

THE RISE
OF THE
HOUSE OF BOHEMIA

"APOCALYPTO"

by

Jaircinio Munoz

June 2013

Sigil Productions
21-07 38th st 3F
(619) 252-5857
Jairbtl@gmail.com

BOHEMIA

"APOCALYPTO"

TEASER

INT. CITY STUDIO - NIGHT

MUFFLED VOICES are heard outside the front door cracking through the silence of the dark, empty studio apartment. A FEMALE laughter becomes audible, followed by a MALE voice. Someone struggles with a set of keys which jingle loudly against the doorknob.

Finally the door opens and a CUTE GIRL OF ABOUT 21 years old drunkenly stumbles forward catching herself on her couch before she falls down laughing.

GIRL OF 21

You're gonna have to excuse the mess but I never really have anybody over to visit, being new to the city and all.

A MAN follows behind her carrying a couple of bottles of wine, though we cannot see his face. He looks around the room, he doesn't feel it's that messy at all, considering there's not much in the apartment to be messy with. Other than those clothes on the floor and couch, those empty bottles of wine pretty much everywhere and undone dishes, actually, it is pretty messy.

MAN WHOSE FACE WE CANNOT SEE

Have a seat my pet. I'll crack open one of these fine bottles of wine.

GIRL OF 21

There's a bottle opener in the drawer to the right of the stove. Wine glasses are on the top cabinet.

MAN WHOSE FACE WE CANNOT SEE

Thanks pet.

He takes out his smartphone and plugs a pair of state of the art tiny speakers into it.

A song by an alternative band called Euphoria begins to play very loudly. He then places it on the coffee table directly in front of her on the couch.

The cute girl of 21 slumps herself down onto the couch kicking her shoes off wherever they may land while she's dancing along to the song, which she recognizes.

The Man whose face we cannot see makes himself at home in the kitchen. Whistling the tune, "Smells Like Teen Spirit" by Nirvana. Opens up the bottle of wine after finding the wine opener where she said it would be and pours it onto a single glass of wine.

GIRL OF 21

Oh my God! I'm still in disbelief that you're like here in my house about to pour me some wine. You hear of these things happening to people you know but never you.

MAN WHOSE FACE WE CANNOT SEE

Life is full of wonders, isn't it Heather?

HEATHER

Oh my God! You actually remember my name?

MAN WHOSE FACE WE CANNOT SEE

I'm incredibly great with names, in my line of work it pays to remember people's name.

The man whose face we cannot see is standing above Heather looking her up and down from head to toe with a smirk on his face that we cannot see. Heather smiles back coyly and seductively until that look turns puzzled when she realizes he's only got one poured glass of wine, dangling in between his very well polished fingers.

The man whose face we cannot see leans confidently against the door frame separating the living room from the kitchen. The shadow he makes from the kitchen light hovers over the cute girl of 21's splayed out on the couch frame.

The man whose face we cannot see contemplates on the moment for a brief second before making his way forward towards the couch.

HEATHER

Didn't you, hm, forget something?

MAN WHOSE FACE WE CANNOT SEE

And what would that be my pet?

HEATHER

You only poured one glass of wine.
You know what? Never mind, I'll
just drink out of the bottle.

Heather reaches for the bottle finding nothing but air. The man whose face we cannot see takes the bottle just off her reach, toying with her.

MAN WHOSE FACE WE CANNOT SEE

Nah, ah, ah. This wine is not for
you silly. You have any idea how
expensive this wine is? No, no, no.

HEATHER

So why the two bottles of wine? Is
this some sort of famous people
game? Cause, I don't get it.

MAN WHOSE FACE WE CANNOT SEE

It is a game of sorts my pet. I got
two bottle of wine, cause I'm gonna
take my time with you.

Heather's concerns evaporate when she hears this and her seductive, coy look comes back as she poses for him on the couch sprawling herself all over the couch as a pin up girl would.

HEATHER

Take your time doing what to me?

MAN WHOSE FACE WE CANNOT SEE

Why, kill you very, very slowly, of
course.

Before Heather's face could turn back to concern, the man whose face we cannot see takes the opened bottle of wine and slaps Heather hard across the face with it, carefully making sure he didn't spill any wine. Blood gushes from her face on the ground as she struggles to scream for help while choking on her own blood. The man whose face we cannot see takes the bottle of wine and smacks her in the opposite direction with it, rendering unconscious.

MAN WHOSE FACE WE CANNOT SEE (CONT'D)

Oh yes, I'm gonna take my time with
you indeed.

END OF TEASER

ACT 1

FADE IN:

EXT. BOHEMIA BUILDING - DAY

A cab pulls up to the curb in front of the Bohemia building. THE CABBIE turns around to face the back seat.

CABBIE
\$45 dollars.

DANDY - APARTMENT 1 - 27TH FLOOR

DANDY, a 23 year old male, who's been hypnotized by the city and the weed he just smoked before the city came into view, comes back to reality.

He pulls his long, dirty blond hair from his face into a sloppy ponytail then takes out 3 \$20 dollar bills from his surfer type, velcro wallet handing them to the cabbie.

DANDY
Tubular bro. Keep the change and pay it forward.

Dandy gives the cabbie the most sincere smile the man had ever seen in his life and he could not but help and smile at the very polite, good looking, nice young man before him with his crazy California accent.

CABBIE
Thank you very much! Please wait!

The cabbie opens the trunk, then takes Dandy's suitcases from the trunk. Dandy straps his guitar case laying next to him on the back seat of the cab over his his bony but defined shoulders while he steps out of the cab putting on his shades instinctively to shield himself from the harsh rays of the sun and to block out his stoned, red eyes. Dandy takes in the view of Central Park on one side of the street, then the majestic Bohemia building on the other and in front of him.

The cabbie leaves the suitcases on the curb next to Dandy, before Dandy can ask him anything the cabbie is gone with a redundant "thank you very much."

Looking back at front of the building, Dandy can see that to the right of what appears to be the main entrance there's a small but quaint cafe with a small outdoor patio currently filled with patrons on every table outside.

The place is called 'Food Of The Gods.'

To the left of the main entrance is a six story tall gym dubbed 'Body Of The Gods.' It's lined up with floor to ceiling length one side mirrored walls, where it looks like glass from the inside but a reflective mirror from the outside at all times, even when it's dark outside and brightly lit inside.

Dandy picks up his bags and heads to the main entrance. There is an intercom system with three tiers layered on top of each other. The bottom layer is a speaker box with a built in microphone. The middle tier is a hand scanner. Top layer is a video monitor showing what the camera directly above it is showing. Right now Dandy is looking at himself in the monitor.

Before he has a chance to try and figure out how to get into the building Dandy sees a figure approaching him, his name is VANDAL.

VANDAL - APARTMENT 7 - 34TH FLOOR

VANDAL
You must be Dandy.

Dandy was expecting him so he replies without looking back.

DANDY
Yessiree. That would be I.

Dandy takes Vandal's outstretched hand and shakes it firmly but not too firmly, they both shake the same way. Once Dandy has a chance to really look at Vandal he's taken aback immediately with a huge look of disbelief on his face.

DANDY (CONT'D)
Holy shit! You're fucking Vandal aren't.

VANDAL
I fucking am. Glad to see you know who I am.

DANDY
Shit man. Who doesn't know the V to the A to the N to the D to the A to the muthafucken L!

Vandal is obviously pleasantly amused by Dandy's attempt at rap.

DANDY (CONT'D)
My band and do this cover to "I get high off my own supply," sometimes and people go nuts when we do it.

Vandal laughs while taking out a fancy cigarette box made of solid white gold and decorated with a giant V in the middle running the length of the box made of black onyx. He opens the box directly in front of Dandy offering him one of the pre-rolled fat joints filling up the box.

Dandy automatically takes one with no hesitation, Vandal takes one for himself as well.

DANDY (CONT'D)

Thanks bro!

VANDAL

Don't mention it. Just being neighborly.

Dandy puts the fat joint in his ear while he digs into one of his bags for a lighter. But before he finds it, Vandal has already taken out his matching solid white gold lighter with a capital V made completely of black onyx in the middle and he lights Dandy's joint before lighting his own.

DANDY

Oh awesome, you live here too?

VANDAL

Guinness asked me if I could show you around the building, it's kind of a complicated process. Plus, I like to meet and everyone who lives here, you know?

Dandy seems puzzled.

DANDY

You greeted every single person who lives in this building?

Vandal smiles.

VANDAL

Considering there's only 9 total tenants in the building. G, you and myself are three of them, it hasn't been that hard. I was the first one G approached to move in here.

DANDY

Wait, there's only 9 of us who live here?

Dandy looks up at the Bohemia building in all of its 36 story high glory and is now more confused than ever. Vandal can't help but be amused.

VANDAL

Come, all will become clear soon
enough.

Vandal leads Dandy to the front door of the building which is sandwiched between the food of the Gods cafe and the gym. There's a set of three cameras facing the front door, one to each side of it and one directly on top of it. Vandal waves a hand at the middle one. The camera runs a scan of Vandal's face and hand prints then with a soft swoosh opens up before them.

Vandal waves Dandy to go in first then follows directly behind him. As soon as they are both inside, the door closes behind them with another soft swoosh.

INT. BOHEMIA BUILDING - SAME TIME

There's a long corridor with a moving walkway, not unlike the ones you find at any international airport, which they step onto as it slowly leads them underneath a huge aquarium similar to the ones you see at Sea World. Dandy is taken aback by the literal sea of countless exotic marine plants and fishes. He sees a few sharks, hammerheads, sea horses even some jelly fish which glow in their dark corners.

VANDAL

Pretty cool, huh?

DANDY

Hell yeah! I mean, wow!

Vandal lets Dandy soak it all in before saying something.

VANDAL

I must admit, I'm not too familiar
with you are yet. G decided to let
you introduce yourself to me. He
knows I love a good mystery every
now and again.

DANDY

Oh that's fine. I'm the lead singer
of a band named Euphoria.

Vandal digs into his memory bank trying to remember when they're about to reach the end of the electronic walkway.

CUT TO:

INT. BOHEMIA BUILDING LOBBY - SAME TIME

A SECURITY GUARD watches the two men in one of 36 monitors in front of him showing scenes from inside the top 6 floors and around the building. Each camera in on a loop and changes every 30 seconds to one of three feeds each camera is linked to.

CUT BACK TO:

INT. AQUATIC MOVING WALKWAY - SAME TIME

VANDAL'S face lights up when he finally realizes who DANDY is.

VANDAL

Ooooh, I know who you are now. One of mah gurls listens to that album over and over again, hmm, what no? I think it's called, No, Whatever! That's it.

Vandal snaps his fingers when he says the last sentence.

DANDY

Yep, yep, yep. That's our latest and most popular album so far.

VANDAL

I swear I already know the lyrics to about half the songs in that damn album.

Dandy laughs flatteringly.

DANDY

That's awesome dude! I mean it's only fair. I know the lyrics to about half your albums.

The two men reach the end of the aquatic moving walkway and again Vandal waves Dandy to walk in front of him as they reach the main lobby.

CUT TO:

INT. BOHEMIA BUILDING LOBBY - SAME TIME

DANDY and VANDAL enter the six story tall jungle of a lobby, literally. Filled with exotic plants and birds which are roaming freely about the lobby. THREE UNIFORMED STAFF MEMBERS whom are highly trained and professional are making sure the birds are well taken care of and that they don't mess with the tenants.

The two men finish their respective joints at the same time and Vandal points to an ashtray canister next to the edge of the walkway where they both toss their roaches into.

Dandy is once again in awe by the whole scene before him. Vandal notices, of course.

VANDAL

G spared no expenses in making this an incredible experience for us tenants, 24/7. There's always somebody trustworthy taking care of something around here.

Dandy's attention is diverted to the huge abstract art piece covering most of the wall directly behind the SECURITY GUARD. It separates two elevator doors on opposite ends of the lobby, there's a signature on the bottom right hand corner next to the elevator door which reads Guinness 03.

The security guard is a massive 6 foot 9 inches 360 pounds of pure solid muscle. He looks big when he's seated but as he stands up to greet the two men, he looks absolutely gigantic. He's wearing a fitted Armani suit with a dual gun hold strapped around his massive torso and equipped with two F.N Five-Seven handguns. Controversial for their capacity to penetrate body armor. Matched with his enormous size he looks plain deadly.

ROCK

Hello Mr. V.

VANDAL

Hello Rock.

DANDY

Sup dude.

Rock simply stares at Dandy with a stern look in his face. Dandy's smile fades with the quickness it got there in the first place.

VANDAL

Rock, I'd like you to meet Dandy. He's the new number one. He's cool, already been preed and everything. Just need to process him.

Rock simply nods and takes out a medium sized, all platinum box from under the counter then turns back to Dandy as he places the box directly in front of Dandy as he opens it. It requires a double set of keys to open it, one is in rocks key chain while the other is attached to the desk.

Rock then takes out a platinum electronic hand scanner placing by Dandy's right hand. Rock then slides a box of sanitizer wipes towards Dandy.

ROCK

Please wipe your right hand first with a wipe before placing it on the scanner. You don't need to press too hard on it, simply lay it flat.

Dandy does as he's told. Rock types in a few keys, inspects the picture displayed on the monitor feeding off the scanner.

ROCK (CONT'D)

Now do the same thing with your left.

Dandy easily complies. Rock types a few more keys, once he's satisfied he nods for Dandy to remove his hand. Dandy follows suit, then Rock removes the scanner, placing it neatly back into the platinum box as he takes out a platinum retinal pen scanner.

ROCK (CONT'D)

Now, cover your left eye with your left hand and open your right eye wide with your right hand.

DANDY

Sure, no problemo.

Dandy again does as he's told. Rock takes the retinal scanner to Dandy's right eye, presses a small button at the butt of the pen scanner shooting a flashing red light into Dandy's iris. Rock types in a few more keys, then motions Dandy to do the same with the other eye then repeats the process with the left eye this time.

Rock inspects something in the monitor, types in a few more keys. Once satisfied, he places the scanner pen neatly back into its designated slot.

Next, Rock takes out a small platinum voice recorder from the box putting the side with the mic on to Dandy's face.

ROCK

Now repeat say these words verbatim three times, "my name is Dandy and I live in loft number one."

DANDY

My name is Dandy and I live in loft number one.

(MORE)

DANDY (CONT'D)

My name is Dandy and I live in loft
number one. My name is Dandy and I
live in loft number one. Was that?

ROCK

Shhh.

Dandy quiets down as Rock types in a few more keys on the board while inspecting the screen. Once satisfied he puts the voice recorder neatly back in its designated space.

Lastly, Rock takes out a fancy, state of the art camera and points it directly at Dandy's face. Dandy gets the gist of it easily enough without a word and smiles at the camera holding up his thumb and pinky fingers in a 'hang loose' sign kinda way. Vandal can't help but laugh, Rock is not amused.

ROCK (CONT'D)

Please do not block your face.

DANDY

Oops, sorry.

Dandy looks solemnly into the camera and lets Rock take a picture without another word. Rock inspects the picture on the monitor, strokes a few more keys before finally putting the camera neatly back in its place, then closes and puts the platinum box away, locking it with both keys.

DANDY (CONT'D)

We good?

ROCK

Yes sir.

DANDY

Sir? What am I a suit? Call me
Dandy.

Rock looks seriously at Dandy. After a few moments of awkward silence Dandy finally breaks.

DANDY (CONT'D)

Don't I get a key or something?

Rock keeps looking at Dandy with the expressionless look on his face. Vandal begins to laugh.

VANDAL

You're a funny, funny guy. C'mon
man, let's go. See you later Rock.

ROCK

Have a nice day Mr. V.

DANDY

Lates dude.

ROCK

Have a nice day sir.

Rock finally manages a smile as they walk away, or at least Dandy thinks it's a smile but it fades as quickly as it got there. Vandal grabs one of Dandy's bags and heads for the elevator to the left of the security desk. Dandy takes the rest of his luggage, takes the rest of his bags, all two of them following Vandal.

VANDAL

Don't worry about him. He gets paid to be suspicious but respectful. He'll warm up to you eventually, maybe.

DANDY

He looks so familiar. Or is it just me?

VANDAL

He used to play professional football.

DANDY

Oh shit, is that really Shawn 'the rock' Taylor?

Vandal once again smiles at Dandy's enthusiasm and simply nods.

The men stand in front of the elevator. Dandy is lost once again as there are no buttons to press.

DANDY (CONT'D)

Now what?

Vandal draws Dandy's attention to the three tier scanners that appear from behind the wall to the right of the elevator. There's a hand, eye and voice scanners from bottom to top labeled 1,2,3 respectively.

Dandy doesn't have to be told what's coming up next. He places his right hand to the hand scanner. Immediately after his hand is scanned number 2 lights up prompting him to place his left eye in front of the scanner with big text across the screen. Dandy takes his left eye and opens it wide with his hand like he did for Rock. A few seconds later number 3 lights go on around the voice speaker making the machine ring and turning the mic on.

A sexy, soothing, electronic though almost organic female voice speaks, this is the voice of Bohemia.

BOHEMIA

Please say your name and your destination.

DANDY

My name is Dandy and I live in loft number one.

Something clicks from inside the machine then the two large elevator doors open softly.

BOHEMIA

Hello Dandy, I am Bohemia. Welcome home. Welcome to Bohemia.

Dandy is extremely pleased to hear that voice.

DANDY

Thanks Bohemia.

When Dandy steps into the elevator his breath is once again taken away. The elevator is big enough to house 36 comfortably standing without having to touch one another.

CUT TO:

INT. BOHEMIA RESIDENT ELEVATOR - SAME TIME

There are scattered pieces of art work all over the inside of the mega push elevator with the same Guinness signature on the bottom right hand corner with different numbers next to it. There are no scanners inside the elevator. There's two huge 60 inch flat screens showing one of Euphoria's music videos and one of Vandal's.

BOHEMIA

Welcome as well Vandal.

VANDAL

Thanks B.

Dandy can't believe what's going on.

VANDAL (CONT'D)

They have to go through such drastic measures cos' after this point there are no more cameras. Nothing but absolute privacy. Welcome to Bohemia.

FADE TO:

INT. MOON DU SOLEIL DANCE STUDIO - DAY

A group of a DOZEN DANCERS are practicing a complicated routine with what appears to be success. The DANCE INSTRUCTOR who is facing the group stops the music and makes a none too pleasant gesture with her hands making everyone stop what they are doing, her name is Kimiko.

KIMIKO - APARTMENT 2 - 28TH FLOOR

KIMIKO

No, no, no, no, NO. Remember, it's not just about learning the routine, you have to also feel the music. You've almost got it down but missed it by a single step.

Kimiko motions to her assistant to cue the music. Once the music starts again, Kimiko goes through the entire routine with style, grace and precision.

Every dancer in the room is a professional, but every single one of them cannot help but to be amazed by how Kimiko moves. They are all awed until the moment she stops right as the music ends.

KIMIKO (CONT'D)

I know it's just a step to you guys but do you really think I would've made Cirque Du Soleil when I was six years old if I had missed a single step?

Kimiko walks along the length of the line of dancers looking at them straight in the eyes.

KIMIKO (CONT'D)

Do you think they would've let me choreograph all those music videos you see clipped on the wall since I was thirteen if I had missed a single step?

Kimiko points to all the pictures she's got plastered on the walls of her showing various A-list musicians how move. There are also screens showcasing some of those videos playing none stop in the background.

KIMIKO (CONT'D)

Do you think I would've been able to start my own dance company and handpick you guys to start in my own solo video, if I had missed one step?

Kimiko stops pacing and looks around the room.

KIMIKO (CONT'D)

Now, you guys wanna be a part of
this bright future ahead of us or
what? C'mon, let's get this right.
Follow my lead, I'm doing this one
with you!

All the dancers get pumped up as Kimiko claps her hands with excitement. She motions for her assistant to start the music once again as the dancers follow her lead through the routine.

FADE TO:

INT. THEATRE BUILDING IN MIDTOWN - DAY

There's a CREW hard at work setting everything up for what's going to be the closing act of the show. Everyone of the crew members is wearing a fitted black V-neck t-shirt with an extremely cool looking X all across the back and the sentence 'believe in the unbelievable.'

There's a huge circular stage in the precise center of the room with the rows of seat expanding outward all around it. The stage is elevated about 6 ft. off the ground by a thick glass bottom. The stage itself is made of concrete and reinforced by solid steel. There's huge wooden box in the center of the stage.

Directly above the stage some 50 ft. in the air by a reinforced steel linked chain which is attached to a lever which will lift then release the box directly onto the center of the stage. There's a man with a set of headphones next to it manning it.

Around the stage are crew members facing each other at each side of the stage, north, south, east and west getting a view of the audience would see.

There's a WOMAN directing traffic and speaking into a the main headset, she's holding a clipboard, she's the only one not wearing a crew shirt. She's wearing a classy yet fashionable skirt suit and is obviously in charge of the show, her name is Maria. She's talking into the headset.

MARIA

OK, are you ready? Yeah? Alright.
(Yells out) Cue the lights!

All the lights dim around the stage though the stage itself gets brighter with colorful lights.

The glassed bottom is crystal clear, all four crew members can see each other through it, perfectly.

MARIA (CONT'D)
Perfect. Cue the smoke!

A light mist emanates from the stage, rising quickly as it thickens into a fog. Maria looks around the stage, satisfied.

MARIA (CONT'D)
Now the music.

Maria waits for a moment.

MARIA (CONT'D)
Alright, alright, alright. Equis,
you ready? OK.

After getting a confirmation, Maria raiser her right arm doing a circular motion signaling for the show to begin. The man working the wooden box lifts it from the stage and locks it in when it reaches the top.

MARIA (CONT'D)
Showtime.

Without any explosion or warning, as if coming from the smoke itself, a MAN emerges, his name is Equis. He's elevating himself about three feet off the stage then as his feet hit the ground the smoke itself disappears automatically with no lingering effect.

The four crew members look at one another from across the stage with a slight sense of awe at the illusion.

EQUIS - APARTMENT 3 - 29TH FLOOR

EQUIS
So, I come back in, do my shpill,
blah, blah, blah, get the audience
involved, do a couple more tricks,
then I let the audience volunteer.

MARIA
Then, BAM! The grand finale! You
take the volunteers, they each
check on the rope, they pass it
around the entire front row before
tying up your wrists and ankles.

Maria looks at the four seated crew members, who then proceed to tying Equis up.

MARIA (CONT'D)

And you're sure you can do this
without a trick rope of pre-chosen
audience members?

Equis looks at Maria and she dismisses the thought. Maria
turns her attention back to the four crew members.

MARIA (CONT'D)

Lock him in.

The crew members comply and they each hold on to their
respective ropes making sure they are extremely tight around
Equis. The glass stage raises up some 12 feet from the actual
stage to make sure none of the debris from the wooden box
gets onto the stage.

MARIA (CONT'D)

K, E. You ready?

EQUIS

And you know it.

Maria motions to the man working the lever holding the box.
He pulls the lever back and with a loud clank releases the
box. Equis looks at Maria at the very last second.

EQUIS (CONT'D)

No wait, hold on!

Unfortunately by then it's too late. Before anyone can do
anything about it, the box comes crashing down fast onto the
stage breaking into a thousand pieces all over its glass
confined stage.

MARIA

Equis!

Everyone in the building rushes in horror over to the wooden
debris on the stage as the glass fence is lowered.

MARIA (CONT'D)

Equis? Equis? Equis?!

EQUIS

What? What? What?! What's wrong
baby girl?

Maria and everyone else look up and hanging by one arm off
the chain that released the wooden box, is Equis with a wide,
wicked smile on his face. Maria's face goes from scared, to
relieved to pissed off in zero point two seconds.

MARIA

You fucking asshole!

Equis smile is now a full blown laugh.

EQUIS

Lemme down will ya? This isn't getting any easier to hold on to.

MARIA

If we weren't sold out for the next six months, I'd have the frame of mind to just leave you up there.

Maria motions to the man working the lever to let him down, Equis is then brought down very gingerly. One of the crew members that was holding the rope comes up to Maria.

CREW MEMBER

How the hell did he do that? We all tied that rope extremely tight around him.

MARIA

You know, after three fucken years of working with this fucking guy, I still ask myself that exact same thing.

FADE TO:

EXT. CITY ALLEY - NIGHT

A WOMAN wearing a hoodie walking down a dark city street speeds up her pace when she hears footsteps behind her. The footsteps pick up their pace as well. More footsteps join in the pursuit after her.

She turns a corner into an alley. A THREE OF FIGURES on the rooftop of the adjacent building begin to chase after her as well. The woman starts to run but the alley seems to come to an end. She turns around to try and run back to the street but there she finds SIX MEN blocking her way. She turns back toward the dead end at the end of the alley and the three men from rooftop are now in front of her.

She's now surrounded. These guys are known as the Panthers. They slowly close in on her. Their leader steps in closest to her.

PANTHER LEADER

You look lost little lady.

WOMAN

What do you want from me? Who are you guys?

The leader inches forward even more coming up to her face with a maniacal look on his face.

PANTHER LEADER

We're the Panthers baby and now you ain't got nowhere to go but down on all of us.

WOMAN

Oh no, mon amie. Now that I know who you are, you ain't nowhere to go but in front of my fists and feet.

No sooner does she finish her sentence when she kicks the leader hard with a straight solid front kick to the chest sending him flying over the rest of his gang.

She then does a solid back kick directly behind her, knocking Panther 2 hard against the back brick wall, breaking some bricks from him hitting it so hard.

Panther 3 rushes her with a knife, she blocks it left forearm then punches him hard with a jumping uppercut, reminiscent of the Street Fighter video game.

Panther 4 pulls out a gun but she roundhouses it off his hand then comes back with another roundhouse kick with her other leg sending him flying hard against the opposite side wall breaking some bricks as well.

The remaining five Panthers stand there motionless for a moment just looking at one another then back at her. The woman takes a fighting stance, clenching her fist then with her left fingers invites them to 'bring it on.'

Panthers 5 and 6 rush at the same time, one from the front and one from behind. She blocks a punch from Panther 5 in front stopping it with her open hand. She then dodges a kick from Panther 6 behind her while still holding Panther 5's hand. She back elbows Panther 6 hard in the face, breaking his nose as blood pour freely from it, knocking him to the ground. Using the same arm she comes back with a solid hook to Panther 5's stomach forcing him to crouch down.

Panthers 7, 8 and 9 all rush her at the same time from different directions. She jumps up doing a helicopter 360 kick with both legs lifted in the air simultaneously knocking all 3 remaining Panthers out cold.

The woman looks around, standing there seeing that every Panther is out cold, except for one. Panther 5 is still holding his stomach trying to catch his breath. The woman approaches Panther 5, grabs him by the neck and lifts him up off the ground with one hand.

Someone in the background yells something.

SOMEONE IN THE BACKGROUND

Cut!

Lights flash on all around the woman, whose real name is Aurora revealing the inside of a soundstage which has been dressed up to look like a city alley. A FILM CREW comes to life all around her as everyone begins to get set up for the next scene.

AURORA - APARTMENT 4 - 30TH FLOOR

Aurora takes off her blond wig letting down her shiny, silky straight, long, jet black almost purple hair. Her PERSONAL ASSISTANT and friend, Michelle, takes the wig for her handing her a bottled water. Aurora's MANAGER, a guy by the name of Q, is standing next to Michelle. Before either one of them can get a word in that someone in the background who yelled 'cut!' aka the director of the show, approaches them and addresses Aurora first.

DIRECTOR

Rory, darling, that was absolutely bee-e-oooh-tee-full. Best ever!

AURORA

You always say that to me baby.

DIRECTOR

And I mean it every single time. I mean that was a great idea of yours. To pad the guys up so you could really kick them for real? Looks absolutely amazing on film.

AURORA

Well, what can I say? I like to make contact.

DIRECTOR

You can go to your trailer now if you'd like. I don't think we're gonna do any more stunts this week but could you stick around for an hour, just in case.

Aurora smiles at the director.

AURORA

Of course baby, anything for you.

DIRECTOR

That's mah girl.

Aurora winks at the director and blows him a kiss. He catches it and blows her one back before getting back to work yelling out.

DIRECTOR (CONT'D)

Can someone get me Sarah, tell her we're ready for her close up.

Someone from behind the director yells something as PARAMEDICS tend to the stunt men slowly trying to get up, off the ground. They are all wincing in obvious pain.

Q looks around at the beaten up men with concern. Aurora starts walking towards the exit from the soundstage. Michelle and Q, who can't help but speak in his British accent no matter how hard he tries to get rid of it, follow closely behind.

Q

You really think it was such a bright idea replacing the wires with the protective gear? They look really hurt.

Aurora does her infamous hand dismissal.

AURORA

They're stunt men. They should men up to perform their stunts. What the hell are you doing here anyway? Shouldn't you be out there working for me or something?

Q

That's precisely why I'm here baby doll. The network execs called me again. They love your look and your skill, they upped the offer by double to start in your own show.

Aurora takes a sip of her water, handing the bottle back to Michelle so she can dismiss Q once again with both her hands this time, then takes the bottle of water back.

CUT TO:

EXT. SOUNDSTAGE - MORNING

AURORA leads her mini entourage of MICHELLE and Q out of the soundstage and into the bright sun of Oasis, CA.

AURORA

Baby Q, we've been over this already. Money I've had since I was born, you and I both know I don't do this for the money.

Aurora pauses for a moment to gather her thoughts, so she could explain it in terms Q can understand.

AURORA (CONT'D)

There's some things I simply will not do. I don't model, I don't sing and I most certainly don't act, OK?! I kick ass and I take names.

Aurora takes another sip of water while she lets this sink into Q.

AURORA (CONT'D)

That's what I'm good at. That's what I love to do. Just do your job and find me another fighting gig, alright? Oh and make it a good one this time.

Aurora turns to Michelle.

AURORA (CONT'D)

Chelly baby, anything worth repeating back to me?

Aurora keeps walking toward her trailer. Michelle follows, looks at her clipboard, analyzes it from top to bottom. She thinks about something, decides whether to tell Aurora or not, then decides to tell her anyway. Q follows though he looks depleted.

MICHELLE

That Jason Dugan kid called, again. And he send some more roses, again.

Aurora rolls her eyes and dismisses it with a wave of her hand in the air in an exaggerated annoyed look.

AURORA

Chelly baby, call him for me will ya?

Aurora stops walking again, turns to Michelle who also stopped walking along with Q, then very calm and collected faces Michelle.

AURORA (CONT'D)

And tell that fucking parasite, I said and I quote, "if you haven't gotten it by now, I don't call back losers who suck balls in bed and if you ever call me again.

Aurora pauses.

MICHELLE

You want me to pause for dramatic effect, don't ya?

Aurora grabs Michelle by the shoulders inching a little closer.

AURORA

Of course baby, you know me all too well. Where was I?

MICHELLE

If you ever call me again.

AURORA

Oh yeah, if you ever call me again. I am going to personally rip out his fucking little ass cock and feed it to the first stray dog I see. Unquote.

Aurora turns back around toward her trailer and the two pursuit closely behind her.

AURORA (CONT'D)

Oh and one more thing. Please text G back and let him know that I will in fact be able to make it today at the Cuatro-Veinte at cuatro-veinte.

Michelle's face lights up.

MICHELLE

So we are, going to NY today?

AURORA

You better believe it, I've had enough of this California sun for a while. I'm ready to go back to civilization.

MICHELLE

Yes! You want me to have the jet
ready for us?

Aurora smiles at Michelle as if Michelle was reading her
mind.

AURORA

You do really know me all too well,
don't ya doll face? We'll be
leaving in like an hour and a half.

Michelle hands Aurora a mini remote control. Aurora takes it,
presses something on it and the door to her huge trailer,
it's bigger than most studio apartments, opens outward
automatically.

AURORA (CONT'D)

I'll be you know where, doing you
know what. Toodles darlings.

Aurora winks and blows both of them a kiss. Michelle and Q
both wave bye as Aurora disappears into her trailer. Neither
Michelle or Q care too much for one another, not since the
night they 'accidentally' hooked up, though Aurora is not
aware of this. They both glare at each other the second
Aurora is out of sight and they each go about their business
in opposite directions.

FADE TO:

INT. BARNES AND NOBLES BOOKSTORE UNION SQUARE - DAY

Inside this huge bookstore on the top floor overlooking Union
Square, an AUTHOR named Alexander Weston is holding a press
conference/ book signing, promoting what some consider the
most anticipated book of the year, maybe even history.

It is the final installment in the 'The Ultimate Conspiracy'
series.

There is a small podium right in front of the window
overlooking the park. Weston's is speaking into a microphone
which is attached to a stand.

Directly to his left is a cardboard cutout of the cover of
his newest novel "A New World Order." In it there's one big
hand holding the world on a string and 21 faceless shadows
standing behind it in an ominous conspiratorial stance.

The entire place is PACKED WITH PEOPLE inside from wall to
wall. DOZENS OF EXTRA SECURITY at hand making sure no one
would get out of hand.

NEWS CAMERA CREWS AND JOURNALIST fill up the rest of the floor along with Weston's SMALL ENTOURAGE, consisting of his manager, publisher, assistant, editor and private bodyguards.

There are huge mega speakers outside the building so that the LARGE CROWD filling up the side of park directly across the street from the main entrance can listen to him speak.

The park itself has been divided in half by a police barricade which mayor De Blasio ordered to keep everyone in check. The entire length of the park is jammed packed with FANS AND PROTESTORS on opposite sides of the barricade. There are so many people, you almost get the feeling you're at a live concert in anticipation of the Beatles.

There are picket signs from both the fans and the opposition. Everything from 'Keep opening our eyes' to 'Go burn in hell you blasphemous asshole' and everything in between can be seen held high. Everyone from the fans to the opposition however, is hanging on to every word that Weston is saying in this speech already in progress.

WESTON

A lot of people criticize my novels as anti-propaganda. Nothing could be further from the truth. I simply point out a lot of flaws within the system that actually make sense.

Weston is about to keep going down that path, then decides against it and changes his trajectory.

WESTON (CONT'D)

Look, my novels are first and foremost meant to entertain. I'm not trying to get political. I don't want to be misconstrued as saying, 'I can do better,' no.

Weston takes the mic off its stand and faces the crowd outside, as oppose to the cameras.

WESTON (CONT'D)

What I'm saying people, is that we all need to be aware, that our government is keeping things from us that they shouldn't. We need to wake up from our deep slumber.

He taps the microphone three times with his right hand.

WESTON (CONT'D)

Hello? Is this thing on?

He taps the microphone three more times for dramatic effect.

WESTON (CONT'D)

We live in a society that puts more weight on what certain celebrities are wearing over the face that we've lost most of our civil liberties over the past decade.

Weston pauses and point to everyone in the audience outside.

WESTON (CONT'D)

And nobody does anything about it. We live in a country which has allowed presidents who didn't even get the majority vote run this great country into the ground.

Weston shakes his head in disbelief.

WESTON (CONT'D)

But yet everyone is more interested in dead celebrities and someone's name in a bag. Or some reality show about some white trash family. Or some pregnant teenager partying.

Weston points at everyone again, to the people of the media and then to himself.

WESTON (CONT'D)

They numb us with mindless self indulging nonsense and we eat it up and call it candy. The least we can do is let them know we're not ignorant to their schemes anymore.

Weston shakes his head again but in a more agitated way now.

WESTON (CONT'D)

Let them know that knowledge is power. And it is we, not they who have the power now!

Weston slams the microphone down to the ground, raising his arms in a victorious manner as everyone in the park, across the street and inside the bookstore begin to clap and yell in either cheer or protest.

A REP for the bookstore picks up the microphone and addresses the people who were fortunate enough to make it into the bookstore.

REP

Ladies and gentlemen. Thank you so much for coming in. The signing will begin in about 15 minutes, if you can just form a line to the right of the podium we can begin.

Weston's personal assistant, Christina, hands Weston a bottle of enhanced water. He takes it, chugging most of it in one big gulp. His publicist, Brett comes around Weston's left shoulder padding him on the back.

BRETT

Great speech brotha, this is definitely the biggest turnout ever.

WESTON

Yeah? You know I really wasn't expecting these many people to be here. This is some spectacle.

Weston's point to the opposing crowds below. Brett looks around as if looking for somebody else.

BRETT

You kidding me? You're a star. "The greatest author of our time." "One of the top ten most influential people in the world." Forget about it, #1 with a bullet for sure.

Brett finally locates the person he was looking for.

BRETT (CONT'D)

Hey listen, I'll catch up with you later, K? I'm about to expand our brand name and make us a shit load of money. Hey Rich! Wait up!

Brett winks at Weston and just as quickly as he showed up he disappeared. Brett finishes the last of his water, handing it back to Christina.

WESTON

What do you think Xtina? You really think people are listening?

Christina motions with her arms at all the people outside and inside.

CHRISTINA

Obviously, somebody's listening.

Weston lets the whole scene sink in for a second as if telling himself that 'he's come a long way.'

WESTON

Any messages?

Christina looks at her trusty electronic pad.

CHRISTINA

Your ex wife called, she said you need to and I quote, 'pony up more dough,' end quote.

WESTON

Oh Bebe, always so articulate with her words. Anything else? Maybe from someone I'd actually like to hear from?

Christina checks her pad once again, is about to say something, then decides to go with something else.

CHRISTINA

Oh, Aurora called, she asked if you had RSVP'd for the Cuatro-Veinte today at cuatro-veinte.

Weston seems lost in thought for a moment. Christina snaps her fingers in front of him.

CHRISTINA (CONT'D)

Weston? Earth to Weston?

WESTON

Oh, I'm sorry. Yeah, no I haven't but yeah definitely RSVP me for sure. Tell her I'll be there with bells on.

CHRISTINA

You got it boss. You OK? You seem, I don't know, preoccupied.

Weston thinks about something then shakes it off.

WESTON

No, yeah, I'm fine. Just a little overwhelmed, you know?

CHRISTINA

Absolutely! I'm a little overwhelmed myself by all this and I'm on the outside looking in. I can only imagine how you must feel.

Weston is lost in thought again, making Christina a little concerned again.

CHRISTINA (CONT'D)

You sure you alright?

WESTON

Yeah, yeah. I'm cool. Let's go sign some books, no?

Weston flashes on his million dollar smile as he comes back to the moment. Christina smiles herself, relieved and lets him lead the way back to the podium.

FADE TO:

INT. TRAILER - DAY

Muffled voices are heard and there's a continuous knocking on the door in the background seeming to increase in repetitiveness and loudness as time goes by. In between the muffled voices and the constant knocking there's a chopping sound which gets louder as we approach the bedroom inside this luxury trailer.

TWO FEMALE VOICES are barely audible as they whisper to each other.

FEMALE VOICE 1

Hurry up already, they're waiting for me.

FEMALE VOICE 2

Shut up! You wanted me to make these and you wanted me to make them proper, didn't ya?

FEMALE VOICE 1

Yes.

FEMALE VOICE 2

So shut the fuck up and lemme finish them.

The knocking on the door continues then a male voice becomes audible.

MALE VOICE

Ms. Ylliana. We're ready for you on set. If you're asleep the director says you need to wake up.

There's more knocking and more chopping in between the knocks.

The trailer itself is in absolute disarray. Empty bottles of fancy vodka and brand name tequila litter the living and dining room alike. Ashtrays spilling over with ashes and butts from both cigarettes and joints are all over the place.

There are half empty plates with junk food which looks like it's starting to decompose. There's piles of clothes, upon more piles of clothes everywhere from the living room, to the bathroom and into the bedroom. There's a ridiculous number of shoes everywhere as if someone was coming in and throwing them wherever they may land for months.

Even more massive quantities of clothes cover the entire length of the bedroom. The only place devoid of piles of clothes is the king size bed where TWO GIRLS are laying face down on top of.

The first girl is Nikki, an 18 year old blond model, who is chopping up a mixture of 100% pure cocaine with some seriously clean methamphetamine, the mixture is known as Machaca (mah-sha-kah). Nikki cuts the Machaca lines on top of rectangle body length mirror which divides her and her best friend, a red headed actress of the 21 years of age named Elle Ylliana, better known as Elly.

ELLE YLLIANA - APARTMENT 6 - 32ND FLOOR

Elly is waiting impatiently for Nikki as she finishes cutting up two lines equal in length and size running the entire length of the body long mirror. Elly in anticipation takes a \$1,000 dollar bill, rolls it up very tightly into a straw then takes a small piece of transparent tape placing on the bill to hold it together in place.

The knocking on the door stops right as Nikki puts the finishing touches on the lines then waves her hands openly as if presenting a work of art. Which for the two girls, it is.

NIKKI

Ta-daaa!

ELLY

Finally! They stopped knocking, which means the producer will be down here any minute now.

NIKKI

Shit. By then this Machaca will be coursing through our systems and running around our brains.

Elly and Nikki both look at the huge lines in awe.

ELLY

You did do a fantastic job!

NIKKI

Why thank you. I try.

Nikki positions the mirror so it's easier for Elly to do her line. Elle looks at the lines admiringly once more.

ELLY

Nice job with the lines shadow.

Nikki looks at Elle with a 'c'mon' expression on her face.

NIKKI

Did you expect anything else?

ELLY

Of course not, thank you shadow.

Elle takes her \$1000 dollar bill, puts it to her nose and with one nostril does half her line covering the other one with her hand then finishes it off with the other nostril. She does it so quickly and efficiently it almost looks like one fluid motion.

ELLY (CONT'D)

Oooh wee! Mista directa I'm ready for my close up.

Nikki looks at Elle inspecting her nose.

NIKKI

Not quite ready shadow. You should probably clean your nose first.

ELLY

Thanks shadow.

Elle looks at the mirror directly below her handing the rolled up bill to Nikki as she wipes her nose with a piece of clothing she picks up from the ground. Nikki does her entire line with one nostril in one swift motion. This is obviously not her first rodeo.

The knocking on the door resumes making Elle jump off the bed.

ELLY (CONT'D)

Showtime! How do I look?

Elle raises her nose in the air so Nikki could inspect it. Nikki looks at her up and down.

NIKKI
Fabulous as always.

ELLY
Thanks shadow. Time to put my game
face on.

Elle walks out of the bedroom to open the door and right before THE PRODUCER, who's name is Chuck, knocks on the door again.

ELLY (CONT'D)
What's with all the fucking
knocking, I'm getting ready for my
scene for Christ' sake.

Chuck is taken aback by Elle's aggression. He was expecting an apologetic Elle.

CHUCK
Ah, hm. Sorry baby, but the PA said
you were asleep and the director's
been waiting for you for a while
and hm, we had to wake you up,
hence the knocking.

ELLY
Yeah, but must you disturbia the
entire fucking lot in the process?

Chuck begins to sweat profusely.

CHUCK
I'm so sorry baby, but the
director, you know? He thinks
you're getting high and stuff.

Elle gets in his face.

ELLY
Don't you fucking baby Chuck, don't
you fucking baby, alright?!

CHUCK
Yeah, but, it's been over an hour
and at 45 G's an hour it's costing
us a pretty penny and you know how
the union is.

Elle gets even closer to Chuck's face pointing her index finger to his nose.

ELLY

Ask me if I give a fuck the union,
go ahead, ask me. I double dog dare
you. 45 G's an hour, I wipe my ass
with 45 G's an hour.

Chuck is at a complete loss for words.

ELLY (CONT'D)

You're telling me that the minimum
wage crew mean more to this studio
than the past 6 films I've made
over the past three years which
have hit number one?

Elle pokes Chuck in the chest with the same index finger.

ELLY (CONT'D)

Is that what you're saying Chuck?
Huh?

Elle counts in the air with her other hand in front of his
face wiggling her fingers as she counts out loud.

ELLY (CONT'D)

One, two, three fucking years. Six
number one blockbuster hits.
Totalling over three billion
dollars worldwide. That means
nothing to the studio? Huh chuck?

CHUCK

Well, no, but.

ELLY

And you're accusing me of being
high on top of that? You know what?
Just for that, I'm so distraught
now, I don't feel well all of a
sudden, I'm not ready for my scene.

CHUCK

Elly, but I didn't mean to.

Elle starts walking back towards the bedroom where Nikki has
been hanging on to every word. She turns around and looking
at Chuck straight in the eyes speaks to Nikki.

ELLY

Nikki, shadow baby.

NIKKI

Yo!

ELLY

Fix us up two fat ass lines. I need them to make me feel better, we've wrapped for the day. And RSVP me for the Cuatro-Veinte with G, I'll be able to make it after all.

CHUCK

But, but, Elly.

ELLY

Oh and one more thing. If you ever send another cloney to pound on my muthafucking door like that again. You can rescheduling for the next day as well.

Chuck is about to say something else but Elle slams the door in his face. Elle walks back into the bedroom with Nikki.

NIKKI

Nice way to turn it around on them shadow. I'm impressed.

ELLY

Pretty good, huh?

They both start laughing and Nikki gets to work on some more lines.

FADE TO:

INT. BACKSTAGE AT THE SICKO FASHION SHOW - DAY

There's a lot of commotion going on backstage at the Sicko fashion show. HALF DRESSED MODELS rushing from one end of the backstage to the other then getting in line to go the catwalk. HAIR AND MAKE UP ARTISTS follow chase closely behind them, prepping them as they rush.

PHOTOGRAPHERS are flashing their cameras withing their confined spaces.

PA's are running around fetching bottles of water and other drinks alike.

PEOPLE WITH HEADSETS try to control the flow of traffic, making sure the models have a clear path to the stage.

The show's already in progress and nearing its final walk, the line of models making their last walk is down to three.

The MAGIC (or Main Gay In Charge) today is Doug, he's also wearing a headset, but his is fed into all the other headsets, telling them what to do. He also tells the models when it's time to walk. He's talking into the headset now.

DOUG

Yes, yes, tell her almighty highness we're ready for her finale. No, there's no time, tell her to hurry the fuck up. Oh, she's on her way already? K, super fabs.

Doug checks out some monitors directly behind the models lined up, which are down to two. He motions for the girl in the front to go and she struts down the catwalk as IVY (or her almighty highness) comes into view in the background, rushing from the opposite side. THREE PEOPLE follow closely behind doing some finishing touches on her.

The last model heads down the catwalk as Ivy, a 13 year old nymphet and the feature model for the show, reaches her spot. She's the face of the Sicko franchise.

IVY - APARTMENT 8 - 34TH FLOOR

DOUG (CONT'D)

Hurry, hurry, baby, you're up next.

Ivy checks herself out in a full length mirror one of the three people following closely behind is holding for her. Ivy winks at herself, obviously pleased with what she sees, then blows a kiss at herself as Doug motions for her to go.

IVY

Time to stamp this beeeatch!

Ivy walks on down the runway with an incredible, gliding strut, which is her signature walk. She almost looks like she's floating on air.

When Ivy reaches the end of the catwalk, she does a pose on one side of her perfectly structured face, followed by the other, switching the her weight on her shapely, long legs.

Right before she turns around to strut back from whence she came from she rips off her shirt without warning in a very dramatic motion, revealing the new Sicko logo hennaed tattoo on her bare chest.

The audience goes berserk at the sight of Ivy's perfectly round and perky breasts with excitement and surprise. Cameras flash quicker, photographers and audience members alike inch closer to take a closer look and shots.

Everyone in the front three rows take out their camera smart phones to snap a few shots and videos themselves.

A wicked smile with her full lips comes across Ivy's gorgeous face as she looks at the entire audience with flirtatious, hypnotic eyes.

IVY (CONT'D)

Stamp this beeeatch!

Ivy then walks towards the backstage area with every eye in the audience on her.

END OF ACT 1

ACT 2

INT. HEATHER'S APARTMENT - DAY

DETECTIVE TYSON SMITH has seen a lot of crazy stuff in his day, though no matter how much nor how often, he still cannot get used to it. CAPTAIN ROGER LOGAN walks in as Smith stands by the front door analyzing the scene before the REST OF THE TEAM, who's standing outside, gets to work on it. There's a YOUNG AND HYSTERICAL WOMAN outside, attempting to talk to one of the officers though she's in complete shock.

LOGAN

Jesus H Christ! Another one of these? You know what that means?

Smith nods his head.

SMITH

Yup. Looks like we have a serial killer in our hands.

LOGAN

Who called it in?

SMITH

The girl's lab partner, Lydia Gardner, from school. She said that.

Smith checks his notes to make sure he's got the name correct.

SMITH (CONT'D)

Heather Johnson here, had given her a key so she could wake her up when she came over to study, apparently Heather is not what you would call a morning person.

LOGAN

Fucking A. The press is gonna have a field day with this. What is it? Three victims in three weeks?

Smith is still looking at the scene before him as he speaks with Logan.

Heather is hanging from her ceiling with meat hooks holding her up. Her torso has been completely gashed and her blood drained out of her body onto the floor.

LOGAN (CONT'D)

They already have a name for this psychopath. They're dubbing him the lady slayer, on the account of him killing young women.

SMITH

What do you think it's wrong with this scene?

Logan looks at the scene completely unaffected by it. He's been on the force for so long, he's learned to detach himself from his job.

LOGAN

You mean other than the fact, that we're dealing with one sick puppy who needs to be put out of his misery?

SMITH

No, that's not it. But, why are you here anyway? Haven't seen you out here on the field in a hot minute.

LOGAN

I'm getting heat from upstairs to shine some sort of light on this. Apparently the new major doesn't want to start his term with this psycho free and all over the news.

Smith looks at the body then looks at the blood under it, something about it just seems so familiar to him and it's not just the fact that this is the third victim in as many weeks.

SMITH

There's something about these killings that I can't quite put my finger on.

LOGAN

That's the other reason why I'm here. They're sending in some help from the feds, apparently this special agent asked to be assigned to this case.

This is the first time in the conversation that Smith draws his attention away from the gruesome scene.

SMITH

I knew it. You know I don't play well with others, especially the feds. Wait, you said he asked to be assigned to this case?

Smith is now facing Captain Logan.

SMITH (CONT'D)

What is he some kinda sicko? Why are you doing this to me?

Logan raises his hands defensively.

LOGAN

This is beyond my control. Besides, she's suppose to be some hotshot rookie. She graduated top of her class. Though I must warn you, she's not your typical rookie.

SMITH

Oh my lord! She? And a fucking rookie? You've gotta be fucking kidding me.

LOGAN (CONT'D)

Not just some rookie. While in school she solved a few unsubs just by analyzing the material. She's suppose to have some sort of sixth sense for this kinds of things.

Smith rolls his eyes and shakes his head in disbelief.

SMITH

Oh great, make me feel better why don't you? So now I'm baby sitting some fucking clairvoyant kid? Give me a fucking break. Is this some sort of punishment? Do you hate me?

Before Logan has a chance to answer LUCIA MENDEZ (the clairvoyant kid) walks in, she's been standing by the door since this conversation started.

LUCIA

That's funny detective. I was under the impression that I was here to baby sit you. Since apparently nobody has any leads as to who our perp is or why he is doing this.

Detective Smith is at a loss for words when he sees Lucia, some from embarrassment, some because of how stunning she is and some because of the way she looks. Lucia is wearing a plain, long, black dress with black stockings, black boots, black finger nails and make up and a black hair tie holding her long black hair neatly into a ponytail. She looks like what Wednesday from the Adams Family would look like when she grew up.

Captain Logan smiles at himself when he sees the shock on Smith's face. He now feels it was definitely worth it for him to come down here today and break away from his desk.

LOGAN

Detective Tyson Smith, meet special agent Lucia Mendez. Special agent Mendez, meet Detective Tyson Smith.

Lucia shakes Tyson's hand very firmly and professionally.

LUCIA

How do you detective? I've heard a lot about you.

SMITH

Wish I could say the same about you, special agent Mendez.

Lucia notices a look between Logan and Smith.

LUCIA

I take it you didn't know I was coming?

Smith is taken aback by Lucia's boldness.

LUCIA (CONT'D)

Also, from what I read on your profile, you haven't had a partner since the untimely departure of your last partner, detective Jack Wesson, is that correct?

Now Smith is slightly upset at captain Logan that she's had a chance to look into him but he has not been able to look into her.

SMITH

Yes, you are correct on all fronts.

LUCIA

And you probably feel at a disadvantage since you've haven't had a chance to look at my profile where as I have been able to look into yours.

Smith simply smiles and nods because she's right about everything and he's not used to feeling like the dumbest guy in the room.

LUCIA (CONT'D)

Worry not detective, this isn't going to be a long term relationship.

SMITH

What do you mean? I thought you came here to see this case through?

LUCIA

I did.

Logan feels compelled to jump in.

LOGAN

But this is just getting started.

LUCIA

I'm afraid that's a wrong assumption.

Now both Logan and Smith feel like they're in the middle of a conversation that shifted directions before they had a chance to catch up.

LUCIA (CONT'D)

This isn't the beginning but nearing the end of our killer's countdown.

SMITH

How do you know?

LUCIA

You see that symbol in blood underneath our victim?

Both Logan and Smith look at the lines of blood made by the gashes on her body, but they can't make out what it means.

LOGAN

What about it? It looks nothing like the lines left on the other two victims.

LUCIA

That's because this is the pagan number seven, the other two were numbers nine and eight, respectively.

Smith thinks long and hard about something from his past, from the case that eventually took the life of his long time partner and friend. Something clicks inside his head.

SMITH

So, our killer is counting down. But counting down to what?

LUCIA

That, detective, is what I'm here to help you find out, let's go back to the station. There's some stuff I've gotta show you.

CUT TO:

EXT. FOOD OF THE GODS CAFE - DAY

It's 4:06 PM. VANDAL and DANDY are just finishing lunch, having a drink. Dandy's drinking a beer while Vandal sips on a glass of wine. Vandal takes out a vaporizer that looks like a can of soda, fills it up with some fluffy, skunky, light green weed that makes Dandy take notice. Vandal turns on the vapo and lets it heat up.

Dandy notices a group of suits walking into the gym adjacent to the Bohemia building with some bodyguards around them.

DANDY

People in New York take their workout very seriously. That's like the tenth big group I see going into the gym. There seems to be an awful lot of traffic the past hour.

VANDAL

That's very observant of you, though trust me, they're not there to workout.

Vandal smiles as he checks the vapo and once he makes sure the light has turned green he hands it to Dandy before taking a drag himself. Dandy takes it without hesitation though he's a bit puzzled by what Vandal just said..

DANDY

Thanks bro.

Dandy takes a long, steady drag off the vapo can, holding the smoke before handing it back to Vandal and talking in between breaths trying not to release the smoke.

DANDY (CONT'D)

What do you mean? Why else would they go to the gym?

Vandal's smile widens even more after taking a long drag himself and listening to Dandy ask his questions. Vandal takes out a wad of cash from his pocket as he stands up from the table, takes two \$100 dollar bills and puts them on the table, the bill was only \$120.

Vandal gives the vapo back to Dandy then puts his hand on Dandy's shoulder.

VANDAL

Come on bro. It's time I introduce you to the real New Amsterdam.

Dandy takes another drag off the vapo before getting up and following Vandal towards the Bohemia building.

CUT TO:

INT. BOHEMIA BUILDING LOBBY - MOMENTS LATER

DANDY and VANDAL are walking into the jungle lobby of the Bohemia building, they both wave at ROCK who waves back but doesn't say a word. Dandy is about to walk towards the same elevator that took him to his floor but Vandal stops him and leads him to the other elevator on the opposite side of the security desk. In his short time of knowing Vandal, Dandy has learned not to question the man but simply go with the flow.

Vandal goes through the motions with all three scanners then the voice of Bohemia turns sultry.

BOHEMIA

Welcome to the Cuatro-Veinte.
Vandal, Dandy. Remember to help yourselves.

VANDAL

Don't mind if we do B. Don't mind
if we do.

Dandy is slightly puzzled.

DANDY

Wait, so the building greeted me as
well as you? But only you got
scanned?

VANDAL

Bohemia is more than just a
computerized response system. It
runs on A.I.

Dandy nods as if he understands but simply looks at Vandal
waiting for an explanation.

VANDAL (CONT'D)

You know, artificial intelligence?

DANDY

Oh, alright. That's really cool.

VANDAL

You don't know the half of it.

CUT TO:

INT. BOHEMIA CUATRO-VEINTE ELEVATOR - SAME TIME

They step into the push elevator which is pretty much a
mirrored image of the first elevator, except for the artwork
on the walls. They are all signed with a G in the corner but
they don't seem as abstract as the other pieces. The art in
this elevator is very hedonistic in theme, like exerts from
the movie Caligula.

The main wall shows a scene of a land which is sinking into
an underworld filled with fire, yet everyone seems to be
partying and enjoying themselves. There is a satanic like
figure hosting the festivities inviting everyone to join him
in the underworld.

DANDY

So, you were saying this is some
sort of exclusive club which we as
tenants get an automatic membership
into if we so choose to?

VANDAL

Well sorta, if you were invited to be a tenant then you would want to be a member. Otherwise you wouldn't have gotten invited in the first place, you dig?

Something about Vandal's demeanor just hit Dandy, even though Vandal is completely a product of the new generation, he carries himself a little as if he was from a few generations ago.

Another difference from this and the first elevator is that there are no other destinations to any other floor except to the one labeled 4:20.

DANDY

No scanners?

VANDAL

Scanners? Where we're going, we don't need scanners.

Vandal smiles at some sort of reference that Dandy, not being a big movie buff, obviously did not get but smiles back just the same.

In a split second they are up four floors and the wall displaying the Caligula type painting opens up like elevator doors.

A GORGEOUS LOOKING HOSTESS is expecting them with a pearly white smile. She recognizes and greets Vandal instantly. Her name is Angelica.

CUT TO:

INT. CUATRO-VEINTE SPEAKEASY LOUNGE - SAME TIME

VANDAL lets DANDY walk out of the elevator first but then walks in front of him before reaching the hostess' desk to greet ANGELICA.

ANGELICA

Vandy baby!

Angelica and Vandal greet and kiss each other on both cheeks.

VANDAL

Angie darling. This is Dandy, he's the new numero uno.

ANGELICA

Dandy baby, welcome.

Angelica greets and kisses Dandy as if they were long time friends. Dandy could get used to this and is already getting the hang of it as he reciprocates both kisses. Vandal looks on like a proud papa.

ANGELICA (CONT'D)

Gentlemen, your table awaits in the resident VIP room on the sixth floor. I do believe you are the last two to arrive.

Vandal claps his hands almost in glee.

VANDAL

Excellent. I was hoping that would be the case.

ANGELICA

It's actually nice to see everyone here at the same time. Even for this place, it's still quite the sight.

VANDAL

G as per usual, knows exactly what he's doing.

ANGELICA

Oh yes he does. Oh yes he does.

Angelica waves the men in with the warmest smile Dandy has ever seen.

ANGELICA (CONT'D)

Gentlemen, welcome to the Cuatro-Veinte and remember to help yourselves.

Behind Angelica an artistic doorway is revealed and opens up and outwards as the two men enter. Throughout the whole day, Dandy had already seen some pretty amazing and unexpected things inside and outside the Bohemia building but nothing in all of his travels and imagination, could've prepared him for the sight before him now.

The Cuatro-Veinte Lounge stands six stories tall, all of which are visible from this, tenants only entrance. Each one of the floors has a different theme in decor and service.

The first floor has a futuristic looking theme. Like something from "Back To The Future II" but circa 2099. Each private room and booth has an electronic table from which to order directly from.

Each one of the ANDROIDS who serves them has a hovering drink carrier floating next to it, both of which run on A.I. Though they are robots, they are ridiculously hot looking robots. As is the rest of the staff at the Cuatro-Veinte Lounge.

The second floor has an old school Asian theme to it. Various authentic artifacts from the Chinese and Japanese dynasties adorn the entire length of the floor. Each private room also features a full service, body sushi bar from which the MEMBERS can eat from. Needless to say the BODIES are all PROFESSIONAL MODELS and DANCERS while the CHEFS are well renowned.

The third floor has a Western European feel to it. Each booth has a different country theme, France, Italy, Spain, London. They are also adorned with original artifacts, furniture and art from their respective regions and each one of the very ATTRACTIVE SERVERS is dressed accordingly as well.

The fourth floor has an Ancient Greek theme to it. It even has imported original Greek pillars from ancient Greece. Various statues and even a small Greek theater of old. The SERVERS ALL ARE WEARING SEXY TOGAS and head pieces made of herbs and leafs.

The fifth floor represents a palace from Ancient Egypt. It is filled with original Obelisks adorned with ancient hieroglyphics depicting a story of civilizations crumbling and new ones rising. SERVERS HERE WEAR COTTONED CLOTHS MADE TO LOOK LIKE SLAVES from the times. The centerpiece is an actual tomb housing a Pharaoh mummy.

The sixth and top floor is the mega art exhibit, Guinness's favorite. It houses some of the most influential art pieces from every generation. Each booth is dedicated to a different artist, Picasso, Dali, Da Vinci, Michaelangelo, etc. The MODELS here are all former SI swimsuit and Victoria Secret's alumni.

The other, hidden entrance which the rest of the "general public" uses from within the gym is located on the opposite side of the floor. That entrance has 6 different hostesses greeting all the people who come in.

Every single person who comes in has to have a reservation and the hostesses know exactly where they are going. Since there's no such thing as walk-ins every floor is equipped with nothing but private rooms with booths that can seat anywhere from 6 to 12 people comfortably. Although most rooms usually don't have more than three to four members at a time.

Membership runs at a cool million per year and that is only for the first floor. The higher you go up the higher the fee.

Every single member is by invite only and personally screened by Guinness and Vandal. The few that do apply are usually by word of mouth from one of the members who knows either Guinness or Vandal personally very well and they have to go through a lengthy process. Exclusivity is key in order to maintain the certain level of secrecy which the club provides for its members.

Most of the members have bodyguards or an entourage that can wait outside of the main floors in the lobby by the entrance. The lobby itself is a luxurious, ultra posh club that rivals that of any big city in the world, though the Cuatro-Veinte is exclusively for its members and the "entertainment" that it provides for such.

Only the tenants are allowed to bring people from the outside whom are not members into the club.

As soon as Dandy notices who the members are, he understands everything that Vandal has just explained to him about the club.

Everything is private but open inside the Cuatro-Veinte. The idea behind it, is that there's no need to hide anything at the Cuatro-Veinte, the only place in the world where you can help yourself to anything you want openly.

You want to do drugs? Go right ahead, just order them from the menu. You want to have sex? Please, by all means, nobody cares. Dandy is witness to both on his way through the first floor.

Vandal leads Dandy to his usual booth, which is actually the biggest booth of them all, Guinness's private booth. This is where the tenants come to when they come here.

Walking through some of the booths and each one of the floors, Dandy notices a lot of A-list celebrities, politicians, power players and billionaires galore. Something by Euphoria is playing in the background and Dandy cannot help but smile at himself.

Vandal seems to know everybody as he makes his way to the sixth floor. He shakes hands and half hugs everyone in his path on their way up while Dandy simply smiles and waves to everyone Vandal introduces him to.

Finally, towards the middle of the sixth floor, it all of its splendor, sits the Bohemia booth. Where GUINNESSE is talking to WESTON with his arm around his shoulders on one side and IVY on the other. Ivy is talking to ELLE YLLIANA with her arm around her while AURORA sits on the other side of Weston talking to KIMIKO and EQUIS whose arms are wrapping up both Aurora and Kimiko.

The huge table in front of them has three huge bongos/ hookahs burning different types of weed. There are various bowls each filled with a different type of pill all of which are labeled, Xanax, Molly, Opium, Acid. There are also three different mirrors with lines already precut also labeled, Coke, Meth and K. There are fancy touters at each one of the mirrors.

Everyone's attention turns to Vandal and Dandy as soon as they approach the table and Guinnessse gets up to greet them both.

GUINNESSE - APARTMENT 9 - 35TH & 36 FLOORS

GUINNESSE

Vandal! Mah niah! You made it!

VANDAL

Sheeat, you know I wouldn't miss this for the world.

Guinnessse and Vandal hug it out and Guinnessse gives him a kiss on the cheek, then turns his attention to Dandy.

GUINNESSE

And of course, finally, my numero uno, my boy Dandy!

DANDY

Hey what's up dude!

Dandy was about to wave hi but before he knows what hit him, Guinnessse is hugging him as well, giving him a kiss on the cheek. Guinnessse is a little inebriated and extremely happy at the same time, this can't help but be contagious to everyone around him. That's one of his greatest strengths, making other people what he wants them to feel, whether it be good or bad.

GUINNESSE

It's great to finally have you here, you're the missing piece to my perfect puzzle.

Dandy looks around at the booth and at the place.

DANDY

By the looks of it, you ain't missing much dude.

Guinnessse laughs wholeheartedly.

GUINNESSE

Why yes, that is true. But thank you for accepting my invitation nonetheless. You really have completed my new family.

DANDY

How could I refuse such an enticing offer? To be part of one of the most exclusive and elite groups in the world?

GUINNESSE

You'd be a fool to. And a fool I know that you're not. Here, lemme introduce you to your new neighbors.

Dandy approaches the booth to shake everyone's hands as Guinnessse goes through the introductions, starting from left to right.

GUINNESSE (CONT'D)

This lovely, amazing lady right here is Kimiko.

Kimiko gets up and gives him a big hug.

KIMIKO

Hi Dandy, it's very nice to meet you.

DANDY

Same here.

GUINNESSE

This handsome devil right here is Equis.

Equis nods smiling and gets up to shake his hand.

GUINNESSE (CONT'D)

This bad ass muthafucking hottie right here, don't let her looks fool ya, she'll kick your ass every which way from Sunday before you even know what hit ys, is Aurora.

Aurora laughs then playfully takes a fighting stance before shaking Dandy's hand very firmly.

AURORA

Hey Dandy, nice to meetcha.

DANDY

Pleasure.

GUINNESSE

Right next her we have one of the most brilliant creative minds of our generation, Mr. Alexander Weston.

Weston gets up and shakes Dandy's hand.

WESTON

Nice to meet you Dandy, we've heard a lot about you.

DANDY

Mr. Weston, I'm a huge fan.

WESTON

Haha, thanks. And please call me Alex.

DANDY

Alex.

GUINNESSE

And right over here, we have the most beautiful girl in the world right now, miss Ivy.

Ivy gets up and hugs Dandy before giving him a kiss on the lips, making him blush.

IVY

Hey darling. Nice to meet you sweetie.

DANDY

Pleasure is all mine Ivy.

GUINNESSE

And last but most certainly not least one of the most talented actresses of our generation, Ms. Elle Ylliana.

Elle gets up and hugs Dandy before kissing him on the cheek.

ELLY

Very nice to meet you Dandy, I'm a huge fan.

DANDY

As am I Ms. Ylliana. I've seen all
your films.

This pleases Elly to no end.

ELLY

Thanks Dandy, and please call me
Elly.

VANDAL

This is actually a treat D. We
almost never get to see everyone
who lives here together at the same
time.

Dandy and Elly have locked eyes.

DANDY

I'm relishing the moment.

Once Guinnessse is pleased with the introductions he returns
to his seat.

GUINNESSE

Please gentlemen. Sit down. Help
yourselves.

Elly motions for the two newcomers to sit next to her.

VANDAL

Sup Elly, how you been baby girl?
Weren't you shooting today or
something?

Elle rolls her eyes and waves her hand in a dismissive
manner.

ELLY

Long story darling. But I feel a
helluva lot better now.

Elle hands the joint she was smoking over to Vandal after
taking a long drag off it as Dandy sits between Ivy and Elle,
picking up one of the fancy menus laying on the table.

Dandy can't help but be a little impressed with the menus.
They read like something out of any cafe in Amsterdam, only
with a lot more options. The pages are listed by drug, price
and potency.

Pages 1-3 are different types of organic hydro weed, the
name, strain and a small picture next to it. Page 4 list
opiates to dip the herb into. Page 5 is all hashish.

Pages 6-9 are powders ranging from coke, meth and K. Pages 9-12 are all hallucigenics from LSD, mushrooms and peyote.

Each section has its own introduction about the history of each drug, the effects and potential side effects. The other menu next to it is just a regular drink menu.

Vandal gets a text message, then he approaches Guinnesse, whispering something into his ear. Guinnesse nods then Vandal walks back to Dandy.

VANDAL

D my man. My work here is done.
I've gotta run, take care of some
personal biz. But I leave you in
capable hands.

DANDY

Oh dude, thanks for everything. I
really appreciate you going out of
your way to show me around.

VANDAL

Nonsense. It's been my pleasure.
Let's hang soon, yeah?

DANDY

Oh and you know it!

Vandal and Dandy do a half shake, half hug as they part ways and Vandal waves at everyone bye. They all wave bye back.

Weston gets a text himself, he checks it right away when he sees who it's from.

Weston's face changes automatically, Aurora notices. They whisper amongst themselves. Guinnesse notices as well, though he doesn't say anything.

AURORA

What's up?

WESTON

Don't know yet, but it couldn't
possibly be good. I've gotta go
right away.

AURORA

Is this about the?

WESTON

Unfortunately.

AURORA

Call me as soon as you get back.

Weston nods as he gathers his belonging, including a computer bag.

WESTON

Well everybody, it's been swell to hangout with everyone for a bit. Dandy, very nice to meet you. We should do lunch one of these days.

DANDY

Definitely, I'd love to pick your brain.

They shake hands then Weston leaves as Elle takes Dandy's hand and they take a seat.

ELLY

Here, you've got to try this weed.

END OF ACT 2

ACT 3

INT. WAREHOUSE - LATE NIGHT

A BEATEN UP MAN is tied up to a chair with heavy duty, double lined rope and gagged with heavy duty duct tape. Blood is freshly dripping from the beating he just took. There's a GROUP OF 13 THUGS with guns keeping a vigilant eye around and inside the building.

Some of the men who are not keeping an eye out are playing cards, some watch TV while others are labeling and storing away things.

A KNOCK on the door alerts the men of a new presence. All the men immediately get into an alert mode, standing up with their guns in hand. The man closest to the entrance holding an AK47 holster to his shoulder strap checks the security monitor to confirm that it's whom they're expecting.

The men line up in a military row as THE BOSS makes his way in.

CUT TO:

EXT. PARK - LATE NIGHT

A MAN with a briefcase next to him sits on bench in the outskirts of central park by a dimly lit area, away from the street. WESTON makes sure he wasn't followed then takes a seat next to the man and asks him for a light for his cigarette. The man lights up his cigarette then proceeds to looking the other way.

MAN ON BENCH

Are you sure you weren't followed?

WESTON

I'm certain of it. I did as I taught during my training.

MAN ON BENCH

Good. We haven't got much time.

WESTON

You mean?

MAN ON BENCH

Everything you need to know is in the briefcase. This will be the last contact you and I have. Follow the instructions to your new contact and be careful from now on.

Weston takes a puff off his cigarette looking around and before he gets another question out, the man is gone. Weston looks around once more, then takes the briefcase and leaves.

CUT TO:

INT. FBI HEADQUARTERS CAPTAIN LOGAN'S OFFICE - LATE NIGHT

DETECTIVE TYSON SMITH AND CAPTAIN ROGER LOGAN are looking at a folder DETECTIVE LUCIA MENDEZ has laid on the captain's desk. The label on the folder reads TOP SECRET.

LOGAN

How did you get your hands on this file?

LUCIA

I'm not really a rookie. I've been working for a special division of the FBI which deals with less than conventional cases.

SMITH

You mean supernatural?

LUCIA

Amongst other things. We call it the Penumbra division.

Lucia opens up the file and both Logan and Smith are astonished by what they are seeing.

LUCIA (CONT'D)

The only reason you are seeing this right now is because we have to work in collaboration with one another in order to prevent the prophecy.

BACK TO:

INT. WAREHOUSE - LATE NIGHT

THE BOSS circles THE BEATEN UP MAN motion for ONE OF HIS THUGS to take the gag off.

BOSS

You may not have known what it was that you were stealing when you stole my truck. Needless to say you area a dead man, but if you want your family to live.

The same Thug shows the man a picture of the beaten up man, his wife and 4 kids.

BOSS (CONT'D)

Then you will tell me what I need to know.

The beaten up man begins to nod in agreement crying.

BEATEN UP MAN

Please sir, don't hurt my family. I'll tell you what you need to know. Everything is still intact inside.

The boss gets close to the beaten up man's face revealing himself to be Vandal.

VANDAL

Now tell me, where is my fucking truck?!

CUT TO:

INT. WESTON'S PLACE - LATE NIGHT

WESTON is sitting by his desk going over some of the papers that were inside the briefcase. AURORA walks in with two cups of coffee from the kitchen.

AURORA

Is this what we feared all along?

WESTON

Unfortunately, I'm afraid it may even be much worse.

CUT TO:

INT. MONITORING ROOM - SAME TIME

There are 66 monitor on a larger wall being fed into one server. They are all showing the inside of 8 different apartments.

One of the feeds shows AURORA standing next to WESTON as A MAN WHOSE FACE WE CANNOT SEE listens intently. Right then and there his attention is drawn to another feed inside Elly's place. ELLY AND DANDY are in the middle of having sex.

VANDAL walks in standing next to the man whose face we cannot see's right, watching the monitors.

VANDAL

We retrieved the truck and all of
its contents.

MAN WHOSE FACE WE CANNOT SEE

Excellent. All my pieces are now in
order.

VANDAL

And they have no idea who you are
to them, do they sire?

MAN WHOSE FACE WE CANNOT SEE

No, but they will soon enough.

BACK TO:

INT. FBI HEADQUARTERS CAPTAIN LOGAN'S OFFICE - LATE NIGHT

Both LOGAN AND SMITH are staring intently at LUCIA.

SMITH

Prophecy? What prophecy?

BACK TO:

INT. WESTON'S PLACE - LATE NIGHT

AURORA is looking at WESTON with a worried look on her face.

AURORA

Worse than what we thought? What
could be worse than a new world
order?

BACK TO:

INT. FBI HEADQUARTERS CAPTAIN LOGAN'S OFFICE - SAME TIME

LUCIA

The end of the world as we know it!

THE END

(CONT'D)

