOEY.

VENDETTA

Viper.

ZOEY raises her eyebrows.

ZOEY

Viper?

(Beat)

His COUSIN?

VENDETTA nods.

VENDETTA

These marks...they're from his
brass knuckles. I'm certain.

Pause.

ZOEY

We need to get him back home.
Carmen and Antonio are on their way
here.

VENDETTA stands.

VENDETTA

I'll tell Vito. This is bad.

VENDETTA turns her back; starting to walk away.

ZOEY

Hey.

VENDETTA stops.

ZOEY (CONT'D)

What's the deal with you two?

VENDETTA turns to look at ZOEY.

Pause.

VENDETTA

Nothing that you have to worry
about.

VENDETTA turns away again, and walks off into the shadows.

(CONTINUED)

ZOEY

Yeah...

ZOEY brushes a hand across AL'S face.

ZOEY (CONT'D)

(Whisper)

Yeah...

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- MORNING

AL is lying, unconscious, on his bed.

Pause.

AL'S eyes flicker once, and then open fully. He turns his head to the side. We see that ZOEY is lying asleep, next to AL, on the bed. AL looks at the ceiling.

AL

Yeesh.

There's a tiny SOB. AL turns to his other side. We see CARMEN, sitting on the floor, crying softly into her hands. CARMEN looks up, seeing that AL is awake, and stands, wiping the tears from her eyes.

CARMEN

Al...you're awake.

AL gestures at ZOEY.

AL

Thought I was still dreaming.

CARMEN smiles through the tears.

CARMEN

She's been watching you for hours.

(Beat)

Al...it wasn't...Mario...was it?

AL closes his eyes.

Pause.

AL

I'm sorry, Carmen.

CARMEN'S head bows; tears FALLING.

(CONTINUED)

Pause.

CARMEN

(Voice trembling)

Al...why didn't you fight back?

AL levers himself onto his elbows with great difficulty.

AL

He's my cousin. I've been all he's had since...

CARMEN

His father died.

AL

Yeah.

(Beat)

He needed me. I took him in.

CARMEN

Then why would he turn on you?

AL shakes his head slowly.

AL

I don't know.

CARMEN

Well...what changed?

AL

Apart from his father coming back from the dead?

CARMEN

Could be that.

AL

Sounds likely...but why should it actually make a difference?

CARMEN

Well...did your dad and his Dad ever argue?

AL

He died before I got here; I've no idea.

ZOEY

How did his dad die?

(CONTINUED)

AL and CARMEN look around. Zoey is awake; still lying on the bed; watching AL and CARMEN.

ZOEY (CONT'D)

Well?

AL

My dad, Mario's dad, and their best friend were together. Two walked away. Mario's father, Adam Diablo, was killed by his best friend, who was then subdued and taken to the cops by my dad. The friend pleaded guilty at the start of the trial. He was sentenced to life in jail, but he escaped after his first month.

(Beat)

They never found him.

Pause.

CARMEN

Who was the friend?

AL

He was called Tony...Samson, I think.

CARMEN

What did he look like?

AL

Find a photo.

ZOEY

Where?

AL

The trial. Lot of publicity; reporters; photos.

ZOEY goes into her pocket, brings out a palmtop, and starts typing on it.

Pause.

CARMEN

You got a plan, Al?

AL

That's the thing. I don't know how to plan against Mario. He knows

(MORE)

(CONTINUED)

AL (cont'd)
everything that I can do; and he'll
use it against me.

CARMEN
Doesn't that work two ways?

AL shakes his head.

AL
I only know how he thinks; not how
the person controlling him thinks.
Isn't that helpful.

CARMEN
Then we need a plan.

AL
I know.
(Beat)
Where's Antonio?

CARMEN
With Vito.

ZOEY
Guys; I found him.

AL and CARMEN turn to Zoey.

AL
Let me see.

ZOEY holds the palmtop up so that AL can see. AL'S eyes
widen, and he GRABS the palmtop from ZOEY; staring at the
screen.

AL
No way...

CARMEN
What?

CARMEN looks at the screen of the palmtop, and frowns a
little.

CARMEN
What?

We see the screen of the palmtop. There is a picture of a
man on the screen. He is a few years younger, with black,
spiked-up hair and a three-pronged black goatee. But it is
still DIEGO CAPONI.

(CONTINUED)

AL (CONT'D)
Caponi...

Pause.

Painfully, and with a great STRUGGLE, AL sits up fully. CARMEN and ZOEY eye AL carefully, as he rolls off the bed, onto his feet. AL stands fully, bent a little, and clutching his stomach. He brushes his hair out of his eyes.

AL (CONT'D)
Right.

CUT TO

EXT. DESCREÍDO - MEDICAL SECTOR - OUTSIDE HOSPITAL - NIGHT

The night is black and sinister. A storm is in full flow. Lightning FLASHES; thunder BOOMS. It's an evil night. A hospital stands out in the street.

CUT TO

INT. DESCREÍDO - MEDICAL SECTOR - HOSPITAL - RECEPTION - NIGHT

The storm BLASTS outside the windows. The reception is almost deserted. Behind a desk, a RECEPTIONIST is almost asleep.

Pause.

Suddenly, the RECEPTIONIST becomes aware of something. She looks up. The main doors are slowly SWINGING shut. From the doors, a trail of wet footprints lead to the desk.

The RECEPTIONIST'S eyes follow the footprints, which lead to the front of the desk --

-- where the shadow of AL is now standing. RECEPTIONIST is a little taken aback.

RECEPTIONIST
(Hesitant)
Can I...help you...sir?

AL
(Weary)
I'm looking for Diego Caponi.

(CONTINUED)

RECEPTIONIST

Well, I'm sorry, sir. I'm sure he's
asleep by now. Couldn't you come
back in the morn-

AL leans forward, allowing the RECEPTIONIST to see the mask
over his face. The RECEPTIONIST'S eyes widen, as she looks
at her computer, typing rapidly.

RECEPTIONIST (CONT'D)

(Scared)

He's in room twenty one. B wing.

Pause.

The RECEPTIONIST looks up, as if afraid of what she is going
to see. The gun on the desk is gone. So is AL.

CUT TO

INT. DESCREÍDO - MEDICAL SECTOR - HOSPITAL - HOSPITAL ROOM -
NIGHT

The room is your typical hospital room; bed, window and door
to the outside corridor. CAPONI is lying in bed, silently
asleep, wearing pyjamas.

Lightning FLASHES; illuminating the room. A second later,
thunder EXPLODES across the night sky. CAPONI'S eyes open
suddenly, he sits up, and looks straight down the barrel of
a pistol, held by AL.

AL

Hi there.

Pause.

CAPONI

What do you want, Reaper?

AL

You.

CAPONI laughs bitterly.

CAPONI

Back to finish the job?

AL

No. I don't want the gun-for-hire
who I tried to kill. I want who you
were before that.

(CONTINUED)

(Beat)
I want Tony Samson.

Caponi frowns in genuine confusion.

CAPONI
What are you talking about?

AL
(Cynical)
What, you don't know?

CAPONI shakes his head, still bemused.

Pause.

AL (CONT'D)
Well, I'd say it's lucky that I did
some research on you.

AL holds out a file, and tosses it onto CAPONI'S chest.
CAPONI flips it open, starting to read, confused. AL walks
over to a table by the table, and picks up several papers,
skimming through them.

AL (CONT'D)
Says here that you suffered some
blunt force trauma to your skull
about fifteen years ago.
(Beat)
What's the last thing that you
remember?

CAPONI looks up, frowning in thought.

Pause.

CAPONI
(Slowly)
I remember...I remember waking up.
I was young; your age.
(Beat)
I got hired for Morley a few weeks
after that.
(Beat)
But before that...there's nothing.

AL
And where did you learn to fight
how you do?

Pause.

(CONTINUED)

CAPONI

(Slowly)

I've...I've always known. I can't remember being taught.

AL clicks his fingers.

AL

That's it. Amnesia. Fifteen years ago you suffered a total loss of identity, and so created an entirely new one for yourself, starting to work for Morley.

(Beat)

So...what was probably your life... who you were before Diego Caponi... is inside that file.

AL and CAPONI look at each other. AL reaches out for the file.

Pause.

CAPONI hands AL the file. AL flips the file open at the start, and begins to read.

CUT TO

FLASHBACK

EXT. DESCREÍDO - HOTEL SECTOR - STREETS - NIGHT

TEEN CAPONI, looking just like in the photograph, is standing in the street.

AL (V.O.)

You were born Tony Samson. Dropped out of high school and started working as a bouncer in Descreído. At the age of seventeen you met Paul Diablo, a cop in the final weeks of his training.

We see that TEEN PAUL is standing next to GONO.

AL (V.O., CONT'D)

Several months later, you both met a young martial arts expert, Vito Lazora.

TEEN VITO walks into the shot.

(CONTINUED)

AL (V.O., CONT'D)

Quite like myself, Vito trained both you and Paul. After several months, you became the unofficial secret police of Descreído, trying to help the city.

(Beat)

Eventually, however, things got difficult.

(Beat)

Paul's brother, Adam Diablo, became the creator of United Underworld, the extreme forerunner of the Underworld Council, determined to seize control of the city. For the sake of everyone, Diablo killed Diablo.

(Beat)

The blame was taken by you, Jacques Gono. You were jailed, but escaped a month later. Hoping to avoid recapture, you fled to the Underworld, probably where the blunt force trauma incident happened.

TEEN GONO turns, and walks away.

AL (V.O., CONT'D)

Lazora and Diablo also fell out and, after a final confrontation, Lazora left Descreído for a fifteen year exile.

TEEN VITO walks away.

AL (V.O., CONT'D)

And, for fifteen years, life continued on for the three of you. However, in the pay of Morley, Samson, now Caponi, killed Paul Diablo.

TEEN PAUL'S eyes widen. He opens his mouth, but only blood trickles out of his mouth. He FALLS to the floor. Standing next to where TEEN PAUL was standing is GONO, who is holding a smoking gun to where TEEN PAUL'S head was.

AL (CONT'D, V.O.)

You know what happened after that.

CUT TO

INT. DESCREÍDO - MEDICAL SECTOR - HOSPITAL - HOSPITAL ROOM - NIGHT

CAPONI is staring at AL, who puts the file down.

Pause.

CAPONI

So what do you want me for?

AL shrugs.

AL

I'm here to make a deal with you.
You have unique abilities. And I'm
going to need them.

(Beat)

Do you want to know your entire
life? Who you were? What you were?
I've given you a little
information; agree to help me and
I'll tell you everything you need
to know.

(Beat)

So what do you say, Tony?

Pause.

CAPONI looks directly into AL'S eyes.

CAPONI

I'm in.

AL nods, walking to the door.

AL

You've got five minutes.

AL steps out of the door.

CUT TO

INT. DESCREÍDO - MEDICAL SECTOR - HOSPITAL - CORRIDOR - NIGHT

AL is standing in the corridor. He's looking at a picture of AL and MARIO from a couple of months ago. They're smiling, arms around each other. AL smiles sadly.

Pause.

The hospital room door CLICKS. AL turns. CAPONI stands in the doorway, back in his old outfit.

(CONTINUED)

CAPONI

Let's go.

AL doesn't respond.

Pause.

CAPONI (CONT'D)

Look, hotshot. You may not like it; but we have to work together on this one. That means that I have to trust you. And that comes as the hardest thing in the world to me. The last time we talked, you threw me off your building; onto a car.

(Beat)

But you still have to trust me.

AL

You killed my Dad.

CAPONI

Maybe it's time to call it evens.

Pause.

AL holds out a hand.

AL

Maybe.

CAPONI GRASPS AL'S hand, and they shake.

AL (CONT'D)

But, if you ever try and stab me in the back; or screw me over, just once...I'll kill you.

(Beat)

Without a second thought.

Pause.

CAPONI

Good.

(Beat)

Now let's go.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- AFTERNOON

AL is seated behind the desk. CARMEN, ANTONIO, ZOEY and CAPONI are standing in front of the desk. Every so often, barely noticeably, CAPONI glances at ZOEY.

Pause.

ANTONIO

So...how do we find out where they are?

AL

He WAS based in this city. Chances are that he's got a place no-one knows about. And it's not like he's just going to give out a map.

CARMEN

No. HE won't.

ANTONIO

What do you mean?

CARMEN

I'm betting he's the type of guy to check someone out before telling them where he is.

AL

True. Allegedly what made Adam so hard to kill was his paranoia. He'll not hold off, even against his own blood.

ANTONIO

Are you saying that Mario might not be with Adam yet?

(Beat)

And won't know where to find him?

AL

Well...if we can assume he's still not sure about what side's Mario's on, then no; he won't.

ZOEY

So...when he finds out...

CARMEN

...we find out at exactly the same time.

(CONTINUED)

ANTONIO

But how?

CARMEN

I'll handle that. Just let me know where Mario is now.

Pause.

AL

If there's one thing we can be sure of it's that he'll still be in Descreído.

(Beat)

Mario isn't about to leave the city anytime soon.

CAPONI

That narrows it down. But we still need to find out the building he's in. And there's a few to choose from.

AL nods to ZOEY.

AL

Zoey?

ZOEY gets out her palmtop. She FLICKS it open, and starts typing.

Pause.

ZOEY

Got him.

CAPONI looks at ZOEY; surprised.

CAPONI

Nice work.

ZOEY looks back at CAPONI. She seems a little surprised herself when she looks at him.

There's an awkward pause. AL notices; but doesn't react to it.

AL

Not just a pretty face.

ZOEY looks back at Al; happy for the excuse.

(CONTINUED)

ZOEY
Should think not.

AL
I know; I'm lying.
(Beat)
Seen prettier.

ZOEY opens her mouth, but CARMEN steps forward.

CARMEN
Where's Mario?

ZOEY turns to CARMEN.

ZOEY
At El Dejapasar motel.

CARMEN
And where's that?

AL
Dorado street, Entertainment
Sector. About a ten minute ride
away.

ANTONIO
Should we set up surveillance?

CAPONI
That'd be a waste of money.
Besides; all the surveillance in
the world wouldn't help if he got
told through his cell.

ANTONIO goes inside his pocket, and brings out a cellphone.

ANTONIO
Yeah...he never stopped by to get
this back.
(Beat)
So there goes the phone call.

ZOEY
El Dejapasar doesn't have an
internet connection. He can't get
an email.

CAPONI
And if Adam's as paranoid as you
think, we can assume that he won't
ring through reception.

Pause.

(CONTINUED)

AL
So...a messenger, or a letter.

Pause.

CARMEN
Mario got the news about Adam in a
black envelope with a red ribbon.
(Beat)
Handmade, it looked like.

AL
And Carmen; you think you can get
this address from Mario?

CARMEN nods.

AL
Good. Samson; keep watch on the
hotel. Let us know the second you
think he has news.

CAPONI nods, and leaves the office, shutting the door.
CARMEN and ANTONIO move over to a corner, talking quietly in
Italian.

AL stands, and steps over to ZOEY.

AL
Hey, beautiful?

ZOEY
Listening.

AL
Can we talk?

ZOEY
Sure.

AL and ZOEY both walk to the door. AL holds the door open
for ZOEY, and walks after her, closing it.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - UPSTAIRS
CORRIDOR - AFTERNOON

AL and ZOEY stand in the corridor; facing each other. ZOEY
looks at AL, some anger now in her eyes.

(CONTINUED)

ZOEY

Okay, Al. I didn't make a scene back there, but now I just want to let you know something.

(Beat)

If this is going to be some pre-prepared bullshit about me being too important to you to waste on something so dangerous, about it being too risky, too personal, or whatever...I just don't want to know.

(Beat)

And as I'm guessing it is; fuck you.

ZOEY maintains eye contact with AL. AL is smiling softly.

AL

Guessed wrong.

(Beat)

Actually...I was going to ask you...if you wanted to move in.

ZOEY'S eyes widen a little.

ZOEY

Seriously?

AL smiles wider; nodding.

AL

Seriously.

Pause.

ZOEY returns AL'S smile.

ZOEY

You'd better be helping me pack, slick.

AL laughs, taking ZOEY in his arms.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - DINER - AFTERNOON

It's a typical diner; greasy, smoky and unhealthy. Through a large window at the front, we see a large hotel. CAPONI is sitting at a table near the window, a hipflask in his hand.

Pause.

(CONTINUED)

Through the window, we see a MESSENGER walk into the hotel; something clutched in his hand. It's black, and square.

CAPONI grins.

CAPONI
It's ready.

CARMEN steps into view next to CAPONI.

CARMEN
So am I.

CAPONI hands the hipflask to CARMEN, who unscrews the top and SPLASHES the contents into her face.

Pause.

CARMEN quickly POURS some more into her mouth, swills at around, and hurriedly SPITS it out. She looks at CAPONI.

CARMEN (CONT'D)
How do I smell?

CAPONI
Like a drunk.

CARMEN smiles.

CARMEN
Perfect.

CUT TO

INT. DESCREÍDO - ENTERTAINMENT SECTOR - EL DEJAPASAR MOTEL -
MOTEL ROOM - AFTERNOON

The room doesn't go much for comfort. There's a small window, two doors, a single bed, and a TV. MARIO is looking at himself in the mirror, running a hand through his ebony hair.

There's a KNOCK at the door. MARIO scowls, then strides over to the door, and PULLS it open. In the doorway is CARMEN, grinning drunkenly.

MARIO
Carmen?

CARMEN
(Drunk)
Hey...

(CONTINUED)

CARMEN steps forward, and she presses her lips to MARIO'S. MARIO PUSHES her away, wiping his mouth, obviously feeling the foul taste of the alcohol.

MARIO
Jesus...drink much?

CARMEN smiles wider.

CARMEN
(Drunk)
Meh...I had a couple of vodkas...
helps me loosen up a little.

MARIO smiles a little.

MARIO
Really?

MARIO walks a little towards CARMEN. He reaches over her shoulder, and shuts the door.

MARIO (CONT'D)
How...LOOSE were you thinking of
getting?

CARMEN smiles again. MARIO moves nearer CARMEN again. Suddenly, he stops, and gasps; eyes widening.

Pause.

MARIO FALLS to his knees, and then CRASHES, unconscious, to the floor. CARMEN'S smile becomes considerably more sober.

CARMEN
(Soft)
Of course; it's the anaesthetic
lipstick that's a real knock-out.

CARMEN looks down at Mario, and then KICKS him onto his back.

CARMEN kneels down next to MARIO, and starts to unbutton his shirt. Once fully unbuttoned, CARMEN takes the black envelope off MARIO'S chest, where it was nestled under the shirt.

CARMEN pulls out the paper from the envelope; opening it out. She takes a pen from her pocket; and starts to copy the contents of the letter onto her arm.

CUT TO

EXT. DESCREÍDO - ARTS SECTOR - RIVER - BRIDGE - NIGHT

The sky is filled with stars; a huge moon glowing in the black heavens. The river is a coil of black liquid, reflecting the light. AL and ZOEY are walking slowly over the bridge, looking at the river.

ZOEY

So...what's it like; being you?

Al shrugs.

AL

Not bad.

(Beat)

Well...apart from my best friend and cousin turning on me, and my evil uncle rising from the grave.

(Beat)

And having the crap kicked out of me by said-best friend and cousin, and falling off a building.

(Beat)

Still kinda fun, though.

(Beat)

And how about you? What's your story?

ZOEY looks down.

ZOEY

I really don't know any more.

(Beat)

You've changed my entire life. If it wasn't for you...I might not even be here.

AL turns to look at ZOEY, slowing his pace slightly.

AL

What?

As if trying to make light of things, ZOEY shrugs.

ZOEY

It could have been all over by now.

Pause.

AL

Couldn't you be...overreacting... just a tiny bit?

(CONTINUED)

ZOEY stops, and looks at AL. She holds out her arm, and slowly pulls back her white sleeve. There are seven scars running down her arm. AL raises his eyebrows.

AL

Whoa.

ZOEY

(Slightly choked up)

The only person who's ever loved
me...who's ever really given a damn
about me...you. One person.

Tears are shining in ZOEY'S eyes. AL gently brushes them away.

AL

(Soft)

You're starting a new life
tomorrow; it's all going to be
better.

(Beat)

In the morning we'll pick up your
stuff; you'll be at my place in an
hour.

Pause.

ZOEY lifts her head slightly.

ZOEY

Or...

ZOEY lifts her head to look AL fully in the eyes. AL raises an eyebrow.

ZOEY

(Whisper)

Or we could go to my apartment
NOW...and take the stuff tomorrow.

Pause.

AL

We could do that.

ZOEY smiles, and then stands on tiptoe; kissing AL on the cheek. Both AL and ZOEY stare out over the dark river.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - APARTMENT BLOCK -
ZOEY'S APARTMENT - NIGHT

The room is entirely black.

Pause.

A sliver of yellow light shows the door opening; the shadows of AL and ZOEY passing across it. As the light is FLICKED on, we see that AL and ZOEY are passionately kissing each other, each holding the other close.

ZOEY KICKS the door shut whilst kissing AL.

AL
(Through kisses)
I thought...you said...that you
weren't this...sort of girl...

ZOEY
(Through kisses)
Yeah...but I am the sort of girl...
who lies about herself...

AL and ZOEY continue to kiss.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - APARTMENT BLOCK -
ZOEY'S APARTMENT - NIGHT

AL and ZOEY are lying on the floor, both naked, covered by a blanket. AL has his arm around ZOEY, who has her head resting on his chest.

Pause.

AL
(Tired)
You need some sleep now?

ZOEY
(Tired)
After that?
(Beat)
Damned right.

AL smiles.

AL
(Tired)
Maybe we should get some while we
can.

(CONTINUED)

ZOEY rolls over, until she is lying on top of AL.

ZOEY
(Whisper)
No.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - APARTMENT BLOCK -
ZOEY'S APARTMENT - AFTERNOON

Bright sun just manages to light up the apartment,
illuminating the bodies of AL and ZOEY, asleep. AL eyes
flicker open in the weak glow.

AL looks at the sleeping ZOEY. AL smiles softly, leaning
forward to kiss her lightly on the lips.

Pause.

ZOEY'S eyes open, and she smiles at AL.

ZOEY
Hey.

AL
Hey.

AL and ZOEY stare at each other for a moment, letting a
thousand unsaid things pass between them.

AL (CONT'D)
(Whisper)
We should start packing your stuff.

ZOEY sighs.

ZOEY
Sure.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - OUTSIDE AL'S BUILDING -
EVENING

AL'S car is parked outside his building. AL, ZOEY, CARMEN
and ANTONIO are moving some boxes of stuff from the car. AL
gets ahold of the biggest box, and HOISTS it out of his car.

AL starts to carry the box, but it SLIPS out of his hands.
The box HITS the ground.

(CONTINUED)

JENNY
(From inside box)

Ow!

AL looks at the box, eyebrow raised. Casually, he pulls out his gun, pointing it at the box.

Pause.

AL KICKS the box over. The top BURSTS open, and JENNY ROLLS out onto the sidewalk. JENNY is small and skinny, Indian in nationality, and about six years old. Her long black hair is loose and free. Her eyes are clearly frightened.

AL smiles a little, threat averted.

AL
Jenny Seurit...what is it, kid?

JENNY looks up, tears FALLING freely from her eyes. AL'S expression changes immediately to one of alarm and concern. AL kneels down in front of JENNY.

JENNY looks up, still crying, now trembling. She takes a few steps forward, and then COLLAPSES against AL. She CLINGS onto AL, sobbing against his shoulder.

Pause.

JENNY'S crying stops. Both her and AL separate a little. CARMEN, ANTONIO and ZOEY are watching a short distance away.

Pause.

AL (CONT'D)
Jenny...where's your mom and dad?

JENNY squeezes her eyes tight shut, and FALLS. AL GRABS JENNY before she HITS the floor. CARMEN, ANTONIO and ZOEY RUN over to JENNY and AL. AL takes JENNY'S wrist, checking for a pulse.

AL looks at CARMEN, ANTONIO and ZOEY.

AL (CONT'D)
She'll be alright.

ANTONIO
Al...

AL looks up. ANTONIO is pointing at JENNY'S arm. AL looks at JENNY'S arm. There is a large gash along the whole length of the limb.

(CONTINUED)

AL
(Whisper)
Jesus...

ANTONIO
Who is she?

AL
She's...she's this kid I know. When
I first got here, her folks took
care of me. Chris and Shitra
Seurit. They're good people.

ANTONIO
Who'd do this?

AL
I don't know. We need to do is get
Jenny cleaned up, then I'll ask
around; see what happened.

ZOEY kneels down, and HOISTS JENNY up in her arms.

ZOEY
You guys go. We can take care of
her.

AL nods.

AL
We'll be back soon.

AL leans forwards, pecking ZOEY on the cheek, and then he
and ANTONIO turn away, sliding their masks from their
pockets, climbing up the fire escape ladder of AL'S
building.

CUT TO

EXT. DESCREÍDO - LAW SECTOR - DESCREÍDO PD - ROOFTOP - NIGHT

ANTONIO, wearing his mask, is holding two THUGS off the
floor. AL, also masked, stands forward of ANTONIO, looking
at JOE, who is looking a little flustered.

JOE
You boys have had a busy day, huh?

AL
There's only two of them.

(CONTINUED)

JOE

I'm talking about the seventeen bodies in intensive care right now. What the hell?

AL

We need information, Officer. Two people got murdered recently. Indian. The Seurits. Heard anything?

Pause.

JOE

We only identified them an hour ago.

AL

When were they killed?

JOE

Yesterday.

Pause.

AL

What happened?

JOE scratches his head, uncomfortable yet frank.

JOE

We got a call from a street cleaner yesterday. He was outside a butcher's. Found what he thought was some meat remains.

(Beat)

Took a look closer.

(Beat)

It was remains of something.

AL'S hands CLENCH.

AL

You got any leads?

JOE

A few weeks ago, Sharky would be our prime suspect.

AL

Sharky's dead.

(CONTINUED)

JOE

Yeah. So no prime suspect.

(Beat)

No suspect at all.

AL nods slowly.

AL

Anything else?

Pause.

JOE

They were cut up. Into, like,
little pieces. But whatever did
it...not metal.

AL frowns.

AL

What?

JOE

Sharp enough to slice straight
through the bones, but there wasn't
any metal residue at all found on
the bodies.

(Beat)

You know anybody that could point
to?

AL

None of the gimmicks or masks in
the city have any gear that
matches.

(Beat)

I could always do some more asking.

JOE

No. You put any more people in
hospital then there are going to be
too many questions asked to us.

(Beat)

Can't you...take it easy? For just
a few days.

AL looks at JOE, his eyes dead behind his mask.

Pause.

JOE

Alright. But don't think I'm going
to let you go out of control on

(MORE)

(CONTINUED)

JOE (cont'd)
this. Even though it's obviously
personal.

AL
What could you do?

AL LEAPS sideways off the roof, followed by ANTONIO. They
are soon gone from sight.

JOE looks out over the rooftops.

JOE
(Calling)
Whatever I have to!

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - CARMEN'S
BEDROOM - DAWN

JENNY is lying in CARMEN'S bed, asleep. CARMEN is sitting by
the bed. ZOEY is leaning against the wall, a knife held
ready in her hands.

Pause.

CARMEN and ZOEY look around. AL is standing in the doorway.

AL
She alright?

CARMEN
Much as we can expect.

ZOEY
You find her parents?

AL nods.

AL
Dead. Cut up into little pieces.
Whoever did it let the girl go;
they wanted me to know.

CARMEN
Who did do it?

AL
I don't know. But I'm pretty
interested in finding out.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - VITO'S TRAINING HALL -
MAIN HALL - AFTERNOON

The hall is large and bare, with wooden walls and floor. Lining the walls are various weapons, ranging from katanas to shotguns.

VITO is standing in the centre of the room. His eyes are closed, and he is inhaling deeply, standing still as a statue. He is wearing a gi made from white material, tied with a black belt.

Pause.

AL steps into the room. He walks to a safe distance behind VITO, and waits.

Pause.

VITO
Al.

AL
Hello, Vito.

VITO turns to face Al.

VITO
I heard about your friends.

AL'S face remains impassive.

Pause.

VITO (CONT'D)
I have what you want.

VITO walks past AL, who turns and walks with him.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - VITO'S TRAINING HALL -
VITO'S ROOM - AFTERNOON

VITO'S living space is small. Bare, unpainted stone walls and floors contain a futon. There is also a black metal filing cabinet.

AL and VITO are inside the room. VITO is looking through the filing cabinet. He pulls out two photographs, obviously from CCTV footage, and passes them to AL.

(CONTINUED)

The first photograph shows BLURRED FIGURE; ADAM DIABLO, LEAPING over the rooftops. All we can see that he is slim and tall, with long black hair. He's wearing a charcoal suit.

The second shows MORAN, a shorter man, in a black leather jacket, jeans, and trainers, standing in a doorway. His hair is shaved short, and he is clearly muscular.

AL and VITO both look at the photographs.

AL

That's him? Adam Diablo?

VITO

Definitely. The other guy used to be his personal hitman, Moran. He's really bad news.

AL

I've heard of him.

VITO

That should give you some idea of his reputation.

(Beat)

What I don't get is why they'd go after the Seurits.

Pause.

AL

Mario. He knew about them taking me in before I met up with him.

VITO looks up through his curtains of hair.

VITO

You think he told Adam on purpose?

Pause.

AL

No.

Pause.

VITO

What are you planning?

AL

I need Mario back. That'll at least give me some intelligence. After that, I have no idea.

(CONTINUED)

(Beat)
Unless...you wouldn't happen to
have any -

VITO shakes his head.

VITO
Sorry, Al. I do have one, but it's
much too advanced. Even for you.

AL
How do you know?

Pause.

VITO
Because it's too advanced for me.

AL raises his eyebrows. VITO looks away a little.

VITO (CONT'D)
It can't ever come out of the
library.

Pause.

AL
Speaking of the library, I need
some time in there.

VITO fishes a key out of his pocket, and holds it out to AL.
AL reaches out for the key, but VITO closes his hand over
it.

VITO
Don't look for it.
(Beat)
Promise me.

Pause.

AL nods.

Pause.

VITO DROPS the key into AL'S palm.

CUT TO

INT. DESCREÍDO - INDUSTRIAL SECTOR - VITO'S TRAINING HALL -
LIBRARY - AFTERNOON

The library is a huge room, lined with shelves. Not all the shelves are full of books; there are many files and CDs there too.

AL is stepping along one of the corridors of shelves.

AL STOPS dead still, eyes shut.

Pause.

AL inhales deeply, holds the breath, and then exhales. His eyes flash open.

AL
(Whisper)
Gotcha.

AL strides purposefully down the shelf corridor. He turns a corner, passing into another corridor of shelves. Finally, he stops.

AL closes his eyes again, reaches out a hand, and takes out a file. Slipping it into his top, AL turns, walking away.

CUT TO

EXT. DESCREÍDO - RELIGIOUS SECTOR - OUTSIDE CHURCH -
AFTERNOON

We see the church, with many cars parked outside.

CUT TO

INT. DESCREÍDO - RELIGIOUS SECTOR - CHURCH - AFTERNOON

The church contains quite a large CROWD. Two caskets lying next to each other on the alter. AL, CARMEN, ANTONIO, ZOEY and JENNY are standing at the front benches. PRIEST is standing by the caskets.

PRIEST
Shiraz Seurit was a good man. A man
who is no doubt in paradise, and
will be for all eternity -

Suddenly, the doors of the church are KICKED open, followed by three rapid shotgun BLASTS. The CROWD SCREAM and DUCK. CARMEN PUSHES JENNY down to the floor.

(CONTINUED)

The GUNSHOTS stop, the SCREAMS slowly dying away.

Pause.

The sound of metal heels CLICKING on the stone floor sound.

CLICK. We see AL, now masked, moving his hand inside his jacket.

CLICK. We see JENNY, crouching to the floor, shivering in terror.

CLICK. We see CARMEN, now masked, sliding a blade from her boots.

CLICK. We see ANTONIO, now masked, CRACKING his knuckles.

CLICK. We see ZOEY, now masked, slipping a taser out of her pockets.

CLICK. We see MORAN, standing in the door, with a sawn-off shotgun. He sneers evilly, and then SPIT onto the church floor. AL straightens, hand still in his jacket.

AL

What the hell do you want?

MORAN

I've been sent to finish this. I want the kid.

AL brings his hand out of his jacket pocket, which is holding the magnum from VITO'S club, and points it at MORAN. CARMEN puts her hand on JENNY'S head, PUSHING her further down to the floor.

From a pillar behind MORAN, CAPONI steps out of the shadows. He has two pistols of his own, aiming them at MORAN'S skull.

CAPONI

Come and get her.

MORAN glances behind him, sneers, and HEFTS the shotgun, SPINNING so fast that CAPONI is taken off-guard. AL and CAPONI DIVE for cover as MORAN FIRES, the shot HITTING the pillar by CAPONI, SMASHING a chunk out of it.

AL and CAPONI SPRINT in different directions down opposite aisles of the church. They SHOOT at MORAN, who ducks and dodges the bullets.

The CROWD start to SPRINT out of the church, inadvertently providing cover for MORAN. CAPONI RUNS up to the top of the church, on the opposite side of the building to AL.

(CONTINUED)

Pause.

The CROWD have all fled. MORAN is now nowhere to be seen. AL and CAPONI glance across the church at each other.

CAPONI
(Mouthing)
Spread out.

AL nods, and starts to walk down one side of the church. CAPONI walks down the other side of the church.

Pause.

There's a tiny SOUND. CAPONI FREEZES with his back to a pillar.

Pause.

Out of the shadows behind the pillar, MORAN appears to fade into the light, shotgun raised. MORAN goes to SMASH CAPONI hard in the head with the butt of his gun, but CAPONI DUCKS, and KICKS the shotgun out of Moran's hands.

MORAN and CAPONI EXPLODE into a FLURRY of martial arts; none of the SHOTS getting any further than each other's blocks.

Suddenly, MORAN ducks a fist and SLAMS Caponi's head against the pillar. Blood flowing from the recently-opened head wound, CAPONI FALLS to the ground, stunned.

MORAN sneers. Picking up his shotgun, MORAN aims the gun at CAPONI'S head. A silver chain WHIPLASHES out, SLASHING a ruby cut across MORAN'S cheek. MORAN turns to look behind him.

AL is standing behind him, SWINGING a smoking thurible like a mace. The end of the thurible's chain is stained with blood. AL sends the thurible's body FLYING at MORAN, who ducks.

AL pulls back, then sends the thurible back at MORAN, who CATCHES the silver casing, and SMASHES it against the pillar. AL LEAPS forward, KNOCKING MORAN back-first into the pillar.

Not stopping, AL SMASHES fist after fist into MORAN'S face. MORAN, fatigued from his battle with CAPONI, is unable to meet AL'S speed head-on.

AL stops, seemingly waiting for the now-bloodstained MORAN to hit him.

Pause.

(CONTINUED)

MORAN seems to be unable to move to begin any offensive moves.

Pause.

Suddenly AL'S fist SHOOTs out. The skin the arm looks paler than before, the veins more black than blue, MORAN almost FALLS into a duck, and the force of the blow SMASHING into the pillar makes a cobweb of cracks in the stone.

AL leaves MORAN lying against the pillar, and strides over to the alter. Picking up a crystal bottle of wine, AL strides back to the bleeding MORAN, and SWINGS the bottle at his skull.

MORAN DUCKS again as the bottle SHATTERS against the pillar, CASCADING alcohol all over him, and he LASHES out with his foot, SMASHING AL in the groin.

AL FALLS back, with a cry of pain. MORAN straightens up, SPITTING blood, and stands over AL. He reaches into his leather jacket, and pulls out a long-bladed knife.

MORAN steps back, ready to STAB AL. From the other side of the church, CARMEN FLINGS her own knife at MORAN. Seeing it coming, MORAN uses his own blade to casually KNOCK the knife out of the way.

As MORAN raises his blade again, JENNY SPRINTS over to AL. Not caring, or perhaps not knowing about the danger, she CLUTCHES at AL desperately, shielding his body with her own.

MORAN seems to be on the verge of hesitation, but then shrugs, raising the knife again. He glances at CARMEN, ANTONIO and ZOEY again. They are not moving, all staring, shocked, at something just to the side of MORAN.

MORAN raises an eyebrow, and his eyes glance to the side. A gun is levelled at MORAN'S skull. We pan along the gun, to the arm holding it, to the body, and then to the face. It's MARIO, his hair dyed electric blue again.

MARIO

'sup.

MARIO PULLS the trigger, and the bullet BLASTS its way through MORAN'S skull in a SPRAY of scarlet, SPLASHING across the floor in a straight line.

Pause.

MORAN FALLS, silently, to sprawl across the floor. MARIO coldly regards the dead hitman. A NOISE behind him makes MARIO turn around, to face AL, who is now standing.

(CONTINUED)

AL and MARIO gaze at each other.

Pause.

JENNY, who has risen also, looks at AL and MARIO. Uncertain, she turns, RUNNING across the church to ZOEY. The intensity of the AL'S and MARIO'S gazes is bordering on the ferocious.

Not one sound dares make itself heard.

Pause.

AL
This what I think it is?

MARIO nods.

AL (CONT'D)
(Whisper)
Okay, then.

With a YELL that comes from two mouths, but which is one sound, AL and MARIO LEAP at each other. MARIO PUNCHES at AL'S face, who CROUCHES into DUCK --

-- and SCYTHES his leg across the floor to HIT the back of MARIO'S legs, but MARIO JUMPS forward, and lands on AL, STRADDLING him on the floor of the church.

MARIO JUMPS up into a handstand, and then DROPS his knees into AL'S stomach. AL CRIES out in pain. MARIO JUMPS into a handstand again, but AL raises his feet, SMASHING his heels into MARIO'S jaw.

MARIO FALLS back, SPITTING blood. AL KIPS UP, at the exact same time as MARIO KIPS UP.

Pause.

AL
Your daddy's taught you some new tricks.
(Beat)
Why'd you come back, Mario?

MARIO
Because I know who I am now. I know what I'm supposed to do.

AL
Kill me, right?

(CONTINUED)

MARIO

No.

(Beat)

To help you.

MARIO RUNS at AL, JUMPING, and THROWING himself into a DROPKICK at his cousin, who GRABS MARIO'S feet, and SWINGS MARIO around by his legs.

AL takes a few rotations to build up momentum, and then FLINGS MARIO at the nearest stone pillar. In mid-air, MARIO FLIPS into a somersault, so that his feet will HIT the pillar first.

MARIO'S feet TOUCH the pillar, and he KICKS off it, ROLLING sideways onto his stomach in mid-air. MARIO reaches AL CLAMPING his hands onto AL'S shoulders, PUSHING him down to the floor --

-- but AL ROLLS backwards, MONKEY-FLIPPING MARIO, who LANDS on his feet, TURNS to face the rising AL, and SNAPS a roundhouse KICK at AL'S skull, which AL LEANS back into a crab position to avoid.

As MARIO'S momentum takes him forward a little, AL uses his hands to THROW his feet forward, SMASHING them into MARIO'S gut. WINDED, MARIO FALLS to his knees. AL stands, looking down at him.

AL

(Tired)

So what's this?

MARIO

(Winded)

This is for me.

AL raises an eyebrow, an invitation for MARIO to continue. MARIO stands, hand CLUTCHING his stomach. He steps forward, deliberately invading AL'S personal space.

MARIO

(Soft)

You let me try and kill you on that rooftop. When you knew it was me, you didn't even try and defend yourself.

(Beat)

I killed you for Adam. I wanted to beat you for me.

(CONTINUED)

AL

(Soft)

Then...this is all about knowing
who the better man is.

MARIO nods.

MARIO

(Soft)

Why did you just take it, Al? Why
did you let me try and murder you?

AL

(Soft)

I was pretty confident that Zoey
would save me. If I'd wanted to
stop you, you'd be dead. There was
no-one there for you.

(Beat)

So I had to be.

MARIO

You think you would have killed me?
Just like THAT?!

AL

(Soft)

I don't think. I'm certain.

Pause.

MARIO'S breathing grows heavier, and more ragged. A tear
begins to leak out of his eye. Suddenly, MARIO spins,
LASHING out with his hand, which is held like a knife's
edge.

AL takes the SHOT, right to the side of the neck. Just
before the blow IMPACTS, once again, AL'S skin PALES,
turning white, his veins STANDING OUT as black threads in
his skin. As soon as the blow HITS, the colouring fades.

MARIO is left, staring at AL, his hand unable to complete
the BLOW that should have broken AL'S neck. He is completely
aghast at whatever he's seen in AL'S face.

MARIO

(Faint)

Wha...what...?

AL suddenly SPINS, and SMASHES a roundhouse KICK into the
head of the stunned MARIO. MARIO'S head TWISTS, SPLASHING a
spray of blood across the floor, forming a cross with the
line of MORAN'S blood.

(CONTINUED)

MARIO CRUMPLES to the floor, lying still.

Pause.

AL places a hand to his own neck, checking for damage. He turns to CARMEN, ANTONIO, ZOEY and JENNY, who are watching.

AL
Get him in the car.

AL looks at the pillar which he punched. It is CRACKED right to the core.

AL (CONT'D)
(Soft)
We need to talk.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - MARIO'S
BEDROOM - NIGHT

MARIO is lying on his bed in AL'S building. His face has some ugly purple bruises across it.

Pause.

MARIO'S eyes slowly flicker open, and he glances around. AL is sitting on a chair next to the bed, watching Mario.

AL
Welcome back.

MARIO groans, CLUTCHING his face.

MARIO
You have to kick me so hard?

AL
Didn't see you holding back.

AL leans back on his chair, resting it against the wall.

AL
We need to talk.

MARIO props himself up on his elbows.

MARIO
Al, I know I can't apologise enough for what happened. I needed to talk to my dad.

(CONTINUED)

(Beat)

And then I found out what he'd done...what he was planning to do. So I came back.

AL

And trying to kill me came into it...where?

MARIO

My dad sent me to do it. I had to prove myself. Prove that I was ready. He made me think...all these things. That you were deliberately keeping me back...that I needed to get out from under your shadow.

(Beat)

It's like...he made me believe that...killing you was the only way to continue with my life.

(Beat)

Look...if there's anything I can do; anything at all...

Pause.

AL

There is one thing. But I think it's going to be the one thing that you're not going to be able to do.

MARIO

Kill my dad.

Pause.

AL

Yeah.

MARIO shrugs.

MARIO

He's not my family. Not now.

(Beat)

I'll help you. I told you that's why I came back. Besides, you were there for me on that rooftop, even though I didn't realise it.

(Beat)

I'd say it was about time I was there for you.

(CONTINUED)

AL
That was why you took out Moran.

MARIO grins a little.

MARIO
Nah...I just really didn't like
him.

AL smiles a little, unable to hide how happy he is to have
MARIO back.

Pause.

AL
Thanks, man.

AL reaches out a hand. MARIO takes it. AL PULLS MARIO off
the bed, onto his feet.

Pause.

AL and MARIO embrace each other for a moment.

Pause.

AL and MARIO separate, looking at each other.

MARIO
I kinda need to talk to Carmen.

AL
You aren't exactly flavour of the
month for her.

MARIO
At least I've earned it.

AL nods musingly.

AL
Good luck.

MARIO
Thanks.

MARIO steps past AL, heading towards the door. He begins to
open the door.

AL
Duck.

MARIO turns back.

MARIO

What?

MARIO ducks, as a foot SCYTHES over his head. The foot SMASHES against a wall, which CRACKS a little. MARIO stares at the foot, and then at AL, who shrugs.

ZOEY enters the room, hopping on one foot; clutching the other.

ZOEY

Al; for the love of GOD! You were supposed to tell me BEFORE he left!

AL

Sorry.

(Beat)

Mario; Zoey. Zoey; Mario.

MARIO and ZOEY look at each other.

MARIO

Hey.

ZOEY

Nice to meet you.

MARIO glances at the crack in the wall which ZOEY has caused.

MARIO

Yeah...

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - BASEMENT - NIGHT

CARMEN is alone in the gym, BEATING the hell out of a punch bag.

Pause.

MARIO enters the gym. CARMEN doesn't acknowledge him at all.

MARIO

Carmen?

CARMEN doesn't respond. MARIO walks over, so that he is standing next to CARMEN, and touches her shoulder slightly

--

(CONTINUED)

-- and CARMEN turns around, SLAMMING her fist into his face. MARIO takes a step back, rubbing his jaw.

MARIO (CONT'D)
Jesus...everywhere I look; someone
tries to smack me around.

CARMEN
Sorry; how insensitive of me. If I
was feeling indulgent I'd take you
top of the bank, and throw you off.

CARMEN punches the bag again. This time, her fist PENETRATES the bag's skin. MARIO glances at the bag, then looks back at CARMEN.

MARIO
I saved his life.

CARMEN
Think that changes anything?

MARIO
Al does.

CARMEN turns to face MARIO, anger burning in her eyes. MARIO just looks at her.

Pause.

CARMEN THROWS herself at MARIO, and the two embrace, kissing passionately. After a moment both MARIO and CARMEN separate momentarily.

MARIO
(Whisper)
This mean you forgive me?

CARMEN
(Whisper)
Just shut the fuck up and kiss me.

MARIO and CARMEN kiss again.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S OFFICE
- NIGHT

AL, MARIO, ANTONIO, CARMEN, ZOEY and the JACKS are standing in the office, looking at some files and blueprints that are spread over the table.

(CONTINUED)

Pause.

The door opens, and CAPONI walks inside.

CAPONI
Sorry I'm late. What's going on?

MARIO
I was able to get some of the plans
of where my dad's holed up.

CAPONI walks over to the desk.

CAPONI
How's it looking?

ANTONIO
Not good. Cameras, guards,
tripwires, guns, turrets and a
hellacious bunch of other tricks.

CAPONI
Fun.

Pause.

CARMEN
So how are we going to do it?

AL
We're going in two teams. Team one
is me, Mario, Caponi and Zoey. We
sneak in, find Adam and kill him.
(Beat)
Team two is Carmen, Antonio and the
Jacks.
(Beat)
You guys walk in, and shoot
anything that moves.

Pause.

CAPONI
Good plan.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - TOP FLOOR - SECURITY CENTRE - NIGHT

The JACKS are sitting in the now-repaired security centre. JACKKNIFE is sharpening his long-bladed knife, sending a SHOWER of sparks in front of his face.

JACKHAMMER is running many bullets through his hands.

JACK DANIELS is leaning back on a chair, drinking from a bottle of whiskey.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - BATHROOM - NIGHT

CAPONI is standing in front of a mirror. His hair is fully black, and teased into spikes. He is shaving around his chin, but this time he has a three-pronged goatee.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - BASEMENT - NIGHT

ANTONIO is pacing around the gym, slowly swinging a crowbar.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - CARMEN'S BEDROOM - NIGHT

MARIO is standing in the room. He straps on his pair of brass knuckles, still stained with AL'S blood. Standing beside MARIO, CARMEN is sliding two short stiletto blades into her boots.

MARIO and CARMEN of them look at each other, and softly kiss.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ZOEY'S BEDROOM - NIGHT

It's the generic style of bedroom found in AL'S building, with a window for one wall. JENNY is lying in bed, asleep. ZOEY is sitting on the side of the bed, holding the JENNY'S hand in hers.

(CONTINUED)

In the other hand, ZOEY is twirling a pistol around her finger. Quietly, the door to the room opens. ZOEY turns, surprised. A DARK FIGURE is standing, framed in the light of the doorway.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - AL'S BEDROOM
- NIGHT

AL is standing in his room. In front of his face he holds a katana, looking at it. The blade is black, as is the handle. The only other colour is a blood-red silk rag, hanging from the handle.

AL sheaths the blade into the sheath on his back.

CUT TO

INT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - GARAGE -
NIGHT

The garage is completely black. There is the opening of a rectangle of light in the middle of the blackness as a door is pushed open.

The silhouette of AL steps through the door, followed by that of MARIO, ZOEY, CARMEN, ANTONIO, CAPONI and the JACKS. The door shuts, plunging the garage into darkness.

Pause.

The lights come on, revealing that the garage is a large open space, with various styles of cars and motorbikes. AL, MARIO, ZOEY, CARMEN, ANTONIO, CAPONI and the JACKS are standing together, hands on their weapons.

AL
Here we go.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - STREETS - NIGHT

There are no vehicles on the road, the streets are deserted.

Pause.

Lights, and the steady crescendo of roaring engines herald the arrival of vehicles.

(CONTINUED)

CARMEN SPEEDS by first on a motorbike. She is followed by AL'S car, driven by AL. ZOEY sits next to him, MARIO and ANTONIO in the back. There is another car following them, containing CAPONI and the JACKS.

CUT TO

EXT. DESCREÍDO - BUSINESS SECTOR - OUTSIDE ADAM'S SKYSCRAPER
- NIGHT

AL, MARIO, CARMEN, ANTONIO, ZOEY, CAPONI and the JACKS are standing on the sidewalk, next to their vehicles. In front of them is a huge skyscraper. All the lights are switched off. A long drive leads to the skyscraper.

AL, MARIO, CARMEN, ANTONIO, ZOEY, CAPONI and the JACKS step onto the drive. They all stare at the building.

AL

Okay; here's what we're going to do.

(Beat)

Antonio; you can fight in this kind of environment, you're leading your team. Make a big enough distraction that Adam's security will get diverted away from him. If Mario's right, he won't get involved in any fighting unless he has to.

(Beat)

Buy us as much time as you can, but if it gets too much, get the hell out of there.

MARIO

Don't be heroes. That's our jo -

Suddenly, AL, MARIO, CARMEN, ANTONIO, ZOEY, CAPONI and the JACKS WHIRL around, weapons appearing in every hand. Two FIGURES are walking towards them.

Pause.

The FIGURES emerge from the shadows, showing themselves to be VITO and VENDETTA. AL, MARIO, CARMEN, ANTONIO, ZOEY, CAPONI and the JACKS put away their weapons.

AL

Fancy seeing you two here.

(CONTINUED)

VITO

Cut the crap, Al. You want our help or not?

AL

Well...I always did believe in taking everything you can get.

VITO grins, as he looks at CAPONI.

VITO

Tony Samson. That wouldn't be you back there, would it?

CAPONI

That's what they're telling me. You're Vito?

VITO smiles, and nods.

VITO

Nice to meet you.

(Beat)

Again.

AL turns to VENDETTA.

AL

And V...just out for a walk?

VENDETTA shrugs.

VENDETTA

Someone has to keep you out of trouble, Al.

AL

You've done a real bang-up job so far.

(Beat)

Okay. Vito comes with my group. Vendetta, try keeping Antonio out of trouble this time.

ANTONIO and VENDETTA glance at each other.

ANTONIO

Good luck.

AL

Guys...let's go to work. Jack?

(CONTINUED)

AL holds out a hand. A whiskey bottle, the top stopped with a rag, is placed into his hand by JACK DANIELS. AL gets a lighter out of his pocket, and lights the rag.

AL FLINGS the bottle as hard as he can at the doorway. It EXPLODES in a ball of flame, as the glass of the door and the bottle SHATTER.

AL walks back, and nods. CARMEN, ANTONIO, VENDETTA and the JACKS walk into the building through the flaming doorway.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
CORRIDOR - NIGHT

The corridor is large and modern; metal walls and floors. It is also totally deserted; no security in sight. Turning a corner, ANTONIO walks into the corridor. He is followed by CARMEN, VENDETTA and the JACKS, as they step into the corridor.

Pause.

They stop, looking around.

ANTONIO
Huh. I'm disappointed.

VENDETTA crouches.

VENDETTA
Get ready.

CARMEN
For what?

Out of the shadows of the other end of the corridor, a small grenade SOARS towards them. VENDETTA jumps upwards and SPINS, KICKING the grenade back down the corridor.

Halfway down the corridor, the grenade EXPLODES into a ball of flame, illuminating the entire corridor, and setting off a sprinkler, SHOWERING water down onto the corridor.

Four SECURITY GUARDS are there, some crouched behind a machine-gun turret, some sheltering in doorways.

ANTONIO
Go!

(CONTINUED)

SECURITY GUARD 1

Now!

The machine-gun starts to WHIR, with the bullets a second away from FIRING. VENDETTA PUSHES ANTONIO and CARMEN to the floor, out of harms way, LEAPS onto the wall and KICKS off, FLYING down the corridor.

As she FLIES, VENDETTA FLINGS two shuriken in front of her. Two SECURITY GUARDS, who are operating the machine-gun FALL to the floor, blood FOUNTAINING from their throats.

VENDETTA LANDS in front of the machine-gun, which has ceased FIRING. The other two SECURITY GUARDS approach VENDETTA, drawing their pistols.

VENDETTA slides a pair of KAMAS out of her belt, and TWIRLS, SLICING the first SECURITY GUARD'S hand which is holding his pistol, CATCHES the FALLING hand and gun, PRESSES the gun to the second SECURITY GUARD'S head and SQUEEZES the finger on the trigger, BLASTING blood and brains onto the wall.

ANTONIO, CARMEN and the JACKS SPRINT forward.

A wall of six SECURITY GUARDS RUNS forward, getting ready to BLOCK them. ANTONIO doesn't stop RUNNING. SPRINTING faster than ever, ANTONIO SLAMS both of his hands into one SECURITY GUARD'S chest, sending him SOARING backwards through the air.

Another SECURITY GUARD, to the right of ANTONIO, SWINGS a wild roundhouse FIST at his face, KNOCKING him a little off-balance.

ANTONIO looks back up at the SECURITY GUARD, picks him up in a BEARHUG, and SPRINTS straight into the metal wall with him, which GIVES WAY entirely, letting ANTONIO and the SECURITY GUARD SMASH into the hollow of the wall.

CARMEN herself has turned to stare at what ANTONIO has done. Taking advantage of this momentary distraction, a third SECURITY GUARD SNAPS a roundhouse kick at her skull, but CARMEN FLASHES her own leg up, BLOCKING the kick --

-- PUSHES the SECURITY GUARD'S leg back down to the floor, and JUMPS, TWISTING into a 540 degrees KICK, KNOCKING the SECURITY GUARD unconscious. Towards the other end of the corridor, another SECURITY GUARD HEFTS a sniper rifle, looking down the scope at CARMEN.

He grins as his finger curls the trigger, but suddenly one of the kamas in VENDETTA'S hand WRENCHES aside the rifle, and the bullet SLAMS into another SECURITY GUARD'S throat, and he FALLS to the floor, blood SPITTING from his neck.

(CONTINUED)

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
STAIRWELL - NIGHT

The stairwell is a huge, high room of white painted stone, from the top of the building to the ground floor. Around the side, a staircase with a white stone barrier and metal railing lines the walls.

AL, MARIO, ZOEY, VITO and CAPONI are walking up the stairs, at the very top.

ZOEY

I thought you said your Adam'd be in the basement. What's with the climbing?

MARIO

The only way down to the basement is to take a concealed elevator from the top of this place. We need to get up before we can get down.

CAPONI

And there won't be anybody waiting for us at the top?

MARIO

Well, if the plan's working as well as we hoped, all of the security in this place will be distracted by Antonio's team.

By now, AL has reached the top of the staircase.

MARIO (CONT'D)

Besides, we're at the top now, and it doesn't look like there's anybody -

Interrupting MARIO, DONOVAN, a wiry black man with long dreadlocks, wearing a black suit, BURSTS through the doorway at the top of the stair, GRABS AL, and THROWS both AL and himself off the top of the stairwell, letting them both FALL into the blackness.

MARIO, ZOEY, VITO and CAPONI crane their necks over the side of the stairwell.

(CONTINUED)

ZOEY

Al!

ZOEY looks at MARIO, VITO and CAPONI.

ZOEY (CONT'D)

We've got to help him!

ZOEY makes to run down the stairs, but CAPONI CLAMPS a hand on her arm, stopping her from leaving. ZOEY struggles in his grip.

CAPONI

No! Diablo can handle himself! We need to get to Adam. That's our job.

Pause.

ZOEY stops struggling.

ZOEY

Fine.

CAPONI

Mario, show us where the elevator is.

A little shaken, MARIO nods.

MARIO, ZOEY, VITO and CAPONI walk through the still-open doorway.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
CORRIDOR - NIGHT

There are many FLASHES and BLASTS of GUNFIRE.

JACK DANIELS is being fired on by a SECURITY GUARD.

DODGING three GUNSHOTS, JACK DANIELS slides a bottle from his sleeve. He puts the top into his mouth, BITES the neck of the bottle off, STRIKES a match off his stubble with his other hand, DROPS the mask into the bottle, which begins to IGNITE, and FLINGS it at a SECURITY GUARD'S face, which becomes a FIREBALL.

SCREAMING and BURNING, the SECURITY GUARD FALLS to the floor.

(CONTINUED)

JACKKNIFE is FIGHTING hand-to-hand with two SECURITY GUARDS, his knife held loosely in his fist. DUCKING a PUNCH from one SECURITY GUARD, ANTONIO STABS him in the neck.

Half of the long blade PROTRUDES from the man's throat. JACKKNIFE uses his fist to WRENCH the SECURITY GUARD aside, towards the other SECURITY GUARD, who is staring at the two of them, his mouth open in horror.

The blade STABS straight through the second SECURITY GUARD'S mouth, and out the back of his head.

JACKHAMMER is busy SMASHING another SECURITY GUARD'S head into a bloody pulp on the floor with his huge, heavy gun. Suddenly, a second SECURITY GUARD points a pistol at the side of JACKHAMMER'S head.

JACKHAMMER turn, using his gun the SMACK the pistol out of the second SECURITY GUARD'S hands, and KICKS the SECURITY GUARD in the groin.

The SECURITY GUARD FOLDS UP, kneeling on the floor in agony. He looks up, just in time to see the muzzle of the machine gun pointing at him, a few millimetres from his face. The wheel of the gun starts to SPIN.

SECURITY GUARD 2

Oh shi -

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER - STAIRWELL - NIGHT

AL and DONOVAN are FALLING. AL GRABS a railing, letting his momentum SWING him onto the flight of steps below the railing. DONOVAN GRABS the railing of the stairs that AL lands on --

-- and SPRINGS himself up, putting his feet high up, arching his back over the railing, KICKING AL in the face, and LANDING, cat-like, on the stairs. CLUTCHING his jaw, ALclimbs to his feet.

AL

Listen; this really isn't the night
to try and piss me off -

DONOVAN LEAPS over the side of the stairs, GRABS the railing, SWINGS forwards, SMASHES his feet into AL'S face again, KNOCKING AL down to the bottom of the flight of stairs, turns the motion into a SOMERSAULT, and LANDS with perfect precision onto the railing.

(CONTINUED)

AL climbs to his feet.

AL (CONT'D)
Goddamnit...

AL RUNS up the stairs, THRUSTING his palm at DONOVAN, who FLIPS over AL, LANDING behind him. AL snarls. DONOVAN smiles grimly.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER - TOP FLOOR CORRIDOR - NIGHT

This corridor is much more luxurious than anything else that we've seen. Plush carpeting covers the floor, and the large windows show how high above the city it is.

MARIO leads ZOEY, CAPONI and VITO along the side of the windowed walls. Suddenly, MARIO STOPS in front of one of the regular sections of wall, as do the others.

MARIO
It's here.

CAPONI
Huh?

MARIO STAMPS, hard, on the floor once, twice, three times. The section of the wall slides down into the floor, revealing an external elevator. The elevator doors OPEN.

Pause.

MARIO
Here we go.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER - CORRIDOR - NIGHT

Many SECURITY GUARDS are lying on the floor, dead. CARMEN is standing with VENDETTA.

CARMEN
You okay?

VENDETTA nods.

(CONTINUED)

VENDETTA

I'm more worried about where
they've gone.

The JACKS approach CARMEN and VENDETTA from down the
corridor.

JACK DANIELS

What gives, chicas?

CARMEN

Beats me.

Suddenly, there is a blinding FLASH of white light. CARMEN,
VENDETTA and JACKS CLAP their hands over their eyes, but the
damage is done; they're blind. As the light fades, CARMEN,
VENDETTA and the JACKS blink rapidly.

CARMEN

I can't see!

VENDETTA

Me neither!

Behind them, we see five SECURITY GUARDS, pointing their
guns at the blinded CARMEN, VENDETTA and the JACKS.

SECURITY GUARD 3

Kill them.

The guns of the SECURITY GUARDS are SNAPPED to shoulders,
levelled at CARMEN, VENDETTA and the JACKS. Fingers curl on
triggers, when a section of wall EXPLODES outwards --

-- as ANTONIO BURSTS through it, FLYING straight at the
SECURITY GUARDS. As the SECURITY GUARDS are LEVELLED,
several SHOTS BLAST out.

STUNNED by the FORCE of the impact, the SECURITY GUARDS lie
still. Bleeding from his arm and legs, ANTONIO ROLLS off the
SECURITY GUARDS, GASPING in pain.

JACKHAMMER, recovered from his blindness, points his gun at
the first feebly-moving SECURITY GUARD, and FIRES.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
STAIRWELL - NIGHT

AL is KICKING and PUNCHING furiously at DONOVAN, who is acrobatically DODGING each blow. His back to the railing, DONOVAN KICKS AL back against the wall, who RUNS back at him, but DONOVAN JUMPS over him, HOOKING his legs around Al's neck --

-- then THROWS himself over the railings, attempting to DRAG AL into a FALL to his death. AL, however, WRAPS his arms around the railing, CLUTCHING on because his life depends on it.

AL SCREAMS in pain at the PRESSURE put on his neck, however; we can hear CRACKING.

Pause.

AL suddenly TWISTS his body around, and JUMPS over the edge. His JUMP takes him, and DONOVAN, who is still hanging onto him, to the other side of the stairwell.

AL GRABS the railings of another staircase, and DONOVAN'S head CRACKS the stone below. His GRIP loosening in unconsciousness, DONOVAN SLIPS off AL'S back, FALLING the short way to the floor.

DONOVAN lies still upon impact. AL looks down at DONOVAN, panting and bleeding.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
BASEMENT - NIGHT

It's a large square room. Bare stone walls, floor and ceiling conceal nothing. Man-sized, grotesque gargoyles of black marble line the walls at regular intervals. Set in one wall are some elevator doors.

Pause.

The doors open. MARIO, ZOEY, VITO and CAPONI step out of the elevator, and look around. Nobody is there.

Pause.

CAPONI
Thought you said he'd be here.

(CONTINUED)

VITO

He is.

MARIO, CAPONI and ZOEY look at VITO, whose eyes are closed.

VITO (CONT'D)

(Whisper)

Any...second...now...

(Shout)

DUCK!

Without hesitation, MARIO, ZOEY and CAPONI HIT the floor. A millisecond later, a large black scythe with a glittering, but clear blade, SPINS over their heads, where their necks were --

-- and is caught, one-handed, by VITO. VITO holds the scythe by his side.

VITO

(Raised voice)

Come out, Adam. I know where you are.

Pause.

The statue immediately across from VITO CRACKS, right down the middle. The two pieces FALL away, off the pillar they stand on, and SHATTER on the floor.

In their place stands ADAM DIABLO. Unlike in his photograph, he is wearing a long-sleeved black combat suit. His black hair still hangs in elegant curtains from his widow's peak. He is completely clean-shaven.

His facial features are quite ordinary and nondescript, but for the eyes. Instead of any usual colour, ADAM DIABLO'S irises are bright yellow. Instead of round pupils, they have very thin black slits. They are cat's eyes.

ADAM is less muscular than ANTONIO and CAPONI. He has instead the lean, slim muscularity of VITO and AL. Like those two also, all his movements are with great grace and agility, adding to the cat-like image.

With this same grace, ADAM steps off the pillar, and starts walking to the centre of the room.

ADAM

Vito. Great sage of Descreído. I should have guessed my nephew would drag you along.

(Beat)

(MORE)

(CONTINUED)

ADAM (cont'd)

What he'll never understand is that until he stands alone, he can never become great.

VITO

You have a different idea of great, Adam.

ADAM

Maybe we should agree to disagree.

VITO holds ADAM'S scythe in front of him.

VITO

Maybe.

VITO THROWS the scythe to ADAM, who CATCHES it.

VITO (CONT'D)

Not that it'll matter in a moment.

ADAM runs a finger down the scythe blade meditatively.

ADAM

You really think you have a chance, Vito?

VITO

I don't know. We could have a lot of fun finding out.

ADAM smiles.

CAPONI

Are you going to talk or fight? I'm getting pretty bored over here.

ADAM looks at CAPONI in slight genuine surprise.

ADAM

Tony Samson. I didn't think I'd see you again.

CAPONI

How nice for you. You're Adam Diablo, right?

ADAM laughs.

ADAM

Oh, that's right. You lost your memory. Sorry, I have to say, but I really did forget.

(CONTINUED)

ADAM starts laughing again. CAPONI grins, and pulls out his Beretta, pointing it at ADAM.

CAPONI

Funny.

Pause.

CAPONI'S finger twitches, and the gun FIRES. ADAM MOVES the scythe faster than the eye can follow, there is the sound of a bullet RICOCHET, and a gargoyle to the side of CAPONI SHATTERS.

Pause.

Still grinning, CAPONI holsters his gun. ADAM lays his scythe on the ground. CAPONI walks up to ADAM.

Pause.

CAPONI LASHES out with a KICK to ADAM'S obliques, which ADAM SLAPS aside with his own foot, and then SLAMS a palm THRUST into CAPONI'S jaw.

CAPONI takes a step back, and then swings a punch at ADAM, who uses the momentum to SPIN CAPONI around, so that his back is facing ADAM, and then JUMPS up, CLAMPING his hands on CAPONI'S shoulder, and PLANTING his knees into CAPONI'S back, who SCREAMS in pain, FALLING over, CLUTCHING his back.

ADAM climbs to his feet, as CAPONI lies, CRYING out in pain, unable to fight.

Pause.

ADAM

Pathetic.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER - STAIRWELL - NIGHT

DONOVAN is still lying on the floor, apparently still unconscious. AL is between the railings, climbing up the sides of the staircase. As AL climbs higher and higher, DONOVAN'S eyes FLASH open.

DONOVAN KIPS UP, staring at AL. AL, hearing the NOISE, looks down.

(CONTINUED)

AL

Shit.

AL turns, continuing to climb. DONOVAN JUMPS onto the first railing, then JUMPS, and SWINGS himself onto the next railing, and again, and again, and again, and again, and again, and again, this time reaching AL --

-- BRINGING his feet around with the SWING, KICKING AL in the face, sending him FALLING to the ground, which he HITS, back-first, and lies still. Looking down at AL, DONOVAN grins.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
CORRIDOR - NIGHT

CARMEN, ANTONIO, VENDETTA and the JACKS are standing amidst the scene of devastation that they've created. ANTONIO is supported by JACKKNIFE and JACKHAMMER, his limbs bleeding.

ANTONIO

Well...as distractions go...I'd say
we did pretty damned good.

CARMEN

You okay, bro?

ANTONIO grins.

ANTONIO

Yeah. I feel great. Why d'you ask?

Pause.

VENDETTA

I doubt that all of Adam's men came
down here.

ANTONIO

Huh?

VENDETTA

If Adam was smart, he'd have some
people waiting to take out Al and
the others if they got to be too
much.

(Beat)

We need to get rid of them, too.

(CONTINUED)

ANTONIO

If you're suggesting finding them,
I don't know how much help I'm
going to be.

CARMEN

Don't worry about it. I think we
can fix it so they come to us.

(Beat)

JD?

JACK DANIELS steps forward, and looks up. Above him is a fire alarm. JACK DANIELS grins, as he slides yet another whiskey bottle from his sleeve. SNAPPING the neck of it off with his teeth, he pours almost the entire contents of the bottle into his mouth.

In his other hand, he holds a lighter, which he STRIKES on his chin, holding it up to his mouth. JACK DANIELS cranes his neck back, SPITS the whiskey at the fire alarm, which turns to liquid fire, ENGULFING the fire alarm.

A klaxon begins to SOUND throughout the building.

CARMEN

That should bring them running. All
we do now is wait.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
BASEMENT - NIGHT

ADAM is standing over CAPONI, who is still gasping in pain on the floor.

ADAM

You know what the difference is
between you and me is, Tony? I
stayed alert. I didn't get a load
of rust added to my edge by working
for some two-bit mob boss. I mean,
you couldn't even kill my nephew!
Even so, I didn't expect it all to
be over so quickly.

(Beat)

I guess you'll always be worthless.

ADAM takes the the scythe back into his hands.

(CONTINUED)

ADAM (CONT'D)

You killed me once, Samson.

(Beat)

It's only fair I return the favour.

ADAM twirls the staff, and SLASHES it down at CAPONI'S neck.

ZOEY

NO!

ZOEY THROWS herself forward, LANDING on her back, SLIDING beneath the scythe handle, sitting up, and holds it, stopping it from killing CAPONI.

ADAM

Wow. That's brave.

(Beat)

But...pretty pointless.

ADAM swings the scythe viciously, meaning to HURL ZOEY across the floor. ZOEY, however, uses the momentum to SWING herself so that she can stand on top of the scythe handle.

ADAM looks at ZOEY as she balances there.

ADAM

Impressive. You must be one of Vito's.

ZOEY

Guilty.

ADAM

I thought so. But, then again, so was he.

ADAM indicates the unconscious CAPONI. ZOEY smiles a little, the slight glint of teeth somehow dangerous.

ZOEY

I'm...a little different.

ZOEY kicks out with her foot, SMASHING ADAM in the jaw. ADAM FALLS back as ZOEY JUMPS off the scythe, LANDING neatly on the floor.

ADAM looks at ZOEY, blood trickling from the corner of his lip, and wipes away the blood.

ADAM

You certainly are.

(CONTINUED)

ADAM SLAMS his scythe, handle-first, into the ground. The stone floor CRACKS as the scythe is FORCED through it. ADAMS smooths the hair out of his face, baring his teeth.

ADAM (CONT'D)
This could get interesting.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER - STAIRWELL - NIGHT

AL is still lying, unmoving, on the floor. DONOVAN is LEAPING up to the top of the stairwell. In a short amount of time, he reaches it, standing on the railings.

DONOVAN looks down at AL. Still standing, DONOVAN turns his back to the long fall down. He LEAPS high, turning in a graceful BACKFLIP. As he FLIPS, DONOVAN CORKSCREWS in mid-air.

DONOVAN begins his DESCENT downwards, arms and hands forming an "X" at the forefront of his dive, evidently meant to CRUSH AL'S neck. AL'S eyes flicker open feebly, just in time to see DONOVAN FALLING closer and closer towards him.

DONOVAN is just one stairwell away from AL --

-- when AL SPINS over, crouching low, head resting on the ground, his sword unsheathed, and held, sticking up, behind him.

DONOVAN'S eyes widen, just before the blade PIERCES his skull completely. DONOVAN stays straight up, the sword keeping him upright. AL lowers the sword, and the body drops to the floor.

Unsteady, AL stands, sheathing his sword, and looks down at the corpse of DONOVAN.

AL
(Weak)
What'd I fucking TELL you?

AL sighs, and then WINCES, CLUTCHING his neck.

AL (CONT'D)
(Weak)
Shit...

AL goes into the pocket of his jacket, bringing out a yellow syringe and a needle. AL STICKS the needle into the syringe, SQUIRTING a little of the clear liquid out.

(CONTINUED)

AL STABS the needle into his neck, SQUEEZING all of the liquid into himself. AL STIFFENS for a second, and then relaxes.

AL takes the needle out of his neck, and THROWS the syringe away. With seemingly more energy, AL stretches his arms out.

AL (CONT'D)

Right.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
BASEMENT - NIGHT

ADAM and ZOEY are circling each other warily.

ADAM

Think about what you're getting
yourself into, kid.

(Beat)

You're too young to die.

ZOEY

Then don't kill me. See what
happens.

ADAM grins, and suddenly FLINGS a shuriken he SNATCHES from a sleeve at ZOEY, who CATCHES it, SPINS around, and HURLS it back at ADAM, who THROWS himself aside.

The shuriken continues to FLY, until it STRIKES one of the black gargoyles behind ADAM, in the forehead, where it sticks.

But the distraction was all ADAM needed, and his is already face to face with ZOEY by the time she lowers her arm, and viciously SLAMS his fist into her face.

ZOEY FALLS back, but turns it into a BACKFLIP, LANDING on her hands, and SCYTHING both of her legs around over the floor at the feet of ADAM, who JUMPS over the legs, and tries to toe-KICK ZOEY in the mouth --

-- but she has already rolled backwards onto her feet, and JUMPS, LANDING on a sitting position on ADAM'S shoulders, and PUNCHES him once, twice, three times in the face.

ADAM PUSHES ZOEY off, and she LANDS in front of ADAM, on her feet, which ADAM immediately KICKS out from under her. ZOEY FALLS flat on her back. ADAM then crouches, and SOMERSAULTS forward, LANDING feet-first on the floor, exactly where

(CONTINUED)

ZOEY'S neck would have been if she hadn't ROLLED to the side at the very last second.

ZOEY KIPS UP, runs forward, and DROPKICKS ADAM in the face. ADAM ROLLS backwards from the shot, and then ROCKETS forwards --

-- SMASHING ZOEY in the face with a CLOTHESLINE, just as she rises. ZOEY is SLAMMED backwards to the floor, CLUTCHING her face. Sweating and gasping for breath, ADAM places a foot on ZOEY'S neck --

-- and immediately starts to increase the pressure. A NOISE makes him turn. MARIO has just FLUNG himself at ADAM, who DUCKS, and BACK BODY DROPS MARIO over his head, but MARIO GRABS ADAM'S neck on the way over --

-- and SNAPS ADAM neck-first to the floor. MARIO jumps to his feet, turns, and KICKS his father in the back. But ADAM uses the momentum to PUSH himself up high from the floor, ROLL to the side in mid-air, LAND on the ground on his feet, TWIRL, and SLAMS the back of his hand into MARIO'S face --

-- sending MARIO FLYING off his feet, and SKIDDING across the floor.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
CORRIDOR - NIGHT

Many SECURITY GUARDS are RUNNING down the corridor.

SECURITY GUARD 4

What's happening down there?

SECURITY GUARD 5

How would I know? Fire alarm goes off; I'm getting the fuck outta here.

The SECURITY GUARDS turn around a corner, and FREEZE.

The corridor is full of the corpses of the already-killed SECURITY GUARDS.

SECURITY GUARD 5

Holy shit...

From the shadows behind the SECURITY GUARDS, VENDETTA melts into view. She FLICKS out a pair of kamas.

CUT TO

INT. DESCREÍDO - BUSINESS SECTOR - ADAM'S SKYSCRAPER -
BASEMENT - NIGHT

ADAM is standing in the middle of the floor, looking to be out of breath from his efforts. MARIO is standing between ADAM and ZOEY, who is CLUTCHING her neck.

ADAM

It's pretty sad, Mario, I thought my training would make you stronger. Make you into someone who'd be able to kill Al for me.

(Beat)

Him taking you back just made you weak.

MARIO

We'll find out if I'm strong enough, pops. You might not even get to face Al.

ADAM

I'm sure that that's what he wants. It was always Paul's style to stand aside and let stronger men do what he was too weak to do himself. It's nice to see that some things get passed down. But do yourself a favour. Don't get in my way.

MARIO CRACKS his knuckles.

MARIO

No matter what I do...or how hard I try...people always underestimate me...AND IT'S NOT...GOING...TO...HAPPEN...ANY...MORE!!!

MARIO SPRINTS at ADAM, who crouches, who JUMPS in a flying KICK at MARIO, who DUCKS, sliding under ADAM turns, standing and SLAMS into ADAM with a clubbing BLOW to the back of the head.

ADAM FALLS, face-first, to the floor, but MARIO is right on top of him, turning him over, and SLAMMING FIST after FIST into ADAM'S face.

Through the blows, ADAM'S hands find MARIO'S throat, but MARIO instantly turns onto his back, TUGGING on ADAM'S arm, placing his shins around ADAM'S neck, turning ADAM'S strangle attempt into a gogoplata, as his hands reach forward, and FORCE ADAM'S throat into his shin.

(CONTINUED)

ADAM'S eyes widen, his mouth gasping for the breath that he can't achieve.

Pause.

Slowly, ADAM'S STRUGGLES lessen, the yellow eyes close. Sweating, MARIO starts to grin.

Pause.

ADAM'S cat's eyes flash open, BURNING with malice. Slowly, ADAM rises to his knees, tipping MARIO back a little as he does so. He then rises to his feet, holding MARIO up in the air with his arms and neck.

MARIO refuses to let go. ADAM takes a step forward. He starts to walk across room, first slowly, then gradually SPEEDING up. ADAM then breaks out into a SPRINT, still HOLDING Mario, RUNNING right at the nearest black gargoyle.

MARIO looks back, and the closes his eyes in horror. He STRUGGLES helplessly to escape, but ADAM is now HOLDING MARIO firm.

ADAM SMASHES MARIO into the black gargoyle with a huge CRASH, DEVASTATING the structure. ZOEY gives out a CRY of shock. A huge cloud of debris FLIES up.

Pause.

As it settles, we see ADAM, standing upright, but exhausted, looking down at the destroyed gargoyle. Half-buried under the wreckage is MARIO. Blood flows from various cuts and tears in his skin.

ADAM wipes the sweat from his face, gasping for breath, and grins. There is the sound of running footsteps, making ADAM turn, and we see ZOEY, running towards ADAM.

VITO

No, Zoey! Stop!

ZOEY SKIDS on the floor, as she stops, staring at VITO.

VITO (CONT'D)

He's too strong for you; completely out of your league.

(Beat)

Leave this to me.

ADAM turns, looking at VITO. ADAM'S face is slick with sweat, and he is breathing hard. He goes into the pocket of his combat suit, and brings out a small plastic cannister, with several pills inside.

(CONTINUED)

POPPING the lid open, ADAM tips a pill into his hand, and knocks it back into his mouth. Blinking, his eyes refocus, and he looks at VITO.

ADAM

So...it comes down to this.
Descreído's greatest enemy against
its greatest hope. If I destroy
you, I destroy the city. If you
somehow were to kill me, your
disgusting city lives until
somebody else does my job for me.

(Beat)

So...it's you and me, right here,
right now.

(Beat)

Winner takes all.

VITO takes a stance.

VITO

Let's just do this.

VITO and ADAM sprint towards each other. ADAM tries to CLOTHESLINE VITO, who DUCKS the arm, WRAPS one arm around ADAM'S neck, the other hand CLUTCHING the ADAM'S hair, and GOES down onto one knee, PULLING ADAM backwards and down, so that ADAM'S back SMASHES into his knee.

ADAM JERKS violently, FALLING off the knee onto the floor. VITO stands, and KICKS ADAM in the back, turning him over onto his front. VITO then LEG-DROPS ADAM'S skull.

ADAM lets out a GRUNT of pain. VITO stands, and uses his foot to FLIP ADAM back onto his back. ADAM'S forehead is split open, blood trickling from it. VITO stands back, allowing ADAM to stand.

VITO (CONT'D)

Give it up, Diablo. You have to
know you can't win. Not against me.

ADAM glares at VITO, blood trickling into his eyes. He CLUTCHES his combat shirt with both hands, and RIPS it open, revealing a lean torso with muscle and tone that surpasses even AL'S. ADAM lets the top FALL, and it HITS the ground with a THUMP.

VITO regards it coldly. ADAM sneers.

VITO

Weighted clothing?

ADAM nods.

(CONTINUED)

ADAM

But you already knew that, didn't
you?

VITO

I'm not the Great Sage of Descreído
for nothing.

(Beat)

Now; if you've finished stripping
off...

VITO crouches low.

VITO (CONT'D)

Bring it.

ADAM steps towards VITO. When they are face to face, he
crouches as well.

Pause.

VITO'S fist FLASHES out, fast as lightning, but ADAM has
already LAUNCHED himself into a backwards HANDSPRING
SLAMMING his feet up into VITO'S jaw en route --

-- and LANDING perfectly on his feet, as VITO rocks back.
ADAM crouches back down and ROCKETTS forward, SMASHING an
even faster flying side KICK into the side of VITO'S skull,
which sends VITO SPRAWLING across the floor, whilst Adam
ROLLS onto his feet.

VITO STRUGGLES to his feet, CLUTCHING the side of his head.

VITO (CONT'D)

Not bad.

ADAM grins, and then JUMPS forward, LANDING in front of
VITO, SCYTHING a double-handed knife-edged CHOP to the side
of VITO'S neck, but VITO CATCHES the hands.

ADAM doesn't hesitate, SWINGING a roundhouse kick at VITO'S
skull, but VITO PEELS back, KNOCKING ADAM'S leg over
further, onto the floor, so that ADAM'S hands are now
trapped between his own legs.

VITO (CONT'D)

But I'm pretty fast myself.

VITO THRUSTS ADAM'S hands up, meaning to hit them into his
groin, but ADAM uses the momentum to SOMERSAULT over, and
uses both of his heels to KICK VITO in the jaw, before
LANDING on his feet.

(CONTINUED)

As VITO is KNOCKED back, he is forced to widen his arms out, so that he can use ADAM to steady himself. As soon as his arms are widened, ADAM TWISTS --

-- so that it is now VITO'S arms being held open wide behind him by ADAM. Brutally, ADAM SMASHES a knee into VITO'S spine. VITO CRIES out in pain. ADAM SLAMS the other knee into VITO'S back.

VITO CRIES out again. ADAM JUMPS up, and SMASHES both knees into VITO'S spine. VITO CRIES out for a third time. ADAM GRASPS onto VITO'S shoulders, and uses his own back to HIT the floor, and JAR his knees into VITO'S back.

VITO JERKS upwards, and then SMASHES back onto the floor. ADAM stands.

Pause.

ADAM STAMPS his foot right onto VITO'S temple. VITO'S eyes roll, and his tongue lolls out of his mouth.

Pause.

ADAM starts to laugh. The laugh builds, growing louder and louder --

-- WHAM. ZOEY'S foot CRACKS into the back of ADAM'S skull. ADAM SPRAWLS on the floor. ZOEY is already KICKING ADAM viciously, not backing off for a second. Slowly, through the kicks, ADAM STRUGGLES to his feet.

ADAM'S fist LASHES out. With his increased speed added to the PUNCH, Zoey barely has time to see it coming, much less time to block. The PUNCH HITS ZOEY so hard that she is BLASTED back right across the room.

ADAM RUNS after her, CATCHES her by the throat, and SLAMS her against the wall. Zoey STRUGGLES, KICKING as hard as she can, but it achieves nothing. ADAM runs his hand down ZOEY'S cheek, who tries to shy away from his touch.

ADAM
(Whisper)
Now...just like it had to be...
comes the end.

ADAM'S hand runs down ZOEY'S face.

ADAM (CONT'D)
(Whisper)
Then again, I might keep you around
for a while -

(CONTINUED)

Suddenly, ADAM freezes. His eyes DART to the side. ADAM drops ZOEY, who just SLUMPS down on the floor. ADAM turns to look at the room.

AL DIABLO is standing in the centre of the room; his eyes an INFERNO of hate through his mask.

ADAM (CONT'D)
(Breathes)
Al Diablo.

AL stays silent, a statue. ADAM walks forward to his scythe and PULLS it out of the floor, holding it ready. AL PULLS the sword from the sheath on his back, holding it ready.

ADAM (CONT'D)
Look at Vito. I took him down
without breaking a sweat. And I'll
do the same to you.

ADAM walks over to CAPONI.

ADAM (CONT'D)
I've beaten down two of your
original little Watchmen wannabes,
and I'm responsible for the death
of the third. What makes you think
you've even got a shot?

We see that CAPONI is stirring slightly, trying not to be noticed. We see a GLINT of metal in his hand.

ADAM (CONT'D)
Not in the mood for conversation,
huh?
(Beat)
Never mind. Let's make this qui -

CAPONI JUMPS to his feet, a knife CLENCHED in his fist, and STABS at ADAM, who, without even looking around, SPRINGS aside, and THRUSTS the blade of his scythe into CAPONI'S stomach.

ZOEY
NO!

CAPONI gasps. His eyes widen. Blood begins to seep through his clothing. He takes a faltering step backwards, and then falls onto his back, eyes closed.

ADAM SPITS on CAPONI. He turns back to AL. AL seems to have watched all of the action, completely emotionless.

(CONTINUED)

ADAM

So what now, Al? You've seen what I'm capable of. Do you still wish to fight me?

AL angles his blade. ADAM sighs, HEFTING his scythe.

Pause.

AL steps forward, SWINGING the sword in an overhead arc at the head of ADAM, who holds up the scythe in both hands, BLOCKING the BLOW with the handle.

AL immediately KICKS ADAM in the chest, but ADAM ROLLS backwards, JUMPS to his feet --

-- and FLINGS himself at AL, handle still held out in front of him, which SMASHES AL in the throat, KNOCKS him to the ground, to be immediately STRADDLED by ADAM, who attempts to CHOKE AL with the scythe handle.

Pause.

AL slowly FORCES the scythe handle up, off his neck, making ADAM RAISE his body off him, and then LASHES a foot into the ADAM'S stomach.

ADAM gasps in pain, DOUBLING UP, allowing AL to THROW both him and the scythe off him. AL climbs to his feet, but is a second behind ADAM, who swings the scythe, CATCHING AL with a CUT across his jacket.

AL JUMPS back, looking at his jacket. ADAM laughs.

ADAM (CONT'D)

Well, it looks like this is already decided, doesn't it?

AL shrugs the scabbard off his back, which CLATTERS onto the floor. He STABS his sword into the floor, which passes through completely undamaged.

AL then shrugs off his jacket, which HITS the floor with a THUMP. ADAM stares at the jacket, then at AL. AL appears to have been wearing two elbow pads under the jacket. He unfastens the straps of the pads, which HIT the floor with two more THUMPS.

ADAM (CONT'D)

But...but that's...

AL WRENCHES his sword out of the floor, and holds it ready. ADAM snarls, and SPINS the scythe, RUNNING towards AL.

(CONTINUED)

AL WHIRLS the sword, MEETING each stroke of the scythe. Both blades then CLASH in mid-air. AL and ADAM hold their blades firm, whilst trying to PUSH the other's blade aside.

Pause.

With a gargantuan effort, ADAM FORCES AL'S blade away, and STAB with the scythe blade at AL'S neck, but AL has SPUN DUCKED --

-- and SWUNG the sword at the midsection of ADAM, who ARCHES his body to avoid the stroke, and KICKS AL in the face, but AL BACKFLIPS, crouching, and JUMPS forwards, sword poised to STAB, but ADAM JUMPS aside as AL FLIES at him, and SWINGS the scythe handle to SMACK AL in the stomach.

AL FALLS to the ground, CLUTCHING his stomach, face-down. ADAM steps forward. He raises the scythe, ready to bring it down on AL'S skull. The scythe SWINGS downwards, but AL THROWS himself aside in desperation.

The scythe blade CONNECTS with AL'S face, SLICING a ruby cut down his cheek, forming a crucifix with the scar that VENDETTA gave him.

AL SCRAMBLES to his feet, panting. ADAM raises the scythe blade his own face, looking at AL'S blood on the edge. He then looks at AL, who is touching the still-bleeding cut on his face. ADAM smiles.

ADAM (CONT'D)

Give it up, Al. There's nothing you can do.

(Beat)

You know...apart from die.

AL looks at ADAM. VITO and ZOEY are crouched around the dying CAPONI.

VITO

(Whisper)

Zoey, grab Mario, I'll get Samson to the elevator. After that, I'll blindside Adam. If I can distract him for a couple of seconds, we'll be able to get out of here. Al's just about done.

CAPONI waves feebly.

CAPONI

(Faint)

No...

(CONTINUED)

VITO
(Whisper)
Tony, try not to move. We're going
to have to get you out of here.

CAPONI
(Faint)
No...Vito...can't you see it?
Al's...not finished...not yet. I'd
say he's got...one...last trick up
his sleeve...

VITO looks up at AL, and FREEZES.

ZOEY
(Whisper)
Vito? Vito...what is it?

VITO
(Whisper)
This is bad. This is VERY bad.

ZOEY
(Whisper)
What?

ZOEY looks at AL. He is standing straight, his sword held
loosely in one hand. His eyes are shut. ADAM is waiting
lazily, watching AL.

ADAM
Planning your next move? Give it
up, Al. It's over.

VITO
(Whisper)
I can't...I can't believe it.

ZOEY
(Whisper)
What? What are you talking about?

VITO turns to look at ZOEY.

VITO
It's the Dark Passion Play.

AL'S skin is turning alabaster white; the tan colour
DRAINING from it. ADAM gasps. An intricate network of black
threads, AL'S veins, PULSE into existence. The paleness and
black webs of veins stay this time, not disappearing.

(CONTINUED)

AL gasps in pain, and then looks up, opening his eyes. His eyes are frightening. Instead of any distinction between the whites, irises or pupils, his eyes are entirely jet black. ADAM takes a step back from the human spectre in front of him.

ADAM

(Faint)

Wh...what? What the...?

AL snarls.

VITO

(Whisper)

The Dark Passion Play is an extreme physical and mental condition. It forces your body to push itself to just shy of breaking point. Al will be unbelievably faster and stronger. But that's not all.

(Beat)

His mind has been...altered. All he sees is his enemy. The only thought in his head is to defend and kill.

(Beat)

I created the Dark Passion Play as a means of fighting hundreds of enemies. The changed psyche allows you to see every attack, every moment, and immediately put up a defence. You are invincible, unbeatable.

AL'S limbs are visibly shaking slightly with the strain of what he is doing.

VITO (CONT'D)

(Whisper)

Al has isolated his entire blood supply from most of his body, by a message through his nervous system. If anyone usually loses most of their blood, nothing happens. If you know how to mentally create the electrical message, then... something else takes its place. It gives you both deadly calm, and feral violence.

The stream of blood flowing from AL'S new cut slowly stops. Black liquid wells up instead. One droplet FALLS, and hits the floor with a HISS.

(CONTINUED)

ADAM stares at it, then at AL'S black, soulless eyes. AL slowly raises his sword.

ZOEY
(Whisper)
So...Al's going to win?

VITO
(Whisper)
He can't lose.

Pause.

ZOEY
(Whisper)
That's not the same thing.

Pause.

VITO
(Whisper)
Adam is an incredible fighter. I'm afraid that as it's the first time that Al has successfully used the Dark Passion Play, it may not be enough for him.
(Beat)
And even if he kills Adam, there's the other problem. Al can no longer distinguish friend from foe. To him, we're enemies. He doesn't know how to bring himself out of the Dark Passion Play. No matter who wins, we'll almost certainly die.
(Beat)
It's about to begin.

ADAM takes a step forward. AL suddenly RAISES his head, staring at him. ADAM gives a CRY of shock, but before it is fully articulated, AL has already reached ADAM --

-- SWINGING his sword down at Adam's skull. ADAM just manages to JERK the scythe up in time to block, but a moment later, the sword is SWINGING at his left --

-- and it is BLOCKED, then is SWUNG at his right. ADAM tries to BATTER the sword aside, but meets solid resistance. There is an impasse, both AL and ADAM straining to defeat each other.

(CONTINUED)

Slowly, AL'S sword FORCES ADAM'S scythe further and further away, letting his own blade get closer to ADAM'S side. With a massive effort, ADAM PUSHES the blade away a tiny amount, enough for a millisecond opening, and then JUMPS backwards, just DODGING the sword SWINGING back at his stomach.

ADAM
(Desperate)
What the hell?!

AL snarls again, and THROWS himself at ADAM, sword ready to STRIKE but ADAM raises his scythe handle horizontally before his face, ready to BLOCK, but AL reaches out a hand in mid-air, CATCHES hold of the scythe handle, SWINGS himself up, and his boot SLAMS into ADAM'S jaw.

ADAM FALLS onto his back, the scythe handle lying across his neck. AL immediately GRABS the handle, PRESSING it hard down on ADAM'S neck, cutting off his air supply. ADAM CHOKES, his face slowly turning red.

Pause.

AL suddenly JUMPS up, and PLANTS both of his feet on the scythe, SMASHING it into ADAM'S throat. ADAM ROLLS away, gasping and choking.

AL RUNS after him. ADAM manages to climb to his feet, SWINGING the scythe at AL'S neck, but AL has gone into a backwards-crab position, and ROCKETS forwards from his hands, both heels SLAMMING into ADAM'S chest.

ADAM allows the momentum to CARRY him into a BACKFLIP, LANDING in front of one of the black gargoyles, and then SWINGS the scythe again, CATCHING AL on the arm.

A cut is SLICED into AL'S flesh. AL doesn't even seem to notice it, and JERKS his sword over in an overhand STAB at ADAM, but ADAM DODGES past him, and the sword is THRUST half-way into the gargoyle's skulls.

ADAM grins, readying his scythe to SWING. As ADAM SWINGS the sword, AL PULLS himself up on the sword, PLANTS his feet on the gargoyle's head, and BACKFLIPS off the gargoyle, just as the scythe SLAMS into it, the IMPACT SMASHING it to bits.

ADAM turns, just in time for AL to JUMP up, CLASP his hands around the back of ADAM'S neck, and PLANT his feet on ADAM'S stomach, use the momentum to SPIN ADAM around, taking ADAM down to the floor with him --

(CONTINUED)

-- and MONKEY-FLIPS ADAM over him, who manages to LAND on his feet, but the move has given AL time to GRAB his sword from the gargoyle's rubble. Both AL and ADAM SWING their weapons at the same moment --

-- and they CLASH in the air, a dead stalemate.

ADAM (CONT'D)
(Desperate)
WHAT ARE YOU?!

AL'S only reply is another snarl.

Pause.

ADAM turns his scythe, lifting it up and tilting it horizontally, so that AL is now trying to PRESS the sword down to ADAM'S skull, but ADAM has more strength to prevent this.

ADAM is giving furious effort, but AL is slowly PUSHING his sword, and ADAM'S scythe, down.

Pause, as the STRUGGLE continues.

ADAM suddenly slips his scythe out from under AL'S blade, and SMACKS AL in the face with it. He uses the opportunity to SPRINT into the centre of the room; anything to get the hell away from whatever AL has become.

AL jumps onto the wall, and KICKS off it, the speed and strength with which he does it actually CRACKING the wall, and sending AL FLYING across the basement, towards ADAM.

ADAM turns, hearing the CRACK, just in time to see AL SOARING towards him, sword raised, ready to SLASH. ADAM just manages to raise the scythe to protect his head, but when AL lands in front of ADAM, AL uses his sword to SMASH the scythe to the floor, steps forward onto the scythe handle --

-- and swings the sword at ADAM'S neck. ADAM ducks, GRABS the scythe handle which AL is standing on, and uses the last of his strength to THROW his arms up, still holding the scythe, with AL on it.

ADAM maintains a firm grip on the scythe as he raises it over his head, but AL is thrown into the air, SOMERSAULTS over ADAM'S head, LANDS behind him, and STABS backwards.

The blade PIERCES ADAM straight through the centre of his back, and BURSTS out of his chest.

(CONTINUED)

ADAM, STRICKEN with pain and surprise, stares down at the bloodstained sword blade. He gasps, trying to find words, but only blood flows from his mouth.

Pause.

Still holding his scythe, ADAM FALLS on his face to the ground. The sword slides out of him as he does.

Pause.

AL turns, and stares at VITO, ZOEY and CAPONI. MARIO is with them now, but seems to be slightly concussed. VITO keeps his eyes on AL'S black ones.

VITO

Here we go. He's got no idea who we are. Not in that form. He'll kill us without a second thought.

ZOEY

Can't we stop him?

VITO

Even in his normal state, it would take me at my very best to be sure of subduing Al. You and I are beat up, Mario's concussed and Gono's dying. We haven't got a prayer.

(Beat)

All we can do is die a good death.

ZOEY

(Furious)

I am NOT going to die! Not now!

VITO JUMPS to his feet; AL has started to SPRINT towards VITO, ZOEY, MARIO and CAPONI. ZOEY stands as well. MARIO raises his fist, looking dazed.

AL CRASHES into them like a freight train. MARIO is KNOCKED backwards across the floor. ZOEY is STRUCK with a roundhouse kick to the head, KNOCKING her to the floor.

VITO melts into a stance, but AL LASHES out with his foot, VITO jumps back, and powerhouse KICKS AL directly in the stomach. AL just stands still, taking the SHOT. VITO stares at AL, who SWINGS a fist, LAYING VITO out on the floor.

ZOEY has just regained her feet. AL strides over to her, CLAMPS his hand around her throat, and raises her right off the floor by her neck.

(CONTINUED)

ZOEY
 (Choked)
 Al...no...please...
 (Beat)
 Stop it, Al...I love...you...
 (Beat)
 Please...Al...

MARIO has regained his feet, and runs at AL. Without lowering ZOEY to the floor, or turning around, AL KICKS MARIO right in the face, KNOCKING MARIO FLYING across the room.

AL SQUEEZES harder on ZOEY'S neck. Behind her back, ZOEY is holding a taser in trembling fingers.

ZOEY (CONT'D)
 (Choked)
 Al...

ZOEY brings up her arm, and PLUNGES the taser into the deep cut on AL'S arm which he is choking her with, and CRACKLING it into life. Electricity BLASTS into AL'S cut.

AL'S eyes unfocus; he SCREAMS in pain. His skin LOSES its pale colouring and black veins. His eyes become their normal dark brown again, with whites and pupils and irises distinct from one another.

AL DROPS Zoey to the floor, sinking to his knees. He HIVERS, sweat covering his body.

Pause.

AL rises onto one knee, and then stands, crouched, on both feet. Finally, AL straightens up, his features as they always were, with the addition of the new cut. He refocuses his eyes, finding ZOEY in front of him.

AL
 (Faint)
 Zoey...
 (Beat)
 How did you...?

ZOEY
 (Gasping)
 Your nerves activated the...Dark
 Passion Play...through an
 electrical message. I just used...
 another electrical push...

(CONTINUED)

ZOEY raises her taser. AL and ZOEY both look at his arm. The edges of his cut are now a little charred, and SMOKING. AL looks at ZOEY.

AL
(Faint)
Thank-you.

ZOEY goes on tip-toe, her arms around AL'S shoulders.

ZOEY
(Whisper)
You can do better than that, Al.

AL slowly leans down, as ZOEY moves her face up. Their lips meet, BLASTING away all the sorrow, the wounds and the blood. AL and ZOEY stay that way, as if that is all the two of them could ever want.

Pause.

Unseen by AL, ZOEY, MARIO and VITO, ADAM stirs. He PUSHES himself up on his hands, blood still POURING from his mouth. ADAM then stands the staff up, using it to HAUL himself up to his feet. He turns, and sees AL and ZOEY kissing.

ADAM takes a step, then another, then another. He makes his painfully slow way to AL and ZOEY, who are oblivious to him standing between AL'S back and the dying CAPONI.

ADAM raises his scythe, grinning manically. ZOEY opens her eyes at a slight SOUND which ADAM makes. The first thing she sees is ADAM'S sick grin, and the bloodstained scythe raised, ready to kill.

ZOEY (CONT'D)
(Terrified)
AL!!!

As AL SPINS around, a gunshot BLASTS out across the room. ADAM is HIT by the FORCE of the bullet, a millisecond before AL'S sword SWINGS, SLICING ADAM'S head from his body.

The head HITS the floor, a second before the body. When it has fallen, we see that CAPONI is sitting up, pointing his smoking gun at where ADAM was standing.

Pause.

CAPONI'S eyes shut, and he FALLS back.

ZOEY (CONT'D)

No!

RUNNING past AL and ADAM'S corpse, ZOEY SPRINTS to CAPONI. Leaning over him, she places two fingers on his neck. She puts her ear over CAPONI'S mouth.

Pause.

ZOEY gives out a SOB. There follows another, and another, and another. Eventually, ZOEY'S body is racked with tears. AL walks over to ZOEY, kneeling down next to her and places an arm around her. ZOEY turns into AL, who holds her close.

Pause.

Eventually, ZOEY'S SOBS subside.

Pause.

AL

(Soft)

You do know...you're his daughter?

ZOEY looks up at AL. She nods, tears glistening in her eyes.

ZOEY

(Voice trembling)

He told me...right before we left.

(Beat)

He said that we could be there for each other...together.

ZOEY wipes her tears away from her eyes with the back of her hand.

AL

(Soft)

You made him proud tonight.

ZOEY nods shakily.

AL (CONT'D)

(Soft)

Let's go home.

ZOEY hugs AL, CLINGING onto him as AL gently holds her.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - AL'S BUILDING - ROOFTOP - NIGHT

The night is dark. Set against the dark sky are the black outlines of AL and VITO.

VITO

Mario needs time for his breaks to heal. Antonio should be away for some time as well. Zoey and Carmen have just got some minor injuries, and the Jacks are taking care of themselves.

(Beat)

How are you?

AL

A few cuts and bruises. Think I pulled a muscle in my shoulder.

VITO

That's not what I meant, Al.

(Beat)

You killed your own blood last night. That's destroyed people. Can you go on through this?

AL

(Vehement)

There's nothing wrong with me, Vito. NOTHING.

Pause.

VITO

And then there's the Dark Passion Play.

(Beat)

It's forbidden, Al.

AL

You know how Adam came back? From when you killed him?

VITO

No. But that's not -

AL

(Interrupting)

You left him for dead. Nobody was going to find him. Thing was, Adam had one last trick up his sleeve. Another forbidden jutsu. He found

(MORE)

(CONTINUED)

AL (cont'd)
in the old journals, and he revived
it.

(Beat)
When he was dying on the ground, he
wasn't actually dying at all. His
jutsu can delay death for up to
twelve hours. Enough time for him
to get his hands on those tablets
he uses. He used it last night,
trying to take me out when I had my
back turned.

(Beat)
Vito, I know that the Dark Passion
Play's forbidden. But these days,
I've got a feeling that whoever we
fight isn't going to be that
interested in what's forbidden and
what's not. As long as we're doing
what we're doing, I don't care what
I have to use. Because I'm going to
use it.

Pause.

VITO
I can't control you any more, Al.
You know what you can live with.
But you could've killed us all back
then. I just hope you realise that.

AL
Then I'll learn to control it. I'll
learn how to shut it down. I'm not
going to let it control me. I'm
going to be in control.

VITO
You can't know that.

Pause.

AL
Not yet.
(Beat)
But someday.

Pause.

VITO
You grew up too fast. You should
have lived a little more.

AL laughs humourlessly.

(CONTINUED)

AL
And what do you call this?

VITO
That's not what I meant, either.

Suddenly, several squad car siren BLAST out of the night.

AL
I know.

VITO and AL both FLING themselves over the railings of the building, and FALL into the night.

CUT TO

EXT. DESCREÍDO - HOTEL SECTOR - ALLEYWAY - NIGHT

The sirens are much louder here.

Two MEN, holding guns, have just RAN into the alleyway. The sirens get closer and closer, as the MEN DUCK into the shadows.

The sirens pass by rapidly, FADING away.

Pause.

The MEN detach themselves from the shadows, breathing heavily with relief.

There comes the SOUND of footprints from outside the alleyway.

The MEN FREEZE, pointing their guns at the mouth of the alleyway. AL and VITO step into the mouth of the alleyway. The MEN cock their guns.

AL and VITO begin to RUN forward. They LEAP through the air as the guns BLAST, and bullets FLY just below them. We see AL SOARING towards us, face on. As he gets closer, his skin turns white, with black veins visible. His eyes cloud into blackness, staring at us.

With a snarl, AL REACHES us.

CUT TO BLACK

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