Braton: Hell's City

An Origninal Screenplay By: Joshua A.B. Hinke ALEXIA (V.O.) Welcome to Braton. 11.5 Million people call it home. Everyone calls it Hell.

EXT. SKYLINE VIEW OF BRATON -- EARLY SUMMER MORNING

In fast forward the sun raises over downtown Braton, a city that greatly resembles New York. Filled with tall buildings and covered in streets. The sun stops, still at a morning position. The credit sequence begins.

EXT. MAIN STREET-MOMENTS LATER

People are walking the streets going about their morning business.

ALEXIA (V.O.) The largest Metropolis in the United States. And home to some of the world's largest businesses.

EXT. SCROLL PAST MARIO'S RESTAURANT -- CONTINUOUS

A Valet is in front, parking cars for the customers, who all walk in dressed in fine business suits and summer dresses.

ALEXIA (V.O.) Mario's Family Restaurants got their start right here in Braton.

EXT. BRATON HARBOR -- CONTINUOUS

A bunch of Rastafarian men with dread locks run around the docks loading crates on to a ship docked in the harbor.

ALEXIA (V.O.) Happy Mon Packing got their start on the docks of Braton.

EXT. THE MEDCORP BUILDING -- CONTINUOUS

Business men and women rush in and out of the building. In the front of the building is a sculpture that reads MedCorp.

> ALEXIA (V.O.) MedCorp Drug Company started in Braton University.

EXT. HOT DOG VENDOR -- CONTINUOUS

Camera focuses on a HOT DOG VENDOR selling on a street corner. He sees a YOUNG MAN approaching. The young man is white, mid-20's, slicked black hair, and sunglasses that hide his eyes. ALEXIA (V.O.) Braton is also famous for its renowned filth that plagues its streets every day and night.

Young man whispers into Hot dog vendor's ear.

EXT. THE HOT DOG STAND -- CONTINUOUS

The hot dog vendor reaches into his cart and pulls out a briefcase. He unlocks it and shows the contents to the young man, the contents are hidden from us because the angle is to the back of the briefcase.

ALEXIA (V.O.) For years it's been the largest issue of the city, how to shut down the massive crime that runs rampant in the streets, how to stop the greed and murder before it consumes us all.

A cop leans against a lamp post watching the transaction.

ALEXIA (V.O.) (CONT'D) But we've given up. It's just a fact now; the city and the crime exist as one. The crime keeps the city running and the city keeps the crime running. Everyone has come to accept it.

Young man takes the briefcase and walks toward the cop leaning on the lamp post. As the young man passes the cop he slips him a wad of money.

> ALEXIA (V.O.) (CONT'D) Besides even if we did want change, who is going to bring it?

EXT. KITTY CORNER, THE LUAU LOUNGE -- CONTINUOUS

A two story building is tucked away on the corner of the block. Two large windows hug the entrance with palm trees painted on them. A sign hanging above the door reads Luau Lounge.

ALEXIA (V.O.) Eventually, you begin to realize that we are all hopelessly trapped by the cycle of society. By choice, or by fate.

EXT. ALEXIA'S HOUSE -- TEN YEARS AGO

The house is in the middle of the typical suburbia; beautiful lawn, beautiful porch, the picture perfect house.

ALEXIA (V.O.) I used to live in the suburbs with my parents. My father was a banker who commuted to Braton everyday to work at one of the best banks in the U.S.

INT. ALEXIA'S KITCHEN -- CONTINUOUS

ALEXIA'S MOM takes a pie out of the oven and sets it on the counter..

ALEXIA (V.O.) My mother raised me teaching me her skills in cooking and running a household. She told me her dream of opening her own café and having me help run it.

BLACKOUT

ALEXIA (V.O.) (CONT'D) But that life was ruined.

Gun shot.

EXT. ALEXIA'S HOUSE -- NIGHT

Three police units are pulled up in front of the same house with an ambulance. Cops, medics, and assorted others move around the house.

ALEXIA (V.O.)

Hoods, the black gang from Braton broke into my house and killed my parents. The cops sent me to a foster home, but I refused to let my parents death be an open and shut case. I searched the streets trying to get to the bottom of their case.

EXT. BRATON -- PRESENT

We look over the skyscraper filled skyline of Braton.

ALEXIA (V.O.) But it's hard to solve a case with no leads. After the years my goals changed. I just wanted to fulfill my mother's dream and open her café. I learned the art of conning and soon after playing one old rich pig after another I had the money.

EXT. LUAU LOUNGE -- CONTINUOUS

We see ALEXIA through one of the large windows of the Luau Lounge, a half Hawaiian woman in her late 20's.

She has black hair that drops to her shoulders showing her father's Italian roots. Her eyes are a beautiful blue and her skin is a Hawaiian tan. She moves throughout the café trying to get orders for her customers.

EXT. ACROSS THE STREET -- CONTINUOUS

SEL is also in his late 20's, Caucasian, with light brown hair that is cut short. He wears a blue button down shirt with khaki pants and is holding a pair of binoculars in his hands. His cell phone rings and he answers it.

> SEL This is Sel...Yeah I did it last night...Yeah, sure, I'll be there in a half hour...I'm in the middle of something...Listen, I'll be there in a half hour.

Sel hangs up the phone and looks back into his binoculars.

EXT. LUAU LOUNGE -- CONTINUOUS

Sel watches Alexia through the binoculars, going about her business.

EXT. ACROSS THE STREET -- CONTINUOUS

Sel's phone rings again. He becomes frustrated and begins to walk away from where he is watching Alexia. He answers the phone.

> SEL Hello...Yeah...Yeah, I'm on my way.

INT. LUAU LOUNGE -- CONTINUOUS

Alexia picks up the check and tip from an empty table and walks back to her register. She opens it up and puts the money away. Alexia notices two new customers walk into the café. Two men both with slicked black hair and sunglasses, one is in his mid-20s; the other is around 40 or 50. They both are dressed in business suits and look extremely professional. The younger one is TONY and the older one is ANGELO. Alexia walks up to them.

> ALEXIA Welcome to the Luau Lounge gentlemen; please take a seat where you please.

Tony pulls out a gun and points it at Alexia. Angelo turns and locks the door to the Luau Lounge.

ALEXIA (CONT'D) What the hell is going on?

TONY Settle down bitch or I'll put two in your pretty little face.

Angelo turns and places his hands on Tony to calm him.

ANGELO Tony, Tony, settle down my friend; this is not how we treat new employees.

ALEXIA

What?

ANGELO Yes, you see a little birdie flew to my boss's window today...

Angelo approaches Alexia who backs away form him.

ANGELO (CONT'D) ...and told him this wonderful story of this woman who conned hundreds of thousands of dollars off of rich white bastards and now is pissing it away...

Angelo walks past Alexia to a booth, picks up a menu, and glances at it.

ANGELO (CONT'D) ...at some fucking café

Angelo tosses the menu back on the table.

ALEXIA I don't know how you found out about that, but that part of my life is over.

Angelo smiles and chuckles to himself.

ANGELO Oh, I don't think so.

Alexia leans one arm against the counter.

ALEXIA Well to be honest I don't give a shit about what you think.

ANGELO Really? That hurts. But, you do give a shit about this restaurant don't you?

Angelo holds his arms out and gestures to the whole restaurant.

ANGELO (CONT'D)

Well my boss will be very mad when he hears about your reply. So mad I would be worried about not only your safety but the safety of this healthy establishment.

ALEXIA

Who the hell are you? Who's your boss?

ANGELO

Of course, how rude of me. I'm Angelo and this is Tony. We're from the Salatori Crime Family, our boss is Mario Salatori.

Alexia's eyes grow big.

ANGELO (CONT'D) Maybe this name rings a bell?

Angelo gets into Alexia's face.

ANGELO (CONT'D) Mario Salatori, the son of Don Salatori, the biggest mob boss in Braton. The king of the greatest crime family and the most feared mobster ever.

Alexia laughs in disbelief.

ALEXIA You've got to be kidding me.

ANGELO I'm afraid not, Miss Marx.

Alexia struts a few steps toward Angelo.

ALEXIA Then go tell Mr. Salatori, that I'm not interested.

ANGELO Then I guess we're wasting our time here. Come on Tony let the broad have her café burn.

This gets to Alexia, she quickly begins to weigh her options as they leave. The two finally reach the door when Alexia yells.

ALEXIA

Stop!

Angelo smiles and turns around.

EXT. LUAU LOUNGE -- ABOUT AN HOUR LATER

A cop car pulls up in front of the Luau Lounge, CHAD TURNER gets out, he is a cop in his 40's, Caucasian, with graying brown hair and huge aviator sunglasses. He seems agitated as he looks around before briskly walking into the Luau Lounge.

INT. LUAU LOUNGE -- CONTINUOUS

Angelo is talking on his cell phone pacing back and forth, Tony is leaning against a table toying with his hand gun, and Alexia sits on the counter looking very unhappy.

> CHAD You have to stop pulling me off duty all the fucking time.

Chad tears off his aviator Sunglasses.

CHAD (CONT'D) My superior officers are gonna flip when they find out how much time I'm leaving.

Angelo hangs up his cell phone and calmly approaching the angry Chad.

ANGELO

Officer Turner calm down my friend, we just need you to run a quick job for us.

CHAD

A job? Its 10 o'clock in the fucking morning, what fucking job could you possibly want me to run?

ANGELO

This is Alexia Marx; take her down to the X-Store on the corner of 122nd and Washington. Keep an eye on her and make sure she gets out alive.

CHAD

What? She can't sneak into an X facility by herself? Those fucking computer geeks won't kill her.

ANGELO

She's new; we need to make sure she's not caught.

CHAD

A newbie? A fucking newbie? You want me to take a fucking newbie to some X-Store? What the hell do you want from them?

ANGELO

X is working with some new vigilante group. We want to know who.

CHAD You're joking right?

ANGELO I know you hate to wipe noses but there's no choice in the situation.

ALEXIA You're forgetting one thing. I don't look like a computer geek.

She slides down from the counter.

ALEXIA (CONT'D) If you want me to sneak into their facilities it's gonna take more then my words. It's gonna take-

ANGELO

-a disguise. We came prepared. Check the back seat of our car parked in your parking lot. You'll find a briefcase with everything you'll need.

Alexia leaves to the back parking lot.

ANGELO (CONT'D) After you're done take her to Mario's Restaurant. Then you're off the hook.

CHAD You fuckin' owe me.

EXT. OUTSIDE THE X-STORE -- ABOUT FIFTEEN MINUTES LATER

Chad's cop car pulls up at a small store with a green "X" above the door.

CHAD You do know what you're doing right?

ALEXIA

Of course.

CHAD I can protect you, but I don't work miracles.

ALEXIA

Whatever.

Chad shoots Alexia a suspicious look. He thinks about reprimanding her for that answer, but decides against it.

CHAD I'll create a distraction so you can slip past the counter and into the back.

Alexia pulls out the briefcase Angelo gave her.

CHAD (CONT'D) Everything you need in there?

Alexia opens it to find the perfect costume for her job.

ALEXIA

Yes.

INT. X STORE -- MOMENTS LATER

People move through the X-Store looking at various computer games and hardware. Chad walks in and starts wandering the store. He looks to the front desk to see if the Employee, a pimple faced, skinny, pasty white, teenager, is watching.

When CHAD sees he isn't, he opens a computer game box and carries the game to the front counter. The EMPLOYEE notices CHAD and goes to the counter to help him.

EMPLOYEE May I help you sir?

Chad tosses the game on the counter.

CHAD Yes, I would like to return this game I bought for my son.

EMPLOYEE Do you have a receipt?

CHAD

A what?

EMPLOYEE A receipt sir, we can't refund you unless we have a receipt.

CHAD What you don't believe me?

EMPLOYEE No sir, I believe you it's just company policy.

CHAD I bought the damn game I just want to return it because it's broken! Alexia enters store wearing a full X-Store employee outfit and nonchalantly begins to head for the front counter. The Employee's eyes begin to follow her.

> CHAD (CONT'D) What are you looking at? Fucking look at me when I'm talking to you!!

> > EMPLOYEE

Sir, please lower your tone.

Alexia is only yards away from the counter.

CHAD

Lower my voice?!! My voice is low! I just want some respect that's all, and a little common service!

Alexia starts to move behind the counter. The Employee begins to look her way. Chad pounds counter to create a distraction.

CHAD (CONT'D) I just want the fucking refund damn it! How about some good American morals here!

EMPLOYEE

Sir-

CHAD

No, you fucking listen to me!! I go out there every day to protect and serve for your geek ass and this is how you fucking repay me?? By ripping me off?! WHERE IS JUSTICE!!!???

Alexia slips into the back of the store.

INT. THE BACK ROOM OF THE X STORE -- CONTINUOUS

EMPLOYEE (O.S.) Please sir, hang on I'll get the manager.

CHAD (O.S.) Actually, I changed me mind. I don't care anymore. I'm taking the game and my business elsewhere.

Alexia waits for a moment listening to them finish their conversation. After she is sure the she is safe she starts off through the back of the X-Store.

INT. THE BACK ROOM OF THE X STORE -- MOMENTS LATER

Alexia moving through the back of the store. She peaks into a room and sees dozens and dozens of people of all ages looking very geeky typing away at computers. Suddenly an X Member approaches his looks are comparative to the Employee behind the counter.

> X MEMBER It's very impressive isn't it?

ALEXIA

Yes-Yes, it is.

X MEMBER Didn't mean to startle you.

ALEXIA

No, not at all.

X Member is very giddy like a middle schooler asking a girl to dance.

X MEMBER

Oh, good. I was just commenting because you look new and lost.

ALEXIA Oh well, I am both.

X MEMBER

Well in that case welcome to X's Braton location. The best choice when it comes to cyber terrorism and embezzlement. Let me show you around.

ALEXIA

Actually, I was sent on an assignment from the-

Alexia's eyes shoot around the room and fall on the small print at the bottom of a computer.

ALEXIA (CONT'D)

-L.A. branch.

X MEMBER

And what assignment is that?

ALEXIA

My boss wishes to be updated on the next move and all new allies. Apparently you have some chip for him.

X MEMBER

Well, actually, we're only supposed to give that out to people who have gone through the proper channels.

Alexia looks the X Member up and down, pretending to check him out, then she pulls in close to him.

ALEXIA But, I'm sure my boss went through the proper channels. There was paper work I was supposed to bring but I forgot it at the hotel. If I don't do this right my boss will punish me. Please don't let him do that to me.

Alexia brushes up on the X Member, who is nervous and excited at the touch of a girl, especially one looking like her.

ALEXIA (CONT'D)

Please.

INT. CHAD'S CAR -- MINUTES LATER

Alexia gets in Chad's car and tosses him the chip.

ALEXIA

Piece of cake.

INT. CONFERENCE ROOM IN MARIO'S RESTAURANT-A HALF HOUR LATER

Mario sits on the end of a long polish oak table in the center of large conference room. He is short and pudgy with black, slicked back hair, and wears a very expensive business suit. He has the cliché look of an Italian Mobster. The rooms is decorated with the finest taste, beautiful curtains hang over tall bright windows. Everything in the room looks as if it costs a fortune. Mario lights up a cigar and the camera pans to the left to show Sel sitting with him. Mario puffs on the cigar.

> MARIO You've done good Sel. The Russian's won't be thinking war for at least a year, maybe longer after the way the cops will be watching them. You've done very well.

Sel looks at the table and doesn't say anything. It's obvious his mind is on something else.

MARIO (CONT'D) Do you remember when you first came to my father?

Sel stares at the table.

SEL

Yes.

MARIO

You were lost, alone, and confused. Now look at you. The best damn hit man Braton has ever fuckin' seen. Your ma would be proud, fucking proud. Sel briefly makes eye contact, then resumes staring at the table.

SEL

Thanks.

MARIO

What's wrong.

SEL

Nothing.

Mario rests his hands on Sel's shoulders.

MARIO

It's that broad again ain't it? Sel you need to forget about her. She's been plaguing your mind for ten years now. You need to put that dame in the past.

SEL

It's not that easy.

Mario leaves Sel and goes back to his chair.

MARIO

I don't understand Sel. Christ, I wish I did. But I just can't understand how some broad fucked you up so bad.

SEL

She's...special.

MARIO

You've never said one word to her. How the hell would you know if she's special or not?

SEL

I feel it...in my gut. When I look at her I get a knot in my stomach.

MARIO

That's because she's the lone survivor of you first kill, a messy first that went all to shit.

SEL

I tried forgetting Mario, but I can't get that night out of my head.

Mario leans in toward Sel.

MARIO

There's a lot of shit that happened that night that's gonna hurt. But you need to let go Sel. You can't cling to this shit forever.

SEL

She's the only thing keeping me sane.

MARIO

Well, wait to you see the broad my pa just contracted to replace Herbie.

SEL

She any good?

MARIO

The fuckin' best. You know how we Salatori's do. We don't take in anyone who's not the best. And this broad is the best.

SEL What's her portfolio?

MARIO

There's not much to go on being how she's only worked for herself the last few years, preying on fat rich white guys. The dumb fucks who only think with their peckers.

Sel starts to look skeptical.

SEL What's her name?

Mario leans back in his chair trying to think.

MARIO Mumm...shit, I can't think of it. Some like Ally, Allison, Alana.

SEL

Alexia?

MARIO

That's it.

Sel stands up from his chair.

SEL You dumb fuck!

Alexia is escorted through the doors by Tony and Angelo.

MARIO Boys! Thank you so much for picking up our new associate.

ANGELO She's the one boss. The one and only.

Sel stares at Alexia, dumb struck to see her in this corner of his life.

MARIO She come through? You get the shit?

ANGELO Yeah we got it.

Angelo flips Mario the chip

MARIO

Excellent.

Alexia glances at Sel, their eyes meet and she looks down at the floor.

MARIO (CONT'D) Sel, allow me to introduce Alexia Marx, the newest addition to the Salatori Family.

Sel stretches out his hand.

SEL Great to meet you.

Alexia shakes his hand.

ALEXIA

A pleasure.

MARIO Alexia, please take a seat. Angelo and Tony you boys did good. Go grab a bite to eat.

ANGELO

Thanks boss.

Alexia sits down at the table as Angelo and Tony leave the room.

MARIO Miss Marx, it is a pleasure to finally make you acquaintance.

Mario reaches his hand across the table.

ALEXIA

Not at all.

Alexia take his hand and Mario leans down and kisses it.

MARIO You've proven yourself on the street. Now the real jobs begin.

ALEXIA

Mr...

MARIO How terribly rude of me. I'm Mario. Mario Salatori.

ALEXIA Mr. Salatori.

MARIO Mario. None of this mister bullshit. Makes me feel old.

ALEXIA Mario, may I remind you that I have a café to run?

MARIO You'll have another five staff members of your choosing.

ALEXIA Where the hell do you expect me to find more assistants? How the hell do you want me to pay them?

Mario slides Alexia a clipboard with contract papers attached.

ALEXIA (CONT'D) What the hell is this?

MARIO

It's a contract. You work for us. Pull the con artist shit when we need it, we're willing to pay you \$25,000 per job and cover your living and restaurant expenses. On top of that we'll hire on five assistants to help you keep the café open.

ALEXIA

Holy shit.

MARIO

You're playing with the big boys now. Do you have any idea how hard it was to track you down? Did it finally. We we're confused until we found out your con name. Lexi Honey. You were the best one night date in all Braton.

ALEXIA

Congratulations, you caught me.

MARIO

Alexia this is Sel. He's gonna be your protection during your missions. Things go bad, or something falls apart Sel will be there with a full scale arsenal to bail you out.

Alexia looks at Sel who nods.

MARIO (CONT'D)

You are the best team we've ever had, the most lethal killer and the best con artist. You're gonna get the dirty jobs. The tough ones, the ones we won't trust anybody with. You ready?

Alexia looks at Sel.

ALEXIA

I'm ready.

Alexia signs the contract and slides it back to Mario who looks at Sel.

MARIO

Good your first assignment is tonight. Lil' Neo, the head of the Hoods is throwing a small party to celebrate the arrival of rapper and drug dealer Poppa Cap. This party will be at Club Louie. Go in and get on Lil' Neo's good side. Oh, shit I almost forgot, you have a contact too.

Mario gets up and presses an intercom button.

MARIO (CONT'D) Send Stubby in here.

ALEXIA

Stubby?

MARIO

The best wheelman I've ever met. Used to work for the Hoods, until he was busted in our territory. He became a prisoner of war. Now he works for us.

The doors open and in walks Stubby a black man in his early twenties, with cornrows in his hair. He is skinny and stands at about 5'3".

STUBBY What the fuck is this bullshit. I'm trying to enjoy some goddamn fried chicken when-

MARIO

Stubby, shut up. I'd like to introduce you to your partners. Alexia Marx, and Sel Hudson.

Sel puts a hand up to signal "hello." Alexia glances at Stubby but generally ignores him. There is an awkward silence.

> STUBBY Yea...great to meet ya'll.

MARIO You'll get along great. Well, I have to go. I have a meeting in a half hour and I need to get on the road.

Mario starts to leave and then stops beside Alexia.

MARIO (CONT'D) Great meeting you.

Sel gets up and follows Mario. This leaves only Stubby and Alexia in the conference room. Stubby starting to make his move on Alexia.

> STUBBY Well hello baby.

Stubby tries to rub Alexia's shoulders, she shakes him off.

ALEXIA Don't even think about it.

Stubby is taken back.

STUBBY The fucks yo' problem?

ALEXIA

Listen, I can already tell you're going to be hard to work with so let's just get this straight. There will be no "baby" no "bitches" and no "homies" with you okay. I'm here to fucking work and the last thing I need is your ghetto slang.

STUBBY

Bitch you need to switch to maxi pads cause that thing stuck in your cunt is makin' you crazy. INT. MARIO'S RESTAURANT LOBBY -- CONTINUOUS

Slr is talking to Mario on his way out of the restaurant.

SEL Just what the fuck are you thinking?

MARIO know you usually work alone, but times have changed-

SEL I'm not even talking about that. Don't you know who the hell she is?

MARIO

Should I?

SEL That's her, that's the girl.

MARIO

Oh..

Realizing Sel's dilemma.

MARIO (CONT'D)

Oh!

SEL See my problem?

Mario thinks for a second and then pats Sel on the back.

MARIO Look at it this way...at least now you can talk to her.

Mario walks out of the restaurant and gets into a limo.

SEL Yeah, now I can talk to her.

INT. THE FREELANCE HITMAN'S GUILD IN BRATON'S ABANDONED SUBWAY -- LATER THAT AFTERNOON

A sniper named Seryph-X sits at a table and nurses a cup of coffee. He's tall and in his late 30's. He wears a black body suit; his gun is in a briefcase that sits next to his chair. He has black hair and green eyes. The mask of his body suit sits on the table, a black mask with two flash lights on it. No trains run through this abandoned subway anymore and the dust on the route maps makes that obvious. However, freelance hitmen have turned this into a market center, where they can get jobs. Freelancers are bustling behind Seryph, who doesn't seem to even notice them. The camera shows that Seryph is watching a woman, although he doesn't know her name this is Gothika, she wears a large cloak and is talking to the receptionist at the counter where the jobs are posted. Gothika turns to glance at Seryph. She finishes her business and starts to walk toward him. Seryph pulls out a cigarette and lights it up.

GOTHIKA

A little early for smoking isn't it?

Seryph remains focused on lighting his cigarette.

SERYPH Mind your own business lady.

GOTHIKA You're Seryph-X?

SERYPH If that's what they tell you.

GOTHIKA Interested in making a little cash?

Seryph finishes lighting the cigarette and puts away his lighter still not looking a Gothika.

SERYPH A little cash is for a little hitman. I'm done doing penny jobs. Talk to someone else.

GOTHIKA How does \$2 million sound?

Seryph shoots Gothika a skeptical glance and then turns his attention away.

SERYPH You have my attention.

Gothika sits across the table.

GOTHIKA

There is a party tonight held by the Hood's to celebrate Poppa Caps return to Braton.

SERYPH Yes, I know the entire city can't stop talking about it. Every Hood who's anybody is going to be there.

Seryph leans in toward the woman.

SERYPH (CONT'D) The question is...which one do I have to kill?

GOTHIKA

None of them. We are not interested in them. There is someone else. A girl, she'll be disguised as a Hood but she usually looks like this...

Gothika shows Seryph a picture of Alexia. Seryph takes the picture and looks at it, inquisitively.

SERYPH How could she possibly be worth two million?

GOTHIKA You're a hitman right? Just kill the girl.

Seryph tosses the picture back at Gothika.

SERYPH Well I'd at least like the honor of knowing whom I'm working for.

GOTHIKA His name is Messiah.

SERYPH Alright, what evidence do you want of the girl's death? A picture, a hair clipping?

Gothika leans in and flashes a disturbing smile.

GOTHIKA

The girl's hand.

EXT. LUAU LOUNGE -- THAT EVENING

Stubby's car a 2004 green Honda civic pulls up to the Luau Lounge. SEL is in the passenger's seat. They wait for Alexia who lives in a flat above the café.

> STUBBY You know, I don't think she likes me.

SEL Why is that?

STUBBY Shit she was saying up at Mario's. I think the bitch is racist.

SEL She has good reason.

STUBBY

What?

SEL The Hoods killed her family.

Stubby swallows this new information.

STUBBY

Oh.

Sel looks out the window waiting for Alexia.

SEL

Go easy on her she's been through a lot.

STUBBY And how do you know so much about her, you used to fuck her or somethin'.

SEL

No.

STUBBY Oh Sel, did you get your grind on with that bitch? You tap that ass?

Stubby starts laughing and making sexual motions.

SEL Shut up Stubby.

Stubby laughs.

STUBBY Whatever man, keep me outta your personal shit.

Alexia comes out of the Luau Lounge dressed as a Hood. She has ghetto hoop earrings, a short revealing top, a short leather skirt, and high heels.

STUBBY (CONT'D)

Damn...

Alexia gets in the car.

ALEXIA Did I do good?

Stubby looks back at Alexia.

STUBBY You done good girl. You'll fit right in.

Stubby drives off.

EXT. CLUB LOUIE -- MINUTES LATER

Stubby pulls up to Club Louie. Alexia gets out at the front entrance. Sel rolls down his window to speak to her before she goes in.

> SEL Meet me at the rendezvous point in three hours.

Alexia nods and starts toward the entrance. Sel rolls up his window.

SEL (CONT'D) Drive around back.

EXT. CLUB LOUIE BACK PARKING LOT -- CONTINUOUS

Stubby drives the car into the back parking lot.

SEL Head for some place where we won't be obvious.

Stubby takes the car into the far back lot.

SEL (CONT'D) Pop the trunk.

Stubby pops the trunk. Sel gets out of the car and walks to the trunk. He opens it up and pulls out a duffel bag. He unzips it and inside there is an arsenal of guns. Stubby walks to Sel's side.

> STUBBY Shit man. What you doing? Planning to start world war three?

SEL Doesn't hurt to be prepared.

Sel pulls out two combat knives that are sheathed in two belts that he straps across his chest. He then pulls out a 9mm handgun and tosses it to Stubby.

> SEL (CONT'D) You'll need that before the night is over.

Sel takes out a gun belt that he straps around his waist. He pulls out two hand guns and holsters them. He then pulls out two submachine guns. He puts one of them on each shoulder. After that he takes out an assault rifle. Finally he pulls out numerous clips for the guns and puts them in the slots on his gun belt. He loads the assault rifle.

SEL (CONT'D) This is where the fun begins.

The party inside is huge, hundreds of Hoods have come. A rapper is on the stage putting on a show as the hundreds of Hood members, almost all of them black, dance on the floor. Most of the men and women are grinding. The camera finds Alexia in the middle of the dance floor; some big Hood Member comes up behind her and puts his hands on her hips and starts dancing with her.

HOOD MEMBER You new here baby?

ALEXIA

Hell no.

HOOD MEMBER You just looked lonely; if you keep me happy you won't have to be that way the rest of the night.

Alexia looks the Hood Member up and down, pretending to be impressed.

ALEXIA

Ooh. My hero.

Stubby starts working his way through the dance floor. He tries to dance his way across but has no rhythm and is a terrible dancer. He keeps bumping into people and cusses are constantly flung in his direction. Alexia sees him working his way through the floor and can't help but crack a smile. Stubby sees her and starts to work his way over, trying to be inconspicuous, but failing miserably. Alexia glances up at the VIP Box, we can't see who's in there.

INT. V.I.P. ROOM -- CONTINUOUS

Lil' Neo and his second hand man Fat Lou. Lil' Neo is only 5'5", his hair is trimmed short and very curly, he wears a white business suit with a red tie. He is covered in large diamond jewelry and a blunt hangs out of his mouth. Fat Lou stands next to him. He stands a whole foot taller and wears a football jersey with a leather jacket over it. He has less jewelry then Lil' Neo but way more then the normal person. He also lives up to the "Fat" part of his name. Fat Lou easily weighs three hundred pounds.

> LIL NEO Lou, who's that nigger down there running into people and shit?

FAT LOU I dunno boss, but he looks familiar.

LIL NEO That look like Stubby? FAT LOU Yea...yea it do. But that nigger's dead ain't he?

LIL NEO I dunno Lou. Do you believe in ghosts?

INT. DANCE FLOOR -- CONTINUOUS

Stubby has worked his way to the Hood Member who's dancing with Alexia. Stubby thinks about what is the best way to approach the situation. He reaches out his hand to tap the big guy on the shoulder but stops and thinks the better of it. Instead he shoves the Hood Member, not moving him at all but making his presence noticed.

> HOOD MEMBER What the hell's yo' problem nigga?

> STUBBY You messing with my bitch...Bitch?

HOOD MEMBER If this is your ho where the hell have you been?

STUBBY That shit's none of you damn business nigger. This lady's my ho...my bitch...my...my...

HOOD MEMBER Then your punk ass should be ready to fight for her.

The Hood Member gets ready to hit Stubby. Stubby winces waiting for it. But Alexia intervenes.

ALEXIA

Stubby, baby. This man was only keeping me company while I waited for you. You know I wouldn't even think of another man don't you baby.

STUBBY

Well...yea...I mean...Bitch, don't you ever think of doing that shit to me again.

ALEXIA

Sure thing baby.

Alexia turns to the Hood Member.

ALEXIA (CONT'D) Thanks for watching me.

They leave the dance floor and start toward the hall way encircling Club Louie.

INT. BOTTOM FLOOR ENCIRCLING HALLWAY -- CONTINUOUS

Stubby and Alexia start to work their way to the VIP Room.

ALEXIA Thanks for nothing.

STUBBY What? I saved your ungrateful little ass from Mike Tyson out there.

ALEXIA I could have gotten away by myself.

They enter an elevator.

INT. ELEVATOR -- CONTINUOUS

STUBBY Why you being such a hater?

ALEXIA If we could drop it now, that would be great.

STUBBY

Fine whatever.

INT. TOP FLOOR -- CONTINUOUS

The elevator opens and Fat Louie is waiting for Stubby. He smiles showing his gold teeth.

FAT LOU Stubby...back from the dead.

STUBBY King Louie! Long time-no-see my nigger.

FAT LOU

Too long Stubby. Where the hell you been?

STUBBY

I had shit to take care of. Went to L.A. to see my family, did a little street racing. You know, I needed time off.

FAT LOU I see. Well Neo is expecting you. You better have a better excuse then that. STUBBY Don't worry about it. Damn Lou, you're looking good.

Stubby straightens out Fat Lou's outfit. Pulls and tugs as if everything is just a little off.

STUBBY (CONT'D) You must've lost weight or something because-damn! You look fine.

FAT LOU

Don't touch me.

STUBBY

Sorry.

Fat Lou walks away and Stubby looks at Alexia.

STUBBY (CONT'D) Don't worry I got everything under control.

EXT. ROOF TOP OF CLUB LOUIE -- CONTINUOUS

Sel has worked his way to the top of Club Louie. He walks along the roof acting as a sentinel. As he turns from his roof top perch a little red light appears on his shoulder. It wobbles a bit then moves right over his sternum. Sel doesn't notice the red dot until he happens to look down at his watch, it's then that he sees the red dot on his chest and leaps out of the way. Just as he does, we hear the silenced shot of a sniper rifle and the whizzing of the bullet as it flies past Sel. Sel pulls out his assault rifle and surveys the roof. He rolls behind a furnace chimney and uses it for cover. Slowly, he brings up the rifle and again surveys the roof. Sel, still moving slowly, looks through his assault rifle's scope.

CUT TO:

SEL'S P.O.V. -- CONTINUOUS

The camera searches for the source of the shot but nothing can be found. Then, a red light shines and blocks out all vision.

BACK TO SCENE

Sel ducks and the sound of a silenced sniper rifle resounds again. Sel lies on the ground thinking to himself. In an instant he jumps to his feet and starts to run for the edge of the building. As he leaps of the edge and spins around so he's facing the building we hear the sniper rifle and see the bullet go straight through Sel's left arm. He gives a short cry of pain and then as he falls he grabs on to a fire escape. He pulls himself up using one arm. Luckily there is a door into Club Louie. Sel tries the door handle but it is locked. He reaches into his pocket and pulls out a lock pick. He fiddles with the lock. As the camera zoom in of Sel's shoulder we see a small red dot appear on it. The lock of the door clicks signaling the door is open. Sel opens the door and goes through it just in time as the sniper rifle fires again and the bullet clanks off of the metal fire escape.

EXT. V.I.P. ROOM -- CONTINUOUS

The door to the VIP Room opens and Stubby and Alexia enter. Lil' Neo walks up to Stubby.

LIL NEO

My nigger.

They slap hands and give each other a one arm hug.

STUBBY Neo, how's business?

LIL NEO It's really sad Stubby.

Lil' Neo sits down and puts his feet up. He pulls open a drawer and we see two cigars and a hand gun inside of it. Lil' Neo pulls out the two cigars.

LIL NEO (CONT'D) Care for a smoke?

Stubby takes the cigar.

STUBBY Sure. So business is sad, huh?

Lil' Neo offers a light to Stubby who accepts and puffs on his cigar.

LIL NEO

I say that Stubby, because it's sad that you haven't been around for a while. Where the hell you been? We sent you to go pick up five mil in that drugs transfer with the Salatori's almost a year ago and I get a call that night saying it went stale, the Salatori's bluffed and you're dead. That's really sad for me. A year goes by and all the sudden my best driver's back on my doorstep. And with-

Lil' Neo gestures to Alexia.

STUBBY Neo this is my...Girlfriend Alexia.. .She's... LIL NEO ...your girlfriend?

STUBBY Yea she's my girlfriend.

LIL NEO

She talk?

ALEXIA Not to assholes.

LIL NEO Ooh. Some fire.

STUBBY

This bitch ...

Stubby gestures to Alexia.

STUBBY (CONT'D) Is the best con artist in all L.A. And I brought her back here to work...for you.

LIL NEO That where you've been Stubby?

STUBBY

Shit man. After the Salatori scare I just had to get out for a while man. I saw my life flash before my eyes and I just wanted to see my family. So I went to L.A. and got in touch with my roots again. I did some racing and before I knew it; I was ready to come back.

Lil' Neo swallows the story and leans back in his chair thinking.

LIL NEO

Stubby we've known each other a long time. I was the one who got you in with the Hoods. I got you money and the best job in the world. All this time I've known you. You always told me you parents live in North Carolina.

STUBBY

Son of a bitch.

INT. TOP FLOOR HALLWAY ENCIRCLING CLUB LOUIE -- CONTINUOUS

Sel sits against a wall; his left arm is covered in blood. He tears off the sleeve of his shirt and ties it around his arm, stands up and starts walking into another hallway. EXT. ROOF TOP -- CONTINUOUS

Seryph stands on the edge of the building looking down. In his hands he holds a sniper rifle which has the name Albatross written on it. He reaches into his suit and pulls out a small grappling gun. He shoots the side of the building and begins to scale down. He enters into the building using the same door that Sel did.

INT. TOP FLOOR ENCIRCLING HALLWAY -- CONTINUOUS

Seryph walks past the spot where we just saw Sel tending to his arm. He continues walking slowly checking his surroundings to make sure there isn't a trap waiting for him.

INT. V.I.P ROOM -- CONTINUOUS

LIL NEO I'm in a tight spot Stubby. I know you're a rat. The Salatori bitches thought they could pull a fast one on me, But, I caught it. Now I'm gonna return the favor.

STUBBY Listen, I'm no con artist.

LIL NEO Shut the fuck up bitch before I blast a new hole in your fuckin' forehead.

STUBBY

Okay. Okay.

Lil' Neo turns his focus to Alexia.

LIL NEO Now, I need to decide what to do with your slut.

Lil' Neo stares at Alexia for a second.

LIL NEO (CONT'D) How did you get wrapped up in the Salatori's business?

ALEXIA They hunted me down and threatened me.

LIL NEO So you should have no problem double crossing them right?

ALEXIA

No.

LIL NEO

Stubby, I want you to go back to the Salatori's and tell them you're in with me. Lie about whatever the fuck they want to know and come to my club Thursday Night. Now, my nigger will see the two of you to the front door.

Stubby and Alexia leave with Hood Member #2.

EXT-TOP FLOOR ENCIRCLING HALLWAY-CONTINUOUS

They walk down the halls with the Hood walking behind them. In the background Sel is following them. They turn a corner and enter an empty hallway. Sel walks up right behind the Hood and snaps his neck.

> SEL Let's get out of here.

STUBBY Well that would've been easier if you hadn't killed this guy. Nigger's our escort out.

SEL Someone's here for us. He shot me on the rooftop.

Alexia sees Sel's wound.

ALEXIA

Oh my god.

A large tan man wearing a tight white T-shirt and large sunglasses starts walking toward the trio. His name is Scope. Stubby and Alexia don't realize his presence. Sel notices him approaching but doesn't say anything, instead he pretends that he didn't notice him.

> STUBBY Well are we gonna leave or what?

ALEXIA We need a strategy. So we don't end up killed.

STUBBY We need to fuckin' leave before we're killed.

ALEXIA

Shut up ever since I've started working with things have gone wrong. You are without a doubt the stupidestSel fires one of his handguns at Scope. Scope ducks for cover. Sel grabs Alexia's hand and starts running. Stubby follows too. Scope returns fire but the bullet ricochets off the corner of the wall. He starts chasing after them.

Sel, Alexia, and Stubby dart through hallways desperately avoiding the shots fired by their pursuer. They dart through a door and start heading down stairs to the bottom level.

INT. STAIRS -- CONTINUOUS

Scope fires shots at them on their way down as he chases them. Sel returns some of the fire trying to hold Scope off a bit. He then follows Stubby and Alexia. Soon they are on the bottom floor.

INT. BOTTOM FLOOR ENCIRCLING HIGHWAY -- CONTINUOUS

Sel sees an emergency exit and escapes into the streets with Stubby and Alexia right behind him.

EXT. OUTSIDE CLUB LOUIE -- CONTINUOUS

They start to make a run for it when Seryph steps into their path. Seryph raises his gun, SEL raises one of his handguns, Scope catches up and raises his gun, and Sel raises a second handgun. They come to a standstill.

> SEL That's close enough.

> > SERYPH

Hello, Scope.

SCOPE

Hello, Seryph. Sel, it's good to see your still the Salatori's bitch.

SEL Shut up, Scope.

SERYPH You're out gunned boy.

SEL

If you kill me, who's gonna take the prize.

STUBBY Yeah, so why don't the two of you fight each other first to decide who gets to kill the girl?

SEL Shut up Stubby, no one's killing the girl. SERYPH She's not worth dying for, boy.

SCOPE Listen to Seryph, he knows what he's talking about. Don't waste your life over some stupid bitch.

Sel's eyes look up. The camera follows.

EXT. TOP FLOOR FIRE ESCAPE -- CONTINUOUS

A man wrapped named Gideon stands looking down on the standoff in a cloak with two swords slung across his back. The cloak is wrapped around his face much like a ninja.

EXT. STREET -- CONTINUOUS

SEL

Oh shit.

EXT. FIRE ESCAPE -- CONTINUOUS

Gideon jumps down and lands in between the hold up. Scope pulls another gun and points it at the assassin and Seryph switches his aim between the assassin and Sel. Sel meanwhile switches between all three of his enemies. Gideon stands up from the crouch he landed in.

> GIDEON Fools, beg for mercy. The time of reckoning has come.

Gideon draws one of his swords.

SCOPE Quiet vigilante, leave the killing to the professionals.

GIDEON There will be no mobster killing tonight; your reign of terror is at an end.

SERYPH This is no place for you, go play Batman elsewhere.

GIDEON Did you really think I'd come alone. You all are surrounded.

From the shadows more cloaked assassins appear. Four in total. One comes from an alley, another from behind a car, another from behind a dumpster, and the last from a fire escape. They all draw their weapons which are all melee weapons.

SCOPE This is too easy.

Scope raises his gun and fires at Gideon, the bullet is stopped by a bullet proof vest he wears under his cloak. A battle springs into action. Seryph rolls out of the way and gets cover behind a car.

SEL

Run!

Sel fires a bullet at Assassin #1, one who came from the alley. The bullet rips into the assassin's stomach. Stubby and Alexia break into a run across the street. Stubby tosses Alexia the gun that Sel gave him.

STUBBY

Cover me.

Scope fires another bullet at Gideon who dodges and rolls toward Scope stabbing at his lower leg. Scope spins out of the way and points his gun at Gideon's head. Gideon bashes the gun away and swings at Scope's stomach. Scope blocks the sword with one of his guns and aims at Gideon with the other. Scope is about to pull the trigger when the si of Assassin #2, the one that came from behind the car, slashes across his face. Scope stumbles back and shoots Assassin #2 in the head. Scope looks for Gideon, but he has disappeared.

Seryph is aiming his gun at Assassin #3 who is running at Alexia and Stubby. He fires the gun and the bullet hits the assassin in the neck. He then aims for Alexia who sees him and fires her gun at him. She shoots two bullets and they hit the car next to him. Seryph rolls behind the car and reloads his gun. Gideon leaps from the top of the car in front of Seryph and kicks him in the face. Seryph's head smacks against the car. Gideon gets ready to stab Seryph but his sword is shot out of his hand by Scope. Gideon jumps back on the car and runs away before Scope can shoot him again.

Slr sees that the battle is almost over and looks for Alexia and Stubby. Stubby is picking the lock of the car and Alexia is covering him. Sel sees Assassin #4 coming up over the car and fires a shot at him but misses. The Assassin leaps on Alexia's back and knocks her to the ground unconscious. The Assassin turns to Stubby but Sel fires another shot into his head. Sel runs up to Stubby.

> SEL Get out of here. STUBBY What about her?

SEL I'll take care of her.

STUBBY Where are you taking her?

SEL

Home.

Stubby gets a wide grin on his face.

STUBBY

My nigger.

Sel lifts Alexia onto his shoulder.

SEL

Shut up and get out of here.

Sel starts running with Alexia over his shoulder. The camera follows him and stops looking at the face of one of the dead assassins. The foot of Scope steps next to the face. Scope rips open the cloak and a symbol that reads S.I.N. is written on the chest of the assassin. Scope kicks the assassin and walks over to Seryph who is still lying against the car. Scope raises his gun at Seryph and holds it there. Seryph stirs and sees Scope pointing the gun at him.

> SERYPH I'm not scared to die.

SCOPE You and I have more in common then you think Seryph.

Seryph chuckles to himself.

SERYPH

Yeah, right.

Scope kicks Seryph's sniper away from his hands and gets down into Seryph's face.

SCOPE I know about your incident with the army. I know about the experiments you still have nightmares about. I know you can't remember any of it, but it still haunts you. I know all of it and I can help you.

SERYPH I don't need your help.

SCOPE I see. If you change your mind, call this number.

Scope drops a folded piece of paper in Seryph's lap and walks away. Seryph picks up the number and looks at it, then throws it away. Sel carries Alexia on his shoulder. He dodges through alleys until he arrive at a boarded up subway entrance marked "Condemned". Sel runs to the boarded up entrance and pushes a board out of the way. He slips inside with Alexia still over his shoulder.

INT. ABANDONED SUBWAY -- CONTINUOUS

Sel begins traveling through the abandoned subway. His thoughts drift to memories and though the camera still shows Sel carrying Alexia we can hear his memories.

> MARIO (V.O.) It's an easy job Sel. Just as we promised for your first. Just kill the family and leave no survivors.

SEL (V.O.) There's something not right about this Mario. These are innocent people, there's no reason to be killing them.

MARIO (V.O.) Listen, ignorance is bliss. It doesn't matter who they are, it only matters that your client wants them dead.

A woman starts screaming in Sel's memories.

BLACKOUT

INT. SEL'S HOME -- HOURS LATER

Alexia awakes on a cot in Sel's room. In this room is everything that Sel would need. A TV across from the bed, a fridge in the far corner, a desk in the other corner, and a closet to the side of the bed. On the desk Alexia notices a picture. She gets up and looks around, finding herself alone she stands up and walks to the desk. Alexia's eyes notice a folder marked "Seryph-X." She opens the folder and takes out the pictures that are on top. The first picture is of Seryph in his body suit. The next is of Seryph outside of his suit lying naked on an operating table. Alexia looks at the papers beneath the pictures and picks them up she shuffles through them and stops when she comes to one labeled Project "Serysense". Alexia goes back to the pictures and looks at the next one. In this picture someone is injecting Seryph in his temple. She becomes creeped out and puts the folder away. She picks up the picture. It is of a young boy with sandy blonde hair, he is wrapped in the arms of his mother with blonde curly hair. They're truly happy smiles.

> SEL Looking for something.

Sel is standing in the doorway to the little home.

ALEXIA NO! NO! I was just-just...

SEL

It's okay.

Sel approaches Alexia.

ALEXIA

Is this you?

Alexia points to the boy in the picture. Sel nods.

ALEXIA (CONT'D) And your mother?

SEL

Yes.

ALEXIA Where is she now?

SEL

Dead.

Sel takes the picture from Alexia and puts it away.

ALEXIA Oh my God. I'm so sorry.

SEL It was a long time ago.

ALEXIA I know what it's like...to lose a parent.

Sel nods.

ALEXIA (CONT'D) So where is this place?

SEL The abandoned subway.

ALEXIA The one condemned by the city?

SEL Yea, it's quiet, out of the way, and the rent is really cheap.

ALEXIA Wasn't there a fear of it caving in? SEL Paranoia.

ALEXIA It's called engineering and there's a reason for it.

SEL Well it's the only safe place I could take you.

Alexia walks through the room scanning it and then sits down on Sel's cot.

ALEXIA You live down here?

SEL No address, no way to find me. It's the only place I can live.

ALEXIA So there's no friends, no poker games?

Sel leans against his desk.

SEL I don't have the luxury of a social life.

ALEXIA No girlfriends?

SEL Hitmen aren't dating material.

ALEXIA So if you live such a simple life, where's all the money you make killing people.

SEL Are you always this inquisitive?

ALEXIA Well you're not much for conversation.

There's an awkward silence.

SEL Do you want something to eat?

ALEXIA

Do you eat?

SEL ignores the sarcasm and grabs a box of cereal from his closet. He pours Alexia a bowl of cereal.

ALEXIA (CONT'D)

What was that last night? Who were those men?

SEL The one in the white shirt is Scope. A hitman for hire, the second was Seryph-X an AWOL soldier. The thirdthis Gideon character...I don't know.

ALEXIA

I saw the folder on your desk.

SEL

Apparently Seryph had some run in with a General McMillen, a military man who wanted to create a super army. But something happened and the experiments went completely wrong, all of Seryph's comrades were killed and he escaped.

ALEXIA Why was he trying to kill me?

SEL I don't know. But, we I'm going to find out.

ALEXIA Find out? Why would you help me?

SEL The Salatori's put you under my protection, lucky you.

INT. GOTHIKA'S BEDROOM IN THE S.I.N. HIDEOUT -- CONTINUOUS

Gothika sits in front of a large gothic mirror combing her long black hair. She has blazing green eyes, porcelain white skin, and long red fingernails. She slowly strokes through her hair. Gideon is standing behind her his hands behind his back as if he was before a commanding officer. They are in Gothika's bedroom a large king sized bed is behind Gideon with a gothic style head board.

> GOTHIKA Your failure is most disappointing brother.

GIDEON We had no chance Gothika, the hitmen

gunned down our soldiers. All were killed and the girl escaped. Her protector is a force to reckon with.

GOTHIKA

Your excuses don't make the girl dead. Or our task any closer to being complete if you can not kill her protector, perhaps you're not the warrior I thought you were.

GIDEON Don't threaten me damn it!

Messiah walks into the room. He is a large man, with a shaved head, and cold blue eyes. He wears a long trench coat.

MESSIAH Temper, temper Gideon. What seems to be the trouble?

GIDEON We've underestimated the guardian. He is extremely dangerous. He killed all of our men; I barely escaped with my life.

MESSIAH

Our defeat is of little consequence. I was merely testing the waters with this Sel. The girl will be dead soon and Braton will hear the voice of S.I.N.

GIDEON What are your orders Messiah?

MESSIAH Go to the girl's restaurant. Kill her.

GIDEON What about Sel?

MESSIAH Gothika will deal with him when the time has come. Now leave us in some privacy.

Gideon exits the room. Gothika stands up and walks to Messiah.

MESSIAH (CONT'D) Your brother is a fool.

GOTHIKA

He means well.

MESSIAH His burden must be dealt with.

Gothika reaches her hands and caresses Messiah's face.

GOTHIKA Surely if you've found use for me, you can find one for him as well.

Gothika kisses Messiah.

MESSIAH I will not let my love for you interfere with what must be done. If Gideon fails again, it will be the last time he does so.

CLOSE UP:

Gothika's eyes.

INT. MARIO'S RESTAURANT -- THE NEXT MORNING

Mario is sitting in his chair with Stubby at the table. Stubby is finishing explaining what happened last night.

> STUBBY So I'm in. In with Lil' Neo just like you asked.

MARIO Where are Sel and the girl?

STUBBY I don't know, the nigger carried her off into the night like some western style shit.

MARIO

Who did you say was after you Scope and?

STUBBY Seryph, nigger's name was Seryph.

MARIO Were they both after the bounty? Or were they driven by personal needs?

STUBBY

I don't know...

MARIO

We need to buy these guys off.

STUBBY What's the use? Their employer will just hire new meat.

MARIO

We have a file on Scope and Seryph; it looks like a fuckin' bible. These guys aren't to be fucked with. Sel enters the room.

STUBBY

My nigger lives.

MARIO Where's the girl?

SEL

She's at her restaurant. I tried to persuade her to come here, but...she wasn't having it. I don't like leaving her alone. Has Stubby told you everything yet?

MARIO Everything except what happened to you.

SEL I took her to my place.

Stubby makes a humping gesture. Mario cocks an eyebrow at Sel.

SEL (CONT'D) Not like that.

Awkward pause as Marion and Stubby exchange looks.

SEL (CONT'D) Not like that!

STUBBY Something wrong with your cock or are you just that stupid?

SEL I wasn't going to take her home to fuck her, she's a job. I don't fraternize with work.

Mario gives Sel a little smile.

MARIO Did you talk to her?

SEL Let's change the subject. Why are Scope and Seryph out to kill her?

MARIO

I don't know.

SEL We stumbled onto something hot. Someone needs her dead and we need to find out why. MARIO I'll talk to pop and see what he says.

SEL We can't let her die.

MARIO Sel, don't make this personal. Like you said she's a job.

SEL

IT'S YOUR FUCKING FAULT IT'S PERSONAL!

Sel pounds the table. Two guards rush in with their hands on their guns ready to draw.

> MARIO Settle down Sel! Jesus Christ!

Mario looks to the guards.

MARIO (CONT'D) Get the fuck outta here.

Sel gets a hold of himself.

MARIO (CONT'D) We'll do the best we can Sel. Ok? have Chad doing drive-bys every half hour to make sure her place is ok. So settle down. Christ, have a drink. Now if you'll excuse me I have to talk with my associates.

Mario gets up and leaves.

STUBBY Nigger what's eating you?

SEL

Nothing, it's nothing.

STUBBY

Tonight why don't we keep watch on her place? No one's going to try and attack it during the day, it's in fucking downtown Braton.

SEL

Why do you care?

STUBBY

Nigger, someone in your situation should learn to be more grateful. Now, shut up and be ready to go at 9 tonight. INT. OPERATING ROOM OF A SECRET MILITARY FACILITY -- YEARS AGO

Seryph lying on an operation table his eyes are shut and he seems to be resting quietly. Five doctors stand over him ready to operate on his head. The camera zooms in on his eye that snaps open as wide as a saucer. There is the thumbing of a drum in the background as the doctors lean over and begin to make an incision right above Seryph's temple. The doctors voices are distorted and sounds like the roar of a monster. A syringe is drained into a part of Servph's body that we can't see. A screaming noise sounds in the background. Servph's eye immediately becomes bloodshot and the monstrous voices become fiercely louder Seryph realizes that the screaming heard in the background is actually is own voice screaming in pain. In a split second everything goes quiet and we see the razor used to make the incision above Seryph's temple is tossed into the garbage blood still clinging to the edges. The screaming noise crescendos.

INT. SERYPH'S BEDROOM -- MORNING IN PRESENT TIME

Seryph snaps awake in his own bed covered in cold beads of sweat and panting like he just ran a marathon. His cell phone rings.

> SERYPH This is Seryph-X.

LUIGI This is Luigi Salatori, and I have a proposition for you.

INT. STUBBY'S CAR ACROSS FROM THE LUAU LOUNGE -- THAT NIGHT

The camera watches the Luau Lounge for a second and then pulls backward and you can see Sel and Stubby sitting in a car in a parking lot across the street.

> STUBBY Oh yeah, this is how a nigger likes to spend his Saturday nights. Sitting here stalkin' some with chick, ready to fight a gang of vigilante's oh yeah this is how a nigger likes to spend his nights.

Stubby pulls out a cigarette.

SEL

Put that away.

STUBBY Listen, I'm here pulling the stalker bullshit at least let me enjoy a cigarette. SEL You're going to give away our position.

STUBBY You sound like a fuckin' general. We're not at war here.

SEL

This was your idea.

Stubby, shaking his head, puts away his cigarette.

STUBBY

You owe me.

INT. ALEXIA'S BATHROOM -- CONTINUOUS

Alexia is wearing a tank top and pair of pajama pants. She is in her tiny bathroom brushing her teeth. She finishes and leaves, turning out the light behind her.

INT. ALEXIA'S BEDROOM -- CONTINUOUS

Alexia walks into her bedroom and sits down on the bed. Her eyes catch sight of a picture of her, her mom, and her dad. Tears well up in her eyes and we can hear from her thoughts, the screams that she let out when she found her dead parents. Alexia stands up and walks to her dresser, she out a gun from the drawer, sits back down on the bed, and puts the gun to her head. Tears roll down her face as she debates about pulling the trigger. After a few seconds she pulls the gun away and throws it across the room and starts sobbing.

EXT. ROOFTOP ACROSS THE STREET -- CONTINUOUS

Seryph-X has his sniper rifle out and is looking through the lens, a cigarette hangs out of his mouth. As he scans the Luau Lounge a little, flashing, red light on the side of the house catches his eye, his mouth drops open and the cigarette falls out.

SERYPH

Damn it.

Seryph takes out his cell phone and presses a button to activate his voice dialing.

SERYPH (CONT'D)

Mario.

INT. MARIO'S HOUSE -- CONTINUOUS

Mario is sitting in a large den at his house decorated in the finest riches. He answers the cordless phone sitting next to him. MARIO

Hello?

SERYPH There's a bomb on the restaurant. Call for back up.

Mario hangs up and calls Chad.

INT. CHAD'S CAR -- CONTINUOUS

Blood is dripping on the keys that are still in the ignition. The camera looks up and Chad has been stabbed in the back of the head.

INT. MARIO'S HOUSE -- CONTINUOUS

Mario gives up on calling Chad and calls Sel.

INT. STUBBY'S CAR -- CONTINUOUS

Sel answers his phone.

SEL This is Sel.

MARIO Sel there's a bomb on the girl's café.

Sel hangs up on Mario and looks at Stubby.

SEL

Cover me.

Sel runs across the street and gets to the doors of the Luau Lounge. He pulls his hand gun and shoots in the glass on the doors.

INT. LUAU LOUNGE -- CONTINUOUS

Sel enters the room and hops over the counter and into the kitchen.

INT. KITCHEN -- CONTINUOUS

Sel runs up to the back and through another door. Past this door are stairs that lead to the upper level.

INT. STAIRS -- CONTINUOUS

Sel runs up the stairs and reaches Alexia's apartment. He kicks open the door and enters the apartment.

INT. ALEXIA'S APARTMENT -- CONTINUOUS

SEL Alexia? It's me Sel. Alexia enters the living room.

ALEXIA What the fuck is this about?

SEL I need to get you out of here there's a bomb on your café.

ALEXIA

A what?

SEL

NOW!!

Sel grabs Alexia's wrist and pulls her to the door. He pushes her in front of him and as he is leaving the apartment the bomb goes off.

EXT. LUAU LOUNGE -- CONTINUOUS

The building erupts into flames as the bomb blasts the top of the building apart.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY

Holy shit.

EXT. ROOFTOP -- CONTINUOUS

SERYPH

Damn it!

INT. BURNING STAIRS -- CONTINUOUS

Alexia has been blasted to the bottom of the stairs. Fire has engulfed her café and she has various cuts and bruises on her body. She gets up and looks for Sel.

ALEXIA

Sel! SEL!!

Through the fire Alexia catches a glimpse of Gideon. She looks for a weapon but doesn't find one. Gideon walks through the fire toward Alexia. She looks for an escape but again has nowhere to go. Gideon draws his sword and steps into the now burning stairwell with Alexia. He raises his sword, but Alexia kicks him in the stomach. He doubles over; she kicks him again in the face. She tries to kick him again but Gideon blocks with his sword leaving a large wound on Alexia's shin. She screams in pain and Gideon stabs the sword straight down, just between her thighs inches from her crotch. He kicks Alexia in the face and again in the stomach. He grabs her hand and puts one foot against the side of her head. He grabs his sword and gets ready to cut off her hand. Through the fire Sel comes to Alexia's rescue and tackles Gideon through the wall weakened by fire and into the back parking lot of the Luau Lounge. . Through the fire SEL comes to Alexia's rescue and tackles Gideon through the wall weakened by fire and into the back parking lot of the Luau Lounge.

EXT. PARKING LOT -- CONTINUOUS

Alexia follows them out into the night. Gideon gets up and grabs his sword ready to fight Sel. Sel pulls out his two combat knives and flips them around in his hands.

SEL Alexia, get out of here.

Alexia begins to run. Gideon makes to stop her from leaving but SEL throws a combat knife and it hits Gideon right in the ankle. Gideon falls to his knees unable to get up.

EXT. STREET -- CONTINUOUS

Alexia runs across the street and S.I.N members begin to come out of the woodwork. They appear from behind cars, dumpsters, the darkness of the allies, and other random hiding spots.

EXT. ROOFTOP -- CONTINUOUS

Seryph takes aim with his rifle.

EXT. STREET -- CONTINUOUS

A S.I.N member falls dead as a sniper bullet rips through his neck.

EXT. ROOFTOP -- CONTINUOUS

Seryph reloads.

EXT. STREET -- CONTINUOUS

Another S.I.N Member falls dead as a bullet hits him in the chest.

EXT. STREET BETWEEN STUBBY'S CAR AND THE LUAU LOUNGE -- CONTINUOUS

Alexia watches as S.I.N. Members fall around her due to an unknown shooter.

EXT. PARKING LOT -- CONTINUOUS

Sel walks up behind Gideon. He kicks Gideon's face down onto the pavement and steps on GIDEON'S foot as he pulls out his knife. He readies another knife to kill Gideon when Gothika leaps from Alexia's burning café and tackles Sel to the ground. SEL flips GOTHIKA off of him and gets ready to fight this new enemy.

EXT. ROOFTOP -- CONTINUOUS

Seryph who after killing the second to last S.I.N member finds he has run out of bullets.

EXT. STUBBY'S CAR -- CONTINUOUS

Alexia reaches the car and Stubby steps out, he aims the gun Sel gave him at the last S.I.N Member who is charging alexia and shoots him dead. He walks over and spits on the corpse.

STUBBY

Bitch.

EXT. PARKING LOT -- CONTINUOUS

Gothika shows her long metal claws that she is wearing. She hisses at Sel like a Vampire. Then she runs at Sel and flips over him, swings around, and leaves three large gashes on his face. She ducks down and sweeps his leqs. He lands on his ground knocking the wind out of him. She steps on his neck only to have SEL recover and stab her in the thigh. She screams and jumps back as Sel pulls out the knife. Sel rolls to his feet. Gothika runs at Sel again, she spins around and swipes her claws at him. Sel blocks her claws with his combat knife. She swings with her other hand and SEL ducks the blow. She stabs down and Sel rolls out of the way. He stands up and throws one of his knives hoping to catch her off guard. She catches the knife inches from her head. She throws it back at Sel, it stabs him in the shoulder. Sel lets out a cry of pain. Gothika walks up to Sel and pulls out the knife. She licks the blood and spits in Sel's face.

EXT. ACROSS THE STREET -- CONTINUOUS

Stubby fires a shot that ricochets off the ground behind Gothika.

EXT. PARKING LOT -- CONTINUOUS

Gothika turns and sees Stubby running at her with a gun. She begins to run toward him.

EXT. ACROSS THE STREET -- CONTINUOUS

Stubby fires another shot but misses again.

EXT. MIDDLE OF THE STREET -- CONTINUOUS

Stubby stops running and fires three more shots that all miss because of his poor shot and Gothika's agility. Gothika by now is right in Stubby's face. She knocks his gun away and stabs at his face missing by inches. Gothika trips Stubby and kneels on his shoulders to prevent him from being able to move. She's about to stab him in the face.

ALEXIA

Stop!

Gothika stops and turns to Alexia.

EXT. PARKING LOT -- CONTINUOUS

Alexia has taken Sel's knife and has Gideon hostage.

ALEXIA I'll kill him.

EXT. STREET -- CONTINUOUS

Gothika leaves Stubby and starts running at Alexia. The fire burning in the Luau Lounge hits gas and an explosion blasts Alexia and Gothika to the ground. Alexia stands up and goes to Sel. With all her might she drags him away from the fire.

EXT. STREET -- CONTINUOUS

Alexia drags Sel to the car where Stubby is waiting.

EXT. STUBBY'S CAR -- CONTINUOUS

Alexia lays Sel down in the backseat. She gets in the passenger's side.

INT. STUBBY'S CAR -- CONTINUOUS

Stubby pulls away. Alexia turns to look back and watches her dream burn to ash.

STUBBY

I'm sorry.

Alexia chokes back tears.

ALEXIA It was just a café. It was just a job.

Alexia tries to hide her tears and wipe them away. Stubby opens the glove box and pulls out a package of tissues. Alexia takes it still trying to hold back tears.

> ALEXIA (CONT'D) What the hell do they want with me? Why can't I just be happy?

STUBBY I don't know. But Mario is going to take care of you, that I'm sure of. Alexia looks out the window.

EXT. STUBBY'S CAR -- CONTINUOUS

The city of Braton rushes past them as they drive.

STUBBY

Thanks.

ALEXIA

For what?

STUBBY You saved my life back there.

ALEXIA Well you saved Sel, Sel saved me. We're just one big circle of rescue.

STUBBY He cares about you.

ALEXIA What do you mean?

STUBBY This protection thing, it's more then a job to him. He really cares about you. You should be grateful.

Alexia smiles to herself. She looks back at Sel lying unconscious in the back seat.

ALEXIA Yeah...I guess I should.

INT. BEDROOM IN MARIO'S PRIVATE VILLA -- NEXT MORNING

Sel wakes up in a large bed with white silk sheets. He has no shirt on but is still wearing his khakis from the night before. Someone has doctored and bandaged his wounds. Alexia walks in with a tray of breakfast. She is surprised to see Sel awake and didn't expect to be caught being so hospitable. Sel sees her and smiles a bit. He tries to move his arm and moans in pain.

> ALEXIA The doctor says you're lucky to be alive. Between your arm, your face, and your shoulder you lost a lot of blood.

SEL All in a days work.

ALEXIA

Thank you.

SEL That's why I get paid the big bucks. Alexia offers Sel something to drink. SEL (CONT'D) What is that? ALEXIA It'll dull the pain. SEL I don't need to dull the pain I need something to eat. ALEXIA hands him half a grapefruit in a bowl. SEL (CONT'D) What the fuck is that? ALEXIA Grapefruit. SEL No cereal, no doughnuts? ALEXIA If you're going to be protecting me, you're going to need your strength. Doughnuts and frosted flakes are not good for growing boys. SEL Where are we? ALEXIA The Salatori Villa, Mario's personal vacation spot located on Braton Bay. No one knows we're here except for Mario and Stubby. SEL So we're in good hands. ALEXIA Yes. SEL Good, since you're safe I have work to do.

Sel starts to get up at first he moves quickly and then feeling pain he moves much more slowly, wincing the whole while.

ALEXIA Where are you going? Nowhere.

ALEXIA Mario told us both to stay here.

SEL

SEL

Well he's not my father and even if he was, I think I'm old enough to make my own decisions.

ALEXIA

You've suffered stab wounds, slash wounds, a bullet wound. If you go out there you'll die!

Sel starts putting a shirt on.

SEL Thanks for your medical opinion.

ALEXIA You're supposed to protect me not die for me.

Sel looks around for his guns.

SEL I don't plan on dying.

ALEXIA

Don't go.

Sel is still looking for his guns.

SEL Where are my guns?

ALEXIA

Don't go!

SEL Where are my guns?!

ALEXIA

DON'T GO!!

Sel stops and looks at Alexia. Their eyes meet and he sees that she is nearly in tears.

ALEXIA (CONT'D) I've been alone for so long. If you really want to protect me...then just stay here.

There is a moment of silence. Alexia goes to the closet and pulls out Sel's multiple belts of guns.

She tosses them at Sel.

ALEXIA (CONT'D)

Go. Leave.

Alexia walks out of the room. Sel stands there with the guns lying on the bed.

INT. LIVING ROOM -- CONTINUOUS

Alexia sits on a couch in the living room. Sel walks and crouches down in front of her. He takes her hand in his and gently caresses it.

INT. CLUB LOUIE'S V.I.P. ROOM -- THAT AFTERNOON

Lil' Neo is smoking a blunt and Stubby has a cigarette in his mouth.

LIL' NEO So Salatori thinks you're in?

STUBBY Yeah, it's all good.

LIL' NEO I don't trust you Stubby. You're playing too many hands. You come in here trying to play me, so then when you're ratted out; you go and play the Salatori's. You're switching sides a lot nigger.

Lil' Neo gets into Stubby's face and takes a long drag of his blunt.

LIL' NEO (CONT'D) Don't fuck with me.

Lil' Neo blows smoke in Stubby's face. Stubby waves smoke out of his face.

STUBBY Neo, you know it was only business with them. With you-with you it's different.

LIL' NEO Well now you've got your chance to prove it.

STUBBY What do you mean?

LIL' NEO

Today is Don Salatori's 70th birthday. There's a huge party for him at his mansion. Mario, his son and the brains of the Salatori operation is giving a speech tonight. An anonymous bidder has offered the Hoods a decent sum of money to kill him. We've hired an assassin. You're gonna be his wheels.

STUBBY You're gonna kill Mario Salatori? The most dangerous man in all Braton?

LIL' NEO

Damn straight.

EXT. SIDEWALK IN FRONT OF ALEXIA'S HOME -- TEN YEARS AGO

Alexia at age fifteen walking home from school, smiling and humming to herself. She holds her books across her chest, dressed in a private school uniform; the American dream daughter. She turns down the walkway to her house that we saw at the beginning. As she does, she notices the door is open a crack. Her expression turns to suspicion. She walks up to the door and slowly pushes it open. Someone screams.

INT. ALEXIA'S BEDROOM IN MARIO'S VILLA -- CONTINUOUS

Alexia wakes up in her bedroom in a cold sweat. The Salatori's have provided her with a night dress at the mansion. It's white and lacy around the edges. She gets up and runs to the kitchen.

INT. KITCHEN -- CONTINUOUS

Alexia grabs a glass from out of the cupboards. She pours herself a glass of water. Sel steps out from his room.

SEL Bad dreams?

Alexia gasps.

SEL (CONT'D) Sorry, didn't mean to scare you.

Alexia recovers from her shock.

ALEXIA

It's ok.

SEL

You alright?

ALEXIA Yeah, I just have nightmares about...

SEL

Your parents?

Alexia looks at Sel suspiciously.

ALEXIA How did you know that?

SEL

You said something about it earlier. It was also mentioned in your file.

ALEXIA

The Hoods.

SEL How long ago?

ALEXIA

Ten years.

Sel puts his hand on Alexia's shoulder.

SEL

I'm sorry.

ALEXIA It's not your fault.

Sel nods. There is an awkward silence and he turns to leave.

ALEXIA (CONT'D)

Sel don't go.

Alexia recoils not knowing why she said that. Sel stops and turns around.

SEL What is it?

ALEXIA I just don't want to be alone.

SEL You don't have to be. I'm right here.

Alexia runs to Sel and throws herself into his arms.

EXT. STREET CORNER -- THAT SAME NIGHT

Seryph stands on a street corner smoking a cigarette. A street light above him casts an eerie glow on him. Stubby's car pulls up to the corner and Seryph puts out the cigarette and gets in the car. Seryph gets in and looks over at Stubby who is focused on the road.

SERYPH You're my driver?

Stubby continues to face forward.

STUBBY

Yeah.

SERYPH

Scared?

Stubby looks over at Seryph in disbelief.

STUBBY You're fucking kidding right?

SERYPH He is a friend of yours isn't he?

Stubby changes gear and starts driving through the city.

STUBBY He saved my life.

SERYPH

How?

STUBBY

The Hoods had been spiking their drug transactions to the Salatori's. It was obvious that they were gonna strike back sooner or later. I was the best driver the Hoods had, so Lil' Neo sent me to drop off the goods and collect the money. I ran right into their trap. They took me to the Salatori Mansion and the Don told them to kill me. Mario stepped in and got the Don to keep me alive on the condition that I work of the Salatori Family and spill some secrets on the Hoods.

Seryph laughs to himself.

SERYPH He saved your life only for you to take his. The irony is delicious.

STUBBY

You know what? You can shut the fuck up! What about you? What's your story?

SERYPH

I have no story for you to hear. I live a life that no one will understand.

STUBBY

The life of a hitman. Wanna talk about turn coats; you kill for whoever pays you the most. Fucking disgusting.

SERYPH

Disgusting... or does it scare you?

STUBBY Why would that shit scare me?

SERYPH I'm killing Mario tonight. But tomorrow, who knows? It might be you; it might be your friend Sel. Who knows?

EXT. OUTSIDE THE SALATORI MANSION -- CONTINUOUS

Camera follows car into the Salatori mansion. The place is huge. It's at least three stories tall and painted a beautiful white. It looks like a government building or historic site. Stubby parks outside the surrounding property wall.

INT-STUBBY'S CAR-CONTINUOUS

STUBBY There you are. Kill.

SERYPH

Patience.

Seryph takes his briefcase and opens it up, his gun is in one half and a laptop is in the other. He takes the laptop and opens it up.

> STUBBY You some sort of computer geek too?

> > SERYPH

To kill you must become invisible, and today the only way to do that, is to be smarter then your victim.

Seryph types away on his laptop and opens up a file that reads: SALATORI SECURITY SYSTEM. He begins sending viruses into the file and soon red letters appear reading: SYSTEM MALFUNCTION. He shuts the laptop and returns it to the briefcase, he then steps out of the car. EXT. OUTSIDE OF THE WALL SURROUNDING THE SALATORI ESTATE -- CONTINUOUS

Seryph leaps on top of Stubby's car and leaps on to the wall. He jumps down and pulls on his mask. With the lights on the front turned off so no one will see him.

EXT. FRONT LAWN -- CONTINUOUS

Seryph moves through the trees that a spread throughout the Salatori front lawn. He sneaks around back and climbs on top of a dumpster outside of the back kitchen door.

EXT. BEHIND THE MANSION -- CONTINUOUS

Seryph jumps and grabs a hold of a gargoyle sculpture on the outside of the house. He pulls himself on a ledge sticking out of the second story of the house.

INT. BALLROOM OF THE SALATORI MANSION -- CONTINUOUS

Mario, dressed in a tux, greets guests. Don Salatori a short, stout, and old white man comes from behind and gives Mario a big bear hug. He is also dressed in a tux and is balding and starting to show other signs of age.

> DON How's my little boy.

MARIO Pop, you know I hate it when you call me that.

Don smiles and wraps an arm around Mario.

DON

Your mother, god rest her soul, would never let me stop calling you my little boy, so don't go telling me what I should be calling you.

A waiter stops and offers the Salatori's glasses of champagne which they both accept.

DON (CONT'D) So how is business, my boy?

MARIO It's tough pop. Things just aren't the same as when you were running things.

DON You make no mistake, boy I still call the shots here.

MARIO I know that pop.

And don't you forget it.

Luigi Salatori approaches also dressed in a tux. He is taller then his brother and his father. He wears his hair thick and wavy, unlike his brother who has it slicked back.

> DON (CONT'D) And look who it is, my other boy.

Don kisses Luigi on the cheek.

DON (CONT'D) And how's my other baby boy?

LUIGI Things are good. With Mario handling the business it's giving me more time to...

Luigi looks at two gorgeous women at the snack bar.

LUIGI (CONT'D) ...enjoy the finer things in life.

DON To have both my boys here on my birthday is blessing. A simple blessing I love you both.

Don reaches up to hug his boys who both tower over him. A Salatori Member approaches.

SALATORI MEMBER (To MARIO.) Hey boss, they say it's time for you to give your speech.

MARIO downs the rest of his champagne.

MARIO Duty calls pop.

Don pats Mario on the back.

DON Knock 'em dead boy.

Camera looks up and we see Seryph looking in through a sky light.

EXT. ROOFTOP OF THE SALATORI MANSION -- CONTINUOUS

Seryph has his briefcase open and starts assembling his gun.

INT. BALLROOM -- CONTINUOUS

Mario reaches the stage and quiets everyone down.

MARIO

Ladies and gentlemen, tonight we're here to celebrate a great man. A man who is of little stature, but has tons of character. Donald Roland Salatori took over running the Salatori Crime Family when he was twenty-seven years old. His work brought in more money then has ever been seen before in the Salatori Crime Family. He opened up new jobs for all the people I see here today and handsomely rewarded everyone who paid their dues...

EXT. ROOFTOP -- CONTINUOUS

Seryph has his gun assembled and looks through the scope.

INT. BALLROOM -- CONTINUOUS

MARIO I just want to say...I'm proud of you pop. You're the best. And-

The skylight shatters and the Mario is shot in the throat. Blood sprays into the crowd and chaos breaks out among the guests. Don Salatori looks on horrified at his son's death. Luigi grabs his father's arm and starts to pull him to safety.

> LUIGI Come on pop, we need to get you out of here.

DON MY BOY!! OH GOD NO!! NOT MY BOY!!

EXT. ROOFTOP -- CONTINUOUS

Seryph shoots a grapple to the roof and propels himself down the side of the building. He disconnects once on the ground and starts to sneak through the front lawn again.

EXT. FRONT LAWN -- CONTINUOUS

Seryph climbs a tree and jumps on Stubby's car. He climbs down and gets in.

INT. STUBBY'S CAR -- CONTINUOUS

Stubby looks to Seryph as he takes off his mask.

STUBBY

Done?

Seryph nods. Stubby pulls away silently.

Sel watches TV in the living room. Alexia walks into the kitchen which is directly behind the living room. She drops toast into the toaster and walks into the living room.

ALEXIA Do we have to stay here?

SEL Where do you want to go?

ALEXIA

Anywhere.

SEL You do realize that the best bounty hunters in all of Braton are sitting out there waiting for you to go out in the open.

ALEXIA Then you can prove your worth.

Sel shakes his head smiling. The phone rings, Alexia picks it up.

ALEXIA (CONT'D) Hello?...Sel its Luigi Salatori.

SEL takes the phone.

SEL Hello...Oh my god...Oh god, Luigi I'm so sorry...Yeah...Sure thing...Bye.

ALEXIA

What is it?

SEL Mario is dead.

ALEXIA

Dead? How?

SEL He was shot by a sniper last night at Don's birthday party.

ALEXIA

Oh god, no.

Sel shakes his head in disbelief.

We have a meeting with the Don and Luigi today at four. They want to discuss the status of you and the Salatori Crime Family.

EXT. SALATORI MANSION -- THAT AFTERNOON

Slr pulls his car up to the Salatori Mansion. Alexia and Sel both get out. Sel hands his keys to a valet and he takes the car. Alexia waits for Sel and follows him up the front steps.

> ALEXIA What are they going to do?

Sel stops.

SEL

I don't-

Alexia steps beside Sel.

ALEXIA Be honest with me Sel.

Sel glances at Alexia.

SEL

I won't let them do anything to you.

Alexia looks at the ground, Sel lifts her chin toward him.

SEL (CONT'D)

I promise.

ALEXIA

Ok.

Sel opens the door and Alexia walks in, Sel follows her.

INT. SALATORI MANSION -- CONTINUOUS

The mansion is gorgeous, with marble floors and white walls. Alexia is taken back at the riches of the mansion, but Sel has seen it all before. Luigi comes down the grand staircase in the center of the room.

> LUIGI Sel! Good to see you again.

They give each other a hug.

SEL How are you doing?

LUIGI I'm ok. Pop's taking it hard though. SEL

I'm sure.

Luigi nods toward Alexia.

SEL (CONT'D) Oh, sorry. This is Alexia Marx. Alexia this is Luigi Salatori, he was Mario's brother.

LUIGI It's good to meet you Miss Marx.

ALEXIA I'm sorry it had to be under such terrible circumstances.

Luigi nods.

LUIGI

Come this way pop's waiting.

They follow Luigi up the stairs and into a meeting room on the second floor.

INT. MEETING ROOM -- CONTINUOUS

The door opens and we the Don sitting at the far end of the table. Don stands up.

DON Sel, it's good to see you again.

Sel walks over and gives Don a handshake.

SEL Yeah, it's been too long Don.

DON Indeed. And who's your beautiful friend?

SEL This is Alexia Marx. Alexia this is Don Salatori.

Alexia approaches Don and shakes his hand.

DON Glad you make your acquaintance Miss Marx.

ALEXIA It's good to meet the powerful Don Salatori.

DON Please take a seat, the both of you.

LUIGI

We don't know much about Miss Marx' situation, but I understand from your file that you were hired on a contract to be one of our top con artists. Unfortunately you also have a rather large bounty on your head. I don't know why Mario put you under our protection, but I assume his reasons must've been good. When our techies ran a history check through Mario's computer your files were one of the last he looked at. He was digging through your past Miss Marx, looking for why everyone's hunting you. It's my belief that this is what got Mario killed.

Alexia puts her hand to her mouth.

ALEXIA

Oh my god.

SEL

So did you retrieve what he was looking up?

LUIGI No, when we tried opening it up, a virus tore the file to shreds.

SEL Whoever is behind this is good.

LUIGI We might be closer to the killer then you think Sel.

SEL What do you mean?

LUIGI

SEL

The killer was good; he was worth a lot of money. So we figure he must've been hired help. He worked like someone who killed for a living. The security cameras caught a glimpse of a car parking by the gates that night after all the guests had already arrived. The driver appears to be African American.

The Hoods?

LUIGI

I know it's too high profile for them so we guessed someone might have paid them to do it. We had one of our moles in the banking industry watch for any large transactions and sure enough over the course of 15 hours 8 million dollars were wired to the Hoods who wired 2 million to an anonymous account. We weren't so interested in the Hoods but more where the money originally came from.

SEL

Where?

LUIGI

X. We have some clues on where to find him and where he might be working from. So here's the catch. You and Miss Marx infiltrate the hideout, rattle cages, and we'll continue hiding you at Mario's Villa. Agreed?

Sel looks to Alexia who nods.

LUIGI (CONT'D) Get it done by midnight tomorrow.

EXT. OUTSIDE THE SALATORI MANSION -- MOMENTS LATER

Sel and Alexia are leaving the mansion. The valet has pulled their car to the front. Sel opens the door for Alexia who smiles at him and goes around to the drivers side door and gets in. Sel is about to protest but then gets in the passenger seat and they pull away.

INT. SEL'S CAR -- CONTINUOUS

ALEXIA So Seryph-X was behind all of this?

SEL

Not Seryph. X is a gang and also a man, if that's what you want to call him.

ALEXIA What do you mean?

SEL

X is a gang who runs through cyber terrorism. They specialize in internet gambling, internet prostitution, and millions upon millions of dollars in extortion. (MORE)

SEL (CONT'D)

Remember how you got that computer chip. That was an X operation you infiltrated. Seryph got his start through X similar to how I got mine with the Salatori's. But, I don't think Seryph had anything to do with this.

ALEXIA

There was this one room where dozens of people were typing away at computers...

SEL That's nothing. We're not looking

for a post; we're looking for more then that. The headquarters, the hive.

ALEXIA Where would we find that?

SEL I have an idea.

INT. SERYPH'S BEDROOM -- THAT AFTERNOON

Seryph, lies on his bed. His eyes are wide awake and staring at the ceiling. Voices swim in his head.

FEMALE CHILD (V.O.) You promised to comeback.

COMMANDING OFFICER (V.O.) You just follow orders private and don't go making a mess of things.

MESSIAH (V.O.) His time has come.

WOMAN (V.O.) Jake I love you so much, please don't go.

DOCTOR (V.O.) Try to relax.

The phone rings. Seryph picks it up to hear a dial tone. His hands begin to violently shake as he replaces the phone back on the receiver.

SERYPH What is happening to me?

A thumping noise begins. Very soft and very slow. It begins to quicken and become louder.

COMMANDING OFFICER Are you going to abandon your comrades?

WOMAN (V.O.) I'll always love you...always.

MESSIAH (V.O.) He kills better then anyone.

DOCTOR (V.O.) The surgery is a success.

FEMALE CHILD (V.O.) Daddy DON'T GO!!!

Thumping grows to a banging bass drum as Seryph clutches his head and falls to the floor. Grunting and panting to try and overcome the pain.

> SERYPH NO! LEAVE ME ALONE! GO AWAY!

> > FEMALE CHILD (V.O.)

DON'T GO!!

WOMAN (V.O.) I'll always love you.

FEMALE CHILD (V.O.)

DON'T GO!!

Seryph's vision becomes hazy then sharpens to crystal clear. His eyes catch the simplest details in all of his surroundings. His ears become better and Seryph detects a drop of water from the facet in the apartment below him. His smell improves so that he can smell burnt toast across the street. In an instant all of his heightened sense leave and he vomits on the floor.

> SERYPH (Panting.) What's wrong with me? WHAT'S WRONG WITH ME!!

EXT. COMPUTER STORE -- SAME AFTERNOON

Inside is a thin brown haired man with a pencil mustache and ugly white skin. His name is Richie. Sel's car pulls up outside the store and SEL gets out. Alexia follows him into the store.

INT. COMPUTER STORE -- CONTINUOUS

ALEXIA (Whispering) Is this guy with X? SEL

Used to be.

ALEXIA How'd he get out?

SEL I pulled some strings.

ALEXIA

Why?

SEL He was sick of owing his life to crime. Now I have an informant.

Richie enters into the main store from a back room with a bunch of boxes. He sets them down and looks up to see who has come in his store. His eyes grow wide at the sight of Sel's entrance.

RICHIE (Nervous.) Uh-Sel-it's-it's great ta-to see you here.

Sel approaches the front counter.

SEL Hello Richie long time, no see.

RICHIE

Indeed.

Sel leans his elbows onto the counter.

SEL Look, I've got a problem I think you can solve.

RICHIE (Still nervous.) Really wa-what's that?

SEL

X is on the move; he's been hiring assassins and has pulled in some major cash recently. He's moved somewhere; no computer store has the power to handle these operations.

RICHIE Why are you talking to me Sel, you know I got out.

Sel grabs Richie by the front of his shirt.

SEL You deal drugs to all of those little geeks. Where's the new headquarters?

RICHIE Sel, I don't know.

Sel punches Richie in the face. Alexia is stunned at the sudden violence.

SEL Get real Richie. You've known every move on the streets for the last five years. Now your informants get bad? You know the deal buddy.

Sel hops over the counter.

RICHIE

Please, Sel.

SEL Richie don't fuck with me, I know you know. Just fucking tell me.

RICHIE Sel you know I don't know.

SEL

Fuck Richie.

Sel grabs him up by his shirt and pulls him half way off the ground.

SEL (CONT'D) Just be honest.

RICHIE

I am.

Sel drops him.

SEL Do you think I'm fucking around Richie!

Sel picks him up and cocks his fist.

SEL (CONT'D)

Do you?

RICHIE

Please.

Sel flashes a punch.

RICHIE (CONT'D)

Ok! Ok!

Sel's punch stops inches from Richie's face.

RICHIE (CONT'D) You know where the Devils used to play.

SEL The X-Center? X pulled the funding from that a decade ago.

RICHIE But he never sold the property. If there was a place to be, that's where it is.

SEL

Thanks.

Sel hops over the counter and walks out, Alexia is on his heels.

ALEXIA You just beat the crap out of that guy.

SEL He needed persuading.

ALEXIA That wasn't persuading that was torture.

Sel turns on her.

SEL What did you want, for me to let him be and walk away?

ALEXIA I thought he was a friend.

SEL I never said friend I said informant.

ALEXIA An informant you need to beat?

SEL He knows what happens if he doesn't talk; it's his decision.

ALEXIA He's not the one who threw a punch.

SEL Would you leave the hitman work to me? ALEXIA Quit being so chauvinistic.

SEL I'm trying to save your life.

ALEXIA I don't want you to do it by torturing weaklings.

SEL You know nothing of torture.

Sel turns and heads for the car. Alexia waits a minute and then follows.

INT. SERYPH'S BEDROOM -- SAME AFTERNOON

Seryph sits in his bedroom holding his phone. His fingers gently brush over the numbers time and time again. Slowly, he starts punching in numbers. The phone rings twice before being answered.

> SERYPH Hello, is this Scope? When can I meet you?

EXT. X-CENTER -- PARKING LOT

Sel's car pulls up to a large parking lot. The entrance has been chained shut and a sign reading "No Parking" hangs beside the entrance. Sel gets out of the car and pops the trunk.

> ALEXIA What's the plan?

> > SEL

Plan?

ALEXIA Yeah, what's the plan?

SEL I go in...blow the shit out of them.

ALEXIA You come up with that one yourself, General Patton?

SEL

What?

ALEXIA

Listen, I'll go in and buy you time, create a distraction. Then you can come in and blow them all to shit. SEL

I'm supposed to protect you.

ALEXIA

Then do it.

SEL I have a bad feeling about your "plan."

ALEXIA

Shut the fuck up.

Alexia starts to walk to the X-Center. It's a decaying building, a large domed stadium that hasn't had attention in a decade.

SEL

Wait.

Alexia turns to him.

SEL (CONT'D) If things go bad, use this.

Slr tosses her a cell phone.

SEL (CONT'D) Just press the top button to send me a signal.

Alexia turns to leave.

SEL (CONT'D) And Alexia...

Alexia stops again.

SEL (CONT'D)

Be careful.

Alexia smiles.

ALEXIA

Alright.

Sel opens the trunk and begins to equip his guns.

EXT. ENTRANCE TO THE X-CENTER -- CONTINUOUS

Alexia runs up the steps to the front door. She observes the chains locking almost all the doors and loudly knocks on them. A spinning door to her right activates by itself. She steps through it. INT. X-CENTER SURROUNDING CONCOURSE -- CONTINUOUS

Alexia steps into the main event floor and looks around in complete awe.

INT. MAIN FLOOR -- CONTINUOUS

ALEXIA

Oh my god.

Tens of thousands of computers are being worked by tens of thousands of X-Members. Some are on the floor running various errands. One approaches Alexia.

X-MEMBER

Hello.

ALEXIA

I-

X-MEMBER I know why your here Miss Marx.

ALEXIA

You-

X-MEMBER Yes, X has been expecting you for some time. Follow me.

X-Member leads Alexia back to the surrounding concourse.

INT-SURROUNDING CONCOURSE-CONTINUOUS

They head for a stairwell and go X-Member leads Alexia inside.

INT. STAIRWELL -- CONTINUOUS

X-Member takes her up three flights of stairs and through a door into the upper concourse.

INT. UPPER CONCOURSE -- CONTINUOUS

X-Member stops at a pair of double doors.

X-MEMBER

Good luck.

X-Member opens the door. Alexia walks through the door.

INT. X'S ROOM -- CONTINUOUS

Alexia sees a very simple set up. A computer sitting on a desk and numerous wires stream from the computer into a man sitting in a large office chair, sitting facing away from Alexia. Words appear on the screen, this is X'S way of communicating.

Х Alexia? ALEXIA Hello? Χ It's good to meet you. ALEXIA How do you know me? Х We've been hunting you for some time now. ALEXIA Why? Χ You're a very important person Miss Marx, your worth on the mercenary market has skyrocketed, especially now that people realize you're alive. ALEXIA You didn't answer my question. Х Your secret is not for me to tell. ALEXIA Are you the one who's hunting me? Χ No, but my employer is most eager to get his hands on you. ALEXIA Who's your employer? Χ Messiah. ALEXIA Did he arrange for Mario's death? Х No. ALEXIA Who did? Χ I did. ALEXIA

Why?

X Mario Salatori found out something we couldn't allow for him to know.

ALEXIA

What?

Х

I can answer no more of your questions at this time Miss Marx. This meeting has come to an end. Your friend has just killed three of my employees.

INT. LOWER SURROUNDING CONCOURSE -- CONTINUOUS

Sel holstering his guns as three X-Members are lying around him with bullet holes in their chests. Sel pushes open the doors to the main floor. His eyes grow wide in awe.

INT. MAIN FLOOR -- CONTINUOUS

The X-Member who took Alexia to see X comes running toward Sel.

X-MEMBER No! No, no, no! Take your weapons elsewhere; do not bring harm to this place.

Sel grabs X-Member by his shirt and pulls him in.

SEL What sick creation is this?

X-MEMBER This is our haven. Please, please just go.

Sel lets go of the X-Member.

SEL What the fuck is going on here?

X-MEMBER

Just go away.

Sel pulls out one of his knives, spins behind X-Member and holds the knife to his throat. An outcry comes from the surrounding members.

SEL

Tell everyone to get out of here.

X-Member Your actions will only lead to your own destruction.

SEL (CONT'D) Don't make me fucking kill you. I won't make you do anything.

INT. X'S ROOM -- CONTINUOUS

Alexia is watching Sel from X'S office. She looks back at the screen to see what X has recently said.

X He's going to die.

ALEXIA

No.

X My sincerest apologies.

INT. MAIN FLOOR -- CONTINUOUS

Chaos breaks out as drone guns that hang from the ceiling snap to life and start to fire at SEL. He pulls X-Member 2 in front of him to take the bullets and then dives behind a cement divider between the main floor and the stadium seats in which the X-Members work. He pulls out two Uzis and waits. The guns fire stops and he waits a little more thinking. He timidly sticks out his hand and nothing happens.

INT. X'S ROOM -- CONTINUOUS

Alexia watches intently.

ALEXIA Please stop.

X Why? So he can kill us? So he can destroy all that I've worked for?

ALEXIA We'll leave, please...please. Don't kill him.

I'm sorry.

Alexia makes for the door but automatically locks when she tries to turn the handle. She pounds on the door.

X (CONT'D) Who is this Stubby?

Χ

ALEXIA

What?

The computer screen that communicates for X shows the wavelengths of a phone conversation. We can hear what is being said as X is hacking their phone conversation.

SEL (Over the phone.) Stubby I need your help.

STUBBY (Over his phone.) Where you at nigger?

INT. MAIN FLOOR -- CONTINUOUS

Sel has his phone in hand.

SEL At the X-Center.

STUBBY What you need?

SEL Bring something that's fast, I'm gonna need a quick get away.

STUBBY Be there in about ten minutes.

Sel rolls out from his hiding spot and behind a chair, he does it again quickly surveying where the guns are while he's rolling, and firing at the drone guns. The guns return fire and Sel is forced to keep rolling and dodging.

INT. X'S ROOM -- CONTINUOUS

Alexia watches from the computer screen seeing the point of view of the drone guns as they aim down at Sel.

ALEXIA GOD NO! Please don't kill him.

INT. MAIN FLOOR -- CONTINUOUS

Sel shoots one of the drone guns causing it to fall and crash into the ground. He reloads behind a chair, rolls out, and takes another drone gun down. He dives to a hiding spot and finds himself looking up at an X-Member whose pointing a gun at him.

> X-MEMBER Not all of us are scared to stand up to you.

Sel grabs his gun and pulls the X-Member over his head. Sel uses the X-Member as a shield and fires at the gun taking it out. He walks to the middle of the main floor.

SEL Where is she X?! Where are you?! INT. X'S ROOM -- CONTINUOUS

Alexia watches attentively. She turns around and sees what X has written.

X You may go down to him.

ALEXIA

Thank you.

Alexia leaves and doesn't see what X writes.

Х

But he'll come for me.

INT. MAIN FLOOR -- MOMENTS LATER

Alexia runs onto the floor of the X-Center. She throws herself into Sel's arms.

ALEXIA

Oh god.

SEL Everything's ok. What did you find out?

ALEXIA He was behind it.

SEL

Why?

ALEXIA He wouldn't say.

Sel thinks for a second.

SEL Stubby's on his way. Go wait for him in the parking lot.

ALEXIA Where are you going?

SEL To get answers.

ALEXIA No, Sel just leave him. Please no more killing.

SEL Wait for me Alexia.

ALEXIA Please Sel, don't do it. INT. X'S ROOM -- MOMENTS LATER

The camera crosses in front of X'S desk. Before we can see any of X'S body it switches to Sel kicking the door open. He raises his gun.

> SEL Turn around.

X You're rushing into things Sel. Killing without asking questions, that's a lesson you should have learned years ago.

SEL Shut up and turn around.

X swivels his chair to face Sel. He's about 17 years old, with sickly white skin and a bald head. Cords run from his head to the computer from which he communicates.

> X Do you want to know how I became like this?

> > SEL

No.

X Messiah helped me. Wanted to teach me about power and how I could achieve it.

SEL You're sick.

X I became part computer, sacrificing humanity for my greed.

Sel aims his gun.

SEL It won't matter in a few seconds.

X You want to know who actually killed Mario?

Sel lowers his gun intrigued.

X (CONT'D) Or more importantly who aided him? SEL

Who?

Х

I hired the sniper, a close personal friend, but the wheelman I couldn't find. I went to the Hoods to get a hold of the most talented wheelman in Braton.

SEL

What do you mean?

Х

Recovering security camera "B" from Salatori Mansion Sunday 10:13 P.M.

Security visuals from that night appear on the screen X uses to communicate. It freezes as Stubby's car comes into the picture and zooms in on the driver. The picture is clarified and Sel sees Stubby in the driver's seat.

SEL

No.

X Best to always ask questions first.

SEL He wouldn't. This is some sort of lie.

X Believe what you will.

Slr points his gun at X.

X (CONT'D) Vengeance. People always like things to be even. Trust me your situation will soon become even too.

Sel fires his gun into X'S head. He turns and walks out of the room.

EXT. X-CENTER PARKING LOT -- MOMENTS LATER

Stubby listens to the police scanner in his car. Alexia is nursing a headache in the passenger's seat. Sel comes from nowhere and throws open Stubby's car door and pulls him out of the car.

> STUBBY What the fuck nigger?

SEL You back stabbing bastard. Sel punches Stubby in the face.

SEL (CONT'D) How could you do that to him? He spared your fucking life! AND FOR WHAT!? SO YOU COULD KILL HIM?!

Stubby holds his hands up trying to defend himself from another blow from Sel.

STUBBY I couldn't help it. Lil' Neo was suspicious.

Sel kicks Stubby in the gut.

SEL So you killed him?!

Sel kicks Stubby in the face.

SEL (CONT'D) You're pathetic.

STUBBY I had to! I was trying to work the mission.

Sel picks up Stubby by his cornrows.

SEL The mission was never for one of our own to end up dead.

STUBBY I told you I was sorry.

SEL SORRY DOESN'T FUCKING CUT IT!!

Sel slams Stubby's head into the ground. Alexia jumps in between Sel and Stubby.

ALEXIA Stop it Sel! Stop fucking killing everyone.

SEL He killed the closest thing I had to family. He should die.

Sel puts one foot on Stubby's chest and pulls out his gun.

ALEXIA He's the closest thing to friend we have. SEL Friends don't kill people you love.

STUBBY Please man I didn't want to. I'm sorry. I'M FUCKING SORRY!

SEL SHUT THE FUCK UP!

ALEXIA

NO!!

Sel pulls back on the hammer and his finger grips the trigger.

STUBBY

I'm so sorry.

Sel stops. He thinks for a minute and then throws the gun across the parking lot. He leans against the car and spits on the ground. Alexia comes over and strokes his face.

ALEXIA

Thank you.

 SEL

Save it.

STUBBY

I'm so-

SEL You too. X will have had tracker put on our car so Messiah can follow us.

Sirens are in the background. Sel looks to Stubby and then walks over to his own car and shoots up the license plate. He goes back to Stubby's car and climbs in the back seat. Stubby and Alexia follow and the car pulls away.

EXT. MARIO'S VILLA -- THAT EVENING

Stubby's car pulls away from Mario's Villa with Alexia and Sel walking into the house.

INT. LIVING ROOM -- CONTINUOUS

They walk inside and Sel pulls off his guns and throws them onto a coffee table. Alexia watches him scared of what's tearing Sel apart.

ALEXIA

Sel?

Sel looks at Alexia.

ALEXIA (CONT'D) Tell me why he's so important to you. SEL It's part of my life I don't care to relive right now. Alexia comes from behind Sel and wraps her arms around him. ALEXIA You can tell me. Sel turns around and looks deep into Alexia's eyes. SEL Why? ALEXIA I'd never do anything to hurt you Sel. You've become such an important part of my life so quickly, but you have to understand you mean so much to me. SEL You don't even know me. ALEXIA But I want to. Tell me Sel. SEL Let me sit down. Sel goes into the dinning room. INT-DINNING ROOM-CONTINUOUS Sel sits down at the table Alexia joins him.

> SEL My father left when I was five years old. He drank all the time. He loved booze more then my mother or me. Mom couldn't hold down a job because of her addiction to heroine. She could hardly go a day without a hit.

Sel pauses.

SEL (CONT'D) Imagine watching your mom sticking dirty needles to shoot heroine. We moved constantly, one dirty slum lord apartment to another. (MORE)

SEL (CONT'D)

Then one night my father came back, he wanted money for his sick addiction. Of course there was no money to be had. He beat my mother, over and over again, my mom kept a gun under the sink. I took it...

Another pause as SEL tries to cope with the memories.

SEL (CONT'D) and shot the bastard.

ALEXIA

Oh my god Sel.

SEL

I had to, he was killing my mother.

Tears are welling in Sel's eyes. Alexia puts her hands to his face and brushes away his tears with her thumbs.

ALEXIA

It's ok.

SEL

Someone called the police. They arrested my mom for possession and told me I was going to a foster home. I didn't want that. I just wanted to be with my mom, she wasn't perfect but she loved me. She was the only person who loved me. I ran away. I took to the streets and my life started heading down a path similar to my mother's. I started drugs and petty crime. That's when Mario found me. He saw my potential for a hitman and took me in to see his dad. They cleaned me up teaching me that drugs were only for the weak. They taught me to become more then some punk with a gun, they taught me to become a professional. I vowed still, to find my mother. Clean her up and bring her to live with me.

ALEXIA

She died before you got the chance.

Sel looks deep into Alexia's eyes.

SEL

Now you see what Mario meant to me?

ALEXIA

But killing Stubby wasn't going to solve your pain. Has killing anyone ever solved the pain of your mother's death?

SEL I don't know, I haven't killed him yet.

ALEXIA

Sel, you can't just kill people. Killing for revenge turns you into the monster that your victims were.

SEL I'm only bringing justice.

ALEXIA No, you're only seeking revenge. Those are two very different things.

EXT. STREET CORNER -- AN HOUR LATER

Seryph is standing on a corner his briefcase at his side. A cigarette hangs out of his mouth nearly smoked to the filter. He pulls it out between his fingers and throws it on the ground. He stamps it out and a red SUV pulls up alongside the curb. The passenger side window rolls down revealing Scope in the drivers seat.

SCOPE

Get in.

Seryph opens the door and gets in the car. He shuts the door and Scope starts driving.

INT. SCOPE'S CAR -- CONTINUOUS

SERYPH What do you know about the experiments done to me?

SCOPE

Project Serysense was started fifteen years ago by the Pentagon. The project was overseen by General Robert McMillan. It was started to enhance the abilities of our armed forces, create volunteer super soldiers. There was only one problem

Scope looks over at Seryph.

SCOPE (CONT'D) The human body rejected the drug, subjects would vomit, pass out, or (MORE) SCOPE (CONT'D) become delusional. The government got tired of the program's failures and cut the funding.

Seryph looks down at himself.

SERYPH So I have this disease?

Scope nods.

SERYPH (CONT'D) How? You said the funding was cut.

SCOPE

After that, General McMillan was stationed out in Saudi Arabia. He was unsupervised and took advantage of the opportunity to continue the medical studies. He wanted to try a new theory. Instead of giving soldiers a temporary dose he wanted to make the effects permanent. He tried ejecting it into the blood stream. There it would hide recycling itself in and out. Except this time he knew no one would volunteer for the program, so he hoaxed that soldiers would go AWOL, die in combat, or even go MIA.

Scope looks in his review mirror and then over at Seryph.

SCOPE (CONT'D) What was your final order Seryph?

Seryph pauses as he recalls.

SERYPH

A mission deep into the mountains to snuff out a group of militants believed to be hiding in them. It should've been easy...But it turned into a slaughter.

SCOPE

A slaughter?

SERYPH

You're telling me that everyone sent on that mission was taken for this project?

SCOPE

Is it so hard to believe? The rest died. Your body alone was able to adapt the drug.

SERYPH

Then why does it plague me?

SCOPE

You have been given the strongest stimulant in the world. Every now and then it is refreshed in your body and it's temporarily too much for you to handle.

SERYPH:

How do you know all of this?

SCOPE

I was an original test subject, for five years I watched as General McMillan ripped apart people's lives with his thirst for power. I began to realize the sickness of the human race and decided it was time to leave the army.

SERYPH

And became a criminal? To solve the sickness of the human race you became a criminal.

Seryph chuckles to himself.

SCOPE

It was the only way to stay hidden from the government. You of all people should know that Seryph. I soon learned there were others like me; I recruited them to my cause and tonight...

EXT. ABANDONED WAREHOUSE -- CONTINUOUS

Scope pulls up to an abandoned warehouse.

INT. SCOPE'S CAR -- CONTINUOUS

SCOPE Tonight we have our justice.

Scope gets out of the car and Seryph follows.

EXT. ABANDONED WAREHOUSE -- CONTINUOUS

Scope and Seryph head inside the warehouse.

INT-ABANDONED WAREHOUSE-CONTINUOUS

Bright lights hang from the ceiling and there are four other people dressed in camo pants and assorted color tank tops. They are opening up crates that contain machine guns, grenades, computers, and other military equipment. The first member sits on one of the crates, his name is Max, he is a large beastly white guy with a bald head. Raven stands at his side, he looks just the same except taller and black. Cortez is crouching over a recently opened gun crate examining the contents; he is Latin American, with a thin pencil moustache. Last is Tommy a caucasian with black skuzzy hair, and a punk look. A cigar hangs out of his mouth. They all look Seryph up and down skeptically.

TOMMY

Hey ah, Scope? Who the fuck's your pet?

MAX

Yeah, no shit. Tonight is the night you decide to go recruiting?

SCOPE Easy boys, he's one of us.

TOMMY A Serysense bastard?

SCOPE

He's the only survivor of the permanent injections.

RAVEN No one could survive that.

TOMMY No shit, that's gotta be a one in a million chance.

SCOPE Well you're looking at an anomaly.

MAX

Lucky bastard.

Scope turns his attention to the weapons Cortez is inspecting.

SCOPE How do they look Cortez?

Cortez smiles to himself.

CORTEZ Oh they'll work man. They'll work just fine.

TOMMY (Being cynical.) Good cause we got enough to hand 'em out to half the god damn city.

SCOPE Shut up Tommy.

Scope crouches down to start looking at the supplies. He takes a gun and goes through a quick maintenance check. He looks up at Seryph.

SCOPE (CONT'D) Nice huh? You better trade in that piece of shit rifle for one of these bad boys.

SERYPH (Slightly offended.) No chance.

SCOPE Have it your way.

TOMMY Doesn't fuckin' matter, we won't be shooting a lot anyway.

SERYPH Where are we going?

SCOPE A very good question and one that I am almost ready to answer.

Raven is already handing out weapons and ammo.

RAVEN Less talking more moving.

SCOPE He's right time is of the essence.

Tommy begins sorting through another box of assorted CPU equipment.

MAX You really think you can crack that code?

Tommy looks up at Max.

TOMMY

Listen I've been making government security systems my bitch for the last five years. If some mother fucker wrote this program two decades ago, I'll be able to crack it.

SCOPE It was updated ten years ago.

TOMMY I'll still be able to crack it.

Raven preps his gun.

Let's ride.

They all pile into a van. Cortez drives with Tommy in the front passenger seat. Raven and Max climb in back and Seryph and Scope sit in the middle. The car pulls away.

INT. VAN -- CONTINUOUS

SERYPH I want answers and I want them now.

SCOPE Something happened almost twenty years ago that no one knows about. Something big.

SERYPH

What?

SCOPE

The Russian Mob leader, Vladimir Sharenkova bought some Salatori Property. Sharenkova was a commie lover if there ever was one. In one month the number of Russian Mob members went from zero to thirty. Salatori knew something was up. After he and Sharenkova became close, Sharenkova paid him good money to watch a shipment up the river. Salatori told his boys to investigate.

Leans in to SERYPH.

SCOPE (CONT'D)

After the cold war the Russian Government lost tons of nuclear weapons. Many were believed to have been sold on the black market. Sharenkova, being the rich business man he was, bought one. Sharenkova couldn't afford a launcher, but he could bring the bomb into the city and set it off. Salatori called the Braton police, and slipped them some money. Salatori wanted the nuke for his own purposes. But it didn't qo to Salatori. It didn't even go to the chief of police. As a matter of fact, the rumor was that it had been lost. But, a nuclear bomb doesn't just disappear. A search was started for the bomb and one man knew where it was; Martin Rikor, better known now as Messiah. He knew where it was and he wanted it.

Scope looks around at his boys.

SCOPE (CONT'D)

But, there was only one way to get it. The nuke had been hidden under an abandoned mansion on the outskirts of the city. There it was guarded by a security system that revolved around a single solitary door. There is only one person whose five fingerprints of either hand can open that door. The SWAT Chief's granddaughter, Alexia Marx.

SERYPH

But the girl knows nothing of the bomb.

SCOPE Yes, it would seem as though her grandfather tried to keep it a secret that he would carry to the grave.

SERYPH How did the Russians get a nuke onto American soil?

SCOPE Maybe it was arranged, maybe it was a bribe, maybe they just got really lucky. Take your pick.

EXT. OUTSIDE OF THE RUN DOWN MANSION -- CONTINUOUS

The van pulls to a stop.

INT. VAN -- CONTINUOUS

SERYPH So what do you want to do with the nuke.

Scope smirks.

SCOPE

Set it off.

Scope gets out of the car.

EXT. OUTSIDE OF MANSION -- CONTINUOUS

Seryph gets out on the other side and hurries to where Scope is.

SERYPH And destroy all of Braton, the good with the bad? Scope pulls out equipment.

SCOPE Good? There is no good. This is city is a sick plague on the United States and the world. We aren't killing Americans, we're curing them.

SERYPH You can't honestly kill everyone here.

Scope stops to look at Seryph.

SCOPE

We'll see.

Scope goes back to work.

SERYPH How are we going to get to it without the girl's fingerprints?

SCOPE I'm starting to think you lack the nerve for this job? Perhaps you'd like to...

Scope pulls out his pistol and points it at Seryph.

SCOPE (CONT'D)

...back out?

Seryph tries to calm Scope down.

SERYPH I was just wondering how we're going to go about getting this weapon when it's protected by a security system we can't get past.

SCOPE That's why we have him?

Scope gestures to Tommy.

TOMMY Straight up bitch.

SERYPH He's gonna crack the system?

SCOPE It's nearly ten years old, how couldn't he?

Raven leans against the grill of the van lighting a cigarette

RAVEN (To Tommy) How's that geek shit coming?

Tommy has a laptop out and is sitting on top of the hood of the car looking confused.

TOMMY Some type of fucked up code. It's really cryptic; my system is having a hard time dealing with it.

SCOPE You told me it wouldn't be a problem.

TOMMY Well it's not, I just hit a wall.

Scope walks past Seryph and gives him a pat on the shoulder.

SERYPH You do realize this will kill us too?

SCOPE I thought you weren't scared to die.

SERYPH Scope, you are going to set off a nuclear weapon in this city, millions

SCOPE Its justice, justice for what they did to me; for what they did to you!

SERYPH This isn't right.

are going to die.

TOMMY Wait, I think I got it.

Scope ignores Seryph and turns to his crew.

SCOPE Raven, Max, Cortez! Now's the time, move!

They begin to head toward the mansion. Scope points his pistol pointed at Seryph.

SCOPE (CONT'D) You in or out?

TOMMY Wait the code just got all fucked up. It's denying me access again. Seryph takes advantage of the confusion and knocks away Scope's gun with the butt of his rifle. He uppercuts Scope with the rifle, sending him into the car. Seryph aims the gun and shoots through Tommy's computer and into Tommy's chest, he slumps over dead. Scope begins to reach for another gun, Seryph kicks his hand away and kicks Scope in the face. Scope lies against the car knocked out. Seryph rolls out from behind the car and lands a shot in Cortez's neck. By the time he's done rolling he's reloaded and fires a shot into Raven's head. Max turns to shoot but loses Seryph in the night because of Seryph's black suit. A shot comes from nowhere and splatters blood out of the back of Max's head. Seryph walks over to Scope and looks down at him.

> SERYPH You spared my life. I'll return the favor.

Seryph starts up the car and drives away, leaving Scope on the ground as he slowly regains consciousness.

EXT. STUBBY'S GARAGE -- HOURS LATER

Bright neon lights read "Stubby's Garage", the auto shop is the first level of this building and the second level is Stubby's apartment.

INT. STUBBY APARTMENT -- CONTINUOUS

Stubby is inside asleep sitting in his recliner in front of the T.V. He has an already eaten T.V. dinner that is lying on the floor beside him. A knock on the door startles him awake. He calms himself and then he goes to answer the door.

INT. FRONT DOOR -- CONTINUOUS

Seryph is standing in the door way.

STUBBY What the fuck do you want?

SERYPH I know why they want the girl.

STUBBY

The what?

SERYPH The girl, damn it! Alexia Marx! I know what's so special about her.

Seryph enters the house.

INT. STUBBY'S KITCHEN -- CONTINUOUS

Stubby watches wondering if Seryph has lost his mind.

STUBBY Since when did you give a damn about the girl?

SERYPH I don't care about the girl, I care about her secret.

STUBBY You need to slow down. Take a seat nigger, want something to drink?

SERYPH

Water.

Seryph slumps in a chair in the kitchen, Stubby gets him a glass from the cupboard fills it with water and sets it in front of him. Seryph downs it all in one gulp and then lights up a cigarette.

> STUBBY Now, start slow, from the beginning.

SERYPH You remember Scope right?

STUBBY What about him?

SERYPH There's a nuclear weapon hidden just outside the city. Scope wants it.

STUBBY And how does Alexia play into all of this?

SERYPH The nuke is protected in a room; to get in the room you need a hand print, Alexia's hand print.

STUBBY Well, what's your plan then?

SERYPH

I don't know. Scope, Messiah obviously, and those SIN people are going to be after it. Everyone is going to want it.

STUBBY We've got to tell the girl and Sel.

SERYPH

Yeah.

There's a knock on the door.

LIL' NEO Stubby open the fucking door.

STUBBY (Under his breath.) Shit.

LIL' NEO Open the mother fucking door nigger.

Stubby Goes to the door and opens it.

INT. FRONT DOOR -- CONTINUOUS

Lil' Neo storms in shoving his way past Stubby, two of his henchmen follow him in.

INT. KITCHEN -- CONTINUOUS

Lil' Neo stops and turns to Stubby nodding and laughing.

LIL' NEO Nice pad. I've seen shit holes that look better.

STUBBY Glad you like it. What do you want?

LIL' NEO We've got another hit for you-

Lil' Neo notices Seryph sitting at the table.

LIL' NEO (CONT'D) Hey! It's your sniper friend. FUCK ME!! That's awesome. We could use you too.

STUBBY What's the hit?

LIL' NEO

We've been dealing with these fucking big ass Salatori's for way too fucking long. We're gonna get them where it hurts. You and your friend are going to kill Don Salatori.

STUBBY You've gotta to be fucking kidding me.

LIL' NEO

Nigger, you best remember your fucking place bitch. When I tell your fucking black ass to do something you fucking do it!

SERYPH How would we get that close to Salatori?

Lil' Neo gets up and steps in front of Seryph facing Stubby.

LIL' NEO You're obviously resourceful, think of something.

Seryph kicks Lil' Neo in the back of the leg. He grabs him by scruff of his shirt and pulls on his knees. He leans down so Lil' Neo provides him with cover. He points a silenced pistol to Lil' Neo's head. The two henchmen draw there guns.

> LIL' NEO (CONT'D) Don't shoot!

Seryph shoots one in the head and shoots the second in the shoulder then in the head. He returns the gun to point at Lil' Neo's head.

LIL' NEO (CONT'D) What you gonna do cracker? You gonna shoot me? Ha, the Hoods will never stop hunting you.

> SERYPH ople like vou;

I hate people like you; stuck up people who order others to sacrifice there lives because you're too weak and too cowardly to do it yourself.

LIL' NEO You're not going to kill me. You're too smart to kill me.

SERYPH

Really?

Seryph points the gun down and shoots Lil' Neo in the ankle. Lil' Neo screams in pain.

SERYPH (CONT'D) Still think I'm scared to kill you?

LIL' NEO (Fear in his eyes.) Please, just let me go.

SERYPH Would you have let Stubby go? Would you have spared his life?

Lil' Neo's fear is obvious in everything he does.

LIL' NEO Please. Please.

Seryph shoots him in the head. Stubby stares with his jaw on the floor. Seryph looks up at him. Stubby just stares in awe.

> STUBBY You just shot Lil' Neo in my house.

Seryph stands up.

SERYPH

Yep.

STUBBY The Hoods are gonna kill me.

Seryph starts to walk to the door.

SERYPH At least now we know whose side you're on.

STUBBY

I fucking hate you.

Seryph smile to himself.

EXT. BEACH OUTSIDE MARIO'S VILLA -- NEXT AFTERNOON

Alexia lies out on the beach tanning on a beach towel, Sel walks out wearing a swim suit. He scoops Alexia up and before she even knows what is going on he drops her in the lake off the beach.

EXT. BRATON BAY -- CONTINUOUS

Alexia snaps to her feet and brushes the water off her eyes.

ALEXIA Sel, I'm gonna fucking kill you!

She looks around and can't find him.

ALEXIA (CONT'D)

Sel?

Sel comes from underneath her holding her legs. He flips her into the water; but, before he can escape she grabs his wrist and pulls herself upright. Once out of the water she slaps him over and over in play.

> ALEXIA (CONT'D) You stupid bastard, you stupid bastard.

Sel laughs

No one invented bathing suits so you could just lounge around in the sun.

ALEXIA I'm gonna fucking kill you.

SEL You don't swim?

Alexia stares at Sel.

SEL (CONT'D)

Hmm?

Alexia looks at the water and then to the beach.

ALEXIA I haven't gone swimming since my parents were alive. We would go to Stanley beach, you know where that is?

Sel nods.

ALEXIA (CONT'D)

Every Saturday in the summer we would pack a picnic and go to the beach. Mom would lie in the sun and dad would play with me in the surf. We would eat lunch and then dad would drag mom into the water...God, I had so much fun.

SEL

That sounds amazing.

Alexia looks at him, the setting sun seems to make his tan skin an amazing bronze. She smiles and puts her arms around his neck.

ALEXIA

But, it's about time for dinner.

She pulls him close so that their foreheads touch. He raises his hand and runs it along her cheek.

ALEXIA (CONT'D) Sel...What's happening between us?

SEL

I don't know.

ALEXIA I don't want to hurt you.

SEL I don't want to hurt you either. Sel nods. She removes her arms from around his neck and starts to walk out of the water. Sel watches her leave; he runs his hands through his hair knowing the terrible truth he is going to have to tell her.

EXT. IN FRONT OF THE VILLA -- MINUTES LATER

Stubby's car pulls up to the villa, Seryph pulls out his cell phone and plugs it into his computer. He types some code in to the computer and the computer starts scrolling on the screen. The scrolling stops on one of the numbers, turns blue, and starts flashing.

INT. VILLA KITCHEN -- CONTINUOUS

Sel walks into the house just in time for the phone to ring. He picks it up.

SEL

Hello?

SERYPH Hello, Sel.

SEL How'd you get this number?

SERYPH I'm sitting right outside.

Sel opens a drawer in the kitchen and pulls out a gun. He starts walking through the house.

SERYPH (CONT'D) I'm not looking for a fight.

SEL Then why did you come here?

SERYPH I know something that might interest you.

SEL

What?

SERYPH I know why they want the girl.

SEL And you're just being a good citizen?

SERYPH I don't want these people to succeed. Sel enters living room.

INT. LIVING ROOM -- CONTINUOUS

SEL Why? Since when have you given a shit about anything besides yourself?

SERYPH Sel, let us in. There's much to discuss.

SEL Why should I trust you?

SERYPH If I wanted to kill you I wouldn't have called first.

Sel looks out the window to see Stubby's car.

SEL The front door is unlocked.

EXT. IN FRONT OF THE VILLA -- CONTINUOUS

Seryph and Stubby get out of the car and go to the front door.

EXT. FRONT DOOR -- CONTINUOUS

Seryph and Stubby open the door up to see Sel pointing a gun at them.

SERYPH What are you doing?

SEL Protective measures.

Sel approaches them and pats Seryph down while holding him at gun point. He gets to Stubby and stops for a second, he hadn't even noticed him.

> SEL (CONT'D) You too, huh?

STUBBY Yeah, me too.

SEL Christ, I should just shoot you.

STUBBY

Yeah...

Sel pats him down, after he finds nothing he beckons them to follow him.

INT. LIVING ROOM -- CONTINUOUS

Sel leads them into the dining room.

INT. DINING ROOM -- CONTINUOUS

They arrive as Alexia comes out of the kitchen; she starts at seeing Seryph and Stubby.

ALEXIA

Oh, my god.

STUBBY Good to see you too.

SEL Alexia, we have company.

ALEXIA

Oh.

She looks at Seryph remembering his face.

ALEXIA (CONT'D) You're Seryph.

SERYPH It's wonderful to finally make your acquaintance.

Alexia looks to Sel.

ALEXIA Why are they here?

Sel looks at Seryph.

SERYPH We know why you're being hunted.

ALEXIA

What?

SERYPH I think you should sit down.

Sel guides Alexia to a chair so she can sit. He then leans against the wall.

SEL

Go ahead.

SERYPH

About twenty years ago, when the U.S.S.R. broke apart, a Russian mob started here in Braton. They worked closely with the Salatori's. (MORE) SERYPH (CONT'D) The Russian's paid the Salatori's well to make sure that their new mafia would not go wrong.

Seryph pulls out a cigarette and a lighter.

SERYPH (CONT'D) The Russian's tried to smuggle a nuclear weapon into Braton. Salatori realized what was going on and tried to get the nuke into his own hands. Fortunately the head of the SWAT team knew better.

Seryph takes a drag from his cigarette.

SERYPH (CONT'D) He hid the bomb underground, he needed a way to make sure that no one would get in, he got his hands on one of the first fingerprinting security locks and he chose one and only one person to hold the key... SERYPH looks at Alexia.

ALEXIA

Oh my god.

SEL So Alexia is the only one who can get in there?

SERYPH So it would seem.

SEL We need to talk to Salatori.

SERYPH Not before we find out what his intentions are.

ALEXIA If he was involved in this why didn't he say anything before?

SERYPH

I don't know.

Seryph looks up at Sel.

SERYPH (CONT'D) Sel you need to be extra careful. Don't trust anyone.

SEL What's your plan? SERYPH I don't know yet. I'll talk to Don, and I'll start monitoring movements by Messiah and S.I.N.

SEL And we just wait?

SERYPH If I were you Sel, I would be getting ready to defend her.

EXT. OUTSIDE ST.JOHN'S CHURCH -- HOURS LATER

Stubby's car pulls up to a church. Stubby and Seryph both get out of the car.

INT. ST.JOHN'S CHURCH -- CONTINUOUS

Don Salatori kneels with a rosary in his hands.

DON

Hail Mary, full of grace, the Lord is with thee, blessed are you among women, and blessed is the fruit of thy womb Jesus, Holy Mary mother of God, pray for us sinners, now and at the hour of our death. Amen.

Seryph steps into view behind Don Salatori.

SERYPH Death may be closer then you think

Salatori stares ahead at the alter.

Salatori.

DON You really think I came here alone? There are snipers on the balcony back there. Make one wrong move and you'll end up dead.

Seryph approaches Don.

SERYPH I didn't come here to kill you Don.

DON Then let me pray in peace.

Seryph now stands right behind Don.

SERYPH

I'm here to talk to you about a nuclear weapon that disappeared almost twenty years ago. Sound familiar?

DON

You have my attention.

SERYPH How come you're protecting Alexia Marx?

DON

Guilt.

SERYPH

How come you didn't tell anyone the truth?

DON

I didn't realize who she was until I looked at her case, she doesn't have the same last name as her grandfather.

SERYPH So what happens to her now?

DON She's protected; Sel would never let anything happen to that broad.

Seryph sits down behind and leans toward him.

SERYPH That's not good enough.

DON

Why the hell do you care? You're just some random hitman. You suddenly find a conscience or what?

SERYPH

If that weapon goes off this entire city is going to go up in flames. There will be no survivors. Damn it Salatori, use your brain.

Don turns his head to Seryph.

DON What do you want me to do?

SERYPH I don't know yet, but when I find out I'm taking the girl.

Don turns back to the alter.

DON Do what you want. Stubby meets Seryph at the doors and they start heading down the stairs.

STUBBY

So?

SERYPH

We have his permission to do whatever is necessary.

STUBBY That's good. So what's our next move?

SERYPH S.I.N., we need to learn more about them.

STUBBY

How?

Servph smiles.

EXT. BUILDING ROOFTOP -- THAT NIGHT

Gideon crouches on the edge of a building. Someone enters onto the roof and Gideon turns around. Gothika approaches Gideon. Messiah follows her.

> GIDEON Scope has been on the move.

GOTHIKA We don't need to worry about Scope anymore.

GIDEON

What?

GOTHIKA Seryph-X took out his best men. Scope is broken.

GIDEON Then we must finish him off.

MESSIAH

Stop to think for a second, you fool. Scope may still have some use to him. The larger problem is that Seryph-X will have found out about why the girl is valuable.

GIDEON Then we must kill him. MESSIAH He would have told others by now.

GOTHIKA We must act quick, is there no other way for us to get into that building.

MESSIAH There was only one who could crack the code, and thanks Sel he is dead. But at the same time, hope is not lost. We must arrange a meeting with Scope.

EXT. BACK ALLEY -- THAT SAME NIGHT

Stubby is spray painting on a brick wall. As the camera pulls away we see he has painted "Death to S.I.N," on the wall. As he finishes a dark figure comes from behind him; the figure unsheathes a knife and starts to move in on Stubby. At the last second the butt of Seryph's gun strikes the figure in the head. Seryph stands over the figure and points his gun at him. As the flashlights of Seryph's face mask passes over the figure we can see S.I.N. tattooed on his chest.

SERYPH I have questions.

S.I.N. MEMBER Fuck yourself.

SERYPH

Bad start

SERYPH punches S.I.N. member in the face.

SERYPH (CONT'D) We'll try again. Who is your leader?

S.I.N. MEMBER Messiah, and he will bring justice to this pathetic city.

SERYPH How do I get in contact with him?

S.I.N. MEMBER I'll never tell.

Seryph pulls out something that looks like screw driver.

SERYPH You know what this is? It's like a cattle prod, but you won't see any farmer with this. No, no this is only used by the U.S. military to torture prisoners. There's enough (MORE) a fucking Christmas tree. You want to tell me where I can find Messiah?

The S.I.N. Member bites his lip, sweat trickles down his forehead.

S.I.N. MEMBER

No.

Seryph stabs him in the wrist. There is a blast of sparks from the torture device and the S.I.N. Member goes into convulsions due to the pain. He screams and writhes as Seryph removes it.

SERYPH

Ready to talk?

S.I.N. MEMBER

Fuck you.

Seryph gives him a second dose causing the same effect as before. The S.I.N. Member twitches and writhes in pain.

SERYPH For your own good you should start talking.

S.I.N. MEMBER Please have mercy.

SERYPH There is no such thing as mercy here.

The S.I.N Member's lip is now bleeding due to him biting it so hard. His eyes are filled with tears.

S.I.N. MEMBER

Please.

SERYPH

The choice is yours.

Silence, then as Seryph moves to stick the S.I.N. Member again he cracks.

S.I.N. MEMBER The entrance is on the corner of 25th and Stigmata in the abandoned subway.

SERYPH Now that wasn't so hard was it?

Seryph leaves the S.I.N. Member lying in the ally.

S.I.N. MEMBER NO! Please kill me! I have nothing left to live for! I have brought harm to my order; they will not forgive me, please!

Seryph continues to walk away. Stubby raises his gun and kills the S.I.N. Member.

EXT. PORCH ON MARIO'S VILLA -- THE NEXT AFTERNOON

Alexia sits on a swinging bench facing the sea. The camera circles and we see that she is watching Sel working out on the beach. He notices her and gives her an attentive nod. She smiles back at him. She rests her chin in her hands, smiling to herself the entire time.

> ALEXIA I think I love him.

SERYPH Love is a dangerous thing.

Alexia snaps around to see Seryph standing behind her.

ALEXIA What are you doing here?

SERYPH I came for Sel.

ALEXIA What do you mean?

SERYPH I'm going to strike at S.I.N.

ALEXIA

How?

SERYPH We're going to attack their base.

ALEXIA

Tonight?

SERYPH

Now.

Alexia stands up.

ALEXIA

I'm coming.

SERYPH No you're not.

ALEXIA These people are after me.

SERYPH So you're stupid enough to go out and seek them?

ALEXIA I'm not scared of them.

SERYPH

Being afraid and being wise are two completely different things. Just like being brave and stupid are two completely different things.

Sel approaches the porch.

SEL

What's up?

SERYPH

I know where S.I.N is and I know who's in control of their operations, I'm going to strike at them. I want your help.

SEL Who's leading them?

SERYPH

Messiah.

SEL You want my help?

SERYPH

Yes.

SEL When do we leave?

SERYPH

Now.

SEL Give me ten minutes.

Sel walks into the house, Alexia follows, leaving Seryph out on the porch. He looks out on the beach.

SERYPH Sel, be careful. You're playing with fire. Sel is packing his duffel bag with guns. He pulls guns from his closet, checks the clip, and then shoves them in his duffel bag. Alexia walks in and stops at the door at a loss for words.

> ALEXIA I thought you were going to stay with me.

SEL I'm not leaving for good.

ALEXIA What if you don't come back? What then? What then Sel!?

Sel stops and looks at Alexia.

SEL I'm coming back.

ALEXIA How can you promise that?

Sel looks deep into Alexia's eyes.

SEL Because I have something to come back for.

ALEXIA

Sel, don't go.

SEL I'm trying to protect you damn it!

ALEXIA I don't want you to go out and kill people for me.

SEL Well, right now it's how I'm going to protect you.

Alexia stomps her foot.

ALEXIA I don't give a fuck!

Sel throws guns into his duffel bag in rage.

SEL

WELL I DO! Alexia you talk about how you don't want to lose me, well I don't want to lose you! I CAN'T LOSE YOU! Seryph enters the room.

SERYPH

Let's go Sel.

Sel grabs his bag and starts to leave, Alexia grabs his hand her grips slips as he pulls away and as she gently holds two of his fingers he turns back to her.

> SEL I'm coming back.

Alexia nods with tears welling in her eyes.

SEL (CONT'D)

I promise.

Sel shoulders his duffel bag and as he leaves he kisses Alexia on the cheek.

EXT. IN FRONT OF THE VILLA -- CONTINUOUS

Sel and Seryph walk outside, Stubby is waiting for them lying against his car wearing a pair of sunglasses.

STUBBY

Sup nigger.

Sel stops in front of Stubby, Stubby removes his sunglasses.

SEL I want you to know, it's ok.

STUBBY

We cool?

SEL Yeah, we're cool.

STUBBY

My nigger.

SEL Yeah, your nigger.

They shake hands and give each other a one arm hug.

STUBBY

Why?

SEL Because you're the only friend I've got.

Stubby smiles and gets in the car.

EXT. CORNER OF STIGMATA AND 25TH -- CONTINUOUS

Street signs read Stigmata and 25th, the camera looks down and we see Stubby's car pull up to the corner and park.

INT. STUBBY'S CAR -- CONTINUOUS

Stubby pulls out his hand gun and cocks it.

STUBBY Ready bitches?

SERYPH Let's get this over with.

EXT. ACROSS THE STREET -- CONTINUOUS

Two people wearing two black robes walk out of a near by X-Store.

INT. STUBBY'S CAR -- CONTINUOUS

Sel has noticed the robed figures.

SEL

Seryph?

SERYPH

What?

SEL Is that lock unbreakable?

SERYPH

What?

SEL The lock protecting the bomb.

SERYPH

I don't know.

STUBBY

Why?

SEL I just saw two guys in black robes walk out of that X-Store.

SERYPH What of it? It's probably just an exchange.

SEL S.I.N. isn't a gang; they wouldn't deal with one unless it was absolutely necessary. I'm just going with my gut on this butWhat the hell? We have time to spare.

Stubby throws the car into reverse and spins it around to follow the two black robed people.

EXT. SIDEWALK -- CONTINUOUS

The black robed people turn into an ally and there they are met by a three other robed figures. The first two hand a computer chip to the other three. One of the other three points out Stubby's car and the other three leave. The first two draw swords.

INT. STUBBY'S CAR -- CONTINUOUS

Sel finishes getting two handguns out of his duffel bag. He loads them both up.

SEL I'm going after those three.

STUBBY

Have fun.

Sel rolls out of the car.

EXT. STREET -- CONTINUOUS

Sel starts running toward the two with their swords drawn. Two shots are fired from Seryph's sniper rifle and the two fall dead. Sel runs down the ally in the direction of the three that fled.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY Dumb ass is gonna get himself killed.

Stubby pulls away.

EXT. ALLY -- CONTINUOUS

Sel runs down the ally. He stops at the other side of it and looks around.

EXT. SIDEWALK ON THE FAR SIDE OF THE ALLY -- CONTINUOUS

People are walking all over the place but he spots two of black robed people running down the sidewalk. Sel fires his gun off in the air and people scream and start to run, clearing the sidewalk. Sel chases after the two robed figures.

INT. NEARBY SHOP -- CONTINUOUS

Shop owner talking to the police.

EXT. SIDEWALK -- CONTINUOUS

The two robed figures cut across the street as car whiz through the intersection. Sel follows, one car is about to hit him but he rolls over the hood.

EXT. OPPOSING SIDEWALK -- CONTINUOUS

The two robed figures cut down another ally; Sel turns the corner after them. He stops and aims his gun at one. He fires his gun hitting one in the leg. The robed figure stumbles forward, the other tries to help him along, but the one who was shot pushes him away.

> ROBED FIGURE #1 Get the fuck out of here!

Sel shoots the running one in the head. He approaches the wounded one, who is now sitting against a brick wall, and steps on his bullet wound. The man cries out in pain. Sel crouches down in his face.

SEL What did they give you?

ROBED FIGURE #1 Fuck yourself.

SEL What did they give you?

ROBED FIGURE #1 I told you to go fuck yourself.

SEL Please don't fuck with me.

The robed figure looks deep into Sel's eyes.

ROBED FIGURE #1 You're the one aren't you, her protector? You love her don't you? It's written all over your face.

SEL I told you not to fuck with me.

ROBED FIGURE #1 Messiah told how he punished you by killing your mother. He told me about how she screamed like a whiny little bitch. She shrieked like a slut, like a slut you fucking bastard child. No wonder your father beat her senseless. Sel blows a bullet into his head. Tears are in his eyes. Sirens sound in the background, a police car pulls up in the ally. Sel reaches for his cell phone he dials a contact.

> SEL Stubby, I'm at the ally between Copland and McKnight, I'm in trouble.

The cops get out of the car and raise their guns.

COP #1 Alright put the gun on the ground and put your hands behind your head.

The Cops begin to move in on Sel who calmly watches them move up the ally way.

COP #1 (CONT'D) PUT YOUR GUN DOWN DAMN IT!!

Sel drops the guns on the ground and puts his hands behind his head. The cops move in, Cop #2 kicks the guns away. Cop #1 starts pulling out hand cuffs.

> COP #1 (CONT'D) Face the wall and put your hands behind your back.

Sel puts his hands behind his back. Cop #1 gets one cuff on Sel when Sel spins around hitting Cop #1 in the face and looping Cop #2's gun with the other cuff and pulling it out of his hands. He tosses the gun in the air, catches it and shoots Cop #1 in the knee, then shoots Cop #2 in the shin. Cop #1 reaches for his radio but, Sel shoots it in his hand. Cop #2 gets to his radio.

> COP #2 Back up needed.

Sel shoots the cop in chest, Stubby pulls up on the other side of the ally, opposite from the cop car. Sel runs to the body of the other dead robed figure and searches it; he finds a computer chip and pockets it. He runs to Stubby's car.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY Did you just kill two cops?

SEL

Yes.

STUBBY

We're fucked.

Sirens blare in the distance.

STUBBY (CONT'D) We're so fucked.

EXT-MCKNIGHT STREET-CONTINUOUS

Stubby starts to drive away, when another cop car pulls around the corner and comes over the intercom.

COP #3

Cease and desist.

Stubby sticks a middle finger out the window and starts to go faster. He starts to weave through traffic.

INT. COP CAR -- CONTINUOUS

COP #3 gets over his radio.

COP #3

We are in pursuit of car leaving the scene of a crime, requesting all available units to help, we on McKnight Avenue heading south. All available units to McKnight please hurry.

EXT. MCKNIGHT STREET -- CONTINUOUS

Stubby takes an exit on to the highway he speeds up to about 100 mph weaving in between cars. The cops fall behind.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY Dick faces! Eat my exhaust po-po bitches!

EXT. HIGHWAY -- CONTINUOUS

A helicopter pulls over Stubby's car.

INT. STUBBY'S CAR -- CONTINUOUS

Stubby notices helicopter.

STUBBY Fuck me! Fucking fuck me!

SERYPH

Go faster.

STUBBY No, really? Thanks for the tip Earnheart. EXT. HIGHWAY -- CONTINUOUS

Stubby speeds up to 120 mph dodging through cars nearly causing a wreck as he drives between two semi trucks.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY

OH BABY!!

EXT. HIGHWAY -- CONTINUOUS

Stubby exits off onto a county road.

EXT. COUNTY ROAD -- CONTINUOUS

Stubby drives out of the city. There are now about five Cop cars following him. After leading them down the county road Stubby turns around pulling a 180 and starts going the other way. The Cops can't turn around as fast as Stubby and by the time they've turned around he has accelerated out of sight. However, the helicopter still follows Stubby.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY I can't shake that chopper.

SERYPH Don't worry I've got it.

Seryph has just finished assembling his sniper rifle. He leans out the window and aims a shot. Seryph fires.

INT. HELICOPTER -- CONTINUOUS

Seryph's shot finds its place right in the pilot's heart.

EXT. COUNTY ROAD -- CONTINUOUS

Helicopter goes down crashing in a farm and erupting in flames.

INT. STUBBY'S CAR -- CONTINUOUS

STUBBY

HOLY SHIT!!

SEL We're so fucked.

EXT. COUNTY ROAD -- CONTINUOUS

Stubby pulls back onto the highway.

EXT. HIGHWAY -- CONTINUOUS

Stubby takes an immediate exit and slows down considerably trying to be inconspicuous.

EXT. SEL'S DRIVEWAY -- A HALF HOUR LATER

Stubby pulls up at Sel's driveway.

INT. STUBBY'S CAR -- CONTINUOUS

SEL Ditch this car and meet me back here.

SERYPH

Why?

SEL I have what they were trading off.

Sel holds up the computer chip.

STUBBY If that shit ain't important I am going to kick your white ass six ways from Sunday.

Sel gets out of the car.

INT. STUDY IN MARIO'S VILLA -- CONTINUOUS

Sel puts the chip into an adapter that feeds into his computer. A window opens and code begins to scroll through the screen. Alexia walks to the door and leans against the frame.

ALEXIA

What is it?

Sel turns to see her standing there.

SEL I don't know; something important to S.I.N.

ALEXIA Sel, who killed your mother?

Sel is silent for a moment.

SEL Where did that come from?

ALEXIA I don't know. But, I want you to tell me.

Sel contemplates for a second.

SEL Messiah. He tortured her to death because I failed to complete a mission for him.

Alexia walks in and puts her hands on Sel's shoulders.

SEL (CONT'D) Please, just let me finish this.

Alexia turns the chair Sel is sitting in it to face her. She puts her face inches from Sel's.

> ALEXIA Don't you dare push me away. You can't do that now.

> > SEL

Why?

ALEXIA

Because...

Alexia and Sel lean in for a kiss.

ALEIXA

...I...

There's a knock at the door. Alexia stops and looks to the door.

ALEXIA

I'll get it.

Alexia walks away and goes to the door leaving Sel sitting in his chair.

INT. FRONT DOOR -- CONTINUOUS

Alexia answers the door to find Stubby and Seryph waiting.

ALEXIA

Stubby, Hollywood called; they're interested in using you for a stuntman in the next "Bond" movie.

STUBBY

I can't be Bond's stuntman. No one would believe a white guy could drive like that.

SERYPH

Where's Sel?

ALEXIA He's in the study on the computer. Seryph squeezes past Alexia and heads to find Sel. Stubby follows him leaving Alexia to shut the door.

INT. STUDY -- CONTINUOUS

Seryph walks in, Sel is waiting for him, his chair facing the door.

SERYPH What's the chip for?

SEL I don't know, I was hoping you could tell me.

Seryph walks to the computer and leans over the keyboard to read the screen.

SERYPH It's some sort of code, an unlock code. It's for the nuke.

SEL X created it didn't he?

SERYPH No, it's not X. He doesn't use this type of code. It's different; it seems almost too simplistic almost like a child.

SEL Would it open the lock?

SERYPH

I don't know.

Stubby walks into the room.

STUBBY You geeks figure this shit out?

SERYPH S.I.N. is making their move.

STUBBY Fuckin' fantastic.

SEL

So what now?

SERYPH I'll take this chip home and run some tests; we'll see if this chip will open the lock.

SEL

Hurry.

SERYPH

Don't let your guard down. Just because they have this chip doesn't mean they won't try to get their hands on Alexia.

SEL

I know.

Seryph pulls Sel close.

SERYPH You be careful with her.

SEL

Yeah.

Seryph leaves, Stubby give Sel a ghetto handshake and follows Seryph. Sel follows them out.

INT. KITCHEN -- CONTINUOUS

Alexia is waiting in the kitchen.

ALEXIA What's it for?

SERYPH It's an attempt to open the lock without your prints.

ALEXIA Will it work?

SERYPH I'm going to run tests and find out.

ALEXIA What does it matter, you have the chip?

SERYPH My guess is that they must have made copies of this chip. So I have plenty of work to do.

Seryph leaves, Stubby follows.

INT. SEL'S BATHROOM -- THAT NIGHT

Sel is brushing his teeth. He's wearing blue jeans and a tank top. He spits in the sink and takes a drink of water. He looks into the mirror, his eyes stare into the reflection of his eyes. He sees himself looking at the mirror in the reflection in his eyes. A sound breaks him out of his trance, a small click. His head snaps alert and he goes into his bedroom and begins looking around. He reaches under his bed and pulls out his duffel bag. INT. HALLWAY -- CONTINUOUS

There is the creaking of footsteps coming toward him. He leans against the wall and waits for the owner to approach. At the last second he steps out and aims the gun. Alexia screams as she sees Sel pop out. Sel relaxes and lowers the gun. Alexia puts her hand at her heart trying to gain her composure.

ALEXIA What...the...fuck?

SEL Sorry I thought I heard something.

ALEXIA You heard me you asshole. I swear to God I'm going to take every fucking gun you own and-

Sel lifts his fingers to her mouth to silence her.

SEL Someone's here.

Alexia pushes his hand away.

ALEXIA

What?

Sel moves past her looking around, fully alert.

SEL Alexia I want you to get out of here.

ALEXIA Why what's going on?

SEL

Alexia get the fuck out of here!

Alexia runs into her bedroom. Sel walks slowly forward, both hands on his gun ready to shoot. A shadow moves behind him, Sel feels the wind of the movement and he turns around but it has disappeared. The hair on the back of his neck begins to stand up. He slowly turns back toward where he was going before he was distracted. His gun is still poised ready to fire. He steps forward when Gideon emerges from the darkness and knocks Sel's gun against the wall with his sword. Sel tries to kick Gideon but Gideon flattens himself against the wall. Gideon uses his free hand to disarm Sel. Sel steps back seeing that Gideon has an obvious advantage with his sword. Gideon swings his sword but Sel ducks, Gideon spins and attacks again. Sel leans backward avoiding the blade.

Gideon brings the sword down and Sel leaps backward, the sword rips through Sel's tank top shirt and barely cuts his Sel takes off the shreds of his tank top and readies skin. himself for a second attack from Gideon. Gideon swings the sword and Sel ducks again, but this time Gideon kicks Sel in the gut. He then elbows him in the face, stamps on his foot, and then elbows him again in the gut sending Sel to the ground. Gideon stabs the sword down and Sel catches it by slapping his hands together. The sword stops inches from his stomach. Sel kicks Gideon in the stomach sending him a few steps backward and rolls to his feet. Gideon runs and swings his sword; Sel runs at Gideon and somersaults beneath his attack. He springs up and tackles Gideon knocking the sword out of his hands. He gets to his feet and waits for Gideon to get to his. Gideon swings a punch but Sel blocks it and counters by kneeing Gideon in the stomach. Gideon tries to pull his arm out of Sel's block but Sel grabs it. Sel head butts Gideon and then spins around behind him; he flips up Gideon's sword and slashes against Gideon's back. Gideon drops to his knees in pain; Sel spins around and beheads Gideon.

EXT. SIDEWALK OUTSIDE THE VILLA -- CONTINUOUS

Alexia is running away from the villa; she stops at a light post to catch her breath. The villa is in a pretty remote location; there are some other houses around but they are at least 100-200 yards apart. Alexia collapses to the ground and sits against the light post. A large claw wraps in front of Alexia's throat and holds there. Alexia holds here breath as Gothika leans into the light.

GOTHIKA

Scream, bitch.

Alexia's breathing speeds up.

GOTHIKA (CONT'D) Scream and I'll spare your life.

Alexia calms herself down.

ALEXIA Do you think I'm scared of you?

GOTHIKA I know you're scared; you have too much to live for.

ALEXIA I have nothing to live for.

GOTHIKA

What about Sel? What about your café? What about you parents vengeance? Trust me you have plenty to live for. ALEXIA I'm not scared to die.

GOTHIKA Good, because I'm going to kill you.

Gothika presses her claw into Alexia's throat and blood begins to seep out of the small cut that's been made. Gothika starts to cut for a split second.

SEL

NO!!

A knife spinning end over end comes through the dark and finds its way into Gothika's temple. Sel comes out of nowhere and throws Gothika away from Alexia. He pulls the knife out of her head and begins to stab her over and over.

> SEL (CONT'D) NO! NO! SHE CAN'T DIE!! NOT NOW!! NO! NEVER AGAIN!! NEVER AGAIN!!

Blood splatters as he hacks at her body over and over.

SEL (CONT'D) I WON'T LET HER BE HURT AGAIN!! IT WON'T BE MY FAULT AGAIN!! NEVER AGAIN!! IT WON'T BE MY FAULT!

Alexia runs to Sel and tries to pull him away from Gothika's mutilated corpse.

ALEXIA Sel STOP IT! STOP IT! SHE'S DEAD SEL!! SEL LISTEN TO ME!!

Alexia tears Sel off Gothika, tears runs down his cheeks, pushing their way through the drops of blood that is specked on his face.

> SEL I couldn't let you die. I couldn't.

ALEXIA I here baby, I'm here.

SEL Not again, not again. Not my fault again.

ALEXIA

What do you mean?

Sel snaps out of his hysterics and stares at Alexia who stares at Sel confused.

ALEXIA (CONT'D) Sel, give me some answers. Sel just stares as tears fall down his face. Alexia becomes angry.

ALEXIA (CONT'D)

Now.

Sel's lips quiver as they start to move.

SEL

My first hit was a family, for Messiah. It was supposed to be simple and easy. Just an everyday family, defenseless, unprotected. I didn't know why he wanted them dead, but it didn't matter. I killed them, the mother and the father.

SEL stares into the distance consumed by the memories.

SEL (CONT'D)

But when I saw their daughter...I couldn't do it. I couldn't bring myself to kill her. I don't know why, but I was moved with a deep sympathy... So I became her guardian, I promised myself I'd never let anything happen to her again.

ALEXIA

What are you saying?

Sel is silent.

ALEXIA (CONT'D) WHAT ARE YOU SAYING GOD DAMN IT?!!

SEL

I killed your parents Alexia. I was supposed to kill you too.

ALEXIA

What?

SEL

I'm sor-

ALEXIA (Whispering.) No. (Screaming.)

NO!

SEL Please, please forgive me.

ALEXIA YOU BASTARD!! HOW COULD YOU!? ALEXIA THEY WERE ALL I HAD!! YOU TOOK EVERYTHING FROM ME!!

Tears stream from Sel's eyes again. The guilt is killing him.

SEL

I know.

In an instant Alexia slaps him across the face. Sel is dumbstruck from the hit.

ALEXIA Don't you ever say you know. You have no idea.

SEL What do you want from me?

ALEXIA

I want you to die.

From nowhere uniformed men spring from the darkness and grab Alexia. Before she even realizes what is going on, she is shot with a sedative and taken away. Two men grab either arm of Sel and hold him as two other guards kick him in the stomach until he is subdued.

BLACKOUT

INT. BACK SEAT OF A CAR -- CONTINUOUS

Alexia finds herself riding in the back of a car, a considerably younger Mario is driving and an equally younger Sel is sitting in the passenger's seat. They pull up to Alexia's childhood home.

MARIO It's an easy job Sel. Just as we promised for your first. Just kill the family and leave no survivors.

SEL There's something not right about this Mario. These are innocent people, there's no reason to be killing them.

MARIO

Listen, ignorance is bliss. It doesn't matter who they are, it only matters that your client wants them dead. SEL This is fucking bullshit.

MARIO Listen Sel, you could go back on the streets. Is that what you want?

SEL Mario, you know this is wrong. I'm trained to kill mobsters, not civilians.

MARIO Sel, your mother is going to die if you fail this job. Messiah will kill her, he's not fucking around. Isn't your mother's life worth this?

Sel opens the glove compartment and pulls out a handgun. He hold it in his hands and stares at it as though it's the first time he's ever seen a gun. He turns it over and over in his hands. He ejects the clip and checks the bullets, he puts the clip back in and gets out of the car.

> MARIO (CONT'D) Smart boy. I'll pick you up in the alleyway.

Alexia gets out of the car and follows Sel.

EXT. SIDEWALK IN FRONT OF ALEXIA'S HOME -- CONTINUOUS

Sel gets to the front door and finds it unlocked. He slowly opens the door and enters the house, the door is left cracked open. Alexia follows him in. It becomes apparent that no one can notice her presence.

INT. LIVING ROOM -- CONTINUOUS

Alexia looks around the living room and can hear her parents talking in the kitchen. Sel walks to the entry way and flattens himself against the wall. He slowly cocks the gun so that Alexia's parents won't hear.

INT. KITCHEN -- CONTINUOUS

Alexia's Dad hears Sel cock the gun.

ALEXIA'S DAD

Wait.

ALEXIA'S MOM

What?

ALEXIA'S DAD You didn't hear that? No.

Alexia's Dad leaves the kitchen and walks into the living room.

INT-LIVING ROOM-CONTINUOUS

Alexia's dad walks right past Sel and Sel raises his gun.

ALEXIA

NO! NO!

Sel aims the gun as Alexia's Dad looks around the room. Sel grips the trigger and waits, the moment lasts forever. But, then he relaxes and decides he can't do it. Alexia's Mom walks to the kitchen entry way and sees Sel standing there with a gun, she screams, Sel reacts and points the gun at Alexia's Mom. Alexia's Dad turns around and seeing Sel with the handgun pointed at his wife he charges Sel. Sel turns to Alexia's Dad and fires hitting him in the head.

ALEXIA (CONT'D)

NO!

Alexia's Mom tries to tackle Sel but he pushes her off and shoots her as well. Alexia screams again in horror and begins to cry. Alexia's mom slides to the ground bleeding out of her chest. Sel begins to shake and drops his gun. He kneels down to pick it up and stands back up. He looks from the mother to the father twice and stumbles into the kitchen. Alexia follows him as tears come to her eyes.

INT. KITCHEN -- CONTINUOUS

Sel sits down in the kitchen and buries his face in his hands and begins to cry. Alexia just stands at the entry way watching him tears falling down her face. Sel raises the gun to his temple and gets ready to kill himself. Just before he does the door opens and we hear and younger Alexia.

YOUNG ALEXIA

Mom! Dad!

Sel gets up and leaves the kitchen through another door.

INT. LIVING ROOM -- CONTINUOUS

Just at the same time Alexia watches her younger self find her dead parents. The young Alexia screams as the older one cries.

INT. OUTSIDE THE KITCHEN DOOR -- CONTINUOUS

Sel hides just outside the other kitchen door. Tears roll down his eyes as he hears Alexia walking toward the door. He quickly gets away from the door and finds his way to the exit of the house. Alexia follows him. EXT. ALLY BEHIND ALEXIA'S HOME -- CONTINUOUS

Sel gets in Mario's car.

INT. MARIO'S CAR -- CONTINUOUS

MARIO

Did you do it?

Sel shakes his head.

MARIO (CONT'D)

Fuck.

SEL I couldn't do it.

Mario grabs his car phone, but can't bring himself to make the call.

MARIO I don't want to be the one to make this call Sel.

Mario hands Sel his car phone. Sel takes it his hands shaking. Mario gives Slr one last chance to change his mind.

> MARIO (CONT'D) I'm going to pull away.

Sel nods and Mario drives off. Sel dials a number on the telephone, Messiah answers.

MESSIAH Is the job done?

SEL No. I can't kill her.

MESSIAH I have overestimated you Sel.

SEL Please give me my mother.

MESSIAH Why don't you talk to her?

Sounds of torture devices and screaming come through the phone as Sel's mother is tortured to death. Sel hangs up the phone and starts to cry again. Mario rubs his shoulder.

MARIO You'll be okay. You'll be okay. Alexia wakes in a medical cot with numerous wires connected to her body. There is one man dressed in a doctor smock sitting on the side of the bed. Alexia sits up straight and looks around gaining her bearings.

ALEXIA

What the fuck is going on?

DOCTOR

You were being examined by a mind probe. A machine that takes one's thoughts and body information and enters it into a computer data bank. There is a slight waiting period in which you were injected into the memories of the last person the machine has been used on.

ALEXIA

Sel.

DOCTOR We wanted information about certain of the Salatori operations.

ALEXIA

And me?

DOCTOR We wanted your fingerprints.

The doctor ejects a disk out of a nearby computer. He puts it in an envelope and presses an intercom button on his desk.

> DOCTOR (CONT'D) Tell Scope our package is ready.

Doctor turns to Alexia.

DOCTOR (CONT'D) Now let's get those wires out of you.

Alexia relaxes as the doctor removes the wires from her body. She is then dragged and put into a prison cell with a sliding bullet proof glass door.

INT. PRISON CELL -- CONTINUOUS

Alexia sits down and pulls her knees to her chest. Soon Sel is dragged in as well. His body is covered in cuts and bruises and his eyes are sickly bloodshot. They drop him in her cell and shut the door. Sel tries to crawl to a bed but falls far short and vomits blood on the ground. Alexia starts to run to him but stops.

ALEXIA Sel, what have they done to you?

Sel groans on the ground as he begins to twist and writhe. As his fit gets greater and greater we see a single tear roll down Alexia's cheek. Sel finally settles down as two guards come to the door. They open it up and get inside. Sel doesn't even try to get away but as they pick him up his eyes meet Alexia's just as they did when they first met, then Sel looks away.

> ALEXIA (CONT'D) What do you want with him?

GUARD #1 None of your fuckin' business.

ALEXIA

Don't hurt him.

Guard #2 pulls out a syringe filled with a blue liquid.

ALEXIA (CONT'D)

What is that?

Guard #1 laughs and Guard #2 sticks him with the syringe. They inject all of the liquid into Sel who screams in pain and then they begin to beat Sel. Over and over again punching him and kicking him. Alexia watches from her corner as she is torn between the man she loves and the man she wants to punish. Tears fall from her eyes and her breath grows raspy. Finally Guard #2 pulls out a knife and slashes against Sel's arm.

> ALEXIA (CONT'D) GET OUT!! GET OUT OF HERE!!

Guard #2 walks up to Alexia.

GUARD #2 What are you gonna do bitch?

ALEXIA Please, just leave us alone.

GUARD #2 Fuck you were gonna have our fun.

Alexia looks into the guard's eyes.

ALEXIA Please, please just leave us alone.

Guard #2 spits at Alexia's feet.

GUARD #2 Whatever. We'll be back. The guards leave and Alexia crawls to Sel's side and kneels. She looks at his body that is broken and tormented. She lifts her hands wanting to do something but doesn't know where to place them. Finally she strokes back Sel's blood matted hair.

SEL

Alexia, I'm so sorry.

ALEXIA

I don't want to hear it Sel, I don't care right now. What's done is done and you can't change the past.

Sel relaxes his body.

ALEXIA (CONT'D) I know you're not that person who killed my parents anymore Sel. I understand Sel, and though it's going to take awhile for me to forgive you, I understand. I know you're not a bad person, because I love you. I love you.

Alexia grabs Sel's hand and gently rubs his knuckles. Then brings it to her lips and kisses it. Then she leans down and kisses Sel's bruised and beaten face. A kiss of true love.

INT. SCOPE'S OFFICE -- AN HOUR LATER

Scope sits in his a large chair in an office. He is on the phone.

SCOPE (On the phone) That's right. Has the transaction gone through...Good, so Messiah has it?...And you've arranged for our evacuation?...Perfect. When should we-

Phone goes dead.

SCOPE (CONT'D) Hello? Hello?

Scope hangs up phone and then checks it again.

SCOPE (CONT'D) Hello? What the fuck?

The lock on Scope's office door is blasted and five Salatori Members armed with Uzis rush in. They surround Scope who calmly stands up, then from under his desk he pulls out two handguns and ducks behind his desk. He picks off two Salatori Members in minutes as he quickly peeks out from behind his desk. Then he rolls out in the open and shoots the other two. He kicks the last one's gun out of his hands and puts a gun to his head. Then a shot tears one of Scope's guns out of his hand. Scope turns to see Seryph walk into the room. Scope is about to fire his other gun when Seryph shoots that one away too. Scope backs away slowly.

> SCOPE (CONT'D) How did you get here?

SERYPH Maybe we it's arranged, maybe it's a bribe, or maybe we just got lucky. Take your pick.

SCOPE You're too late I already gave Messiah the girl's fingerprints.

SERYPH I'm going to stop him.

SCOPE Ha! Good luck.

Scope tries to walk past Seryph but Seryph doesn't let him.

SCOPE (CONT'D) So that's how it is?

SERYPH I'm not letting you leave.

SCOPE So you're going to get all noble now, after to already let me live once.

SERYPH

I owed you.

Scope because slightly panicked.

SCOPE If you want to play hero that's fine, but I'm leaving.

SERYPH No, you're not.

SCOPE

You're gonna kill me? We went through the exact same thing Seryph. How can you kill someone just like you?

Seryph raises his silenced pistol.

SERYPH You're not like me.

Seryph shoots Scope.

SERYPH (CONT'D) Find Sel and Alexia.

INT. PRISON CELL -- CONTINUOUS

Sel and Alexia lie in their prison cell. It jolts open and Luigi steps into the cell.

 SEL

Luigi?

LUIGI Pops is waiting for you in the limo. We have bad news.

INT. SALATORI LIMO -- CONTINUOUS

Sel, in new set of clothes, and Alexia get into the limo. Luigi, Don, Stubby, and Seryph are waiting for them.

> DON (to Alexia) Messiah has a hold of your fingerprints.

> > SEL

Fuck.

ALEXIA

Now what?

LUIGI We get out of here. That bomb could go off any moment.

SERYPH We can't just abandon the city.

LUIGI

We have relatives in other cities, you guys will be safe.

SERYPH I'm not worried about you, or them, or us. I'm worried about the people in this city.

LUIGI There's nothing we can do.

SEL We could go after it. (MORE)

SEL (CONT'D)

Get to it before they do and waste it on a remote location.

LUIGI That's ridiculous we would need something to stall them, they are hours ahead of us and no one knows where it is.

SERYPH I do, but he's right we need time.

There is the touch tone sound of a phone as Stubby dials in a number on his cell phone.

LUIGI What the fuck are you doing?

STUBBY Calling the police.

SEL

What?

ALEXIA

It'll slow them down. The police won't take their time with a situation like this, they'll be down their in no time.

STUBBY Yes, there is nuclear bomb on-

Seryph grabs the phone.

SERYPH Off Highland Road, just before County Road C.

STUBBY There is a terrorist organization trying to obtain this bomb even as we speak.

Seryph is dialing on his cell phone.

ALEXIA Who are you calling?

SERYPH The Russians, I'm sure they'll be interested.

SEL I'll start making more phone calls. LUIGI Why don't we just let the cops take care of this, I'm sure they'll call in the National Guard.

DON My boy, there is one you need to remember about this town. Don't trust anyone.

EXT. HIGHLAND ROAD -- AN HOUR LATER

Aerial view of the Salatori limo making it's way to the location of the nuke, as the camera pans out we see tons of cars, that are gang, police, and armed forces also on their way to the house that the nuke is beneath.

INT. SALATORI LIMO -- CONTINUOUS

Seryph tosses Sel his duffel bag.

SERYPH You forgot this.

Sel pulls out what Seryph packed for him two hand guns, two combat knives, a machine gun and spare rounds.

SEL

Thanks.

SERYPH I thought you'd appreciate it.

EXT. APPROACHING THE HOUSE HOLDING THE NUKE -- CONTINUOUS

There is a blast and the limo rolls over.

INT. SALATORI LIMO -- CONTINUOUS

The passengers all crawl out of the car through the broken windows.

EXT. OUTSIDE THE HOUSE -- CONTINUOUS

We see that war has ensued, numerous gangs and government affiliations are warring amongst each other to get to the bomb first. Machine guns are firing and grenades are going off everywhere. Many vehicles lie in wrecks and those that are moving are firing at someone. Multiple helicopters circle above firing at the people below and at each other. Hundreds are lying dead around the house. Sel grabs Alexia by the wrist and begins pulling her through the war zone getting cover whenever there is any available. Seryph aims his gun and takes out a driver of a helicopter, on its way down it hits another helicopter. Stubby grabs onto a passing jeep as it slows down and shoots the driver. He takes control of the jeep and starts wreaking havoc, running over people and ramming other vehicles. Sel and Alexia continue their way to the house taking cover whenever they can and Sel fires every now and then. As they duck for cover behind a jeep two soldiers fire at them from bushes. Sel pulls out his hand gun and shoots the both of them. He pockets his hand guns and pulls out his machine gun. He turns to Alexia.

SEL

You head the rest of the way for the house, I'll cover you.

Alexia looks into Sel's eyes and sees there is no other option. She pecks him on the lips and turns to run. Sel pops up from behind the jeep and fires his machine gun. He sees a sniper on the roof aiming for Alexia and takes him down. There is a van driving at her and he shoots the driver, the van rolls and he shoots the gas tank. Then SEL sees a Russian readying a grenade to throw at Alexia and he shoots the grenade while it's in the Russian's hand. He sees a S.I.N. Member running at her and shoots him before she's in danger. He picks off a S.I.N. Member who was aiming a bow and arrow, and then a soldier sighting Alexia. Then he sees another sniper aiming for her. Sel fires his gun but it's out of bullet's he drops the machine and reaches for his handgun and as he aims a sniper rifle fires. But, it's not the sniper who was aiming for Alexia; instead, he is the victim as a bullet hits his head. Sel turns to see Servph standing at his side. Seryph reloads and looks at Sel.

SERYPH

Go to her.

Sel heads through the war zone and finally makes it to the house. Sel overtakes Alexia just as she enters the house.

INT. HOUSE -- CONTINUOUS

SEL

Wait!

Alexia turns to see him.

SEL (CONT'D) We don't know what waiting for us in there. We have to go in slow.

Sel hands Alexia a hand gun.

EXT. OUTSIDE THE HOUSE -- CONTINUOUS

Stubby pulls the jeep up to Seryph.

STUBBY Get in, they'll need our help.

As Stubby drives to the house a grenade goes off and tips the jeep. It slides and smashes into the door of the house. Seryph gets out and starts to run into the house, he turns to check on Stubby, who has gotten his leg stuck as the steering wheel has crushed down on his legs. Seryph moves to help Stubby.

> STUBBY (CONT'D) Fuck that shit, nigger get in there and help them.

Seryph hesitates.

STUBBY (CONT'D) Don't you fucking worry about me; or people might start to think you've lost that cold edge to you.

Seryph forces himself to run into the house. Stubby tries to pull his leg out, but two soldiers step over him and one points his gun down.

SOLDIER #1

Freeze.

INT. HALLWAY TO THE NUKE -- CONTINUOUS

Sel and Alexia run down a hallway, they take a turn and see two S.I.N. Guards with bows and arrows. The S.I.N. Members fire arrows and miss Sel and Alexia by hairs. Sel pulls Alexia back behind the corner. He then leaps from around the corner and fires his two handguns at the same time killing both of the S.I.N. Members. Sel and Alexia walk to the end of the hallway and find a keypad.

> SEL This isn't the lock we need you for.

ALEXIA Can you hack it?

SEL Maybe, but it'll take forever.

Seryph runs around the corner.

SERYPH What's wrong?

ALEXIA The keypad can you hack it?

SERYPH

Of course.

Seryph pulls out a small IPOD looking computer. He waits a second for it to load up and then presses some buttons on it and the doors slides open revealing Messiah standing over a computer surrounded by nine members.

INT. SECURITY ROOM -- CONTINUOUS

Though Messiah's back is turned to the entering trio he knows the doors have been opened and he can guess by whom. He slowly turns around and mockingly applauds them.

MESSIAH

Most impressive.

The nine guards attack Sel, Alexia, and Seryph. Sel shoots two immediately, Seryph shoots a third, but Alexia misses her target. Three attack Sel who dodges their melee attacks and kicks one back as he shoots the other two. Two guards attack Seryph who blocks their attacks with his sniper rifle he then hits one with the butt of his gun and shoots the other; he dodges the next attack and reloads. Then the attacker's sword stabs him in the shoulder. He drops to the ground, but before the S.I.N member can finish him off Sel shoots him. Sel turns back to his own attacker who charges him, Sel fires a bullet into his head. Alexia shoots her attacker in the leg but he still manages to stab her in the thigh before she can fire another bullet into his chest. Sel and Messiah are left, the only ones standing. Sel raises his gun at Messiah.

> MESSIAH (CONT'D) Surely you would not kill me in such a fashion Sel.

SEL Why the fuck not?

MESSIAH It would be cowardly to just shoot me, why not fight me to the death my fashion.

Messiah draws two Katanas.

MESSIAH (CONT'D) Or are you scared?

Sel pauses for a second and then tosses his gun to the side and pulls out his two combat knives.

> MESSIAH (CONT'D) I overestimated you once Sel, are you going to redeem yourself?

Messiah charges Sel swiping both katanas, Sel blocks the attacks and tries to sweep Messiah's feet but he steps backwards. Sel rolls to his feet and tries stabbing Messiah but he blocks. Messiah swings his katanas at Sel again but again Sel blocks. Sel attacks Messiah but he blocks, then he hits Sel with the butt of his katana. Sel stumbles backward and as Messiah attacks again causing Sel to loose his footing and fall to the ground. Messiah stabs down, but Sel rolls out of the way and swings his feet to get to the ground kicking Messiah in the face twice. Sel charges Messiah and as Messiah counters with an attack Sel blocks both katanas, then stabs Messiah in the thigh with one knife and disarms one of his katanas with the other knife. He pulls back, taking his knife, and leaves Messiah clutching his leg.

MESSIAH (CONT'D) Don't be fooled boy, I'm not scared to bleed.

Messiah charges Sel and this time it takes both of Sel's knives to block Messiah's attack, but Messiah elbows Sel in the face and kicks him in the stomach. He slashes up with his katana but Sel back flips out of the way. Messiah slashes at Sel's legs but he jumps and avoids the blow. Then Messiah slashes at Sel's head but he ducks. As Sel comes up Messiah slashes his arm and Sel drops one of his knives. Sel gets distance between Messiah and himself and sees he is bleeding heavily from his lower arm. He flips his knife around and chucks it at Messiah who ducks out of the way.

> MESSIAH (CONT'D) Stupid move, now you're unarmed.

Messiah charges Sel who rolls behind him and grabs his guns. He points them at Messiah who stops in his tracks.

> MESSIAH (CONT'D) How dishonorable. Sel I thought you had more character then that.

Sel ejects the clips of the guns and flip them around so he can pistol whip. He charges Messiah as Messiah swings his katana. Sel ducks and uses his guns to trip up Messiah, as Messiah gets to his feet Sel swings both guns at Messiah, Messiah blocks one but the second catches him in the jaw. Sel hits him again in the head and then kicks him in the chest. Messiah drops his katana and Sel drops his guns and picks it up. Sel holds the katana to Messiah's throat.

> SEL You're fucking pathetic.

Messiah kicks Sel in the stomach and grabs one of Sel's dropped pistols and points it at Sel.

SEL (CONT'D) You idiot I took out the clip.

MESSIAH You idiot, there's always one left in the chamber. NO!!

Messiah shoots Sel in the stomach. Sel falls to the ground, gasping desperately for air. Alexia starts to crawl toward Messiah as she can't use the leg she was stabbed in. Messiah points Sel's second gun at her. But, before he can pull the trigger Seryph triggers his Serynsense. There is a roaring noise screams in the background as Seryph snaps to his feet. He runs across the room so fast you can hardly see him picking up one of SEL'S knives. Before Messiah has a chance to react Seryph has stabbed him in head. Seryph stumbles away from Sel, falls to his knees, vomits, and then passes out. Alexia crawls to Sel's side. She wants to help him but doesn't know how. The best she can do is stroking his face. A tear runs down her cheek.

> ALEXIA (CONT'D) Don't leave me Sel. I don't want to be alone.

Alexia can hear Soldiers coming down the hallway.

SOLDIER #3 Who's down there?

ALEXIA I love you Sel, I love you so much. I can't lose you.

Soldiers move into the room.

SOLDIER #3 Get down! Put your hands behind your back.

Alexia doesn't move she just stares at Sel's body struggling for breath.

SOLDIER #3 Get on the ground, damn it!

Alexia gets on the ground. As the soldiers step over her he puts handcuffs on her and the camera fades to black.

INT. POLICE PRISON CELL -- DAYS LATER

Alexia lies on her bed and stares at the ceiling, a large bandage is wrapped around her thigh. As she lies there inmates pass her door, looking in. A guard comes to her cell.

> PRISON GUARD #1 You gonna sit in there forever?

Alexia gives no answer.

PRISON GUARD #1 (CONT'D) Do you want to see a doctor?

Alexia still stares at the ceiling not saying anything. A second Guard approaches Prison guard #1.

PRISON GUARD #2

How is she?

PRISON GUARD #1 She barely eaten since she's come in here.

PRISON GUARD #2 Well it doesn't matter anymore, she made bail.

Alexia sits up. Prison Guard #1 is surprised to see her moving.

ALEXIA

Who?

PRISON GUARD #2

I don't know.

Prison Guard #2 takes her through the detention center to the office, he gives her back her possessions.

INT. HOLDING CHAMBER -- CONTINUOUS

Alexia goes in between two exit doors as another cop gives her a citation. In the window she catches a glimpse of Sel walking past the door. She runs to the door and looks out the window. But, Sel isn't anywhere to be seen. She realizes she must have imagined it. The door opens and she sees Seryph and Stubby waiting for her. Stubby is wearing a cast on his leg and walking on crutches.

INT. POLICE OFFICE LOBBY -- CONTINUOUS

Alexia runs to Seryph and hugs him.

ALEXIA How did you guys get the money?

SERYPH We didn't Salatori did.

Alexia hugs Stubby.

ALEXIA What about Sel? Is he okay?

Seryph smiles a little bit.

SERYPH He's standing right behind you. Alexia turns around to see Sel standing behind her, bandage wrapped around his wound. She wraps her arms around him and holds him close.

ALEXIA Oh my god. I thought-

> SEL bo fino

I'll be fine.

ALEXIA I love you Sel, I love you so much.

SEL I love you too, and I promise you'll never have to be alone again.

She looks deep into his eye, smiles, and they kiss.

BLACKOUT.

ALEXIA

The bomb was taken to a military base where it was destroyed. Sel and I moved into Mario's Villa, Don said that's what Mario would have wanted. The city didn't fix itself, it just went on about its regular way as if the bomb never happened. But, in a city this bad what do you expect.

THE END