

**1. EXT. CITY SLUMS - DAY**

*(Gritty handheld cam) A THIEF sprints through alleyways, two exhausted cops trailing. Suddenly—*

A BOOT CRASHES into the thief's ribs. He SPRAWLS across concrete.

*(Slow rise) CHUKS adjusts his cap, knuckles bloody. The thief gasps—*

**THIEF**

"Please—"

Chuks' PISTOL WHIP cuts him off. Blood arcs. The arriving cops wince.

**COP**

"Jesus, Inspector—"

Chuks' phone BUZZES. He reads the message, strides off without a word. **SMASH CUT TO:**

**2. INT. POLICE HQ - COMMISSIONER'S OFFICE**

*(Static wide shot) Chuks stands at attention before the IGP's massive desk. A DOSSIER slides toward him—photo of MARY clipped to front.*

**IGP**

"Thompson's whore knows where he hid twenty billion. Her 'brother' in prison? Real name: Ken. South Bay's top enforcer."

*(Chuks flips the file—crime scene photos: A politician's corpse, mouth stuffed with cash.)*

**IGP (CONT'D)**

"Find that money before Independence Day. Or the president burns us all."

*(A METAL BOX clunks onto the desk. Inside: A gun, fake passports, and—oddly—a baby rattle.)*

**IGP (CONT'D)**"Ever think about fatherhood, Chuks?"

*(Chuks pockets the rattle, leaves. The IGP smiles.)*

**3. INT. DPO'S OFFICE - NIGHT**

*(Dutch angle) BLAZER lounges opposite the DPO, blowing smoke rings.*

**BLAZER**

"South Bay's rotting. Let me rule it... (taps ash on the desk) ...you get 30%."

*(The DPO slides a badge across the table. Blazer grins, stamps it out with his cigar.)*

**4. EXT. HIGHWAY - DAY**

*(Single take) CATHERINE hitchhiking. A car stops. She leans in-*

**BANG.** Driver's brains paint the windshield.

*ADELEKE emerges from shadows, DOUBLE-TAPS the passengers. OTAMENDI's limo pulls up, his gloved hand beckoning like the reaper.*

**5. INT. CHURCH CONFSSIONAL - NIGHT**

*(Close-up) ADELEKE's blood-cruste'd fingers tracing a cross.*

**ADELEKE**

"Bless me father... I must kill three more."

*Through the grate: FR. OSYGUS' eyes widen in recognition.*

**FR. OSYGUS**

"Otamendi sent you... for me."

*(A SILENCER presses against the grate. ADELEKE's whisper:)*

**ADELEKE**

"Forgive me."

**BLACK SCREEN. GUNSHOT.**

**6 INT. CHURCH - CONFSSIONAL - DAY**

*(Slow push-in) The REV. SISTER kneels to pray. A dark POOL OF BLOOD seeps under the confessional door. Her trembling hand pushes it open-*

*(Shock cut) FR. OSYGUS slumps forward, bullet hole glistening in his forehead. Her SCREAM echoes through the empty church.*

**7 EXT. CHURCH - DAY**

(Wide shot) *POLICE CORDON*. Chuks storms out, kicking a soda can with a *CLANG* that makes officers flinch. He paces like a caged animal, sweat dripping onto his collar.

(Close-up) His fist clenches—*DECISION MADE*. He strides to his car.

**8 INT. CHUKS' APARTMENT - NIGHT**

(Blue monitor glow) Chuks' computer flashes:

CRIME SCENE PHOTOS of Thompson

A MAP with four red X's (Dr. Philip, Sen. Conti, Jerry, Fr. Osygus)

CCTV still of OTAMENDI at a crime scene\*

(Flashback - distorted audio) *KUNJA PEDRO'S VOICE*:  
"Seek the truth...start with the priest...his son Otamendi..."

(Chuks *JOLTS* up, knocking over coffee. The stain spreads like blood.)

**9 INT. HOSPITAL - CORRIDOR - DAY**

(Steadicam chase) Chuks sprints past *SOBBING NURSES*. He *SLAMS* open Dr. Philip's office—

(Reveal) The doctor's corpse *STABBED* to his chair, pen still clutched in rigor mortis. Chuks' eyes dart to the CCTV camera—its red light *STILL BLINKING*.

**10 INT. SECURITY ROOM - CONTINUOUS**

(Monitor playback) Grainy footage: *ADELEKE* entering, *SILENCER* drawn. He pauses—looks *DIRECTLY INTO CAMERA*—and *WAVES* before shooting the doctor.

(Chuks' phone *RINGS*. Caller ID: *UNKNOWN*. He answers—)

**STATIC...then a FAMILIAR VOICE (Otamendi?):**  
"Barrister Jerry's expecting you." *CLICK*.

(Chuks *SMASHES* his head against the steering wheel. *HORN BLASTS*. Tires *SCREECH* as—)

**11 EXT. JERRY'S GATE - DAY**

*(Long lens) Jerry's Mercedes approaches. The driver honks. From the bushes—*

*(Close-up) ADELEKE's gloved hand raises a pistol. BANG. Driver's head SNAPS back.*

*(Jerry's door yanked open. Adeleke DRAGS him out by his tie, whispering:)*  
 "Senator Conti sends regards."

**CUT TO BLACK. GUNSHOT.**

**12 EXT. JERRY'S GATE - DAY**

*(Wide shot) A luxury car idles at the gate, driver slumped over the wheel - bullet hole in his temple. Jerry's WIFE screams. The GATEMAN vomits.*

*\*(Close-up) CHUKS' hand twitches toward his holster as he spots:*

Blood trail leading into the bush

Fresh cigarette butts (American Spirit brand - Adeleke's signature)\*

**CHUKS** *(to wife)*  
 "Inside. Lock the doors."

*(He vanishes into the foliage, Glock drawn.)*

**13 EXT. BUSH - CONTINUOUS**

*(Handheld POV) Pushing through ferns. The metallic tang of blood in the air. Then—*

*(Reveal) ADELEKE crouched over BARRISTER JERRY like a panther, blowing smoke into the dying man's face. ABLOODY KNIFE twirls in his left hand.*

**ADELEKE**  
 "Last chance, old man. Who else knew about the President?"

*(Jerry coughs blood, smiles.)*

**JERRY**

"Same reason people gamble, I guess."

*(bitter chuckle)*

"Even cursed hope is still hope."

*(They walk on, the shrine's shadow swallowing them whole.)*

EXIT

**20 EXT. STREET - DAY**

BLAZER marches down the cracked pavement, three ARMED BOYS flanking him, batons twirling.

A DRUG PEDDLER freezes mid-sale. Blazer doesn't break stride  
-

BLAM! - shoots him point-blank.

His boys descend on the pleading dealers. CRACK! Bones break. Screams echo.

**21 EXT. STREET - CONTINUOUS**

WIDER: Blazer's army now - 20+ THUGS including TOUGH GIRLS swinging batons, toting shotguns.

They move like a storm through South Bay's streets. Terrified civilians scatter.

**22 EXT. STREET - CONTINUOUS**

CLOSE ON: MOLOKO, tied to a lamppost, face pulped, blood dripping.

**BLAZER**

*(flicking Moloko's forehead)*

They call you Moloko... who do you pay dues to?

**MOLOKO**

*(spitting blood)*

I pay no dues.

Blazer LAUGHS, signals his boys. They untie Moloko.

**BLAZER**

You been molesting my streets. Your boys found the right side.

*(leans in)*

I'm Blazer Pyro. Lord of South Bay.

Moloko stumbles away. Blazer NODS to his lieutenant -  
BLAM! - Moloko drops. The gang CHEERS.

**23 INT. CASINO - NIGHT**

DON PEDRO at a high-stakes table, cigar smoke curling as he rakes in chips.

A RIVAL GAMBLER enters with MARY on his arm. Don Pedro's smile DIES.

The Gambler sits. Cards flip. Don Pedro's pile dwindles to nothing.

The Gambler LAUGHS, pockets the cash. Don Pedro's ENFORCERS drag him out, Mary trailing behind with a smirk.

**24 EXT. ROADSIDE - DAY**

POLICE LIGHTS flash as officers surround Otamendi's car.

They yank open the trunk - GUNS glint in the sunlight.

As they haul out Otamendi and the DRIVER, a small shape moves in the trunk -

BIGMAN (the dwarf) unfolds himself, blinking in the light. Cops stare.

**25 INT. POLICE STATION - DAY**

Otamendi and Driver cuffed to a bench.

Bigman and CATHERINE stand before a skeptical COP.

**BIGMAN**

*(grinning)*

She's my girlfriend. I was rescuing her!

**COP**

*(snorts)*

Bigman with a full-grown woman? Sign this and get out.

Bigman signs. Otamendi watches, silent.

**BIGMAN**

*(grinning)*

She is my girlfriend, held hostage. I had to hide to make sure I saved her.

ENGINE ROARS. Tires spit gravel as he disappears down the highway.

**32 EXT. STREET - DAY**

**JENNIFER** hurries down the street, glancing behind—**someone's following.**

She reaches the rear of a parked **Mercedes.**  
In a smooth motion, she slips **something into her bra,** adjusts her purse.

Across the street, **ADELEKE** watches from a bar window.

Jennifer fixes her hair in the side mirror.  
As she rises—

**TWO MEN** grab her.

**FIRST MAN**

Where is it, Jenny?

**JENNIFER**

I don't know what you're talking about.

**SLAP!**

The second man **backhands her,** then **shoves** her to the ground.

They **kick her—blood spills** from her nose and mouth.  
One rummages through her bag, about to strike again—

**A hand catches his wrist.**

**ADELEKE.**

**ADELEKE**

That's enough.

**SECOND MAN**

Who the hell are you? Let go!

He whistles. **Two more thugs** arrive—armed with a **knife and stick.**

**ADELEKE**

Thirty seconds to disappear.  
Or I bury you right here.

The men glance at each other—then **lunge**.

A blur of movement. In seconds, **Adeleke takes down three**, the last one **limps away, bleeding**.

He walks to his car, opens the door.

**Jennifer**, dazed and bruised, taps the window.

**JENNIFER**

*(softly)*

You saved my life.

He opens the door. She gets in.

The car pulls away.

### **33 INT. DON PEDRO'S HOUSE - DAY**

A dimly lit room.

**KEN**, bloodied and bruised, is forced to his knees in front of **DON PEDRO**.

**MARY** stands nearby—shocked.

**DON PEDRO** raises his eyes and sees her.

**MARY**

Ken! What have they done to you?!

Don... he's my brother!

**DON PEDRO**

*(amused)*

Your brother?

The one who ran off with my cash? My product?

Now Metz is breathing down my neck... and you bring *him* here?

**KEN**

Go home, Mary.

**DON PEDRO**

She goes home when I say she does.

Matter of fact—she *is* home.

*(beat)*

You're lucky I'm feeling generous.

You'll work for me. Tomorrow, there's a job.

Now get outta my sight. You stink.

Ken is dragged away.

**34 INT. HOTEL ROOM - DAY**

*The morning sun filters through faded curtains.*

**Jennifer** stirs awake in bed.  
She reaches out—**Adeleke is gone.**

A quick glance around.  
She checks her **purse**—money untouched.

The bathroom door is slightly ajar. **Silent.**

She notices **Adeleke's suit** laid across the bed.

Curious, she rummages through it...  
Finds an **ID card.**

She stares at it—eyes narrowing.

**ADELEKE** steps out of the bathroom, face fresh, razor in hand.  
He's **shaving his beard.**

**JENNIFER**  
*(holding up the ID)*  
Harry...?  
You a pastor?

**ADELEKE**  
*(surprised, nods)*  
Hmm...  
Who told you the name?

**Jennifer** hands **Adeleke** an ID card.  
He takes it, straightens his tie, and slips into the suit.

She disappears into the bathroom.

**Adeleke** searches the inner lining of the suit. Finds something. Smirks.

**ADELEKE**  
*(to himself)*  
Pastor Harry...

He sits on the edge of the bed, leans back, grinning—deep in