

ECHOES OF THE FALLEN

Written by

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SUPER: JAPAN 1960

FADE IN:

EXT. JAPANESE MANSION - NIGHT

The house is a kura-zukuri style, including the genkan. Pouring rain, large wooded yards, and a man-made pond wards off intermingling between the neighbors. Lights protrude from all the windows.

The yard is still, until DAIKI, mid-twenties, Japanese male, with an athletic build, rugged demeanor and aggressive personality emerges from the genkan, dragging a katana exhausted and covered in blood. His left arm is covered by a tattoo: part of a bigger work.

As he pauses to catch his breath. The pouring rain cleanses the blood from his face.

INT. JAPANESE MANSION - CONTINUOUS

The tip of the drugged katana blade leaves a trail of blood pass a slew of slain men. Their bodies, body parts and weapons are splayed around the house.

INT. JAPANESE MANSION BEDROOM - MOMENTS EARLIER

GUNMAN, Japanese male, 20's is nervously standing with his back pressed against a wall and a gun in his hand. Beside him is an open door exposing a hallway, were Daiki is fighting two other men. NAGINATA, a man fighting Daiki with a naginata, the other is RENTSURU, he is fighting with a rentsuru.

Sweat drips down Gunman's face as he anxiously awaits his next move. Cautiously he peeps around the corner.

INT. JAPANESE MANSION HALLWAY - CONTINUOUS

Naginata and Daiki are engaged in a swift arms fight. Daiki leads the attack with his katana. Trying to defend himself, Naginata begins using his weapon like a bat, swinging it wildly at Daiki.

Daiki maneuvers himself to avoid Naginata's strike. He then positions himself to strike back but Rentsuru attacks.

Rentsuru swings his weapon wildly at Daiki.

Tactically, Daiki dives out the way of Rentsuru's attack while still engaging Naginata.

Frustrated, Naginata charges Daiki. Daiki side steps out the way, then slices Naginata's weapon in half. Rentsuru swings for Daiki's head, misses. His weapon blows through the wall.

Gunman's body is flung to the floor by the catastrophe. The ball of the naginata leaves bleeding crevices along the side of Gunman's face. Instinctively, Gunman grabs his face.

CUT TO:

INT. JAPANESE MANSION HALLWAY - AFTERMATH

The hole in the wall is huge, blood stains drip down the wall. Blood is splattered on the floor leading a trail further back in the room. Bloody hand prints are on the door frame and the floor.

MATCH CUT TO:

INT. JAPANESE MANSION HALLWAY - MOMENTS EARLIER

Gunman uses his hands to push himself to his feet, leaving behind a bloody handprint on the floor. Shakily he stands to his feet, grabbing the door frame. Still dazed, Gunman points his gun at Daiki and Naginata. Blood is running down the side of his face. Naginata is on the defense, using the bladed half of his weapon like a sword. Daiki uses this weakness as a time to attack.

Daiki kicks Naginata to the ground, turns to Rentsuru and shoves the blade of his katana directly into his chest. Rentsuru collapses.

As Naginata jumps back to his feet, Daiki snatches Rentsuru's weapon from his hand and turns back to Naginata. Daiki attacks. Unable to move away quick enough, the ball of the rentsuru crushes Naginata's head against the wall.

Daiki looks at Gunman. Gunman has his weapon locked on Daiki. Daiki turns back towards Rentsuru, kneels down and rips his katana from Rentsuru's chest. He holds the katana in the hand that faces Gunman and remains kneeling.

DAIKI

These men chose to die with honor.
Thus far you've chosen the death of
a coward. I personally don't give a
fuck about either, but I believe a
man should have a choice.

The gunman pulls back the hammer and prepares to fire. Swiftly Daiki stands up.

GUNSHOT.

Daiki fires a weapon from the hip. The bullet goes right through the gunman's jugular. The gunman, drops his weapon and grabs for his throat. Blood races from his neck and splashes on the floor. The gunman stumbles back into the room.

CUT TO:

INT. JAPANESE MANSION - AFTERMATH

Daiki, drenched from the rain, walks throughout the house emptying a barrel of gasoline on the floor. Daiki looks down the hallway at an elegantly designed, closed door.

INT. JAPANESE MANSION BOSS'S OFFICE - MOMENTS EARLIER

ROJIN, an older Japanese male, boss of a gang, is sitting at a desk rolling a cigarette. The opposite side of the same elegant door is closed. The cries of dying men can be heard slowly getting closer to the door. Rojin looks up at the door then continues the process of rolling his cigarette, emotionless.

GUNSHOT.

GURGLING.

Rojin stands up leaving his half rolled cigarette on the desk, walks to the door, unlocks it and opens it. Daiki is standing at the door preparing to kick it in.

ROJIN
(calmly)
Come in, Nakamura.

Rojin turns his back to Daiki and starts back toward his desk. Hesitant, Daiki stands outside the door, his face and clothes covered in the blood of his foes. He looks back at the trail of dead bodies behind him and then forward to the empty room.

Cautiously Daiki peaks into the room. Rojin settles back into his chair and continues rolling his cigarette.

ROJIN (CONT'D)

You can enter, without fear. Yours will be the first weapons to ever cross that threshold.

DAIKI

(cautiously entering)

If you know who I am then you must know why I'm here.

ROJIN

In deed I do.

DAIKI

Then please forgive me for not fully trusting your word.

Rojin nods and seals his cigarette. He inspects his cigarette then lights it.

ROJIN

Daiki, have you ever played Oicho-Kabu?

Daiki lowers the hand gun and places his free hand on the handle of the katana. Daiki looks at Rojin, who seems miles away.

ROJIN (CONT'D)

Sometimes you'll have the worst hand in the game, you'll know that your loss is inevitable but you must continue forth.

DAIKI

So how do you cope with having the worst hand in the game?

ROJIN

I may have lost this round, but I don't have the worst hand in the game.

(beat)

You do.

CUT TO:

INT. JAPANESE MANSION BOSS'S OFFICE - MOMENTS LATER

Daiki is sitting in Rojin's chair, dialing a number on Rojin's phone. Daiki is smoking Rojin's cigarette. His bloody blade is placed on Rojin's desk.

BOSS ITO
(via phone)
Is it done?

DAIKI
Yes.

BOSS ITO
Burn down his empire.

CUT TO:

EXT. JAPANESE MANSION - NIGHT

Daiki is standing in the yard, looking at the house as it begins to catch on fire.

ROJIN (v.o.)
I don't have the worst hand in the
game.
(beat)
You do.

Suddenly BOSS ITO, a rich, slender man in his late forties, who has fought his way to success and physically has the scars to prove it, appears and shoves a serrated knife into Daiki's throat and slices it open. Blood pours from the wound, and Daiki begins coughing up blood.

CUT TO:

INT. BEDROOM - NIGHT

The room is empty except for a traditional Japanese bed, a small table in the corner. Daiki and AYA, early twenties female, with a beautiful proportionate shape, bedroom eyes, silky smooth skin and an addictive smile, are lying in the bed.

Daiki quickly sits up, jumping out of his sleep drenched in sweat. She quickly wakes up and begins to comfort him.

AYA
Daiki, calm down. It's me. Aya.

Still hyperventilating. He looks around the room. After a brief moment he looks back at Aya.

DAIKI
Same nightmare...

AYA

(concerned)

My mother use to tell me that reoccurring dreams were a second chance at a lesson not yet learnt.

DAIKI

But what can I learn from a dream of betrayal? It's too late... I can't go back and undo business with him.

Aya begins to massage Daiki's back as Daiki stares into the abyss.

AYA

Next time you're in the dream don't rush through it. Search for whatever lesson you are supposed to learn. Don't get distracted. Remember, I'll always be here when you awake.

Aya slowly lays Daiki back down. After a moment she lays down with him. Daiki pulls her close to him. He kisses her, passionately.

FADE TO BLACK.

EXT. JAPANESE APARTMENT BUILDING - DAY

It's a regular mid- work week day. A few scattered residents are moving about the apartment building. A bus load of children are dropped off from school. They quickly disperse into their after school rituals.

After a moment, a 1960's black Datsun creeps up and parks in front of the building.

INT. BLACK DATSON - CONTINUOUS

Four Asian gentleman, dressed in black slacks and white dress shirts occupy the car. All the passengers open the door and get out, the driver, FOUR, remains in the vehicle.

ONE, late twenties, the tallest and the most slender gets out of the front passenger seat. He carries himself like an arrogant "lady killer", amused by his own good looks.

TWO, mid-twenties, robust, shoves the last bite of his snack in his mouth, wipes the crumbs from his shirt, sighs and reluctantly climbs out the rear passenger seat.

THREE, 19, young and rambunctious, pulls a Tommy-gun off the seat beside him as he hops out the rear driver's side and almost sprints to the front door.

EXT. JAPANESE APARTMENT BUILDING - CONTINUOUS

Residents and nearby pedestrians notice the three men moving toward the building and flee the scene.

TWO

(annoyed)

Does it ever irk you that our presence is never given a warm welcoming?

ONE

(as they enter the building)

No.

INT. JAPANESE APARTMENT BUILDING - CONTINUOUS

The building is clean and well-kept. The hallways are vacant, except for one man who panics and turns the opposite direction when he sees the trio.

Excited, Three takes off after the man, terrorizing him for amusement. One and Two continue to walk down the hall.

TWO

Why doesn't it? We're good people, great conversationalist.

ONE

What's your point?

TWO

You don't feel like we deserve the occasional...

(mimicking happy people)

Morning Haruki! Ohayo!

ONE

(puzzled)

We are killers. People don't normally identify with us.

TWO

But that's are job. Not who we are. There are plenty of men and women who kill for a living that are welcomed in the community.

ONE
(entertaining Two)
Who?

They catch up to Three, who has his victim too terrified to reach for his key, that has fallen on the floor by his own feet.

TWO
The butcher... he kills more than we do and people are always smiling and warm when they greet him.

ONE
People view human life differently than animals.

TWO
Can't be. I know for a fact that my aunt loves her cat more than she loves her husband. There was a fire at her apartment and she found her cat before she woke up her husband.

ONE
Pets are different they are like family members.

TWO
But people don't care about people they don't know either. How many people die daily and we don't pay any attention.

ONE
So people are the same as animals?

TWO
No, we are the same as butchers.

ONE
Ridiculous.

TWO
People get to know the butcher. Why don't they get to know us?

The two men reach the elevator and beckon it.

ONE
They fear our potential to kill them..

TWO

The butcher has the same potential.

ONE

He doesn't exercise his potential
in view of the public.

TWO

So now it's our fault that are prey
is so cowardly that they attempt to
flee and scream for help.

The elevator opens One and Two enter. Three notices then quickly catches up before the door closes. The victim grabs his key and flees.

INT. JAPANESE APARTMENT BUILDING ELEVATOR

Three settles into the corner of the elevator as the door closes.

THREE

Two, be honest with yourself. You can't believe killing an animal and selling it so that your customers can eat and slaying people who for our boss's personal vendetta..

ONE

(chiming in)
...And witnesses..

THREE

Oh yeah. And killing the bystanders... is the same thing. We are monsters, of course people fear us.

TWO

(annoyed)
The butcher doesn't know the animal is going to be eaten when he kills it... and we only kill bystanders in extreme cases.

CUT TO:

INT. FOURTH FLOOR HALL

Daiki and Aya are racing through the vacant hallway toward the elevator door. Aya's face is stricken with fear but she follows her confident boyfriend.

The elevator bell chimes. The elevator doors open. One, Two and Three step out the elevator and look directly at Daiki and Aya. Everyone freezes for a moment starring.

Three breaks the ice, moving his Tommy-gun to the firing position. Daiki drops the duffle bags. Placing himself between Three and Aya, Daiki turns around and pushes her back down the hall. Three begins firing. Daiki shoves Aya and himself through a nearby door.

INT. OLD MAN'S APARTMENT

CRASH. An OLD MAN, 60+, dashes out of the bathroom wrapping a towel around his waist. He is still wet with suds. Daiki is helping Aya to her feet.

DAIKI
(to Aya)
Are you okay?

AYA
Yes, hurry. Just get us out of here.

OLD MAN
(as Daiki assists Aya)
What in the hell is going on!

Daiki grabs Aya, without hesitation he begins racing past the old man.

DAIKI
(to Old Man)
Just run and hide.

Offended the old man turns toward the couple to address them, but they've already ducked into the bed room. The old man begins to follow the couple but One, Two and Three enter the apartment; still engaged in their debate.

ONE
...and you honestly believe even though incidents like this occur on the regular people should view...

OLD MAN
(angrily interrupting)
Get out of my apartment!

Three lifts his weapon and points it at the old man.

OLD MAN (CONT'D)

You don't scare me, you are going to leave me and that young couple alone. I will not have you thinking that you can come and terrorize whoever you want.

ONE

(side bar with two)

You're going to tell me a butcher has to deal with this shit? He has to make these decisions. All we want to do is get to our mark. Now we're probably going to have to kill him because he is letting them get away.

THREE

(to Two)

Sooo... Can I shoot him?

TWO

(defeated)

Go ahead.

CUT TO:

INT. OLD MAN'S BEDROOM

The room is clean and kept, except by the window. We see the after math of Daiki and Aya knocking over a large dresser filled with personal items, exposing the window.

DAIKI is aiding Aya out the window. GUNSHOTS. Aya jumps back into the room. She tries to race toward the sounds but Daiki grabs her before she can clear him.

DAIKI

What are you doing?

AYA

Did they?

DAIKI

I don't know.

Aya tries to fight her way toward the entrance of the apartment. Daiki keeps her confined between himself and the window.

AYA
 (to herself repeatedly)
 "We become just by performing just
 actions."

DAIKI
 (grabbing Aya and looking
 into her eyes)
 It's too late for him we have to
 go!

AYA
 I will not run if innocent people
 will die because of it.

Daiki hears movement in the other room. He looks at Aya.

DAIKI
 I'll go back.

DAIKI picks up Aya and shoves her through the window. One and
 Three enter the room.

ONE
 Finally, our hero emerges. This
 maybe a good day after all.

Daiki eases into his fighting stance. One notices and follows
 suit.

THREE
 (pointing the gun at
 Daiki)
 Can we kill him and tell the boss
 we had no other choice?

Three aims. One notices and snatches the weapon from Three's
 hands. Daiki, in a single motion, kicks One, knocking him
 against a nearby wall, and punches Three. One drops the
 weapon as his body falls to the floor. Two enters the room
 just as One stumbles to his feet.

ONE
 (to Two)
 Window.

Two races to the window. Three is on the receiving end of a
 series of blows. One attempts to aid Three. Daiki leaves
 Three stunned, then turns his attention to One.

One is a much more worthy adversary. He keeps Daiki occupied
 making it tough to race to Aya's aid. But Daiki maneuvers
 past One and darts to the window. One grabs Daiki's leg.
 Daiki falls to the ground.

Three seizes the opportunity and begins kicking Daiki.

EXT. FIRE ESCAPE

Aya is a few floors below Two racing to the ground. Two, annoyed and breathing heavy chases.

TWO

This is utterly ridiculous. What would possess you to send my fat ass down an extra small fire escape after a track star?

AYA jumps down the last few stairs and begins sprinting away from the building. Frustrated Two pulls out his gun.

TWO (CONT'D)

(breathing heavy)

Fuck this. Boss is going to have to settle for DEAD or alive.

BACK TO:

INT. OLD MAN'S BEDROOM

Daiki is successfully fighting off both One and Three.

GUNSHOTS, outside the building.

Aya screams. Daiki races to the window. Four is grabbing Aya and throwing her, kicking and screaming to the trunk. Daiki starts climbing out the window.

THREE

(extremely animated)

Excuse me Mr. Nakamura.

Instinctively, Daiki looks back. One knocks him out with the butt of the gun.

INT. YAKUZA HEADQUARTERS - DAY

The headquarters is a royal suite. Boss Ito entertains a party of 5 wealthy men and their mistresses.

Two drops Daiki's body on the floor in front of Boss Ito. Daiki struggles to breathe, his hands are bound, his shirt tattered and ripped, exposing more of the tattoo. His flesh is covered with fresh wounds and one eye is swollen shut.

The mood of the room is undisturbed by Daiki's horrendous deposition.

One and Three are a few paces behind Two. Three's Tommy-gun is replaced by a long barreled revolver, which is tucked in his pants.

BOSS ITO

I've lost all respect for you,
Daiki. Since when does a killer
run?

DAIKI

The moment his ri-da's word becomes
worthless.

DISSOLVE TO:

INT. DAIKI'S OFFICE - EVENING

The room is very open. A desk, a bookshelf, a standalone record player and a chair are all the pieces of furniture that occupy the room. Daiki, is sitting in the center of the floor next to a case of weapons, prepping the weapons for use. Aya awaking from her sleep, wearing just an oversized t-shirt, leans against the door well.

AYA

What are you doing I thought Ito
was freeing you after that last
job.

DAIKI

He said this was the last job... a
race. He put a bounty on my head
that will only be lifted if I kill
him first.

The room falls silent. Daiki returns to his work. Aya watches him for a moment. Her eyes watering.

AYA

This is a trap, he is leading you
further down the rabbit whole and
you keep falling for it. That last
job, the one that haunts your
dreams. He said that it would be
your last. That you would be free
afterwards. We are supposed to be
free.

DAIKI

What other choice do I have?

AYA

He wants you to either become him,
or physically die. In either ending
the man I'll love will die.

Daiki climbs to his feet and begins to comfort her.

AYA (CONT'D)

(voice breaking)

Don't do it. Don't play there game.

She pushes away and races to the bedroom.

CUT TO:

INT. DAIKI'S BEDROOM

Aya burst into the room, grabs a duffle bag, rips open a
drawer and frantically starts shoving clothes into the bag.
Daiki worried, slowly enters the room.

AYA

(frantic)

We can run... Daiki let's run. We
can get the hell away from here.

Daiki grabs her and comforts her.

BACK TO:

INT. YAKUZA HEADQUARTERS

Boss Ito towers over a bound, but not defeated, Daiki. One,
Two, and Three are still standing in the same position. The
Boss's guest are still watching in awe.

BOSS ITO

Daiki, my brother... do you not
understand she weakens you? This is
why I forbade your relationship.

DAIKI

You were never concerned with me
you forbade our relationship so
that you could have her to
yourself. She told me of your
private conversations, your offers
of power and wealth. How you
offered to spare my life in
exchange for her love. She is mine..

Two moves back realigning himself with One and Three.

BOSS ITO
(interrupting)
You have nothing unless I allow it.

TWO
(whispering to One)
This is all about her? Isn't that a
little much?

Without hesitation Boss Ito pulls a revolver out and kills Two. One of the mistresses gasp, then covers her mouth. Boss Ito turns to her. She sinks in her chair. He turns back to One and Three.

BOSS ITO
Does anyone else have anything else
to say?

DAIKI
Coward. Fight me.

BOSS ITO
(annoyed)
No! I had you beaten and delivered
to me because I know you're a
better fighter. I would have had
them kill you but I take pleasure
in knowing you will suffer
helplessly watching me take
advantage of your love.

As Boss Ito rants, Aya is escorted in wearing just lingerie. Her hair and makeup are flawless, except the smears from her tears.

Daiki fights to break free. Boss Ito smirks at Daiki and makes his way to Aya.

BOSS ITO (CONT'D)
(to his audience)
Witness the creation of a desolate
man.

Boss Ito leans forward and forces Aya to kiss him. Disgusted by the gesture, Aya bites down forcefully on Boss Ito's lip.

Boss Ito shoves Aya to the floor. Blood rushes from his mouth at the wound and part of his lip is hanging off. He unsuccessfully attempts to reconnect his lip then stares angrily at Aya.

BOSS ITO (CONT'D)
How dare you?

Boss Ito slaps Aya with one hand and holds his lip with the other. Still attempting to free himself Daiki works his way up to his feet and races toward Boss Ito.

GUNSHOT.

FADE TO BLACK.

SUPER: "Time, is not what you think. Dying, not the end of everything. We think it is. But what happens on earth is only the beginning." Mitch Album, *The Five People You Meet in Heaven*.

INT. DAIKI'S ISOLATION ROOM

SUPER: Echoes of the Fallen

The isolation room is a "blank canvas", a large all white room with no windows, doors that slowly evolves, melting to fit the personality and era of the tenant that resides.

NO AUDIBLE SOUNDS.

Daiki is laying in the middle of the floor having a night terror. He is unbound, clean and looks as if the wounds never existed. Suddenly he awakes screaming for Aya.

Daiki, sweating and breathing heavy, races to his feet and scans the room.

SOUNDS RETURN IN A CHAOTIC SYMPHONY.

The symphony consists of Daiki's heavy breathing, panicked heartbeat, humming of the florescent light, Daiki's movements' echoes of him screaming for Aya and a woman screaming fearfully from the next room.

Daiki races to the wall and begins beating on it to signify his presence.

DAIKI

Aya!

The screaming continues.

DAIKI (CONT'D)

Can you hear me?

The wall to the right of Daiki becomes transparent exposing an aerial view of the city, Bloc, startling Daiki.

Bloc is a futuristic nostalgia, a city that is a blend of different cultures and eras of history. The building designs range from mid-evil to Asian to modern and beyond.

The streets are stone mimicking the French revolution, cars from every era since creation occupy the streets. Horse and carriages travel via walking paths and flying vehicles fill the air. Street lights emerge from the ground when needed.

Vacant lots, parks and larger walk ways are occupied by street merchants; selling popular food and goods from different eras in history.

Occupants wear a combination of era specific clothing or a blend, creating unique styles such as a toga with lace, fish net stockings wedges and modern accessories.

The flow of the city is natural, beautiful and breathtaking. Daiki stands in awe for a moment, distracted by the view. Daiki is drawn closer to the window.

Daiki's moment is short lived, interrupted by the screams from the woman in the other room. Daiki turns back toward the sound. Walls and partitions are forming around the room.

Daiki races to the original wall just as the room seals off, locking him in.

DAIKI (CONT'D)
(pressing his face against
the wall)
Aya! Can you hear me?

The woman begins beating on the other side of the wall. Wet paint splatters off the wall with each blow. Daiki notices and pulls his face away from the wall confused.

The side of his face that was against the wall is covered with paint and the wall is now an antique tan color.

DAIKI (CONT'D)
(to himself)
What the fuck...

Daiki steps back to survey the room again and trips over a coffee table. Knocking it and a katana, in its case, to the now carpeted floor. Daiki stumbles to his feet, picking up the katana as he stands.

The apartment has become a 1960's Japanese apartment. Windows and doors are now present. A hologram of the word exit float above a nearby door. Daiki races to it and out of the apartment.

EXT. HALLWAY

Lights flicker on and off in the empty hallway. During the darker moments the hallway transitions from astonishing to horrendous; i.e. Graffiti on the wall, trash throughout and unsavory shadows.

Daiki enters the hallway, sprinting toward the next room.

GUNSHOT.

Daiki's face becomes filled with fear. As Daiki reaches the door. It begins to glitch in and out of existence with the flickering lights.

WOMAN COUGHING AND GASPING FOR AIR.

The door is locked. Daiki quickly begins thrusting his shoulder into the door repeatedly trying to knock it open. Some of his blows only dent the sheet rock as the door continues to glitch.

DAIKI

You better not have laid a finger
on her!

The door glitches and vanishes for the last time. The lights flickering stops, the hallway remains bright.

Daiki steps away from the wall and squares up.

ARISTOTLE (o.s.)

Don't follow her, she's made her
choice...

Daiki cut's his eye at the intruder but pays him no attention. Daiki shoves his foot into the wall creating a small hole. The darkness flows from the hole like an invisible liquid filling the hall.

Daiki lays his katana on the floor and looks through the hole to see a woman dressed in black, dying on the floor. Her back facing Daiki. She begins to glitch.

DAIKI

(softly)
Aya?

Her body shifts slightly. As she moves, the faster she begins to glitch. Frantically Daiki begins ripping away at the sheetrock. Slowly the dying woman turns toward Daiki.

Just as Daiki sees Aya's face, his body is thrown against the parallel wall by ARISTOTLE, the Greek philosopher.

He is dressed in layers of robes and sandals; typical attire for 320 BC.

The darkness continues to pour into the hallway. Aristotle towers over Daiki.

ARISTOTLE
(offering a helping hand)
I'm sorry I had to do that.

Daiki looks at Aristotle's hand and reaches out for it. As Aristotle pulls Daiki to his feet, Daiki uses his momentum to propel Aristotle into the wall. Daiki looks back at the man.

Suddenly the woman starts screaming and choking.

DAIKI
Excuse me.

Daiki turns back towards the hole.

ARISTOTLE
Please. You know not what you're doing. I can assure you this is not who you believe it is. She tricks everyone.

Aristotle grabs Daiki's leg.

ARISTOTLE (CONT'D)
I do not wish to fight you.

DAIKI
Then let go.

ARISTOTLE
I cannot. This path leads nowhere.

Daiki kicks at Aristotle. Aristotle blocks.

ARISTOTLE (CONT'D)
She's not the woman who's name you've been screaming.

Daiki swiftly moves in on Aristotle, pinning him against the wall and exposing a small portion of the blade.

DAIKI
What do you know about Aya?

ARISTOTLE
You know nothing of where you are. Certain doors aren't meant to be opened. That door is one of them.

Daiki places the blade against Aristotle's throat.

DAIKI

I don't want to hear about what you believe is meant to happen. I'm opening that door and I'm saving her.

Aristotle snickers.

ARISTOTLE

No one has told you not to save her. But I warn you that is not the woman you seek. She has spent her whole existence trying to free herself... don't let her prison become yours.

DAIKI

(laughs)
Crazy Old Man.

Aristotle flings Daiki off of him. Angry, Daiki charges at Aristotle. As their bodies collide, Daiki begins to glow ever so slightly. Aristotle tries to fight back but Daiki is too strong.

DAIKI (CONT'D)

Listen, old man. If it takes me killing you to get where I'm going I will.

Aristotle screams and charges at Daiki. Daiki grabs Aristotle's body, turn and rushes him into the wall. The sheet rock implodes and they crash into the room.

INT. PEG'S ISOLATION ROOM

1932 Hollywood apartment; it's stuck in a partially developed state. Paint is frozen dripping down the wall. All the doors and windows are halfway and unevenly developed, except one large window overlooking the city.

The apartment is grim and depressing except for a picture of PEG ENTWISTLE on the dresser.

Peg, a thin, beautiful, 24 year old woman with short blonde hair. In the picture, she is posing playfully with the Hollywoodland sign in the background.

Aristotle falls to the ground as they enter. Daiki stumbles but stays on his feet, steps over Aristotle and races to Aya's side. As he kneels down beside her, she glitches, transforming into Peg.

Tears are running down her face. She has a self-inflicted bullet wound through her mouth exiting in the back of her head. Her eyes are filled with pain.

ARISTOTLE
(climbing to his feet)
Leave her.

DAIKI
Where did Aya go? She was just here.

ARISTOTLE
She was never here... Now leave her while you still can.

Peg coughs again and spits out blood, her eyes suddenly turn black. She turns her head and looks directly at Daiki. Saddened, Daiki looks down at the woman.

PEG
(yelling as blood spews from her wounds)
Who the fuck are you!

Terrified, Daiki backs away from the woman.

DAIKI
I'm here to help.

PEG
(yelling in a demonic voice)
Liar!
(yelling in regular voice)
Ever since I've been in this town you sold me one dream after another.

Daiki continues to slowly move away. Peg stands up and starts walking toward him. Peg begins continues to glitch.

PEG (CONT'D)
(still yelling)
Still think I'll be a big star now?
Are we going to see Peg Entwistle in lights?

The lights in the apartment begin to burst. Daiki stumbles over a small hand gun on the ground. He picks it up and points at Peg. Daiki fires. Peg screams and glitches more.

PEG (CONT'D)

(Yelling)

Well I will not listen to your lies anymore. I will make my own way in this world. I'll do it on my own.

Peg grabs Daiki and pulls him close. As she does, her wound begin to heal and she begins to transform into a demon. Peg screams in agony, lets Daiki go and falls to the floor.

Instinctively, Daiki turns to flee but instead collides with the dresser. He and the dresser topple over.

Peg looks down at her picture, that has fallen with the dresser. Her eyes soften back to normal. She picks up the picture, holding it sentimentally. Her hands begin reverting back to normal. Even though she transfers back to normal she continues to glitch.

PEG (CONT'D)

(defeated)

You're right... I'll never make it...
I'm nothing without you.

Tears race down her face. Her shadow becomes a demon that smirks at Daiki as it comforts her, rubbing her back. She leans her head against its shoulder.

DAIKI

(yelling)

What the hell is going on here?

ARISTOTLE

(poking his head in from
the hallway)

Believe me now? If so I suggest
leaving.

Daiki stuffs the gun in his pants and secures his katana in his hand.

Peg looks down at the picture once more. The tears running from her face stop mid free fall.

Her eyes return back to black. She begins bashing the picture against the fallen dresser repeatedly.

The picture and frame breaks. She continues this process until pieces that remains don't extend past her hand. Her tears shatter piercing her skin.

Daiki starts for the exit. She begins flinging large items at him as he moves for the hole. Daiki ducks down trying to stay out the way. Suddenly, she pauses and glances down at a fresh, deep cut on her right arm.

The skin around the cut begins peeling off exposing a demonic subcutaneous layer. The open wounds in her face follow suit.

Daiki, a little more than arm's length from the whole he created, makes a dash for freedom. Peg, now almost full demon, snatches Daiki mid stride.

She then, dragging his unwilling body, jets toward the large window overlooking the city.

PEG

(transitions to the
demonic voice)

You want to conquer this city
together! I'll lead the way this
time.

Daiki pulls the blade from it's case. Peg jumps at the window, still dragging Daiki. Just as her body collides with the glass Daiki slices off the hand that is holding on to him.

Peg turns her body and reaches out to grab Daiki with her other hand. Suddenly a strange man, dressed in 1930's attire grabs Daiki and pulls him just out of her reach.

Daiki takes this moment to climb to his feet and dart into the hallway. The man watches with tears in his eyes as Peg's body crashes against the stone street. Her lifeless body glitches one last time then vanishes.

INT. HALLWAY-CONTINUOUS

Breathing heavy, Daiki props himself against the wall. The hole glitches away, the door reappears.

ARISTOTLE

Are you OK?

DAIKI

Did you not see that? I almost died
at the hand of a real life
bakemono. Of course I'm not
alright! How are you ok?

ARISTOTLE

Daiki, you did die. Everyone did.
She did, she continues to do so.

DAIKI

Huh?

Peg begins screaming again from behind the wall. As the scene continues she goes into her rant about not becoming famous again.

ARISTOTLE

This is what was waiting for you after you died. A city over populated by souls, still unaware of their purpose, angels and demons predisposing our strengths and weaknesses, technology and culture that reaches far beyond the scope any of us has ever imagined. It's both a utopia and an abyss.

DAIKI

Everyone has died, and we ended up here?

ARISTOTLE

Yes. This is the afterlife, after all life.

Daiki gets up and begins walking toward the building's exit. Aristotle continues to speak but his words trail off.

ARISTOTLE (CONT'D)

(re-gaining Daiki's attention)

Hey! What are you doing?

DAIKI

(returning to mission)

I'm going to find her.

ARISTOTLE

You don't even know where she is... or who she is, any more. She might not even want you.

Daiki pauses and turns toward Aristotle, his face is grimaced. He walks slowly toward Aristotle.

ARISTOTLE (CONT'D)

Life continued after your death. People change, they find and love others...

His words are cut short. Daiki wraps his hand around Aristotle's throat and begins squeezing. Aristotle struggles to breathe, but has no fear in his eyes.

DAIKI

What do you know about Aya? I suggest you tell me the truth, Old man. I know I may be new to this world but you have no idea of how ruthless I can be. I will not let anything or anyone keep me from her.

Aristotle, turning beat red from suffocation, looks at Daiki and smirks.

ARISTOTLE

(struggling to breathe)
You'd rather that she spent the rest of her life in misery morning you. Are you sure you ever loved her?

In raged Daiki slams him against a nearby wall. Then he swiftly places the blade of his katana against Aristotle's throat.

DAIKI

Choose your words wisely.

ARISTOTLE

(on the verge of laughing)
I don't fear death here. We...

DAIKI

Then fear pain. Because I'll spend eternity personally performing every form of torture ever thought of on you.

ARISTOTLE

You'd rather spend your eternity ruining another's than finding her.

Emotions boil up in Daiki. He trimmers, Aristotle grabs the blade and presses the blade against his own throat, drawing blood. Daiki shoves Aristotle deeper into the wall, sheetrock begins to crumble around Aristotle.

DAIKI

Stay the fuck away from me.

Daiki turns and exits the building. Leaving Aristotle, smirking to himself, alone in the hall.

EXT. BLOC: MERCHANT'S AVE. - SUNSET

The futuristic bazaar that fills the streets is beginning to close for the night. Shoppers are still gracefully floating through, making their last purchases.

Overhead floating cars begin casting streams of lights through the dusk sky.

Daiki is moving through the crowd of people, searching for something familiar. He stops and speaks to a vendor who points to another section of the bazaar.

Following the direction, Daiki enters an Asian area of the marketplace, but aside from a few vendors and the products it looks and feels like the rest of the bazaar.

He moves through the area for a moment, vendors solicit his products. One of the vendors shows him that his katana case will connect to his back without straps. Daiki thanks the man and continues.

As the dusk drifts further into night, the street lights begin emerging from the stone streets. In the distance, one of the lights knocks over a vendor's table. Frantically, the owner begins grabbing up his scattered products.

An older man, 40's, bends down to help the vendor pick up the lost product. Daiki, recognizing the face, begins walking toward the man.

Before Daiki is close enough to interact, the man finishes helping the vendor. The vendor offers the man a gift for helping. The man respectfully declines and continues through the bazaar.

Daiki cautiously follows. The man, unaware of Daiki, catches up with KIARIA at another vendor's table.

Kiaria, is a beautiful 18 year old Japanese woman with freckles. She is dressed in a 1960's replica letter-man jacket. The word "san" (Japanese for Three) is stitched on the back of the jacket.

Kiaria jumps into the man's arms and kisses him. The man spins her around in a circle. Daiki ducks and hides behind a stand but the man notices him.

By the time Daiki peeks back from around the stand Kiaria and the man are gone. Daiki sprints in the direction he last saw the man and catches a glimpse of them fleeing further down the street.

KIARIA
 (as she runs)
Who is it this time?

 THREE
Daiki.

 KIARIA
I thought y'all were friends.

Daiki still chases, pushing through pedestrians and searching for ways to quickly catch up with the couple.

 THREE
The boss put a hit out on him.

 KIARIA
And you just killed your friend. No questions asked?

Embarrassed, Three looks at Kiaria. He doesn't say a word. He lowers his heads and the two keep running.

 KIARIA (CONT'D)
I don't know if we would have made it through that. I guess there's a reason I died when I did.

After a few unsuccessful attempts at losing Daiki, Three and Kiaria duck down an alley.

EXT. ALLEY -NIGHT

The night sky settles in, but the alley already has shadows, doorways, stairway and cuts to hide in. Two large dumpsters are on opposite sides of the alley.

Kiaria and Three duck behind one of the dumpsters.

 THREE
 (whispering)
I'm sorry I keep putting you through this.

 KIARIA
I knew this is who you were and chose to be here. So stop apologizing.

Daiki cautiously enters the alley.

DAIKI
 (singing)
 Ohhhh Three...

Daiki pulls the revolver from his waist and fires until the weapon is empty. Kiaria jumps, startled, but Three grabs her and covers her mouth, so she doesn't make a sound.

THREE
 (quietly)
 Are you sure this is the lifestyle you want? Because it seems like my past will never let us live in peace.

KIARIA
 (whispering)
 Arashi, I knew you're lifestyle was going to catch up with us when I was stitching you up in my mother's bathroom. I died there trying to be with you, I'll live here trying to do the same.

Kiaria's whispers echo through the alleyway, announcing their presences but not their position.

DAIKI
 Kiaria... is that you?
 (no one responds)
 I know it's you. Three wasn't himself after you died, but you brought him back. No one else could do that. I'm just hoping to find Aya so she could do the same for me.

KIARIA
 (whispering to Three)
 He sounds sincere. Maybe we should help him.

Three pauses for a moment, then nods in agreement.

THREE
 (still hiding)
 Daiki, unfortunately I can't give you any whereabouts of her situation here. All I know is how she died.

Daiki carefully moves toward Three's voice and quietly draws his katana.

Three motions for Kiaria to move to a secondary hiding place. She moves. Then Three steps out from hiding.

DAIKI
(lowering his weapon)
How did she die?

THREE
It wasn't pleasant.

DAIKI
How did she die?

THREE
She killed herself.
(pausing)
But she died a long time before
that. She never stopped loving you,
so the boss used these ancient mind
erasing techniques on her. Then he
brutally raped her every day until
she killed herself.

Daiki looks at Three on the verge of tears. Three lowers his head ashamed.

DAIKI
How long did this go on?

THREE
Five years, exactly to the day you
died.

DAIKI
(fighting back his
emotions)
Five years... and you did nothing!
(beat)
You were friends before we even met
and you...

THREE
We were warned we'd be killed for a
little as being in her vicinity.

Daiki paces, running his hands through his hair.

THREE (CONT'D)
(walking toward Daiki)
I'm sorry I can't be more help.

DAIKI
 (to himself)
 I should of saved her... I could of
 saved her if...
 (to Three)
 Who shot me?

Three stops mid stride and lowers his head.

THREE
 I did.

DISSOLVE TO:

INT. A PRE-COGNITIVE HOLDING CHAMBER: (MINORTY REPORT
 REFERENCE)

Three PRE-COGS are laying sedated, almost fully submerged an
 examining tub filled with a misty, dark liquid. The
 consistency of water.

PRE COG 1
 (ghastly tone, still
 sedated)
 Murder.

The other two pre-cogs begin doing the same.

*THE MISTY WATER BEGINS TO DISPLAY THE BEGINNING OF THE NEXT
 SCENE BUT THEN THE SCENE TAKES OVER. THE SCENE ENDS REVERTING
 BACK TO THE IMAGES IN THE MISTY WATER.*

EXT. ALLEY (CONTINUOUS)

Daiki, in rage races to Three and slams him on the ground. He
 then turns Three over and begins searching Three. Daiki finds
 a revolver tucked in the front of Three's pants.

DAIKI
 Same old Three.

Daiki takes the revolver and presses it against the back of
 Three's head.

DAIKI (CONT'D)
 Arashi. Do you know the reason I
 never lost my name? Because I
 refused to allow anyone to
 completely dehumanize me.
 (MORE)

DAIKI (CONT'D)

You knowingly allowed your boss to take your friend and turn her into a love doll.

THREE

I'm truly sorry that happened to her. I didn't know what to do! I was young! We were assassins: villains. Where do you draw the line?

DAIKI

It doesn't matter now.

Daiki cocks the weapon.

DAIKI (CONT'D)

(looking at the weapon)

Why carry this if you can't die here?

Three closes his eyes. Kiaria starts peeking out from her hiding spot. Her focus is strictly on Three.

KIARIA

(whispering to herself)

Please just tell him.

DAIKI

You know more than what you're telling me.

THREE

As your friend, I want to advise you to let her go.

Daiki loses his cool and becomes angered.

DAIKI

As my friend! You're no friend. You ripped happiness from my hands. You expected me to do nothing as you did. You let your friend suffer for years. You did nothing. You watch...

KIARIA

(racing from her hiding)

Daiki calm down before you do something you regret.

THREE

(yelling over Kiaria)

What the fuck are you doing? Stay hidden!

Kiaria is racing toward Three's side.

 KIARIA
 (crying out)
 I can't lose you now! Not like
 this.

GUNSHOT.

Kiaria's body is flung backward and thrown to the ground.

 THREE
 (crying to himself)
 As long as one of us made it we
 could find the other.

Daiki presses the barrel of the gun back against Three's head.

 DAIKI
 What does that mean? I thought you
 can't die here?

Three sobs silently on the ground.

 DAIKI (CONT'D)
 Tell me what that means!

 THREE
 Go to hell.

 DAIKI
 I'm already here.

GUNSHOT.

Three's head recoils from the impact of the shot; lifting from the ground then smashing aggressively back into it. Blood begins to pour out of his head.

Daiki then walks over to Kiaria. She is holding her arm, breathing in fear and bleeding from her wound.

 DAIKI (CONT'D)
 (with remorse)
 I'm sorry.

GUNSHOT.

INT. A COGNITIVE CHAMBER (CONTINUOUS)

The pre-cogs shiver and seize in the misty water but their faces remain calm and unemotional.

A futuristic cop, in a protective body suit, nearby is monitoring and reviewing the images on a series of holographic screens. One of the screens displays a close up of Daiki's face. The computer announces Daiki's name and dispatches other cops.

CUT TO:

INT. COP CAR - MOMENTS EARLIER

COP 1 and COP 2 are driving around in a 1998 Crown Victoria police car, goofing off. The cops look about the same age, somewhere between 20-30 and both wear the same futuristic full body suit.

DISPATCH

(the cops stop playing to listen)

Unit 34 respond to F187 in Merchant's Alley. 6 minutes until reality. The suspect is Nakamura, Daiki. Asian Male, mid twenties.

COP 1

(in the passenger seat)

Copy. Unit 34 en-route.

Excited and ready for action, Cop 2 turns on the sirens and speeds down the road.

SUPER: A STOP CLOCK COUNTING DOWN FROM 6 MINUTES AND THE WORDS "MINUTES TO REALITY" ABOVE IT.

One minute rolls by. Cop 1 becomes anxious and annoyed.

COP 1 (CONT'D)

(antsy and frustrated)

Why is it that you chose this vehicle. We could be on scene a hell of a lot quicker.

COP 2

(driving, but feeling disrespected)

We been riding in this same damn car for months and it's never been a problem till...

(calming himself down)

Calm down, we'll make it in time.

The car is quiet for a moment.

COP 1

It finally makes sense why they had so many police chases in old movies. It takes forever for you to get to the perp. Of course, some reckless shit is going to happen.

Cop 1 pauses for a moment. Cop 2 tries to ignore the comment. 5 seconds pass by.

COP 1 (CONT'D)

He is an idiot in the first place for breaking the law. Then we "race" to the scene at this slow pace, giving him time to think. And what bright ideas enter his head.

(mocking movie super villains)

"Since it can't get any worse. How about I push this envelope and see how much I can get away with."

COP 2

(annoyed)

You didn't have to ride with me...

COP 1

(continuing with his rant)

...and then we make the scenario worse; threatening an obviously unstable character.

The cop car arrives on scene as Daiki's first shot hits Kiaria.

* The scene begins to play out as before.*

The stop clock reflects that it's only seconds before the murder.

COP 1 (CONT'D)

(via car P.A.)

Mr. Nakamura, Freeze. You're under arrest.

Daiki looks up at the lights that are now flashing down the alley. The cop car inches forward.

DAIKI

(to Three)

Do you want to finish our little chat now or later?

THREE

I'm going to make your life here
hell. You will always have to
look...

GUNSHOT.

Three jumps from the sound. Daiki continues to fire at the
cop car. The bullets ricochet off the vehicle. He slowly
walks towards the car and tries another shot. Same result.

COP 1

Is he really shooting at us? We're
the police.

The timer goes off, and the car notifies them they've caught
up with reality.

COP 2

(gloating)
I told you we'd make it on time.

Daiki motions to the cops that he sees both of them. He then
pulls his katana from his back with his free hand.

Behind him, Three races to Kiaria's aid. Daiki notices but
keeps his focus on the cops.

Cop 2 prepares to get out the vehicle and engage Daiki, he
preps his weapon and grabs the door handle. Cop 1 sits frozen
in place.

COP 2 (CONT'D)

What are you doing?

COP 1

IDK.

COP 2

(losing his composure)
Really?

COP 1

I really don't know...

COP 2

I can see that, Mr. "I walk around
bragging how the future is better."
You down play all the hard work we
did saving lives. You! You rely on
some computer that can't do shit
for you right now.

(MORE)

COP 2 (CONT'D)

Talking in some new funky English
where a letter means a whole word,
like I'm supposed to read your damn
mind.

(hesitating slightly
between each letter)

W.F.I.C.

SUPER: Well, fucker I can't!

COP 2 (CONT'D)

Now get the fuck out the car and do
some real police work.

Still in the midst of yelling at Cop 1, Cop 2 opens his door
and starts getting out. Daiki charges at the door slamming it
onto Cop 2's legs.

Daiki pushes through the door and begins sprinting out the
alley.

COP 1

(stunned)

What is he doing? Nobody resists
arrest.

Cop 2 pushes back against the door and darts back into the
street chasing Daiki.

EXT. MERCHANT'S AVE.

The last of the vendor's are leaving the street. The foot
traffic is steady, but no longer crowded.

As cop 2 chases Daiki through the street he fumbles with a
watch like mechanism. A surge of electricity shoots through
his body and he vanishes for a moment. He reappears just in
front of Daiki and swings at him.

Daiki's face flies back but his body continues to sprint
forward. His body crashes to the ground and tumbles. His legs
fling back over his head and his body comes to a halt face
down on the ground.

Cop 2 instinctively grabs the hand cuff off his uniform and
snaps it around one of Daiki's wrist. As he tries to cuff the
other, Daiki kicks his leg out knocking Cop 2 to the ground.

Daiki rolls over, takes the loose end of the hand cuff in his
hand and begins punching the officer.

BACK TO:

EXT. ALLEY

Three is at Kiaria's side addressing her flesh wound. Cop 1 slowly gets out of the vehicle with his gun at the low ready.

COP 1
(walking slowly toward
Three)
Is she ok?

KIARIA
I'll be fine. Where is he?

COP 1
We have it under control ma'am,
there is no need to worry.

Dispatch announces that Cop 1 needs assistance. Cop 2 looks at Kiaria and Three, without saying a word, he sprints back to the car and drives off.

Three stands up and looks into the distance as Cop 1 speeds away.

THREE
He is going to come back.

KIARIA
He just wants her... He's going to do
whatever he needs to do to get her.

Three looks back at Kiaria.

KIARIA (CONT'D)
If I was in his shoes I would do
the same thing.

THREE
I have to protect you.

KIARIA
Why didn't you tell him about what
happens to suicide victims here?

Three turns back to Kiaria.

THREE
I'm going to take you home.

Kiaria looks at Three's face. He is distant.

BACK TO:

EXT. MERCHANT'S AVE.

Daiki is back sprinting through the streets, leaving Cop 2 stunned on the ground. Two new cops are sprinting and flashing aggressively behind him. As they catch up Daiki is prepared, dodging there blows and landing a few of his own.

Daiki becomes frustrated pulls out his firearm and begins shooting at the cops. The pedestrians begin to scatter. The cops flash and dodge the shots.

Out of nowhere Cop 2 dives from the shadows and tackles Daiki. The two crash into a fleeing pedestrian. Daiki locks one arm around Cop 2 and presses his gun against Cop 2's head.

GUNSHOT.

Cop 2's body falls lifeless. Daiki lets it go and returns to his feet. As he does so a large jolt of electricity shoots through the cop suit. Cop 2 is reanimated.

Daiki doesn't get much distance from Cop 2 before being greeted with hand to hand combat by the other two cops. Daiki tries to use the gun to shoot one but the weapon signifies it's out of ammo.

The fighting continues. Daiki knocks the fire arms from the hands of the officers. Although, the cops are using there flashing abilities to fight Daiki, he is faster and stronger. A crowd gathers around watching the spectacle.

Cop 1 explodes onto the scene aiming the Crown Victoria at Daiki. People dive out of the way, as Daiki continues to fight.

The two cops increases the speed of their attacks, as Daiki fights back harder he begins to glow again slightly. As he glows his speed exceeds theirs, they seem motionless in comparison.

Daiki doesn't notice Cop 1 or the car until they are in striking distance. Desperate, Daiki snaps the neck of one of the cops he is fighting. He then pulls the katana from his back and thrusts the blade through the head of the second cop.

The Crown Victoria crashes through both bodies before they hit the ground. Daiki throws himself up against the hood of the car, darts over the roof, hops off the trunk and sprints in the opposite direction.

Cop 1 slams on breaks but the momentum of the car causes it to crash into a nearby wall. Cop 2 flashes on scene, out of breath, as Cop 1 stumbles out of the car.

COP 2
(frustrated)
What happened? He didn't just turn
himself in when you yelled F.Y.A.

SUPER: FREEZE YOU ASSHOLE

COP 1
F.U.

COP 2
(laughing)
I know that one!

Daiki hides himself amongst the crowd of leaving pedestrians. New officers and androids arrive on scene and search throughout the sea of faces but do not find Daiki.

THUNDER.

Cop 2 notices as a black, luxurious, floating car lands on the city street. He lowers his head and starts moving toward the car. Aristotle taps Cop 2 on the shoulder.

ARISTOTLE
Excuse me officer, can I talk to
you for a moment.

CUT TO:

INT. BLACK LUXURIOUS CAR

One, mid-thirties, is sitting in the rear of the car. He is dressed in a formal police uniform talking to STALIN via a video monitor in the head rest of the car.

Rain droplets begin to beat down on the exterior of the car catching One's attention.

STALIN
...No more excuses. You're failing to
provide me the results I need to
continue to run this city. Fix it...
Now!

The video monitor goes off. One smiles to himself and runs his fingers through his hair.

ONE
 (to himself)
 Fucking idiot. I'm going to have to
 take matters into my own hands.

He looks up at the driver, who happens to be the same man
 Three was taunting in the hall.

ONE (CONT'D)
 Did you take me to the Boss's last
 night?
 (the driver nods)
 Eh... you know a little too much.

One pulls out his gun and shoots the driver. As the driver
 begins glitching away, One makes a phone call and gets out
 the car.

ONE (CONT'D)
 Clear dispatch and pick up my
 driver, I had to restart him again.

EXT. MERCHANT'S AVE. - CONTINUOUS

The rain is pouring down, but a halo forms around one keeping
 only him dry.

Cop 1 races up to One.

COP 1
 Commissioner, I'm sorry you had to
 come out here tonight but...

ONE
 Brief me.

Cop 1 nervously stutters through the begin of the brief. One
 becomes frustrated. Cop 2 notices and walks up.

COP 2
 (interrupting)
 His name is Nakamura, Daiki. Died 8
 February 1960...

Cop 1 continues talking but his dialog is muffled.

ONE (v.o.)
 Just what Ito needs, another
 distraction.
 (beat)
 But if he doesn't already know the
 media will tell him soon!

One steps away from the cops in the midst of their brief. He pulls out a small phone and makes a call. Cop 1 and 2 stand in the rain watching One as he meanders back and forth.

ONE

(whispering to the phone)
Nakamura is here. He attacked
Three. And is out on the loose.
(pausing)
Yes, I'll...

Aristotle walks up to the One, trying to get his attention.

ARISTOTLE

Excuse me sir. Can I have a moment
of your time?

One points Aristotle toward Cop 1 and Cop 2. Then turns away.

ARISTOTLE (CONT'D)

I have information on your suspect.

One looks up from the phone at Aristotle.

ONE

(to the phone)
I'll call you back.
(to Aristotle)
I'm sorry about that. You said you
may have information on the
suspect.

CUT TO:

EXT. EMPTY STREET CORNER - NIGHT

The rain continues to pour down heavily, Daiki takes refuge under a store awning. Lost, he sits down on the ground and stares into the abyss.

After a moment, Aristotle covered in an oversized raincoat hurries by. Daiki, nor the audience, recognizes him. As Aristotle passes by, he drops a few coins at Daiki's feet and continues on his way. Daiki looks down at the money and becomes furious with the gesture.

Daiki grabs the coins, jumps to his feet and prepares to throw them back at the man, but a blinking light in the distance grabs his attention. After a moment the man disappears. The rain makes the man impossible to see. Daiki shoves the coins in his pocket, grabs his things and sprints for the light. It's an open sign for a pub. Daiki enters.

INT. PUB

The pub is popular; upbeat jazz plays in the background. Every table is filled with mellow guest enjoying themselves, but the bar doesn't feel crowded.

A loud party of 7 are in the back of the pub. They are separated from view by a divider.

On the other side of the pub, in a corner, HARVEY, a 35 year old, slender, white female with short blond hair sits, drowning herself in drinks. She is dressed in a tank top, cargo pants and has a single domino charm hanging from her necklace. She has uneven nubs of demon wings, dark circles around her eyes. A pump action 12- gauge sits beside her. Instantly she notices Daiki.

Daiki walks up to the bar. BARTENDER, a fat black man, in his late thirties from the Harlem renaissance looks at Daiki as he approaches. Bartender has one eye that is completely black. The other eye is 80% filled with a black, oil like liquid that shifts around in his eye as he moves. His teeth are half demonic, half human.

Bartender looks at Daiki for a minute, he squints his eyes and tries to get a read on Daiki. Daiki stares back with a blank stare.

Smiling, Bartender slams down a small empty glass, grabs a seductive looking bottle from the shelf and pours the liquid into the glass.

DAIKI

(noticing everyone else,
except Harvey, has the
same drink)

This is all I got.

BARTENDER

(naturally raspy, harsh
voice)

Did I ask you to pay?

Bartender then drops two ice cubes into the drink. "White line" smoke, normally associated with marijuana, float up from the ice cubes.

Bartender looks down at his creation for a moment then back at Daiki. Daiki picks up the drink and takes a sip.

Instantly the entire pub transforms into a packed energetic nightclub, except for the bar. All the pub goers who were just relaxing and enjoying themselves are on the dance floor having a great time.

The tables have vanished. The music transitions to club music, but still has a slight jazzy background.

The lighting of the club is dark but vibrant.

DAIKI
(dazed and confused)
What is this?

BARTENDER
(voice trails off as he
talks)
I call it "the truth". It's exactly
what you need right now. Something
to wake you up.

Bartender's voice trails off as Daiki moves through the packed club. The drink begins to weigh in on Daiki and he stumbles through the night club.

CUT SCENE OF PARTY GOERS ENJOYING THEMSELVES. AMONGST ONE OF THE CUTS INCONSPICUOUSLY ARISTOTLE WATCHES.

Daiki enjoys the party. He sips from the cup again and suddenly, the divider begins to grab his attention.

The lighting from the other side of the divider, is ambient and fun like a circus.

Their laughter, at times over powers the dance music.

Daiki, slowly drifts to the other side of the club. Seven people from different eras, different races, genders, and sexual orientations are sitting around a table of drinks.

Two, the same age as before, sits amongst them but doesn't notice Daiki as he approaches.

Daiki notices Two instantly. He scours and cautiously pulls out his katana then moves toward Two, remaining careful to stay out of view.

TWO
(to a slave owner)
...Wait so what made niggers a lesser
people in your mind? And if they
were such a lesser group people why
were they tasked with such
important objectives?

SLAVE OWNER

(laughing)

Honestly, I have no idea... I never questioned the thought. It was just "common knowledge" in my time.

Daiki continues to move toward Two but enters the light and is no longer able to hide.

TWO

So when you thought of them as a lesser did you think they weren't physically and mentally...

(pauses noticing Daiki)

Daiki! Old friend! Come join us!

Daiki looks coldly at Two. Two notices the katana. This side of the club begins to slip into it's duller format, the other side of the club continues to party. The members of the table are unarmed. So all the attention shifts to Daiki. Two tries to alleviate the pending tension.

TWO (CONT'D)

(The entire table turns there focus to Two)

Peace, Daiki. Our pasts can only stifle our futures.

The members of the table look calmly at Daiki for a moment. Daiki, still on alert maneuvers himself to have a clear path to Two. Two monitors Daiki's actions.

As the dialog continues back and forth the members of the table turn their head back and forth, creating a teeter totter effect.

DAIKI

What future? We're dead.

TWO

And this is the future to our mortal existence, who's to say there is no future to this?

DAIKI

(angry)

So I'm here to be enlightened? Are you the enlightened one? Well enlighten me!

(getting into Two's face)

I want to know everything you know about her.

TWO
 (smiling)
 Aya!
 (beat)
 I always wondered how much she
 really meant to you.

Daiki pauses, remorsefully. Two motions for them to make room at the table. The group obliges and a seat, made out of light, generates in the vacant space,.

TWO (CONT'D)
 Sit. You're amongst friends.

Daiki scans the table. Each person appears insightful, peaceful, and happy. He then looks back past the divider. He sees a man and woman, kissing passionately on the dance floor.

Saddened he looks back at Two.

TWO (CONT'D)
 What you need is Redemption, Daiki. Everyone at this table was a "villain" in their past life; murders, thieves, rapist, assassins. Men and women who realize the error of our ways just a second too late. But here we've been given the chance to correct that. We are unifying. We are going to cleanse the minds of our lost comrades. Show them the reason God gave us Purgatory, is so we could have one final chance at the mission we've been given.

DAIKI
 What I need is her.

TWO
 I know what you're searching for Daiki but finding her isn't going to fill that void... We were empty men in life. Not because we weren't with the people we love, and not because we weren't loved back. We were empty because we hollowed ourselves and...

DAIKI
 (desperately interrupting)
 She filled me! The moment we met, she made it all go away.

The table falls silent for a moment. Daiki looks up from his pending depression and begins to gather himself. No longer comfortable he stands up and steps away from the table.

TWO

What if she can't be that for you anymore? What of you then?

DAIKI

What do you mean she can't be that for me anymore? What does everyone know that I don't?

TWO

(hating to be the barer of bad news)

Daiki, you can't free her. And finding her will only doom you to her fate.

DAIKI

Why can't I free her?

TWO

Daiki... That's all the information I can give you. I gave my word.

Rage fills Daiki's face. Daiki looks sternly at Two, moves to the table and sits at the vacant light chair.

DAIKI

To who?

TWO

You.

Two pauses. Daiki hangs onto Two's last words waiting for him to say more.

TWO (CONT'D)

You're unable to understand.

DAIKI

(losing his cool)

To Who!

TWO

(looking at Daiki)

The man who saved my life.

DAIKI

(ripping the katana from its case)

(MORE)

DAIKI (CONT'D)

Well, I'll be sure to let him know
he cost your life also!

Just as Daiki rips the katana from its case the chair vanishes. Daiki falls to the floor.

The slave owner stands up and towers over Daiki's fallen body. The slave owner points the barrel of a shot gun in Daiki's face.

SLAVE OWNER

Listen boy. Your kind is no longer
welcomed here anymore... You
understand?

The slave owner's words echo.

Daiki has a flash of the slave owner pointing the weapon at a slave. The slave is completely covered in flames and screaming in agony. Suddenly Two steps between the slave owner and the slave. End flash, Two is standing between the slave owner and Daiki.

TWO

(to Slave Owner)

He hasn't threatened us. He acts
out of fear... And we can't
accomplish our mission by stooping
to his level.

Daiki shakes off the flash and looks up at Slave Owner. Daiki, still lying on his back grasps his katana in his hand. The table is watching the Slave Owner's actions in awe. Daiki quietly positions himself to get up and attack.

Aristotle peaks around the corner amused by the sight. Quietly he cheers Daiki on. Very inconspicuously the shadow, the demonic version of Aristotle, smirks devilishly.

Suddenly Daiki attacks. He moves around Two and shoves Slave Owner against the divider. Instantly, the entire club transforms back to the sleepy little pub.

As Daiki pushes up on Slave Owner, the barrel of the shot gun pushes up against Slave Owner's submandibular triangle. The divider, that Daiki and Slave Owner push up against, is made of light and begins to bend against the pressure.

The bartender quickly dashes from behind the bar carrying a bat. As he sprints toward the two men the light divider shatters. The club is filled with a bright ambient light and the club atmosphere returns.

Daiki and Slave Owner crash through a crowd on the dance floor. Harvey, still sitting in an isolated corner, takes notice of the event.

Bartender grabs Daiki and pulls him off Slave Owner. Slave Owner, points his shot gun back at Daiki. Daiki attempts to fight his way back to Slave Owner but Bartender has Daiki in a choke hold.

SLAVE OWNER

Boy I oughta put one in you.

BARTENDER

But you're not.

SLAVE OWNER

Why ain't I?

Two Steps in front of the weapon again.

TWO

Aside from the fact that you're not that person anymore. If you were going to the cops would have been here by now.

A crowd gathers around the four men. Aristotle stands tucked in the center of the crowd.

ARISTOTLE

Isn't that the guy that the cops are looking for?

A guy next to him begins to look at Daiki. Then whispers to the person next to him. Within moments, someone in the crowd is announcing that the cops are looking for Daiki.

Bartender hearing the crowd looks at Daiki.

BARTENDER

Someone looking for you?

(without waiting for a response)

I don't need that kind of attention here. Get the fuck out of my establishment.

Bartender begins removing Daiki from the club. Daiki, looks around the club. People are whispering and chatting about Daiki. Two looks at Daiki with saddened eyes. He shakes, lowers his head, and turns away. Two pauses for a moment and looks at Slave Owner. Two once again lowers his head.

TWO

Some people will always allow their
pasts to dictate their futures.

Daiki looks around the room and back at Two.

DAIKI

(panicking)

Wait! How will I get to Aya now?

(yelling)

Two! I need to know where I can
find her. How do I find her?

Bartender continues to move Daiki toward the door, without
much resistance from Daiki. Two ignores Daiki's calls and
returns to his table.

Harvey, seeing enough, quickly downs her last drink and
rapidly exits the building.

Daiki, seeing that Two is no longer concerned with him, turns
his attention to the Bartender. Bartender has a slightly
disappointed look on his face as he escorts Daiki out. As
they progress toward the door the club slowly transitions
back to the sleepy pub. Daiki stops resisting and assists by
walking himself the rest of the way out the bar. Bartender
continues to hold Daiki.

Daiki allows the bartender to toss him out of the pub.
Bartender stands in the door way for a minute.

DAIKI (CONT'D)

(earnestly pulling himself
from the ground)

I'm sorry sir.

BARTENDER

No need. Just get out of here
before I have to call the cops...
or worst they show up.

Daiki looks back into the bar. The table where Domino was
sitting is empty. He only notices a little girl, 8, cleaning
the table. The bartender looks back and sees Daiki looking
at the girl. She looks at him with an angry, disrespected
face.

BARTENDER (CONT'D)

(stern)

If you're thinking of starting any
of that kind of trouble... I'll do
more than just kill you.

DAIKI

(caught off guard)

No, I just realized I haven't seen
a child since I have been here.

BARTENDER

Not many...

(looking back proudly)

Marie-Evelyn is one of the few. She
is my great, great niece... never
met her when I was alive.

(pausing... snapping back
to the moment)

Look, I know you don't have a place
to go. You look like you either
restarted or just woke up. Either
way after your behavior here, I
have no more help to offer you.
However, there maybe refuge from
the rain around the back of the
building.

(cutting his eyes)

Provided there is no more trouble.

DAIKI

Thank you.

BARTENDER

Shit it ain't my building, I don't
want you hanging around here...
it's the building behind my
building. See how all these
buildings connect? You walk a block
take a right, walk to the edge and
then walk a block back... it's got
a really nice porch... always has
an open bench to sleep on. In the
morning, great coffee.

Bartender hands Daiki back his change. As he does so, he
grabs his hand held scanner and scans Daiki.

BARTENDER (CONT'D)

(to the scanner)

Add customer to banned list.

Bartender turns his back and goes back inside. Confused Daiki
steps toward the door. A holographic version of Bartender
appears blocking Daiki from entering. The Hologram, is
slightly transparent but physically touches and stops Daiki.

BARTENDER (CONT'D)

(via hologram)

Consider this a warning, you've been banned from my establishment. If you make any further attempts to enter I'm authorized to use force and as a last resort, notify the police.

CUT TO:

EXT. JUST OUTSIDE THE PUB - MOMENTS LATER

The rain continues to pour. Daiki stands and looks at the pub for a moment. He is frustrated with himself.

DAIKI

(to himself)

Shit, Daiki you gotta stop losing your cool. Three and Two are the only ones with any hint as to where to find Aya... And you've fucked up both..

Daiki paces back and forth in the rain, scolding himself and trying to decipher his next plan of action.

DAIKI (CONT'D)

...maybe not both.

(definitive)

...I've got to apologize to him. Two has turned over a new leaf... He seems more forgiving... I just gotta sit and wait for him to leave.

Daiki looks for a place to sit and shelter himself from the rain. None of the buildings within eyesight of the bar have a place to shelter him. He digs through a nearby trash can and finds a pizza box. He makes an Asian Conical Hat and puts it on to lessen the blow from the rain. Then sits leaning against the adjacent wall watching the pub. He looks almost invisible.

After a moment, Daiki's hat begins to soak through. He looks back toward the awing but is unable to see it. Frustrated Daiki lowers his head.

As he wallows in his frustration, a floating car slowly cruises down the street. A thick light instantly scans the street around the car and a hologram of Harvey appears directly in front of Daiki.

HARVEY
(via hologram)
You're waiting for that guy...
Gonna beat his ass?

Daiki looks up at the hologram and contemplates the correct way to handle the situation.

DAIKI
(not sold on his decision)
No, I'm not. I plan on apologizing.

The hologram sits next to Daiki.

HARVEY
But not because, you mean it?

DAIKI
(annoyed huff)
What do you want?

HARVEY
(flirtatious)
To help.

DAIKI
Why?

HARVEY
(sitting down beside
Daiki)
Does it really matter? You're
alone. You're new.. You're looking
for someone. Finding people is
kinda my forte. Harvey. Domino
Harvey, Bounty Hunter.

DAIKI
(cold, unimpressed)
Daiki Nakamura, assassin. Now that
we're all acquainted with each
other's past lives
(beat)
What do you want with me?

HARVEY
(still flirting)
I told you, silly, to help.

Frustrated, Daiki tries to stop the hologram's flirtatious behavior, but his hand slips through it.

HARVEY (CONT'D)

Those don't look like the actions of a regretful man. Those are more like the actions of a man willing to do whatever needed to get the results you desire.

She leans in to whisper in Daiki's ear, tipping up his hat as she does so.

HARVEY (CONT'D)

So what is it that you desire?
(Daiki focuses on the pub)
Or should I ask who?

Daiki glances at Harvey. She cuts her eyes at Daiki in a dainty way then smirks knowing that she has him.

DAIKI

Why are you trying to help me?

HARVEY

I made a promise to the man who freed me... You seem like just the man to benefit from it.

DAIKI

(losing interest)
There are a whole lot of promises being made. And a whole lot of debts to be paid. Who are these debts owed to?

HARVEY

The man who freed me.

Daiki, frustrated, laughs to himself, stands up and begins walking away from the hologram.

HARVEY (CONT'D)

Where are you going?

DAIKI

(sarcastically)
To find the man who is collecting all of these debts.

The hologram watches Daiki for a moment, her face shows that she is desperately searching for a way to regain his attention.

HARVEY

I was a suicide victim. I was
doomed to live an eternity
committing every possible suicide
ideation...

DAIKI

(interrupting)
How did he do it?

The hologram smiles then vanishes. The real Harvey opens the door to the car and the hologram disappears.

HARVEY

(yelling through the rain)
Come with me. I'm probably the only
one that could help you. Most
everyone else here believes that
there is nothing you can do for
her.

DAIKI

(looking back at the pub)
That's exactly what you told me.

Daiki gazes at the rain as it pours down around him. He tosses his trash made hat aside, dashes to the car and gets in. Harvey moves her gun from the passenger seat to the back.

DAIKI (CONT'D)

So you're sure you can help me find
Aya?

HARVEY

(smirking)
If she is here, I can find her.

DAIKI

(looking back at her gun)
You were in the pub. The only one
with your weapon out.

HARVEY

A girl can never be too safe now a
days.

Beat.

DAIKI

Exactly what happens when you
restart?

Beat.

HARVEY
 (hoping Daiki believes
 her)
 I don't carry a gun cuz I'm scared
 of restarting.

DAIKI (v.o.)
 (looking back with a blank
 expression)
 You sure? From what I know you'd
 fear it more than the rest of us
 because if you die you may return
 to your cycle of suicide... And no
 one may ever free you again.

Harvey, puts on a cold face, to hide her emotions but her eyes give it away as she lets out a single tear. Daiki doesn't notice as he puts on his seat belt. Harvey focuses back on the road. The car speeds up and away.

CUT TO:

INT. ONE'S CAR - EVENING

One is sitting in the back seat of his vehicle watching the rain pour down in the city. His face is worried. Cigar smoke floats through the car. He periodically takes a puff of his cigar.

The same driver from before sits in the front of the car, looking at the city in awe. The car isn't floating above the city, but hugging to the street. Distance Dreams (acoustic) by Nitin Sawhney feat. Roxanne Tataei plays over the radio.

ONE
 (concerned)
 Do you ever get the feeling of Deja-
 vu? Or ever wonder if you've lived
 this life before and just
 forgotten?

DRIVER
 I'm new here sir, I'm having a hard
 time fathoming the fact that this
 is the afterlife. But to see
 something amazing as this and
 forget it. That's Impossible, sir.

ONE
 (to himself)
 If only you knew how much you've
 seen.

The vehicle stops at a traffic light. On the opposite corner of the street, a smaller vehicle flashes its lights twice. Annoyed, One looks at Driver.

In the distance, Aristotle, again wearing the trench coat walks toward the corner but no one notices him.

ONE (CONT'D)

Let's see how well you follow instructions. When this light turns green you're going to drive away from this corner. A man, via a video monitor will appear on the windshield. You will follow his every direction until I get back in the vehicle with you. Once I get back in, if ever asked, I never got out.

One gets out of the vehicle, staying low, he darts across the street to the other vehicle and hops in.

Just before the Driver pulls off Aristotle gets in the vehicle from the opposite side.

DRIVER

(confused)

Who are you?

Aristotle's face appears on the windshield monitor. A recorded video of himself begins to play. Aristotle points to the windshield.

ARISTOTLE

(via the video)

I am Aristotle, and tonight...

CUT TO:

INT. BOSS ITO'S CAR

One is sitting in the passenger seat of the smaller sedan, his seat belt is buckled. Boss Ito, via a hologram, is directly behind him. The two men silently watch One's car.

The light turns green, One's car begins driving away as expected. ANDROID, a humanoid that looks and acts just like a human except for its transparent skin, is in the driver seat. It smirks to himself and starts the vehicle and follows One's car.

Boss Ito looks at One with a distrusting face. Android ascends straight up into the sky.

BOSS ITO

(slightly digital)

I don't know what it is that you think you're doing but don't let that position go to your head. I will not tolerate you withholding information from me.

ONE

I don't think you understand the predicament that you're putting us in. I give you information as soon as I can. But for me to stay as close as I am to Mayor...

BOSS ITO

(interrupting)

You doubt my leadership? Do you know who I am?

ONE

I know who you were leader of the strongest clan, but you allowed your desire for Aya to destroy that fabric.

BOSS ITO

Careful.

ONE

I will never doubt your leadership. But I fear Daiki, that love sick puppy; chasing a woman we aren't even sure exists here, may distract us. And I would not be you're number one if I allowed that.

Android slams on the breaks jolting One's body against the dash board. Android, in one motion, unbuckles One's seat, opens the driver side door, effortlessly grabs One's body and dangles him, by his throat, outside the car. The car is a few hundred feet above the street level. One looks back unphased.

BOSS ITO

(laughing)

I love it how no one fears death here.

Android lets One go. One falls but doesn't scream. Suddenly, a look of fear appears on his face as the sky around him becomes red.

His body zips toward the ground and little droplets of rain burn his skin. As he crashes through more drops of water, One begins screaming in agony. His skin and clothes ignites.

One's body suddenly crashes into the pavement. He begins to glitch. One coughs up blood but attempts to keep his eyes open. Sirens are heard in the back ground. One closes his eyes.

FADE OUT.

INT. DEMON'S CAVE

INCUBUS, A 10 foot tall demon, with a face of a dragon, body of a human and wings like a bat, drags One's burnt body through a molten red cave. Incubus is muscular with a beer belly and a look of depression majority of the time.

The floor is a sea of faces and body parts that are still moving. They are fused together by burning red lava.

The arms and free limbs grab at One's body and try to hold on to him. But the demon is much too strong.

Incubus continues to drag One until he reaches an iron gate. He then throws One against the gate. Boss Ito and Android are standing on the other side.

One looks at Boss Ito fearfully. Incubus opens the gate. Android enters and picks One up. As Android aids One in exiting, the burnt skin rips from his flesh exposing his normal skin. Only his left hand remains scorched. His right eye is blood shot red.

The burnt flesh left behind the gate, reconnects to itself forming a torched version of One.

One still weak and terrified.

ONE

What the fuck just happened?

One collapse.

BOSS ITO

Up on your death, the Incubus has
be promised your soul.

Incubus closes the gate and walks away from the two men and the Android. The scorched version of One follows Incubus, looking back at himself terrified.

Boss Ito looks down at One, who is still laying on the ground, and walks away.

BOSS ITO (CONT'D)
(as he walks away)
Unless you're ready to discover
what's after this life, I suggest
you bring me Daiki.

CUT TO.

I/E. ONE'S CAR - DAWN

It's just before sunrise. The street is empty. The rain has stop, but the streets are still wet and warm creating a light fog.

One's vehicle is parked on the same corner he was dropped off on. The engine is still running. The driver sits alone in the vehicle.

One, still weak, stumbles to the car and throws himself in the back of the vehicle.

Driver looks emotionless at One via the rear view mirror. The excitement of the city has left his eyes. As soon as One settles into the vehicle, the driver begins driving down the street.

DRIVER
(coldly)
Rough night?

One tries to cover up the scarred arm and avoids allowing Driver to see his eyes. He doesn't respond for a moment. Instead he focuses on the breath taking sunrise.

The clouds in the sky are full and voluptuous, the colors of the sky look like a painted background against the city scape.

Driver slows down the vehicle to admirer the view.

DRIVER (CONT'D)
It's a blessing that every time
I've seen this, I'm seeing it for
the first time.

One looks at Driver, through the rearview. Driver pulls out a gun and points it at One. One smirks.

ONE

You think you're ready to challenge me?

DRIVER

I want my memories.

(beat)

My freedom.

ONE

Challenge accepted.

GUNSHOT.

The car horn suddenly blares in the middle of the open street. The rear door of the car opens.

I/E. HARVEY'S CAR - MORNING

Daiki is asleep, alone in the car, which is parked outside a single level flat. His head pressed against the passenger window. Harvey opens the passenger side of the car, allowing Daiki to fall out the vehicle. Harvey looks down at Daiki, then tosses the duffle bag into the back vehicle via the open door.

Daiki looks up at Harvey, annoyed, and peels himself up from the driveway. Harvey ignores him, walks around to the other side of the vehicle and gets into the car.

DAIKI

I understand you don't know me but...

HARVEY

(Cutting Daiki off)

Exactly.

Angry, Daiki gets back into the vehicle. Daiki looks over at Harvey, who smirks back. She starts the vehicle and drives off. The vehicle is silent for a moment.

DAIKI

If you distrust me so much, why put in the effort to help me?

Harvey looks over at Daiki. Daiki pauses waiting for the answer.

HARVEY

If I'm going to risk my one chance at life for someone to find their love. I need them to be willing to do anything and everything.

(MORE)

HARVEY (CONT'D)

On the off chance I'm to return to my cycle. At least part of me will be at peace with that.

DAIKI

If you are willing risk your life for me, then why am I sleeping in the car?

HARVEY

I don't know you, you could harm me in my sleep.

DAIKI

Or right now.

HARVEY

(whips out a blade and presses it against Daiki)
I'm a lot quicker than you think?

Daiki smirks and looks down at Harvey's side. Harvey looks down at her side and smirks. Daiki's gun is pressed slightly against her side.

HARVEY (CONT'D)

Maybe not quick enough.

Without saying a word, Daiki retracts his weapon and puts it away. Harvey's blade is still pressed against Daiki's face.

DAIKI

Look. I know we just met each other, and this is probably an inopportune time for both of us. But it's in our best interest to have a little trust.

HARVEY

(under her breath)
You can't trust anyone here.

Harvey takes off into the sky.

CUT TO:

INT. PUB - DAY

One, dressed in his police uniform with new white military gloves and shades, barges into the building followed by a group of police officers.

Bartender is setting up a breakfast for him and his niece at one of the tables near the bar. He looks up from his work.

BARTENDER

Is there something I can help you with?

ONE

(proper)

I have witnesses that state a fugitive may have interacted with some of your "customers" last night; possibly leaving with a woman. We need any information you have to share in that regard.

Bartender looks at One puzzled and a little apprehensive. One sits down at Bartender's table and looks over the foods that are currently laid out. Fresh fruit, freshly squeezed juice. One inhales deeply. Then picks up a piece of fruit and pops it in his mouth.

ONE (CONT'D)

Looks like you plan on having some early morning company. I'm really hoping I can just get out of your hair fairly quickly. I know I hate to be interrupted.

BARTENDER

Ain't this out of protocol? No offense sir, but you're the commissioner. Why you here?

ONE

(frustrated)

Never mind why I am here. I am here. So you should be taking this issue seriously and answering my damn questions.

BARTENDER

(sarcastically)

Oh well in that case

(beat)

I run a business whose sole purpose is for shifty muthafuckers to come in get some bitch drunk and try to leave with her.

One flips the table, stands to his feet, and gets right in Bartender's face.

MATCH CUT TO:

INT. MARIE-EVELYN ROOM

Marie-Evelyn is laying in her bed sleep. The room is small but filled with Teddy bears and toys. Aside from the dull brownish looking wall the room is warm, welcoming and girl friendly.

SOUND OF TABLE FLIPPING.

Marie-Evelyn wakes up, a look of terror covers her face.

MARIE-EVELYN
(racing out of the room)
Please not today, please not today.

BACK TO:

INT. PUB

Officers have Bartender pinned up against the bar; Bartender struggles to break free. Frustrated, One takes off his, now shattered, shades, revealing his blood red eye.

One smirks then digs in his pocket, pulls out a projector the size of a quarter and places it on the counter. He touches the top of it and a life size, 3-D video of Daiki fighting the cops begins to play.

ONE
(calming himself down)
I understand how in your line of
business faces could run
together...

One pauses the video and zooms in on Daiki's face.

ONE (CONT'D)
Does this face help jog your
memory?

BARTENDER
(never taking his eyes off
One)
No, unfortunately since the
accident I don't see as well as I
use to.

One looks at Bartender smiling.

ONE
(aggravated)
I know it's early but do you mind
if I fix myself a drink?

Beat.

BARTENDER

Does my answer matter?

One quickly grabs the bartender's head and slams it against the bar. Bartender falls to the floor; immediately tending to the affected area.

ONE

Do you know the reason some of us
awake part demon?

(beat)

They say it is because in life you
made a deal with the devil that you
weaseled out of. Kind of ironic, it
seems like the weasels are the most
loyal here.

(to the officers)

Search the building.

Marie-Evelyn, whom was watching the fiasco from a small crack in the kitchen door, quietly closes the door and flees further back into the pub.

INT. THREE'S STUDIO APARTMENT

Three's studio apartment is small and functions with a woman's touch. There is a blend of newer technology; flat TV's, hologram computers with older technology; record players and rotary phones.

The kitchen/dining area is just big enough for a two person table, a double counter with single sink, a fridge and a stove.

The living/sleeping area has a futon, at the moment converted to a couch, the TV and such are placed around the room giving it an open feeling. Two doors a bathroom and small closet are right next to each other.

Kiaria is alone in the apartment, sitting at the kitchen table on the verge of tears. A distressed Three enters the apartment.

Three heads straight to the closet and begins changing clothes. Kiaria gets up from the table walks up to Three, who is shirtless and kisses him passionately. Tears begin running down her face.

KIARIA

(crying)

I thought something happened to you.

THREE

(pulling a shirt over his head)

No, I just was out looking for him. The cops can't find him either.

Three begins moving around the apartment, packing a bag with weapons.

KIARIA

(confused)

What are you about to do?

THREE

I am going to find him.

KIARIA

Why? He is even looking for us.

THREE

He was going to kill us...

(pause)

If it hadn't been for the pre-cops, he would have killed us and I can't allow both of us to reset... We both can't lose all these memories of what we are now.

Three starts heading for the door. Kiaria cuts him off.

KIARIA

You're willing to risk what we are now?

THREE

I'm trying to save this.

KIARIA

STOP. He is lost and scared

(beat)

Just like you are right now. He just wants what we have. What so wrong with that? And just like you, he is willing to do anything to get it.

(beat)

Nothing will happen to us as long as we don't hinder his mission. That's how he's always been.

Three opens the door.

 KIARIA (CONT'D)
 (trailing off)
 It's how you are
 (beat)
 It's why I've always loved you. I
 thought if you loved me too you'd
 let nothing stand between us.

Three pauses and looks back at Kiaria.

 KIARIA (CONT'D)
 (calmly)
 Do you remember how you lost me the
 first time?

 THREE
 Of course I do... I spent minute,
 of every day for almost 20 years
 thinking about it.

 KIARIA
 (desperate)
 This doesn't feel like the same
 thing? Me begging you not to leave.
 You telling me, you have to find
 some killer before he finds us. All
 that's left is for you to come home
 to find me dead... or worst not to
 return at all.

Three pauses for a moment then reaches out for Kiaria. She runs into his arms. He holds her and leans against the open door.

THREE	ARISTOTLE (o.s.)
Okay, Okay. I won't let that happen.	Okay, Okay. I won't let that happen.

Aristotle snickers to himself.

 ARISTOTLE
 (to himself)
 Like you have a choice.

Aristotle knocks on the open door. Three and Kiaria turn towards him. Both of them instantly recognize his face, but are surprised he is there.

 ARISTOTLE (CONT'D)
 Can I make a suggestion?

Three pulls out a gun and points it to Aristotle's face.

ARISTOTLE (CONT'D)
 (annoyed)
 Please do.

KIARIA
 (recognizing Aristotle)
 You were there at the beginning.

Three turns his attention to Kiaria.

THREE
 You know him? But How?

ARISTOTLE
 (interjecting)
 I'm pretty sure she wants to ask
 you the same question right about
 now.

KIARIA
 He was there when I woke.
 (pausing)
 In a way he told me how to find
 you.

Aristotle smirks to himself, looks at the puzzled Three and Kiaria then pushes his way into the room.

ARISTOTLE
 Have you ever played Oicho-Kabu?

CUT TO:

INT. HARVEY'S CAR

Harvey is in the driver seat speeding the vehicle through the city sky. Daiki looks down on the city admiring the view.

ARISTOTLE (v.o.)
 Oichi-Kabu is a game between you
 and the dealer. A game of both wit
 and chance. You bid on what would
 be dealt you in the near future.
 And you watch, some would say
 hopeful, for the cards fall in your
 favor.

The city begins to wake up below them. Merchants begin setting up shop. People begin heading out for the day.

DAIKI

Ever noticed how beautiful some things look from afar? But once you find yourself in the midst of it finding that beauty is nearly impossible?

Harvey looks at Daiki and smirks to herself.

HARVEY

(condescending tone)

That all depends on what you view as beautiful.

ARISTOTLE (v.o.)

As you become more experienced at the game you learn it's never been chance... it is wit. One must understand how each choice affects the end result.

DAIKI

I hope you don't think I'm talking about you.

Harvey, beams slightly. The car falls silent.

ARISTOTLE

To truly win, one must take everything from their opponent. All the while convincing that opponent that they need to remain in play.

CUT TO:

INT. THE PUB

Bartender is tied to a chair in the bathroom. His head is held back by a cop with a towel over his face. One is slowly pouring buckets of water over him. As soon as one bucket is empty he is handed another.

ONE

See, to correctly cleanse the eye of any debris, You must apply copious amounts of water.

Bartender coughs and gasps for air. Then, he chokes again on more water.

Suddenly, a panicked face police officer enters the room. One is too engulfed in torturing Bartender.

Bartender begins to glitch.

RANDOM COP
Commissioner, Mayor Stalin wants to
speak to you.

One looks up from Bartender but continues to pour the water.

ONE
Then bring in my video com.
(beat)
Why the fuck did you even come in
here without it?

One prepares to turn his attention back to the Bartender, who begins to glitch.

RANDOM COP
Sir.

One angrily throws the bucket to the nearby Officer.

ONE
So deaf and dumb. That's who we
recruit now?

RANDOM COP
He is outside sir.

One's face turns white. He immediately blows past the police officer and marches out the building.

EXT. PUB

A pearl white, fully restored 1936 Mercedes-Benz 500k is sitting in front of the building. The street is blocked off by police officers.

An Android, the same model that boss Ito had, is standing in front of the vehicle, with his arms crossed awaiting One. One aggressively speed walks out of the building.

One's eyes are covered by his shades and his hands are once again covered with gloves.

Without speaking a word, Android opens the driver's door. One quickly enters the vehicle.

INT. MAYOR'S CAR

Mayor STALIN, is sitting in the passenger seat of the car reading an e-book. Stalin doesn't look up from the book or make any adjustments as One enters the vehicle

ONE

Mr. Mayor...

Mayor Stalin over exaggerates placing his book down and looks over at One. Uneasy, One freezes mid-sentence. Stalin waits. After the brief hiatus, Stalin picks back up his book and begins reading again.

One looks at Stalin then settles into the driver seat.

Sirens begin blaring in the distance.

One looks down at his phone, looks back at Stalin, then back at his phone.

Not looking up from his book, Stalin motions for him to go ahead. One makes a phone call.

ONE (CONT'D)

Recall the last dispatch.

One pulls the phone away from his ear.

STALIN

Commissioner, explain to me your duty.

ONE

(hesitant)

I'm sorry Sir, I do not understand the question.

STALIN

When I appointed you I gave you two tasks, what are they?

ONE

To monitor the rebirths so that no one who historically quested for power could rise against Bloc. And To keep all citizens safe, by insuring they never exited our city limits.

STALIN

I'm starting to wonder if I appointed the right one to this position...

(MORE)

STALIN (CONT'D)

The last 24 hours have led me to believe you don't have control of the city. As I've told you before I don't accept weak links. You have 12 hours to regain control of my city. 30 minutes to send me a report as to who this, Daiki Nakamura is and how it is he slipped through your fingers.

ONE

Yes sir.

One prepares to get out of the vehicle.

STALIN

And commissioner, I'm watching you. This is the second rebirth from your era that has "slipped away".

ONE

Second sir?

STALIN

You don't think I know about Ito?

One looks over at Stalin. Stalin motions for One to get out of his vehicle. One opens the door.

STALIN (CONT'D)

Last thing. I heard you are in need of a new driver. Take mine.

Stalin smirks at One. One looks at the android who is waiting outside the vehicle.

DISSOLVE TO:

I/E. JAPANESE MANSION (DREAMSCAPE) - NIGHT

The dreamscape is a work of art; resembling a comic book with different panels as the scene progresses. Each panel combines different styles of art from penciling, to oil paint, to shadow art and ect.

The back ground is an open field with wild untamed grass. A single oversized bonsai tree is in the middle of the field. A large red sun sets behind the tree.

Daiki bloodied, exhausted and dressed in the same outfit as scene 1, is aimlessly walking, dragging his blood soaked katana along the ground beside him.

A trail of blood follows him as he moves.

DAIKI (v.o.)
So how do you cope with having the
worst hand in the game?

ROJIN (v.o.)
I may have lost, but I don't have
the worst hand in the game..

Daiki lowers his head for a moment, the ball of a Rentsuru grazes the back of his neck. He looks up. A demonic version of Rentsuru is in front of him, charging.

ROJIN (v.o.)
You do.

Caught off guard, Daiki dives out the way of Rentsuru's next attack and lands at the feet of a demonic Naginata. Naginata shoves the blade end of his weapon directly at Daiki's face.

Daiki rolls out of the way just in the nick of time. Rentsuru attacks again. Struggling to get back on his feet, Daiki narrowly avoids the blow.

AYA (o.s.)
DAIKI!

Daiki looks back to see 3 and 1 stuffing Aya into the trunk of the Datson and slamming it shut.

Daiki begin sprinting to her. Suddenly, the ball of the rentsuru knocks his feet from underneath him.

Boss Ito steps over Daiki and places a gun against his head.

INT. TRUNK OF DATSON

Aya is screaming, fighting, and kicking trying to break free. After a moment of struggling, she begins trying to calm herself.

AYA
(trying to get his
attention)
DAIKI, please remember.

BACK TO:

I/E. JAPANESE MANSION (DREAMSCAPE)

Daiki is laying on the ground with the barrel of the gun pressed against his head. Boss Ito has a devilish smile as he pulls slowly on the trigger.

AYA

When you find yourself here, slow down don't rush through it... search for whatever lesson you are supposed to learn... don't get distracted. Remember I'll always be here when...

GUNSHOT.

INT. HARVEY'S CAR - DAY

DOOR SLAM.

Harvey is just getting into the car. Daiki awakes at the sound of the slamming door and looks over at Harvey.

Daiki's face is flushed.

HARVEY

Are you ok?

Daiki nods. Harvey starts the vehicle and takes off.

HARVEY (CONT'D)

I stopped for some information, and I have a heading.

(pausing)

Whatever it takes?

DAIKI

Is that really a question?

Harvey smiles and floors it. As she drives, she stays low enough that her car is hidden by the buildings but just high enough to avoid pedestrians and ground vehicles.

Her car darts through the city until toward the edge of the city.

The edge of the city looks like the inside of a teardrop: the sky, earth, and building structures merge into one.

Her car notifies her that she is past the speed limit. Harvey continues to accelerate. Daiki confused buckles his seat belt and looks over at Harvey.

DAIKI (CONT'D)

(confused)

What are you doing?

HARVEY

Making a break for the edge of the city.

DAIKI

There is no edge of the city. There is like a... weird barrier.

HARVEY

Exactly! It's infinity beyond this city.

The flying car zips past the city limits and explodes like a star bursting into existence.

PRE COG 1 (v.o.)

Someone is leaving Bloc.

ONE (v.o.)

It's them.

Harvey races through the "**inverse of Bloc**". It is a trashed version of the city, dilapidated, destroyed and in ruins. It is slowly fading and glitching its way in and out of existence. After each glitch, different parts of each era become blatantly clear, other parts fade.

DAIKI

(scanning the city)

What's this?

Suddenly three cop cars "jump" on scene surrounding them. Harvey's car ascends quickly, barely missing a collision with the cop directly in front of her.

HARVEY

Open the duffle bag and grab a gun.

The cop cars chase Harvey. Guns descend from the bottom of the cop cars and without warning they begin firing. Daiki grabs a huge weapon from Harvey's duffle bag, rolls down the window and attempts to fire back.

He presses the trigger a few times on the weapon but nothing happens.

HARVEY (CONT'D)

(laughing)

Don't tell me you've never shot a gun before.

She reaches over and presses a button on the side.

HARVEY (CONT'D)

Safety.

Daiki pulls the trigger again and a large laser shot releases. The recoil throws him against Harvey. She inadvertently jerks the steering wheel throwing them onto a collision course with a racing cop car. Daiki notices and yanks the steering wheel to narrowly avoid a direct hit. Instead, they crash through a glitching building in front of them.

Inside the building women and men glitch from human to demon as the environment changes. The men and women try to flee from the traumatic event. The demons attack the vehicle attempting to break in.

The glitching building falls and collapses around them as there speeding vehicle burrows deeper.

Harvey recovers from Daiki's body crashing into hers.

HARVEY (CONT'D)

(angry)

What the fuck are you doing?

DAIKI

I just saved us!

HARVEY

(with fear in her eyes)

Keep that shit up and you're going to restart us!

One of the Demons grabs at the driver side panel of the car and rips it off the vehicle.

Harvey slams on the gas and blows through the other side of the building. As they exit the building, Daiki sticks himself back out the window and begins firing again. After he lets off a few shots, another cop car, powered by a jet engine, arrives on the scene.

DAIKI

How many of them are there?

HARVEY

You've got the gun, just take care of them.

Daiki fires two direct shots at the first set of cars but both cars jump out of harm's way and quickly fires back.

Annoyed by the failures, Harvey flips the car around in the air and begins driving the car like a stunt pilot would fly a plane.

She quickly drives underneath a car and rotates the vehicle so that Daiki's shoots directly at the bottom of the car. Daiki fires without hesitation.

The driver of the cop car tries to "jump" the car to another location as soon as he realizes they are under him. The cop car explodes midway through the "jump". The explosion is sucked into a hole then reappears a few meters away. And immediately sucked back into the hole, reappearing at another location. The cycle continues creating a trail of smaller explosions throughout the sky.

The passenger cop, on fire but still in uniform, throws himself from the car and falls from the sky. His uniform electrocutes him back to life. He awakes in a free fall.

The partial explosions create a black smoke screen in the sky. Parts of the vehicle, still on fire, fall from the sky like rain. The hull of the vehicle, continues to teleport, creating a number of black smoke clouds.

One cop radios dispatch about the conditions. Suddenly the hull of the teleporting car explodes to his right. A ball of fire speeds his way. The ball of fire jumps and then vanishes but leaves behind a thicker, expanding clump of black smoke.

Harvey comes racing out of the black smoke charging at the cop car. Daiki sticks his body out the window for a better shot. The cop begins firing.

HARVEY (CONT'D)
(yelling at Daiki)
What the hell are you doing? Take a shot!

Daiki ignores Harvey, lines himself up and aims.

HARVEY (CONT'D)
(panicked, rushing Daiki)
Anytime this year!

The fireball reappears directly in front of her. She jolts the car avoiding a direct hit. Daiki fires. The shot is released perfectly, hitting the cop car, but the jolting of the car throws Daiki out of the window.

He grabs on to the window ledge with one hand and keeps the gun from falling with his other hand.

The jet powered and jumper cop cars dart at Harvey and Daiki.

Suddenly a grounded cop car speeds onto the scene. It parks and begins to transform into a gun tower.

Attempting to save Daiki, Harvey begins shifting the car so that Daiki can lay flat against the side of the car. As the car shifts into position, Daiki fires wild shots. Each shot thrusts his body in a different direction.

HARVEY (CONT'D)
 STOP SHOOTING! The kick is too much
 for you to handle with one hand.
 You'll lose the gun.

Once the car is sideways Daiki prepares to climb in the vehicle. But the jet powered car begins shooting, puncturing the underside of the car. Daiki kneels down and fires at the jet powered car. Inadvertently, He throws himself from the vehicle. Daiki begins falling face down toward the ground.

His shot only nicks the fuel tank. A trail of gas streams from the vehicle. Suddenly, the ball of fire reemerges a few feet from the jet powered car. It ignites the gas and blows up the vehicle.

Daiki folds his arms around the gun and closes his eyes.

HARVEY (CONT'D)
 (to himself)
 Aya, I'll be back as soon as I
 awake.

The transformed car begins to fire at Daiki, but he's descending too fast to lock on. The developing building he passes on the way down makes it impossible for an accurate shot.

ONE
 (via radio)
 I need all available officers at
 Daiki Nakamura's for a re-wake:
 apprehend on site.

On the ground, the gun man ceases fire and sets up for an accurate kill. He radios to One notifying him that he awaits the command.

Daiki has his eyes closed and his arms crossed as his body free falls. The officer watches from the gun tower, anxiously waiting for the command.

Suddenly, the exploding hull appears directly behind Daiki. For a moment Daiki vanishes in a cloud of smoke.

COP 1
 (via radio)
 Ready in position.

Daiki opens his eyes. The officer manning the gun tower looks away from his weapon, distracted by the fiery hull.

ONE
 (via radio)
 Eliminate the target.

Caught off guard, the cop quickly presses his face back against the sight-post and knocks his gun out of place. As he fumbles to realign, Harvey emerges from the large black cloud of smoke.

Her engine races as she tries to speed past the free falling car. She pulls in front. She lets go of the steering wheel and pulls a crossbow out of her bag. She attaches one end of a rope to the arrow and the other to her seat. Then, she hangs herself out the window aiming the weapon at Daiki.

ONE (CONT'D)
 (yelling via radio)
 Why haven't you taken the shot! I
 said eliminate the target.

To appease One, the officer takes the shot. He misses, shooting out a window in an office building.

The fiery hull once again vanishes.

As he lines up for a second shot, Android grabs the officer and yanks him from his post.

ANDROID
 You humans, even now are such
 inaccurate creatures.

Android tosses the officer. The officer lands at One's feet. One looks down at him disappointed. Android takes the officer's place behind the gun.

ONE
 (to the officer)
 We will deal with you later.

Harvey shoots the arrow at Daiki and it pierces his right forearm. Daiki screams in agony and releases his gun.

HARVEY
 (yelling at the top of her
 lungs.)
 (MORE)

HARVEY (CONT'D)

Roll yourself in the excess of the rope.

Android lines the gun back up quickly. Daiki tries to pull the arrow from his arm.

HARVEY (CONT'D)

(to herself as she sits
back in the driver seat)

We don't have time for that! Roll yourself into the rope.

The free falling car bumps into Harvey causing a massive jolt. Android shoots but the rope pushes Daiki out of the way from the bullet.

Daiki notices the shot as it grazes his skin. Quickly, he begins to wrap the rope around his legs. Android lines up for a second shot.

Harvey notices Daiki tying the rope around his legs and begins to speed away from the scene. Daiki's body is yanked along for the ride.

Android remains focused and fires another shot. The target is just out of range but Android connects with his right shoulder.

ANDROID

(emotionless)

Fuck.

One looks down at the officer.

ONE

You're luck he missed too.

One turns and walks away. Android steps away from his post and follows. In the distance, the free falling car crashes to the ground.

The cop stands up and begins brushing his uniform off. Stressed One runs his hands through his hair then turns and aggressively walks back toward the officer.

Android notices the behavior and begins recording One. One grabs the cop and pulls him directly into his face.

ONE (CONT'D)

(whispering)

I need him found.

One releases the cop and looks back at the android.

FADE TO:

EXT. LANDING SIGHT

The city has almost finished developing into a slummed version of Bloc. An exhausted, dull sun barely illuminates the midday sky. Lost souls aimlessly wander the street, glitching in and out of existence. Demons torture the individuals that cross their path.

Harvey has the car tucked into an alley way. Daiki is sitting, leaned against a nearby building pulling attempting to remove the arrow.

He grunts in agony as the blade of the arrow rips more flesh.

Harvey grabs the duffle bag from the back of the car. She throws the duffle bag on her back, turns and begins to walk away.

HARVEY

Follow me.

Daiki snatches the arrow from his arm and belts in agony. Suddenly, A small demon, the size of a toy dog, climbs over the car and looks down on Daiki.

HARVEY (CONT'D)

(whispering)

You need to keep extremely quiet.
As the city recognizes that we are
here it will become more dangerous.

DAIKI

What do you mean?

The demon walks on all fours, similar to a gorilla, and has an extremely long tail with a venomous tooth growing from the tip.

After a second, it climbs down in Daiki's lap and looks at Daiki. It explores him the way a happy dog would, wagging its tail and sniffing.

DAIKI (CONT'D)

(whispering)

Harvey?

Harvey looks back and then panics.

HARVEY

OH shit!

The demon turns its head toward her voice but does not climb from Daiki's body. It walks down Daiki's leg and squawks at Harvey.

HARVEY (CONT'D)

(calming herself down)

OK. Ok, ok...

(whispering)

What ever you do, don't make any loud sounds or quick movements. He sees by echolocation.

Daiki begins to control his breathing and tries to remain completely silent.

Blood drips from Daiki's arm to the ground. The sound of the dripping blood catches the Demon's attention. The then demon turns and races to it. It sniffs at the small pool of blood, climbs off Daiki and laps up the blood as if it were water.

Daiki slowly tries to slide away. The blood from his arm keeps dripping and the demon follows drinking each speckle that hits the ground.

As quietly as possible, Harvey lowers the duffle bag to the ground, unzips it and reaches for the easiest gun to grab.

But when she pulls out the gun, others fall off the barrel and clank against each other.

The demon panics, squawks and charges toward Harvey. Instinctively, Daiki screams for the Demon.

DAIKI

(yelling)

Come to me! I'm the one you want!

Half way between the two, in mid stride, the demon turns back around and races for Daiki's face.

Shook up, Harvey lines up the shot. The demon jumps head first into Daiki's mouth as he yells. Daiki grabs the demon's lower body before it can go any further, but the long tail begins repeatedly stabbing Daiki in the face.

GUNSHOT.

INT. THREE'S STUDIO APARTMENT

Three looks obligated as he is escorted from the apartment by Android. Kiaria sits, dazed, watching the event unfold. Aristotle grins smugly with his arm wrapped around Kiaria's shoulder.

KIARIA
(slow motion)
Arashi!?!

BACK TO:

EXT. LANDING SIGHT

Harvey is standing breathing heavy. Smoke dances off the barrel of the gun. Daiki's face is covered in blood. The tail of the demon is hanging from his shoulders. He leans over, sticking his finger down his throat, tries to vomit.

HARVEY
(softly)
He is in you now. You're going to
be his host.

DAIKI
What?

HARVEY
Ever wondered why I look this way?
They change us. We share one body.

DAIKI
How long before I change?

HARVEY
When you restart... It fights
against you and sometimes you can't
control your actions. If it's too
much, then you just watch yourself
become darker for eternity.

DAIKI
I swallowed everything but the
tail... where does that leave me?

HARVEY
(concerned)
You'll be the same as these demons
we encounter here. No control of
your actions. You'll just exist in
your own personal hell.

Angry, Daiki gets up and grabs Harvey's gun bag. Harvey watches as the obviously injured Daiki, continues to press forward. She looks at his blood soak face, and pierced arm then freezes for a moment, in awe of his determination.

DAIKI
(walking pass Harvey)
Let's go. Where are we going?

HARVEY
You still want to do this?

DAIKI
Just because I'm less likely to spend my eternity with her doesn't mean I don't want to spend what time I have left with her.

HARVEY
And if you restart?

DAIKI
Hell isn't new to me.

She catches up with Daiki and snatches her bag. She digs through it and hands him his katana.

He grabs it with his cut arm and blood runs down the blade.

His shoulder wound has already begin scaling over with demonic skin, but his arm bleeds freely.

The two exit the alley into a semi-populated street.

Majority of the people in the street are demons; enslaved to do some sort of forced labor. Prostitutes are offering free sex. Accepters are raped by the pimp and left in the street. Many of the demons look diseased infested.

HARVEY
(trying to comfort Daiki)
Don't worry. She's not one of them.

DAIKI
I wouldn't care if she was.

Daiki scans the faces in the street and sees a ghost car headed their way. It drives through the crowd of people without hitting, moving them or them noticing.

DAIKI (CONT'D)
Why is that car transparent?

HARVEY
You see a ghost car?

DAIKI
You don't?

HARVEY
I can't. I don't have that ability.
When we were in the city, could you
see the darkness? Did shadows seem
to move, people faces shift from
normal to demonic?

DAIKI
At times.

HARVEY
(astonished)
You don't know what that means do
you?

DAIKI
Will it get me to Aya faster?

HARVEY
You may already know how to get
back to her.

DAIKI
(confused)
Wouldn't I know if I knew how to
get to her?

HARVEY
Not if you don't know how to access
it.

Confused, Daiki stops walking and looks at Harvey. Blood runs from his fingertips and splashes on to the ground. The nearby demons begin to circle around them.

Daiki notices their movements and prepares to fight.

DAIKI
Will they jump down my throat too?

HARVEY
(looking at Daiki's wound)
Why hasn't it healed?

DAIKI
How would I know?

The crowd thickens. Harvey preps her weapons.

HARVEY
It's too many of them.

DAIKI
I'm not dying until I see Aya.

HARVEY
(terrified)
I don't think we will make it.

DAIKI
I'll clear a path. Which way do we
need to go?

HARVEY
(panicking)
It won't work.

DAIKI
Harvey! Which way?!

One of the demons snaps at Daiki like a dog ready to attack. Another drip of blood hits the ground. The demon, who growled, attacks. Daiki slices the demon in half. The hole is quickly filled by other demons. Petrified. Harvey looks down at the bloody mess.

HARVEY
(softly)
I don't know which way Daiki.

Harvey turns her back to the demons; and like a wall collapsing they charge at the two. Daiki steps in front of Harvey and begins slashing away at the demons; as he strikes deadly blows some explode, some split open and bleed, others disintegrate.

Harvey feeds off Daiki's initiative and starts blasting the demons that charge at her.

As they fight, the ghost car settles into a nearby parking spot. A ghosted version of Two gets out and walks into a dilapidated version of the pub.

DAIKI
Can I interact with ghost?

HARVEY
Does it matter right this second?

Daiki and Harvey continue to fight for their lives but the demons are starting to dominate.

DAIKI

Can I?

HARVEY

I don't see why not.

Still fighting through the demons, Daiki darts for the ghost car. He reaches the ghost car and tries to break the window but fails. His hand slips right through the vehicle.

A demon jumps on Daiki's back and knock him to the ground. Daiki bites his lips to hold his mouth closed, as the demons release an entourage of blows.

Daiki blocks; as he does so his skin begins to glow. He then muscles his way back to his feet. One of the demons kick Daiki back against the ghost car.

Daiki stands up then realizes that he had hit the car. He turns around and breaks the glass and the car alarm sets off.

Terrified. Not knowing where the sound is coming from, the demons jump back. Daiki jumps into the car and starts it, then speeds through the demons without hitting them.

CUT TO:

I/E. PUB - CONTINUOUS

Two hears his car alarm and races out of the building.

The empty car swerves to the center of the street. The rear passenger door opens and then shuts. The car races past Two. The horn blows a thank you and then speeds down the street. Two looks at the side mirror as it passes by and sees a reflection of Daiki's face flustered with Harvey hanging out the window shooting at a mob of demons chasing the car.

TWO

(laughing)

It would be Daiki.

Two turns back to the bar and walks back inside.

The pub is empty and trashed. The cup One was drinking out of still sits on the bar.

TWO (CONT'D)

Hello? Is anyone here?

Marie-Evelyn watches Two for a moment, making sure to keep herself hidden.

Two yells out again for someone. When no one responds he turns and heads for the door. He opens the door, realizes his car is gone and laughs to himself. He then turns, walks back to the bar, grabs a chair and sits down.

Marie-Evelyn looks at Two with a puzzled look on her face. Waits for a moment then crawls out from her hiding space. She walks up to Two.

MARIE-EVELYN

What are you doing here? You're not supposed to be here.

TWO

(smiling)

I know I'm sorry... I was looking for your great-great-granddad is he here?

As she speaks Marie-Evelyn walks behind the bar, grabs a bottle of Soju and two cups.

MARIE-EVELYN

No. Normally when this happens he doesn't return for two weeks... Why are you still here? You always come in, ask for Gramps, get in your car and leave... Then you never return until after he comes back.

TWO

Excuse me?

Marie-Evelyn sits the bottle and the cups on the counter and then climbs into a chair next to Two.

MARIE-EVELYN

Soju?

TWO

Aren't you a little young to be drinking?

MARIE-EVELYN

Please. I've been here longer than you.

TWO

(confused)

What?

MARIE-EVELYN

You die, you all die... you restart
and unknowingly find your selves
living, pretty much the same cycle
over and over again. And I just
stay here and watch y'all
continuously make the same
mistakes.

Marie-Evelyn sips from her cup as Two sits looking at her
confused.

MARIE-EVELYN (CONT'D)

(to herself)
Except this time.

Marie-Evelyn sips.

TWO

How do I die?

Marie looks up from her drink and smiles.

MARIE-EVELYN

What makes you think that I know
and even if I did why would I tell?

TWO

I'm already here when I'm not
supposed to be. Obviously we can
change the cycle. Make it better.

BACK TO:

INT. TWO'S CAR

Harvey is still firing at the demons while Daiki is driving,
when Two's face appears covering half of the windshield. Two
is obviously walking aggressively through Bloc.

TWO

I sincerely hope there is a method
to your madness.

DAIKI

(focused on the road)
I'm sorry. I had no choice.

TWO

You never have a choice... I always
wonder how you were known as the
best assassin amongst us when your
jobs always seemed so sloppy.

DAIKI

Are you just calling to chat? If so
I'm going to need you to call me
back.

TWO

I'm calling because I know what
you're going to do, and it's not
what you want to do.

DAIKI

Damn you're just like a Jehovah's
Witness now. You can't take no for
an answer.

HARVEY

(firing)

Stop letting him distract you.

Harvey reloads her weapon and shoves her body back out the
window to continue fighting the demons.

TWO

You're not going to find Aya the
way you're searching.

DAIKI

Where is Aya?

TWO

I don't know yet but this quest
isn't how you reach her..

DAIKI

Why didn't you tell me earlier?

TWO

(carefully)

I didn't know earlier. I just met
someone who has seen it.

The demons, no longer able to keep up, fall behind. Harvey
crawls up to the front passenger seat.

HARVEY

What is it that you want?

TWO

Your services.

DAIKI

What gives you the right to ask for
a favor?

TWO

Information comes with a price. You taught me that.

DAIKI

Well Mr. "I'm done with that lifestyle," You surely sound different today.

TWO

Just because someone closes a book doesn't mean they finished the story.

DAIKI

So what do you need exactly?

ONE (o.s.)

Two! Just the man I was looking for.

Distracted, Two looks up from the device that he called Daiki on and grimaces.

ONE (CONT'D) (o.s.)

Did I ever tell you that it really irks me, my presence is never greeted with a warm welcome?

Static displays on the screen and the call is dropped. Suddenly, the tires one by one are blown off the car.

The bottom of the car drops. Sparks fly up from the rim's contact with the stone.

Daiki presses on the gas and more sparks begin to fly.

HARVEY

Daiki, you're bad luck. Do you ever get a moments rest where some bullshit isn't happening?

DAIKI

We use to always say rest is for the dead.

HARVEY

Well obviously that was a lie.
(beat)
So, I guess we're walking.

Harvey zips and packs the duffle bag. Daiki rips his shirt and wraps his arm before getting out of the car. As he doctors himself, Three watches quietly from the shadows.

Three wildly shoots into the light. Daiki's fist emerges from the light and hits him. Three's body is flung across the street.

Daiki's glow dims to a more manageable level as he charges at Three. Three jumps to his feet but leaves the weapon on the ground.

As Daiki gets close enough to make contact, Three displays a super speed and moves out the way. He is able to connect two body shots on Daiki. He attempts a third but Daiki blocks him and slams his body to the ground.

Daiki then attempts a drop kick but again is too slow. Three moves and lands another blow.

Three is obviously affected by Daiki's two blows and backs off for a second. Daiki is hurt but not stunned. He looks at Three, as he dances quickly around him.

THREE (CONT'D)

You're pretty powerful but slow as shit. I should have whooped your ass in the alley and been done with you.

Daiki looks around the street. He can see clearly through to the other side. The street is filled with people, carts, and signs. Three charges at Daiki quickly. Daiki maneuvers himself close to a ghost cart and grabs ninja stars from it and launches a few at Three. Three moves out of the way from each.

DAIKI

Fu*!

Before Daiki can complete the word, Three lands a blow on Daiki's cheek. Before Three can pull away, Daiki grabs Three's arm.

Three is astonished by the speed of Daiki's reflexes. Daiki notices the astonishment.

Three uses his free hand to attempt another blow. Daiki uses his free hand to block. He then shoves Three a few feet away and prepares for Three's attack.

DAIKI (CONT'D)

(smirking)

Are you sure you want to do this?

Harvey slowly gets out of the vehicle, keeping her sights set on Three she moves into firing range.

THREE

Says the man who is losing.

Three charges at Daiki. The two begin fighting again, blows are thrown at a quicker pace. With each blow landed by one, the other makes a quicker move until they are moving so fast that all their moves are blocked by each other.

Daiki mixes things up by grabbing a few weapons from the ghost world. With each item he grabs, he lands one major blow. While he pulls the items, Three lands a few softer blows.

Frustrated, Daiki picks up the pace. Electricity begins to form around the two. Three matches Daiki's moves. Daiki notices the ghost people in the street clearing out of the way as well as a large ghost semitruck quickly moving its way through the street.

As it approaches, Daiki grabs Three and throws him into the truck. The front end crosses over and chops the moving truck in half. Half of the engine remains in the ghost world and catches on fire while the other half of the engine is still in motion as it pulls the truck. The crowd quickly disperses expecting an explosion.

Three, beginning to glitch as he stands to his feet. Blood races from his face and his body looks broken. He struggles to stay on his feet. Daiki turns away from Three.

DAIKI

Go back to her... before it's too late.

THREE

I'll return to her once you're dead or not at all.

Three, still dazed, charges at Daiki with the same speed as before. Daiki doesn't fight back he just blocks.

THREE (CONT'D)

I will not have you take my love away from me.

Daiki grabs Three's arm and holds him in place for a moment. Three's eyes begin to water and his shivers fills with anger. Daiki releases Three's arm. The two men stand looking at each other for a moment. Three, furious, spits in Daiki's face.

DAIKI

(angry)

So you don't want to lose your
love, but you're willing to take
mine?

Daiki starts attacking. Three tries to fight back but can't compete. Three stumbles and falls to the ground. Terrified he looks back up at Daiki.

THREE

We were just following orders.

Daiki stops. Three back peddles on the ground trying to get away from Daiki.

DAIKI

And now? Has Ito given new orders?

THREE

I'm protecting her.

Three scrambles to his feet.

DAIKI

From who?

Harvey shoots Three in the head from a distance. She lowers the gun then grabs at her shoulder.

HARVEY

Fucking bitch... That's what you
get for shooting me.

Daiki looks down at Three as he glitches away. He looks up to see Harvey smiling, who is looking down at where Three was. Daiki studies her for a moment puzzled. She makes another shooting jester at the vacant spot then looks down at Daiki.

HARVEY (CONT'D)

(shrugging her shoulders)

I'm a woman... I'm vengeful. Sorry,
were we not going to kill him?

Daiki stands for a moment, stuck, distracted by his thoughts.

Harvey begins intensely packing away the weapons and preparing to move. Daiki, out of it, begins assisting.

Harvey begins speaking to Daiki but her voice is inaudible.

DAIKI

(after a moment)

So what now?

HARVEY

We get you to Aya... That is still
what you want right?

DAIKI

Of course, and you know how to get
to her right?

HARVEY

Of course.

Daiki looks back at Harvey, cautiously. Harvey doesn't notice. Instead she grabs the bag and throws it on her back. She begins marching further down the street. After a few steps she looks back at Daiki.

HARVEY (CONT'D)

You coming?

CUT TO:

INT. THREE'S ISOLATION ROOM

Three wakes up in a white room, gasping for air. As he opens his eyes, a black bag is thrown over his head and he is dragged out of the room.

The room is left completely white and undeveloped.

Moments later Kiaria bursts into the room, followed by One and Android.

KIARIA

(collapsing in the spot
Three had woken up in)
Where is he?

One and Android look down at Kiaria. One looks sympathetic; Android has his normal emotionless face.

ONE

Kiaria, I'm sorry we didn't expect
this. Three...

KIARIA

Arashi! I hate that you always
called him Three. Like he was
manufactured.

ONE

I'm sorry we didn't expect this.
ARASHI was a friend of mine too.

(MORE)

ONE (CONT'D)

So much so that bringing you to him was my first concern when I heard the news.

KIARIA

(to Android)

You said this couldn't happen. You said he would restart if anything happened.

ANDROID

Ma'am, I work purely off math and science. I told you that there was a 95.7 percent probability that he would restart.

KIARIA

(bawling)

Then were the fuck is he!? How could this happen?

She grabs at One's leg and he kicks her off.

ONE

(coldly)

Listen! I'm sorry for your loss. You can sit here and mope. Cry all you want to but don't fucking touch me.

Angry, One leaves. Android follows. Kiaria is left alone crying on the floor.

DISSOLVE TO:

INT. ONE'S CAR - MOMENTS LATER

Android is sitting in the driver seat of the car awaiting One's directions. One looks over at Android. Stressed, he lights up a cigar and looks out the window of the car.

Suddenly a muffled Three begins yelling and moving around in the trunk of the car. Android turns his attention to the sound.

ONE

You know the problem with being a villain?

Android looks at One.

ONE (CONT'D)

At some point in time you have to decide if it's still feasible to play it safe.

One pulls out a gun and shoots Android in the head. An alarm goes off on the Android. One reaches over Android and shoves it out of the vehicle. He then slides over into the driver seat of the car. Android's alarm continues to sound as he lays, short circuiting in the street.

ONE (CONT'D)

(to Android)

I know every interaction you and I have is monitored by Stalin... I understand why. But He has to understand, at some point in time...

Stalin appears on the windshield, before Stalin can speak One fires a shot into the windshield. Electricity, surges through the window and Stalin's face fades.

One closes the driver side door and starts the car. Suddenly Kiaria begins beating on driver side of the vehicle.

KIARIA

What did you do! Where is he?

One peels off, leaving Kiaria once again sobbing. Android is short circuiting next to her.

BACK TO:

EXT. DARK BLOC CITY STREET

Daiki and Harvey are walking down a vacant street. Harvey is a few strides in front of Daiki walking as if she knows where she is going. As they march, Harvey starts glancing over at the street signs.

Daiki silently watches Harvey. As Harvey looks at the building numbers, she becomes increasingly excited. After a moment she stops looking at the signs and begins traveling by memory.

Daiki shifts his katana to a more favorable position.

DAIKI

How do you know where Aya is?

Harvey doesn't look back at Daiki, she just continues moving forward for a moment.

HARVEY

(awkward pause)

Well, there are some people whose job it is to track everyone who exists in Bloc. I just used a favor.

Daiki nods in acknowledgement. Harvey smiles nervously. After a moment she haphazardly turns down a nearby street. Daiki continues to follow silently.

DAIKI

I want to thank you for all of this. I still don't understand why you decided to help me.

HARVEY

Mmmhhmmmm.

The two arrive at a building. A huge smile spreads across her face. Harvey looks at the door with familiarity. They enter the building.

DAIKI

So how did he save you?

HARVEY

Why?

DAIKI

So I'll know what I may have to do to save her.

HARVEY

I don't...

Harvey walks toward the first apartment door. Daiki looks at Harvey and back at the door. The name Domino is on the mail slot.

He smirks to himself. Harvey trying to be slick places her hand on her weapon and switches it off safe. She looks slightly unsure about her decision.

Daiki notices.

DAIKI

Do you think I'll ever see her?

Harvey motions for Daiki to open the door. She points the weapon at him. Her eyes slightly fill with water.

HARVEY

He took my place...
(she forces a smile and
points at the door)
If you get the chance to save her
you have to take her place...
Otherwise her room will suck in
souls to replace the one it lost.

Daiki places his hand on the door knob preparing to open it.

DAIKI

(jokingly)
Are you coming?

He willingly opens the door and walks in.

INT. HARVEY'S ISOLATION

The room is completely black except for a bed that is made up to look like a huge Domino. Black lights illuminate the room and drugs are everywhere.

The room spins like it is drunk. Daiki falls to the floor. The room continues to spin as Daiki reaches for the door.

He is unable to open it. He begins beating on the door to grab Harvey's attention.

FADE TO BLACK.

BOSS ITO

... I don't appreciate the
attention that you've brought onto
us with your little temper tantrum.

ONE

Stalin was too close. I had to get
a little wiggle room.

BOSS ITO

If that was your goal you failed.
Now we have to push our time table
ahead exponentially.

ONE

I'm sorry Boss, How do I fix it?

FADE IN:

I/E. GOVERNMENT BUILDING - LATER

ONE

(to himself)

See One, that is how you force a fucking idiot like Ito to do what is necessary. Wasting all that damn time chasing Aya and Daiki. But don't worry, you'll be running this empire soon.

One flashes his credentials and enters the building. The room is filled with reporters. Stalin is being questioned about the disappearances and what it means for Bloc.

STALIN

(addressing the crowd)

...These disappearances will not continue. I will not allow my city to be frightened by some villain that is too terrified to show his face. Let it be known that whoever this is, their punishment will be neither swift nor humane. I will set an example that will strike fear into anyone considering following this act...

One ducks into the corner of the room and attempts to watch while remaining unnoticed. Stalin scans the room and stops, staring directly at One as he continues his speech.

STALIN (CONT'D)

We must remain a people of good morale. Clinging to our codes, and holding to our loyalties. Loyalties that began and must remain to betterment of our society.

One smirks at Stalin. Stalin notions back that he sees him, but doesn't waver from his speech.

One points to the other side of the room. Stalin looks and notices a man sitting in a corner table with a revolver in his hands pointed at Stalin.

Stalin looks back and smirks. One looks back at Stalin puzzled. Stalin motions slightly back toward the man with the revolver. Another man sneaks up behind the man with the revolver, covers his mouth and slices his throat.

One looks back at Stalin who pauses slightly in his speech to smile big. One quickly begins making his way out of the building.

Suddenly the camera person directly in front of One turns around and places the barrel of a gun against One's face. One begins to try to fight off the man, knocking him into another media representative.

Another gentleman jumps from the crowd and grabs One locking his arm behind his back. The commotion gains the attention.

STALIN (CONT'D)

A society free from corruption.
Free from the illusion that one man
is above the law. That one can
alter or bend the rules to fit what
he has for himself.

One breaks free from the lock turns toward the man who was holding him and lands a swift jab. One then turns and sprints for the door. Photographers snap pictures and begin chasing after One; getting in the way of the men trying to capture One.

ONE bursts out of the government building knocking Aristotle to the ground. He stops and turns toward him. As soon as he turns toward Aristotle the crowd bursts out of the building. One turns and sprints away.

CUT TO:

I/E. HARVEY'S ISOLATION ROOM - LATER

Time has passed by, Harvey has smoked several cigarettes while waiting and relights another with her previous cigarette. Daiki bangs on the door again for a few moments and then stops. Harvey ignores him and continues smoking.

Suddenly, the floor and the walls begin to shake. She quickly becomes alert and filled with joy. The door to the building opens and Incubus squeezes in.

DAIKI (v.o.)

(echo)

Do think I'll ever see her?

Harvey jumps into his arms and kisses him passionately. Incubus kisses her back as if he had been deprived of her kisses for a long time. Excited, Harvey pulls away from Incubus.

HARVEY

I brought you a surprise.

INCUBUS

Yea?

She grabs Incubus's hand and leads him down the hallway in a sexy, flirtatious manner. Incubus watches and follows willingly.

They arrive at the door. Harvey plays with the door handle.

INCUBUS (CONT'D)

(smiling)

We're not going in?

HARVEY

I'm trying to decide if it's better to prepare you or leave you completely surprised.

INCUBUS

It's a lost soul, isn't it?

Harvey stands on her tip toes and kisses him underneath his chin as he opens the door.

The room still shifts and moves drunkenly. All the lights, except one have been shut off.

Daiki is sitting on the floor meditating. His eyes are closed and his katana is laying just in front of him.

A look of worry races across Incubus' face, but he quickly hides it and smiles excessively.

HARVEY

(softly)

Do you like it?

INCUBUS

Love it! I can already tell he is feisty. How did you get him here?

Daiki opens his eyes and looks at Harvey and Incubus as they kiss. Quietly, Daiki stands to his feet.

DAIKI

(calmly)

Is it safe to assume that you're not leading me to Aya?

INCUBUS
 (looking up from Harvey)
 Who is Aya?

Harvey looks at Daiki, with pity in her eyes but she forces up a devilish smile and looks back at Incubus.

HARVEY
 I lied and told him I'd lead him to
 his love.

Furious Daiki races toward them. Incubus moves Harvey out of the way. Daiki begins to glow blindly bright. He increases his stride and almost flashes over to Incubus.

Katana in his hand, Daiki attacks as soon as he gets in striking distance.

Incubus surveys Daiki's moves and knocks him out of the way, like a fly being swatted.

Daiki's body crashes against the wall across the room.

INCUBUS
 Look dumbass. You don't challenge
 me to a fight. You wait for me to
 kill you.

Daiki looks at Incubus for a moment and then tries several more attacks. Some have more speed driven and some are more power driven but each end with the same results. Incubus just laughs.

Harvey watches as Daiki desperately fights for his freedom. Sadder by the sight, she sits down at a nearby table and snorts a line of cocaine. After quite a few failed attacks Daiki becomes exhausted, sits down and begins to meditate again.

INCUBUS (CONT'D)
 Thank you.

HARVEY
 Baby, when will they learn? You
 have the ultimate power.

INCUBUS
 Babe, Not now.

HARVEY
 (high and bothered)
 I'm serious baby...
 (MORE)

HARVEY (CONT'D)

I don't know why you allow them to keep us buried by collecting souls when we could rule this life.

INCUBUS

Harvey, we talked about this.

HARVEY

But you're stronger than any of them. I mean look at Daiki, I've watched him take on armies of men and demons single-handedly. He can't lay a finger on you. Why do you let them hold you down? You act like a personal servant for these goons... feasting off the worthless souls they deliver. Not one person in power fears you... Not one! And you could eliminate them from existence. No Heaven, No Hell. No Purgatory. But instead you remain in the shadows.

INCUBUS

(calm but frustrated)

Harvey this is just my place. I'm doing what I was created to do... something you humans never understood.

HARVEY

It's not! You're allowing it to be your place. There is no such thing as place. That's something that we humans understood. There is fear and... That's all. Are you scared? Do you fear failure? Because you won't fail, I'm right beside you. I'll do whatever is needed... WHAT EVER is needed for you to reach your full potential... I'm trying to give it to you.

Incubus storms around the isolation room. Daiki never moves.

INCUBUS

(angry)

So this isn't just some present for me to devour? It's a training tool to make me better? What's wrong with who I am? Do you not love me for who I am?

HARVEY

(On the verge of tears)
Of course, I love who you are. How
could you question that?

INCUBUS

(yelling)
Then why is he here?

Incubus flicks Daiki across the room. Daiki crashes into the wall. He falls to the ground and moans in pain.

CUT TO:

INT. PUB - FLASHBACK

Daiki, Two and the slave owner are on the other side of the pub engaged in their confrontation. Harvey is sitting at the table, just finishing a line when Aristotle, dressed in a trench coat, sits down at the table with her.

Aristotle smiles at Harvey warmly. Harvey scours back.

ARISTOTLE

I use to think happiness was the
meaning and purpose of life. I
swore it was man's sole aim in
existence. Then I died.

HARVEY

(cold)
Look I'm not looking for any new
friends... So if you don't mind I'd
rather be left alone.

ARISTOTLE

(smiling)
I beg to differ. And I'm pretty
sure the slave who saved you would
too.

HARVEY

I don't think you know what you are
talking about... Please leave.

ARISTOTLE

(getting up from his seat)
Oh I'm sorry Miss Harvey, I must
have mistaken you for the wrong
woman.

(MORE)

ARISTOTLE (CONT'D)

You're not the one looking to free
the soul eater from his servitude...
I'm sorry, I'm so embarrassed.

Aristotle turns away from the table and begins to leave.

HARVEY

Wait.

BACK TO:

I/E. HARVEY'S ISOLATION ROOM

Harvey and Incubus are still in the mist of the argument.
Daiki is still meditating.

HARVEY

Because I thought it would make you
happy! I thought it would get you
out of this slump you've been in.
You walk around depressed like you
have no purpose in this world.

INCUBUS

(ferocious)

I'm a fucking soul eater. My
purpose is to suck the life out of
every being. And I have no choice
in the matter. What about sucking
the life out of another being
sounds remotely enjoyable? All day
I cause suffering and pain... and I
come home to a wife who still feels
that I'm not good enough.

HARVEY

Why do you keep saying that? The
only person who feels you aren't
good enough, is you.

INCUBUS

I'm perfectly fine with who I am!

Incubus grabs Daiki's legs and drags him to the door. He
opens the door and throws his body out into the hallway.

INCUBUS (CONT'D)

(as he throws Daiki)

I don't need the practice! I don't
give a fuck about being better!

HARVEY

How could you do that!? Do you know
what I had to go through to bring
that to you!?

The door slams. Daiki's body lies outside the door. He grunts in pain and attempts to climb to his feet but fails. Inside, Harvey and Incubus continue to argue.

KIARIA (o.s.)

Where is Arashi?

Kiaria is standing in an airy white dress, bloodied and torn, wearing Three's track jacket which is now in horrendous condition. She is holding three's long barreled revolver. Her eyes blood shot red and bloody tears running down her face.

KIARIA (CONT'D)

Did you kill him?

Aristotle moves through the shadows just behind Kiaria, attempting to stay hidden from Daiki.

ARISTOTLE

(whispering)

Of course he did why else would I
bring you to him.

Kiaria eyes fill with tears as she shakily holds the gun pointed at Daiki. Daiki exhausted, stands to his feet and looks at Kiaria. Daiki opens his mouth to speak but Kiaria cuts him off.

KIARIA

I will hunt you for the rest of my
existence. He didn't restart. He
vanished. You killed the love of my
life in hopes that you find yours.

As she speaks she slowly walks towards Daiki. Daiki begins walking to Kiaria. Progressively Incubus and Harvey's argument becomes louder and more aggressive.

Kiaria freezes watching Daiki's movements but never lowering the gun.

DAIKI

Strange Question: How much time,
here, did you get to spend with
Th... Arashi?

Daiki moves close enough for Kiaria to place the barrel of the weapon against his head. She does so.

KIARIA

Don't try to gain my favor now.

DAIKI

No offense but I could care less about your favor, it just seems to me that this life is a tease. Everyone is driven by the illusion of finding all their heart desires.. Just for it to be ripped from their grasps. It seems we've all been doomed to an eternity of suffering getting just a glimpse of happiness. Enough to leave a bitter after taste, a desire that can't be filled.

KIARIA

We were together 7 days, and each day someone from his past hunted us down... 7 days and you took him from me.

Suddenly Harvey's door bursts open and Incubus storms out. The soul of Three notices Kiaria and attempts to separate from Incubus's body. Incubus doesn't notice the movement instead he looks at Daiki and Kiaria then continues toward the apartment building door.

Three stands attempting to rip himself away from Incubus as Incubus pulls him away. Kiaria notices and collapses to ground crying as she watches the sight. Daiki looks back at Incubus.

Kiaria begins to lose her cool and shoves Daiki off her and sprints toward Incubus pointing her gun at him.

KIARIA (CONT'D)

Release him.

INCUBUS

I suggest you reconsider your next course of actions, Kiaria.

Aristotle smirks to himself as he watches the sight. Kiaria pulls back the hammer on her weapon.

KIARIA

I'm not reconsidering shit.

Enraged Incubus turns around, grabs Kiaria and slams her against the wall.

INCUBUS

Stop tempting fate.

(looking at Daiki)

Neither of you can change what is supposed to happen. If you keep pushing your luck... you will end up just like Arashi.

Kiaria presses her gun against Incubus' head with her free hand. Incubus snatches weapon from her hand and launches it. He then focuses his attention on Kiaria. Daiki presses a small hand gun against Incubus head.

DAIKI

I'm not Kiaria... I don't hesitate.

A look of worry begins to fill Aristotle's face. Incubus freezes for a moment.

INCUBUS

Why is it that you beings can never understand the general order of things? You act as if you're gods and can control what may and will happen.

Daiki stares at Incubus.

TWO (v.o.)

You are not going to find her the way you're searching. Someone has already seen it.

Daiki begins to lessen his guard. Incubus takes notice and looks up at Daiki. After a moment Daiki drops the weapon. Incubus release Kiaria, stands and looks at Daiki puzzled. Confused and full of fear Kiaria slowly stands to her feet.

DAIKI

(to himself)

You're not going to find her looking this way...

(to Incubus)

What am I doing wrong that won't allow me to reach her?

Incubus focuses on Daiki. Daiki stands waiting for the answer. Kiaria scurries off screen in the direction her weapon was thrown.

INCUBUS

(intrigued)

Why would you assume it's you?

DAIKI

I was told I wouldn't find her this way... what way do I need to look?

Aristotle sprints from the shadows, behind Daiki. Charging and firing rounds.

ARISTOTLE

How dare you try to change the game?

Bullets pierces Daiki and he collapses to the ground.

I/E. DAIKI DYING DREAMSCAPE - CONTINUOUS

Daiki is laying on the ground, but everything around him is glitching away.

Aristotle, completely exposing himself from the shadows, stands above the fallen Daiki. His mouth is moving as he attempts to speak to Daiki but his words are only heard sporadically, and do not make sense.

AYA (o.s.)

Daiki

Daiki's eyes begin to close.

The scene around Daiki melts into a 1960's bedroom in Boss Ito's house. Aya, obviously out of it, lays in a bed, trying to collect sunlight.

AYA (CONT'D)

Hello Daiki.

(she glances over at Daiki
with tears in her eyes)

I've missed you.

Daiki stumbles to his feet and makes his way to the bed.

DAIKI

(his eyes begin to water)

I've come to save you.

Daiki climbs on the bed, to her. He holds her and she enjoys it.

AYA

You can't save me, Daiki... You must first save yourself.

Aya blinks and she is alone again in the Boss Ito's 1960's bed. Young One and Boss Ito are standing in front of the bed looking down at her.

DAIKI (v.o.)

I don't care about what happens to me. As long as I exist with you.

AYA

I do, I've been trying to guide you.

BOSS ITO

(to One)

Do you see what I'm saying? She has been talking to herself like this since her suicide attempt.

ONE

(to Boss Ito)

Who is she talking to?

BOSS ITO

I think she thinks it's Daiki.

ONE

Daiki's dead.

DAIKI (v.o.)

Why can't I?

AYA

Be patient.

BOSS ITO

Why are you telling me? I know he is dead.

ONE

How long has she been like this?

BOSS ITO

Weeks.

ONE

What do you want to do?

BOSS ITO

The doctor said she won't leave this state until she is ready. But the longer she stays, the less likely she will leave.

ONE

So what do you want to do?

The two continue the conversation as they leave the room.

BOSS ITO

I'm going to continue to do what
I've been doing.

ONE

What's that?

BOSS ITO

Wait.

ONE

Are you sure this is wise? We are
at war with the triads.

Time elapses. Aya remains in the room in her sedated state, occupying different areas of the room but never leaving.

One returns to the room alone. He carefully placing something in her drink as she sleeps then leaves.

Later, she awakes and drinks it.

Vomiting up blood and trying to cling for her life, she stumbles around the room in a blind drunken state. She goes to the window for fresh air and then vomits. As she attempts to get up, she falls from the window.

AYA

You can't save me... I'm not here
with you... and you can't be with
me until you save yourself first.

FADE TO WHITE.

DAIKI (v.o.)

How?

AYA

This world you've been reborn into
has be shifted out of balance. It's
filled with greed, hatred and
distrust. Restore balance and you
shall be granted you're freedom.

INT. COP CAR

One is sitting in the driver seat, COP 1 and 2 are handcuffed and sitting, bunched up beside each other, in the back of the vehicle. One is smoking with a nervous look covering his face, looking at Daiki's building.

COP 1

(whispering)

Do you have any old timey tricks to get us out of this?

COP 2

Really guy, I don't even understand how you got us into this situation. How were you ever a cop when you were alive.

ONE

Both of you shut up!

The back door of the car is opened and Incubus is shoved in by Aristotle. Then he gets into the passenger seat. Incubus is beaten, bloodied and bruised.

ONE (CONT'D)

(to Aristotle)

Was he there?

Incubus laughs in the back seat.

ARISTOTLE

No. He just left us a message.

INT. DAIKI'S ISOLATION ROOM - CONTINUOUS

The isolation room is a "blank canvas", a large all white room with no windows. A hologram of the words "How do you cope with the worst hand in the game?" keeps appearing on the walls around the room. The words appear as if they are being scratched into the wall by fingernails then glitch away.

After a moment Daiki's body glitches into existence. He is sleep. His right arm is completely demonic, his scleras and pupils are completely red, scratched and bruised. His irises look like golden halos floating through a sea of blood. Suddenly he awakes in a panic.

DAIKI

(screaming)

Aya!

AYA (v.o.)
Remember, I'll always be here when
you awake... So wake up.

Daiki blinks his eyes and they return to normal. He blinks
again and they return to red.

FADE TO BLACK.