

HADES

ORIGINAL SCREENPLAY-TV PILOT BY MARK KEES MILLER

FADE IN:

INT. BAR\CLUB - NIGHT

MICHAEL (33) is seated at the bartending table taking down shots of tech. He is wearing a suit and no tie because he is a suit and no tie type; like he just finished doing business.

A **FEMALE BARTENDER** walks over to Michael's area,

FEMALE BARTENDER

Do you want anything else?

MICHAEL

RED, RED, Wine...

FEMALE bartender smiles.

FEMALE BARTENDER

How much?

CUT TO:

INT. BAR\CLUB - NIGHT

MICHAEL is sitting at a table listening to music being played from the juke box; which has some music that he had selected before.

Michael has a flask of RED WINE on the table in the mid-section of the bar and he is drinking from a wine glass, he feels a tap on his shoulder. He turns his head to the left and he sees a lady in her late 20's (ANNA) and they never met before obviously.

Michael smiles finally and then his smile stops as he stares into her eyes. He growls like a bear and she laughs and of course he laughs too.

MICHEAL stares in to her eyes again and for some reason they both have an irresistible urge to kiss and so they do. Breathing deeply they slowly break out of the kiss they were into.

MICHAEL

What's your name?

ANNA

ANNA.

MICHAEL

Anna?! My name is Michael.

CUT TO:

INT. MICHAEL'S APARTMENT - NIGHT

The door of the one room apartment opens, in enters Michael and Anna, kissing and caressing.

Michael closes the door to the apartment, and then he unbuttons his shirt ripping off one or two buttons at the end of his shirt and he takes the shirt off.

Michael slowly rushes over to ANNA, he embraces her from her hips moving his hands to the small of her back, with kisses upon each other's lips. From the lower portion of Anna's back, Michael's hands moves upwards and he pulls off her tight t-shirt (you know?), the type of tight shirt that shows off her belly button.

Michael embraces Anna as they kiss some more, while Anna wraps her legs around Michael and jumps on for the ride.

Michael walks Anna straight towards a wall next to a closet across from the bed and he humps her on the wall while they both breathe heavily with bite of the lips kisses.

CUT TO:

INT. MICHAEL'S APARTMENT - NIGHT

The morning doesn't look like an average morning; for the light of the day's morning through Michael's curtains does not reveal the clouds up in the sky that block the great sun from shining.

MICHAEL and ANNA are asleep inside the bed, even though the bed did not have everything to do with all they did the last night.

CUT TO:

1966 (DREAM SEQUENCE)

INT. NIGHTCLUB IN CHICAGO - NIGHT

MICHAEL is dressed up in a fancy looking white suite, black shirt, red tie and top with a fancy looking hat in what seems a lot like a fancy restaurant/club.

Michael is sitting next to a BEAUTIFUL LADY with Champaign and wine glasses on the table they are seated at.

For some reason a song from Dionne Warwick called, 'Never get to heaven,' is played in the background.

INTERCUT:

(1966-DREAM SEQUENCE)

EXT. NIGHTCLUB IN CHICAGO - STREET/SIDEWALK - NIGHT

Michael and the BEAUTIFUL LADY walk out of the club surrounded by other clients of the establishment, only now the BEAUTIFUL LADY is wearing a fur coat and Michael is wearing a long trench coat. You could almost see a real smile on his face as he gives the BEAUTIFUL LADY a kiss.

MICHAEL and the BEAUTIFUL LADY proceeds down the street holding hands and what looks like conversing and laughing.

The BEAUTIFUL LADY falls to the ground with blood gushing from her mouth.

MICHAEL kneels down over her and YELLS.

CUT TO:

(PRESENT DAYS)

INT. MICHAEL'S APARTMENT - NIGHT

MICHAEL jolts out of his sleep. He turns around and ANNA is still asleep.

MICHAEL slides over and seats himself onto the side of the bed.

CUT TO:

INT. MICHAEL'S APARTMENT - DAY

MICHAEL is seated inside of a black sofa love seat for two, and he is wearing black boxers and a black baseball cap.

Michael opens and closes his eyes from time to time as he watches Anna while she is sleeping.

There's a ringing sound from his cell phone that is on the sofa right next to him.

MICHAEL responds to the sound.

MICHAEL

Yeah!

A guy named Anthony (40-60) responds

ANTHONY (V.O.)

Yeah.

You know where I need you to be?!

MICHAEL

OK.

Michael and Anthony distinguish their talk upon their phones.

Michael stares at Anna as she sleeps, and then her eyes opens and she awakes.

ANNA

Morning.

MICHAEL

Hi cupcake.

ANNA

*I thought I heard your phone
Go off.*

MICHAEL

Yeah it does that.

ANNA smirks a little and giggles.

ANNA

*Why are you just sitting there?
Why don't you come into bed?*

*Michael walks over to the bed and lies right next to her and
embraces her.*

MICHAEL

*I don't know if this is gonna be our final
kiss but you got to get the fuck out
of my bed right now.*

ANNA

What?

MICHAEL

I got shit to do. Gotta shit.

You know how it goes?

Michael gets out of bed and puts on his pants and a black t-shirt.

ANNA

Why are you in such a hurry?

MICHAEL

Like I said 'you know how it goes.'

I got things to do. Do you know how to

Get home? Hey!? Hey!? Taxi!

Are you a plant?

Michael leaves money on the coffee table.

Anna gets out of bed and puts on her stuff.

Michael seats himself back into his sofa chair and picks up his cell phone and stares at it as though he is looking for something.

Michael get's up and walks over to the door of his apartment as Anna opens the door and he picks up the cash from the table.

MICHAEL

Sorry you can't take a shower or none for now, hope to see you again soon.

Michael gives Anna a kiss.

MICHAEL

I got your number we'll talk next time.

Michael closes the door behind Anna.

The money is missing from MICHAEL's hand as he closes the door.

CUT TO:

INT. BATHROOM - DAY

MICHAEL

Standing inside the tub in the bathroom and there's music playing from wireless speakers.

CUT TO:

INT. MICHAEL'S APARTMENT - DAY

Michael fully dressed in his usual wear (all black usually) is holding a cell phone to his ear.

MICHAEL

*Anthony... I am on my way to the location
as you should expect me to. See ya.*

Michael twirls his keys and walks out of the apartment.

The door makes a slam.

FADE TO:

INT. APARTMENT BUILDING - HALLWAY - DAY

Michael walks down the hallway to an elevator. He presses a button and the elevator door opens. Michael enters and the elevator door closes.

INT. APARTMENT BUILDING - PARKING LOT - DAY

An elevator door opens and Michael walks into the parking lot.

MICHAEL walks through the parking lot towards a black SUV.

There's a sound of a click Michael turns around.

There's a guy dressed in Black named JESSE SIMMONS and he is hold an automatic caliber gun.

JESSE

MICHAEL WALKER.

MICHAEL

Jesse Simms.

JESSE walks closer to Michael.

JESSE

You look happy to see me.

MICHAEL

*Don't get me wrong. But
you're dead wrong.*

JESSE tries to check his pockets for a weapon.

MICHAEL

Hey... Touching.

*JESSE pulls out a gun from the back of Michael's pants and
throws it aside onto the floor of the parking lot.*

MICHAEL

You know that's my favorite gun.

What do you want?

JESSE

What do you think? The boss has been wanting to talk to you.

Come let's go over to your car.

Michael and Jesse walk slowly over to the SUV.

Michael turns around quickly with a left swing of his arm throwing off Jesse's aim of the gun while moving almost backwards to grab hold of JESSE's arm as he fires a round or two towards the ground.

After elbowing Jesse once or twice Michael uses both his left and right hand to disarm JESSE as the both fall to the floor MICHAEL gets up with JESSE's gun and points the gun at JESSE.

Instead of firing directly at Jesse, Michael fires the gun away from Jesse's head.

MICHAEL

I almost thought this was a fake.

MICHAEL unloads Jesse's gun and throws it away. He gives Jesse a stare as though he is waiting Jesse's reaction.

Jesse slowly gets up from the floor.

Michael gets into a Kung-fu type of stance, as Jesse rushes towards Michael all willy-nilly.

Michael blocks off Jesse with a right punch, with a thrust his right elbow into Jesse's face, as he blocks with his left arm as

he pushes Jesse away with palm of his right hand. JESSE falls down to the floor.

Michael stares at Jesse and waits for Jesse to move again.

Jesse stands up again and he pulls out a switch blade.

Jesse rushes towards Michael again and tries to thrust the knife towards Michael.

Michael quickly maneuvers to his right and grabs Jesses arm and breaks his Jesses arm with his left elbow, while grabbing Jesse by the shoulder doing an almost sweep backward kick behind Jesse breaking his Charlie horse bone in his leg as he puts Jesse ass backwards to the floor.

Michael gives Jesse 3 to 4 punches to his face as he disarms Jesse of his bladed weapon and throws the weapon away.

MICHAEL

NIGHT, NIGHT!

Michael gets away from Jesse and walks over to where Jesse tossed his gun. Michael picks up his gun and places his gun in the back of his pants.

Michael looks over to where Jesse is lying and groaning most likely in pain.

MICHAEL

Like I said, 'it's my favorite gun.'

Michael opens his vehicle's door and enters.

The vehicle moves off.

CUT TO:

EXT. POLICE STATION - DAY

MICHAEL's vehicle pulls over to a parking spot inside the downtown area.

CUT TO:

INT. MICHAEL'S VEHICLE - DAY

As Michael stops his, he pulls out his keys. He places his head onto the steering wheel in contemplation mode.

Thinking about his bad dream about the BEAUTIFUL LADY and nearly killing JESSE inside the parking lot of his building.

CUT TO:

EXT. MICHAEL'S VEHICLE - DAY

Michael exits his vehicle and walks into the POLICE STATION.

CUT TO:

INT. POLICE STATION - DAY

The door of the police station opens.

Michael enters.

A SECRETARY AGENT is seated at the computer typing something while speaking to someone else in the station who probably is

reporting a crime. The PERSON steps aside with a clipboard to fill out some form, as MICHAEL walks over to the Secretary Agent's desk.

MICHAEL

*Hi you know me? I'm known to you the police.
I'm Michael Walker.*

SECRETARY AGENT

Yeah. What now Mr. Walker?

MICHAEL

*Nothing it's just that there was
Psycho freak who was obsessed with me!
I just wanted to know when you were aware
That he got out of a prison?
Why didn't you tell me about it?*

SECRETARY

Look you've been here before...

MICHAEL

Right! All you had to say was bullshit...

*Why is this obsessed lunatic always
stalking me*

that feeling he can't just
fucking shoot Me and done. Your
psychologists don't know about his
obsession with me, because if I had kept

on threatening him with a weapon, right?

I'm known to the police; so I would get
shot or locked into prison over night.

Hah?

Nah, Right?

Fuck off you stupid cops. I don't
like to be mentioned by you. You don't
know me bitches.

SECRETARY AGENT

Sorry we can't tell you the I.D. of the
person

Who attacked you before.

MICHAEL

I understand, or else you think I might
track him down and take the law into my own hands. Oh
my God! He's known to the police

and I shouldn't know that just because
I'm not a cop. I'm known to the police
only thing I have not been shot.

Jesse Simmons right?

I got his name just by looking at you.

SECRETARY AGENT

We can't say...

MICHAEL

*Stop letting these assholes out of jail
for me to deal with, okay.*

Michael walks away.

MICHAEL

See y'all ladies.

Michael exits from the room as the door slams.

CUT TO:

EXT. BUILDING - ROOFTOP - DAY

*A man named ANTHONY is standing by an area of the building. He
turns around and throws a football towards Michael.*

Michael catch the football and throws it back to Anthony.

Anthony receives the ball and throws it back.

Michael knocks the ball out off the way with his right hand.

Michael walks over to Anthony and they shake hands.

MICHAEL

What's up Anthony?

Michael and Anthony walk on over to a spot where they stare by an area by the rooftop towards the sun.

MICHAEL

*Well I guess that visit from Jesse
Was your idea, hah?!*

ANTHONY

Hah, Wait?! Slow down? How he get out?

MICHAEL

Oh ok, good. So you don't know he's out.

ANTHONY

*Of course I didn't know...
They let that crazy bitch out of prison?*

MICHAEL

*Exactly! He thinks we live in this other
world and he's obsessed with me. He thinks
I'm some gangster he calls **MARKO**. I'm just
a man.*

ANTHONY

So what happened?

MICHAEL

I almost killed him.

ANTHONY

Screw him.

His bitching is worst than his bite.

MICHAEL

Yeah, he's the bitch pound puppy.

ANTHONY

And they let him out.

MICHAEL

Yeah. Just to let his ass get kicked!

ANTHONY

*I hope they find him and take him back
to the mental inst where he belongs.*

*There's the sound of a TECHNO/POP music coming from the
background.*

ANTHONY

Yeah!!! You hear that!?

MICHAEL acknowledges with a nod...

MICHAEL

Why did you ask me here for?

ANTHONY

*Let's go in. I want you to meet
my daughter. She just came back in
town.*

*In a few beats after staring into the sunset Michael walks over
to Anthony.*

*MICHAEL and ANTHONY walk over to an entrance from the roof that
goes down most likely to a DANCE CLUB and they both enter.*

CUT TO:

INT. DANCE CLUB - DAY

*The CLUB is completely empty as the TECHNO/POP music blasts from
the speakers.*

MICHAEL and ANTHONY walks down the steps.

*Michael steps over to the rail of the club as Anthony walks over
to another direction.*

*Michael listens to the music, looks over to the DJ booth and
shakes his head to the music in acknowledgement towards the
DJ(Kevin: 25-30).*

*The DJ raises his right fist in the air saluting Michael.
Michael gives a wave back.*

ANTHONY (O.S.)

{Yelling}

Michael! Michael!

Michael turns his head and he sees:

*Anthony and ANNA side by side together next to an empty
bartending station.*

MICHAEL

Shit!

*Michael slowly leans off the railing of the dance club and walks
over towards Anthony and Anna (GABRIELLA).*

ANTHONY

I wanted you to meet someone.

This is my daughter, Gabriella.

MICHAEL

That's your daughter? Wow.

Gabriella, that's a beautiful name.

Hi, my name is Michael.

Michael walks over to Gabriella and their hands embrace.

GABRIELLA

Hi.

MICHAEL

*Anthony told me a lot about you,
Gabriella.*

Anthony looks at Michael and Gabriella suspiciously.

ANTHONY

(Shouting as the Tech music gets louder.)

I'm going to the bar. Are you two coming?

*Anthony walks quickly over to the back of the empty bartender
station of the club; as*

*Michael and Gabriella stare each other in the eyes almost like
they are having a telepathic conversation.*

MICHAEL

Are you a plant?

*Anthony pulls out a bottle of whisky and places three drinking
glasses onto the table of the bartending station.*

Michael, Gabriella wait for Anthony to pick up a glass after he pours some of that sweet alcohol's juice in the glasses.

Michael and Gabriella pick up their glasses.

MICHAEL

Sup? So you're Gabriella.

(Laughs)

Michael walks over to the JUKE BOX, he tries to figure out what song to play.

Michael selects QUEEN's hit song Boheme Raps.

Michael walks over to the door of the stairway.

Michael looks over from time to time at Anthony and GABRIELLA.

Michael walks up the steps.

CUT TO:

EXT. NIGHT CLUB - ROOFTOP - NIGHT

Michael stands by the railing and stares at the sky. He sees people walking into his NIGHT CLUB\BAR.

Michael feels a finger touching his shoulder.

Michael turns his head and takes a spliff from the hand of Gabriella, and he smokes the spliff.

GABRIELLA

Sup, what are you thinking?

Michael passes the spliff back.

MICHAEL

So what else are you lying about?

Do you know everything, he knows about me?

GABRIELLA

What? What about?

MICHAEL

I get nightmares.

Gabrielle laughs.

GABRIELLA

This from the socalled boggy man.

MICHAEL

Well I'm serious, anyways. You just met me Gabriella. I do have fears.

GABRIELLA

Yet I feel like I've known you all my life.

Michael turn his attention to Gabriella

MICHAEL

I lost a woman before.

Gabriella passes the spliff back to MICHAEL.

GABRIELLA

How? That mother fucker sounds suisidal.

Michael is about to say something.

Michael stands at attention and so does Gabriella.

Gabriella places her pointing finger at Michael's mouth.

Her hand goes down his lips.

MICHAEL and Gabriella kiss each other.

Michael smiles some more and they kiss.

Michael and Gabriella(Anna) break out of the kiss they were having.

MICHAEL

I can't do this right now.

*I lost a lot of women.
Let's exchange phone numbers?*

GABRIELLA

What you mean?

MICHAEL

*I want to know what you're really about.
You lie to me about your name.
Are you jeopardizing your fathers empire,
On purpose?*

Michael walks casually AWAY from her.

CUT TO:

INT. NIGHT CLUB - NIGHT

There's a BAND setting up for their next gig, a rehearsal so to say.

MICHAEL

What's up men?

BAND

Yeah!!!

MICHAEL walks over to Anthony.

MICHAEL

You know where I got to go.

We'll talk later okay.

Michael walks away exits the CLUB.

As the band plays on.

Anna enters the room from the uptairs way of the room.

ANNA walks over to Anthony.

GABRIELLA

Hey Dad.

ANTHONY

Hey kiddo.

GABRIELLA

That Michael guy. What's he all about?

ANTHONY

What do you mean?

GABRIELLA

*I was talking to him upstairs.
How long have you known this guy?*

ANTHONY

*Well That guy...
I hired that guy because of his experience.*

GABRIELLA

Experience in what?

ANTHONY

*Post traumatic stress, you know how it
goes?*

GABRIELLA

Okay...?

ANTHONY

Wait. Why are you asking me about him for?

GABRIELLA

*He's mysterious. You know how I feel
about mysterious guys?*

Anthony looks at Gabriella.

ANTHONY

Hey don't give me that.

Anthony embraces his daughter with his right hand and laughs as he continues to make more drinks while prepping for customers.

CUT TO:

EXT. KENT PARK - NIGHT

Michael walks through the park.

He yells out loud because he's going crazy. He throws a flower in the air. Then he throws another one.

MICHAEL

Roses are red violets are blue...

Sugar... Is that, and I know you...

Michael walks down the area nearing a street call Appleton.

Michael sits at the baseball feild and remembers all the things that he had in his heart and who was trying to teach him football.

CUT TO:

-FLASHBACK-

INT. KUNG-FU DOJO - MICHAEL AGE 15 - NIGHT

*Michael is standing in front of many mirrors.
He starts to do a technique called the 'Tiger'.
Michael moves his hands crazy like.*

MICHAEL

Ah. Crazy like you Fuxxed!

Yeah you foxxed with the wrong man.

ASA(15) laughs out loud.

*Michael turns his head to the 'TEACHER' and a guy named 'ASA'.
One of is his companion's from school and the other guy was his
SENSAI (TEACHER).*

TEACHER

Discipline!

Michael laughs, and continues his imagined fight.

CUT TO:

INT. PRISON CELL - NIGHT

*Michael is at the corner of the room looking as though he is
contemplating something.*

EXT. KENT PARK - NIGHT

Michael sits down on one of the picnic benches.

MICHAEL

Fuck. How did it come to this?

Beat...

O.S. MORRIS

Boo.

ASA

Hey leave room for one more.

MICHAEL

Just the two assholes I didn't wanna see.

ASA, AND MORRIS PULL OUT BEER BOTTLES FROM ALMOST NOWHERE.

MICHAEL

My favorite brand. How did you guys know?

Michael, ASA and Morris sit at the bench next to the baseball field of Kent Park.

MICHAEL

So when is Anthony showing up?

ASA

You know he's taking care of biz.

MICHAEL

Uhm, yeah.

All three of them crack their beer bottles open and they drink staring at the stars above the baseball field diamond.

MORRIS

*I think there were too
many times you wanted to go
to war for her, but your war doesn't have to be
against us.*

MICHAEL

*I understand Morris. You miss the real
me.*

All three continue to drink and stare into the shining moon and then they stare right over the baseball diamonds on the sandlot of Kent Park.

MICHAEL

*She's a beautiful lady. I don't
want to think like a kid because of her.*

CUT TO:

EXT. MICHAEL'S APARTMENT BUILDING - NIGHT

Asa and Morris are walking Michael back to his place.

MICHAEL

I think there is more beer in my apartment.

ASA

What's that all about?

MICHAEL

What?

ASA

Normally you weren't a drinker.

MORRIS

That's true.

MICHAEL

*Like I said. I'm older and things change,
right?*

CUT TO:

EXT. MICHAEL'S APARTMENT BUILDING - NIGHT

*MICHAEL, ASA, and MORRIS are seated outside of the building near
a corridor having more drinks of beer.*

The sound of GUN SHOTS are heard.

*ASA and MORRIS stand up. Morris holds his left arm,
bleeding because he got hit, while slowly trembling to the
ground.*

MICHAEL stands up and pulls out a GUN.

MICHAEL

Lucky I brought one of these.

*Michael opens fire at the car that has the passenger that fired
at Morris.*

Michael continues down the block firing.

*The CAR crashes as Michael hears the sound of SIRENS; so Michael
runs into the backyard of his building.*

INTERCUT:

EXT. MICHAEL'S BACKYARD - NIGHT

Michael throws out a clip and reloads his gun with another one from his backcase.

Michael walks back out forward into the vicinity where he, ASA and MORRIS were standing before.

ASA is holding a gun.

MICHAEL and ASA walk over to Morris and checks on him.

MORRIS

Awh. Hurts like a motherfucker.

Michael and ASA look around before sheathing their guns.

Michael rips a piece off of his shirt and tries to apply pressure to Morris' wound.

CUT TO:

EXT. MICHAEL'S APARTMENT BUILDING\AMBULANCE - NIGHT

Blue and Red lights are flashing as it is almost closing in towards the morning time.

A female police officer named CHERYL walks over to Morris and passes him a cup of COFFEE MOCHA, meantime; his arm is crotched.

MORRIS

Thanks Cheryl.

Michael and ASA walk offwards.

MICHAEL

So what's your story?

Asa looks at Michael and smirks.

Morris walks over to Michael and ASA.

Michael looks over to the other side of the road.

In his mind he could almost hear a song.

There's a WOMAN standing there with another guy and they're conversing.

Michael looks at her and moves his attention off to another direction.

A Police OFFICER walks over to Michael and Asa.

OFFICER

So, do you guys know what this is about?

ASA

*Listen. Just I.D. The two people
in the car over there
that my man here just shot
over there.*

MICHAEL

Yeah their quite dead.

ASA

Self defence.

*Michael turns to Asa as the OFFICER looks at them and walks
away.*

MICHAEL

Who's that lady over there?

*Asa looks across the street as Michael stares across the street
with a point upwards.*

ASA

I don't know? Why?

MICHAEL

I don't know either. But... it's like

I knew her before.

Michael continues to stare at her as her glance strikes him. The lady dressed in a colorful gown walks away into a building adjacent to his own as she glances at him and disappears.

ASA

OK let's go I.D. those dead guys.

MICHAEL

I'm not a police officer, I usually would have thought that would have been your job.

ASA

But you did study forensics, so you have to know your own on ballistics. You're a P.I.

MICHAEL

Yeah ok and I shot them. Case solved.

Michael and ASA walk over to the crime scene area that is tagged with yellow tape.

ASA

Recognize this Car.

MICHAEL

Looks like it just been shot at.

To me it looks like a closed case.

Michael jolts off towards his apartment building.

ASA

Hey where you going?

MICHAEL

You know where, home.

CUT TO:

INT. MICHAEL'S APARTMENT - DAY

Michael is sleeping on the sofa.

There's a sound of a voice that keeps saying the name

V.O.

'Grayham Mitchell'

as Michael tosses and turns on the

sofa asleep.

Michael's cellphone rings. He gets off of the sofa and sips some coffee.

Michael walks over to the bathroom.

The cellphone rings again.

Michael walks back into the room and picks up his cellphone.

MICHAEL

Ok what is it?

ANNA (V.O.)

Wow?

MICHAEL

Oh... It's you.

ANNA (V.O.)

I heard about the fire works last night.

MICHAEL

How's pops?

INTERCUT:

INT. ANTHONY'S HOME - DAY

There's light shining through the windows from the sunny day morning. Anthony is watching TV. A woman that happens to be his wife is seated with him in the livingroom.

ANNA

I'm actually here at his place.

MICHAEL

Put him on the phone.

ANNA

You don't want to talk longer?

MICHAEL (V.O.)

Ha-Ha.

ANNA

Daddy! Michael's on the phone. He wants to talk.

ANTHONY is enjoying something onscreen practically talking to the screen.

ANTHONY

Ok doll. Be right there.

ANTHONY walks over to ANNA and takes the cellphone.

MICHAEL

*So are you going to congratulate me
on the game last night?*

ANTHONY

*Yeah I know. None of my men had nothing
to do about that; but yeah! One ups!*

MICHAEL

So what should be my next move.

ANTHONY (V.O.)

Come by.

Anthony passes the phone to his daughter.

Michael picks up his keys and walks out the door.

CUT TO:

INT. CORNER STORE - DAY

There's exotic music being played in the background.

Michael runs to the refrigerator and grabs a beer.

INT. GOUVERNMENT BUILDING - DAY

Michael walks over and takes the elevator.

The music gets much more louder.

CUT TO:

INT. ROOM 306 - DAY

Michael

sees a whole bunch of musicians performing a song.

Michael looks into a closed off room. That beautiful woman he was staring at from across the street is there.

A guy named JAMES turns around.

JAMES

Are you looking for something?

Can I help you?

MICHAEL

Who's that lady over there?

JAMES

Her name is Jessica.

Why are you here?

MICHAEL

*My name is Michael and I wanted to
produce some biz, and your name is?*

JAMES

My name is James.

*The music that she is singing resonates as he stares at her
cracking down the studio walls with her beautiful voice.*

CUT TO:

EXT. KENT PARK - NIGHT

Michael stands around waiting.

Michael looks at the moon. He walks over to a picnic bench.

*Michael turns his head; while being tapped onto his shoulder.
It's Gabriella.*

MICHAEL

So you wanna go on a date?

GABRIELLA

How about Mc'd's?

MICHAEL

Clown house? eh! Yuck!

GABRIELLA smirks a little.

Michael looks at Gabriella and they can't help but kiss each other.

MICHAEL

Do you wanna get a beer and come to my house?

Michael and Gabriella kiss some more.

CUT TO:

INT. CAR - DAY

ANTHONY is driving down the street with his ASSISTANTS.

There's a song called 'Starry Night' playing in his car as he continues forward.

Anthony stops his car.

TWO MEN walk out of the CAR.

Only one of them is enphesizing 'I have a GUN' by his pose.

Anthony pops out of the CAR in front of Michael's apartment building.

TWO police cars drive pass Anthony's car slowly.

ANTHONY

Well I thought they would have known.

The TWO MEN get back into the CAR and they move off.

CUT TO:

INT. MICHAEL'S APARTMENT - DAY

Michael is standing by his stove making breakfast.

Michael walks over to the window and he smells danger as though it is standing guard outside of the house.

Michael ducks to the bottom of his sink to see if a gun is still there. There is a gun stuck to the bottom of the sink.

Michael's buzzard rings.

GABRIELLA

I'll get this.

MICHAEL pulls out his GUN from underneath the sink..

GABRIELLA (O.S.)

Hey daddy.

ANTHONY (O.S.)

Get dressed. I need to talk.

Anthony walks into the kitchen and picks up a piece of bacon.

ANTHONY

So you're making breakfast, hah?

Get dressed. We need to talk.

CUT TO:

INT. MICHAEL'S APARTMENT/DINING ROOM - DAY

Anthony preps the table with the food that MICHAEL was preparing. (Three plates.)

And seats himself down at the table.

Michael walks into the room and seats himself at the table.

MICHAEL

So now that everything is out in the open?

ANTHONY

*Yeah. Whatever... You remember when
you were talking about those bad dreams
you were having.*

ANTHONY pulls out a USB-FLASH drive and places it on the table.

GABRIELLA walks into the room.

MICHAEL

A usb flash drive.

MICHAEL picks up the FLASH-DRIVE from the table.

MICHAEL

Ok... Anthony?

ANTHONY

Michael, The name is Grayham Mitchell.

MICHAEL

*What the hell does that have to do
with me?*

ANTHONY

*You're a very good cook Michael.
Life is liike one of these dishes
set right here. Stop playing with
your food, eat!*

GABRIELLA seats herself at the table and eats.

MICHAEL (V.O.)

How do you not know what this is all about?

ANTHONY eats his food.

ANTHONY get's up from his chair.

ANTHONY

See ya'll kiddos.

Hey Mike.

*I hope you find what you're looking
for.*

ANTHONY walks out of the room.

*Michael sits contemplating and pulls out the USB-DRIVE and he
places it back into his pocket.*

Michael looks at GABRIELLA.

MICHAEL

How much do you know about your father?

*Michael walks over to his computer and plugs it into the
computer. He looks at everything on the USB-DRIVE.*

PAN IN ON

THE COMPUTER.

MICHAEL

Humm... Grayham Mitchell.

*Michael opens the page that shows all the files of everything he
has worked on, BAT, EXE, etc.*

*GABRIELLA walks over to MICHAEL and places her hand on his
shoulder.*

Michael looks at Gabriella with googly goofy eyes, out of what could be love.

MICHAEL

gives her a kiss and she kiss him back.

Michael looks at the screen.

MICHAEL

*How much do you know about
your father? What does he know
about a Grayham Mitchell?*

GABRIELLA

What...?! Who's that?

MICHAEL

*Ok tell me the truth.
Do you know what your father deals with?*

GABRIELLA

You mean you don't?

Gabriella looks at him and gets away off from the chair.

Michael is seated at his desk while he turns his head and his computer chair from his computer.

MICHAEL

I just met you. All of a sudden.

Gabriella walks over to Michael's fridge and pulls out a bottle of wine.

MICHAEL

He just left a USB with some crazy stuff on it.

Michael gets out of his seat and jumps into bed.

MICHAEL

Do you know who Grayham Mithell is?

Gabriella walks over to the bed and they kiss.

Michael pulls out his glass and she pours in his glass.

GABRIELLA

Grayham Mitchell was a gangster from the

50's or 60's or some?

MICHAEL

Am I his clone?

GABRIELLA

Wait until I finish...

MICHAEL

Ok.

GABRIELLA

*Yeah. Well you don't know what I do
and I don't know your expertise.*

Michael and Gabriella drink from their glasses.

Gabriella jumps on top of MICHAEL.

GABRIELLA

There can't be another you.

MICHAEL

I don't know why? But I love too.

They both get intimate if you know what I mean.

CUT TO:

INT. PRISON FACILITY - VISITING AREA - DAY

Michael walks into the shopping mall called the Criminal Court holding a suit case.

MICHAEL walks over to an OFFICER IN FRONT of the desk.

MICHAEL

*I want to know which room is Jesse Simms
in.*

OFFICER IN FRONT

Can I ask why?

MICHAEL

I'm his freaking lawyer.

CUT TO:

INT. LAWYER'S WAITING AREA /COURT HOUSE- DAY

Michael sits in the Lawyer's waiting room in a suit and tie.

*JESSE is wheeled into the room by a PRISON GUARD#
strapped to a wheel chair.*

MICHAEL

Surprise, it's me.

JESSE

(To PRISON GAURD)

Do you know who this guy is?

MICHAEL

*Don't worry my client and I need to
discuss something?*

THE PRISON GUARD leaves the room while closing the door.

MICHAEL

Do you know why I'm here?

JESSE

Why?

MICHAEL

I want to know who's Graham Mitchell?

JESSE

*Ha, ha, you can't be serious?!
It's like the red pill\blue pill all
over... Ha, Ha!*

MICHAEL

What is that supposed to mean?

JESSE

*Have you searched for any answers?
Have you seen a picture of Grayham
Mitchell?*

MICHAEL

What are you on?

JESSE

*(Laughs)
You wouldn't beleive me.
You never beleive me.*

MICHAEL

*Well fill me in, 'cuz if you're
fucking with me? You know that wheel
chair you're sitting in because I almost
crippled you...? You'll be a corps*

*if I ever find you outside the mental
institute they placed you into.*

*Michael gets out of his chair and walks over gets all close up
almost into Jesse face.*

MICHAEL

*Before you're real lawyer gets here,
you better have some real fucking answers
for what you just said.*

*Jesse is still high on whatever drugs they were giving him in
the mental intitute, and that's why he's laughing out loud like
a mad man. Suddenly the laughs stop.*

JESSE

Just look for a picture of him!!!

MICHAEL

Wha?

*Micheal walks away from Jesse. Michael pulls out his cellphone
and presses a button.*

MICHAEL

Crazy bitch.

MICHAEL

opens the door to the Lawyer and patient\client parloir

INTERCUT:

INT. COURT HOUSE - DAY

PRISON GAURD#, OTHER LAWYERS, such as prisoners' in the speaking rooms are viewed,

MICHAEL

(TO PRISON GUARD#)

I don't think I'm going to rep him anymore.

Wait for the other lawyer to rep him.

CUT TO:

INT. MICHAEL'S APARTMENT\LIVINGROOM - NIGHT

Michael

is seated at a table in front of his laptop computer, practically googling the name that you can see onscreen: 'Grayham Mitchell',

there's a whole bunch of dialog streaming down the screen and no picture of Grayham Mitchell.

ANNA is standing behind the counter of the kitchen that is connected to the livingroom area and she is staring at him with a glass of whisky on the rocks in her hand.

CUT TO:

INT. MICHAEL'S APARTMENT\BEDROOM - NIGHT

MICHAEL and ANNA are under the covers in bed.

ANNA

*You kept on thinking that this guy
was some over obsessed crazy dork
before. What makes you think anything
he's saying now is going to be true?*

MICHAEL

*I brought up your father. You should
know.*

ANNA

*What? And what were you doing asking those
questions for, about him?*

Michael

*Anthony and I have a different history
from his and yours. I'm not exactly his
kid. I learned a lot from him and it might
be a little different from what you might
have learned from him.*

Pause.

ANNA

Anyways. I will pretend to know what
that means.

MICHAEL's CELLPHONE vibrates and makes a sound on the floor.

MICHAEL manuevers over to the side of the bed and picks up the
CELLPHONE.

Michael glides his finger down the screen.

(ONSCREEN) Text from JORELL

JORELL: Hey bro!

Michael starts to touch the screen of his CELLPHONE.

MICHAEL: Hey bro, wassup?

JORELL: Are you coming to the Bar-B-Q this weekend?

JORELL: Mom and Dad are expecting us.

MICHAEL: I will see.

MICHAEL: If not happy B-day.

Michael puts down his cellphone. This time on the nightstand next to him.

ANNA

What was that about?

MICHAEL

Nothing.

(Pause.)

ANNA

*Wow you know I never seen you
pick up that phone before unless it was
my father.*

MICHAEL

*Wow! Sherlock herself.
Are you studying me? I don't
like a plant.*

ANNA

What do you mean?

MICHAEL

Are you going to report back to

someone if I told you who text?

I have I feeling that's what you want know.

ANNA

Fuck, major trust issues.

Michael looks over at Anna.

MICHAEL

You know it.

Michael leans back into bed and closes his eyes.

(1964)

Heaven on Earth - The Platters

Sam Cooke - Bring your sweet loving

(Dream Sequence)

INT. GRAYHAM MITCHELL'S APARTMENT - NIGHT

There's a table set with cards.

GRAYHAM and THREE other men are playing with the cards.

GRAYHAM looks at the screen of the television and laughs.

GRAYHAM

*That motherfucker's trying to mess
with my mind.*

*The three other men start laughing with him as smoke fills the
room.*

O.S. POLICE

<Yelling>

Open up! This is the police.

All of the guys in the room get up.

CUT TO:

INT. GRAYHAM MITCHELL'S APARTMENT - DAY

*Michael wakes up, while breathing heavily. Micheal looks over to
GABRIELLA and gets out of bed. He walks over to the Sofa and
sits there wearing his black boxers and a black baseball cap
turned backwards.*

Michael looks at Gabriella and he almost weeps.

Gabriella wakes up.

GABRIELLA

*Hey? What's going on? Is something
wrong?*

MICHAEL

Huh?

GABRIELLA

Michael? Is there something wrong?

MICHAEL

Huh, No baby.

GABRIELLA

Come on ever since we met you've been acting strange.

MICHAEL

Ha, ha... We just met, how could you tell?

GABRIELLA

Come on be serious.

MICHAEL

I just got a text from my little brother. He wants me to come to his birthday party.

GABRIELLA

Ok so what? Can I come to?

MICHAEL

Ha, Huh. Yeah of course babe...

*It's just that I've been missing
out on those things all the time since
I've been working for your father.*

*A lot of times I don't go to gatherings,
like that.*

*Gabriella gets out of the bed and walks over to Michael while
she is wearing one of his super large black t-shirts with the
number 13 on it. She sits down next to Michael.*

Michael looks at her and smiles.

MICHAEL

*My father and mother is going
to be there too...
Wait a second.*

Michael turns his attention away from Gabriella.

GABRIELLA

What?

MICHAEL

Let's go to a party this weekend.

GABRIELLA

Ok.

MICHAEL

Are you sure you want to come?

GABRIELLA

Yeah sure.

CUT TO:

(FLASHBACK)

1994-

INT. MELISSA'S PLACE - DAY

MELISSA is Michael's mother. Michael has two older sisters and an older brother and younger brother. The youner brother is being nursed by Melissa(The mother).

KARL who happens to be Michael's father is outside at the Bar-B-Q grilling some meat. He picks up a beer and walks into the room as Melissa is about to tuck in a the baby that has fallen asleep on the sofa.

Karl walks over and gives Melissa a kiss.

Michael at the age of fifteen walks in the room.

KARL

*So Michael. How you like your
new gift?*

MICHAEL (15)

It works great on my 386.

KARL

*Not the highest modem they will
have but it has a good enough bps
right?*

MICHAEL (15)

Yeah...

*Michael walks over to the table inside the room where there are
pictures or photographs inside of an album that his mom is
preparing.*

MICHAEL (15)

Hey mom, what are these about?

Michael picks up a photo.

MICHAEL'S 19 year old brother named SHAUN walks throuh the room and taps him on the arm.

SHAUN

Hey bro.

MICHAEL (15)

Shaun! Wassup?

Melissa walks over to Michael.

MELISSA

*I'm puttin together the family
album.*

Michael(15) picks up a newspaper page that has a picture of a black guy.

MICHAEL (15)

This is an old newspaper. Whose is it?

MELISSA

Your father's.

Karl walks over to Michael and grabs the newspaper.

Karl looks at the newspaper and laughs.

KARL

Grayham... Ha, ha... Danger! (Laughter)

Danger!... Danger Grayham.

MICHAEL (15)

Ok so what's with it with this guy?

Karl walks away with the newspaper clipping.

CUT TO:

INT. MELISSA AND KARL'S CONDO - DAY

Music is blasting from a stereo system and the music is all retro.

MELISSA(60) and KARL(70) are at the sofa with friends present.

KARL(70) gets out of his seat on the sofa and walks to one of his friends.

A door bell rings,

MELISSA(60) gets out of the sofa and walks over to the door

Melissa(60) opens the the door and there is Michael with Gabriella.

MICHAEL

Hi... I'm here to see a Jorell.

Melissa laughs out loud.

MELISSA

Hey! My baby.

MELISSA and MICHAEL hug.

MICHAEL

Hi momma.

MELISSA

So, who is this?

MICHAEL

*This is Gabriella. Gabriella this is my
mother Melissa Addams.*

GABRIELLA

Hi Melissa.

MELISSA

Hi come in.

Gabriella and Michael walk in following Melissa.

MICHAEL

Hey, y'all, so where's Jor?

Michael walks into the livingroom and he sees some of Jorell's friends.

Michael stares at the balcony door\window and he sees his little brother Jorell frying some meat on the BAR-B-Q.

Michael smiles and points at Jorell at the balcony.

Jorell looks almost in a double take and smiles at Michael.

Jorell closes the grill and walks from his two friends on the Balcony and proceeds into the condo.

Jorell and Michael hug.

MICHAEL

Hey Jorell happy B-day. Hey little bro.

JORELL

Michael! I almost didn't...

JORELL gives him another hug.

MICHAEL

Yeah. Here's my friend Gabriella.

JORELL

*Oh damn. She is fine. Please tell
me that she is not the gift?*

MICHAEL

(Laughter)

Ha-huh!!!

Michael grins.

GABRIELLA

Hi my name is Gabriella. Here's your gift.

JORELL

Let me guess? It's liquor!?

MICHAEL

(Laughing)

Calone, man.

*Michael grabs his little brother and practically nookies him on
the back of his head.*

MICHAEL

So where is dad?

CUT TO:

INT. MELISSA AND KARL'S PLACE\ BASEMENT - DAY

Karl is in the basement playing around with his boxing equipment. Punching and pounding one his units.

Karl turns around and he sees Michael.

KARL

Hey big man.

Michael walks over to a punching bag.

MICHAEL

Hey back me up.

KARL grabs the bag and Michael grabs the punching bag as Michael lays in some pounds onto the punching bag.

KARL

It's great that you showed up.

MICHAEL continues punching at the bag.

MICHAEL

I kind of wanted to talk to you about something.

KARL

Huh, oh. So there's a catch.

MICHAEL

Ha-ha. Yeah I guess.

Michael stops punching the punching bag. He holds Karl's hand and gives him a man hug.

KARL

So wassup?

MICHAEL

I needed to ask you about a person named Grayham Mitchell.

KARL

Why?

MICHAEL

I remember you mentioned him once before.

KARL

Ok.

MICHAEL

So you're not denying it.

KARL

Why now?

MICHAEL

I've been getting these bad dreams...

And they seem so real.

You gotta tell me something, pop.

KARL hesitates and takes a seat.

MICHAEL slowly walks by into Karl's vicinity.

KARL

*It's called project Hades. That's where
I met your mother. You think you're
the second born; but you're actually the
first.*

MICHAEL

You mean I'm older than, Shaun.

KARL

It was to save your life.

*You were exposed to x-ray radiation within
the womb and they were saying... The
doctors were saying that you might be born
messed up.*

MICHAEL

Huh, You're fucking with me, right?!

KARL

*This is serious. The bad dreams were just
the beginning... We had to find out.*

*You were our first born. How to save you
from being born wrong was our first
priority. Those doctors wanted to abort you.
They wanted your mother to abort you.*

MICHAEL

So let me guess...

KARL

We ran to doctors from an underground

experimental facility to protect you from being born fucked up, or from dying at birth.

Who knows? So these doctors used a special drug on your mother that we didn't know about.

MICHAEL

So what does this have to do with Grayham Mitchell?

KARL

Hey I'm not done yet. There were many tests until one day at our home your mother had what they called a miscarriage during 8 and a half months of pregnancy.

They we're surprised on how quickly you developed before birth within the womb.

Michael walks away and stares at the window of the basement as the sun shines through.

MICHAEL

Is it a point to tell me I'm a freak.

KARL

While you were growing up. They kept

on calling you Grayham Mitchell.

You reminded them of a Grayham Mitchell.

MICHAEL

*What are you saying? What the fuck are
you saying? What does this have to do
with Grayham Mitchell?*

*Karl walks over to a tool drawer\closet and pulls out a binder.
Karl walks over to Michael with the binder, and Michael counter
steps towards him.*

Karl gives Michael the binder.

*Michael opens the binder and there is news clippings, with
pictures from the 60's:*

*'Local Gang Member Gayham Mitchell' is how most of the titles
begin and he's looking through the binder.*

MICHAEL

*How did you find these? I've been looking
for pictures of this guy everywhere.*

KARL

You mean? You haven't notice anything yet?

MICHAEL

What do you mean?

Karl walks over to a CABINET with a Mirror on it and closes the opened door that is on the opened cabinet.

Michael looks into the mirror as it closes and then he looks at the pictures of GRAYHAM MITCHELL from inside the binder. Michael flips through the pages of the binder and then he walks closer to the mirror as he stares more and more at the images of Grayham Mitchell from the newspaper clippings inside the binder. Michael looks up at his own image inside the mirror.

MICHAEL

He looks...

KARL

Like you. I think they took your mother and my dna and made a clone of Grayham Mitchell.

MICHAEL

If this is all true Pa, then how come you never told me all this before?

FADE OUT.