

N.M

New Miami

By

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BLACKNESS

Transforms into hundreds of bright stars, but they begin to find themselves amongst large towers which become --

EXT. MIAMI, FLORIDA - NIGHT

But it's not the Miami we're used to.

It tries its best to be futuristic to an extent, but due to a world of nonchalant lives, the city can't escape a depressing glow.

GRANT (V.O.)

This city's turned into something hellish. There's no law here. Be cooperative and we can bring a bit of heaven back into this place.

INT. BREAK ROOM - MORNING

A playful song faintly plays from an old school boom box sitting on a table next to a vending machine that reads "SODA POP" in bright neon blue.

CLOSE on BRITTANY, 18, she's staring up at someone.

GRANT (O.S.)

The third week of every month there's a mass exodus in Overtown. All the girls are sold, gone, outta there. There's nothing left but scum. Correct?

Brittany nods.

BRITTANY

Yes.

There are two MEN wearing all black clothing and white hockey masks. One Man is lean, while the other is slightly chubby. The slender one speaks.

GRANT

Nothing but the dealers. Right?

BRITTANY

Yes.

The chubby Man decides to leave the room.

GRANT

And you're not going to tell anybody about this little meeting, right?

BRITTANY

Yes. In the sense that "yes" I will not tell.

GRANT

Remember we're just trying to bring a halo over this city's head. That's all.

BRITTANY

I understand.

The masked Man nods and heads out the door, but Brittany speaks up.

BRITTANY

I admire what you're doing.

The Man stops.

BRITTANY

I mean it.

He exits the room.

INT. VIDE'S CAR - NIGHT

The interior is a bit trashy, but newly installed equipment floods the dashboard.

EDUARDO VIDES, 20, the chubby Man, sits with his hockey mask in his lap. He waits in the driver's seat as the other Man enters the vehicle.

Vides steps on the gas and they take off.

The other Man removes his mask to reveal himself as TUCKER GRANT, 26, tall, dark, and handsome.

Vides speaks with an El Salvadorian accent.

VIDES

Where we picking up Gotlin?

GRANT

Dunham's Pawn Shop.

VIDES
Calle Ocho?

GRANT
You got it.

CUT TO:

INT. DUNHAM'S PAWN SHOP, CALLE OCHO - NIGHT

Everything but the kitchen sink is stored into the building which is covered in wooden walls, giving off a log cabin-like feel.

INT. DUNHAM'S OFFICE - NIGHT

It's small and cramped, a mess of papers and files make it look like a bomb just went off.

DUNHAM, 50, years of stress behind his blue eyes, sits at his desk.

DUKE GOTLIN, 24, a hipster-esque look to him, sits on the other side of the desk.

GOTLIN
Piloted or drone?

Dunham hesitates, knowing his answer won't please Gotlin.

DUNHAM
Drone.

GOTLIN
Goddamnit. You know we prefer piloted, it's easier to control what's going on.

DUNHAM
Look, the cops know I own a few piloted, but they have no idea about the new drone models I got last month from my source in D.C.

GOTLIN
Are they on to you? You know. Helping us out.

DUNHAM
I had some questions thrown at me, but nothing serious. But I would prefer no questions.

GOTLIN
Where's the set up?

DUNHAM
Right where the Alcurai is.

GOTLIN
The warehouse near LeJeune Road?

DUNHAM
Bingo.

Dunham hands Gotlin some keys.

DUNHAM
Don't lose these.

GOTLIN
Never have. Never will.

A car honks from outside.

GOTLIN
My ride's here.

DUNHAM
Have fun.

INT. VIDE'S CAR - NIGHT

Gotlin sits in the back with a look of excitement.

GOTLIN
Your buddy carve the tunnel for us?

Vides speaks up.

VIDES
He was going to, but the sections
we needed were already drilled.

GOTLIN
There's no activity going on
tonight, is there? No Drillers?

VIDES
They're working the tunnels right
now, but only until midnight.

GOTLIN
You tell your lady about tonight?

Grant shakes his head, he knows Gotlin is trying to annoy Vides.

VIDES
Shut up, Gotlin.

GOTLIN
Come on. What did you say to her?

VIDES
Nothing.

GOTLIN
That we're off to do some Robin Hood-esque work?

VIDES
Nothing.

GOTLIN
That we're off to kill a couple of pimps?

VIDES
Nothing, Gotlin!

Grant stares back at Gotlin, giving him a "you need to shut up" kind of look.

GOTLIN
Alrighty.

Vides tries to cool down.

VIDES
Where's this warehouse at?

GRANT
I actually think you just missed the turn.

CUT TO:

EXT. MANSION, MIAMI BEACH - NIGHT

A building that looks like it's the home to a superstar sits on the edge of the waterfront.

INT. FAMILY ROOM - NIGHT

RAY ANUBER, 30, a dark and shady character, sits on a large navy blue couch across from QUINN BUTLER, 60, a disgusting man with a thick beard.

A GIRL, 16, sits in a chair. She appears to be a bit ragged and disturbed. She says nothing as the two Men converse.

BUTLER
How much? How long?

ANUBER
Twenty thousand dollars and she's all yours.

BUTLER
For as long as I want?

ANUBER
Until you grow tired of her.

BUTLER
Age?

ANUBER
Does it matter? I mean really?

BUTLER
For years I was used to caring.

ANUBER
She's eighteen.

BUTLER
Don't lie to me.
(turns to the Girl)
That true?

She nervously nods.

BUTLER
(to Anuber)
I gotta say, I'm impressed. Where do you get all these ladies?

ANUBER
Magician never tells his secrets.

BUTLER
Doesn't the brains of the organization usually watch the minions do all the work?

ANUBER

I just wanted to see an old friend.

BUTLER

Quit kissing my ass and give me the girl.

ANUBER

I see you haven't changed, Butler.

CUT TO:

EXT. WAREHOUSE, LEJEUNE ROAD - NIGHT

It's old, but still strong enough for what it's meant for.

INT. WAREHOUSE, LEJEUNE ROAD - NIGHT

High tech machinery and cables are spread about the interior. Gotlin and Vides examine the space, while Grant hops straight to the main control station.

Grant turns on the monitor. He examines dozens of logarithmic codes and turns to Gotlin and Vides.

GRANT

For some reason I can't turn on the son of a bitch from up here, one of you head down there and do it manually.

GOTLIN

Vides.

VIDES

No.

GRANT

Yes.

VIDES

Why me?

GRANT

You need the exercise.

Vides shakes his head and swears in Spanish.

Vides stands over a metallic platform and presses a button on the floor which splits the platform down the middle and allows it to open up.

GOTLIN
Head on down there, Big Boy.

VIDES
That's what he said.

GOTLIN
To you.

Vides tries to hold back his anger as he heads down a ladder leading him into the underground abyss.

INT. UNDERGROUND - NIGHT

Vides searches the wide cavernous area with a flash light.

GOTLIN (O.S.)
You see it?

VIDES
Hold on.

Vides fixes the flashlight to his left and finds a massive metallic foot.

VIDES
Got ya.

CUT TO:

EXT. OVERTOWN, MIAMI - NIGHT

It's worse than ever, appearing to be a form of hell on earth with run down buildings and homes.

EXT. ANUBER'S HOUSE - NIGHT

Anuber exits his sportscar and walks up to the house.

INT. LIVING ROOM - NIGHT

Two MEN sit and watch TV. Anuber enters the room.

ANUBER
You guys are done?

MAN 1
Yep. Sold all my bitches.

MAN 2

Same here, mostly the usual Johns,
a few new ones, though.

ANUBER

Anyone else done?

MAN 1

Jecclin is almost done. Marqui and
Himpit still got a few left.

CUT TO:

INT. WAREHOUSE, LEJEUNE ROAD - NIGHT

Grant presses a few buttons and next thing you know...

GRANT

The Alcurai is up and running.

Loud mechanical screeches and bellows echo from underneath
the warehouse. Something large begins to walk. Gotlin and
Vides grin.

GRANT

Let's do this.

INT. UNDERGROUND - NIGHT

ALCURI POV

We're underneath the surface walking down a newly drilled
pathway. Loud stomps scream through the darkness as a single
light shines down to show us the way.

INT. WAREHOUSE, LEJEUENE ROAD - NIGHT

Grant waits patiently.

GOTLIN

How long?

GRANT

We should be there in fifteen
minutes.

VIDES

We're doing great things, Cholo.
We're doing great things.

Grants smiles as he thinks about Vides's comment.

CUT TO:

INT. LIVING ROOM - NIGHT

Anuber sighs in frustration as he gets off his cellphone.
The two Men turn to him.

MAN 1
What happened?

ANUBER
Himpit had his gun stolen by one of
the girls he was selling, she blew
her goddamn brains out.

MAN 2
That sucks.

ANUBER
Would you be willing to help?

MAN 2
Seriously?

ANUBER
Your ass isn't doing anything.

MAN 2
Goddamnit.

ANUBER
He's in Naranja.

The Man gets up from the couch.

EXT. HOUSE - NIGHT

The Man opens up the car door, but before he enters he feels
the world shake. He looks around as the thunderous
vibrations grow closer and stronger.

The Man nervously enters the car.

INT. CAR - NIGHT

The Man breathes heavily, trying to control his fear, but it
all stops.

He closes his eyes and sighs.

MAN 2
What the hell was that?

A monstrous shadow looms over the car and the Man opens his eyes.

MAN 2
Shit!

An enormous flash of light flies through the vehicle, eradicating the Man.

INT. HOUSE - NIGHT

Anuber and the other Man stare out the window as the cloud of smoke and fire clears, revealing the ALCURAI, a bulky humanoid machine that looks like something straight out of Japanese anime. A blue cylops-like eye searches the area, scanning everything in its path. The machine stands about 20 feet tall with black and red markings.

The Alcurai finds Anuber and the remaining Man inside the house.

ANUBER
Move!

Another flash explodes from out of the Alcurai's chest, incinerating Anuber and the Man.

EXT. OVERTOWN, MIAMI - CONTINUOUS

The Alcurai dismantles a few buildings with a barrage of missiles.

MEN flee as the Alcurai zaps them into ashes.

Sheer chaos.

DAWN

The Alcurai jumps into a massive hole and fires away at old surrounding buildings.

The buildings crumble and fall towards the hole, eventually covering it up and hiding the Alcurai underground.

The flames transform into smoke as they rise into the brightening sky. Police sirens sound off in the distance.

CUT TO:

INT. WAREHOUSE, LEJEUENE ROAD - DAWN

The software inside shuts off as the lights fade to utter darkness. Grant, Vides, and Gotlin are all gone. There's nothing left to show that they were ever there.

MONTAGE:

INT. EMILIA'S ROOM - NIGHT

A green eye shoots awake and examines its surroundings, establishing the OPENING CREDITS.

The eye belongs to EMILIA RESNOR, 23, beautiful in an artistic manner. She has a sense of fear in her, as if she's seen things or been to places she wish she'd never been apart of.

Massive windows overlook the city.

Emilia gets out of her bed, just wearing her panties and a sweatshirt.

INT. TV ROOM - NIGHT

Emilia's friend, MARIA, 27, sits on a leather couch watching TV. Maria stares up at Emilia as she walks past her.

EXT. BALCONY - NIGHT

Emilia stares at Bicentennial Park only to see --

EXT. STREETS - NIGHT

-- Unmanned CONSTRUCTION ALCURAI MODELS, a mixture of humanoid and bulldozer attributes, working on an incomplete building across from Emilia's apartment complex.

EXT. BALCONY - NIGHT

Emilia turns to her right and sees a series of massive vehicles, tank-like in appearance with huge trailers attached to their bodies, driving down the road.

Emilia stares at the vehicles in terror, as if she knows what they are and where they're going.

Maria grabs Emilia and directs her back into the apartment, but before she enters, Emilia eyes the vehicles again.

EXT. OVERPASS - NIGHT

The vehicles continue through the empty highway.

EXT. RODORO'S MANSION - NIGHT

A massive thing with acres of land surrounding it. A hill sits a distance away from the mansion.

A barn, bigger than usual, waits behind the structure. It's between a forest of palm trees, looking surrealistically out of place.

INT. RODORO'S KITCHEN - NIGHT

CAROLINA ANGELES, 19, a breathtaking Hispanic woman, washes dishes. She stares up at the clock and realizes it's time for her to go.

INT. FOYER - NIGHT

FREDERIC RODORO, 41, a skinny Italian man, hands Carolina a check. She gives Rodoro a smile as she exits the mansion.

Rodoro sees the huge vehicles pulling up to his land. He sighs with annoyance, or maybe it's anger.

EXT. BARN - NIGHT

Rodoro watches as MEN unload two mammoth mechanical legs into the barn. JOHNNY LULLI, 50, greased hair and angry features, stands behind Rodoro and watches this as well.

EXT. HILL - NIGHT

Carolina stands on top of the hill and watches the Men unload bits of an ALCURAI.

Silence.

End Opening Credits

FADE TO BLACK.

INT. GRANT'S ROOM - MORNING

Grant wakes up to the irritating sound of his alarm clock. He shuts it off, but notices the time is way too late.

GRANT
You've got to be kidding me.

INT. SHOW ROOM, CAR DEALERSHIP - DAY

Grant walks about spectacular luxury vehicles. He sees a YOUNG COUPLE staring at a silver coupe. He approaches them.

GRANT
She's a beauty, got a lot of --
-- Another SALESMEN yells.

SALESMEN
Got them already, Grant.

Grant sighs.

GRANT
Can't say I didn't try.

The Couple nods and chuckle a bit.

The GENERAL MANAGER exits his office.

GM
Grant. Can you come here?

GRANT
Sure.

Grant knows this can't be good.

He walks past Gotlin and Vides, both dressed in the dealership's uniform.

INT. GM'S OFFICE - DAY

Grant stares at a few papers on the GM's desk.

GM
I'm sure you know what this means.
Everyday you come in here you look
like a zombie and you keep coming
in late... incredibly late. I'm
sorry, but --

GRANT
-- Stop. I do know what this
means, so you don't need to say
anymore.

GM
Take care of yourself, Grant. I
mean it.

Grant gets up and leaves.

INT. GRANT'S CAR - DAY

It's a sedan with sports car-like features.

Grant drives down the highway. He says nothing. The shock of his firing is still setting in, but perhaps something else is bothering him as well.

CUT TO:

INT. TV ROOM - DAY

Emilia sits on the couch, studying the local news on the television while she draws something in a black sketchbook.

TV ANCHOR
(on TV)
And in other news at least 28 men
were killed last night in the
Overtown massacre, 17 were left
with serious injuries.

We see footage of the Alcurai's carnage.

TV ANCHOR (FILTERED)
Police believe this to be the work
of a group of vigilantes known as
the Modern Day Robbins who were
involved with the murders of four
bank robbers in Bayfront Park two
months ago.

Maria enters the apartment with a few grocery bags.

MARIA
So glad my car's out of the shop.
(beat)
What you watching?

Emilia turns. She speaks with an Australian accent.

EMILIA
The news.

MARIA
Update me. Anything important?

EMILIA
Oh yeah. There was an Alcurai
ambush in Overtown.

MARIA
Serves them right. All those
assholes were probably involved
with that big human trafficking
shit.

EMILIA
Every single one?

MARIA
Wouldn't surprise me.

Maria walks past Emilia, but notices the picture she has
drawn in her sketchbook. A woman standing on the moon.

MARIA
What's that?

There's no answer.

MARIA
Emilia?

EMILIA
Freedom.

MARIA
I'd say.

Maria heads over to the cramped kitchen and places items into
the pantries and fridge.

MARIA
So... I was thinking we should go
out tonight.

Maria grabs a huge bottled water and takes a big sip.

EMILIA
Why?

MARIA
Well, it is Friday.

EMILIA
Why go?

MARIA
For fun.

EMILIA

For men?

Maria sighs, understanding a sense of fear in Emilia's tone of voice, but she informs Emilia...

MARIA

Not all men are gonna be like your stepfather.

Emilia nods, knowing what Maria has said is true.

MARIA

You've been here for nearly a month and you've never left the apartment.

EMILIA

I went out and got Burger King yesterday.

MARIA

You know what I mean.

Emilia nods.

EMILIA

I suppose you're right.

Emilia stares down at her picture of FREEDOM.

CUT TO:

INT. DUNHAM'S OFFICE - DAY

Vides flips through cash as Dunham stands in front of him, waiting for his money. Vides finishes counting and hands it over to Dunham.

VIDES

Fifteen hundred

DUNHAM

Where's the rest.

VIDES

What?

DUNHAM

The rest. You owe me thirty-five hundred more.

VIDES
Grant lost his job today.

DUNHAM
I don't give a shit.

VIDES
You'll get it.

DUNHAM
I better.

VIDES
Cross my heart and hope to die,
Cholo.

Dunham walks off, disappointed.

DUNHAM
Don't keep me waiting.

CUT TO:

INT. LAUNDRY ROOM, RODORO'S MANSION - DAY

Carolina and ALMA fold clothes as they laugh and converse in Spanish.

INT. SUN ROOM, RODORO'S MANSION - DAY

Lulli stares out the large windows and fixes his gaze on the barn.

Rodoro enters the room with two rum and cokes and hands one to Lulli. They both head over to beige couches and sit down across from one another.

RODORO
Don't worry, she's safe in there.

LULLI
Let's hope so.

RODORO
Question is, am I safe?

Lulli waits to answer, an annoyed expression floods his face.

LULLI
You know what that is in there?

RODORO
An Alcurai?

LULLI
Sure. But it's a series five.

RODORO
Impressive.

LULLI
It's German engineered.

RODORO
A Berserker?

LULLI
Yep. Equipped with the most
advanced weaponry. About to be put
into mass production for military
purposes.

RODORO
How'd you get it?

LULLI
A source in Dresden.

RODORO
And what makes you think you need a
highly advanced German engineered
military Berserker?

Lulli takes a sip of his drink.

LULLI
The five Dons are meeting in
Palmetto Bay next week to discuss
ideas of expansion. Yours truly
isn't invited to said meeting. For
obvious reasons.

Rodoro realizes where Lulli is going with this.

RODORO
You're gonna assassinate all the
opposing family heads.

LULLI
There's gonna be a hell of a lot of
security. Men with big guns, dirty
cops, Alcurai units. The Berserker
is the only thing that can get us
past that with a guarantee.

(MORE)

LULLI (CONT'D)

Well, our best chance. If we pay
off enough people and get in there
by --

-- Rodoro grows impatient.

RODORO

Have you found the girl yet?

Lulli stops talking.

RODORO

Lulli? Have you found the girl?

LULLI

I've got my men working on it.

RODORO

I just want her back, that's all I
ask of you people.

LULLI

Oh, we'll find her and we'll bring
her to you. Dead or alive.

RODORO

D or A? I need her A.

LULLI

Why, you can just dry hump her
corpse and that'll get you off.

Rodoro stands up.

LULLI

What you gonna do, Tough Guy?

TALLAZ, an enormously tall man, enters the room.

TALLAZ

What the hell is up with the toilet
down here? Thing's a piece of
shit.

LULLI

What, Tallaz?

TALLAZ

Time to go.

Lulli gets up, stares at Rodoro with a threatening look, then
pats him on the shoulder.

LULLI
Take care, Rodoro.

He leaves.

CUT TO:

EXT. HIALEAH - DAY

Vides's car parallels parks itself between two SUVs.

Vides exits and sees a COP and a MPD ALCURAI UNIT, a robot standing 12 feet tall with police markings and a large red visor across its crested head, patrolling the area.

Vides walks up to his apartment building, but a JUNKIE stops him.

JUNKIE
What you got, Man?

Vides tries to ignore the Junkie, but the Junkie grabs him.

VIDES
I got nothing, get off me.

JUNKIE
Come on, Man.

VIDES
Get off me. I don't even know you.

The Junkie grabs Vides and tries to pull things out of his pockets. Vides shoves the Junkie, but the Junkie pushes him to the ground.

JUNKIE
Alright. Screw it.

The Junkie walks away, annoyed and crazed.

Vides gets up and turns to the Cop and Alcurai.

VIDES
Thanks, by the way.

The Cop looks up at the Alcurai and nods.

The Alcurai sprouts a gun from its arm and fires two bullets at the ground. Vides falls backwards.

The Cop laughs.

Vides shakes his head and walks into his building.

VIDES
Pendejo.

INT. VIDE'S APARTMENT - DAY

Vides enters a poor and misshapen apartment and finds Carolina with his 3 year old daughter, IRENE.

IRENE
(in Spanish)
Daddy!

She runs over to Vides and he pick her up.

VIDES
(in Spanish)
How's my little girl?

IRENE
Good.

Carolina approaches Vides and kisses him.

CAROLINA
(in Spanish)
You're home early.

VIDES
So are you.

CAROLINA
Mr. Rodoro realized it was Friday
and let me leave early. The bus
was hell, as usual.

Vides places Irene down and walks up to the TV. He sees footage of a dismantled El Salvador.

CAROLINA
The Revolutionists bombed a
neighborhood today.

Vides shakes his head.

VIDES
I'm so sick and tired of watching
this all happen and doing nothing
about it.

CAROLINA
You're doing enough for Miami.

VIDES

El Salvador is my home, Carolina.
Everyone but my mother is there.
My brother, my cousins, my --

CAROLINA

-- Mine too. But this is our home
also.

Vides nods, still not entirely happy about things.

CAROLINA

Duke Gotlin called.

VIDES

What for?

CAROLINA

He wants to take Tucker out
clubbing, cheer him up. I guess
Tucker got fired?

VIDES

Yep.

CAROLINA

I told him we'll be there after we
drop Irene off at your mother's.

VIDES

Fine by me.

Vides keeps his attention on the TV. It pains Carolina to
see Vides like this.

CUT TO:

EXT. BALCONY, GRANT'S APARTMENT, PEMBROKE PINES - EVENING

Grant and Gotlin sit on white lawn chairs and stare at a
field of dirt and debris. DRILLERS, large machines with
submarine-like designs, spin in and out of the ground.

GOTLIN

You'd think this city would've
drilled out all the minerals by
now. I mean, water surrounds this
place and now they want to add dirt
to the equation.

Grant, a bit depressed, answers with...

GRANT
There's always something new out
there to fuel this country.

GOTLIN
Those Overtown boys were really --

GRANT
-- Enough.

GOTLIN
Sorry.

Silence.

GRANT
How's your father?

GOTLIN
He's seen better days. Goddamn
tumor.

Gotlin's cellphone rings. He answers it.

GOTLIN
Yeah? Alright. At eight? Fine by
me. Bye.

Gotlin hangs up.

GOTLIN
That was Vides. They gotta drop
off the kid first and then they'll
meet us there.

Grant nods.

Gotlin reaches into a backpack on the ground and pulls out a
bottle of tequila.

GOTLIN
Ready to pregame?

GRANT
Really?

GOTLIN
Come on.

CUT TO:

EXT. CLUB MIDNIGHT - NIGHT

A titanic place with bright neon lights covering its structure. SECURITY ALCURAI UNITS, smaller in size, stand outside the doors. Music thumps from the inside.

INT. BATHROOM, CLUB MIDNIGHT - NIGHT

Emilia, dressed up in a nice blue dress, sits in a stall, thinking, as if she's waiting for something to happen. She hears someone come in and enter the stall next to her. She hears urine hit the toilet water. Emilia tries not to laugh.

More footsteps echo through the room.

MARIA (O.S.)
Emilia. I know you're in here.

Emilia sighs.

LATER

Maria and Emilia peer into a mirror.

MARIA
You know you're beautiful, right?

EMILIA
What are you? Some kind of motivational speaker?

MARIA
Well, sometimes I wonder what people have made you think about yourself.
(beat)
I met a few guys outside.

EMILIA
Good for you.

MARIA
Show some enthusiasm, Emilia.

EMILIA
I will when I meet them.

MARIA
That's the spirit.

EMILIA
Let me finish in here.

MARIA
Doing what? Did you not piss?

EMILIA
Just go, I'll find you out there.

MARIA
You better.

Maria heads out the bathroom. Emilia stares at herself in the mirror. She closes her eyes, opens them back up, smiles, and nods her head.

INT. CLUB MIDNIGHT - NIGHT

Daft Punk songs blare throughout the club while strobe lights rapidly flash.

Emilia walks out of the bathroom and examines the flood of dancing chaos. She finds Maria at the bar with Gotlin and Grant. Maria sees Emilia and waves. Emilia smiles and walks over to the bar.

INT. BAR, CLUB MIDNIGHT - NIGHT

Maria has her arms around Gotlin. Grant stares at Vides and Carolina dancing in the CROWD. Emilia arrives.

MARIA
Emilia, this is my new friend,
Duke.
(gestures to Gotlin)
And this is his friend, Tucker.

She points to Grant. Grant stares at Emilia, a bit interested, Emilia does the same. They shake hands.

GRANT
Nice to meet you.

EMILIA
Likewise.

Grant smiles.

GRANT
Can I buy you a drink?

GOTLIN
Slow it down, Buddy.

Emilia looks at Gotlin.

EMILIA
No, it's fine.
(to Grant)
I'd love that.

Grant smiles.

GRANT
What would you like?

LATER

Emilia's eyes stare down at an empty glass. The music continues to blare and the lights flash.

GRANT (O.S.)
Hey.

Emilia looks up to meet Grant. She smiles at him, he does the same. The two just stare at one another, they say nothing for the longest time and although their silence seems a bit awkward, we just get the feeling that they are both enjoying themselves.

Cindy Lauper's "Time After Time" begins to play.

Emilia smiles as Grant extends his arm out to her. She takes it and they head to the dance floor.

The two hold each other as the song continues. Maria and Gotlin stare at them, along with Vides and Carolina.

EXT. CLUB MIDNIGHT - NIGHT

Pink lights from the club's structure flash down onto Emilia and Grant as they kiss each other in the parking lot.

They stop and stare into one another's eyes.

GRANT
You're beautiful.

Emilia laughs.

EMILIA
Thank you, Mr. The Drinks Are
Talking Now.

They both laugh.

GRANT
No. No. I mean it.

EMILIA
Thanks. You're not too bad
yourself.

Emilia notices that Grant's eyes are a breathtakingly
gorgeous blue color.

EMILIA
Your eyes are...

Grant nods and kisses her again.

GRANT
Do you really want to continue this
out here? It seems a bit trashy.

EMILIA
I was thinking the same thing.

INT. CLUB MIDNIGHT - NIGHT

A drunken Vides punches a MAN in the face and they begin to
brawl. Carolina screams, trying to hold back Vides, but he
pushes her to the floor and continues the fight.

Gotlin pushes his way through the Crowd.

Vides knocks the Man to the ground and smashes his feet onto
the Man's face.

Gotlin tackles Vides and holds him down.

GOTLIN
Calm down. Vides! Calm down.
Cool the jets, Man.

Carolina sits on the dance floor, crying.

Vides spits at the other Man, who holds onto his wounded
face.

GOTLIN
Just, calm down, Buddy.

CUT TO:

INT. GRANT'S ROOM - NIGHT

Grant holds onto Emilia as they lie in bed. He stares up at
the ceiling and smiles.

FADE TO BLACK.

INT. GRANT'S ROOM - MORNING

Grant wakes up to find Emilia dressing herself.

GRANT
Heading out?

EMILIA
Yeah.

GRANT
There's no need to rush. Want some
breakfast?

EMILIA
It sounds great, but Maria is
probably worried sick about me.

GRANT
Call her. Let her know where you
are.

EMILIA
I don't have a phone.

GRANT
Really? Well, just use mine. Do
you know her number?

EMILIA
Thanks for the offer, but I need to
go.

GRANT
Alright. Need a ride?

EMILIA
I'll get a cab.

She begins to walk out the room, but she stops and turns to Grant.

EMILIA
Don't think I'm walking out because
I finally saw you in some lighting
and I don't like what I see. I had
a really good time last night.

Grant nods, he knows she's speaking the truth.

GRANT
I know you did.

EMILIA
Call me one of these days.

GRANT
You just said you don't have a
phone.

EMILIA
I guess I'll have to get one.

GRANT
That's a start.

EMILIA
Take care.

GRANT
You too.

Emilia walks out. Grant lies back down and smiles.

EXT. SIDEWALK - MORNING

Emilia walks past a few CONSTRUCTION ALCURAI UNITS and
smiles, this is the happiest we have seen her.

Drillers erupt out of the ground in the distance, adding the
bleakness of the world back into frame.

CUT TO:

INT. VIDES'S BEDROOM - MORNING

Vides wakes up with a splitting headache. Carolina sits at
the end of the bed.

VIDES
(in Spanish)
What happened?

Carolina doesn't answer.

VIDES
Carolina!

CAROLINA
(in Spanish)
Your brother is dead.

Vides shakes his head, he's starting to remember it all.

CAROLINA
Your mother called you last night
at the club. It was a
Revolutionist bomb.

Vides holds his tears back and grabs his face, trying to hide his emotions from Carolina.

VIDES
What did I do?

CAROLINA
Don't worry about it. Gotlin got
you out of there before the cops
showed up.

Vides sheds a few tears. Carolina cannot stand the sound of his sniffing emotions.

CAROLINA
The Berserker is at Rodoro's
mansion.

Vides looks up at Carolina, shocked.

CAROLINA
They brought it in last week, just
like Dunham told us they would.

VIDES
Why are you telling me this now?

CAROLINA
I was afraid to tell you before, I
was afraid of what you would do.
But now I know this really could be
for the best.

She leans in towards Vides and rubs his hair.

CAROLINA
I'll go with you. I'll stand by
your side. What you want to do is
heroic and I've made you believe
otherwise.

VIDES
No, you didn't.

CAROLINA
If you really think you can be a
hero down there. Be Batman, I can
be --

VIDES
-- Wonder Woman?

They both share a minor chuckle.

VIDES
What about, Irene?

CAROLINA
She'll stay with your mother.
(beat)
Besides, she's always been better
off with her than us.

Vides nods, a look of uncertainty fills his face at first, but then it turns into a form of confidence.

CUT TO:

INT. APARTMENT LOBBY - DAY

Emilia walks about the modern architecture and enters the elevator.

INT. HALLWAY - DAY

Emilia somewhat skips along with a happy expression. A playfulness to her character.

INT. TV ROOM - DAY

Emilia enters her apartment, only to find Tallaz and a few other SUITED MEN standing over Maria.

Tallaz holds a gun, with a silencer, to the back of Maria's head.

Emilia is speechless. She stutters over her words and can't figure out how to react.

EMILIA
I'm sorry. Tell Rodoro I didn't
mean to --

-- Tallaz pulls the trigger and Maria's lifeless body hits the floor. Emilia gasps in terror. She falls to her knees.

EMILIA
No.

One of the Suited Men walk up to Emilia and yanks her up to her feet.

EMILIA
No. No. No! No!

She struggles as all the Men begin to pull her out of the apartment.

INT. HALLWAY - DAY

The Men cover Emilia's mouth, but her screams still echo through the corridor.

An ELDERLY WOMAN enters the hallway.

ELDERLY WOMAN
What are you doing to her?

Tallaz fires his gun at the ceiling.

TALLAZ
Go back inside!

The Elderly Woman slowly creeps back into her apartment.

CUT TO:

EXT. PARKING LOT - DAY

Grant and Gotlin stand behind a red sedan in an empty parking lot. Seagulls can be heard from up above.

They open the trunk and stare down at a bomb.

Several large canisters are tied together, full of sloshing liquid. Hiding behind a mess of wires and gaffing tape is a cellphone, aka. the detonator.

GRANT
There's a biker gang that calls themselves the Omegas. Their last bit of carnage came out of Aventura. Four of their members took part in the rape of a thirteen year old girl. She was just buying some ice cream with a friend.

Gotlin stares at the bomb, impressed.

GOTLIN

I assume this is gonna teach them a lesson?

GRANT

You got it. I found the street address that they usually --

GOTLIN

-- I need to talk to you, Grant.

Grant closes the trunk and listens.

GRANT

What's up?

GOTLIN

My Dad's in the hospital. In Gainesville. My family's got no money and they need me.

GRANT

Well, what does that mean?

GOTLIN

I think you know.

GRANT

So, what are you gonna do?

GOTLIN

Stay with my family. I don't know for how long, so you're probably gonna have to count me out of the next few reindeer games.

GRANT

You mean the rest of the reindeer games?

GOTLIN

That's yet to be decided.

Grant stares down at the ground, a bit stunned.

GOTLIN

But, you and Vides... keep doing what you're doing.

Grant stares back up at Gotlin and pats him on the shoulder.

GRANT

You did great things for this city.

GOTLIN
You did better.

Grant gives Gotlin a grin.

EXT. BALCONY, GRANT'S APARTMENT, PEMBROKE PINES - EVENING

Grant stares at Drillers as they push themselves into the ground.

There's sadness in Grant's blue eyes. Disappointment.

CUT TO:

INT. BEDROOM, RODORO'S MANSION - NIGHT

A room decorated with stuffed animals and pink walls, a little princess's room.

Rodoro stands over Emilia as she sits down on the bed.

RODORO
That wasn't nice of you to run
away, now was it, Emilia?

She says nothing.

RODORO
Emilia?

EMILIA
I'm sorry.

RODORO
Do you mean it?

EMILIA
I --

-- Rodoro grabs Emilia's left arm and rubs his hand up and down it. Emilia stops talking.

RODORO
Continue.

EMILIA
It won't happen again.

RODORO
I know it won't.

He slides his hands through her hair.

RODORO

Because next time, there are gonna
be bad things. Bad... bad things.

He kneels down to her and kisses her on the lips. She remains motionless as he grabs the back of her neck with a dominant grip. She yelps a bit, but he releases and smiles at her.

Rodoro stands straight up.

RODORO

I love you, Emilia. You know that.
Right?

No answer.

RODORO

Right?!

Emilia nods.

Rodoro leaves the room.

Emilia hears a lock from the outside. She gets up from her bed and paces over to the windows, but when she opens the blinds, she finds metal bars.

EMILIA

Shit.

She backs off and sits back down on the bed. She breathes heavily. Tears try to stream out of her eyes, but she holds them back.

FADE TO BLACK.

INT. BAR, CLUB MIDNIGHT - FLASHBACK

Slow motion shows...

Grant and Emilia smile at each other. They are incredibly happy. Enjoying themselves as music faintly plays in the background.

FADE TO BLACK.

INT. KITCHEN, RODORO'S MANSION - MORNING

Carolina washes dishes. She stares at Alma and stops for a moment. Alma glances at Carolina and Carolina nods her head. Alma leaves the kitchen.

EXT. RODORO'S MANSION - MORNING

Vide's parks a van that reads "GARDENING AND LANDSCAPING" in Rodoro's driveway.

Vide's exits and immediately gets to work, starting in the front yard.

Alma walks out of the mansion and stares at Vides. They both nod at one another and she leaves.

INT. BEDROOM, RODORO'S MANSION - MORNING

Emilia lies in the childish bed and stares up at the ceiling.

INT. FOYER - MORNING

Rodoro is on the phone.

RODORO

(into phone)

I haven't checked, Lulli, but you can send your men over here and make sure the Second Unit weaponry works.

(beat)

Because I don't know how to work the damn thing. I was asked to keep it safe, not to go in there and play around with it.

(beat)

Fine. Just tell Tallaz to hurry up.

A knock at the front door.

RODORO

Got to go.

He hangs up.

Rodoro answers the door. It's Vides.

VIDES

I got everything done, so --

RODORO

-- Fine. Thank you. How much was it all? I forgot.

VIDES

Actually, may I use your bathroom
first, Sir?

RODORO

Yeah, just don't take a shit in it,
it's a bit weak.

VIDES

Not a problem, Sir.

INT. BATHROOM, RODORO'S MANSION - MORNING

Vides stares at himself in the mirror, as if he's trying to
get pumped up for something.

INT. KITCHEN, RODORO'S MANSION - MORNING

Rodoro stares into the fridge, searching for grub.

RODORO

The hell is taking that guy so
long, I told him not to take a --

CLICK.

Rodoro jolts his attention away from the food in the fridge.
Carolina stands behind Rodoro with a gun to his head.

RODORO

I don't know what this is about,
but --

CAROLINA

-- Shut up and get your keys.

RODORO

Keys to what?

CAROLINA

The barn.

Vides enters the room, holding a gun as well.

CAROLINA

Is there anyone else in the house?

Rodoro doesn't answer.

CAROLINA

Tell me!

RODORO
My stepdaughter.

Carolina nods at Vides.

RODORO
Upstairs, second door to your left,
it's locked. Please, just don't --

CAROLINA
-- Shut up!

Vides stares at Carolina, impressed.

VIDES
(in Spanish)
Damn, baby, you're a badass.

CAROLINA
(in Spanish)
Thanks, I just watched Heat last
night. Right after Fast and the
Furious.

INT. BEDROOM, RODORO'S MANSION - MORNING

Vides kicks the door open and Emilia falls out of bed,
surprised by her intruder.

VIDES
Get up. Now!

CUT TO:

INT. GRANT'S ROOM - MORNING

Grant watches the TV from his bed. It shows a picture of two
young boys. The headline reads "Boy Takes Dad's Gun to
School"

Grant shakes his head and turns the TV off.

EXT. BALCONY, GRANT'S APARTMENT, PEMBROKE PINES - MORNING

Grant finishes off a beer and crushes the can. He stares out
into space, enjoying the peace and quiet.

A driller explodes out of the ground.

GRANT
Jesus!

He falls backwards. The Driller twists itself back underground.

GRANT
You jerk off.

He throws the can at the Driller.

CUT TO:

EXT. RODORO'S MANSION - MORNING

Tallaz pulls up to the driveway in a black SUV. He and three other MEN exit the car.

Tallaz sees Vide's van.

TALLAZ
What the hell is this?

INT. BARN - MORNING

Vides removes hay from a secret concrete door located on the barn floor.

VIDES
Here?

Carolina stands behind Rodoro with the gun pointed at the back of his head. Rodoro nods.

RODORO
It's German, not like other units.
If you can't figure it out, I can't
help you. I'm seriously...
technologically retarded.

VIDES
Well, maybe she'll be able to help.

Vides gestures to Emilia.

RODORO
Fine.

INT. UNDERGROUND, BARN - MORNING

Lights flash on as Emilia and Vides climb down to find the Berserker.

It's about 30 feet tall, a slender frame with an animalistic feel to its elongated mosquito-like face. Beige coloring gives it a humanistic glow. Large shoulder pads hold missiles inside the machine. It's dead visor stares down at Vides and Emilia.

Vides finds a control switch and a metal platform rises from the ground.

INT. COCKPIT - MORNING

There's a mammoth control panel and many screens inside, but it's still spacious enough for multiple people.

Vides and Emilia enter.

INT. BARN - MORNING

Carolina and Rodoro stare down at them. Carolina looks around, hearing something outside.

INT. COCKPIT - MORNING

Vides switches numerous controls and next thing you know...

The Berserker is alive.

VIDES

You cooperate, we let you go.
Okay?

EMILIA

Yes.

INT. BARN - MORNING

Carolina sees a Man's shadow standing in the sunlight expressed by the barn's windows.

She turns to see Tallaz with a gun in hand. He fires. Glass explodes. Carolina hits the ground and army crawls away from Rodoro. She falls down into the hole where the Berserker awaits.

INT. UNDERGROUND, BARN - MORNING

Vides and Emilia stare out of the cockpit and watch Carolina crawl up the platform to the Berserker.

VIDES
(in Spanish)
What happened?

CAROLINA
(in Spanish)
Get inside!

Tallaz stands over the hole, ready to fire.

RODORO (O.S.)
Stop!

Rodoro grabs Tallaz's gun before he fires.

INT. COCKPIT - MORNING

Carolina enters.

VIDES
(to Emilia)
Get out!

CAROLINA
(in Spanish)
No! Keep her!

VIDES
(in Spanish)
Why?

CAROLINA
Leverage. I don't know. Shit!
Move!

Vides seals up the cockpit entrance and begins to steer the machine.

EMILIA
What are you doing?

VIDES
Shut up!

INT. BARN - MORNING

Tallaz and Rodoro watch as the Berserker disappears into the abyss.

TALLAZ
Shit!

RODORO
They have her. They have, Emilia.

Tallaz shoves Rodoro to the ground.

TALLAZ
Nobody gives a damn about your
little sex doll!

Tallaz kicks hay everywhere in frustration. The three other
Men watch him, not sure what to do.

CUT TO:

INT. COCKPIT - MORNING

Vides checks the screens

VIDES
Brachial unit is operational.
Pulmonary unit is operational.
Femoral unit is operational.
And... Metatarsal unit is
operational. Good.

He flips a few switches on the dash and an underground map
pops up on one of the screens. Vides studies the map.

Carolina holds the gun to Emilia's head.

EMILIA
Can you move the gun away from me?
I feel like we're moving around a
lot and --

CAROLINA
-- Shut up!
(to Vides)
What's the plan again?

VIDES
(in Spanish)
Okay, so, we're in the Mainridge
tunnel system which will take us
back down to Coral Gables. We can
get off onto the Codian system
through the Carol City passage and
all the way up to Jacksonville.

EMILIA

Wait. I understood that part.
Jacksonville?

CUT TO:

EXT. STREETS - DAY

Grant walks down the sidewalk with a few groceries in hand. The sound of punches being thrown catch his attention.

He walks past an alley and sees a MUGGER beating up another MAN.

Grant rushes over to them.

EXT. ALLEY - DAY

Grant grabs the Mugger and slams his face against the brick walls of the building. He repeats this two or three times until the Mugger falls to the ground.

The Man that was being mugged crawls over to the Mugger.

GRANT

You alright?

The Man grabs the Mugger's torn up wallet, gets up, winks at Grant, and takes off.

Grant watches the Man disappear into the distance. He's in complete shock.

Grant kneels back down to the Mugger.

GRANT

You alright.

The Mugger doesn't move a muscle.

GRANT

Shit.

Grant gets up, paces for a bit, but eventually leaves the Mugger.

CUT TO:

INT. COCKPIT - DAY

Vides concentrates on the controls. Carolina seems tense and Emilia waits helplessly.

VIDES
(in Spanish)
Wait. Do you feel that?

CAROLINA
(in Spanish)
What?

INT. UNDERGROUND - DAY

A DRILLER blasts out of the cavernous walls and nearly tackles the Berserker to the ground.

Dirt flies and nearly swallows up the Berserker.

INT. COCKPIT - DAY

Vides moves about the controls.

VIDES
Shit! We gotta surface.

CAROLINA
What?!

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The sun beams down on the earth. A school of cars are parked in the crammed lot. Palm trees lined down the sidewalk. The buildings are colored in a mixture of pink and blue.

PEOPLE stop their activities as they feel the ground violently vibrate from under them.

Two MPD ALCURAI UNITS patrol the area.

The ground flies upwards, flinging dust and debris as the Berserker climbs out from underground.

People panic. Screaming. Causing utter chaos.

The MPD Alcurai Units open fire on the Berserker.

INT. COCKPIT - DAY

The sound of bullets striking the Berserker can be heard from inside.

Carolina and Emilia scream as Vides searches for the weapon system.

He finds it.

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

Missiles jet out of the Berserker's shoulder pads and strike two of the MPD Alcurai Units. Sparks fly as they hit the ground.

The remaining Alcurai sprouts a high temperature sword from its leg and charges the Berserker, but the Berserker opens fire with a flash of light from its left arm. The brightness barrels its way through the Alcurai and the Unit is lost within the fog of destruction.

The weapon cools down.

Police sirens can be heard approaching.

CUT TO:

EXT. MIAMI POLICE DEPARTMENT HQ - DAY

A mammoth futuristic structure, newly equipped with launch pads and MPD ALCURAI UNITS.

HQ (V.O.)

All units we got a 0324 in Miami Springs.

An MPD AIR PACKER, a massive airship like a mechanical god of the sky, dispatches off a landing zone and heads up into air.

HQ (V.O.)

Be advised, Alcurai Unit number and model have yet to be identified. Target is hostile.

CUT TO:

EXT. BUILDING ROOFTOP, SHOPPING CENTER, MIAMI SPRINGS - DAY

The Berserker leans over the rooftop. Its cockpit opens up and Emilia hops out and lands on the flat roof. Carolina leaps out next.

Vides waits inside.

CAROLINA
(in Spanish)
Come on. They're not here yet. We
can get away.

VIDES
They'll catch us if I leave.

This is the first time these two speak to one another in English.

CAROLINA
Don't do this, Mi Amor.

VIDES
Get out of here, Carolina. I'll
fend them off.

CAROLINA
I won't let you die for me. We do
this together.

Emilia gets up and creeps away. Carolina turns to her and points the gun at her.

CAROLINA
Don't even think about it, Bitch.
(back to Vides)
Come on!

VIDES
I'm not going to die. I'll
survive.

Vides continues, a confident expression on his face, a convincing tone in his voice.

VIDES
I'll get out of here. I'll go to
El Salvador. I'll be the hero we
both know I can be. And you'll be
proud to say, that's my love.

Carolina shakes her head.

CAROLINA

I can't --

VIDES

-- Yes you can!

(beat)

I love you, Carolina.

She nods, giving in.

CAROLINA

I love you too.

Vides seals up the cockpit entrance and shuts himself inside the Berserker.

Carolina rushes over to Emilia and grabs her. The two head towards the rooftop entrance and head down into the building.

INT. COCKPIT - DAY

Vides cheeks are drenched with tears, but he garners enough confidence and turns the Berserker away from the building.

VIDES

Let's do this, Cholo.

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The Berserker turns only to be struck by multiple E-WHIPS, long electrical cables with spear-like edges at the tip of their structures, emerging from out of five MPD ALCURAI UNITS'S arms.

The electricity surges through the E-Whips.

INT. COCKPIT - DAY

Vides groans in agony as sparks fly. He stares down at the malfunctioning controls, trying to find what systems work.

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The Berserker picks up a car and smashes it down on the E-Whips, slicing the tip of the whips from their Alcurai Units like scissors.

The Berserker flings the car at two Alcurai Units and they erupt into flames as the car's structure connects with their metallic frames.

An Alcurai forward rolls towards the much larger Berserker and flings its foot forward, but the Berserker grabs the Alcurai's leg and swings the Alcurai into a nearby restaurant.

The last two Alcurai Units duck behind flipped cars and rubble as they fire away with machine gun-like weaponry.

One of the Alcurai Units jump from behind a mountain of wreckage, sprouts a heated sword, and throws it at the Berserker. The Berserker catches the spinning sword and spirals it back at the Alcurai. It protrudes itself through the Alcurai and the machine tumbles backwards lifelessly.

A blast of light knocks the Berserker backwards.

The last Alcurai stands triumphantly with a cannon sitting on its shoulder.

Police cars arrive. COPS exit their vehicles and make sure the area is cleared. They begin to attack as well.

INT. COCKPIT - DAY

Vides closes his eyes as blood trickles down his face. He's about to give into his fate, but...

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The Berserker stands tall and fires away at its attackers. Flipping cars, lashing flames into the bright sky, eradicating all in its path.

Darkness looms over the Berserker, it looks up.

The Air Packer hovers above the shopping center.

INT. COCKPIT - DAY

Vides stares at the Air Packer, unsure of how to react to the mechanized leviathan.

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The Air Packer waits.

HQ (V.O.)
Area is cleared. Fire away, AP-1.

A gargantuan cannon emerges from out of the Air Packer's stomach and heats up.

INT. COCKPIT - DAY

Vides shuts his eyes.

EXT. SHOPPING CENTER, MIAMI SPRINGS - DAY

The Air Packer fires an orange ray of light that furiously dismantles the Berserker.

The attack stops. The smoke, dust, debris, flames, etc. clears.

The Berserker is a Picasso painting, misshapen, a huge mess of wiring, shrapnel, and melting steel.

The only sound for miles is police sirens.

CUT TO:

INT. BAR - DAY

Grant stares down at a beer bottle. He says nothing, reflecting on his harsh day.

BARTENDER (O.S.)
You alright?

Grant looks up to see the BARTENDER cleaning a few glasses.

GRANT
Fine. Thanks.

The Bartender smiles and heads over to some other CUSTOMERS. Grant stares up at the TV.

Footage of the shopping center appears in front of Grant's eyes. Then, a photograph of Vides.

Grant stares back down at his beer and shakes his head.

His cellphone rings. He answers.

GRANT
Hello?

Grant listens.

CUT TO:

EXT. CLUB MIDNIGHT - NIGHT

The neon pink lights stare down at Grant as he approaches the back of the club. A large MAN waits for him.

MAN
Tucker Grant?

GRANT
That would be me.

The Man opens the back entrance door for Grant.

GRANT
Thank you, kind Sir.

INT. CLUB MIDNIGHT - NIGHT

Chaotic dancing covers the world of the club as lights flash and electronic music blasts.

Grant maneuvers himself around the CROWD. He's holding something in his hand, but we can't quite make it out.

INT. BASEMENT, CLUB MIDNIGHT - NIGHT

The strobe lights try their best to shine through the doors as Grant heads down a flight of stairs. Music can be heard from upstairs.

Carolina waits for him down the hall.

CAROLINA
She means a lot to him. A lot. We
have leverage with her --

-- Grant walks past Carolina.

GRANT
Shut up, Carolina, you don't know
what you're saying.

She follows him to a wooden door. He reveals the item in his hand to be a gas mask and places it over his face. He takes a gun out of his pocket and enters the room.

INT. ROOM, BASEMENT, CLUB MIDNIGHT - NIGHT

It's a bleak concrete room, water leaks through the ceiling. Mops, brooms, and other cleaning supplies are packed into the corner shelf.

Emilia waits. She's blindfolded and tied up to a chair.

Grant and Carolina enter and Grant fires the gun at the walls.

Emilia screams.

Grant stands over her, pulls the blindfold back, and presses the gun against her cheek.

GRANT

Do you have a phone. Anything they could use to track you?

Emilia whimpers.

GRANT

Hey!

CAROLINA

We searched her for that shit. No phone.

Grant ignores Carolina, he wants to hear it from Emilia.

Emilia tries to calm herself, but panic still lingers as she stares at the gas mask and catches Grant's blue eyes behind the fogged eyeholes.

GRANT

Can they track you?!

The stress and anger from his day ebbs out of his furious tone of voice.

EMILIA

No. I have nothing.

Grant lowers the gun.

EMILIA

Mr. The Drinks Are Talking Now.

Carolina stares at the two of them, a bit confused.

CAROLINA

What did she say?

Grant knows he's been caught.

CAROLINA

What did she say?

GRANT
Shut up, Carolina.

Grant waits, trying to figure out what to do. He pushes the gun into her cheek.

GRANT
Who?

Emilia doesn't reply.

GRANT
Have we met before?

Emilia waits, but finally replies.

EMILIA
Guess not.

GRANT
Okay then.

He lowers his gun.

Grant turns and heads back to Carolina.

GRANT
You have this asshole's number?

CAROLINA
He was my boss, so yeah.

GRANT
Give me your cell.

She hands it to him. Grant gives his gun to Carolina and exits the room.

Carolina creeps over towards Emilia with the gun pointed at her.

Emilia stares up at Carolina while Carolina gives off a menacing look.

The sound of a cellphone dialing up.

INT. BASEMENT, CLUB MIDNIGHT - NIGHT

Grant waits for an answer on Carolina's cellphone.

TALLAZ (FILTERED)
Hello?

GRANT
Get me, Rodoro.

TALLAZ (FILTERED)
Sorry. We're kind of busy with
something right now.

GRANT
Emilia? Yeah. I know.

TALLAZ (FILTERED)
I'll get him.

Grant grins.

RODORO (FILTERED)
Who is this?

GRANT
Do you miss her?

RODORO (FILTERED)
Where is she?

CUT TO:

INT. SUN ROOM, RODORO'S MANSION - NIGHT

The moonlight shines down on Rodoro as he stares out the mammoth windows. Lulli stands behind him.

GRANT (FILTERED)
Now, you and I both know I can't
tell you that.

RODORO
This isn't a fun game you're
playing. You guys pissed off a
bunch of my friends with this
little act.

GRANT (FILTERED)
Who are your friends?

RODORO
Tell me where the girl is.

GRANT (FILTERED)
Promise me one thing. If we give
her back, you leave us alone.

RODORO

As much as I want to promise you that, you and I both know that's not going to happen.

GRANT (FILTERED)

Why not?

RODORO

Quit playing stupid.

GRANT (FILTERED)

We can drop her off somewhere, you meet her there, and this is all over.

RODORO

Fine by me.

(beat)

But my friends might not like that. You sure you and Emilia are on good terms?

Grant hangs up. Rodoro turns to Lulli.

RODORO

Was that long enough for you to track?

Lulli smiles and nods, holding a strange device in his hand that traces the call.

CUT TO:

INT. BASEMENT, CLUB MIDNIGHT - NIGHT

Carolina speaks with the CLUB OWNER. Grant stands behind them.

CLUB OWNER

You can keep her here, but only for the night and one of you have to stay here with her.

CAROLINA

Fine.

CLUB OWNER

Out of here by the morning.

CAROLINA

Yep.

The Club Owner heads up the stairs.

Carolina turns to Grant. He seems disappointed and angry with her.

CAROLINA

We had a guy in Jacksonville that could disassemble it, we'd transport it over to Texas and move through some tunnel systems to get to El Salvador.

GRANT

What was your overall plan? Just plain and simply kill all of the Revolutionists?

Carolina answers, defending herself with a tough attitude.

CAROLINA

Yeah, that was the plan.

GRANT

It's a dumb freaken' plan if you ask me.

CAROLINA

You inspired him.

GRANT

So now you're blaming this on me?

CAROLINA

No. I'm just letting you know what his train of thought was.

GRANT

What train of thought? The one that got him killed?!

CAROLINA

How dare you insult him like that. You two were friends.

GRANT

Well, we're not much of anything now. Are we?

Carolina crosses her arms. Grant turns and heads back to Emilia's holding room.

CAROLINA

Where are you going?

GRANT
Where do you think?

CAROLINA
Put your mask on!

He ignores her and enters the room.

INT. ROOM, BASEMENT, CLUB MIDNIGHT - NIGHT

Grant pulls a chair out of the corner and places it in front of Emilia. He sits down.

EMILIA
Did you just sleep with me so you could use me?

GRANT
No. As hard as it may be to believe, this is all a coincidence.

EMILIA
It's a big damn coincidence.

GRANT
I apologize on my friend's behalf.

EMILIA
I'm sure you do.

Grant nods his head, understanding her anger.

EMILIA
Do you guys even know who you're up against?

GRANT
Some pretty bad people.

Emilia chuckles, finding his comment ridiculous.

EMILIA
You got that right.

The two go quiet for a while.

GRANT
I'm sorry. I truly am. I had nothing to do with this. I knew the guy. He was a friend. Naive.

EMILIA
How?

GRANT

What?

EMILIA

How'd you know him?

GRANT

We worked together.

Emilia knows he isn't giving her the full truth.

EMILIA

He knew how to pilot that thing pretty well. He's not a soldier or a cop. Where'd he get all his training?

Grant doesn't reply. Emilia smiles, finally figuring it all out.

EMILIA

You're one of the Modern Day Robbins, aren't you?

GRANT

The last one.

EMILIA

Your friend was one of them. There were three of you, right?

GRANT

Yes.

EMILIA

Where's the third?

GRANT

Gone.

EMILIA

Where?

GRANT

It doesn't matter.

EMILIA

Well, now I've completely lost hope for this city.

(beat)

I used to think the Modern Day Robbins would be a little bit more heroic than you.

Grant says nothing to this.

CUT TO:

EXT. DECK, RODORO'S MANSION - NIGHT

The wind blows through the palm trees. Tallaz and Lulli hold drinks in their hands.

TALLAZ

You need to get out of here, Sir. This will all come back to you somehow. The Berserker, the plan with the bosses, the --

LULLI

-- I want to see the people who dismantled my millions of dollars suffer.

TALLAZ

I have friends. You know that. They can take care of them. It might not be quiet, but they'll find a way to make it legal. No matter what happens.

LULLI

We've got to make sure we get the girl.

TALLAZ

Right. We don't want to keep hearing Rodoro bitch about his little bunny.

LULLI

No!

(beat)

I mean, we need to make sure we take care of her as well.

Tallaz listens.

LULLI

She knows too much. Rodoro can only hang onto her for so long until she finds a way out again. Make sure your friends get her too.

Tallaz nods.

CUT TO:

INT. ALMA'S HOUSE - MORNING

A small trashy interior with childish crayon-produced drawings covering the walls.

Carolina stares down at the floor.

Alma's body is sprawled out on the floor. Her throat has been slit.

Carolina's face is red with anger and fear.

CAROLINA

Why did they have to come here?

She falls to her knees and grabs Alma's lifeless arm.

CAROLINA

Alma!

CUT TO:

INT. ROOM, BASEMENT, CLUB MIDNIGHT - MORNING

Emilia wakes up on a stack of mats.

GRANT (O.S.)

I thought about what you said last night...

Emilia panics and stares over at Grant sitting in the corner.

GRANT

...About the Modern Day Robbins.

EMILIA

Jesus. Were you there the whole night?

GRANT

Yeah.

EMILIA

You slept on that floor?

GRANT

Yeah.

EMILIA

Oh my God. I saw like centipedes and silverfish crawling everywhere, that's so gross!

GRANT
Are you done?

She stops.

EMILIA
What were you saying?

GRANT
Yesterday, I helped a man being mugged.

EMILIA
Good for you.

GRANT
The man didn't say "thank you", he didn't call any family to come and help him out. You know what he did?

(beat)
He stole the Mugger's wallet. An eye for an eye.

EMILIA
Why'd the mugger have a wallet?

GRANT
I don't know, that's beside the point. I just wonder... is that what this city is running on? What this world is running on?

Emilia tries to speak up.

GRANT
Am I so different? Killing gangs? Blowing up neighborhoods? Shooting men who I feel have done wrong? Stomping a serial rapist to death with an Alcurai? I can so easily be compared to the scum in this city.

EMILIA
No, you can't.

GRANT
What?

Emilia thinks for a bit.

EMILIA

Can you be compared to a man like my stepfather? A man who's turned me into a real life Lolita? A man who married my mother, just so he could have his way with me? A man who violated me for the first time when I was just sixteen? Can you be compared to that man?

Grant says nothing.

EMILIA

I didn't think so.

Grant smiles, a glimmer of hope for his heroics linger in his eyes.

EMILIA

Jesus. Don't look so flattered.

Carolina enters the room.

INT. BASEMENT, CLUB MIDNIGHT - MORNING

Grant listens to Carolina.

CAROLINA

They killed Alma. All she did was work with me. That's all. They're gonna find us. Negotiating is over, it was stupid in the first place. We should just leave her here and skip town. We can do it together or go separate ways. But they are after us, they are after her, and they will find what they are looking for.

GRANT

I can't leave her, Carolina.

CAROLINA

What? Why?

GRANT

I'll explain later..

CAROLINA

What the hell?! Why is it you always have to be --

GRANT

-- She needs to get out of this city!

Carolina is confused at first, but then she figures something out.

CAROLINA

Oh my God. What?! She's that bitch from the other night? The one you met here. Shit! I just realized that. How did we not see that? It must've been the lighting, it was so dark in here that night.

GRANT

Carolina. Shut up. If you want to leave, that's fine, we can do that. Alright? But she comes too.

CAROLINA

Fine.

I/E. GRANT'S CAR/ CLUB MIDNIGHT - MORNING

Grant and Emilia wait in the car. A COP stands in front of the club.

EMILIA

What's he doing? Security watch?

GRANT

I don't know.

EMILIA

Where's your friend?

GRANT

Taking forever.

EMILIA

Did she need to take a --

GRANT

-- There.

Grant sees Carolina emerge from the club, but the Cop approaches her.

EMILIA

What's going on?

GRANT

Hold on.

EXT. CLUB MIDNIGHT - MORNING

Carolina seems surprised and tense.

COP

Excuse me, ma'am, I have some questions to ask you.

CAROLINA

English. No good.

COP

Yes it is.

Carolina sighs.

COP

Do you know about the accusations towards this club?

CAROLINA

No.

COP

Supposedly, they've been using it as a front for prostitution. A few survivors from Overtown started their own --

CAROLINA

-- Don't know anything about it.

COP

I was just curious as to why you were in here at this hour.

CAROLINA

Left my phone last night.

COP

Okay. Well, if you know anything about what I'm talking about, don't be afraid to report it.

CAROLINA

Okay.

She turns, but...

COP
One more thing.

BANG!

I/E. GRANT'S CAR/ CLUB MIDNIGHT - MORNING

Emilia screams. Grant watches as Carolina's body flops down onto the ground. The Cop stands over her with a gun in hand.

Grant puts his car into drive and takes off.

The Cop fires at his car, but misses.

A siren sounds off as a Police car pulls out of the parking lot and chases after Grant.

INT. GRANT'S CAR - MORNING

Emilia stares through the back windshield. The Cop car is right behind them.

EMILIA
Faster! Faster!

GRANT
I know!

Grant floors it.

EXT. MIAMI STREETS - MORNING

Grant's car weaves past the slow traffic, trying to find ways to shake off the Cop as he puts obstacles between them.

The pursuing Cop matches his every movement.

Grant makes a hard left and finds himself amongst a street under construction.

EXT. CONSTRUCTION STREET - MORNING

Unmanned CONSTRUCTION ALCURAI UNITS work about the empty streets and on massive rafters, putting together a few new buildings.

INT. GRANT'S CAR - MORNING

Grant is forced to maneuver around a few Construction Alcurai Units, the Cop does the same.

Grant stares up at the rafters. Emilia panics in the passenger's seat.

EXT. CONSTRUCTION STREET - MORNING

The Cop pulls out wide and builds up momentum. He swings his car into Grant's.

Grant mounts the curb and barrels down the sidewalk, still dodging objects amongst the construction zone. A few MEN jump out of the way as the Cop tries to do the same, but he loses control and has to pull back down onto the street.

INT. GRANT'S CAR - DAY

Grant turns to Emilia and grabs her hand. She grips his tightly.

EXT. CONSTRUCTION STREET - MORNING

Grant pulls under a rafter and knocks out its legs. A CONSTRUCTION ALCURAI falls from the rafter and lands down in front of the Cop.

The Cop strikes the fallen Alcurai and flies upward, flipping in the air.

The car lands upside down, emitting a sickening metallic crunch. Wiring spews out onto the road as the dismantled Alcurai tries to get back up, but it goes limp.

INT. GRANT'S CAR - DAY

Emilia stares at the destruction and turns to Grant, his concentration is on the road.

SUDDENLY!

Smoke rises from underneath the hood.

Grant continues to step on the gas, but his car slows down and finally stops.

EXT. MIAMI STREET - DAY

Grant and Emilia exit the car. He tries to lift up the hood, but a huge dent from the rafter has jammed it shut.

EMILIA
What's wrong?

GRANT
We need to move.

EMILIA
Why isn't it working?! Come on!

Police sirens approach.

GRANT
Let's go!

He grabs Emilia's hand and the two flee the car.

DISSOLVE TO:

EXT. HOTEL - NIGHT

It's a rugged tower of sorts in a bad neighborhood. Old toys float in the garbage-filled pool. Christmas lights are wrapped around the fence for no particular reason.

INT. HOTEL ROOM - NIGHT

The room is basic. An old school TV sits on a chipped up desk in front of two twin beds.

Emilia stares at Grant while he waits on the hotel room phone.

CUT TO:

INT. DUNHAM'S OFFICE - NIGHT

Dunham picks up his ringing phone.

DUNHAM
Hello?

BACK TO:

INT. HOTEL ROOM - NIGHT

Grant stares at Emilia, trying his best to give her an "everything's gonna be alright" expression.

GRANT
Dunham?

DUNHAM (FILTERED)
Grant.

GRANT
I'm in need of a friend.

DUNHAM (FILTERED)
Would you like this friend to be a drone or would you like to pilot this friend?

GRANT
I'll need a drone first.

DUNHAM (FILTERED)
I've got a series three near Cutler Ridge. I close in an hour, swing by then and get the keys from me.

GRANT
Fine.

Grant hangs up.

CUT TO:

INT. DUNHAM'S PAWN SHOP, CALLE OCHO - NIGHT

Dunham walks out of his office. Someone enters the shop.

DUNHAM
Hey. What can I help you with?

It's Tallaz and two other MEN.

TALLAZ
Nothing yet, we're just looking.

Dunham sees the two Men have gasoline canisters in their hands.

DUNHAM
What's up with the gas?

Tallaz gives off a maniacal smile.

CUT TO:

INT. HOTEL ROOM - NIGHT

Grant sits across from Emilia on his bed.

EMILIA

Why are you trying to fight back?
What happened to fleeing the city?

Grant doesn't answer.

EMILIA

Hey!

GRANT

They're gonna find us no matter
what. Wherever we go. They'll
find us eventually.

EMILIA

You don't know that.

GRANT

But I can't risk it.

EMILIA

You're stupid and you'll die.

GRANT

Do you want to run for the rest of
your life?!

EMILIA

No! But I also don't want to die
tonight!

GRANT

Then leave the city. I'm fighting
back. It's what I've tried doing
my entire life, why have a
different attitude now?

Grant gets up and walks over to the window. He stares out to
see the lively city.

GRANT

Dunham's pawn shop is about eight
blocks from here. He's got a few
militarized Alcurai units hidden in
the city.

(MORE)

GRANT (CONT'D)

I'll use a drone first and whoever survives that, I'll go after with a piloted unit.

EMILIA

Who are you? What happened to you? What's made the survival of this city so important to you?

Grant doesn't answer.

EMILIA

Were your parents murdered by some dirty cop? Did an old girlfriend overdose on heroin? Was a cousin a teller at a bank that got robbed?

GRANT

Yes.

EMILIA

Which one?

GRANT

All of them. They all inspired me to do what I do. But it wasn't my parents who were murdered, it was some ten year old girl's parents. It wasn't my girlfriend who overdosed, it was some college kid's. It wasn't my cousin, but someone else's. It's the people of this city who try their best to just live. They're the reason for the Modern Day Robbins. People like you, who don't deserve the life they're thrown into. People need to be reminded that innocence doesn't deserve torture.

EMILIA

I never asked for you to save me. To protect me.

GRANT

But you shouldn't be in a world where you need me to save you or protect you.

EMILIA

The world will always have evil within it.

GRANT
So that's your excuse?

EMILIA
No, it's your reality check.

Grant shakes his head in frustration. He stares at the alarm clock on the desk next to the beds.

GRANT
I've gotta go. I'll be back.

He heads out the room.

EMILIA
Wait!

Grant stops. He turns to Emilia.

She says nothing.

GRANT
Yes?

She stays silent.

Grant turns back around and exits the hotel room.

EXT. SIDEWALK, CALLE OCHO - NIGHT

Grant stares down at the concrete below him. He stops, smelling something strange. He looks up to see a stampede of smoke rising into the night sky.

Sirens go off.

Grant picks up the pace and heads over to the ashy sight.

EXT. DUNHAM'S PAWN SHOP, CALLE OCHO - NIGHT

Grant watches as FIRE FIGHTERS try to put out the flames covering Dunham's pawn shop.

Grant stares in shock.

He sees ambulances approaching.

Grant shakes his head and turns around. His sense of hope has completely left his mind.

INT. HOTEL ROOM - NIGHT

Grant enters. He sighs.

GRANT

They found out about Dunham. I don't know how, but they did. I told the receptionist downstairs that if anyone comes looking for us to give them another room, an empty one. In the meantime --

-- Grant sees Emilia sitting on the edge of her bed, her back turned to him.

GRANT

Emilia?

She sniffles a bit.

GRANT

Emilia!

He rushes over to her and grabs her, her face is colored red and covered in tears.

GRANT

What's wrong? What happened?

EMILIA

It's nothing.

GRANT

Don't be stupid. Tell me.

He sits down next to her.

GRANT

Please tell me.

EMILIA

I don't want to.

GRANT

Emilia, please.

She lets it all out.

EMILIA

I just want to feel safe for once!

Grant tries to figure out what to say.

GRANT

And if I find them and I --

EMILIA

-- But what if you don't. What if I lose you?

GRANT

Since when did you care about me so much?

EMILIA

Since I first met you. You were the first person to hold me and actually have it mean something. You didn't hold me because you wanted to express some fucked up form of power. You didn't hold me because it was a part of some disturbing sexual desire. You didn't hold me because you just struck me and that was your way of apologizing. You held me because you felt the same way I felt. Happy. Loved.

Grant listens on.

EMILIA

I was angry when you came into that room and pressed that gun into my face. Yeah. Obviously. But do you honestly think there's a single person in the world who wouldn't have felt the same way? That doesn't mean I completely forgot about every positive emotion that was rushing through my head the night I met you.

(beat)

I want those feelings back, but this world I've been caught up in won't let those feelings come back.

Emilia whimpers a bit. Grant says nothing. He waits for a few moments, but finally throws his arm around her and holds onto her. She cries into his shirt and he kisses the top of her head.

GRANT

I know, Emilia. I know.

He rubs his hand down her back, trying to sooth her.

DISSOLVE TO:

INT. HOTEL ROOM - LATER

Grant waits on the phone.

RODORO (FILTERED)
Hello?

GRANT
Rodoro?

RODORO (FILTERED)
So, you've finally decided that
running isn't too bright of an
idea.

GRANT
You could say that.

RODORO (FILTERED)
Just give me the girl and I won't
say anything to my friends. But I
will warn you... leave this fucking
city.

Grant nods his head, not fully trusting Rodoro.

GRANT
There's a place in Opa-Locka. We
can meet there.

RODORO (FILTERED)
No. No. No. No. You're not
going to be the one holding all the
cards.

GRANT
My hand is empty.

RODORO (FILTERED)
How can I trust you? I mean,
really?

GRANT
It's abandoned. Just some
simplistic parking lot. They were
going to build a mall there, but it
never went through. I promise, I
have nothing up my sleeve.

RODORO (FILTERED)
We'll see about that.

GRANT
Meet me there. Two o'clock A.M.

RODORO (FILTERED)
You better have the girl.

Rodoro hangs up.

EXT. HOTEL BALCONY - NIGHT

Grant sits by himself with a glass of water in his hand. He stares at the city.

Grant lifts the cup to his mouth and takes a sip.

The glass shatters on the balcony's floor and water spills out all over the place.

Grant's eyes are full of tears. He wipes them away. He takes a couple of deep breaths, gets up to his feet, and heads back into the hotel room.

CUT TO:

EXT. PARKING LOT - NIGHT

Lulli, Rodoro, and a black ALCURAI, about 10 feet tall and ninja-like in appearance, wait for Grant.

Grant walks past a few rusty cars. He sees the three of them in the distance. Grant closes his eyes as he continues.

CUT TO:

INT. HOTEL ROOM - EARLIER

Grant stares into Emilia's eyes.

EMILIA
They'll be there waiting for you.
All of them. If my stepfather told
you he'd be the only one, he's
lying.

GRANT
I know. I want them all there.

EMILIA
You don't have to do this.

GRANT
Emilia, please --

EMILIA
-- We can run. It's not the best way to go about things, but if it means --

GRANT
-- I can't run. I won't run.

EMILIA
Come with me.

GRANT
No. You have to leave the city.
Not me. I'm staying.

Emilia touches his face.

EMILIA
I don't know if this is what I truly mean. But I --

GRANT
-- I know. You don't have to tell me.

She hugs him with all her might.

CUT TO:

EXT. PARKING LOT - NIGHT

Grant stands in front of Lulli, Rodoro, and the Alcurai.

Tallaz's voice echoes out of a speaker system from the Alcurai.

TALLAZ
Is it me...

INT. ALCURAI - NIGHT

Tallaz is constricted inside the body of the Alcurai.

TALLAZ
... Or is the girl not with him.

EXT. PARKING LOT - NIGHT

Grant grins at the angered Rodoro.

CUT TO:

EXT. HOTEL BALCONY - NIGHT

The city lights scream with vivid flashes.

Grant speaks on his cellphone.

GRANT

I have to make this fast. I think they're tracking this phone.

GOTLIN (FILTERED)

What is it?

GRANT

I need a favor. A huge favor.

GOTLIN (FILTERED)

Go on.

CUT TO:

EXT. PARKING LOT - NIGHT

Lulli impatiently waits for something to happen.

RODORO

Where is she?

GRANT

Who?

LULLI

Goddamnit! What are we waiting for?

RODORO

What did you do?

Grant says nothing. Rodoro tightens his fist.

Silence.

CUT TO:

INT. BAR, CLUB MIDNIGHT - FLASHBACK

Grant sits by Emilia. The music blasts. The lights flash.

GRANT
So! What do you do!?

EMILIA
What?!

GRANT
What do you do!?

EMILIA
Nothing now.

GRANT
Same. That's why we're here today.
Got fired.

EMILIA
Bummer!

GRANT
You got that right!

EMILIA
Where do you think you'll go?

GRANT
I'm not sure. Why do I have to go
anywhere?!

EMILIA
True. I guess I'm not one to talk.

GRANT
No. It's fine! I'll look for
something, the question is, will I
find it.

EMILIA
Well, you found me. Didn't you?

Grant nods and chuckles. Emilia is proud of her little joke.

CUT TO:

EXT. PARKING LOT - NIGHT

Tallaz's Alcurai kicks Grant and Grant flies into the air.
He lands hard onto a red sedan's hood.

GRANT

Ahh!

He grabs his ribs as he flops off the hood.

The Alcurai stomps over towards him.

CUT TO:

INT. BAR, CLUB MIDNIGHT - FLASHBACK

Emilia finishes her drink.

GRANT

Want another?

EMILIA

Sure. Thanks!

CUT TO:

EXT. PARKING LOT - NIGHT

Grant coughs up blood as he hears the Alcurai approaching.
Grant stares up at the red car he landed on.

CUT TO:

INT. BAR, CLUB MIDNIGHT - FLASHBACK

Emilia takes a small sip from her new drink.

GRANT

Does your family live down here?

Emilia thinks of how she wants to answer this question.

EMILIA

No. My family's long gone.

GRANT

Jesus! What happened?

EMILIA

It's messed up. Don't worry about it.

GRANT

You sure?

EMILIA

Yeah.

GRANT

Alright.

Emilia waits, but she finally decides to answer him.

EMILIA

They weren't the most loving people in the world. Well, my mother was. She died a few years ago. Lung cancer.

GRANT

I'm sorry.

EMILIA

My stepfather has tried to love me, but I don't think his definition of love is the same as --

GRANT

-- Yours?

EMILIA

And every other person in this world.

GRANT

Well, I wonder if our definitions are the same.

EMILIA

Let's hope so.

They both chuckle and clink their drinks together.

GRANT

Cheers.

EMILIA

Cheers.

They drink away, stop, stare, and smile.

CUT TO:

EXT. PARKING LOT - NIGHT

Grant gets to his knees and reaches into his pockets.

The Alcurai stops and fires its E-Whip from its right arm. The cable's harpoon-like spear penetrates its way through Grant's stomach. Grant howls in agonizing pain.

The electricity sprints through the cable and burns away at Grant's hide.

CUT TO:

INT. CLUB MIDNIGHT - FLASHBACK

Cindy Lauper's "Time After Time" blares as Grant and Emilia hold onto one another.

CUT TO:

EXT. PARKING LOT - NIGHT

Grant's lifeless body rests in a pool of blood.

The Alcurai stands over him while Lulli and Rodoro approach.

Lulli kicks Grant.

Rodoro kneels down next to Grant and pulls Grant's hand out of his pocket. Grant holds onto a cellphone, his hand pressed down on the "call" button.

LULLI

What is it?

A beeping noise comes from inside the red car next to them.

RODORO

Oh, shit.

INT. CAR TRUNK - NIGHT

The cellphone bomb, the one that Grant and Gotlin were staring at earlier, beeps away, until...

EXT. PARKING LOT - NIGHT

Fire blasts out of the car and wraps itself around Rodoro, Lulli, and Tallaz's Alcurai.

They all disappear within the flames.

DISSOLVE TO:

EXT. CLUB MIDNIGHT - FLASHBACK

The pink lights from the exterior of the club flash down onto Grant and Emilia. They gaze into one another's eyes.

The roars of the city try their best to distract them, but they don't give in.

CUT TO:

EXT. BUS STOP - NIGHT

Emilia sits on a bench and watches as Cop cars zoom by her. She knows where they are going.

An old Dodge Charger pulls up to the bus stop.

Emilia gets up. The window rolls down. It's Gotlin.

GOTLIN

Emilia?

EMILIA

Yes.

GOTLIN

Oh. I remember you. From Club Midnight.

EMILIA

Yeah.

GOTLIN

Cool. Hop in.

EMILIA

Thanks.

INT. GOTLIN'S CAR - NIGHT

Gotlin stares at Emilia, waiting for her to say something.

GOTLIN

Is there a particular place you want to go?

Emilia stares up at the full moon hovering in the dark sky. She smiles.

EMILIA

Freedom.

GOTLIN
And where's that?

Emilia turns to Gotlin.

EMILIA
I guess we'll just have to find out
for ourselves.

She stares out her window and back up at the moon.

Gotlin seems a bit confused, but he nods.

GOTLIN
Alrighty then.
(beat)
You don't mind some music do you?

Emilia doesn't answer, she just smiles away.

GOTLIN
Good to hear.

He turns on the radio.

GOTLIN
Okay. I can deal with this song.
It's pretty good.

Bryan Ferry's "Is Your Love Strong Enough?" plays as Gotlin presses his foot down on the gas pedal.

EXT. MIAMI - NIGHT

The Charger takes off and makes a right turn, disappearing from our view.

Miami's life echoes through the night.

FADE TO BLACK.

THE END