

GANGLAND

S01E01 | "A Tale of Two Cities" (Pilot)

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OVER BLACK WE HEAR:

The sound of violent waves, as a rain storm ensues.

FADE IN:

OPEN on the cold, bottomless waters. Swift, and savage waves move across the surface.

BOOM!! A roaring thunder clap resonates in the distance, followed by a brilliant, yellow burst of lightning, reflecting off the black, open sea.

Moving along with the ocean's current, we discover an enormous, dark island lying in wait. The long beach sits ahead of an even longer column of trees, leading into the deep jungle.

Behind that layer, sits a column of dark, ominous mountains; Larger than life itself.

A single, swirling ray of light hits us; emitting from the tall lighthouse nearby. Waiting for it to go around another time, upon it hitting us again, we:

FLASH TO:

EXT. OCEAN - RAFT - NIGHT

Three men (let's call them RICHARD, PETERS and HENDRICKS) sit in a raft travelling with the ocean's current. Soaking wet, they shiver in the harsh, chilly winds.

RICHARD

How long do you think we'll be able to keep this up!?

PETERS

Stop worrying! We're gonna make it off this damned island.

HENDRICKS sits there, in a silent trance.

PETERS (CONT'D)

What's the matter with you, Hendricks?

Hendricks begins to shake his head from side to side with wide eyes.

HENDRICKS

What were we thinkg... We've gotta go back.

(MORE)

(CONTINUED)

CONTINUED:

HENDRICKS (CONT'D)

We're never gonna make it to land!
We don't even know what direction
we're going in!

Hendricks begins to yell at the top of his lungs. The other two try to call him down. Peters lunges at Hendricks, wrapping his hands around his neck tightly. Hendricks struggles for air.

PETERS

You wanna die! Huh!?

Hendricks continues to struggle.

PETERS (CONT'D)

Just say it and this boat gets a
lot lighter!

Hendricks stops his struggle and shakes his head.

HENDRICKS

(muffled)

No...

PETERS

What!?

HENDRICKS

Noooo!!

Peters lets Hendricks go, and pushes him back down.

PETERS

Then sit back and shut the hell up!
(beat)
We're gonna be fine.

Richard gazes in the distance, and squints his eyes.

RICHARD

Uhh... guys? What the hell is that?

Both men turn in the direction he is looking to see --

A long, bright red ray of light, extending between two pillars dead ahead of them. Almost like some kind of laser sensor. There is a large, metal sphere on top of either pillar.

PETERS

Both of you, get down!

(CONTINUED)

CONTINUED:

All three men get as low as they possibly can, but it's useless. The waves are too wild and a piece of one of their shoulders hits the sensor.

Once they've cleared it, they raise back up. They peer at one another in relief. Nothing happened.

Their relaxation gets cut short when the metal sphere on both pillars are released and dunked into the water.

The three men's eyes widen, not knowing what's coming next.

EXT. OCEAN - DEEP UNDERWATER - NIGHT

The spheres continue to submerge deeper and deeper into the cold, vast ocean until they finally BURST, releasing a dark red, cloudy substance.

It's blood.

CUT TO:

EXT. OCEAN - RAFT - NIGHT

The trio remain still in the raft.

HENDRICKS

What were those things?

PETERS

I -- I don't know... but it doesn't matter now. Nothing happen --

BUMP!!

Something rams against the raft and it slightly tips, but not all the way over. The waves keep it a float.

RICHARD

What was that!?

HENDRICKS

SSHHHH!!

Hendricks puts his finger up to his mouth, and all three men stand very still.

We cut to an OVERHEAD shot of the raft. Moments pass before lightning strikes, revealing a large number of shark fins circling around the raft.

The lightning stops, and it's dark again. The fins hide in the murk of the black water.

(CONTINUED)

CONTINUED:

We slowly zoom up into the sky, the raft getting smaller and smaller.

CRASH!! The sound of wood breaking is heard, followed by terrible screams of fear and pain. The thunder storm roars on as the yells continue and on that we --

BLACKOUT.

FADE IN:

EXT. NEW YORK CITY - SKYLINE - DAY (ESTABLISHING)

It's a dull day in the city that never sleeps. Smokey skies and gray clouds cover the pale yellow sun.

TITLECARD: New York City, 2026

Below, the city rages on. Lights from cars, holographic billboard ads on the streets and glimmering skyscrapers bring much needed vibrance to the colorless day.

EXT. NEW YORK CITY THEATRE - DAY

In front of the miraculous theatre, dozens of pedestrians float by in all directions.

We focus on a yellow taxi cab, pulling up to the curb in front of the building. The back door is opened, and a man wearing a dress shirt, slacks and crooked tie, steps out.

JOHN CLARKE (Late 20s), is a man with an honest face and a "what you see is what you get" personality.

John takes a large breath as he gazes up at the theatre, obviously trying to hold back his nerves. He goes to step forward when the taxi behind him honks its horn.

John looks back, confused.

DRIVER

You forgetting something?

He points his thumb to the back seat, where a suit jacket hangs on the clip.

JOHN

Oh god, you're a life saver!

DRIVER

(mumbles)

Oh yeah? Then why I driving this god damned cab?

(CONTINUED)

CONTINUED:

He pops his arm back into the vehicle behind him, and pulls out a black suit jacket and a peaked cap.

He closes the door and waves the taxi off as the driver pulls away. He takes one last breath, before taking his first strides toward the theatre.

CUT TO:

INT. NEW YORK CITY THEATRE - LOBBY - DAY

As John makes his way into the theatre, he is almost instantly greeted by another man, who rushes over to him in a hurry.

HENRY CARSON (Early 30s), wearing a suit identical to John's, although he fills his out a bit better, and wears it with more confidence.

HENRY

Really? You're late to your own graduation... And look at that tie. That's pathetic.

John sighs.

JOHN

I was in a rush.

HENRY

Alright, come here.

Henry begins making adjustments to John's tie.

JOHN

Have you seen Claire?

HENRY

No, but I've made it my mission in life to avoid the "ole ball and chain" so, I'm probably not the best guy to ask.

John does not appear to be amused.

JOHN

You're hilarious... she was supposed to be here.

HENRY

Yeah? Well, so were you like - a half an hour ago. What's your story?

(CONTINUED)

JOHN

No story. Just needed a minute...
or two.

HENRY

You're having last minute jitters?
Get a hold of yourself, you're not
getting married, thank the Gods.
You're getting a promotion.

JOHN

I've been waiting for this day for
most of my life. It's a little
nerve wracking.

(beat)

Seeing Claire always puts my mind
at ease.

HENRY

Really? Weird. She doesn't seem to
have that *calming* effect on me.

John sighs, growing tired of Henry's comments.

HENRY (CONT'D)

Alright, alright. She'll get here
when she gets here. She wouldn't
miss this for the world.

John nods in agreement, reassured. Henry finishes his tie,
then pats his shoulder.

HENRY (CONT'D)

You're good. Well I mean, as good
as you're gonna get.

John chuckles slightly, then Henry grins.

JOHN

Thanks. Don't know if I would have
made it this far without you,
Carson.

HENRY

Au contraire mon frere, I *know* you
wouldn't have.

John rolls his eyes with a smirk, then side steps toward to
door to his right. Henry follows.

CUT TO:

INT. NEW YORK CITY THEATRE - AUDITORIUM - DAY

The auditorium is packed. Most seats have already been taken, while a few standing audience members look around for empty spots.

John and Henry make their way to the front, where they have a designated section for graduates. They take their seats in the second row, next to one another.

We focus on the stage, where to the left, fifteen high chairs stand side by side. We go down the row until we get to the fourteenth chair to see --

CAPTAIN KARTH DAVOL (40s, African American, bald head, a stern, yet approachable vibe about him).

The man sitting to his left taps his shoulder.

MAN

Where's Rinehart?

Karth looks to his right to see the fifteenth chair empty. He looks around the auditorium and spots a female figure, walking outside.

BACK ON KARTH as he sighs.

CUT TO:

EXT. NEW YORK THEATER - DAY

The end of a cigarette is being lit by an orange flame coming from a silver lighter. PULL BACK to reveal a woman, as she takes her first hit, then exhales, blowing a stretch of smoke into the air.

This is COMMANDER CATHERINE RINEHART (40s, long dark auburn hair, a cold demeanor). She wear a black woman's suit, sporting a black leather glove on her right hand.

Karth steps out of the theater and instantly spots Catherine, sitting on one of the lower steps leading up to the building. He walks down the stairs and approaches her.

KARTH

Hoping for an early retirement?

Catherine looks back at Karth.

CATHERINE

Pardon?

(CONTINUED)

KARTH

Smoke enough of those things and you won't be able to breathe, let alone lead a precinct.

CATHERINE

Captain... You know my lungs are half gone already. The other half, protected by a titanium shell. I'm starting to think you're just looking for new ways to force me on sabbatical.

KARTH

I wouldn't think of it. This city needs you. So do I, like right now... inside.

CATHERINE

Right. Big graduation. Happens once a year. Gets more and more tiresome every time.

KARTH

Catherine, this is a big event for our graduates, and our organization. Your presence is expected.

CATHERINE

I'm not one for doing what people expect.

KARTH

Okay, then it's mandatory.

She sighs.

CATHERINE

To sit in front of a bunch of rookies, fresh out of the academy, who probably won't last a week on the job.

KARTH

It's part of the job description.

CATHERINE

Yeah, well... it all seems a bit pointless to me.

CONTINUED:

KARTH

You should have more faith in these kids. What is it that President Larkin says? "They are the future."

CATHERINE

I can't afford to think about the future. It reminds me of the way things used to be, and how much they've changed.

(beat)

I don't like change.

KARTH

Change is necessary.

CATHERINE

Maybe. But tell me, and be honest... do you really believe anyone in there has got a real chance?

KARTH

I have to believe it. It's part of my job description. And who knows, maybe we'll find someone to take your place one day.

CATHERINE

And exactly what place would that be?

KARTH

The woman who gets the job done; no matter what the cost, even if that cost is herself.

CATHERINE

I guess you could try, but I doubt you'll find someone who could fill my shoes. I wear them too well.

Karth lets out a slight grin. Catherine sighs, then puts out her cigarette.

KARTH

You look like something else is bothering you.

CATHERINE

It's nothing.

(CONTINUED)

KARTH
Catherine...

Karth shows his concern, and Catherine sighs.

CATHERINE
You remember my little brother,
right? Well, he got shipped off to
the island last night. Just got the
call.

KARTH
I'm sorry. Were you two close?

CATHERINE
Not really. My family isn't
something I remember with a warm
heart. Not much of that these
days... I'm just pissed I wasn't
the one to send him packing.

Karth is taken back by her words.

CATHERINE (CONT'D)
Come on. Let's get this shit over
with.

She stands to her feet and walks toward the front entrance.
Karth waits a moment, the same look on his face, then follows
in after her.

CUT TO:

EXT. THE ISLAND - JUNGLE - DAY

Close up on a pair of closed eyes. PULL UPWARD to reveal a
man. MARCUS HOLDEN (30s). Shadows of the trees above dance on
his face.

FLASH TO:

EXT. ALLEY - NIGHT (FLASHBACK)

Marcus and a brunette, female companion, CARLA WOODS (Late
20s), run down a dark alley way with great speed. A blaring
police siren in the background.

They rush out of the alley way but are met by a Fist police
vehicle. Green and Blue lights swirl round and round inside
the light bar on top of the car.

(CONTINUED)

CONTINUED:

FLASH TO -- Marcus being dragged away by officers. They pull him and his companion apart. They both scream for one another as they are being dragged in opposite directions.

We hear a bird's screech then...

SMASH CUT TO:

EXT. THE ISLAND - JUNGLE - DAY

Marcus' eyes dart open and he's shocked to see a man looking down on him. His face tenses in a jolt of fear, anger and confusion. He quickly stands to his feet, and inches away from the other man.

MARCUS

Who are you!!?

The man, FRANCES "FRANK" TILLARD (30s) has short, but messy blonde hair, and a lackluster expression that we can't quite make out. He just looks at Marcus, curiously.

MARCUS (CONT'D)

Answer me!!

FRANK

Oh, you were talking to me, of course... Frances Tillard. It's a pleasure.

MARCUS

You like being called Frances?

FRANK

Naturally... it's my name. Although, most people just call me Frank.

MARCUS

Where the hell am I, Frances?

FRANK

Where do you think you are?

MARCUS

I don't have time for games! Now tell me --

MARCUS grabs Frank by his collar and pushes him against a nearby tree with sheer force.

MARCUS (CONT'D)

Where am I??

(CONTINUED)

FRANK

Look around, my friend.

Marcus almost loses his temper again, as he clenches his fist, but he stops when he finally makes a realization. He looks from left and right, taking in his surroundings.

His angered expression turns to shock.

MARCUS

I remember... I --

Marcus lets his fist go, then back away from Frank in disbelief.

MARCUS (CONT'D)

They found us in the night. We were making a deal and there was a raid...

(beat)

We're on the island.

FRANK

Yes, we are.

MARCUS

How long have I been out?

FRANK

We heard jet engines pass over late last night. A few of us have been looking through the jungle to see who they decided to drop off in our territory.

MARCUS

Your territory?

FRANK

The Red Suns. "The Man" has got a little system for sectioning off you new arrivals. You get scattered across the island based on your race, gender, things like that.

MARCUS

Gender... have you seen a woman!? She has dark brown hair, about your height! We were together when they took us, she could be here --

FRANK

Slow down... I haven't seen any women around these parts. If they brought her on the same transport, she could be anywhere. This is a big island, that's why they chose it.

MARCUS

I've got to find her --

FRANK

First... you're gonna have to come with me. The boss wants all new arrivals back at camp.

MARCUS

Yeah. No thanks.

Marcus begins to walk off.

FRANK

You're looking for your girl, right? If one of the others happened to find her in the jungle, she'd be taken back to camp.

Marcus considers for a moment, then turns back around.

FRANK (CONT'D)

It's worth a shot, right?

He sighs, then nods his head in agreement.

MARCUS

Fine... lead the way.

FRANK

Smart man.

He turns around and starts walking. Marcus is hesitant for a moment. He takes one last look around, then starts following from behind.

CUT TO:

INT. THE ISLAND - BEACH - RED SUNS CAMP - DAY

Light brown sand. Clear blue waters. And a massive beach front camp. Tents are in rows alongside the shore.

Panning along the shoreline, we meet Marcus and Frank, as they walk side by side throughout the camp.

(CONTINUED)

CONTINUED:

Some of the locals give Marcus looks of curiosity, and although they are not meant to be disrespectful, Marcus does not feel at ease.

The two men stop at the last tent along the shore, and walk inside.

INT. THE ISLAND - BEACH - WILLIAM'S TENT - DAY

Frank enters first, followed by Marcus. The interior is fairly large. Marcus spots a man sitting down in a wooden chair in the center of the tent.

FRANK

One of our new arrivals. Marcus Holden. Meet the leader of the Red Suns, William Todd.

WILLIAM TODD (60s) stands to his feet and approaches Marcus, who just stares at him, keeping eye contact at all cost. He is not intimidated and he wants him to know it.

WILLIAM

Marcus. I would say welcome but, that implies that you actually *want* to be here, and I don't think many of us can say we'd stick around by choice.

Marcus does not respond. Just looks at the man with a stern expression.

WILLIAM (CONT'D)

So, I'll just say, hello... it's a pleasure to meet you.

William extends his hand for a shake. Marcus does not give him the courtesy.

MARCUS

I came here for a reason.

WILLIAM

Oh?

William looks to Frank.

FRANK

Before he arrived, he was on the run with a woman. He doesn't know where they took her or if she's even here. Has anyone reported back with a new female?

(CONTINUED)

WILLIAM

No, I can't say that they have. You were the last to return.

MARCUS

Then I don't have anymore business here.

Marcus turns to leave the tent, but Frank puts his hands on his chest, stopping him.

FRANK

Wait...

WILLIAM

Marcus... you seem like a reasonable man. But you're new to this island. Don't be mistaken. It's not a place to be wandering alone. People will take advantage of you... unless you're with me.

Marcus pauses for a moment, his eyes shift around the tent, then back at William.

MARCUS

I'll take my chances.

Marcus pushes Frank's arm out of the way and marches out of the tent. Frank and some of the others begin to go after him.

WILLIAM

Let him go... He won't be convinced by us... let him find out on his own.

FRANK

But what if he dies?

WILLIAM

If he dies... than we can't say we didn't warn him.

William sighs, and off that we...

CUT TO:

EXT. DETROIT, SUBURBS - DAY (ESTABLISHING)

The neighborhood is uncomfortably quiet. No mail men making their rounds. No early-morning joggers or lawn mowers. Just a street, with a few cars parked in drive ways and on curbs.

INT. SHEPARD RESIDENTS - HALLWAY - DAY

JUANITA SHEPARD (40s, a tall, African American woman with long, dark brown hair) walks through the wide hallway in the upstairs part of her suburban home. She has a cup of coffee in hand, and a look of confusion on her face.

She stops at the last door to her left and knocks. No answer. Then she walks right in.

INT. SHEPARD RESIDENTS - DANNY'S ROOM - DAY

Juanita walks into the room and is surprised to see her son still in bed.

JUANITA

Danny? Get up, you're gonna be late for school!

DANNY SHEPARD (17) removes the blanket from over his head and stares at his mother with disdain.

DANNY

I'm not going.

Juanita raises her eye brows.

JUANITA

Why not?

DANNY

Not feeling it today.

JUANITA

Well, I don't feel like going to work sometimes, but I do it anyway. Why? Because that's how I get paid.

DANNY

I don't get paid to go to school.

JUANITA

(jokingly)

You don't think so, huh? I would say living under this roof would be payment enough.

Danny sighs with annoyance

DANNY

Could you just... get out?

(CONTINUED)

JUANITA

Excuse me, young man?

DANNY

"Excuse me, young man?" Listen to you, it's like you learned how to parent with a fucking "For Dummies" guide.

JUANITA

Hey, you better watch yourself. I'm not one of your little friends out on the street! I'm your mother!

DANNY

Oh, really? That's what you think you are to me?

Juanita does not respond, but her face shows that she's hurt.

DANNY (CONT'D)

The only reason you're here is because dad's locked up. Just because some dumb ass judge gives you custody of me doesn't mean you get to all of a sudden start acting like you're my mother!

JUANITA

Look... I know you miss your father. But he gets sent to jail -- Actually, he got sent to a place worse than jail. Want to know why? Because he deserved it! And somehow, I'm still the bad guy?

Danny looks at his mother with pure despise. Then quickly gets up from bed.

JUANITA (CONT'D)

Danny... I'm sorry.

He goes into his dresser and takes out a pair of pants and a wrinkled shirt, tossing them into his backpack.

JUANITA (CONT'D)

Danny, would you just listen to me!?

He pushes past his mother and storms out of the room. She follows after him.

(CONTINUED)

JUANITA (CONT'D)
Where are you going!?

DANNY
Where do you think!? I'd rather be
at school than here. That's how
fucked up my life is!

Danny rushes downstairs, but we stay on Juanita. A look of disappointment on her face. A door SLAMS shut with force, making Juanita jump a little bit on its impact.

Tears begin to form in her eyes, but she shakes it off, refusing to let them fall.

EXT. DETROIT, SUBURBS - STREET - DAY

UNKNOWN FIGURE'S P.O.V.

Danny walks out of the front gate to his house, and turns to his left. He slings his bag over his shoulder, then continues walking down the empty side walk.

We pan around the neighborhood until we reveal a mysterious man, gazing at Danny from across the street.

This is VINCE BAXTER (40s). He has a sadistic look in his eyes.

Vince turns his attention to the Shepard Residents, and sees Juanita massaging her temples through the open living room window.

He smiles, then walks out of the frame.

EXT. DETROIT, SUBURBS - PARKED CAR - DAY

RUBY RED LIPS in the mirrored sun visor. Red lip stick pushes against the top lip one last time before we reveal the woman behind them.

LORRIE COX (Mid 30s, long blonde hair, wearing black sun glasses). She continues to check herself in the mirror when we pan over to a man sitting in the passengers seat.

This is JOEY MCCRAY (Late 30s, small in size, brown hair). He gazes at Lorrie with contempt. Moments later, Lorrie turns her attention toward the man.

LORRIE
What?

(CONTINUED)

JOEY

Nothing.

Joey faces forward.

JOEY (CONT'D)

I just don't understand why you
insist on wearing that garbage.

LORRIE

If I remember correctly, you used
to like it.

JOEY

Yes, when I was ten years younger.
The both of us, actually... Now all
it does it make you look like a --

Lorrie gazes at Joey.

LORRIE

Choose your words carefully.

Joey pauses for a moment, considering how to finish his
sentence in the least offensive way.

JOEY

Street walker.

Lorrie raises her eye brows, then nods her head.

LORRIE

Okay... I'll be a street walker.
But, at least I'm not a wee-bitty
man with... wee-bitty bits.

Joey gasps, playfully.

JOEY

Bite your tongue.

Lorrie smirks, as does Joey. The two lean toward one another,
Lorrie leans down to reach Joey's lips and they connect in a
short, but sweet, kiss.

After breaking apart, Lorrie chuckles at the smudge of red
lip stick on his lips.

JOEY (CONT'D)

What?

Lorrie stops her chuckle, then shakes her head.

KNOCK! KNOCK!

The sudden knock on Joey's window catches them both off guard. Joey turns his attention to the door and see's Vince. He unlocks the doors, and Vince climbs in the back seat.

JOEY (CONT'D)
So, what did you find out?

VINCE
Just like you said. Mother and son.
I caught the boy leaving for
school.

JOEY
School... good. Something I've
always regretted skipping.

VINCE
We should make our move now!

JOEY
Calm down, Chewie...

Lorrie smirks at the nickname.

JOEY (CONT'D)
We'll wait for the boy to get home,
then we'll make our move.

VINCE
But, the house is wide open!

JOEY
It is, but the window of
opportunity isn't. We'll wait for
the boy to return, grab him and
force his mother to surrender.
After all, there's nothing stronger
than a mother's love for her child.

A disappointed Vince sits back in his seat.

VINCE
Fine...

LORRIE
I think you made him cranky.

Joey grins, then looks out of his window.

CUT TO:

INT. NEW YORK CITY THEATRE - AUDITORIUM - DAY

The ceremony is in progress. Graduates are walking across the stage, shaking the hands of their assigned captain.

John and Henry are standing in line, waiting for their names to be called.

HENRY

So, you ready for this?

John's cell phone begins to vibrate. He goes into his pocket and gets it. A text message from Claire reads;

"Sorry. Can't make it. Surgery. Good luck, I love you"

John nods his head, then conceals his phone.

JOHN

As ready as I'll ever be.

CLOSE UP on the stage. The speaker looks down at his paper for the next name.

SPEAKER

Congratulations, Mr. Henry Jacob
Carson. And welcome to Precinct 15!

Henry smiles from ear and to ear, then walks on the stage. He shakes Catherine's hand, then walks off the stage from the other side.

John is next in line.

SPEAKER (CONT'D)

Congratulation, John Thomas Clarke.
And welcome to Precinct 3!

The grin on John's face disappears instantly and everything in the room slows down. He takes a deep breathe, then steps unto the stage.

He forces a smile, then shakes the hand of his new captain. A pudgy older man with clam hands.

JOHN (V.O)

I don't understand.

He walks off the stage, and on his expression of misunderstanding we...

JUMP CUT TO:

INT. NEW YORK CITY - BAR - DAY

John and Henry sit at a downtown bar. John is still confused over his assignment.

JOHN

The third precinct? How's that even possible?

HENRY

I don't know, man... I just knew you'd get placed in fifteen. Looks like we're not gonna be partners after all.

John shakes his head.

JOHN

I'm sorry... I didn't even congratulate you.

HENRY

Thanks, man.

John takes a gulp of his drink.

HENRY (CONT'D)

Hey, you can probably still request a transfer.

JOHN

No... I got assigned the third for a reason. I'm gonna stick it out. I just don't understand. I got top marks on all my exams and --

HENRY

-- Maybe they were looking for more than just top marks.

John pauses for a moment, sighs, then downs the rest of his drink.

CRASH!!!

The two newly appointed officers look behind them to see shattered glass on the floor, and a man standing up in front of another, clenching his fists.

The seated man stands to his feet and gets in other man's space, a look on his face as if he's about to go to war.

John and Henry head over to stop the fight before it happens.

(CONTINUED)

HENRY (CONT'D)
Settle down, guys. It's too early
in the morning for this crap.

The man behind Henry motions for something inside his long coat. John notices and soon realizes --

JOHN
Gun!

The customers inside the bar go into a panic, rushing for the door. Some get underneath tables.

John pushes Henry out of the way, and the man has a pistol pointed aiming at John's gut.

John grabs hold of the man's wrist before he's able to pull the trigger, and twists the weapon out of his grip.

Suddenly, John is grabbed from behind by the second man.

Henry gets into the fight, throwing the first punch at the man who held the gun. He hits the floor and is able to recover his weapon.

Gunshots reign out in the bar, causing Henry and John to duck behind the bar for cover. The gunman fires rapidly at the bar, shattering glasses and bottles of liquor.

John and Henry cover their heads in an attempt to avoid the shards of glass falling onto them.

Both men run out of the bar. John uncovers his head and looks over himself.

JOHN (CONT'D)
Henry! You good?

HENRY
I don't think so...

Henry takes his hand off his chest to reveal the messy bullet hole next to his heart. He's bleeding out. Fast.

JOHN
No... no... no!

John presses his palm over Henry's wound, trying to stop the bleeding.

JOHN (CONT'D)
Stay with me, buddy! Stay with me!

John takes out his cell phone and quickly dials 3-4-7-8.

OPERATOR

This is NYC Fist Emergency. What is your --

JOHN

Officer down at Greenwood bar on Main and 3rd!! I repeat, officer down! Send help now!

On John's cries for help we...

CUT TO:

EXT. THE ISLAND - CAVES - LATIN KNIGHTS TERRITORY - DAY

BRETT LOPEZ (Late 20s) sits on the cold rocky ground admiring a bluish stone. He gazes at its beautiful shape, running his fingers over every crevice.

WOMAN (O.S.)

Hey!

Brett looks up to see MARIA ORTIZ (30s, messy brown hair, a stern look on her face).

MARIA

Where's Santiago?

BRETT

I... I don't know.

Maria narrows her eyes, then approaches the man. She squats down next to him.

MARIA

I'm gonna ask you again, and before you lie, do us both a favor and ask yourself... who are you more afraid of. Him... or me?

Brett looks her in the eyes, and see she means business. He breaks contact and sighs.

BRETT

He's in the jungle. Said he was going hunting.

MARIA

Good job.

Maria stands to her feet.

(CONTINUED)

MARIA (CONT'D)
You been hunting with him before?

Brett shakes his head up and down.

MARIA (CONT'D)
Then, you're coming with me.

Maria makes her way out of the cave. Brett drops the rock on the ground then goes follows her.

JUMP CUT TO:

INT. THE ISLAND - JUNGLE - DAY

A pair of cold, brown eyes. The man they belong to, JONNIE SANTIAGO (Late 30s), lingers in the brush as if he's stalking some kind of prey.

We cut to his point of view to see the jungle. All wild oak trees and muddy paths, until footsteps are heard on the approach.

Jonnie holds steady, listening for the direction the travellers are coming from.

The source of the steps; two men walking along the jungle path. In one of their hands is a medium size, silver container. A label on the side reads; **FDA APPROVED**

Jonnie takes a wooden blade, stained with dried up blood. He waits for the men to get in his range when suddenly a rope wraps around his neck. His eyes widen just before he's pulled backward.

Jonnie struggles as he's dragged through the brush on his back. They get to a new path and the attacker drops the rope on the ground.

The figure, who is revealed to be Maria, stands above Jonnie, who's desperately gasping for air.

MARIA
Get up!

John quickly stands to his feet and squares off with Maria. Brett stands off in the distant.

JONNIE
What was that!? I almost had them!

(CONTINUED)

MARIA

So, what? You were just gonna kill them and take their food?

JONNIE

If I had to, damn right! We haven't had a decent meal in weeks. It's about time we find food on our own.

MARIA

There should be more survival packs coming any day now. We just have to wait it out for --

JONNIE

Don't be stupid! The government doesn't give a rats ass about if we starve! They sent us here to our deaths, and I'm not gonna make it easy for em'.

MARIA

Fine... say you're right and they've decided to let us fend for ourselves... we're just gonna start killing each other off one by one?

JONNIE

It's them or us...

MARIA

That's not how I run things.

JONNIE

Yeah, I've noticed. You know, maybe it's time you stop acting like we're not on this god damn island!

(beat)

We either steal food or win it in one of Law's games. But the good folk back in society aren't helping us anymore. Get that through your head!

Jonnie storms off, pushing past Maria as he does. He stares at Brett, furious. Brett's eyes fall to the ground.

Maria, still in her same spot, closes her eyes and releases a soft sigh in a moment of vulnerability. She takes a second to gather herself, then walks in the direction of her camp.

CUT TO:

INT. THE ISLAND - JUNGLE - UNKNOWN TERRITORY - DAY

Marcus staggers through the jungle. Sweat runs down his face due to the heat. He's becoming dehydrated and struggles to keep his eyes open.

He looks up at the sky. The sun blazing down on him through the trees. He pushes on forward, in a hopeless search.

CRACK! CRACK! CRACK!

The sound of branches cracking are heard from behind. He looks back quickly to investigate.

MARCUS

Who's there?

He stands completely still. More rustling can be heard from an unknown direction.

MARCUS (CONT'D)

Frances?

CRACK! CRACK! It can be heard in every direction now. Marcus's head spins around violently, trying to find the source when --

TWACK!! Something hits him in the face, knocking him clean out. The screen goes black for a few moments before we ...

FADE IN:

EXT. THE ISLAND - RAKNOG TERRITORY - JUNGLE CAMP - DAY

Marcus' eyes flicker open. His head spinning from the hit. He's got a good gash on his forehead, blood drips down, drying in the sun's heat.

MARCUS POV

CLOUDY VISION. He's deep in the jungle. It looks like some sort of camp has been set up here. A man, out of focus, is on the approach.

BACK TO SCENE

The man is NIKOLAI ALVANG (30s, Russian, short black hair, with a smug, untrustworthy demeanor).

NIKOLAI

Finally awake.

Nikolai puts a tin can up to Marcus' mouth.

(CONTINUED)

NIKOLAI (CONT'D)
Here. Drink this.

Marcus is hesitant, moving his face away.

NIKOLAI (CONT'D)
Don't worry, it's just water.

He pauses for a moment, than gives in, accepting the drink.
He almost gulps it all down, but Nikolai takes it away.

NIKOLAI (CONT'D)
That's enough.

Marcus catches his breath.

MARCUS
Who are you?

NIKOLAI
The name's Nikolai.
(beat)
You're new here aren't you? I
couldn't find your mark.

MARCUS
Mark?

Nikolai moves his collar, revealing the brand on his neck.

NIKOLAI
It's the mark of the Raknog
Brotherhood. You stumbled into our
territory.

MARCUS
I was looking for someone. A woman.
Carla...

NIKOLAI
Ah, I knew a Carla once. Gorgeous
girl. Me and her had a little
vacation home back in Moscow. Ah,
some of the best nights of my life.

Nikolai releases a nostalgic sigh, then frowns.

NIKOLAI (CONT'D)
Too bad I had to slit her throat.
Bitch wouldn't stop talking about
buying a dog. I can't stand those
furry bastards. I'm more of a cat
person...

CONTINUED:

Nikolai cracks up in laughter. Marcus forces a chuckle, then his gaze shifts downward. He's just noticed something odd.

MARCUS

Uh... why am I tied to a tree?

NIKOLAI

Oh yes... here the thing, and I apologize for being the bearer of bad news but... you're going to die today.

Marcus' eyes widen.

NIKOLAI (CONT'D)

Well, there's an off chance that you may actually survive. You look like you can handle yourself in a fight. Big, macho man, but uh, I can't say the odds are exactly in your favor.

MARCUS

What are you talking about? What are you gonna do with me!?

Nikolai whistles sharply, causing a few other men to come to his aid.

NIKOLAI

Untie him. Take him to the cages.

The others start to untie Marcus, as he puts up a struggle and yells after Nikolai, who walks away. We follow him as he smirks.

NIKOLAI (CONT'D)

It's going to be one hell of a show.

He continues to walk and off that, we...

SMASH CUT TO:

INT. NEW YORK CITY - METROPOLITAN HOSPITAL - DAY

Double swinging doors open, letting in a group of EMT's pushing Henry on a gurney. John rushes into the hospital by his friends side.

A blonde woman at the front desk is seen putting on her scrubs. She looks over to the door to see the EMT's handing the patient over to the nurses.

(CONTINUED)

CONTINUED:

This is CLAIRE WORTHINGTON (Late 20s, shoulder length blonde hair, a look of unease on her face). She rushes over to John and the others.

CLAIRE

John! What happened? Are you okay?

JOHN

Yeah, yeah. I'm fine. It's just... Henry.

CLAIRE

Oh no...

NURSE

Dr. Worhtington, we need you.

CLAIRE

Of course. What do we got?

EMT

Ballistic trauma. Single gun shot wound to the chest. Looks like the bullet's jammed in about 3 and a half quarter inches from the heart. He's still got a chance.

CLAIRE

Alright, get him to the E.R.

The nurses roll him away.

JOHN

Is he gonna be alright?

CLAIRE

If we can stop the bleeding and remove the bullet, maybe. I've gotta get in there and assess the damage. Stay back, we'll take it from here.

JOHN

No way, I'm coming in with you!

CLAIRE

Calm down, John. You're not thinking straight. Go get some air, I'll be out as soon as I can.

Claire runs after the other doctors toward the emergency room, leaving John there feeling helpless. He puts his hands on his head, then kicks a nearby garbage can in frustration.

(CONTINUED)

CONTINUED:

The medical staff and other hospital guests look at him, strangely. He notices, goes over to pick up the trash can, then takes a seat in the waiting room.

The doors to the hospital open. Catherine and Karth storm into the building. John spots them and quickly runs over.

JOHN

Captain. Commander... I'm John
Clarke --

KARTH

We know who you are, son.

JOHN

Have you found the shooter yet?

CATHERINE

No. Witnesses saw him and another
man flee the scene, but no word on
if they were on foot or in a
vehicle.

KARTH

How's your friend?

JOHN

Henry... he's... I don't know.

KARTH

Well, stay with him, officer. In
the meantime, we're gonna have to
ask you some questions about
accident.

JOHN

It was no accident. They planned
every second of it. Staged a fight,
almost like they were testing us...

CATHERINE

You get a good look at the perps?

JOHN

Yeah.

CATHERINE

Good. We'll call a sketch artist
down for you. You're a top
graduate. You can figure out the
rest.

(CONTINUED)

CONTINUED:

Catherine goes to walk out the other way but John grabs her shoulder.

JOHN

Wait! I want in on this case.

Catherine turns her head slowly, looks down at John's hand still on her shoulder, than back up at Karth with her eye brows raised.

John feels her shoulder. It's hard. Almost metallic.

CATHERINE

Hands off the merchandise, kid.

John quickly removes his grip.

KARTH

We know you're straight out of the academy and you want to hit the ground running, but how much field time have you clocked? None. On top of that, you're too close to this, Clarke. Stay here.

JOHN

To be frank, I don't give a damn that you just see me as some hotshot rookie cop. Yeah, my best friend just got shot right in front of me, and yeah, that makes it a little bit more personal, but I signed on to do a job and I plan on doing it. Whether you like it or not, I'm your best chance at finding these guys, and you know it... Sir.

Catherine's mouth widens into a smile.

CATHERINE

Alright, kid. Let's see what you got.

KARTH

Catherine --

CATHERINE

What was that you were saying earlier? Having faith in the future?

Karth sighs.

(CONTINUED)

KARTH
Fine. But he's YOUR responsibility.

Karth walks away from the two and toward the exit.

JOHN
Thank you, Commander.

CATHERINE
Please, call me Catherine.

She heads for the door.

CATHERINE (CONT'D)
And don't thank me yet.

Off of John's determined expression, he begins to follow her and we ...

CUT TO:

EXT. DETROIT, SUBURBS - WOODS - DAY

The remote woodland area is tranquil and isolated. We hear moans of pleasure in the distance.

As we pan the area we come onto a parked truck being rocked back and forth from the motion inside.

EXT. DETROIT, SUBURBS - WOODS - TRUCK - DAY

Inside the truck we see Danny with a young female sitting on top of him.

This is JENNIFER WALLACE (18, dark brown hair, freckled face, model looks).

Danny releases one last moan of pleasure, as does Jennifer. The young woman takes a moment to catch her breath, then climbs off of Danny and into the driver's seat.

Danny's eyes are closed and he just smiles with gratification.

JENNIFER
That was...

DANNY
Amazing, I know.

JENNIFER
Ugh. Don't get cocky.

(CONTINUED)

DANNY
I thought you liked cocky.

Her sense of humor lets her release a slight chuckle.

JENNIFER
You know, you're the reason why I'm
failing Chemistry.

DANNY
Then why'd you decide to meet me
here?

JENNIFER
Because I freaking hate Chemistry.

The two of them giggle for a moment. The laughter dies down,
and Danny gazes out of the window. Jennifer notices
something's on his mind.

JENNIFER (CONT'D)
What's the matter? You seem kinda
spacey.

DANNY
It's nothing.

JENNIFER
Is it stuff at home, again?

DANNY
I don't really want to talk about
it.

JENNIFER
You know you can talk to me --

DANNY
Jenn! Can we just... drop it?

Jennifer pauses for a moment, then nods.

JENNIFER
Sure... whatever. Sorry I brought
it up.

Jennifer pulls down her visor and looks over herself in the
mirror. Danny's blood begins to boil, we can see the rage in
his eyes.

DANNY
It's that woman! She's out of
control!

JENNIFER

What did you do this time?

DANNY

Nothing! It's her. It's like she's trying to completely take over my life. If my dad was here --

JENNIFER

Wait... you're not still worked up about your father are you? Not to be judgemental or anything but... he was accused of murdering three people!

DANNY

That's not my dad. You actually believe everything the government tells you? He would never hurt anyone!

(beat)

Now I'm forced to live with a woman I barely know. It's not fair.

JENNIFER

Listen to yourself! You sound like a child. Look, I know that you're going through a lot, but you're better off than a lot of people. Trust me.

DANNY

I wish she'd just die. She hasn't been a part of my life before. She's got no right to be now.

Jennifer is stunned by his words. She looks furious. She starts her car, quickly.

JENNIFER

Get out.

DANNY

What??

JENNIFER

I said get out of my car, NOW!

Danny opens the door and jumps out of the truck. He slams it shut, then Jennifer rolls down the window.

(CONTINUED)

CONTINUED:

JENNIFER (CONT'D)

You lost your dad, and while you're sitting here talking about how you wish your mom were dead, I'm living with the fact that both of my parents died before I was even able to walk!

DANNY

Jenn... I'm sorry. I didn't mean --

JENNIFER

Save it. You have a mother, Danny. She may not have been there for you before, but she is now. And one day, she's gonna be gone and you're gonna hate yourself.

Jennifer dries off, leaving Danny in the middle of the woods, alone.

DANNY

Can you at least give me a ride to school!?

He raises his arms, but it's useless. She's not stopping. Danny sighs with frustration.

DANNY (CONT'D)

Fuck!

Off his anger, we ...

CUT TO:

EXT. THE ISLAND - JUNGLE - BLOOD PACK TERRITORY - DAY

A clearing in the jungle has become host to a crowded camp of tents and wooden huts. There are dozens upon dozens of men and women in the surrounding area, going about their day.

We close in on one person in particular. A woman, walking through the crowd.

NIKKI FURLOW (30s, long black hair, Cuban descent, dangerously exotic looks). She walks into a wooden hut.

INT. THE ISLAND - JUNGLE - LAW'S HUT - DAY

Nikki stops once she's entered the hut, and gazes at a man on the other end of it. His back is facing her, as he stands up, completely nude.

(CONTINUED)

This is LAWRENCE "LAW" CANNON (40s).

We can hear the smacking of lips coming from in front of him. Nikki approaches the man from behind with a sensual grin on her face. She wraps her arms around him.

NIKKI
She any good?

LAW
Almost as good as you.

Nikki looks down over Law's shoulders, then grins.

NIKKI
I taught her well.

Law steps backward, prompting the young woman in front of him to stand. Nikki gazes at her with a proud smirk as she walks out of the tent.

Law finds him some pants and goes to put them on as Nikki watches.

LAW
So, what brings you here?

NIKKI
Just wanted to see if you were ready for today's games. I suspect a big crowd. Lots of hungry people.

LAW
I knew the government wouldn't provide us with free provisions forever. I told everyone to ration what they had, but no one listened.

NIKKI
No one wants to listen to the man in charge. It's human nature.
(beat)
That's why these games are so important. They bring everyone on the island together on neutral ground. And you showcase your generosity for everyone to see.

LAW
I don't think the ones that end up dead see it that way.

NIKKI

I prefer spending my time trying to please the living. The dead can't do me any favors later.

Law smiles, then turns to face Nikki. He touches her face, softly.

LAW

I love you... you know that?

NIKKI

I know that you're a good liar.

They both smile, before kissing one another passionately. The two break apart, then Nikki goes to walk of the hut.

NIKKI (CONT'D)

Come on, Law. You've got a fight to announce.

Law grins, then we --

CUT TO:

EXT. THE ISLAND - JUNGLE - NEUTRAL ZONE - DAY

A huge crowd of men, and some women, roar in the jungle. In the center of the crowd is a large, wooden platform, resembling a boxing ring.

Wooden spikes stick out from the ground on all four sides of the platform.

A line of hooded men, tied together by a long rope, stand off to the side. Nikolai is at the head of the line, holding a whip.

Law and Nikki enter the area, and walk onto another platform a few feet away from the ring.

A few wooden chairs are there. Nikki takes a seat, while Law remains standing and faces the crowd.

LAW

Ladies and gentlemen!! Welcome to the Cage! Where you must fight for your right to live!

Screams from the crowd reign out. We CUT TO Frank and William, entering the Neutral Zone, and stepping into the crowd.

(CONTINUED)

CONTINUED:

LAW (CONT'D)

Most of you already know that we're running low on food, and supplies. The government's not holding our hands anymore! And we've gotta fend for ourselves.

(beat)

That's why, along with their life, I'm giving away a little something extra for today's victors.

Law turns to one of the men standing behind him. He nods, and they bring in a large, wooden barrel, containing food, supplies and more.

The crowd cheers wildly.

LAW (CONT'D)

The rules are the same. Any member of a gang can enter to fight. The one with the most wins, gets the biggest reward.

LAW (CONT'D)

Now, my friends in the Raknog Brotherhood were able to get a hefty amount of new arrivals to the island who in a few moments will fight to the death!

The crowd roars.

LAW (CONT'D)

Show us the lineup!!

The slave traders begin removing the men's hoods. We stop when Marcus is revealed in line. He looks around in a sweaty panic.

CUT OVER TO William and Frank, standing in the crowd.

FRANK

Damn...

BACK on LAW.

LAW

Bring down the cage!

A few men begin to pull on four large ropes hanging from tree's above, and as they do, a fifteen foot tall, wooden cages begins to come down onto the ground. Stretching over the platform in the center of the crowd.

(CONTINUED)

GANGLAND "A Tale of Two Cities"
CONTINUED:

40.

It finally reaches the jungle floor.

LAW (CONT'D)
Now... let the games begin!

The crowd roars on and on that we ...

CUT TO:

INT. NEW YORK CITY - POLICE STATION - 15TH PRECINCT - DAY

The glass doors to the Fifteenth Precinct are opened quickly, letting in a Catherine Rinehart, who walks inside like she owns the place, although she technically does.

John follows in behind her. He looks around the large room, dozens of police desks in the main atrium. Holographic boards and case files in the main debriefing corner.

Multiple officers, lieutenants and other federal personnel go about their day-to-day routine.

Catherine walks to the center of the atrium.

CATHERINE
What do we got?

LIEUTENANT REGINALD MCCOY (40s, light brown hair, office-clad) stands at his desk, turning his head toward Catherine.

LT. MCCOY
Not much. People at the bar aren't talking. Who's the kid?

JOHN
Jo-- Officer Clarke.

CATHERINE
Got his badge this morning, right before getting shot at on his first day as an officer.

LT. MCCOY
Tough first day.

CATHERINE
Alright, no time for pleasantries, people. We got a case to work. Where are we on evidence?

(CONTINUED)

LT. MCCOY

It's a good thing our gunman was trigger happy. We were able recover about a dozen stray bullets from the scene. Ballistics is running them now.

CATHERINE

We don't have that kind of time. Go down to forensics, will you? Bring me one of those bullets.

Lieutenant McCoy starts walking toward the exit.

LT. MCCOY

You got it, Bionic Woman.

CATHERINE

What did you say?

LT. MCCOY (O.S.)

Uhh, nothing, commander.

Catherine grins. John approaches Catherine with a look of curiosity.

JOHN

I felt your shoulder earlier. It's hard as steel.

CATHERINE

Titanium, actually.

John raises his eye brows.

CATHERINE (CONT'D)

What? You boys at the academy didn't sit up telling each other bed time stories about the Iron Fist?

JOHN

I mean sure but... I thought it was all talk.

(beat)

So, how'd you end up with so many cybernetic enhancements?

CATHERINE

How 'bout this... I'll tell you when we're not trying to find a cop killer, yeah?

JOHN
(offended)
Henry's not dead.

Catherine inhales deeply, before letting her breath go.

CATHERINE
Right.

An officer sitting at a desk turns in his rolling chair,
toward Catherine.

TECH OFFICER
Commander. A witness from the bar
finally stepped forward with
potential plate numbers.

CATHERINE
Run them, now.

Catherine, with determination, moves to the computer the
officer is sitting behind.

TECH OFFICER
Way ahead of you.

John stands beside Catherine and leans down into the desk,
fixated on the computer screen which is searching a database
for the plate numbers.

The database stops on man named Robert Fry. John's eyes
widen.

JOHN
That's one of the guys from the
bar.

CATHERINE
The shooter?

JOHN
No.

CATHERINE
Well, aiding and abetting a crime
is enough to get his ass down here.
Run the plates, and cross reference
them with local traffic cams within
50 miles the bar. Nine A.M's the
approximate time of the shooting
Start then.

TECH OFFICER

Got it.

The tech officer begins to type rapidly at his computer. Then Catherine sighs and puts her hands on her hips.

JOHN

What do you think our chances of finding them are?

CATHERINE

We'll find them. Don't worry, somebody's gonna go down for this. It's just a matter time.

There's a sharp whistle off screen, getting the attention of John and Catherine. They look to their right to see Lt. McCoy holding a bag.

LT. MCCOY

Just like the doctor ordered.

McCoy throws the bag. Catherine catches it, then opens it up. McCoy stands next to John and smiles at him.

LT. MCCOY (CONT'D)

You wanna see a real detective at work? Check this out...

Catherine takes the bullet out of the bag and focuses on it intently. Her left eye begins to glow a bright blue color, and cybernetic nanites are seen swirling inside her pupil.

John looks shocked.

POV Shot of Catherine's vision

As she analyses the bullet, she sees ridges going around the frame. She also notices an engraving at the bottom which simple reads the letter "W."

BACK TO SCENE

Catherine's eyes stop glowing and she has a disturbed expression.

JOHN

What's wrong?

CATHERINE

I recognize the bullet. Same
homemade shell casing used in past
acts of violence involving a police
officer.

LT. MCCOY

The ever-so mysterious "W?"

Catherine nods.

JOHN

So you mean this has happened
before?

CATHERINE

Yeah, and it looks like it's the
same people doing it.

TECH OFFICER (O.S.)

Commander, you're gonna wanna see
this!

Catherine, as well as John and Lt. McCoy walk to the
computer.

CATHERINE

Tell me something good.

TECH OFFICER

I've got multiple sightings of the
vehicle. 1980 Chevy Malibu; Black.
Last known sighting was outside of
a steel mill out in Onadago County.
It's still there.

CATHERINE

Alright. Looks like the gods are
done fucking us.

JOHN

What are the mission parameters?

CATHERINE

We'll talk strategy on the way.
McCoy, kid, you're with me.

Catherine turns toward the exit with a face that could kill.

CATHERINE (CONT'D)

Let's go get this son of a bitch.

John and McCoy follow right behind her. As the three of them march out of the Precinct we ...

CUT TO:

EXT. DETROIT, SUBURBS - PARKED CAR - DAY

The trio sit in the hot car appearing as bored as they can possibly appear.

As Lorrie's eyelids begin to fall, Joey almost jumps out of his seat in excitement.

JOEY

Oh! I've got another one!

Lorrie is forced to stay awake and turns her attention to Joey.

LORRIE

You know, this game of twenty-one questions got old on question two...

JOEY

What do you miss most about the world?

LORRIE

You mean from before? When we weren't constantly having to run for our lives and avoid being sent to some prison island?

Joey nods, then Lorrie sighs in deep thought.

LORRIE (CONT'D)

I miss the thrill of a good con. It's too easy to get caught nowadays.

JOEY

I thought that was half the fun.

LORRIE

A good grifter never enters a trick unless they're 95 percent sure they can get out Scott Free.

JOEY

And what about that extra five percent?

(CONTINUED)

LORRIE

The variables never add up to one hundred. Decreasing your likelihood of success by even the smallest margin gives you time to think of a plan B, than a plan C.

JOEY

Have you ever had to go to plan B?

LORRIE

Once... when I first met you.

Joey smiles.

JOEY

Ah yes. You tried to con me out of ten grand on our first date.

LORRIE

But you knew it was a set up. You never told me how.

JOEY

Look at you. Look at me. Considering the drunken state I was in that night, a woman would have to either be desperate or looking to take advantage. But I guess everything worked out for the best.

LORRIE

Who knows. I may be in it for the long haul.

Joey smirks, although his eyes shift a bit. Considering the possibility. He snaps out of it, then glances at his rear view mirror.

His eyes widen at what he sees.

JOEY'S POV

A police car driving slowly down the block, heading their way.

BACK TO SCENE

JOEY

Oh, balls. Everybody... act normal.

CONTINUED:

Lorrie tenses up and puts her hands on the steering wheel. Vince just looks around, not knowing what to do, while Joey reaches his hand into the glove compartment.

The police car drives past the truck full of criminals and parks in front of the Shepard residents.

LORRIE

That can't be good.

Joey takes his hand out of the glove compartment and back on his lap. The three of them look on in confusion as the police officer gets out of his vehicle, and walks up to the Shepard's front door.

CUT TO:

INT. SHEPARD RESIDENTS - LIVING ROOM - DAY

Juanita is sitting on her couch, flipping through the pages of a scrapbook. She touches one of the pictures, then smiles warmly.

DING! DONG!

She looks up from the book, then sets it on the pillow next to her. She walks over to the door and opens it to find a Fist Officer in her doorway.

He grins slightly.

FIST OFFICER

Good morning, ma'am. How are you?

Juanita is thrown off by his presence, but she keeps a polite expression.

JUANITA

Uh... just fine, Officer?

FIST OFFICER

Bailey.

JAUNITA

Just fine, Officer Bailey. Is there anything I could help you with?

OFFICER BAILEY

As a matter of fact there is.

Uhm... Do you mind if I come in?

It takes a moment for Juanita to respond, but after a while she widens the entrance and steps to the side of the door.

(CONTINUED)

OFFICER BAILEY (CONT'D)
Thank you, ma'am.

He walks right in, and Juanita shuts the door behind him.

JUANITA
Can I get you anything? Coffee?

OFFICER BAILEY
No thanks. This won't take long.

Juanita nods.

JUANITA
So... what can I do for you?

OFFICER BAILEY
I'm here because there's been a number of break-ins in the neighborhood. Just wanted to know if you've seen anything... unusual?

JUANITA
No... can't say I have.

OFFICER BAILEY
Okay...

Officer Bailey smiles, the look down at the couch to see the open scrapbook. He picks it up and examines the pictures.

OFFICER BAILEY (CONT'D)
Nice family. Is Danny Boy home?

Juanita knows something is up now. She clears her throat, nervously.

JUANITA
No... he's at school.

OFFICER BAILEY
Right... and how about your husband?

JUANITA
My ex-husband is serving a sentence on the island.
(beat)
But I've got a feeling you already knew that.

OFFICER BAILEY

You got me. Yeah. I know all about
you Ms. Shepard. And your husband.

Juanita begins inches backwards, slowly.

JUANITA

You know, I think maybe it's time
for you to leave.

OFFICER BAILEY

Say... if your husband were to
manage to find his way off the
island. Where would he go?

JUANITA

That's impossible. The way Larkin
talks it up, there's no escaping
that place.

Juanita narrows her eyes.

JUANITA (CONT'D)

Right?

OFFICER BAILEY

Of course not... just curious.

He grins eagerly, and moves closer to Juanita.

OFFICER BAILEY (CONT'D)

You ever get out of the house? It's
a shame that such a... fine woman,
like yourself come home to an empty
bed at night.

Officer Bailey moves his fingers up her leg and upper thigh.

Juanita brings her hand across the officer's face, landing a
clean slap. Bailey's head swings to the side. He recovers
quickly, then smacks her with the back of his hand.

Juanita hunches over, holding the side of her face.

OFFICER BAILEY (CONT'D)

Bitch!

Officer Bailey grabs Juanita by her hair and swings her unto
the floor. He stands over her, feet and legs spread apart.

Juanita brings her leg up fast, kicking him in the groin. He
kneels down on top of her, in pain. She struggles on the
floor, trying to escape his grasp, but he's too big.

(CONTINUED)

CONTINUED:

Officer Bailey brings his head back up and rips Juanita's collar. She struggles with him aggressively when --

BAM!!!

The officer gets hit from behind with a baseball bat. He falls off to the side, unconscious. Juanita pushes his legs off of her, then looks up to see Vince standing over her with the bat.

JUANITA

Thank you so --

THWACK!! Vince brings the end of the baseball bat to Juanita's head. She's knocked out cold.

Joey and Lorrie rush into the home. Joey sees them both laying on the floor, unconscious.

JOEY

Oh, Vincent! Now was that really necessary!?

Vince just looks down at Joey, and shrugs his shoulders.

CUT TO:

EXT. THE ISLAND - JUNGLE - NEUTRAL ZONE - DAY

At the cage, the crows roars on in the middle of a fight. Off to the side we focus on Brett leaning against a tree, looking on from a distance. As the others long for blood, he flinches at every blow.

A strong hand grabs him from behind and tosses him up against the tree. It's Jonnie. He looks furious.

JONNIE

What was that earlier? Huh!?

BRETT

I'm sorry! Maria wanted to know where you were. I tried lying but she could tell and I --

JONNIE

And you lead the bitch straight to me! God, you're such a pussy!

BRETT

I'm not!

(CONTINUED)

JONNIE

What!?

Brett's lowers her gaze when Jonnie gets in his face.

JONNIE (CONT'D)

That's what I thought! Bitch!

BRETT

I'm sorry, I-I- it won't happen
again.

JONNIE

No, it won't! I'll make sure of it.

Jonnie looks to his side to see Maria in the crowd. She gazes at the both of them, then Jonnie backs off.

JONNIE (CONT'D)

This isn't over...

Jonnie walks into the crowd, leaving a terrified Brett behind. His eyes begin to water but he hardens his face, and shakes it off.

CLOSE IN on the cage. The fight continues.

Two men are on the ground. Both of them beaten up pretty badly. The bigger man brings his heavy fist down onto the smaller mans face until he's busted open, with blood pouring out like water.

CUT TO the crowd, screaming, raging, wanting more blood.

The bigger man stands to his feet and brings his heavy boot down onto his opponents head. We can hear a CRACKING sound, as his skulls caves in.

CUT OVER to Law and Nikki sitting on the opposite platform. They look to one another and grin devilishly. Law stands and approaches the edge of the cage.

LAW

Settle down! Settle down!

The crowd slowly lowers their chanting.

LAW (CONT'D)

That was one hell of a fight! I
think this man deserves something
to eat after that performance!

(CONTINUED)

CONTINUED:

The crowd chants "YEAH" and the cage door is opened, letting the victor out. He's handed a few supplies, and disappears into the crowd.

A few people step into the cage to clean out the losers body.

LAW (CONT'D)

So sad to see such a fresh face...
or what's left of it, die in cold
blood. Actually... that's just what
we all came here to see!! And
there's more where he came from.

Law looks over to Nikolai and nods his head.

Nikolai and his gang bring two more prisoners up to the cage. One is Marcus and the other is a man slightly smaller than him.

As Marcus slowly makes his way to the cage entrance, he spots William and Frank in the crowd. He stares at them as he presses on.

The two just stare back, no expression on their faces.

A cloud of guilt runs down Marcus' body as he and the other man are pushed into the cage and locked in.

LAW (CONT'D)

And... begin!

Marcus looks around at the crowd shouting at them both. He doesn't even realize as the other man rushes him.

Getting Marcus onto the ground, he starts bashing his head in with his fists.

After a few more hits, Marcus grabs his hands, then lunges his head upward, bumping his nose. His opponent covers his nose in pain and Marcus pushes him off of him with brute strength.

Marcus stands to his feet, and starts kicking the man while he's down. He then puts the man into a tight choke hold. He struggles for a moment, but soon passes out on the ground.

The crowd boos the man, unsatisfied.

Marcus stands to his feet and approaches the exit.

LAW (CONT'D)

Looks like we got a pacifist on our
hands! What? You never kill a man
before!?

(CONTINUED)

The crowd roars in laughter.

LAW (CONT'D)
I don't think he's man enough.

MARCUS
Bring any of those punks into this
cage, and I'll take them down!

CUT OVER to William and Frank.

FRANK
Nooo, no! What's he doing?

WILLIAM
He's being an idiot.

BACK ON LAW. He smiles.

LAW
I think I just heard a challenge.
(to crowd)
Did you all just hear a challenge!?

The crowd roars in agreement.

LAW (CONT'D)
Okay... what's your name, tough
guy?

MARCUS
Marcus.

LAW
Marcus... meet your next
opponent... King!

CUT OVER to KING, a large, bulking man with tattoos covering his body. His eyes full of rage. He approaches the stage. His very footsteps feel like they make the ground rumble.

CLOSE UP on William and Frank, who look hopeless.

FRANK
He's dead.

CLOSE UP on Marcus -- his eyes widen in self doubt as King enters the cage. He releases a hard sigh, knowing he's about done for.

LAW
He looks ready to me. And be--

WILLIAM (O.S.)

Law!!

Law looks across the crowd to see William staring at him with hard eyes. The crowd's chanting stops as they focus on the two men.

Law pauses the fight, and William walks through the crowd, up to the platform.

LAW

William Todd. I didn't think I'd see you down here today. What's the problem? You're interrupting a good match.

WILLIAM

The man won his fight. Give him his reward and let him go.

LAW

The man asked for a tougher opponent, so I gave him one. And since when do you make the rules, old man?

WILLIAM

I don't. But that's one of my guys over there. He belongs to the Red Suns and he didn't sign on the enter that cage. He's coming with me.

LAW

I had all of them checked. He's got no mark. No mark. No affiliation. No mercy. You know the rules.

WILLIAM

And I'm asking you... with what little respect I have left... to make an exception.

LAW

I'm afraid I can't do that.

WILLIAM

What would Alexander say to that?

Law's smug expression hardens.

CONTINUED:

He stares into William's eyes like a mad man. William doesn't blink. The face off lingers for a moment, then Law breaks contact.

LAW
An exception?

WILLIAM
Just this once.

Law sighs, then looks over to Nikolai.

LAW
Give the man his food!

The crowd Boos him yet again, as the cage is opened and Marcus is let out. Nikolai hands him a box of food and supplies.

NIKOLAI
For your troubles.

Marcus eyes him, vengefully, then presses on. He makes his way over to William, being pushed and spat upon as he moves through the crowd.

BACK ON LAW and WILLIAM

Law gives William one last look of contempt before turning back toward the crowd.

LAW
Looks like King's not getting any action today... unless we've got any volunteers!?

MARIA (O.S.)
I'll fight him.

CUT OVER to Maria, walking through the crowd, who simply roar in laughter at the sight of her. Law chuckles.

LAW
Chica... you're tough. I didn't know you were stupid.

MARIA
My boys are hungry. We could use some decent food. When I win, I want everything you put on the line for these games.

Law wastes no time thinking it over.

(CONTINUED)

LAW

Done!

CUT OVER to JONNIE who looks at Maria, and smirks, while shaking his head.

JONNIE

Crazy bitch...

BACK on Maria, as she enters the cage. King stands there, wide grin on his face as he cracks his knuckles.

Maria just stands still and gives King a disgusted face.

MARIA

You're one ugly ass son of a bitch,
you know that?

King rushes forward with great speed, arms wide, going in to tackle the much smaller opponent, but Maria quickly ducks under his arms, evading his attack.

King's still in motion, picking up too much speed. He falls right off the wooden platform and onto the spikes below.

The crowd gasps in shock, as they see wooden spikes sticking out of King's back and head.

Law looks on in disbelief.

BACK ON MARIA, as she walks toward the cage exit, shaking her head.

MARIA (CONT'D)

Idiota...

Maria steps out of the cage, getting props from the crowd. She walks past Law, who just stands there, folding his arms onto his chest.

She grins, then pushes on to collect her reward.

CUT TO:

EXT. NEW YORK - STEEL MILL - DAY

A police car arrives some distance away from the steel mill. Two more cars roll in after it.

Catherine, John and McCoy get out of the first car, and make their way toward the mill.

(CONTINUED)

CATHERINE
There's the suspects car.

We see the black Chevy parked outside the mill. The officers head over, pulling out their guns as they get slower to the vehicle.

The car is empty.

MCCOY
All clear.

Catherine raises her hand and motions toward the mill.

The back up officers start moving out toward it with haste.

Catherine and her two partners travel alongside the edge of the building, making their way to the back.

They stop once they've reached the end of the building, about to turn the corner.

OFFICER (OVER RADIO)
We've made it inside the mill.
Place is empty.

CATHERINE
Understood. Covering the back now.

The three of them turn the corner and aim their weapons, ready to fire. But there's no sign of the suspects.

CATHERINE (CONT'D)
All clear.

John puts his weapon down to his side, then notices something on the ground. Mud tracks, leading to and stopping in front of a sewer entrance.

JOHN
Here!

Catherine and McCoy make their way over to John.

JOHN (CONT'D)
These tracks are fresh.

Catherine nods, then gets on her radio.

CATHERINE

We may have found something.
Everybody make your way to the rear
of the building. We're heading down
to the sewers. Rinehart out.

OFFICER (OVER RADIO)

Understood.

CATHERINE

(to McCoy)

Alright, stay up top. Me and Junior
are going down.

McCoy nods, then Catherine and John push the sewer door up.

JUMP CUT TO:

INT. NEW YORK - SEWERS - DAY

Two rays of lay emitting from flash lights being held by
Catherine and John. The two of them walk side by side. Light
in one hand, gun in the other.

Rats scatter across their feet as they make it further down
into the sewers.

CATHERINE

Anything?

JOHN

Not yet... but they gotta be down
here some --

BAM!! John's hit in the head with a glass bottle from behind.
He goes down into the filthy waste below him.

Catherine spins her weapon toward his attacker -- Robert Fry,
who manages to push her arm upward.

BANG! She fires a round, then is pushed against the wall.

She clenches her gloved hand into a fist, and it makes a
robotic sound. She brings it upward to Robert's jaw in an
uppercut, which sends his head back with force.

Still dazed from that last hit, he stands there, wobbling.

Catherine punches him in the gut with her same fist, making
him hunch over, then, she grabs the back of his jacket with
both hands and tosses him into the brick wall, head first.

John finally stands to his feet.

(CONTINUED)

CATHERINE
Cuff him.

John raises his gun at Robert's head.

JOHN
Where's your partner!?

ROBERT
AHH! I don't know! I don't know!

CATHERINE
Or, do that!

JOHN
Don't lie to me!

ROBERT
I'm not lying! Please, don't kill
me!
(to Catherine)
You're just gonna stand there,
lady!

CATHERINE
Hey. The kids in charge here. I'm
just along for the ride.

John pauses for a moment. Catherine just looks at him with a hard stare, but John sighs, and puts his gun down. He takes out a set of head cuffs and walks over to Robert.

Catherine watches John bend down to make his first arrest.

JOHN (O.S.)
Mr. Fry, I'm placing you under
arrest for two accounts of
assaulting a federal officer, and
aiding in the attempted murder of a
federal officer. You have the right
to remain silent. Anything you say
or do may be used against you in a
court of law. You have the right to
an attorney. If you cannot afford
an attorney, one will be appointed
for you...

Catherine crosses her arms, and off that we --

DISSOLVE TO:

EXT. NEW YORK CITY - SKYLINE - NIGHT (ESTABLISHING)

The city is a vibrant place at night. Bright lights cover the stretch of the land, coming from skyscrapers, traffic and the holographic ads across the downtown area.

We slowly zoom into the city to establish --

CUT TO:

INT. NEW YORK CITY - METROPOLITAN HOSPITAL - LOBBY - NIGHT

John sits with his hands up to his mouth, nervously awaiting a report. Moments pass before Claire steps out of the emergency room, and heads toward John. He stands upon seeing her.

JOHN

How is he?

Claire nods with a smile.

CLAIRE

He's in recovery. The bullet did a lot of damage, but we were finally able to stabilize him. He's gonna be okay.

John grins with relief.

JOHN

Thank you.

He embraces Claire, then kisses her on her forehead.

CLAIRE

Glad I could help.

The two break apart, then Claire looks up at John with a pout.

CLAIRE (CONT'D)

I missed the ceremony...

John raises his eyebrows, not realizing what she's talking about, but he soon catches on. He chuckles.

JOHN

Oh... don't worry about it. You're with me now. That's all I care about.

(CONTINUED)

CONTINUED:

Claire gives him a warm smile, then see's a woman approaching them. It's Catherine.

CLAIRE

I should prep Henry's room for visitors. I'm sure he'll want to see you.

John nods as Claire walks away. Catherine stands next to him.

CATHERINE

She's pretty.

John turns to Catherine, surprised to see her.

JOHN

Commander? I mean... Catherine. I didn't expect to run into you.

CATHERINE

Of course you didn't. I just came by to check on your friend. Is he --

JOHN

He's gonna be fine.

CATHERINE

Good.

(beat)

Few patrols searched the rest of the sewers but no sign of the actual shooter.

JOHN

Just a matter of time, right?

CATHERINE

That's right... I uh... I also came down here talk to you. You did a good job out there today. I was impressed, and I'm not impress very easily.

JOHN

I appreciate that. But, I was only doing my job.

CATHERINE

Well, you do your job well... which is why I'm gonna offer you another job... with me.

(CONTINUED)

JOHN

Ma'am?

CATHERINE

I'm allowed to undertake one
apprentice a year. The board has
been on my case for skipping out on
apprenticeship but... I just hadn't
found anyone worth the effort.
Until now.

JOHN

I-I don't know what to say...

CATHERINE

Come on, kid. Don't make a girl,
beg. Because I won't.

JOHN

Of course. Yes. I accept!

Catherine turns to walk away.

CATHERINE

Good. I'll see you at the fifteen
first thing in the morning!

John stands there, not knowing what to say.

We CUT TO Catherine, as she walks out of the hospital.

EXT. NEW YORK CITY - METROPOLITAN HOSPITAL - NIGHT

Karth is standing by the entrance, waiting for her to come
out.

KARTH

Commander.

Catherine turns to him.

CATHERINE

Captain? What can I do for you?

Karth gives her a grin.

KARTH

I uh... looked into Officer
Clarke's records from the academy.
He was at the top of his class. We
haven't seen someone with his
academic potential come out of the
program in years.

(CONTINUED)

CATHERINE

Yeah?

KARTH

I did a little more digging and came to find out that a request was sent to admissions to assign him to the third precinct.

CATHERINE

Interesting.

Catherine begins to walk away, but Karth continues to smile.

KARTH

So, why'd you do it?

Catherine stops and turns back around to face him.

CATHERINE

Being number one in training means jack squat out here in the real world. Acing some exam doesn't make you a good detective. If he wanted the best, I wanted to see him work for it.

KARTH

So... when he raised his voice at me --

CATHERINE

Oh, that was just a bonus.

Karth chuckles.

KARTH

Why do you go around pretending that you don't care?

CATHERINE

Cause most times I don't. But I have my moments.

Karth nods in understanding.

CATHERINE (CONT'D)

Have a good night, Captain.

She walks into the parking lot, and gets into her car. As the engine starts, we --

CUT TO:

INT. NEW YORK CITY - METROPOLITAN HOSPITAL - HALLWAY - NIGHT

John makes his way toward Henry's room when he's caught by an older, male doctor in a white lab coat.

DOCTOR
Uhh... Mr. Clarke?

John turns his attention to the man, then smiles.

JOHN
Doctor Saunders, right?

DR. SAUNDERS
Yes.

JOHN
Uh, Claire said it would be alright if I went in.

DR. SAUNDERS
Yes, it's quite alright. I actually wanted to talk to you about something.

John is curious.

DR. SAUNDERS (CONT'D)
I've got nothing against my doctors being in committed relationships, but the job really must come first. Especially when it's one of my best surgeons.

JOHN
Excuse me?

DR. SAUNDERS
Just... try to let her get to work on time from now on. We need her here.

JOHN
I don't understand... wasn't she in surgery early this morning?

DR. SAUNDERS
No... I thought she came in with you when you brought in your friend.

John looks troubled, but the doctor just shrugs it off.

(CONTINUED)

DR. SAUNDERS (CONT'D)
Anyway... good night Mr. Clarke.

As Dr. Saunders walks away, we stay on John whose face tenses with confusion.

CUT TO:

EXT. DETROIT, SUBURBS - SHEPARD RESIDENTS - PORCH - NIGHT

Danny walks onto his front porch and takes out his keys. He waits for a moment before opening the door, then sighs.

He twists the lock and enters his home.

INT. SHEPARD RESIDENTS - LIVING ROOM - NIGHT

The door opens, letting the boy in, before he shuts it closed. The house is dark so he flips the living room light on.

His face lights up with fear at what he sees in the room --

DANNY'S POV

His mother has black duct tape covering her mouth, and is tied up to a chair. Her eyes full of tears as she attempts to shout, but cannot get the words out.

BACK TO SCENE

Danny looks terrified.

DANNY
Mom...

He goes to take a step but is grabbed from behind. A black sheet is put over his face and the screen goes dark.

We hear Juanita's muffled screams in the background, along with Danny's struggle.

FADE IN:

EXT. THE ISLAND - CAVES - LATIN KNIGHTS TERRITORY - NIGHT

Maria walks through the caves. She see's men and women, sitting by fires, eating their winnings from her fight. She smiles at them.

She continues to walk until she reaches one, among many tunnels in the gigantic cavern.

(CONTINUED)

MARIA
Santiago!

Moments pass before Jonnie walks out to her with a piece of chicken in his hands.

MARIA (CONT'D)
How is it?

JONNIE
Pretty good. Didn't think I'd ever eat like this again.

MARIA
I always find a way.

Jonnie nods.

JONNIE
I like the way you handled yourself back there.

MARIA
Thanks.

Jonnie goes to walk back when Maria grabs his arm.

MARIA (CONT'D)
I'm in charge here. You're part of my crew. If you ever call me out again... I'll kill you myself.

Jonnie's takes a deep breath -- then lets it go. He escapes her grip, and gives her a wink.

JONNIE
Whatever you say, boss.

Maria looks at him with fire in her eyes as he walks away.

We follow him into the cave where he puts his piece of chicken down on a wooden tray.

He picks up an unlit torch, and lights it using the flames from the fire in the center of the cave. Then, he walks over to the other end of the cave.

We hear faint whimpering coming from the distance. Jonnie gets to the end of the cave and holds the flame up, revealing Brett, standing up against the cave wall.

His face is bruised and bloodied.

(CONTINUED)

JONNIE (CONT'D)
I told you this wasn't over.

BRETT
Please... stop. It won't happen
again.

JONNIE
I know it won't. Cause from now on,
every time you think about taking
her side over mine, you'll come
back to this moment.

Brett starts to release hushed cries.

JONNIE (CONT'D)
Now, where were we... Oh, that's
right. Turn around.

Brett struggles, but he goes to face the wall. Jonnie stands
to his feet, and drops the torch to the cold ground.

We focus on the torch on the ground but still are able to
make out Jonnie and Brett's lower body in the background.

We hear rustling coming from above, followed by Jonnie's
pants hitting the ground.

Off that, we --

CUT TO:

EXT. THE ISLAND - BEACH - RED SUNS TERRITORY - NIGHT

The beach is a tranquil place at night. The dark ocean
sparkles in the moonlight.

Marcus and Frank walk on the shoreline.

FRANK
That was a stupid thing you did
today.

MARCUS
I know... this island is gonna take
some getting used to.

FRANK
You'll try... but you never get
used to the place. You just learn
to accept it, I suppose.

(CONTINUED)

MARCUS
Have you accepted it yet?

FRANK
I honestly don't know.

Short pause.

MARCUS
I heard William talk about
"Alexander." Who is he?

FRANK
Law's brother. This used to be his
island. Now it's Law's.

MARCUS
What happened to him?

FRANK
Only Law knows... and William. Some
people figure he's dead. Others say
he's around somewhere, in hiding.
William won't tell us what really
happened.

Marcus see's William walking into his tent.

MARCUS
Maybe I'll ask him.

He walks off, leaving Frank behind. He just shakes his head
then gazes out into the vast ocean.

He feels something rubbing against his foot. He looks down to
see a blueish-black, detached index finger. He bends down to
pick it up; examining it closely.

FRANK
Hmmm...

He tosses the finger back into the water, and walks off.

JUMP CUT TO:

EXT. THE ISLAND - BEACH - WILLIAM'S TENT - NIGHT

William is seated in a wooden chair, looking down at a silver
ring. Marcus enters his tent, and he gazes up, putting the
ring on his finger.

WILLIAM
Marcus... what can I do for you?

(CONTINUED)

MARCUS

I just wanted to... you saved my
ass back there. I just wanted to
say --

He stumbles on his words. William chuckles.

WILLIAM

Don't worry. I'm not looking for a
thank you so you don't have to try
and say.

MARCUS

I have to ask... why did you save
me? I gave you no reason to.

WILLIAM

You know this might sound cliché,
but I see a lot of myself in you.
You wouldn't think so now but I was
quite the tough guy back in the
day. Or at least, I liked to
believe I was. And thick as a
iceberg, just like you.

MARCUS

What!?

WILLIAM

See, that's what I'm talking about.
So eager! So angry. Sometimes you
just gotta know when you're beaten.
And if you run into a fight you
aren't sure you can win, but you
feel the need to try, you gotta
know how to wait for the right
moment. Takes patience and
practice, but you'll learn.

Marcus eyes the floor, then back up at William.

MARCUS

Back at the cages... you said I
belonged to your gang.

WILLIAM

Yes. I did.

MARCUS

That offer still on the table?

WILLIAM

It is...

MARCUS

Well, I accept. You seem like a good man. Don't think I'll run into many of them here.

WILLIAM

Sad thing. But true.

William stands to his feet.

MARCUS

I haven't been the best man in the past. I wouldn't be here if I was --

WILLIAM

The past is over. A lot of people on this rock think of it as a curse. A death sentence. I like to think of it as a second chance. We weren't good for society, so they gave us an opportunity to form our own. Make our own rules. Forge our own paths.

MARCUS

That's one way of looking at it.

WILLIAM

It's the only way that keeps me going. Every man here has an anchor. Mine just so happens to be hope. Hope for a better future.

(beat)

But you... You're driven by love.

MARCUS

Carla...

WILLIAM

I promise, if she's on this island... We'll find her, together.

Marcus nods.

WILLIAM (CONT'D)

Now... where do you want it?

William steps off to the side of the tent. Marcus is confused.

MARCUS

Where do you I want what?

(CONTINUED)

CONTINUED:

William picks up a metal rod; looks like a branding tool.
Marcus sighs. Then we ...

CUT TO:

EXT. THE ISLAND - BEACH - RED SUNS TERRITOTY - NIGHT

"IRON" by Woodkid begins to play in the background.

A large fire stirs in the wind. We pull up to reveal a group of people crowded around the fire.

Marcus sits down on a log next to Frank, as William stands up, holding the rod in the flames. Getting the metal hot. Marcus just eyes the flames.

William removes the end of the rod from the flames. The bottom of it glows a bright, red-orange color.

Frank hands Marcus a branch.

FRANK

You might wanna bite down on this.

MARCUS

I'm good.

William approaches Marcus with the rod.

WILLIAM

You ready?

Marcus rolls up his sleeve. William slowly brings the rod closer and closer to his skin before touching down on his forearm.

Marcus' face tightens in pain, but he contains it. He looks up at William, who just looks down at him, impressed.

We can hear the sizzling from the hot metal, burning into Marcus' skin.

After a few moments William lifts the rod off, revealing a single circle with a small dot in the center. The symbol for "sun."

We focus in on the brand, then on William, who extends his hand out to Marcus.

WILLIAM (CONT'D)

Welcome to the Red Suns.

(CONTINUED)

CONTINUED:

Marcus looks at his arm, then grabs it in a tight hold. We notice William's mark on the other side of his forearm.

CUT TO:

EXT. THE ISLAND - JUNGLE - LAW'S HUT - NIGHT

Nikki and Law are laying next to one another, in a passionate kiss. Their lips disconnect, and Nikki plays with Law's chest hair while she sits up.

NIKKI

What are we gonna do, Law?

LAW

About what?

NIKKI

Todd... and his Red Suns. They need to be put down.

Law sits up and kisses Nikki's shoulder.

LAW

Don't worry. I've got it under control.

NIKKI

You got something you're not sharing with the rest of the group?

LAW

There's nothing to share. If William makes a real move, then he'll get put down. But for now, let's let him believe he's still got power over me.

NIKKI

As long as you don't start believing it.

Law pauses, then looks into her eyes harshly.

LAW

I won't.

Someone walks into the hut, then clears their throat. Nikki and Law turn to see Nikolai, standing by the entrance.

LAW (CONT'D)

What is it?

(CONTINUED)

NIKOLAI

Nikki, you requested to see your
new girls.

NIKKI

I did. Send them in.

Nikki gets out of bed, and covers up with a sheet. Nikolai sticks his head out of the hut, then whistles. Soon after, a line of women tied to ropes come piling into the hut.

They line up horizontally and Nikki starts from the far left. She looks over them as if she's judging them.

NIKKI (CONT'D)

Too ugly. Too old.

Nikki gets farther down the line and stops when she gets to one woman in particular. She grins.

NIKKI (CONT'D)

Finally... something I can work
with. What's your name, darling?

We catch a glimpse of the woman, as she looks to the floor. Then, she puts her head up -- Long, black hair, thick eye brows, and stunning looks. She eyes Nikki in frustration, having a strong presence.

WOMAN

Carla.

CUT TO Nikolai who looks on from behind, a smile forming on his face. BACK TO CARLA.

CARLA

My name is Carla...

The drum beats of the song are almost to a close and on Carla's disdain for her current situation, we --

BLACKOUT:

END OF SHOW