

ROUGH NECK

Written by

Exlus S. Bennett

Based on Characters
created by
Exlus. S. Bennett

7 Seaport Drive
Quincy, MA 02171
617-302-2417

**EXT. MASSACHUSETTS AVE DOWNTOWN BOSTON (ESTABLISHING MONTAGE)-
NIGHT**

BUSY CITY STREET. CARS IN TRAFFIC TRAVELING THE MASS. AVE BRIDGE. VARIETY OF PEOPLE WALKING UP AND DOWN STREET NEAR BERKLEE PERFORMANCE CENTER. IT'S A POST CARD PERFECT NIGHT AS WE LOOK UPON THE BOSTON SKYLINE AND SEE THE PRUDENTIAL BUILDING LIT AGAINST A CLEAR SKY. THE HUE OF THE LIGHTS, BELOW THE BUILDING, MAKES IT LOOK LIKE THE STRUCTURE IS ON FIRE.

EXT. BOSTON-NIGHT

WE SEE A M.B.T.A. BUS PULL INTO VIEW AND IT STOPS LETTING OFF A PASSENGER. THE PASSENGER, A BLACK MALE, HAS A TOOL BELT SLUNG OVER HIS MUSCLED SHOULDERS. HIS DIRTY SHIRT CLINGS TO HIS TORSO REVEALING SIX PACK ABS. HIS JEANS ARE WORN, BUT, NOT TORN. THERE IS NO HAT COVERING HIS BALD HEAD. HIS FACE IS HANDSOME AND IS ONLY ACCENTUATED BY HIS MOUSTACHE AND GOATEE. HIS BOOTS STRIKE THE PAVEMENT WITH A SMALL THUNDEROUS SOUND. AT OVER 6 FEET, HE STRIDES LIKE A CONFIDENT MAN WORTHY OF HIS ATHLETIC BUILD. **HENRY CLARENCE MANN** WALKING HOME FROM WORK, STOPS AT THE LOCAL GROCERY STORE TO PICK UP A FEW ITEMS.

We see people coming out of the store as Henry tries to get in. He is polite and holds the door for a woman who is trying to manipulate her bags. She thanks him and he smiles at her briefly. After she is away, he walks in.

INT. SMALL GROCERY STORE-NIGHT

Fairly quiet inside with moderate background music. Cluttered aisles. HENRY MANN is barely able to move around the store due to his size so he is cautious. The cashier looks at him with a nervous smile. He looks at the shelves intently. Moving items out of the way until he finds what his looking for. He grabs a few more items and heads to the counter. At the counter he grabs a child's toy and smiles to himself as he put it with the items he is buying. His massive hands barely squeezes into his pocket, as he reaches for his wallet. With a silent sigh of relief the cashier takes the money handed to him and bags Henry's items. Henry gives a quick glance and leaves the store.

EXT. MASSACHUSETTS AVENUE BOSTON-NIGHT

FOLLOWING HENRY.

HENRY MANN continues his walk home. As he walks past people he greets them with a short 'Hi' or a nod of the head. He walks past an alley way where there are a few men aggressively arguing among themselves. They are loud and animated in their movements.

WE ZOOM IN ON THE MEN FOR A MOMENT, WE CAN'T SEE THEIR FACES, BUT WE ARE SEEING THEM PUSH AND SHOVE EACH OTHER AS THE TENSION BETWEEN THE MEN HEIGHTENS.

ZOOM TO HENRY'S FACE. HE SEES THEM AND SLIGHTLY SHAKES HIS HEAD IN DISGUST AS HE KEEPS WALKING.

His building is to the right of the alley.

He walks up the stairs to the main door and fishes for his keys. We still hear the men arguing in the alley. Henry get into the building and strides to an apartment door and pulls out his key for it and enters.

INT. APARTMENT-NIGHT

WE SEE HENRY ENTER THE APARTMENT. LIGHTS ARE ON IN THE APARTMENT. HE SETS HIS TOOL BELT AND THE GROCERY BAGS DOWN. HE LOOKS AROUND BRIEFLY.

REVERSE ANGLE. WE SEE THE APARTMENT IS WELL KEPT AND FURNISHED VERY NICELY. FLOORS ARE CARPETED IN AREAS.

WE HEAR VOICES IN THE BACKGROUND AS WE WATCH HENRY'S EYES LOOK AROUND.

HENRY(boisterous)
Your man is home!

REVERSE.

From a side room comes a little girl, approximately 5 years of age, running out with arms stretched out and a smile on her face. She is dressed in a cute outfit, wearing sneakers. Her hair is tied on both sides of her head and her eyes are lit with the vision of her father.

LITTLE GIRL (very happy)
Hi daddy! What did you get me?

BACK TO HENRY.

HENRY (FEIGNING SHOCK)
Don't I get a kiss first?

He picks up the little girl and kisses her on the cheek. She curls up a little and laughs as he continues to kiss her and tickle her. He enjoys the interaction immensely. We see the love for his daughter in his smile and in his eyes.

His face shifts from deliriously happy to almost lustful when he sees his wife coming towards him.

FROM HENRY'S P.O.V. WE SEE THAT SHE IS A VERY ATTRACTIVE WOMAN WITH A SLENDER BUILD, SHE HAS A SVELTE FIGURE AND COULD EASILY PASS AS A MODEL.

She walks as such too and presses her body against Henry almost cat like. Her eyes are soft and she sees the look in her husband's eye and she likes it.

WIFE (in a pleasant way)
Did my man remember the groceries I wanted from the store?

Still holding his daughter, he scoops his wife up in his other arm and kisses her passionately. Then all three hug and hold each other, re-affirming their loving bond.

HENRY (joking to break the moment)
What is it with you women? Doesn't anybody say 'Hi' first before you say gimme?

His wife smiles with a slight look of shame on her face.

WIFE (says giggling)
Hi baby. Good day at work?

HENRY(Grins wide)
Work was alright, but, I live for the night.

He gropes her and she giggles and backs away but still holding onto his hand. He tries to pull her close to him again, but, she avoids his grasp.

WIFE

Well if you didn't get the groceries, you're going to live off of love and not dinner.

He produces the bags he was carrying. Still holding his daughter.

HENRY (jokingly proud of himself)

Ta-da! I am the ultimate hunter-gatherer.

She gives him a quirky look and prepares to turn to take the bags to the kitchen.

CLOSE ON WIFE.

WIFE

Dinner will be ready in 15 minutes. Why don't you shower and change so we don't have to have the benefit of your work day in our nostrils.

He sets his daughter down and bends down to her height and points to the bags his wife is taking into the kitchen.

CLOSE ON HENRY AND HIS DAUGHTER.

HENRY (Whispering to his daughter)

I did get you something pumpkin, (beat) it's in the bag.

The child's face lights up again. Henry stands up straight.

HENRY (calling loudly to his wife)

Hey, I'm just keepin' it real.

WE SEE HIS WIFE JUST SHAKING HER HEAD IN RESPONSE. SHE STOPS AND TURNS TO HENRY AND HIS DAUGHTER.

CLOSE ON WIFE.

WIFE (calling to child)

Kalee, why don't you come help me
in the kitchen while daddy gets
clean.

The child runs off to be with her mother. Henry turns towards the bathroom. Rubbing his neck and stretching his arms, he is glad to be home and have the day at it's end.

In the bathroom we can hear the men yelling outside in the alley way.

He turns on the water to drown out the sound. He strips off his clothes, tosses them on the floor and gets into the shower.

All we hear is the SOUND OF THE WATER from the shower.

WE ZOOM IN TO SEE HIS FACE RELAXING UNDER THE WATER AT FIRST,
(BEAT) THEN WE SEE HIS EYES OPEN WIDE AS HE GRIMACES IN PAIN.
HIS LEGS BUCKLE FROM UNDERNEATH HIM.

He reaches out to the curtain rod attempting to stop himself from falling, but, falls anyway.

WE SEE A QUICK FLASHBACK OF HIM IN MILITARY UNIFORM FALLING TO THE GROUND, THEN WE SEE HIM ON THE BATHROOM FLOOR TRYING TO CRAWL TO THE BATHROOM DOOR.

He has felt this kind of pain before, in Afghanistan. That's when Henry realizes he's been shot.

He feels his chest and looks at his hand to see blood.

WE SEE HIS BLOODIED HAND REACHING FOR THE DOOR KNOB. HE OPENS THE BATHROOM DOOR.

WE ZOOM IN TO SEE THE PAIN ON HIS FACE AS HE TRYING TO CONTINUE CRAWLING.

As he fights for consciousness, his mind tries to ascertain how/what just happened, then there is a moment of panic as he thinks of his family. Are they alright?

HENRY (Yelling while gasping)

Dani! Dani! Kalee!

There is no response. We hear the sound of BOILING WATER and THE TELEVISION in the background.

He struggles to keep consciousness as his arms pulls him along the hallway towards the kitchen where he believes his wife and daughter is.

WE SEE HENRY CRAWLING INTO THE KITCHEN. WE SEE THE BODIES OF HIS WIFE AND DAUGHTER ON THE FLOOR. BLOOD HAS STARTED TO ACCUMULATE AROUND THE BODIES.

ZOOM IN. WE SEE HENRY'S FACE. IT'S FULL OF AGONY, NOT FROM HIS OWN INJURIES, BUT, FROM THE SIGHT OF HIS FAMILY LAID OUT BEFORE HIM. TEARS FALL DOWN HIS CHEEKS.

REVERSE ANGLE. WE SEE HIS TEARDROPS FALL TO THE FLOOR AND MIXES WITH THE BLOOD FROM HIS WIFE'S LIFELESS BODY.

Henry struggles to reach for his daughter, but passes out from his injuries.

WE SEE A MYRIAD OF IMAGES OF LIGHTS, HOSPITAL UNIFORMS, POLICE UNIFORMS, BLUE LIGHTS, YELLOW LIGHTS, WHITE LIGHTS, ANOTHER STRETCHER WITH A BODY ON IT.

WE HEAR VARIOUS PROFESSIONAL VOICES (I.E. POLICE, AMBULANCE, DOCTORS, NURSES).

THEN EVERYTHING GOES TO BLACK AND SILENCE.

INT. HOSPITAL EMERGENCY ROOM - NIGHT

A crowded hospital emergency waiting room. Clean but cheerless.

Sick and injured people sit in plastic chairs lined up against the wall.

A woman, with her legs crossed, kicks impatiently and nervously. A man nods off in the chair nearby.

Two nurses walking through the emergency waiting room try to avoid eye contact with the people in the chairs.

A TV mounted near the ceiling BLARES a news report. A couple of people watch intently. The news:

REPORTER

Violence erupted on the streets tonight as a gang shooting claimed several victims. Police do not believe any of the victims were targeted, but, were just casualties of stray gunfire. A woman, of approximate age 28 and two other victims, one a 5 year old girl and a male age 31, are in Intensive Care. Police has no suspects and are looking for anyone with any information to contact them.

CUT BACK TO
HOSPITAL WAITING
ROOM.

STEVEN FITZGERALD sits at the end of his chair. His head is bent over and he appears to be in silent prayer.

He raises his head slowly, taking in a deep breath as he does.

WE SEE FEAR IN HIS EYES AS THEY FOCUS ON A CLOCK THAT HANGS NEAR THE TELEVISION.

He shifts his weight in the chair and tries to relax.

REVERSE ANGLE. WE SEE SEVERAL PEOPLE ENTER THE EMERGENCY WAITING ROOM, AN OLDER WOMAN FOLLOWED BY FOUR YOUNGER WOMEN AND TWO MIDDLE AGE MALES.

The younger women are dressed in jeans and such. Casual. Nothing too noticeable.

The two men with them are dressed ordinary. One has a hat on that he doesn't remove.

The older woman is dressed neatly, but, hurried. We can see that she is an attractive woman for her or any age. Her posture is straight and accentuates her curves. We can easily see how this is Dani's mother.

DANI'S MOTHER (PANICKING)

Steven, Steven (beat) oh Jesus, did you hear anything yet?

Steven stands and walks over to **Dani's Mother**. He hugs her tightly.

STEVEN (SOLEMNLY)

I haven't heard anything yet,
either about Kalee or Henry.

He pulls back from her and then goes to hug the others with her.

FIRST YOUNG WOMAN (ANGRY AND SCARED)

What the fuck is takin' so long for
somebody t' tell us what the fuck
is happenin'?

FIRST MIDDLE AGE MAN (INCITING HER FURTHER)

You' damn right. Somebody needs to
be telling us somethin'.

He looks towards the security guard booth near the waiting room pauses and sits down quietly. The door to the emergency treatment area opens and a middle aged DOCTOR dressed in hospital blue walks through the door toward the gathered people. Dani's Mother jumps to the front of the crowd to meet the doctor half way.

DANI'S MOTHER (WITH WORRY IN HER VOICE)

Are you the doctor? How's my baby?
I'm her mother.

DOCTOR (INQUIRING FOR ADDITIONAL INFORMATION)

Are you the parent of the adult
female?

DANI'S MOTHER

Yes, yes. I'm Dani's mother. How
is she?

DOCTOR (APOLOGETICALLY)

We did everything possible. I'm
sorry.

DANI'S MOTHER (SCREAMING FRANTICALLY)

No! No! Oh lord, No.

The others rush forward to hold the woman, who is distraught beyond control. All eyes in the waiting room are focused on the group. Some shaking their heads, others with apathy.

STEVEN FITZGERALD steps towards the Doctor who is shaken up as well.

STEVEN (WITH CONCERN)

Doctor, any word on Kalee and Henry Mann? Y'know the little girl and man that would've been with Dani.

BACK TO:

DOCTOR

I didn't work on them, but, I will find out what I can and get back to you as soon as I can.

The Doctor turns and leaves. Steven pauses a moment then turns to the family members who is consoling each other.

STEVEN'S P.O.V.

We see the family crying amongst each other and holding each other.

THE SOUNDS OF THE HOSPITAL FADES TO SILENCE.

CLOSE UP ON STEVEN.

HIS EYES ARE FIXED ON THE FAMILY AND ALL WE HEAR IS HIS BREATHING AND HEART BEATING...

FADE TO BLACK.

INT. HOSPITAL RECOVERY ROOM- DAY

Nurses and interns move around Nurse's station and patient's rooms. We hear phones RINGING and INTERCOM PAGES. It's busy. We see a group of Interns being led by a doctor walking the floor visiting patients. A solitary nurse goes to the refrigerator and removes a juice. She grabs a straw and proceeds to take it room 547.

Inside of the room there are two beds. One is currently empty and the other has Henry Mann in it. The room is almost deathly quiet, given the noise outside the room. The window curtains are drawn closed and the room is dark.

The nurse comes into the room and checks Henry's chart and then checks his I.V. drip.

NURSE

Mr. Mann, are you awake?

Henry's P.O.V. He opens his eyes to see a blinding light, then fades of again. He opens his eyes to see all white, then fades off again.

He(We) hear a myriad of SOUNDS and NOISES, but, we can't make out what's going on. His mind tells him he's dead...no, not dead, he has to know what happened to his family. Dani, his wife. Kalee, his daughter. He won't leave them until he knows they are alright. Then darkness over takes him.

TWO DAYS LATER

INT. HOSPITAL RECOVERY ROOM- DAY

HENRY-CLOSE.

ASLEEP, EYES MOVING FAST UNDERNEATH LIDS. HE BOLTS AWAKE, TERRIFIED OF HIS PAST MEMORIES.

WIDER.

HENRY OPENS HIS EYES AND THERE IS A MAN STANDING IN FRONT OF HIM. A WHITE MALE OF MIDDLE AGE, DRESSED IN SUIT AND TIE. HIS GRAY HAIR SHOWS HIS EXPERIENCE. HIS EYES SHOW HIS DETERMINATION. BEHIND HIM IS ANOTHER MAN DRESSED SIMILARLY, YOUNGER THAN THE FIRST MAN, BUT BALDING. HE STANDS NERVOUSLY LOOKING FOR THINGS TO DISTRACT HIS ATTENTION. HE OBVIOUSLY DOESN'T LIKE HOSPITALS.

The hospital hallway, outside the room, is busy.

LT. MITCHELL

Mr. Mann can you understand me?
I'd like to ask you a few
questions.

Henry-Close. We see his mouth move but we hear nothing.

LT. MITCHELL -CLOSE.

Mr. Mann I can't understand you.
Could you speak up?

Henry takes a breath. Eyes focusing on the face in front of him. Slowly Henry realizes he is in a hospital room.

HENRY

Where is my family?

The man looks to his companion in the room. His companion looks dumbfounded but says nothing. The man looks back to Henry and takes a pause.

LT. MITCHELL

Mr. Mann, I'm Lieutenant Mitchell from the (XX) precinct, Homicide Division.

Lt. Mitchell gestures to his companion, catching the man's attention long enough for him to make eye contact with him.

LT. MITCHELL (CONT'D)

This is David Collier from the D.A.'s office.

Lt. Mitchell takes a deep breath. His eyes relax and he tries to put a gentleness in his voice.

LT. MITCHELL (CONT'D)

Mr. Mann, your wife is dead and your daughter is critical.

Henry attempts to sit up quickly. Angered and still in pain.

HENRY

Where is she? What happened to them?

Then the realization of what happened appears on Henry's face as he is restrained from getting up by Lt. Mitchell and A.D.A. Collier.

HENRY VERY SORROWFULLY (CONT'D)

Why?

Henry's hands comes up to his face. We can see the tears from underneath his hands.

LT. MITCHELL

Mr. Mann, you and your family were the victims of a gang shooting.

(MORE)

LT. MITCHELL (CONT'D)
 (Beat) To be precise, your family
 was innocent bystanders hit by
 stray gunfire.

Lt. Mitchell pauses briefly to look at A.D.A. Collier. He pulls out a pen and a small notebook. His face becomes stern.

LT. MITCHELL (CONT'D)
 Mr. Mann, your apartment was hit
 with a series of bullets entering
 from the west side of the
 apartment. The alley on the side
 of the building. Did you see
 anything that night?

Henry nods his head as he wipes his face clean of the tears.

HENRY
 Yea. I saw some guys arguing, but,
 I didn't think nothing of it.

Lt. Mitchell presses for additional information. His head is up and his face is still, but, his eyes gives away the anticipation of getting a solid lead.

LT. MITCHELL
 Can you describe them? (Beat) a
 car? Clothing? Anything?

HENRY
 (Shaking his head sorrowfully)
 No, (beat) like I said, I didn't
 think anything of it.

Lt. Mitchell takes a deep sigh and his hands drop to his side in a gesture of defeat. A.D.A. Collier says nothing, but abruptly leaves the room. Both men seem more defeated than frustrated. Henry is at a loss of emotion and of voice. Lt. Mitchell puts away his pen and note pad. He reaches into his pocket and pulls out a card and leaves it near Henry. He turns to leave the room and pauses to speak to Henry.

LT. MITCHELL
 Mr. Mann, we will do our best to
 find your family's shooters. If
 you can think of anything, let me
 know.

He closes the door to Henry's room leaving him to grieve.

INT-HOSPITAL RECOVERY WARD HALLWAY-DAY

Lt. Mitchell and A.D.A. Collier are walking to the hospital elevator after leaving Henry's room.

A few patients are shuffling up and down the hallway as the two men walk by them as if they are not there.

A.D.A. COLLIER-WITH ATTITUDE

So what do you think? (Beat) Do you think he's full of shit?

Lt. Mitchell looks at him out of the corner of his eye.

A.D.A. COLLIER (CONT'D)

I mean really, do you think He didn't see anything or is he covering up something?

LT. MITCHELL-ALMOST NONCHALANTLY

Hey, at this time in my life I take everything as it is given.

They get to the elevator and he presses the down button.

LT. MITCHELL (CONT'D)

If he says he didn't see anything, then he didn't see anything. I can't chase shadows or ghosts.

A.D.A. COLLIER

Well, this is not going to look good for the Governor's stance against gang violence and crime in the state.

LT. MITCHELL -APATHETICALLY

Like I give a shit what his stance is. I'm tired of trying to live up to what these assholes promise every election year.

The elevator opens and several people step off leaving the elevator empty. The two men step on and press the down button. The door closes.

INT. HOSPITAL ELEVATOR-DAY

**LT. MITCHELL-HOSTILE BUT NOT ANGRY
(CONT'D)**

If they would staff us to fight a war, then maybe we'd win a few battles.

Elevator door closes.

INT. HOSPITAL INTENSIVE CARE UNIT-DAY

A nurse, sitting in her chair, picks up a ringing phone at the nurses station and is answering a question when we see a hulking figure, still dressed in hospital robes, looming over her from the opposite side of the desk. She looks up from her computer.

HENRY-VERY FIRMLY AS TO NOT BE DENIED.

I'm looking for Kalee Mann's bed.

The nurse, awestruck, stands to assist Henry to where his daughter is. He shakes his head 'no', to the assist, so the nurse just points out the room.

HENRY'S P.O.V. WE APPROACH THE ROOM WHERE SHE IS IN. THE DOOR TO THE ROOM IS LEFT OPEN AND WE CAN SEE THAT THE ROOM IS BRIGHTLY LIT AND WINDOW BLINDS ARE OPEN TO LET THE SUNSHINE IN. THERE ARE BALLOON ANIMALS, CARDS AND STUFFED TOYS ALL AROUND. WE CAN SEE THE END OF THE BED, BUT THE CURTAIN HIDES THE PERSON IN IT.

REVERSE ANGLE. WE SEE HENRY CAREFULLY WALKING INTO THE ROOM. HIS APPROACH IS SLOW AND SILENT. HE ALMOST SEEM RELIEVED AS IT APPEARS TO HIM THAT HIS DAUGHTER IS ALRIGHT. A SLIGHT SMILE BEGINS TO APPEAR THEN DISAPPEARS AS QUICKLY AS IT CAME.

HENRY'S P.O.V. WE SEE HIS DAUGHTER'S SMALL FRAME ATTACHED TO NUMEROUS WIRES, HOSES AND MONITORS. NOW WE CAN HEAR THE SOUND OF THE BREATHING MACHINE BEING USED. SHE IS STILL AND LIFELESS. HE STROKES HER HEAD GENTLY AS HIS EYES FILL UP. SHE IS UNRESPONSIVE.

HENRY NEAR TEARS-CLOSE

Kalee, it's daddy. I'm here baby
(beat) daddy's here. (Beat) Don't
leave daddy Kalee.

A nurse comes into the room to adjust the medication on the tube attached to her. The nurse tries not to interfere with Henry. She occasionally steals glimpses of Henry. He ignores the nurse and continues to stare at his daughter.

WE CAN SEE HIS EYES BEGIN TO HARDEN AND HIS FACE TIGHTENS UP SLOWLY.

As the nurse completes her duties and exits the room, he leans towards his daughter's ear.

HENRY-VERY DETERMINED AND ABSOLUTE

Daddy will find the men who did
this to you. (Beat) I will(Beat)
and I'll make them pay.

HENRY PULLS UP A CHAIR AND SITS WITH HIS DAUGHTER. WE CAN SEE THE SUN SETTING THROUGH THE WINDOW IN THE BACKGROUND. WE CAN SEE HIM THINKING. WE HEAR THE BREATHING MACHINES AND THE MONITORS.

FADE TO BLACK.

INT. HOSPITAL INTENSIVE CARE UNIT-DAY

WE SEE **HENRY, STEVEN FITZGERALD, DANI'S MOTHER** AND OTHERS IN KALEE'S HOSPITAL ROOM. EVERYONE IS DRESSED IN BLACK FORMAL WEAR. THEIR MOOD IS SOLEMN. HENRY IS CLOSEST TO KALEE, AS SHE LAY STILL. THE WINDOW BLINDS ARE OPEN. THE SKY IS OVERCAST.

He leans and kisses her.

HENRY (IN A SOFT TONE)

I'll be back sweetie. I just got
to say bye-bye to mommy.

REVERSE ANGLE. WE SEE EVERYONE EXIT THE ROOM. THE WOMEN HUDDLE TOGETHER AND WALKING SLOW. THE MEN FOLLOW.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY TO ELEVATOR-DAY

STEVEN FITZGERALD (WHISPERING TO HENRY)

You okay? (Beat) I mean, I know
that things are not okay. It's
only been three weeks since you got
out of the hospital yourself, but,
are you handling it?

HENRY (ALMOST IN ANOTHER WORLD)

Yea. I'm dealing, but, it's not
easy.

STEVEN

It ain't suppose to be. It's a fucked up situation. Most guys would've snapped, so I'm worried 'bout cha.

Henry looks at his friend and smiles.
The Middle Age Man, Upon hearing the tail end of the conversation, jumps in.

CLOSE ON MIDDLE AGE MAN.

MIDDLE AGE MAN -NOT VERY LOW TONE

What cha need to do is start whippin' ass with all that commando shit you know. The fuckin' po-lice ain't gonna do shit. Man, they ain't never gonna find them little fuckers.

WIDE ON HENRY AND STEVEN.

HENRY AND STEVEN LOOKS AT HIM, BUT, THEY SAY NOTHING AS IF THEY ARE ALLOWING HIM TO CONTINUE HIS RANT.

CLOSE ON MIDDLE AGE MAN AGAIN.

MIDDLE AGE MAN -GETTING LOUDER

Do you know how many of them shootings go on in this city? Too many. A little girl shot just by sitting on a mailbox and the fucked up this is we doing it to ourselves.

Just then female orderly walks by the men trying not to be imposing, but, turning her head quickly when she hears the Middle age Man. Then she turns back just as quickly and continues walking away from the men.

WIDE SHOT.

MIDDLE AGE MAN

(Noticing the orderly)
What? What? I said it (beat) It's fucked up!

Dani's Mother hears him and stops in her tracks and turn to confront him. The others around her part to let her by.

CLOSE ON **DANI'S MOTHER.**

We can see the intolerance in her face. The look that little kids get from their parents when they've crossed an undrawn line.

WIDE ON MIDDLE AGE MAN, HENRY AND STEVEN.

Middle age Man spots her coming and shuts up quickly. He prepares himself for what's coming. The other two men back away from him slowly, as if leaving him to fend for himself.

CLOSE ON **DANI'S MOTHER** AND MIDDLE AGE MAN.

DANI'S MOTHER-ANGERED, BUT NOT LOUD

Now you look! We are all here for Kalee and Henry. We are burying my baby today and we are all trying to deal with that... And the last thing I need to deal with today is you talkin' stupid and starting crap. (Beat) Am I clear on that?

Middle Age man nods his head silently. His demeanor is still casual. He'll be quiet for now, but, he won't submit.

He reaches into his pocket and takes out a stick of gum and puts it in his mouth, but, chews with his mouth open.

Dani's Mother stares at Middle age man for a moment. Then turns and continues to the elevator. Everyone stays quiet.

EXT. GRAVEYARD-DAY

THE DAY IS OVERCAST AND THE GROUND WET FROM DEW. THE AIR IS CHILLED BY A SLIGHT BREEZE. THERE ARE MANY MOURNERS ATTENDING. THEY ARE GATHERED AROUND A GOLD COLORED COFFIN HEADED BY A FLOWER WREATH. THE HEADSTONE READS, "FOREVER LOVED AS MOTHER, DAUGHTER AND WIFE." THE GRAVE HAS BEEN DUG AND THE SOIL IS DARK. WE HEAR SOME SOFT CRYING AND THE SOUND OF BIRDS IN A NEARBY TREE.

HENRY STANDS IN HIS SUIT WITH HIS HEAD BOWED DOWN, STARING AT THE GROUND, EYES EMPTY. DANI'S MOTHER IS STANDING NEXT TO HIM, HOLDING HIS ARM LOVINGLY. ON THE OPPOSITE SIDE IS STEVEN FITZGERALD, WHO IS STANDING WITH HANDS CROSSED IN FRONT OF HIM LOOKING AT THE CLOSED COFFIN.

THE MINISTER IS STANDING AT THE FOOT OF THE GRAVE. EVERYONE ELSE IS GATHERED AROUND AS THEY CAN FIT.

THE MINISTER CLEARS HIS THROAT TO BEGIN.

CLOSE ON MINISTER.

MINISTER-LOUDLY

We are gathered here to observe the passing of our sister, daughter and wife, Daniella Kiya Mann. A woman of immense love of life, love of her family, and loved by many. She was taken from us too soon and that's why we ask God to receive her for us.

WEEPING is heard from the crowd. We see a man console a woman.

MINISTER (CONT'D)

We pray for her soul to find the happiness she found on earth and we pray for her family who has to continue life without her.

CLOSE ON HENRY'S FACE.

Henry's features are set in stone. If there are tears to be shed, he will not do it today. We can see various emotions building in him and we are not sure what the result may be.

We drift to find Dani's Mother. Tears flowing down her face as she tries to pat them dry with one hand and hold onto Henry's arm tightly with the other.

MINISTER (V.O.)

I'd like to ask you all to pray with me.

The group bow their head in silence.

MINISTER

May the lord watch over us while we are absent from one and another, Amen.

Slowly and sadly everyone walks from the grave site. There is talking among people and a few hugs and a couple of laughs. Pictures are taken of people who haven't been seen for a while or may not be seen again. The attendees begin to seek out Henry to wish him well before they leave. Dani's mother hugs a few, kisses a few, before she walks over to Henry.

DANI'S MOTHER

Sugar, I'm going to take a ride home with Allison.
(MORE)

DANI'S MOTHER (CONT'D)

Are you going to need anything?
It's only been a couple of weeks
since you got out of the hospital.

HENRY VERY SORROWFULLY

No, I'm alright. You get some
rest, I'll get a ride from Steve.

DANI'S MOTHER

Okay then, I'll see you at the
hospital later with Kalee.

Henry nods and she kisses him on the cheek and she walks away. Henry turns to find Steven, his demeanor seems to be changing.

We see a dark sedan pull into the graveyard and slowly drive towards where Henry and a few mourners are standing at.

The car stops and we see police Lt. Mitchell get out of the car carrying flowers. We watch as he walks to the casket and places the flowers on top of it. He bows his head briefly and then walks over to Henry.

CLOSE ON HENRY AND LT. MITCHELL.

LT. MITCHELL

Mr. Mann, I offer my condolences.
I also want to apologize for being
late for the service. (Beat) I did
want to be here.

Henry forces a smile to him. He turns a moment to acknowledge a couple of people leaving the grave site.

LT. MITCHELL (CONT'D)

Mind if I smoke? I've been trying
to quit with little success.

HENRY-VERY SHORT

No, go ahead, it's your life.

Lt. Mitchell pulls a package of cigarettes from his inside jacket pocket. He fishes around his pockets to find a lighter. Not having any success finding one, he puts the cigarettes back.

LT. MITCHELL (FEIGNING DEFEAT)

Oh well, I guess I'm not smoking
today. I guess a higher power
intervened.

We see Steven walk over to where the two men are talking. Henry introduces them.

HENRY

Steve this is the police lieutenant I was telling you about. Lt., my cousin Steve.

Lt. Mitchell reaches out to shake hands with him. Steven extends his hand. They shake firmly, but, not aggressively.

STEVEN

Lt. Mitchell is it?

LT. MITCHELL (SMILING/JOKINGLY)

Yea. It is. (Beat) He's been talkin' about me already?

HENRY-VERY SHORT

So what can I do for you Lt.?

CLOSE ON LT. MITCHELL.

Lt. Mitchell's face drops the smile in an almost relieved way and he looks Henry in the eyes as if swearing an oath.

LT. MITCHELL WITH A NO NONSENSE ATTITUDE

I didn't want you to think that we forgot about this. We came up with two of three probable gangs involved in the shooting. 'just wanted to ask if anything came to mind that could help us narrow it down.

CLOSE ON HENRY.

Henry processes the information he just heard and almost demanding presses for more information.

HENRY

Which two did you figure was involved?

CLOSE ON LT. MITCHELL.

LT. MITCHELL (A BIT HESITANT)

There's the **Hell's Gentlemen**. They are mainly small arms dealers and petty loan sharks.

(MORE)

LT. MITCHELL (A BIT HESITANT)

Then there's the **African Lords**. They're the strongest gang in your neighborhood. Then there's a new gang trying to get in ... real sickos. They call themselves the **Piranha Gang**. All three has reason to be in your area. We just need to know which ones to start monitoring, maybe find something we can use

STEVEN FITZGERALD

Hey, I've heard of the Piranhas. Don't they have tatoos across their mouths to look like jagged teeth?

Lt. Mitchell nods yes, with a look of contempt for the thought of the gang's practice.

LT. MITCHELL

Yea, and their leader is suppose to have cut away his lips to expose his piranha styled teeth. I'm hoping to retire before those assholes get saturated into the area.

HENRY

Well Lt. I don't have any new information yet. But if somethin' comes my way, I'll let you know.

Lt. Mitchell looks at Henry for a moment, he opts not to say anything, before he turns and walks away.

Henry watches the Lieutenant get into his car and drive away slowly, occasionally looking in Henry's direction. Soon he is gone. Henry turns to Steven.

HENRY (CONT'D)

Yo, we got us some work to do.

CLOSE ON STEVEN.

We see his face look inquisitive.

WE SEE BOTH MEN WALK AWAY.

EXT. A SUBURBAN YARD NEAR/IN BOSTON-NIGHT

THE YARD IS FENCED WITH STOCKADE MATERIAL. CARS AND TRUCKS ARE PARKED IN THE PERIMETER

We see and hear SNARLING canine teeth.

We PULL BACK, We see a SNARLING pit-bull dog being held by a chain. We hear BARKING and YELPING.

We Pull BACK MORE to see the dog in a make shift arena surrounded by men with money in their hands CHEERING AND YELLING.

The men are dressed casually. Their eyes are lit with excitement and blood lust. Some LAUGH at their win, while others scowl at their loss. There are dogs caged nearby, pacing. We see one man take a body of an animal and put it in a plastic garbage bag. We hear MUSIC, BARKING and YELLING. The frenzy of the night carries on. We single out one **DEJECTED MAN** who is angry over his loss. He paces nervously. Until finally he snaps from the strain and anger and pulls out a gun on the crowd. The crowd quiets down some and look at him with disdain and surprise.

DEJECTED MAN

(Nervously)

I cant' go home with no money.

His hands shakes with the gun as the realization of what he has done sinks in.

DEJECTED MAN (CONT'D)

Ya'll don't know how much shit I'm in. I can't find work. My bills are piling up. My woman lef' me and won't let me see my kids. I..

And before he can continue, his skull is crushed in by a very powerful looking man. The **Dejected man** eyes roll back into his head and his arm goes limp and he collapse on the floor, face forward.

CLOSE.

MYKELTI

Nigga, do I look like Doctor fuckin' Phil?

THE OTHER MEN IN THE ROOM LAUGH A NERVOUS LAUGH. NO ONE IN THE ROOM WOULD ADMIT IT BUT, THEY ARE SCARED OF THIS MAN. HE IS THE LEADER OF THE **AFRICAN LORDS**. HIS NAME IS **MYKELTI**.

CLOSE.

Mykelti kicks the body of the man on the floor and sneers at him.

MYKELTI (CONT'D)

(Loudly and proudly)
Y'see this is what keeps our
African brothers weak. Worry'n
'bout bills and bitches.

In an almost sorrowful way he places his hands on his face as if to cry for the man,

MYKELTI (CONT'D)

If this is what I must do to keep
our people strong,

(he starts laughing and drops his hand)
I'm good with that.

Mykelti points to the body and looks around the room at the rest of the men in it.

MYKELTI (CONT'D)

This is another black man who has
become a statistic of the system,
Drove to leave his family and kids
because of lack of money.

He smiles and continues in an almost Shakespearean manner.

MYKELTI (CONT'D)

He disappeared to parts unknown.
Letting his family make due with
the public assistance system.

HIS FACE HARDENS AND HE TELLS ONE OF THE MEN NEARBY,

MYKELTI (CONT'D)

STRIP HIS BODY AND LEAVE HIM OUT
BACK FOR MY HYENA TO FEED ON.

THE MAN QUICKLY COMPLIES AS MYKELTI LEAVES THE AREA. A
SLENDER MAN NAMED **SWITCH**, STEPS INTO THE RING.

SWITCH

WELL GENTS, THAT WILL CONCLUDE OUR
ENTERTAINMENT FOR THE DAY. PLEASE
REMEMBER WHAT HAPPENS HERE, STAYS
HERE OR WE WILL SEE YOU THERE.

The other men pocket their cash and leave the area. We hear VEHICLES ENGINES and THE SOUND OF TIRES IN THE DIRT. Then all is quiet.

SWITCH CLOSES THE GATE, LOCKS IT AND WALKS TO A NEARBY HOUSE.

INT. HOUSE-NIGHT

We see a dimly lit kitchen with dishes and food stuff all about. It's unkept and dirty, but, large. Only a table and two chairs are in it.

We see SWITCH enter and stride through the kitchen. He takes a cigarette and puts it in his mouth. As he gets to the next room he lights the cigarette. The room is dark with the only light is from the lighter Switch is using.

The flash of the lighter let us see that there is someone one in the room sitting.

SWITCH turns on a light and we see Mykelti sitting back on an old couch. He looks up at SWITCH.

MYKELTI

(Half uninterested)
How much we make tonight?

SWITCH

About 3 g's.

MYKELTI

Chicken feed. We could do better.
We need to get stronger and build a proper army.

SWITCH

Are we still gettin' those guns from the Gents? The last deal got messy and we lost a man.

Mykelti sits up in the couch, his eyes narrow as we see him get thoughtful.

MYKELTI

When I was a boy in Africa, I saw the rebels trade and buy from the very people they wanted to kill. I learned then that business is business when you have a long term goal. Yes, we will buy guns from the Hell's Gentlemen.

He leans back and smiles a wicked smile.

FADE TO BLACK.

EXT. BOSTON WATERFRONT -NIGHT

We ZOOM IN to a water front warehouse. Inside lights are seen from outside. Distorted glass and barred windows stop anyone from looking in.

Several high end cars are parked near the entrance. Two men in suits are standing outside talking to several females, but, keeping their eye on the street. We see the men turn briefly and we see a face of an embroidered devil attached to the back of their suits. This is the lair of **Hell's Gentlemen.**

INT. HELL'S GENTLEMEN'S WAREHOUSE -NIGHT

The warehouse is well lit. Things are neat and look new. There is a fully stocked built in bar. We hear JAZZ MUSIC in the background. There are several gang members sitting comfortably on expensive couches. All are wearing suits with the embroidered devil's face on the back. The gang consists of multi ethnic persons, male and female. Their leader is a white male of medium build and good looks. His presence, among the others, creates a relaxed atmosphere. He moves with finesse and purpose. His name is **Jason Farokmanesh.**

Jason walks to the bar and gestures for a drink. At the bar are two women dressed seductive, but, nice. They are fixtures here. Jason smiles at one and gestures for her to come to him. She complies. Jason receives his drink when a couple of 'Gents' approach him.

FIRST GENT

Jason, the Chinatown gang coughed up enough for their first shipment of product. Delivery is tonight. Everything should go smoothly.

JASON

That's the way everything is suppose to go.
What about the 'Africans'? Are they still pissed?

SECOND GENT

Word is their leader is not too happy about the shooting up of one of his boys, but, he still wants to deal.

JASON

He shouldn't send greedy representatives. But, we'll make it up to him.

He sips his drink. Thinks for a moment and turns to one of the ladies and kisses her. She reciprocates and soon they are kissing heavily. He pauses and begins to escorts her to an undisclosed location in the building. He pauses and turns to Second Gent.

JASON (CONT'D)

Make sure the delivery to China town goes without incident. I don't want the police to get anymore hot and bothered than they already are.

SECOND GENT

I'll supervise it, personally.

Jason nods and then turns to the woman he is with and walks away.

EXT. CHINATOWN STREET-NIGHT

A homeless man pushes his cart down an empty street past a high end S.U.V. parked on the side walk. He keeps his eyes forward and tries not to draw unwanted attention

We see the two Hell's Gentlemen in the front seat smoking and waiting. They get out of the vehicle and lean against a nearby building.

REVERSE ANGLE.

We see four young Asians walking towards the two men. Three of the four are male, the fourth is female. The guys are wearing regular street clothes, while the female is dressed like she is on a night out. The lead guy has his hair dyed blonde, styled and walks like he owns the place.

First Hell's Gentleman steps from the building he was leaning against and steps in the way of the oncoming youth.

FIRST HELL'S GENT

(Very cautiously)

Good evening people, Do you have a light? My cigarette seems to have gone out.

BLONDE ASIAN

Don't you know smoking is bad for your health?

BACK TO.

FIRST HELL'S GENT

Was that a fact from the surgeon general?

BACK TO.

BLONDE ASIAN

I read it somewhere.

The two men size each other up briefly. Then the First Hell's Gent gives his partner an indication to open the rear of the S.U.V. His partner opens the rear hood slowly.

FIRST HELL'S GENT.

Okay man, you got the money?

The Blonde Asian looks to the woman with him and nods at her. She reaches into her purse and pulls out an envelope and hands it to the Blonde Asian. He holds it in front of his face and waves it around.

BLONDE ASIAN

Yea, we're equipped.

The Hell's Gents smile to each other, with a sense of satisfaction and accomplishment.

FIRST HELL'S GENT

Good, then let's get this over with.

BLONDE ASIAN P.O.V.

The Hell's Gent reaches into the back of the S.U.V. when suddenly we hear a CLICK of a gun. The Gents stop what they are doing and turn slowly to Asians, who have pulled out hand guns.

FIRST HELL'S GENT (CONT'D)

What the fuck is this?

BLONDE ASIAN

(Holding the gun)

We just don't want what happened to
the Africans, happening here.

SECOND HELL'S GENT

Don't let that scare you my friend.
The African Lords got greedy and
some of the hardware had to be
(Beat) um, demonstrated.

The first Hell's Gent reaches into the vehicle and pulls out
a **Heckler & Koch UMP** and hands it to the Blonde Asian's
friend.

FIRST HELL'S GENT

See, we are here for business.

HENRY'S VOICE (O.S.)

That's funny, I got some business
with you too.

We see Henry walking cautiously out of the shadows towards
the group. He has on black army fatigues and black military
style boots. His dark jacket seems a bit bulky, even on him.

His eyes are focused on the Hell's Gentlemen, but, he does
keep aware of the Asians there.

The Gents stop what they are doing and look at each other
curiously. Then they quickly close the trunk of the S.U.V.
and wait for Henry to approach.

The Blonde Asian shoves the Heckler & Koch into the chest of
the Second Hell's Gent and he and his group quickly walk away
disappearing into the night. The Second Hell's Gent quickly
puts the gun into the vehicle and locks it.

FIRST HELL'S GENT

(Nervously)

Uh, what can we do for you officer?

CLOSE.

HENRY

I'm not a cop.

CLOSE

SECOND HELL'S GENT

(Instantly angry)

What!

(MORE)

SECOND HELL'S GENT (CONT'D)

You roll up on us like this and you ain't a cop? You're a fuckin' dead man now.

WIDE.

The Second Hell's Gent motions for the vehicle door to retrieve the gun he had tossed in there. The First Hell's Gent holds his hand up to stop the second man from doing anything. He walks to Henry confidently and curiously.

FIRST HELL'S GENT

Okay dude, you want to explain why you cost me a large sum of money? I mean really, why don't I shoot you now?

HENRY

(Very coldly)
I believe you did.

Henry PUNCHES the Hell's Gent, SMASHING his face. Then Henry spins, avoiding the Second Gent's lunge. He grabs the Second Gent's arm and twists it hard, we hear SNAPPING. The Gent SCREAMS out in pain. The First Gent opens the trunk to the S.U.V. And reaches for a rifle.

Henry sees him and kicks him in the solar plexus. Sending the First Gent flying into the street. The Second Gent tries to break Henry's grip and attempts to hit Henry with a back fist. Henry steps into the Second Gent's body, making him miss the back fist and sending him hurtling into the street too.

Both Gents eye the guns in the S.U.V. Henry takes a deep breath and stands ready.

FIRST GENT

(Moving slowly)
Okay you dumb fuck. You really pissed me off now.

SECOND GENT

(Working his way around Henry)
You think you're a bad ass? So did a lot of mutha fuckers and they're dead too.

The first Gent dives for the S.U.V. Henry stops him with a skipping side kick to the chest, knocking him down. The Second Gent gets into the front door of the vehicle and grabs at a rifle.

He throws a clip into the gun and fires it from the S.U.V. SHATTERING the rear window. Glass flies everywhere.

Henry ducks in time to avoid the bullet spray. We see him rolling out of view, near the vehicle.

The First Gent is not so lucky. We see his body jerking from the bullet strikes, blood spatters the pavement, then he falls lifelessly to the ground.

CLOSE.

We see the half scared, half mad face of the shooter. His eyes scan the outside area . He opens the vehicle's door slowly.

HIGH ANGLE FROM THE S.U.V.

The Second Gent jumps out of the vehicle prepared to fire again, when from underneath the vehicle, Henry's belt is wrapped around his ankle and is pulled hard, sending him face forward to the concrete. The gun falls from his hand and slides across the sidewalk.

Now we hear POLICE SIRENS coming closer.

CLOSE ON SECOND GENT.

Second Gent is seen and heard SCREAMING as he is pulled underneath the S.U.V.

FADE OUT.

FADE IN.

EXT. CHINATOWN STREET-NIGHT LATER (TIME CUT)

We see four police cars at the scene of the fight. Police have streets blocked off and barricades holding back curious gawkers. Photographers and various news media are there. Two ambulances are parked nearby.

We see a familiar sedan pull up to the crime scene and Lt. Mitchell gets out of the car.

He looks at the area and then the crime scene. He reaches into his jacket pocket and takes out a cigarette and lights up. He takes a long puff of it, as if to clear his head, then he walks over to the nearest officer.

COP 1

(Not realizing/knowing who it is)
Hey, Step back behind the tape,
this is a crime scene.

Lt. Mitchell reaches into his pocket and pulls out his badge and shows it to the officer.

COP 1 (CONT'D)

(Looking at the badge unimpressed)
Oh, go ahead then.

LT. MITCHELL

(Still puffing on his cigarette)
Who was the first officer on the
scene?

COP 1

(Pointing to another
officer standing near the
shot up S.U.V.)
He was.

Lt. Mitchell walks over to the officer near the S.U.V. And shows his badge.

LT. MITCHELL

What do we got?

COP 2

We have two males. One dead, one
beaten to a pulp and a trunk full
of Heckler & Koch UMP's. Both had
ID's on them. Vehicle is
registered to the dead guy.

Mitchell looks around the area again as if he was trying to look for something or someone.

COP 2 (CONT'D)

Witnesses heard rapid gunfire.
There was only the one stiff and
nothing was taken. Guns, some
money, all here.

LT. MITCHELL

Nothing was taken? (Beat) nothing
was taken.

He pauses for a moment as if to think. He looks at the officer.

LT. MITCHELL

Anything special about these two victims?

COP 2

We know that they were wearing the Hell's Gentlemen's patch on their jackets. (Beat) You think this was a gang hit?

LT. MITCHELL

(Walking back to his car)
I don't know what it is yet...
Another gang would've taken the guns.

Lt. Mitchell gets into his car. He thinks for a moment, absorbing the crime scene in his mind. Then he starts his car and drives off.

CUT TO.

INT. HOME IMPROVEMENT STORE-NIGHT

We see Henry casually pushing a shopping cart up and down aisles picking out various items.

CUT TO.

INT. HELL'S GENTLEMEN'S WAREHOUSE - NIGHT

CLOSE.

We see a woman's terrified face, She is, otherwise, an attractive woman. We hear things SMASHING.

WIDER.

We see that she is not a victim of violence, just witnessing it. We see Jason throwing bottles and other items around in a fury. He is half dressed and very animated.

He turns to the woman, who is cowering in the nearby bed.

JASON

(Very direct and angry)
Get the fuck out of here!

The woman grabs what clothes she can and immediately gets out of the bed and runs out of view.

CLOSE ON JASON.

He picks up his cell phone and dials.

JASON (CONT'D)

(Into phone)

I want several cars ready in five minutes. We're going to visit the 'Africans'.

CUT TO.

INT. HOSPITAL INTENSIVE CARE UNIT-NIGHT

We see Dani's Mother sitting in the room, with Kalee (still unconscious), reading to Kalee. She stops reading and stands up and walks over to the little girl. She touches her face gingerly. Then touches the little girl's hand and firmly squeezes it in her own.

CLOSE.

Dani's mother gazes at the child as if she was her own lost daughter. A tear slowly escapes her eye and rolls down her cheek. She wipes her eyes and looks up. Henry is there.

DANI'S MOTHER

(Surprised and embarrassed)

Dammit Henry, don't you make a noise when you come in or something? I didn't see or hear you come in.

HENRY

'Sorry, I didn't mean to scare you.
(Hugs Dani's mother)
How is she?

DANI'S MOTHER

Still the same. (Beat) We're have you been?

HENRY

(Kind of evasive)
I've been (2 Beats) was doing a little shopping and stuff.

DANI'S MOTHER

What's going on Henry? You don't seem like yourself these days. I know there has been a lot of hurt for you to deal with lately, but, don't punish yourself. There wasn't anything anybody could do.

HENRY

I'm just frustrated that the police haven't found anything yet, (Beat) they haven't done anything yet. Do you know how many innocent bystanders get shot in this city just because some punk can get a gun to solve his problem?

Dani's mother reaches out to Henry and pats his hand. He looks at her and forces a smile. She smiles back and then turns back to look at Kalee.

DANI'S MOTHER

She looks just like her momma did when she was this age.

Henry says nothing. His demeanor is sullen. He thinks a moment and kisses Kalee on the forehead. He gently touches Dani's mother on the shoulder. As he begins to walk out of the room, Dani's mother catches his eyes.

DANI'S MOTHER (CONT'D)

Where are you going?

HENRY

I've got to see Steven about a couple of things I asked him to do for me. (Beat) So I can cover my time at the job.

His lie is exercised weakly. Dani's mother shows no indication that she knows he is lying to her. She smiles at him and nods her head.

DANI'S MOTHER

I'll be here as long as the hospital will let me and as long as you need me to be.

Henry returns the smile, knowing that his daughter is in good hands. He leaves.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY-NIGHT

We see Henry walking to the elevator. His face is not welcoming. As he gets to the elevator, the doors open and Lt. Mitchell steps off. He is holding a small teddy bear.

LT. MITCHELL

(Half surprised to see Henry)

Well, Mr. Mann. I'm glad I caught you here. (Beat) Do you have a moment?

HENRY

Yea, sure. No problem. I was just going to get some dinner.

LT. MITCHELL

Well in that case hold on, I'll drop this gift off to your daughter's room and I'll go with you.

HENRY

Oh, you don't need to bother. I haven't decided what I'm eating yet.

LT. MITCHELL

Don't worry, I'll eat practically anything. I can save you bus fare by driving.

HENRY

(Reluctantly)

Well, as long as I'm not taking you out of your way.

LT. MITCHELL

No, no not a bother. Hold on.

He turns to walk down the hallway towards Kalee's room.

LT. MITCHELL (CONT'D)

Let me drop this off.

HENRY'S P.O.V.

We see Lt. Mitchell walk hurriedly down the hall to the nurses desk.

CLOSE ON HENRY.

Henry's eyes focuses on Mitchell as he walks down the hall. He is not sure what this cop wants or if he suspects anything from this evening's activity. We hear a PHONE RINGING from inside Henry's jacket. He opens the jacket to retrieve his phone. We see a bullet proof vest underneath.

HENRY

(On the phone)

Yo, I'm going to be running late.
 (Beat) Yea, I'm going to dinner
 with Lt. Mitchell. Yes, that Lt.
 Mitchell. We'll talk when I see
 you.

Henry hangs up the phone just as Lt. Mitchell walks back to him.

LT. MITCHELL

(Half inquiring /half
 joking)

Who was that, my wife? Ha-Ha. The
 old woman never trusts where I am.

Henry doesn't laugh. He tries to ignore the attempt at humor and the invasion of his privacy. Henry pushes the elevator button. Lt. Mitchell tries to get a response from Henry.

LT. MITCHELL (CONT'D)

Hey, there was an incident in China
 town tonight.

HENRY

Really? What kind of an incident?

LT. MITCHELL

It looked like a gang shooting,
 but...

HENRY

(Sarcastically)

You guys haven't put a lid on that
 kind of crap yet?

BACK TO

LT. MITCHELL

(A bit sheepishly)

Well we are waging a war with
 people who don't respect the rules.

CLOSE ON HENRY

HENRY

(Almost angry)

Rules? Rules? Rules are for honest people who are in their homes not bothering anyone. Rules are for the suckers who wait for someone to rescue them from a predatory society. Rules are for victims!

Both men get silent. The elevator arrives and they board. The doors close.

CUT TO.

EXT. BOSTON SUBURBAN NEIGHBORHOOD STREET, SWITCH'S HOUSE-NIGHT

We see several high end cars driving slowly down the street. They are lined up as one following another.

The vehicles are moving slowly, Almost silently.

CLOSE ON VEHICLE PASSENGER WINDOW.

We see the window drop down and several gun nozzles come out.

PULL BACK.

We see several of the vehicle fashioned the same way. There is silence for a moment, then we see and hear a blaze of GUN FIRE directed at **Switch's** house. We hear some YELPING of the caged dogs in the yard. We see the fire emitting from the guns. We hear SHATTERING GLASS. We see neighbors' lights come on.

CLOSE ON VEHICLE TIRES.

We see the tires spin furiously and hear the SCREECHING as the vehicle zooms away followed by the other vehicles.

ANGLE SHOT FROM ATOP ONE OF THE HOUSES.

We see the street slowly fill up with neighbors and we hear the police SIRENS in the background.

CUT TO.

INT. A BOSTON RESTAURANT-NIGHT

Henry and Lt. Mitchell are sitting in a local restaurant. The place is nice and comfortably full with patrons. Both men are seated in a booth opposite each other. Henry has kept his coat on to hide the vest underneath. Lt. Mitchell suspects something, but, not quite sure what it may be. The **Waitress**, an attractive young woman, approaches the men with a smile and menus.

WAITRESS

(Very up-beat and attentive)
Good evening gentlemen. May I get either of you a drink?

Henry shakes his head "no". We can tell he is thinking and getting nervous a little. The restaurant is warm and it would be difficult to explain to the detective why he still has his jacket on.

LT. MITCHELL

(Taking a menu from the waitress)
I'm not drinking as yet, I'm driving.
(Quick chuckle)

The waitress smiles weakly not appreciating his attempt at humor. She makes sure everything is set correctly on the table. Then addresses Henry.

WAITRESS

Sir, can I get you some water? You look a little warm.

HENRY

(Forces a smile at the waitress)
No, no. I'm good. I must be fighting a fever or something.

WAITRESS

Okay then, I'll give you a few minutes with the menus and I'll be back to take your order.

The waitress leaves the table. Lt. Mitchell watches her leave, almost lustfully. He then turns his attention to Henry.

LT. MITCHELL

You sure you're not hot in that jacket? You're starting to sweat.

HENRY

Lieutenant, what do you want from me? Or is this a new department policy of kissing up to victims of violent crimes?

LT. MITCHELL

I want to put those little street assholes away. I want the gangs off my streets and I want to be able to retire knowing that I did all of that. However, I have to follow the letter of the law and the law isn't just. There are times I wish I could operate outside of the law, save a few cops from getting killed, but, that's not my way.

HENRY

Well that don't explain out of all the crime that's going on in the city, all the shootings, you take time out to try to comfort me.

We hear a phone RINGING from inside Lt. Mitchell's jacket.

LT. MITCHELL

Hold on a minute.

Mitchell takes his phone out and answers it.

LT. MITCHELL (CONT'D)

Hello. (Beat) When? (Beat) I'm on my way.

He stands up and takes some money out of his pants pocket and tosses it on the table.

LT. MITCHELL (CONT'D)

Mr. Mann, we will have to finish this conversation later. (Baiting Henry he continues) Apparently there was another gang shooting tonight.

Henry's eyes give away his curiosity. Lt. Mitchell debates telling him anything further and then concedes to his lesser judgement.

LT. MITCHELL (CONT'D)

(Very quickly)

It was the Hell's Gentlemen, it sounds like they were shooting up one of the African Lords places.

Mitchell takes a step to leave then stops and turns.

LT. MITCHELL (CONT'D)

We can't find proof positive, but, we know the African Lords was there when your family was shot. They may have been the cause and even lost a man as well.

Mitchell turns and leaves the restaurant. Henry watches him exit the restaurant and then takes out his phone and dials.

HENRY

(On the phone)

Yo, I'm on the way.

Henry gets up and leaves some more money on the table for the waitress. As he is leaving he bumps into the waitress.

WAITRESS

(Surprised)

Is everything okay?

HENRY

Oh, my friend was coming down with something fierce, so he left and I don't want to spread germs, so I'm going home too.

He shakes her hand and we see Henry exit the restaurant.

BACK TO THE WAITRESS, CLOSE.

A panic look comes across the waitress's face and she looks at her hands.

CUT TO.

EXT. BOSTON SUBURBAN NEIGHBORHOOD STREET-NIGHT

We see Henry walking into an apartment complex. He walks up to one of the exterior doors and knocks. He looks around as a matter of curiosity and not nerves. An outside light comes on and the door opens. Henry grabs the door knob and enters.

INT. STEVEN FITZGERALD'S APARTMENT-NIGHT

The apartment is neat and furnished modestly. It boasts a bachelor decor with hard wood floors. In the corner of the room is an elaborate computer set up with multiple monitors and speakers. Near that is a leather couch and coffee table. The television is opposite all of that and is running in the background. We hear VARIOUS SHOWS on the television. Steven Fitzgerald is dressed in a baggy t-shirt, loose jeans and sandals. He is comfortable in his environment.

STEVEN

Hey man you had me sweatin'
bullets. How'd you get away from
that cop?

HENRY

I got lucky. He was called to
another shooting.

STEVEN

I heard about that on the police
band. They think it's a
retaliation for some shit that went
down in Chinatown.

Henry lowers his head slightly. Escalating things is not what he wanted. He wanted justice for his daughter and revenge for his wife.

STEVEN (CONT'D)

Don't tell me it was you in
Chinatown!

Henry shrugs his shoulders like a child caught doing something he is not sorry for.

It's not your fault, dude. You're
just trying to get things right
with your family and yourself.

Henry takes off his jacket and removes the bullet proof vest underneath. He sits down on the nearby couch and puts his head back and closes his eyes.

STEVEN

Hey, I only agreed to help you with
this craziness, because I know the
cops won't be able to do anything
to get you some justice. (Beat) The
gangs are too aggressive and their
numbers are growin'.

HENRY

I didn't want to add fuel to the fire. (Beat) What if I just backed off and told the police what I've been trying to get done, what can happen?

STEVEN

You get charged with some bull-shit crime, vilified in the media, lose your kid, 'tossed in jail and the gangs will still continue.

HENRY

(Sort of shocked)
'Fuck man, you think this out long?

STEVEN

Hey, when you asked me to help you at the cemetery, I thought it was just an angry, out loud, thought. You know, talking mad and all that. (Beat) But, when you started doing shit, I had to think 'bout how it might play out.

HENRY

'You think I'm crazy?

STEVEN

I think you're still hurting.

Henry puts his hands to his head and rubs his temples lightly. His eyes drift close for a moment.

STEVEN (CONT'D)

And if this is what you gotta do to heal from that pain, I'm with you.

Henry's eyes soften and he seems almost childlike in his response.

HENRY

Thanks man. (Beat) I'm going through something and this feels like the right thing to do.

Steven nods his head in agreement. Then turns to his computer and starts. His demeanor is like a military assault officer.

STEVEN

Okay, this is what I got.

He points to the monitors. Henry gets up from the couch and walks over to the computers and leans down to look at what Steven is pointing to.

STEVEN (CONT'D)

This is a Google map of the address the cops reported was shot up tonight. No one was there, but, they found crazy (as in numerous) dogs and what they think is a half eaten body of a man. They're not telling the media about that crap.

HENRY

Don't you worry that the cops will know you're hacking into their systems and trace it back to you?

STEVEN

(Very confidently)

Are you kidding? I re-route all my computers' IP addresses every 20 minutes, automatically. Jumping from computer to computer, world wide, so I can't be traced.

Henry shakes his head in disbelief. Steven throws his hands up in a surrender motion.

HENRY

So what can you tell me about the African Lords?

Steven takes a quick look at Henry and then back to the computers. He types in some info and waits for feedback. On the computer, several items comes up.

STEVEN

According to the Law Enforcement Data Base, the African Lords are reaching into the States at an alarming rate. These guys started in Nigeria and are really bad-ass. They roll with pet Hyenas and Baboons. Hyenas! Really!

HENRY

The lieutenant thinks that they were there when Dani and Kalee was shot. He also thinks that they were the reason shots went off.

Steven looks at Henry surprised he has so much information from the Lieutenant.

STEVEN

Damn, did he tell you when he shits too?

HENRY

I can't figure him out. It's like he knows I'm up to somethin', but, he doesn't care or want to know for sure. He feeds me info, but, is trying to stop me. (Shakes his head) I don't know.

STEVEN

Hey, Its a serious game you're playing here. You watch your ass with everyone.

HENRY

You know that. (Beat) I'm just glad you got my back.

They two men make a fist and strike them together. They re-affirm the bond between them and the mission they have chosen to undertake.

STEVEN

Now, I don't have much on him, but, let me fill you in on what I found on the African Lords' chief here in the states. His name, as far as I got, is Mykelti Naeem. He's not right in the head, (points to his head) I mean psychologically 'not right'.

HENRY

So how'd he manage to get passage into the U.S.?

STEVEN

'Says he got here a few years back from an athletic scholarship to NorthEastern. During his schooling he kind of 'lost it' and assaulted some people. They hospitalized him for a while and was going to deport his ass back to Nigeria when they lost track of him. (Beat) That's all I could find.

Steven leans back in his chair and looks at Henry. He awaits a response. Henry slowly stands up straight.

CLOSE.

HENRY

That's funny. (Shaking his head in disbelief) We're always schooling the mutha fuckers who wanna kill us.

Henry pauses a moment and turns to Steven.

HENRY (CONT'D)

Hey, the shit's going to get deep. I'll understand if you want out now.

STEVEN

(Serious and playful)
I'm here for the duration. We' like Batman and Robin (Beat) only I'm more like the 'stay in the bat-cave type of Robin'.

Both men chuckle a moment. Then Henry goes to the kitchen.

HENRY-O.S.

What do you got to drink?

STEVEN

Whatever's in there is all yours.

HENRY-O.S.

You got nothin' in here. Don't you ever go shopping?

STEVEN

How do you go from 'Death Wish' to 'Martha Stewart'? (Under his breath) Maybe you **do** got somethin' wrong with you.

DISSOLVE TO.

INT. A.D.A. COLLIER'S OFFICE DOWNTOWN BOSTON-DAY

We see Collier, through a glass door, in an office. He's in a meeting of some kind with several others and doesn't look happy about it. We can see a man in the meeting, very animated, angry and apparently yelling. We see everyone inside taking notes. The man yelling stops and waves his hands dismissing the group.

Collier exits first. He's aggravated and tense in the face. He walks to his office and sits down to calm down.

He opens his desk and digs around for some files. He opens a folder and starts to read it when Lt. Mitchell walks in on him.

LT. MITCHELL

Hey, you wanted to see me?

A.D.A. COLLIER

Jeez, you startled me. Come in.
Have a seat.

Lt. Mitchell sits down and gets comfortable. He prepares himself for an ear full.

A.D.A. COLLIER (CONT'D)

(Being cordial)
Water?

LT. MITCHELL

No(Beat)thank you.

A.D.A. Collier sits back in his chair and tries to remain cordial and pleasant.

A.D.A. COLLIER

I just got out a meeting...no, an ass whipping, from the Mayor and Attorney General. They are really pissed off that we haven't got not one person, to parade in front of the media, to blame all these shootings on.

LT. MITCHELL

(Sarcastically)
I must have missed that memo.

A.D.A. COLLIER

Well my friend, you will get the unabridged version directly from the mayor and police chief soon enough. So tell me, what have you got?

LT. MITCHELL

I don't 'GOT' anything. There's been two very public shootings and I don't have anything, except, one punk who was beaten so badly that he can't speak now.

A.D.A. COLLIER

Somebody beat him. Who?

LT. MITCHELL

Damned if I know, (Beat) but, I have my suspicions.

A.D.A. COLLIER

Mind sharing that suspicion?

Lt. Mitchell thinks for a moment. A.D.A. Collier looks at him anxiously. Finally Lt. Mitchell looks up and takes a deep breath.

LT. MITCHELL

I think it's Henry Mann.

A.D.A. COLLIER

Who's that?

LT. MITCHELL

The guy from the gang shooting last month. The one who was a bystander? Lost his wife? Kid in coma?

A.D.A. COLLIER

Oh. (Beat) Why do you think it's him? Why now?

LT. MITCHELL

I'm not totally sure. But, he does got motive.

A.D.A. COLLIER

And that would be?

LT. MITCHELL

One of the oldest motives of man, revenge.

A.D.A. COLLIER

Haven't we evolved beyond that cowboy crap by now?

LT. MITCHELL

I'm just saying, if someone had offed my wife and I wasn't a cop...

CUT TO.

EXT. BOSTON SUBURBAN NEIGHBORHOOD STREET-DAY

We see Henry on a building roof top with binoculars scanning the area looking for something.

LT. MITCHELL (V.O.)

...I'd do whatever it took to get even and set the scales of justice right.

HENRY'S P.O.V. (THROUGH THE BINOCULARS)

We see Switch walking down the street. He stops and looks around now and then. Cars roll up to him and he stops to pass the passengers something and he takes something else and puts it in his pocket. This happens several times.

HENRY

(Softly to himself)
Drugs. I need to talk with this brotha'.

He leaves the roof top edge to descend the emergency ladder to the street.

Henry walks quickly towards Switch, who sees him coming, but remains comfortable and calm.

SWITCH

What's up my brotha? May I interest you in some escape?

HENRY

Naw man. You **can** help me with some info though.

SWITCH

(Turns away now uninterested)
Sorry m' man. I can't do the wikipedia thing, Time is money you know.

Henry reaches into his pocket and pulls out his wallet and takes out a twenty to offer it to Switch.

HENRY

Will this buy me some of your time?

Switch looks at the twenty and brushes Henry's frail attempt off. He turns away.

SWITCH

Naw man. I roll more expensive than that.

Henry, looking disgusted, opens his wallet and takes out another twenty and a ten.

HENRY

Okay, I think fifty dollars will buy me some of your time.

Switch looks at the money and gives Henry his attention. As he reaches for the money, Henry pulls it back and looks at him.

HENRY (CONT'D)

Information first, then I pay you.

SWITCH

What you need man?

HENRY

Where can I find the African Lords?

Switches eyes widen and he takes another look at Henry, up and down.

SWITCH

Who needs to know?

HENRY

Look, I ain't no cop. I just may have some business they may be interested in.

SWITCH

Well if it's legit, you can pass it to me and I'll pass it on.

HENRY

Naw man. (Shaking his head) It don't work like that. If you don't have the info I need, then I'll take my money and bounce elsewhere.

SWITCH

Aight, aight. I don't want you texting this or seeing the shit show up on 'facebook', but, I run with the 'Lords'. What you got?

Henry steps in close to Switch, breaking his personal space zone and says in a menacing tone.

HENRY

I got a score to settle with you assholes and you tell your leader that I'm going to be on his ass.

Switch quickly pulls a revolver and shoves it under Henry's chin. He pushes it hard into his skin.

SWITCH

You punk ass mutha fucka. Who in the fuck you think you are? Man I will blow your fuckin head off in a New York minute.

HENRY

Are you going to pull the trigger or talk me to death.

Switch is stunned for a moment, then we can see it in his face that he is going to shoot.

Henry strikes Switch's elbow downward and pushes the gun away from his chin towards Switch. The gun FIRES, but, hits no one. The gun FIRES again catching Switch in the upper shoulder near the base of his neck.

SWITCH

(Shocked and scared)

AHH! What the fuck! I'm hit!

Switch then backs off from Henry, stumbling as he does. Trying to hold his neck as he tries to take aim at Henry.

We see the blood gushing out of his shoulder and neck through his hands. The sight of his own blood and the pain he feels makes him panic.

Unable to get a good aim, he opts to run. Henry pursues him. Switch runs into an abandoned building, new construction going up, by shouldering the door in. He turns and FIRES his gun again half aiming at Henry and half just trying to scare him off.

INT. EMPTY HOUSE-DAY

Henry runs into the house just as Switch FIRES off another round. The bullet misses Henry and lodges itself in a two by four. Henry stays low as he maneuvers the house. He looks at the new construction around him.

HENRY

(In a low voice to himself)
Cheap construction, good.

Henry spies a chain left on the floor near the construction equipment and supplies in the house. He tries to determine where Switch is hiding in the house before he moves for it.

Peering around a corner, Henry can see the next two rooms ahead. They're connected by a long hallway.

That would be a great ambush place if it was a professional shooting, but this is not a professional.

Henry looks around the floor and finds what he was looking for. A nail. In new construction there is always a random nail left on the floor. He tosses the nail down the hallway to feign his position. The nail PINGS on the floor and a shot is FIRED in the nail's direction.

The shot comes from the room nearest Henry and not the prime position that Henry thought it would be.

We see a smile come across Henry's face as he removes his jacket.

CLOSE ON SWITCH.

We see him holding his gun upward and panic is on his face. He is bloody and he shakes nervously. He tries to calm his nerves by talking out loud to an unseen Henry.

SWITCH

Nigga what the fuck is you' problem?

No answer.

SWITCH (CONT'D)

Who do you think you are?..a Fuckin' Rough Neck?

Still not a sound is made.

Switch looks outside the window near him. The window is newly installed and the blue plastic is still attached to it, filtering the daylight. The room's two by fours are still visible , showing the undone sheet rock attached, as is the pressed particle board attached on the outside. Switch tries to move quietly towards the window. As he moves carefully, he aims the gun at the room's entrance awaiting Henry.

While still aiming his gun with one hand, Switch uses his other hand to try to open the window. He struggles with it nervously, but, can't budge it. Then we hear RUNNING FOOTSTEPS and Switch positions himself to fire.

SWITCH'S P.O.V.

We see an dark object enter the room at a very quick speed. Switch aims at the object and FIRES his weapon repeatedly.

As he does that we hear a CREAK and then a SNAP and we see Henry crashing through the drywall and two by four wall next to Switch.

Switch, caught completely by surprise CRIES OUT.

Henry tackles Switch with the forward momentum grabbing the gun out of his hand and wrapping his arm in the chain from the floor.

EXT. EMPTY HOUSE -DAY

We see the two men crash through the, still unfinished, side of the house. Henry grabs Switch by the throat and looks into his eyes angrily.

HENRY

You should have taken the money
Asshole.

SWITCH'S P.O.V.

Henry raises his fist and punches Switch in the face.

CUT TO BLACK.

EXT. DOWNTOWN BOSTON-NIGHT

We see nothing but black, but we hear HENRY.

HENRY (V.O.)

Okay, let's try this again.

We can hear the sounds of AIRPLANES flying over.

SWITCH (V.O.)

(Groggy)
Wha..

HENRY (V.O.)

I'm not your mama boy. Wake your
ass up.

SWITCH (V.O.)

Where am I? What's on my face?

HENRY (V.O.)

You know for a skinny dude, you are
kind of heavy.

SWITCH (V.O.)

Fuck you. You ain't shit.

HENRY (V.O.)

See, that's your problem. You start talking tough and you have no idea what kind of shit you're in.

SWITCH(V.O.)

Fuck off man, I'm gonna kill you.

HENRY (V.O.)

Your generation is so used to talking back and being bad. That's why the death rate among your age group is high.

SWITCH (V.O.)

I think I'm bleeding. (Beat) I, I need a doctor. (Beat) My head is hurting.

HENRY (V.O.)

A wound like that **does** need tending to. You tell me what I want to know and we can do something about that.

SWITCH(V.O.)

Deal is no cops, I walk and you leave me alone.

HENRY (V.O.)

Like I said, you have no idea what kind of shit you are in. You see, you are not in a position to negotiate. (Beat) Here, let me show you.

EXT. BOSTON-NIGHT

SLOW FADE IN.

We see blurry light, then it gets clearer then we see buildings and it gets clearer still, then we see streets and finally the view sharpens to show the tops of buildings and a long, long , long way down.

WIDE SHOT.

We see Switch bound and dangling by his feet, head first, from a chain attached to the window cleaner's scaffold of the fiftieth floor of the Prudential building.

From a distance we can hear Switch SCREAM.

CUT TO.

INT. HOSPITAL INTENSIVE CARE UNIT-NIGHT

A.D.A. COLLIER P.O.V.

We see the hallway towards the hospital room where Kalee is staying. We see the nurse's station as we move past it. We see the room numbers zoom past. We turn the corner into the hospital room and see Dani's mother sitting in a chair. She looks up in surprise, not knowing who it is.

REVERSE ANGLE.

We see A.D.A. Collier and two unknown policemen with him enter the room.

CLOSE.

A.D.A. COLLIER
(Coldly/aggressive)
Where is he?

CLOSE.

DANI'S MOTHER
(Equally aggressive)
Who are you?

WIDE.

A.D.A. Collier reaches into his jacket pocket and pulls out his badge and flashes it to Dani's mother.

A.D.A. COLLIER
Collier, from the district attorney's office and I'm looking for Henry Mann. Where is he?

DANI'S MOTHER

(Really pissed off)

Well he's not here and I don't appreciate you barging in here like this. Why do you want him?

Collier ignores her question and looks around quickly trying to decide what to do. He puts his hand to his head, as in thinking and finally makes a decision.

A.D.A. COLLIER

You, (pointing to one officer) wait for him here. If he shows up. I want him arrested and brought in.

The policeman nods in affirmation and takes a position just outside the door.

Dani's mother looks at Collier very sharply, but, says nothing more to him. However, the look on her face speaks volumes as to what she is thinking. Collier looks, at Dani's mother and Kalee, with empty eyes and then turns and leaves.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY-NIGHT

We see the police officer standing outside of Kalee's room. We then see Collier leaving the room, walking past the officer at the door.

We focus on the officer at the door a moment when we drift away from him to another corridor, where we see Henry hiding behind a door, observing what just happened. He sneers to himself as he slides away from the hospital ward out of view.

CUT TO.

INT. HELL'S GENTLEMEN'S WAREHOUSE-NIGHT

We see Jason and several of the Hell's Gentlemen enter their establishment, talking among themselves and even some laughing, when they stop suddenly and are caught by surprised.

REVERSE ANGLE.

We see Mykelti and several of the African Lords standing there. Mykelti stands holding his pet Hyena by a chain and the other African Lords are standing, holding Heckler & Koch UMPs, aimed at the Hell/s Gentlemen. The moment is tense, the area is quiet with the exception of the hyenas' "laugh".

CLOSE.

We see Jason assess the situation with his eyes tense, then his eyes relax as if he found a solution.

WIDER.

Jason walks over to the bar and grabs a bottle from the side. Two African Lords' take aim at him in anticipation of aggression. He holds up the bottle to show Mykelti. Mykelti nods in approval and the guns drop from Jason slightly. Jason slowly pours a drink for himself, then, in an after thought grabs another glass and pours a second drink for Mykelti.

He takes both drinks over to where Mykelti is standing. He stops short of the Hyena's reach. Mykelti extends his hand to reach for the drink. Both men eye each other as if they were playing a deadly game of chess.

They drink up.

JASON

Well, it seems as though you have us at a disadvantage.

MYKELTI

No. I have you beat.

Jason scowls for a moment. His followers look at him awaiting orders. He motions for them to stand down.

JASON

It seems our business with each other has taken a turn for the worse. What can I do to rectify it?

MYKELTI

(Smiling weirdly)

That is an attitude of a true salesman. Even in the face of defeat, he will try to sell you something.

Jason bows slightly in acknowledgement.

MYKELTI (CONT'D)

It seems like there was an accident at one of my houses. I lost some very dear pets and now the police have the neighborhood under watch.

(MORE)

MYKELTI (CONT'D)

So I was thinking, 'where can I go to watch the game?' Then it came to me, that the Hell's Gentlemen sent me an invitation to visit them. After all, why would they shoot up my house?

JASON

(Aggressively)

We only retaliated because of your guy in China town.

Mykelti, in genuine shock. Looks around to his men and then back to Jason.

MYKELTI

I didn't send anyone to China Town and none of my guys would dare go against my orders. So, who is spookin' you, man?

JASON

(Yelling at Mykelti)

You're a fucking liar! I lost two guys in China town and I know that there was a black man there that interfered with the deal (Beat) and since there were no cops there, I figured you knew something about it.

Mykelti drops the chain of the Hyena on the floor and lunges forward grabbing Jason by the throat and starts shoving him backwards until he hits the wall.

Jason's guys go for their firearms until they hear the CLICK of guns from Mykelti's men.

MYKELTI

(Very angry, borderline psychotic)
No, you lie! I was willing to let bygones be bygones from the first deal, but, you think I was weak and stupid. That's where you were wrong! Now I take your guns, your place and your life!

Mykelti steps back and picks up a gun and loads it. Jason looks at him with contempt and **no** fear.

We hear a cell phone RINGING in the background. No one answers. The room stays tense. We hear the phone RINGING again. Finally one of Mykelti's men answers the phone.

CLOSE.

We see Mykelti's hand begin to raise the gun slowly. His hand is gripping it tightly and we can see the tension in his muscles.

WIDER.

We see Mykelti's face, cold and uncaring as he takes aim. Behind him, we see one of his men talking on the phone. His man looks at the events going on and yells out.

MAN ON PHONE

Boss, stop!

Mykelti's concentration is broken and he drops his hand and turns to face the man on the phone.

CLOSE ON MYKELTI.

His eyes are crazed and he seems as though he may shoot his own man for interfering. Panicking, his man begins to explain quickly.

WIDE.

We see the other African Lords gradually move away from the man with the phone as if they are anticipating him getting shot by Mykelti.

CLOSE.

MAN ON PHONE (CONT'D)

It's Switch, he's being held by the police at the hospital (Beat) He says he knows who's been starting all the shit.

Mykelti's face softens and he takes the phone from his man.

MYKELTI

(On the phone)

Talk to me. (Beat) Uh-huh. (Two beats) Uh-huh.

His eyes look towards Jason. Jason looks back curiously.

MYKELTI (CONT'D)

(On the phone)

Okay, I will send a lawyer for you,
stay strong.

Mykelti tosses the phone back to his man and turns to Jason.
He walks up to Jason and then puts on an ugly smile.

MYKELTI (CONT'D)

Well my friend. It seems we have
both been duped.

JASON

What the hell are you taking about?

MYKELTI

(Almost laughing)

It seems as though we have a common
problem. Some man who is trying to
be a rough neck.

JASON

(Angry)

A rough neck, huh? You want to tell
me what the hell is a 'rough neck'
and what that was all about?(Beat)
And get those fuckin' guns out of
my face.

Mykelti pauses a moment, everyone is not sure how he will
respond. Then he flashes a big smile across his face. He
turns and motions his men to lower their weapons.

MYKELTI

Of course, of course. Come sit,
let's have a drink. I will tell you
everything you want to know. We
have a jackal to catch.

CUT TO.

INT. STEVEN FITZGERALD'S APARTMENT-NIGHT

Henry is pacing back and forth trying to think. Steven,
sitting at his computers, is both trying to calm him down and
stay alert to what's going on in the computers.

STEVEN

Yo, you gonna wear down the poly on
the floor man and my landlord don't
like to do shit to this place.

HENRY

I can't believe the police are looking for me now. They even got a cop stationed outside Kalee's room.

STEVEN

Really? What did you expect? (Beat) You caused a shooting in China Town. Thugged up a dude there, Tossed some other knuckle head off the Pru. (Beat)..and you think the police are **not** goinna to want to talk to you to some extent?

HENRY

(Confused for a moment)
I know, I know. I was just figuring that I had more time or that Lt. Mitchell was covering for me or something. Damn! What was I thinking?

Steven watches Henry pace a little more, then turns to the computer when he picks up on something.

STEVEN

Hold on, something coming in on the police band.

CLOSE.

Steven listens, then types into the computer and the picture on one of the monitors change.

The screen splits into two parts. One half showing a binary pattern, the other is showing a wave pattern.

HENRY

What the hell are you doing?

STEVEN

Ok, I've been listening to the police bands to track their progress on you and or anything that's pertinent to you. (Beat) To do that, I had to hack into their system using a program I wrote. It rides the audio signals.

HENRY

(Confused)
Huh?

STEVEN

Unlike in the 'good old days', telecommunications today are not transmitted over wires where you can tap them, they are sent over the internet via binary signals to satellites that transmits them around the world. You can't hear a tap anymore. You have to see it.

HENRY

And this is important to me how?

STEVEN

Well, to make sure of my own safe guards, I monitor for anything irregular in the binary codes that I tap into.

HENRY

(Growing impatient)
Less geek please.

STEVEN

In other words, I can detect if anyone else is tapping into the system I'm tapping into (Beat) and apparently someone else has been listening to police bands.

He points to the binary coding scrolling on the monitor.

STEVEN (CONT'D)

See?

Henry, looks at the monitor, but have no idea what he is looking at. We see a digital pattern of binary code scrolling up and down the first half of the screen and a wave on the other half.

HENRY

Yea, yea. So what does that mean?

STEVEN

So if I'm listening for the crap about you and whoever else...

HENRY

...so could one or both of those gangs.

He pauses for a moment to digest every thought in his head. A sickened look comes across his face as a realization comes to light.

HENRY (CONT'D)
Oh my god, Kalee!

Steven looks at Henry and we can see from their faces, the concern and uneasy feeling that comes over them.

STEVEN
What are you going to do?

HENRY
I need a plan. A good plan to take down both gangs before they figure out they can get to me, through Kalee. (2 Beats) Anyway you can find out where the Hell's Gentlemen's place is?

STEVEN
Dude, it's electronic surveillance (almost defeated tone) and I don't have anything to go by.

The room goes silent. All we hear is the television in the background. Both men look at each other for inspiration. Then Henry perks up with a thought.

HENRY
Let's assume that the gangs have been listening to the police bands as well. What if I make myself visible and draw them out?

STEVEN
If I understand that right; You want to be chased by the police so that the gangs can find you too? Boy is you crazy?

HENRY
No, no. What if you reported a sighting through the police band? That will direct them to me.

STEVEN
Whoa! Listening to the police is one thing, cutting into and broadcasting over police signals is a whole new federal crime. (Beat) What about that Lieutenant? Would he broadcast a 'You' (Holds up fingers making quotation signs)sighting?

HENRY

I don't know. All I can do is try.

STEVEN

Well I can stack the odds in our favor a little bit. Hold on.

He gets up from the computer and goes into another room. Henry is left thinking for a moment.

We hear Steven FUMBLING in the other room, CUSSING to himself, papers FLUTTERING.

STEVEN (O.S.) (CONT'D)

Ah-Hah! Here it is!

Steven enters the room with two earpieces and a box with wires attached and such.

STEVEN (CONT'D)

Here, take this.

Hands Henry an earpiece. Henry takes it and looks at it strangely. Steven is busy attaching the wiring to the rest of his computer set up.

HENRY

There is an explanation coming?

STEVEN

(Still attaching wires)
Oh for sure. One moment.

Steven finishes his wiring and leans back in his chair and turns the box on. We hear a loud CRACKLING from both earpieces and then a high pitch TONE drowning out all sounds in the apartment. Both men winces from the noise.

STEVEN (CONT'D)

(Speaking loudly over the tone)
I got this, don't worry.

He reaches to the box and re-wires something in the back and then he types into his computer and we can hear the TELEVISION in the background once more.

HENRY

(Rubbing his ear)
Besides trying to make us deaf,
what did you just do?

STEVEN

Okay, I just created our own two way blue-tooth.

HENRY

So I can talk to you directly
without the phones?

STEVEN

Exactly. As long as you keep that
in your ear and on, I can relay any
info to you and vice versa.

HENRY

(A bit cynical)
And this solves the problem how?

STEVEN

You can approach your cop friend...

HENRY

(Interjecting)
He's not a friend.

STEVEN

Whatever. You can hear what he may
or may not be doing on the police
band. So if he calls you in, you
can be sure the gangs will hear it.
If not, then you know that too.

HENRY

(Nods in understanding)
Okay, I get it. I'll have instant
ears and instant response. Now, I
have to figure out some defense for
the gangs. (Beat) They are going
to come guns blazing.

STEVEN

That's what I don't get. Why
aren't you strapped?

HENRY

(A bit solemn)
Since the military, I don't believe
in guns. Any one can pull a
trigger and end a life. If I have
to kill someone, I'm going to be
man enough to do it with my hands
and live with the consequences.

STEVEN

(Shaking his head in disagreement)
The key word in that bullshit
speech was 'LIVE'. But hey, what
do I know.

Henry smiles and pats his friend on the back.

STEVEN (CONT'D)

So what kind of 'weapons' are you going to use?

HENRY

(Almost excited)

I went to the Home improvement store and got a few things!

Henry picks up a duffle bag and reaches in. We do not see any items pulled out.

CLOSE ON STEVEN.

We see a "are you crazy" look come across Steven's face as we hear various items THUMP on the floor.

DISSOLVE.

INT. BOSTON POLICE STATION -DAY

The station is buzzing with various officers moving back and forth with paper work, taking phone calls and such. The room is brightly lit and fairly neat.

We hear someone CURSING their computer, while someone else offers 'COFFEE?' We see in a distance a suspect in handcuffs being brought in by two officers. Behind them we see Lt. Mitchell walk in with a cup of coffee in his hand and the look of a rough night's sleep on his face.

He maneuvers the tables, desks and people to get to his own desk.

CLOSE.

He sits down slowly as we hear him GROANING from the effort, showing a bit of his age. He sits and watches the action around him for a moment, then takes a sip of his coffee and opens his desk drawer and pulls out a folder. He reaches into his inside jacket pocket and retrieves a pair of glasses from it and puts them on. He opens the folder and begins to read when his desk phone RINGS. He puts the folder down and takes another sip of his coffee before answering the phone.

LT. MITCHELL

(Into phone)

Hello, Mitchell here.

HENRY-O.S.

(From phone)

Lieutenant, It's Henry Mann. I hear that there's folks looking for me.

LT. MITCHELL

(Looking around for pen and paper. Still on phone)

There's a lot of questionable acts going on. Higher ups are looking for a few answers.

So Henry, where are you? I can come get you and we can clear matters up real fast.

HENRY-O.S.

(From phone)

All I wanted was some justice. I wasn't trying to do the law's work, but, the law isn't about justice. I just want to make sure my daughter has a chance in this world. (Beat) You know, keep her safe. That's not too much for a parent to do.

We see Lt. Mitchell's face run a gambit of emotions. We see him look at a framed picture on his desk. His eyes soften and almost tear up. He sets the picture down and shakes off the ascent of emotions. We can see that he has made up his mind about something.

HENRY-O.S. (CONT'D)

(From Phone)

Okay Lieutenant, I'll be at the water front, near the Garden, about 10:30 tonight. I will surrender then.

Lt. Mitchell appears to write down the time and place on the paper. We don't see what he actually writes on the paper.

LT. MITCHELL

(Still into phone and very mono toned.)

Look Henry, for all that it's worth, I think you got a bum deal out all this.

There is a silent moment and then a response almost as equally toned.

HENRY-O.S.
 (From phone)
 I know.

We hear a CLICK on the phone as Henry hangs up and we see Lt. Mitchell's face as he contemplates the brief conversation. He hangs up the phone and sits back in his chair and stares at the paper he wrote on.

CUT TO.

EXT. BOSTON SUBURBAN NEIGHBORHOOD STREET-DAY

We see Henry walking on a downtown street, talking into his blue-tooth that Steven gave him. Dressed in dark jeans and a hooded sweat shirt, his stride is relaxed and confident. Downtown is crowded, but, Henry still feels isolated. Occasionally he captures the eyes of women walking by him. But, he remains focused.

HENRY
 (On the blue tooth two way)
 Yo, I called him and set my
 surrender for 10:30 tonight. Did
 you pick up any activity on that
 digital thing of yours?

STEVEN-O.S.
 (Thru blue tooth)
 Actually yea, I believe we have a
 bite on the bait. They were so
 clumsy and careless I have an
 actual IP address of the computer
 they used. From that I can trace
 down the point of origin and give
 you a real address. Now you' sure
 you have everything you need at
 hand?

HENRY
 Yea, I'm all set. Give me the
 address. It's time to bring this to
 a head.

We watch as Henry continues his walk and soon disappears in the on-coming crowd out of the nearby transit station. We drift upward towards the blue sky to find the moon.

DISSOLVE TO NIGHT.

EXT. BOSTON-NIGHT

The sky is clear and the activity of the night pulses with it's own beat. We see high end cars outside of night clubs. The vagrant man being passed by party goers. Couples walking together hand in hand. We see and hear the STREET MUSICIAN playing. Student artists covet the street lamps, so that they can show their ware. It's a scene unique to this city.

CUT TO.

INT. HELL'S GENTLEMEN'S WAREHOUSE-NIGHT

Jason and Mykelti are enjoying the company of several women. Jason is dressed in slacks and shoes. His open dress shirt and undone belt buckle hints to his activities.

Jason eyes Mykelti on occasion, not fully trusting his demeanor. Mykelti's mannerism is that of abandon, he is shirtless, wearing army fatigue pants and military styled boots and he maliciously grabs the women and physically manhandles them. Jason shows some, though not a lot, concern for the women.

JASON

(Trying to joke and still maintain an order of authority.)
Hey, hey m'man. We can't abuse the ladies. (Beat) How would we be able to replace them so quick if you break them?

MYKELTI

(With disdain)
This is only meat to me, nothing more.

He grabs one woman's face and holds her mouth tightly, causing her to wince from the pain, but, too scared to pull away.

MYKELTI (CONT'D)

This is nothing, but, meat made to look appealing to spineless jackals that scavenge the spoils of others.

He reaches into his side pocket of his pants and produces a machete. Everyone tenses up and the woman whimpers as we see tears fill up in her eyes.

REVERSE ANGLE.

Mykelti's eyes glaze over. We can see his mind drifting.

MYKELTI (CONT'D)

(Stoically)

When I was a boy of 16, I was a participant in the so called massacre at Nyarubuye. Either you took part in the killing or was killed yourself. So I grabbed a machete and started to hack.

He pulls the blade of the machete along side his own face and his eyes close as if he were in a personal ecstasy.

MYKELTI (CONT'D)

As the Tutsi were fleeing the church, there was shooting. Those that were not shot, were chopped. The screams and pleas only angered me further. I wanted them to stop yelling, to stop begging. So I chopped and chopped until there was no more crying. My body was covered in their blood and I knew it was a baptism of fire. I knew that I was the lion and they were the prey.

He looks at the woman and slowly releases his grip on her. He turns and looks at a shocked Jason. The woman scurries to her friends who try to console her. Mykelti looks at his machete and then sheaths it back into his pocket.

Before anything is said, a Hell's Gentleman GANG MEMBER enters the room.

GANG MEMBER

Jason, we got a lead on that guy you were looking for.

Mykelti seems to have returned from his trance and focuses his attention. Jason, still shaken by the recent events, tries to get focused.

JASON

What did you hear?

GANG MEMBER

His name is Henry Mann. He was one of the victims of last month's deal that the cops are all bent out of shape about.

JASON

You mean the gun sale to the African Lords?

The gang member glances at Mykelti cautiously and then back to Jason.

GANG MEMBER

Yea, same one.

Mykelti steps forward. He grabs his shirt and puts it on.

MYKELTI

Who else was listed as a victim?

JASON

Why does that matter?

MYKELTI

When you hit a hornet's nest, they do not come out to sting for fear of their own safety, but, of the queen's.

GANG MEMBER

(Realizing his information was not complete)

I can find that out.

MYKELTI

When you do, come tell me direct.

The gang member looks to Jason for approval and Jason nods in consent.

JASON

(Almost poetically)
Come, let us see if we can find this Henry Mann.

Mykelti waves his hand in an off gesture.

MYKELTI

You go. I will wait until I know what motivates this man.

Jason hesitates for a moment. He turns and looks at the women still huddled in the room. He wavers a bit looking at the women and then at Mykelti. Then, having made up his mind as to accept what might happen when he leaves, he exits the area.

The gang member returns with a sheet of paper for Mykelti, who takes it and reads the contents.

He smiles a wide wicked smile and his hand slowly drops the paper on the floor.

CLOSE ON PAPER.

We see a headline of the internet news report of the shooting.

We hear BOOT STEPS walking out of the room and eventually fade away.

DISSOLVE.

EXT. HELL'S GENTLEMEN'S WAREHOUSE-NIGHT

We see Henry creeping low, along the building's rooftop. He has a bulky duffle bag slung over his shoulder, but, still moves silently. He is dressed in black fatigues from head to toe. The lack of bulk under his shirt let us know that he is not wearing any body armor.

HENRY'S P.O.V.

We see a couple of Hell's Gentleman's cars parked on the street below. We see the adjacent warehouse roof top as well. The two buildings abut each other in the middle. Separated by one wall.

Henry scurries to the adjacent roof, climbs down from the roof and makes his way to the back of the building. There he crouches in front of a steel door and sets his duffle bag down and opens it.

We hear a faint CRACKLE emitting from Henry's pocket and he stops to pull out his ear piece and put it into his ear.

CUT TO

STEVEN FITZGERALD'S APARTMENT-NIGHT

STEVEN

Hey man, what are you trying to pull? You trying to leave me out of the loop?

BACK TO

HELL'S GENTLEMEN'S WAREHOUSE-NIGHT**HENRY**

Sorry dude. I'm at the location
you gave me and I think it **is** the
Hell's Gentlemen's crib.

BACK TO

STEVEN FITZGERALD'S APARTMENT-NIGHT**STEVEN**

(Very proud of himself)
Of course it is. I ain't gonna
steer you wrong man. (Beat) So what
you doin'?

BACK TO:

HELL'S GENTLEMEN'S WAREHOUSE-NIGHT

We see Henry taking out a drill and affix a bit to it.

HENRY

'Going to gain access to the
warehouse next to the gang's.

STEVEN-O.S.

...Because?

HENRY

All of these old warehouses are
separated by just brick. There may
be crazy alarms on the outside and
guards and shit, but, between
warehouses there is only bricks.
Get into one place and you're
practically in them all.

BACK TO:

STEVEN FITZGERALD'S APARTMENT-NIGHT

Steven who nods his head as if he just learned something new.

BACK TO.

HELL'S GENTLEMEN'S WAREHOUSE-NIGHT**HENRY**

Alright, I'm going to do this, so I'm hanging up. But keep an ear out in case you hear anything.

STEVEN-O.S.

Alright, you got it. Good luck man.

The connection goes dead as Henry sizes up the key mechanism in the exterior door and inserts the drill in it and starts.

CUT TO

INT. WAREHOUSE DOOR-NIGHT

We hear the BUZZING of metal grinding on metal and see the occasional spark from same. The cylinder falls out of the door and Henry enters. He closes the door behind him and braces it shut.

The warehouse is completely empty. Years of dirt on the floor tells us that no one has been there in awhile. The exposed brick shows years of decay.

He takes his duffle bag and walks over to the far side wall of the empty warehouse. He takes out a listening device and presses it against the wall and listens for a moment. He digs through his bag and pulls out a long drill bit and affixes that to the drill. He puts on a pair of safety goggles and begins drilling the wall. We hear the drill BUZZING, echoing through the building until finally it spins silent. He takes the drill apart and packs it back into his duffle bag.

He puts a chisels through the drilled hole and pulls out a sledge hammer and knocks out the bricks in the 'between-wall', exposing the next room. He looks through the hole in the wall and feeling there is no one present, uses his legs to kick out the rest of the bricks.

He does this with minimal sound and effort. He enters the Hell's Gentlemen's warehouse in an isolated room at the far side. He sets his duffle bag down and opens it.

We see him pull out wires and switches and he sets packages down on the ground marked 'C4 demolition charge'. He continues to unload dozens of the same type of package. We see him unwinding and cutting the wire.

CUT TO.

THE HELL'S GENTLEMEN'S MAIN BAR ROOM.

There are eight members entertaining themselves with video games, smoking, drinking, sexual activities and such. We hear THUMPING MUSIC and LAUGHING. There is definitely a party going on.

Suddenly there is an immediate stop to the music. The electricity feeding the music player was cut off. The members complain loudly thinking it was done accidentally, then we hear several loud BOOMS!

The gang members grab guns and run to the source of the noise. They run into the next room and come to a halt.

HELL'S GENTLEMAN WAREHOUSE ISOLATED ROOM-NIGHT

The lights in the area are off. Their steps echo in the room. They take a step up onto an old metal door.

CLOSE ON GANG FACES.

We see their eyes scanning the empty room looking for something unusual.

Suddenly a flash of light comes on and blinds us.

VIEW FROM FLOOR TOWARDS GANG.

We see Henry's boots walking towards the gang members slowly. We see the gang members starting to get over their initial blindness and try to take aim at Henry.

HENRY

(Low menacing voice)
I wouldn't do that if I was you.

CLOSE.

FIRST GANG MEMBER

(Still trying to see.)
Who the fuck are you?

HENRY

I'm the guy who's holding the trigger to all that C4 surrounding you. So I wouldn't shoot me or try to run.

Panicked, all of the members look around them. That's when they realize what's going on. Our view slowly clears to show the wired packages surrounding the area.

WIDE.

We see a makeshift platform, in the form of the metal door, that the gang members are standing on and a lot of wires coming from the platform and connected to packages, upon packages of C4 around the side of the room.

The gang members begin to panic and one attempts to jump off the platform when one of his friends stop him.

HENRY (CONT'D)

Oh, you've seen this before have you?

The gang member says nothing.

HENRY (CONT'D)

In case some of you don't know what kind of shit you are in, or rather on, I will tell you. (Beat) You are standing on a pressurized platform that has been connected to the electrical charge set up underneath.

Henry walks near them slowly as he talks. He looks in the direction he saw the gang members come from and see no one else in sight.

HENRY (CONT'D)

The charge will not detonate as long as the current weight remains the same and constant. Now, very carefully, put your guns down.

Each member look at the next until they decide to follow Henry's order.

HENRY (CONT'D)

(Sarcastically)

See, today's youth can be taught with the right motivation. Now, you boys stay there and wait for the police to show up and they will help you out of this predicament.

VOICE

You' just gonna leave us here?

ANOTHER VOICE

What the fuck man?

Henry looks at the youth and shrugs his shoulders in a "oh well" motion.

He walks out of the room slowly, leaving the gang standing on the platform.

EXT. HELL'S GENTLEMEN'S WAREHOUSE-NIGHT

We see Henry exit the main entrance of the gangs' lair. He grabs the blue tooth out of his pocket and turns it on.

STEVEN-O.S.

What's up man? I thought you might have been toast.

HENRY

Naw, it went easier than I thought it would.

STEVEN-O.S.

So, what did you do to them?

HENRY

(Proud of himself)

I sold them on the idea that they are surrounded by hot wired C4.

CUT TO.

STEVEN FITZGERALD'S APARTMENT-NIGHT

Steven is sitting at his computers with headphones on and boxer shorts. There's only the computers on and a lamp in the opposite corner.

STEVEN

How'd you pull that off?

HENRY-O.S.

By using three liter bottles of soda and some candy.

Steven's look is that of shock and disbelief. A slight smile appears on his face as the thought of the activity sinks in.

STEVEN

So, are they actually rigged to C4?

BACK TO.

EXT. HELL'S GENTLEMEN'S WAREHOUSE-NIGHT**HENRY**

Well, not really. I used modeling clay.

We hear LAUGHTER coming from Henry's earpiece. Then there is a GUNSHOT near Henry. The bullet misses him and hits the outside of the building. He ducks and rolls to cover.

STEVEN-O.S.

Hey, what's going on? Did I hear gunfire? Hey!

CLOSE.

Henry looks at the source of the gun fire. His eyes squint.

HENRY

(Into blue tooth device)
I think I'm in some shit now. How fast can you get police here?

STEVEN-O.S.

I'm on it. Just hang tough and don't get yourself killed.

REVERSE ANGLE.

We see Jason leaning out the window of an oncoming car, taking aim in Henry's direction. His eyes are dilated and his face angered.

With him are two gang members, one is doing the driving and the other also taking aim at Henry.

The driver zooms past the doorway to their warehouse and Henry. The vehicle swerves and we hear SCREECHING as the gang members attempt another pass at Henry. We see them reloading inside the vehicle.

Henry realizes one of the guys on the platform must've called for help. He looks around the street for a defensive weapon. Henry runs across the street, dodging gunfire along the way. He frantically looks around for something to use. His eyes roll when he can't believe what he is not seeing.

HENRY

(Mutters to himself)
What a time for the street to be clean.

The vehicle takes a sharp turn and tires SCREECH, as the riders attempt another pass at Henry. Trapped in a doorway with no place to run to, Henry sells himself on the idea that he is going to take a bullet again.

CLOSE.

We see the vehicle's tires rolling towards Henry's position. We see Jason lean out of the window taking aim with glee.

Suddenly the vehicle is crashed into by another car, jerking it hard, sending it in a spin. Glass shattering and flying thru the air. The air bags in both vehicles deploy and ruins the visual of all passengers. The second vehicles driver gets knocked unconscious, but, lives.

Henry is surprised by the turn of events, but, he does not waste the opportunity.

He run to the vehicle with the gang members in it and snatches the door open on the driver's side. He grabs the driver by his hair and forces his head into the steering wheel, several times knocking him out.

Jason rolls out the car, still conscious and clutching his gun, but barely. Henry rolls across the hood of the car to where Jason is. Henry kicks the auto's door, forcing it to strike Jason, knocking him down.

CLOSE.

We see Jason's bloodied face as he focuses to see. He looks at Henry and spits at him.

JASON

(Breathing hard and angry)
You fuck! You're the asshole
that's been doing all this? I'm
going to put more holes in you than
you'd ever know.

Jason stands and fires immediately. The bullet misses Henry. Jason fires again, but, his aim is off due to the blood flowing from his head into his eyes.

Henry grabs the gun from him and knocks him off his feet. Jason lands with a THUD. Henry tosses the gun away and puts his foot on Jason's neck. Jason chokes from the pressure and the blood. Henry leans down to him.

HENRY

(Almost whispering, but, very threatening)
How does it feel to know that you are losing everything you live for? That the things you love the most are not going to be enjoyed again? This gang shit you're into cost me my wife and child. Now you're going to lose your freedom.

His foot presses hard against Jason throat. It seems inevitable that Henry will kill him, when Henry removes his foot and steps back.

We hear the POLICE SIRENS approaching. Henry looks in the direction of the sirens and then back to Jason.

HENRY (CONT'D)

The police will be here. You can explain to them about the weapons and drugs and shit.

JASON

(Trying to catch his breath, but, still weak)
You ain't got the balls to kill me or anyone else. So are you looking for justice or revenge?
(Starts laughing)
What are you going to do when that African find you? He's looking for revenge and he's got the balls to kill you and everyone you care about.

With that statement Henry realizes that he has not accounted for everyone and or all possibilities. We see his eyes widen and mouth drops open.

HENRY

(To himself, out loud)
Oh my god, Kalee!

Henry starts running just down the street as the police cruisers come around the corner.

WIDE AND HIGH.

We see the figure of Henry running down the middle of the street, while we also see the lights of the police cruisers pulling up to the Hell's Gentleman's warehouse and the crumpled vehicles on the street.

The night has taken a darker hue. The lights do not illuminate the city's dark secrets.

CUT TO

INT. HOSPITAL INTENSIVE CARE UNIT-NIGHT

In Kalee's room we see the child still in her induced sleep. We hear the SLOW BEEPS of the monitors. As we turn around, we see Dani's mother sitting in a chair quietly reading. She looks up to, wishfully, gaze at the child occasionally. She has a face of concern.

Then she peeks outside of the door to see the policeman stationed there as well. The officer turns and looks into the room and makes eye contact with her and smiles. She rolls her eyes in aggravation and she shifts in the chair and continues to read. The officer shrugs his shoulders and pulls up a chair to sit.

The hospital ward is fairly quiet. There are a few nurses on staff and a few orderlies. We hear a myriad of VARIOUS TELEVISION PROGRAMS coming from the patient rooms as we enter the hall.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY-NIGHT

A **Nurses'Aid** approaches the **Officer**. She is a petite woman who looks like she can still be in high school. He is a middle age man with a growing mid-section.

NURSE'S AID

Officer, can I get you a cup of coffee or something?

OFFICER

Coffee will be great.

He stands and stretches. She points to the nurse's station where there is a coffee maker. They both walk over to the coffee maker.

NURSE'S AID

Long night ahead of you?
(She hands him a cup.)

OFFICER

(Loading up on sugar packets)
I don't know.

The Aid pours his coffee in the cup he's holding.

OFFICER (CONT'D)

All I know is that I have to stay
awake for it.

(He chuckles a bit.)

He sips his coffee noisily and strolls back to his seat. Passing Kalee's open door he, again, tries to befriend Dani's mother.

CLOSE.

OFFICER (CONT'D)

Ma'am, would you like me to have
the nurse's aid get you something?

(Gestures to the coffee he
is holding)

This time she is more receptive and answers him cordially.

CLOSE.

DANI'S MOTHER

No, no thank you.
(She smiles slightly)

The officer returns the smile and sits down. The area gets quiet. All we can hear is the TICKING of the policeman's watch.

ZOOM.

We see the minute hand of the officer's watch move digit by digit. Just as the minute hand lands on the six, we hear a GUNSHOT. The quiet erupts to violence.

WIDE.

The officer falls back against the wall. We see the coffee, he was holding, fall through the air as if it was slow motion. The officer rolls to one side and pulls his weapon.

OFFICER'S P.O.V.

We see two hooded black men walking down the corridor with pistols in their hands. They strut with baggy pants and sneakers. Hoods cover their heads and hides their faces. They are more kids than men.

The officer returns fire and the two men dive for cover. One in a door way, the other in the entrance to the stair well.

The officer reaches for his radio. His hand is trembling as he looks down and see the hole in his shirt made by the bullet that struck him and thanking his intuition for making him put on the vest underneath.

OFFICER

(Into radio)

Officer needs assistance. Two African-American males, aged twenty, firing shot in hospital.

Hospital staff quickly closes patients doors and take cover themselves. The officer withhold firing again. The two men fires another round shattering the over head lights. It grows dark in that area.

The officer cautiously looks around the hallway for evidence of the two men whereabouts, when one of them steps out and fires another shot and then the two men flee into the stairwell.

The officer rushes towards the stairwell entrance and slowly opens the door.

INT. HOSPITAL STAIRWELL-NIGHT

The stairwell is well lit and clean.

HIGH ANGLE FROM STAIRS.

We see the door opening and the officer enters with his firearm extended and ready to fire. He aims up and looks up the stairs. He keeps his back against the wall and his steps are measured. His breathing is rapid. We hear his SHOULDER RADIO and he turns the volume down with one hand still prepared to fire his weapon.

We hear an UNKNOWN SOUND emitting from the downward part of the stairwell. The officer quickly spins and aims his weapon downward. He cautiously moves down the stairwell towards the source of the noise. We hear footsteps running down the stairs and the officer, slowly, disappears from view.

Our view spins to look up the stairs, where we see a pair of military style boots slowly walking down the stairs. We slowly move up from the boots and we finally see Mykelti looking downward to where the officer went.

CLOSE.

We see the murderous intent in his eyes. He proceeds to the stairwell door that leads to Kalee's room floor.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY-NIGHT

Light from the stairwell spills into the darkened hallway as the door is opened. The shattered glass from the shot light crumples under his steps. Mykelti struts in confidently. He looks at the room numbers and then makes his way towards Kalee's room.

Hospital staff begin to creep back onto the open. He walks past them with no regard. The staff look at him, but, not quite sure who he is. A MALE ORDERLY approaches him.

ORDERLY

Excuse me, can I help you?

Mykelti quickly spins around catching the orderly with a crescent kick, knocking him to the ground. Once the orderly hits the floor, Mykelti quickly looms over him and pummels him with fists to his face rendering the orderly unconscious.

Then, fresh with adrenaline, he proceeds to Kalee's room where he tries to open the door and finds it braced closed. He tries the door again and it jams further.

INT. HOSPITAL INTENSIVE CARE UNIT ROOM-DAY

Inside Kalee's room Dani's mother is horrified by the events of the evening. She picks up the phone and dials 911.

Mykelti starts kicking the door in. Dani's mother looks around for a makeshift weapon. She reaches into her purse and pulls out a pen. She holds it like a knife. When Mykelti gets through the door, she attacks him out of parental instinct. They tussle briefly and he tosses her to the floor, where she bumps her head rendering her unconscious. He reaches into his pants side pocket and pulls out his machete.

With his eyes ablaze he looks at the child and then to the woman on the floor.

CUT TO

We see a blurred flash back image of the massacre of the Tutsi's. People CRYING out. Horrific images.

BACK TO

He raises his machete and proceeds to bring it down towards Dani's mother. When we hear a CLANG of metal making contact with each other. A wheelchair pole stopped the lethal strike and holding it is Henry.

Without missing a beat, Mykelti back fists with the machete in an attempt to cut Henry. Henry ducks and the machete slashes into the wall.

Mykelti looks at Henry half curious and half insane.

MYKELTI

Who are you?

HENRY

You know who I am asshole.

Mykelti smiles with contentment. He looks at the machete and then eyes Kalee from the corner of his eyes.

Henry knows he have to do what he can, must do, to get him out of Kalee's room. One chop from this madman can certainly end Kalee's chance of recovering from her coma.

We see Henry sizing up Mykelti. He's strong, powerfully built and fast. He also has one more thing in his favor, he has no fear of losing anything. The two men stand motionless.

Henry's strategy is to enrage Mykelti to the point of focusing his rage on him and not Kalee.

HENRY (CONT'D)

So you are an African Lord. Hm-mm, things **are** tough all over.

Mykelti seems to shift forward in his stance. Henry inches his way backward, to the door.

HENRY (CONT'D)

What kind of man are you? Predator of the weak and small. Have you even fought a man?

Mykelti's face hardens and his jaw locks. His muscles tighten and he lunges again with the machete. Henry jumps back to avoid the attack, countering with a left punch to Mykelti's jaw.

Mykelti reels from the punch, but doesn't go down. He stands up and smiles, with bloodied teeth, as if to say 'see I can take it'. Henry steps back more, carefully goading Mykelti to pursue him.

HENRY (CONT'D)

I'm surprised you don't have a glass jaw. Does that compensate for the lack of spine?

MYKELTI

You joke, but, I know you're scared of me. I am a true lion while you are a product of American bastards.

HENRY

(Backing up more.)
You mean you **are** from Africa? That explains the smell.

MYKELTI

(Stalking Henry slowly.)
Keep joking boy. (2 Beats) I know it helps you digest the fear you feel.

INT. HOSPITAL INTENSIVE CARE UNIT HALLWAY-NIGHT

Henry backs up into the hallway. He eyes the hospital staff who are still stunned. They wait patiently, almost knowing what Henry's plan is designed to do. We see them nearby, poised to enter Kalee's room.

A quick look into Kalee's room and we see Dani's mother stirring after the attack.

We see Henry notice her and hopes she doesn't say anything until he gets this madman out of the room.

HENRY

I heard about you. You're the guy who's missing some major medication. Lucky you're at the hospital.

We see Mykelti's foot shift slowly. It goes unnoticed by Henry.

Mykelti's eyes focus as he springs toward Henry. He slashes downward then up, catching Henry in his side. Henry grimaces in utter pain, but, does not cry out.

Blood spurts out on contact, then as Mykelti pulls the blade back, the blood flows from Henry's body.

MYKELTI

(Still stalking Henry)
 You are right, it is a good thing
 we **are** at the hospital.

HENRY

(Holding his side, but,
 trying to keep Mykelti
 agitated.)
 Yea, yea. And a click-click, lock-
 click, to you too.

Mykelti feigns a thrust towards Henry and Henry moves to sidestep it. Mykelti SMASHES Henry with a punch to the head. Henry staggers back dazed, slipping in a pool of his own blood.

The slip allows Mykelti to side kick Henry further back. We hear an OOOFF! as Henry falls at the doors to the stairwell. Mykelti follows slowly, still stalking Henry as if he was a wounded buffalo.

CLOSE.

We see the agony on Henry's face as he struggles to pull himself together mentally and physically to some extent. The blood from his side has slowed, but, still exiting his body. Henry reaches the door knob of the stairwell and opens the door to the stairwell.

He further taunts Mykelti to make sure he follows.

HENRY (CONT'D)

(Breathing hard and
 swallowing between a few
 words)
 Hey stinky, (swallow) let's go
 outside (swallow) where I can
 breath.

Mykelti dives at Henry again leading with his machete. The blade missing Henry's ear and gets buried into the metal skinned door. Henry's rolls into the stairwell as Mykelti struggles to free the blade from the door.

INT. HOSPITAL STAIRWELL-NIGHT

Henry gets to his feet with the help of the stairs. He starts up the stairwell, not realizing that there was a policeman that headed down. Mykelti, cautiously follows him taking care to be aware of the highland advantage.

Henry struggle to climb upward as Mykelti leisurely takes his time. Soon it is Mykelti who starts the taunting.

MYKELTI

(Very calm, but loud)

So you are Henry Mann.(Beat) I read about you this evening. (Beat) You lost your wife in stray gunfire. How sad. (Beat)I didn't know who you were until you came looking for a fight. You started all this and I will finish it. I take it, that is **your** little girl in the room.

Henry disappears in the stairwell. Mykelti can no longer see him, but, the trail of blood leading up the steps is very telling. We see Mykelti take each step one at a time. He continues his taunt.

MYKELTI (CONT'D)

In a way, it is good that your daughter is not awake to see you like this.(Beat) A coward. (Beat) Running. It is also good that she is not awake to see what I' going to do to her before I chop off her head.

He takes the blade of his machete and scraps it along the stair rail in a sharpening gesture. When he reaches the landing of the next floor, leading to the open parking area, he notices a lack of a blood trail. He looks upward when Henry bursts through the door and they tumble out into the parking garage.

EXT. 8TH FLOOR HOSPITAL PARKING AREA-NIGHT

The parking area is fairly empty. There are a few cars left strewn about.

The two men stands, squared off from each other. Mykelti still has his machete in hand and is none the worse for the wear. Henry is trying to summon more energy as his side begins to bleed again.

We hear the sound of the HOSPITAL ALARM and we see the emergency lights come on and start flashing. The light bounces off the blade of the machete. Both men eyes lock. They circle each other looking for weak points. Mykelti rushes Henry, who manages to side step his tackle. But in doing that Mykelti has put Henry in the path of his machete.

Henry sees the blade coming towards him and steps into Mykelti kneeling him to the ribs, causing his body to buckle and the machete to lose momentum. Henry grabs the wrist of the hand that is holding the machete and twists it hard. Mykelti grimaces as the machete falls with a CLANG to the ground.

While still holding onto the wrist, Henry steps under the extended arm and comes up on the back of Mykelti. Henry takes his arm and SNAPS Mykelti's arm at the elbow causing it to hyper extend in the wrong direction.

Mykelti yells in pain and falls to his knees, only briefly. He spins and strikes Henry in his side, at the wound. Henry falls back as he hold his side.

Mykelti takes another attempt to kick Henry, but, Henry blocks it using his own foot and retaliates with a kick to Mykelti's groin. The African folds quickly. Henry gets some distance between them and is able to take a breath. He leans against the concrete half-wall of the parking area.

We can see the city skyline from this height.

CLOSE.

We see Henry's face looking to the street below for a sign of a squad car, a light, something to indicate that the police is coming.

Mykelti recovers from the kick and races to regain his machete. Henry rushes him and manages to use a football type block to hurdle him into one of the few automobiles in the parking area.

We hear the CAR ALARM start. Mykelti rolls off the hood of the car and is starting to feel the wear of the fight. He snarls at Henry, who seems like he has a second breath. Mykelti eyes the machete on the ground and the distance between he and Henry.

Something in Mykelti finally snaps and he lunges for the machete very quickly. Henry attempts to stop him again, but, to no avail. Mykelti recovers the machete and turns to strike Henry, this time catching Henry in the thigh. The cut is deep and more blood flow freely from Henry's already battered body. He swings again and misses. The blade scrapes the concrete causing sparks. Henry spins with a back fist catching Mykelti squarely in the face, cutting him above his eye. The blood trickle into his eyes causing him to lose focus of Henry attacks. Henry continues to hit him with punches and kicks, exhausting himself to the point of falling to his knees. Mykelti, CHUCKLES out loud.

MYKELTI

Is that all you got boy? (2 Beats)
 I can take whatever you dish out.
 You came all this way for revenge
 just to lose.

Mykelti stands with the machete raises over his head. Henry can only look from his kneeling position as Mykelti rushes in with the intent of cutting Henry's head off. He runs at Henry hard and starts his swing with the machete, using the momentum of his speed to give the cutting action power.

Henry, rolls out of the way and catches Mykelti at the negative movement.

HENRY-VERY DETERMINED AND ABSOLUTE

I came all this way for Justice!

He picks Mykelti up over head and throws him off the parking area to the street below.

CLOSE.

Mykelti plummets downward. His eyes are wide in disbelief, but, he does not cry out. He lands with a heavy THUD on the asphalt below. Blood begins to pool around his body.

BACK TO.

Henry drops from the Herculean effort. He has lost too much blood and he can't stay focused. Soon he blacks out.

FADE OUT.

MONTAGE.

We see a myriad of images of lights, hospital uniforms, police uniforms, blue lights, yellow lights, white lights, another stretcher with a body on it. We hear various professional voices (i.e. Police, ambulance, doctors, nurses). Then everything goes to black and silence.

INT. HOSPITAL RECOVERY ROOM- DAY

We hear various NOISES associated with the functions of a hospital.

HENRY'S P.O.V.

We see a bright blurry light. Then we can focus and we see Lieutenant Mitchell, A.D.A. Collier standing over us.

REVERSE WIDE.

Henry attempts to wipe his face and finds that he is handcuffed to the bed on both sides.

HENRY

(Resolved to the fact.)
I should have known.

LT. MITCHELL

Mr. Mann, ... Henry, you have been busy the past few days.

HENRY

(Sarcastically)
Well you know, Idle hands are the devil's playground.

Henry looks at A.D.A. Collier and hears the POLICE RADIO outside his room.

HENRY (CONT'D)

Should I have a lawyer present?

A.D.A. Collier steps forward. His face is stern. We can tell he's angry, but, he withholds any emotion in his voice.

A.D.A. COLLIER

That depends Mr. Mann. (Beat) You have left us in a very precarious situation.

HENRY

(Curious)
How's that?

A.D.A. COLLIER

You have broken numerous laws over the last few days, however, we can't find one that is severe enough to prosecute without getting public backlash. (Beat) To the citizens of the city, you are some kind of hero.

LT. MITCHELL

(Interjecting—almost happy)
 The media is having a field day
 with it. You took down two of the
 city's worse gangs, with little to
 no bystander casualties, save the
 one bruised driver at the
 warehouse, (shaking his head)
 Who'll probably sue.

A.D.A. COLLIER

(More disgusted than envious)
 Mr. Mann you are a vigilante who
 operated outside of the law for
 your own personal gain. If I had
 my way, you'd be rotting in jail.
 (Beat) However, the mayor and
 governor are willing to overlook
 your indiscretions here, providing
 you leave the state of
 Massachusetts. If not, you will be
 brought up on numerous charges and
 prosecuted to the fullest extent of
 the law.

HENRY

And my daughter? (Beat) What
 happens with her?

A.D.A. COLLIER

She will be transferred to the
 nearest medical facility at your
 new location, if you move. Or be
 remanded to the state, if you stay.

Henry, thinks for a moment. Then he looks up and sees his
 mother-in-law walk into the room.

REVERSE VIEW. CLOSE.

We see her head bandaged, but, otherwise looking fine. She
 smiles to him.

DANI'S MOTHER

Henry, you know anywhere you and
 Kalee go, I'll be there with you.

BACK TO.

Henry smiles at her. He looks at the handcuffs on his wrist.

HENRY

Okay, you got yourself a deal.

A.D.A. Collier nods in agreement and then looks at Lt. Mitchell who takes out a key and removes Henry's handcuffs. Henry feels his wrist, glad that the cuffs are gone and realizing he will have his freedom.

A.D.A. COLLIER

You are not to talk to the press and we will cover the cost of transporting your child. You will receive paper work covering all that we have discussed as well as a copy of a warrant that will be issued should you return.

Collier exits the room and leaves Lt. Mitchell behind.

LT. MITCHELL

For the record, that was a dumb-ass thing to do. (Beat) Off the record, every cop in the city sings your praises. (Mitchell turns and looks at the door exit, referring to Collier) He's just made of a different cloth.

Henry's look is that of relief and finality. Lt. Mitchell extends his hand to shake. Henry reaches back to him and they clasp hands and shake.

LT. MITCHELL (CONT'D)

Good luck to you Henry. (Smiles and turns to leave, then stops before exiting and turns to Henry again) You should take your friend Steven Fitzgerald with you when you move.

Henry nods in understanding and smiles faintly, 'He knew.'

Several weeks later we see a moving truck and ambulance driving the highway. The signs say we are leaving Massachusetts. There are several notable signs and landmarks along the way.

CUT TO.

EXT. UNDISCLOSED NEIGHBORHOOD-DAY

We see Henry, Dani's Mother and Steven moving boxes into a small house. The day is bright with sun, the sky is a perfect blue, the neighborhood is clean and quiet.

Henry looks around the block he's on and sees that there is a park for kids, across the street.

A grocery store within visual range. Trees line the quaint street. It's so 'Norman Rockwell'.

His face is stoical. Dani's mother comes out of the new house. She is still looking good and excited at the new start.

DANI'S MOTHER

Henry, are you alright?

HENRY (STOICALLY)

Yea, I'm fine.

DANI'S MOTHER

Well then I'll start lunch. I know you must be hungry. (She turns and walks back towards house) After that we can go visit Kalee in the Hospital.

HENRY

Uh-huh. That'll be fine.

As Henry turns to go into the house, he spots a car driving slowly into the park across the street. A young man gets out of the passenger side of the car and proceeds to spray paint on the park's wall '(Gang name here) RULZ'. The young man gets back into the car as Henry stares emotionless. The car exits the park and turns onto Henry's street. Henry remains motionless and emotionless, he just stares at the car. The car full of, definite gang bangers, glide near him. One of the passengers yell out to Henry.

PASSENGER

What the fuck you looking at?

The car passengers erupts in LAUGHTER and the car SCREECHES away.

We see the back of Henry as he stands looking at the car as it disappears around a corner.

We circle Henry and zoom in close to his face.

CLOSE

Henry just smiles.

FINAL FADE TO
BLACK.

