

HELL CITY

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FADE IN:

EXT. MIAMI BEACH - DUSK

-- on OCEAN WATER. The sound of small WAVES gently crashing against wood and rock.

Above the water, bright lights emanate from colorful buildings. Cars HONKING and frustrated drivers YELLING. Pedestrians crowd the sidewalks.

This is Miami in the eighties, vibrant and lively but also dangerous. It seems familiar but this isn't Miami Vice.

EXT. STREET - DUSK

Scantly dressed women and Don Johnson wannabes scurry back and forth on the way to the next bar.

We follow a COUPLE down the sidewalk as they pass a dark alley not giving it a second glance. Zero in on the alley --

EXT. DARK ALLEY - DUSK

It looks pretty unassuming -- trash cans, a place for the homeless to camp out. Far away from the tourists, perfect place to get mugged.

At the back of the alley stands a large plain, concrete wall perhaps the back of some night club.

There's a SEARING sound like a hot iron on animal flesh. FIERY LINES appear in the wall drawing the outline of a door. Now fully formed, the door swings open --

Out of the door steps MICHAEL (mid-thirties). Now *he'd* give Don Johnson a run for his money.

We catch a glimpse of a fiery inferno just before the door shuts.

EXT. STREET - DUSK

Michael steps out onto the street. He draws desiring looks from a pair of WOMEN as they pass by him.

Michael lights a cigarette and looks at his watch. Inhales deeply. Snuffs it out and heads down the street.

What he doesn't know is he's being watched...in the distance, a YOUNG GIRL holding a skateboard watches him leave.

EXT. LA MORENA NIGHTCLUB - DUSK

Noisy chatter. Loud music and outfits. Art-deco letters above the entrance spell out 'La Morena.'

Michael approaches a BOUNCER. Nods hello. Two seconds later, two muscular GOONS step out carrying a MAN in between them and throw him on the sidewalk.

This is REGGIE WILSON (mid-thirties). Idiot but thinks he's God and wearing an outfit two sizes too big.

Michael lights up again.

MICHAEL

How it'd go?

Reggie picks himself up.

REGGIE

Fine. I think I made some headway.

MICHAEL

Good. We're gonna be late.

They walk to a convertible. Michael and Reggie both head for the driver's side.

REGGIE

I'm driving!

Michael throws his hands up in resignation. They get in. Reggie reverses hard. The tires SQUEAL.

EXT. STREET - NIGHT

Reggie zooms down the street flagrantly violating any reasonable speed limit. Some tourists dive out of the way to avoid Reggie.

INT. CONVERTIBLE (MOVING) - NIGHT

Michael SIGHS.

MICHAEL

We're not that late.

REGGIE  
What do you care?

MICHAEL  
It makes no difference to me.  
(low)  
You're the one who'll die.

REGGIE  
What?

Reggie swerves dangerously, narrowly avoiding some pedestrians.

INT. MONTY'S RESTAURANT - NIGHT

At a table sits REGINALD SR (late fifties). Well dressed, a last bastion of morality in the criminal underworld, but worn down by life. He shoots Reggie and Michael a disapproving look as they approach.

REGINALD  
You're late.

REGGIE  
Sorry.

He and Michael take their seats. A WAITRESS approaches.

WAITRESS  
What can I bring you gentlemen?

MICHAEL  
Nothing for me, thank you.

REGINALD  
Can you please bring me one of those excellent rum runners? Michael, would you like one?

MICHAEL  
Sure, I don't mind.

REGINALD  
Reggie?

REGGIE  
No.

WAITRESS  
Two rum runners. Right away, sir.

She leaves.

REGINALD  
(to Reggie)  
Where were you?

REGGIE  
Out.

Looks to Michael to confirm.

MICHAEL  
Had a couple of drinks. Lost track of  
time.

REGGIE  
Picked up some women.

As if Reggie could pick up some women. Michael grimaces.

REGINALD  
Bullshit! Where did you go?

Reggie avoids Reginald's gaze.

REGINALD (cont'd)  
Were you at La Morena again?

Reggie scoffs.

REGINALD (cont'd)  
I told you to drop that!

REGGIE  
I know what I'm doing!

REGINALD  
You -

The waitress arrives and sets some drinks down. Reginald  
waits till she leaves.

REGINALD (cont'd)  
You're meddling in things you  
shouldn't. Raul is not an  
understanding man.

REGGIE  
Raul does not appreciate what I can  
bring to the table.

Reginald leans in.

REGINALD  
 (seriously; low)  
 People die in this business, Reggie.  
 The cartels don't play around. You  
 get caught in one of those turf wars,  
 you're gonna catch a lot of heat.  
 Tell him, Michael.

MICHAEL  
 He's right.

REGGIE  
 You just don't like it because it's  
 my idea!

REGINALD  
 I don't like it because it's a bad  
 idea!

Reggie opens his mouth to retort --

SALLY  
 DAD!

SALLY (twelve) spunky but well-mannered, what every parent  
 wants for a little girl throws her arms around Reginald's  
 neck.

REGINALD  
 Hey, baby girl!

As Sally pulls away, we see she's the girl with the  
 skateboard from earlier --

REGINALD (cont'd)  
 Where were you? You shouldn't be out  
 this late.  
 (looks around)  
 Where's your board?

SALLY  
 I gave it to the bouncer.

Sally spots Michael and immediately bear hugs him too. Looks  
 at him with pure adoration. He reciprocates.

MICHAEL  
 Hey kiddo, how are ya?

SALLY  
 (whisper)  
 Are they arguing again?

Michael rolls his eyes comically. Sally shakes her head.

MICHAEL

Did you try that cross-over we worked on?

SALLY

I broke Matthias's ankles.

MICHAEL

Told you it works.

They fist bump. She looks at him significantly, wondering what she saw earlier...

Reggie CLEARS his throat loudly. Sally glances at Reggie. There's no love lost between them. Reggie gives her a curt nod.

Reginald looks pained at his children.

REGINALD

Well, now that we're all here why don't we order some food?

Sally sits down. The atmosphere is awkward.

REGINALD (cont'd)

I have an idea...why don't we all take the boat out tomorrow evening, watch the sunset? We haven't done anything as a family in a while.

(to Sally)

Michael, you're more than welcome to come.

Sally lights up. Michael gives Sally a friendly wink.

INT. CATHOLIC SCHOOL - DAY

Theology class is in session led by a SCHOOLTEACHER (mid-forties). Sally sits in the back, doodling.

SCHOOLTEACHER

So class, before I end this, let's remember what the Acts of the Apostles teaches us....

She writes on the blackboard.

SCHOOLTEACHER (cont'd)

Salvation comes through Jesus Christ alone. Through Him, we can go to heaven.

This catches Sally's attention. She raises her hand.

SCHOOLTEACHER (cont'd)  
Yes, Sally?

SALLY  
So if you don't believe in Jesus, you  
can't go to heaven?

The question catches the teacher completely off-guard.

SCHOOLTEACHER  
Well...how do I put this?

The bell RINGS. The teacher breathes a SIGH of relief.

SCHOOLTEACHER (cont'd)  
That's all for today! Have a nice  
weekend everyone.

Sally gets out of her chair slowly, lost deeply in  
thought --

INT. WILSON HOUSE - DAY

Michael approaches Reginald's office, evil in his eyes. He  
opens the door a crack --

Reginald is inside taking a call at his desk.

Michael places a hand inside his coat pocket. Starts to pull  
out a handgun.

SALLY  
Michael!

Michael stuffs the gun back in. Turns around to face her.

MICHAEL  
Hey, kiddo!

SALLY  
What are you doing?

Reginald comes out.

REGINALD  
Aren't you supposed to be at school?

MICHAEL  
It's a half day today.



REGINALD  
Oh, right! Must have slipped my mind.

SALLY  
Dad, will you play with me?

REGINALD  
Sorry, sweetheart, I've got to run a few errands.

Sally's face falls.

MICHAEL  
I'll play with you.

Sally perks up instantly.

REGINALD  
Great. Michael, you wouldn't mind giving Sally a ride to the marina tonight?

MICHAEL  
No problem.

EXT. BACKYARD - DAY

Michael and Sally play catch.

SALLY  
It's so great you're coming this time. I can't be stuck with Reggie for hours. He's no fun.

MICHAEL  
That's not true!

Sally gives him a look.

MICHAEL (cont'd)  
Yeah, you're right.

SALLY  
I wish you were my big brother.

Michael drops the baseball.

MICHAEL  
How was school?

SALLY  
Okay.

A thought crosses her mind.

SALLY (cont'd)  
Michael, do you believe in Jesus?

MICHAEL  
Do I what?

SALLY  
Believe in Jesus?

MICHAEL  
I...I don't know. Why?

SALLY  
Ms. Lopez said people who don't believe in Jesus don't go to heaven.

MICHAEL  
Did she?

SALLY  
I know what Dad does, Michael. And I know who you are.

Michael looks unsettled.

MICHAEL  
You do?

SALLY  
Yeah, you help him.

Michael relaxes a little.

SALLY (cont'd)  
But it's okay. Because I think you're a good person. And if you believe in Jesus, you'll go to heaven too. And then when we both die, we can do still do fun stuff together.

MICHAEL  
Damn, kiddo, you think way too far ahead.

EXT. MARINA - EVENING

The sun sets behind the calm Atlantic. Reginald walks along the dock taking in the view. Reggie walks a few paces behind.

REGINALD  
I never get tired of that view. Do  
you?

No reply.

REGINALD (cont'd)  
I had the housekeeper pack some  
sandwiches so we can have a little  
snack while we're out there.

Reggie watches Reginald closely. Quickens his pace, closing  
in --

Reginald turns around abruptly.

REGINALD (cont'd)  
Reggie, I really don't want there to  
be bad blood between us.

So close! Reggie nods impatiently.

REGINALD (cont'd)  
I know I can be harsh with you but I  
mean well.

Reginald turns back around. Keeps walking.

REGINALD (cont'd)  
One day -

Reggie closes in --

WHAM. Reggie strikes a blow to his father's head. Reginald  
is down in a flash.

REGGIE  
OW!

Reggie doubles over, clutching his bloody fist in agony.

Reginald stirs, GROANS.

REGGIE (cont'd)  
Fuck!

He looks around wildly. Sees someone left a crowbar on the  
dock. Picks it up and raises it over Reginald's head.

EXT. MARINA PARKING LOT - EVENING

Michael parks the car. Sally sits in the passenger seat.

INT. MICHAEL'S CAR - EVENING

Michael looks over the dashboard. He sees Reggie from the back bending over something....

SALLY  
What's Reggie doing?

MICHAEL  
(genuinely confused)  
I don't know. Why don't you hang back  
for a second, kiddo?

Gets out of the car. Sally watches him, perplexed.

EXT. MARINA - EVENING

Michael comes walking up to Reggie.

MICHAEL  
What's going - ?

Stops dead in his tracks. Reginald's bleeding corpse lays at his feet.

MICHAEL (cont'd)  
What the *hell* did you do?!

REGGIE  
I killed him.

Reggie wipes Reginald's blood off his hands onto his shirt.

MICHAEL  
Holy shit! Did anyone see you?

REGGIE  
I don't think so.

MICHAEL  
You don't *think* so? Oh my God! How...  
did you plan this?

REGGIE  
Not really. I had to use that  
crowbar. Do you think it matters if I  
leave it on the dock?

A horrible thought crosses Michael's mind. He turns around and sees --

SALLY, standing a few yards away, shell-shocked, mouth slightly open taking in what she's seeing. Reggie hasn't noticed her.

Michael gives her a look -- *run*. Sally doesn't move. She looks at the corpse then at Michael, betrayed.

Michael looks at her urgently, his heart sinking. *Please run*.

Reggie turns around. Sees Sally.

REGGIE (cont'd)

Hey!

He makes a lunge for Sally but trips over the crowbar and falls. She takes off.

REGGIE (cont'd)

Get her!

Michael runs after Sally.

EXT. STREET - EVENING

Sally runs like hell. Michael pursues. They round a corner --

Michael stops running. He watches Sally run, becoming smaller and smaller in the distance.

EXT. MARINA - NIGHT

It's a full blown crime scene, COPS everywhere, an ambulance, the works.

A sedan pulls up in the midst of all this. From the passenger seat exits CHARLIE ESPINOZA (late thirties) PI, and leans against the car, surveying the scene. Charlie looks so unenthused, it's a miracle someone managed to get him out of the house today --

That someone is a thoroughly exasperated DIANA PIERCE (late twenties) Charlie's partner and secretary who exits from the driver's seat. Pierce is young but she looks like nothing surprises her anymore.

CHARLIE

Why are we here?

PIERCE  
Remind me why we exist in the first  
place.

CHARLIE  
I barely exist.

PIERCE  
You're a PI.

CHARLIE  
That was the only somewhat  
respectable thing left for me to do.  
I should have retired.

PIERCE  
You did. And yet we're here. If it  
boosts your motivation -

CHARLIE  
It won't.

PIERCE  
We are this close to having to borrow  
money for coffee.

They cross the parking lot amid scurrying officers, some  
keeping reporters at bay while others jot notes.

They approach CHIEF ZALDIVAR (early forties) tired,  
overworked but she keeps her own and other people's shit  
together.

ZALDIVAR  
Espinoza, Pierce. Nice of you to drop  
by.

CHARLIE  
You called us.

ZALDIVAR  
That I did.

Zaldivar is momentarily distracted by something.

ZALDIVAR (cont'd)  
Hey! You!

SNAPS her fingers loudly at one of her OFFICERS. Points to a  
couple of rogue PEDESTRIANS.

ZALDIVAR (cont'd)  
You have one job! Keep those people  
off my crime scene!

The officer hurries off to remedy the issue. Zaldivar turns back to Charlie and Pierce.

ZALDIVAR (cont'd)

I swear, some of these officers, how  
are they alive and not dead in a  
ditch?

Composes herself.

PIERCE

Who died?

ZALDIVAR

Have a look for yourself.

She points to Reginald's unmoved corpse a few yards away. Pierce and Charlie both approach the corpse, shocked and fascinated.

CHARLIE

Is that - ?

ZALDIVAR

Yep. Reginald Wilson Senior.  
We got the call about an hour ago  
from one of the guys down by the  
office. Stumbled on the body. Didn't  
see anyone else.

CHARLIE

I never thought I'd see the day.

He bends down for a closer look at the body.

ZALDIVAR

You had a few run-ins with him back  
in the day.

CHARLIE

Nicest drug dealer I ever met.

ZALDIVAR

Any ideas who might have wanted him  
dead?

PIERCE

Anyone. The man had a lot of enemies.

ZALDIVAR

We just informed his son.

Charlie straightens up suddenly.

CHARLIE  
 What did you call us down here for,  
 Chief?

ZALDIVAR  
 I could use a hand. I thought  
 considering you two have a history  
 with -

CHARLIE  
 I'm retired.

ZALDIVAR  
 And yet here you are.

CHARLIE  
 (re: Pierce)  
 She forced me to come.

Pierce rolls her eyes.

ZALDIVAR  
 I know you're retired but I thought -

CHARLIE  
 I choose which cases I take.

EXT. MARINA PARKING LOT - NIGHT

Reggie's car pulls up, occupying two parking spaces. Reggie  
 and Michael step out of the car.

EXT. MARINA - NIGHT

Zaldivar goes to greet the newcomers. Pierce and Charlie  
 hang back to watch.

REGGIE  
 We came as soon as we could.

Pretends to spot Reginald's body for the first time.

REGGIE (cont'd)  
 Oh no!

If there was an Oscar for bad acting, Reggie just won it. He  
 runs up to Reginald's body and drops to his knees  
 dramatically.

REGGIE (cont'd)  
 Dad!



Michael pinches the bridge of his nose to avoid rolling his eyes.

CHIEF  
(to Michael)  
Are you alright, sir?

MICHAEL  
I'm devastated.

REGGIE  
How did this happen? Who could have done this?

ZALDIVAR  
At the moment, we know as much as you do, sir. We only received the call about an hour ago. It appears the attacker hit him from the back and then went to town with a crowbar.

REGGIE  
I need a moment.

ZALDIVAR  
That's alright but I'll have to ask you to come down to the station for further questioning.

Reggie nods and rises. Charlie and Pierce watch him leave.

CHARLIE  
The son did it.

Something catches Pierce's eye -- A MAN stands at the street corner watching them. The stranger wears Tom Cruise shades but it's difficult to discern much else.

Pierce looks again. The man is gone.

INT. ZALDIVAR'S OFFICE - NIGHT

Reggie plays with his fingers.

ZALDIVAR  
Mr. Wilson, where were you around 7 p.m last night?

REGGIE  
We were out in South Beach.

ZALDIVAR  
We?

REGGIE  
I was with Michael.

INTERCUT REGGIE/MICHAEL

ZALDIVAR  
Right...Mr. Michael Angel. I understand you were a longtime employee of the late Mr. Wilson?

MICHAEL  
That's correct.

ZALDIVAR  
What was your role?

MICHAEL  
I fulfilled various roles, carried out odd jobs.

ZALDIVAR  
I understand you have a younger sister, Mr. Wilson?

REGGIE  
Yes, I do.

ZALDIVAR  
How is she reacting to all of this?

REGGIE  
Well...she's fine.

ZALDIVAR  
She's *fine*?

MICHAEL  
She's quite devastated.

EXT. STREET - NIGHT

A disheveled Sally walks down the street. She reaches the corner and sees a tall HOOKER. They make eye contact. The hooker flashes a creepy smile.

Sally walks carefully past the hooker then quickens her pace. She rounds a corner, ducks behind a car, and curls up, alone. Starts to cry. The tears slow as she thinks --

EXT. PORCH - NIGHT

Sally steals a yellow pages book off someone's porch. She tears off the plastic wrap and starts flipping through it.

EXT. STREET - NIGHT

Michael walks alone. A ROBBER approaches from behind and holds a knife to Michael's rib cage.

ROBBER

How much you got on ya?

Like a savage, Michael grabs the guy's arm and flips him on his back. Takes his gun out and shoots the lowlife one, two, three times. The robber vaporizes!

MAN'S VOICE (O.S)

Fun little toy, isn't it?

Calmly, Michael pockets his weapon and keeps walking. Spies the strange man Pierce saw earlier, sitting on a bench and puffing on a cigar.

Michael approaches the strange man who on closer inspection looks just like a normal 80s guy with Tom Cruise shades but *what* a guy: ethereal, alluring, and terrifying all at once. This is the DEVIL (looks like late 30s).

DEVIL

Michael, how are ya?

MICHAEL

I've been better.

DEVIL

That was real bad luck there letting the little prick beat you to it.

MICHAEL

Humans remain perpetually unpredictable for me.

DEVIL

Aren't they? Love it though. Keeps me entertained.

A gorgeous Pontiac sits parked by the sidewalk. The Devil waves his hand and it EXPLODES in a burst of flames.

He puffs on his cigar.

DEVIL (cont'd)  
Kind of puts you in a pickle, doesn't  
it? You know, getting your wings and  
all. You were one soul away and 100  
years is a long time to wait.

MICHAEL  
I'll find another guy.

DEVIL  
Like this one? That's gonna be tough.  
Reginald was a moral narco. The  
irony. I like the morally ambiguous  
cases.

The Devil smiles.

DEVIL (cont'd)  
You've been good to me, Michael.  
Bringing me goody-goodies to torture.  
Too bad I can't get them for myself.

He flips off the heavens.

DEVIL (cont'd)  
Fucker made sure I can only operate  
on home field. And I'm sick of  
blowing up cars. Gets old.

He tucks his still smoking cigar into his coat pocket.

DEVIL (cont'd)  
I want you to find someone innocent,  
really good to the core, like...

Thinks. A deliciously awful idea strikes him. He takes his  
glasses off -- my God, his eyes are *glowing*! The Devil's  
gaze pierces, every vice and sin known to man reflected in  
his eyes.

DEVIL (cont'd)  
Oh, that's despicable...oh, I'm good.

MICHAEL  
What?

DEVIL  
What about the kid?

Michael blanches slightly.

MICHAEL  
What about her?

DEVIL

Kids are hard enough to come by in hell but this kid is special, I've been watching her. They don't make them that innocent anymore. Get her for me, will ya?

(looks at Michael)

That won't be a problem?

MICHAEL

Why should it?

DEVIL

Don't know...thought you were going soft there for a bit.

MICHAEL

It's just a kid. She means nothing to me.

INT. ZALDIVAR'S OFFICE - MORNING

Pierce waits patiently. Charlie looks bored. Zaldivar comes in looking harassed.

ZALDIVAR

Sorry to keep you waiting. A Pontiac just exploded off 67th. Jesus Christ! Crowd control, people!

She sits down heavily at her desk. Looks around annoyed.

ZALDIVAR (cont'd)

Where's my coffee?

Finally looks at Charlie and Pierce.

ZALDIVAR (cont'd)

So, it's definitely the son.

CHARLIE

That was quick.

ZALDIVAR

I swear, that man is the worst, most inept criminal I have ever seen. It's almost offensive. No solid alibi. Can't pretend to save his life.

PIERCE

Why kill his father though?

Zaldivar's hands shake, grasping for a coffee that's not there. There's a KNOCK on the door.

ZALDIVAR

But why? That is the question...come in!

KOLLIE (late twenties) enters carrying a latte. He looks like a proper police officer, fit and straight-laced.

KOLLIE

Hey, Chief, I got your latte.

CHIEF

Thank God!

She takes the latte from him and takes a deep swig.

ZALDIVAR

Thanks, Kollie.

Pierce surveys Kollie curiously.

PIERCE

Kollie?

KOLLIE

Short for Kolodziejzyk.

PIERCE

Kolo - ?

KOLLIE

It's Polish. Just call me Kollie.

He extends his hand. Pierce takes it.

PIERCE

Diana Pierce. You from around here?

KOLLIE

Just transferred here from Pittsburgh.

PIERCE

I have an aunt who lives in Pittsburgh.

KOLLIE

You Polish too?

PIERCE

More English.

CHARLIE  
 (annoyed)  
 Can we get on with it, please?

ZALDIVAR  
 Kollie, before you leave make sure to tell Freedman that I want those files he's working on on my desk before the end of the day.

KOLLIE  
 Got it.

He leaves.

CHARLIE  
 Nice little assistant you have there.

ZALDIVAR  
 I'm going to ignore that undertone you've got going there. Anyway, Reginald had another kid, Sally. She's twelve. Goes to Carrolton.

CHARLIE  
 Why is this relevant?

ZALDIVAR  
 She's definitely missing but he's keeping that from us.

Zaldivar hands Pierce a photo of Sally. Pierce hands it to Charlie who barely looks before handing it back dismissively.

ZALDIVAR (cont'd)  
 She was reported absent at school this morning.

PIERCE  
 What did Reggie say when you questioned him?

ZALDIVAR  
 I didn't. Didn't want to tip him off. If he really did kill Reginald. I want you two to look into this.

CHARLIE  
 No.

PIERCE  
 Charlie...

ZALDIVAR

Come on, Espinoza! You two know every nook and cranny around here better than anyone I know. You investigated Reginald before. If anyone can get to the bottom of this, it's you!

CHARLIE

Why can't you put someone else on the case? How many men do you have at your disposal, huh?

ZALDIVAR

This is right up your alley, Charlie -

CHARLIE

Not anymore.

ZALDIVAR

You two had the best record of anyone on the force! If you had stayed -

CHARLIE

Well, I didn't!

ZALDIVAR

Charlie, I'm asking you -

CHARLIE

Don't call me Charlie! And I don't work for you anymore!

Charlie stands up and heads for the door.

ZALDIVAR

Where are you going?

CHARLIE

Home.

PIERCE

Can you wait for me?

CHARLIE

I'm walking.

He SLAMS the door shut behind him. Zaldivar looks at Pierce sympathetically.

CHIEF

How do you put up with that?



PIERCE  
(sadly)  
All in a day's work.

She gets up to leave.

CHIEF  
You should have stayed you know.

PIERCE  
I couldn't stay.

CHIEF  
It wasn't your fault.

Pierce stops but doesn't look back.

PIERCE  
I'll talk to him.

Leaves.

INT. REGINALD'S OFFICE - DAY

Michael opens his wallet and takes out a photo -- it's Michael with Sally sitting on his shoulders. He rips up the photo and tosses it in a wastebasket.

Reggie storms in.

MICHAEL  
So what's the plan?

REGGIE  
Plan?

MICHAEL  
Well, naturally I assumed you had a plan when you chose to crack Reginald's head open in plain view of everyone.

Reggie looks at Michael viciously.

REGGIE  
No one saw me.

MICHAEL  
Except for Sally. It's only a matter of time before they figure out she's missing.

REGGIE  
And whose fault is that?

Michael shoves Reggie up against the wall.

MICHAEL  
(dangerously)  
If you hadn't killed him in the first  
place, that wouldn't be an issue.

Reggie shudders.

REGGIE  
Okay, okay, you're right.

Feels his pockets.

REGGIE (cont'd)  
Shit, where's my gun?

MICHAEL  
Don't tell me you lost it again.

Reggie sits on Reginald's chair. Spins around in it.

REGGIE  
I need to talk to Raul.

MICHAEL  
Now? With the cops crawling  
everywhere?

REGGIE  
I'll just have to be more discreet.  
Besides, they don't have...  
(snaps his fingers.)  
What's it called?

MICHAEL  
Evidence?

REGGIE  
Yeah, that. Who the hell are they  
gonna send after me?

EXT. STREET - DAY

Cars HONKING. Pierce stuck in standstill Miami traffic.

EXT. APARTMENT BUILDING - DAY

Pierce follows a red bricked path in between neighboring, stucco, two story buildings.

She turns and ascends some stairs on the outside of the left building until she reaches the second floor balcony, follows the balcony around the building until she reaches a door -- inscribed to the left of the door is 'Charlie Espinoza, Private Investigator.' Home sweet home.

Pierce unlocks the door.

INT. PIERCE'S OFFICE - DAY

Pierce is greeted by a MEOW from a large, orange tabby, PUMPKIN.

PIERCE

Hey, buddy.

She scratches Pumpkin's head.

Sunlight shines on an immaculately well kept desk and multiple filing cabinets. To the right of the desk, lie a dusty couch and folded rollaway bed.

There's a roll of trash bags on the desk. Pierce opens one. Unrolls it. Tries to fit it over the trash can -- too small.

Pierce throws her head back in exasperation. She strides past her desk and opens the door leading to the adjoining --

INT. CHARLIE'S OFFICE - DAY

The antithesis to Pierce's. Charlie's desk is a hot mess of grimy mugs, papers, and crumbs. Pictures and news clippings of Charlie and Pierce's various exploits on the force cover the walls. A couple of commendation medals hang hidden in the back.

Charlie sits at the desk, fiddling with a handgun.

PIERCE

I asked you to get big trash bags.

CHARLIE

I did. I left them on your desk.

Pierce holds up the trash can with the bag split in two.

CHARLIE (cont'd)

Ah.

PIERCE

Big trash bags. I even underlined it.

Looks at the gun.

PIERCE (cont'd)

That's not loaded, is it?

CHARLIE

Why? Afraid I might try to kill myself?

PIERCE

It'd be a bitch to clean up all the blood.

CHARLIE

Unfeeling much?

PIERCE

And you're a drama king.

Pierce looks disgusted as Pumpkin jumps on the littered desk.

PIERCE (cont'd)

It wouldn't kill you to clean up once in a while.

Charlie's left hand awkwardly plays with the gun, cocking it and aiming at an imaginary adversary.

PIERCE (cont'd)

I took out an ad in the yellow pages. Small space but with the words 'cheap rates.' That should catch someone's attention.

CHARLIE

Cool.

PIERCE

About what Chief asked us...

CHARLIE

No.

PIERCE

Why not?

CHARLIE

Chief has more than enough men on her payroll. She doesn't need me.

PIERCE

We're 'private investigators' right? How about we shake things up and actually start living up to that job title?

CHARLIE

It's not the kind of work I care to do.

PIERCE

What kind of work? Investigating?

Pierce drops the trash can with a CLATTER.

PIERCE (cont'd)

Aren't you tired of just sitting here?

CHARLIE

No.

PIERCE

Well, I am!

Pierce's gaze shifts to Charlie's badly scarred right hand.

PIERCE (cont'd)

It's not coming back.

Charlie drops the gun on the desk.

CHARLIE

Lay off, will you?

PIERCE

You can't just keep sitting around here doing nothing!

CHARLIE

I am nothing!

PIERCE

So what more do you have to lose?

Charlie glares at Pierce.

CHARLIE

Go away and leave me alone!

PIERCE  
You know what? Maybe I will!

She's about to leave but stops and turns around.

PIERCE (cont'd)  
You know, you sure as hell can't  
change your circumstances but you can  
at least try and do something  
productive!

She slams the door behind her. Charlie stares at Pumpkin.

CHARLIE  
What are you looking at?

MEOW.

EXT. LA MORENA NIGHTCLUB - DAY

Reggie smooths his jacket, combs his hair.

INT. LA MORENA NIGHTCLUB - DAY

The club is empty except for RAUL (50s), Colombian, someone you definitely don't wanna mess with, sitting at the bar counting cash.

REGGIE  
Raul! What's good?

The two goons from earlier immediately flank Reggie from either side threateningly. One goon roughly grabs Reggie's shoulder and presses a gun to his temple.

RAUL  
(without looking up)  
I thought I told you never to come  
back, pendejo.

REGGIE  
I know but I bring good tidings.

RAUL  
I heard someone knocked off your old  
man. Shame, he was a good guy. Old  
school. Very reliable.

REGGIE  
Yeah, I did that.

Raul turns his head slightly.

RAUL  
That was you? How did you do it?

REGGIE  
Crowbar.

Raul nods, impressed. Gestures with his hand -- the goon lets go of Reggie.

RAUL  
What can I do for you?

REGGIE  
I have a business proposal...

INT. CHARLIE'S OFFICE - MORNING

Charlie is slumped over his desk. A loud THUNK outside his door jerks him awake. He lifts his head up groggily and sees a letter on his desk.

INT. PIERCE'S OFFICE - MORNING

Charlie bursts into Pierce's office brandishing the letter. Pierce is halfway done packing up a suitcase on her desk.

CHARLIE  
What the hell is this?

PIERCE  
My resignation letter.

CHARLIE  
What?

PIERCE  
There's only so much of your wallowing in self pity that I can take and even less in this hovel.

CHARLIE  
You can't do that!

PIERCE  
Watch me.

Determined, Pierce puts the last of her stuff in the suitcase and closes it with a dramatic flourish.

CHARLIE  
Where are you going?

PIERCE  
With luck, a more hygienic workplace.

She picks up the suitcase, heads for the door, swings it open --

EXT. APARTMENT/BALCONY - DAY

And there's Sally, fist raised, ready to knock.

Pierce stares at Sally, confused.

PIERCE  
Can I help you?

Sally holds up a torn out piece of the yellow pages with a tiny ad that reads "Espinoza, Private Investigator. CHEAP RATES."

SALLY  
Is this Detective Espinoza's office?

PIERCE  
Yes.

Pierce looks left and right. No one else around. She looks back at Charlie -- what to do? Charlie shrugs.

PIERCE (cont'd)  
Are your parents around?

Sally shifts her weight from one foot to the other.

SALLY  
No....

PIERCE  
Why don't you come in?

INT. PIERCE'S OFFICE - CONTINUOUS

Sally enters. Pierce watches her closely -- something about her looks familiar. She realizes.

CHARLIE  
(to Sally)  
Hey, so....

He frowns. Behind Sally, Pierce gestures, holds up the photo of Sally.



CHARLIE (cont'd)  
Hang on. You're Reginald's kid. The  
one they're looking for.

SALLY  
Please don't call the police.

PIERCE  
Why not?

SALLY  
They won't believe me.

INT. PIERCE'S OFFICE - DAY (LATER)

Charlie stares at Sally in disbelief.

CHARLIE  
For Christ's sake. You're right, they  
won't believe you.

SALLY  
It's the truth!

CHARLIE  
Kid, I don't think you saw what you  
think you saw.

SALLY  
I *know* what I saw! It was glowing and  
everything!

Pierce looks skeptical.

PIERCE  
You saw Michael come out of there?

SALLY  
Yes!

PIERCE  
Look, sweetie, I really think you  
should go to the police.

SALLY  
No! The police never believe anyone.

She reaches into her pocket and extracts a thick wad of  
cash.

PIERCE  
What the -

SALLY

It's not much, just my allowance. I can get you more later. Dad said something about getting me a bond, I don't know how that works but I'll figure it out...please?

Pierce and Charlie are at a loss for words.

There's a KNOCK on the door. Sally jumps.

PIERCE

(to Sally)

Wait here.

Pierce goes to open the door.

EXT. APARTMENT/BALCONY - DAY

It's Kollie, holding a thick case file.

PIERCE

Shit. Hey.

KOLLIE

Hey.

Hands her the file.

KOLLIE (cont'd)

Chief asked me to bring you this. Give you a head start in case you change your mind.

Pierce opens the file. It's on Reginald.

PIERCE

Thanks. Tell Zaldivar I'll give her a call later.

She tries to shut the door but not in time -- Kollie sees Sally.

KOLLIE

Hey, is that - ?

Crap. Pierce gently moves Kollie and steps out shutting the door behind her.

PIERCE

I need you to do me a favor.

KOLLIE  
Uh-huh.

PIERCE  
I can't ask you to...if you will  
please consider...

KOLLIE  
Yes?

PIERCE  
Don't say anything to anyone. Just  
for a few days.

KOLLIE  
Sure.

Pierce eyes him cautiously.

PIERCE  
Really? Why?

KOLLIE  
Whatever you're doing, I want in.

Pierce SIGHS. There's always a catch.

KOLLIE (cont'd)  
I can help you. Chief won't know a  
thing.

PIERCE  
This is blackmail.

KOLLIE  
Yeah, it is.

PIERCE  
Jesus.

They step back inside.

INT. PIERCE'S OFFICE - CONTINUOUS

Kollie's eyes fall on Sally who watches him warily. Sally's  
eyes flick back to Pierce.

PIERCE  
He's alright. We're not turning you  
over to the cops.

Charlie stares incredulously at Kollie who flaps his shirt,  
trying to ventilate himself.

KOLLIE  
God, it's hot in here.

PIERCE  
Welcome to Florida.

CHARLIE  
Who the hell is this?

PIERCE  
Don't you remember him?

KOLLIE  
I brought Chief's latte.

CHARLIE  
And what else do you do for her?

Pierce CLEARS HER THROAT loudly.

CHARLIE (cont'd)  
Why's he here?

PIERCE  
He's working with us now.

CHARLIE  
Since when?

PIERCE  
We'll talk about this later.

Charlie frowns at Pierce. Kollie shifts around uneasily.

KOLLIE  
Man, I'm starving.

SALLY  
I'm hungry too.

PIERCE  
(to Kollie)  
Have you ever had a cortado?

EXT. CUBAN CAFE - DAY

Kollie slides a pastry out of it's wrapper and takes a bite.

KOLLIE  
God, that's good. What is this?

PIERCE  
Guava.

She pays the VENDOR and hands Kollie a box of pastries.

VENDOR  
Gracias.

Kollie and Pierce set off down the street. But they don't realize they are being watched --

The Devil lurks behind a corner, listening closely.

EXT. STREET - CONTINUOUS

Pierce and Kollie walk side by side.

PIERCE  
Kollie, be straight with me. What's your deal?

KOLLIE  
I wanted to work with you. Word of your exploits reached Pittsburgh.

PIERCE  
Which exploits in particular?

KOLLIE  
The Fontainebleau incident.

PIERCE  
Oh, yeah that! Talk about an incident...I still have a scar.

She stops walking.

PIERCE (cont'd)  
Hang on, you came all the way down from Pittsburgh just for a chance to work with us?

Kollie hesitates before answering.

KOLLIE  
Yes.

Pierce doesn't look convinced but doesn't press it.

A loudly dressed FEMALE TOURIST in a bikini top two sizes too small passes by.

KOLLIE (cont'd)  
(staring)  
Wow.

PIERCE  
You'll see a lot of weird things  
here, trust me.

The Devil SNAPS his fingers.

A manhole a few feet away from them EXPLODES loudly spooking  
a group of TOURISTS. The lid lands on a car by the female  
tourist. She SCREAMS.

KOLLIE  
Like that?

They approach the manhole cautiously. Nothing there but a  
plume of smoke.

EXT. DINER - DAY

Wealthy customers brunch. Reggie sits at an outside table  
waiting. Michael approaches. Sits down.

MICHAEL  
Why did you call me?

REGGIE  
I've got good news.

He sips his coffee, real proud of himself.

MICHAEL  
What?

REGGIE  
Saw Raul today.

Michael frowns. This can't be good.

MICHAEL  
And?

REGGIE  
I said we can move some of the coke  
he's got for him.

MICHAEL  
We?

REGGIE  
I know a guy who'll buy it from us.  
We'll just buy it from Raul first.  
Wholesale. I made a deal.

MICHAEL

Buy it from Raul....with what money?

REGGIE

With Dad's money, of course. The one in the safe.

MICHAEL

The safe that only he knew the location and combination for?

Reggie realizes. His stupid grin falters.

REGGIE

Oh, shit.

INT. PIERCE'S OFFICE - DAY

Kollie drops the box of pastries on Pierce's desk. Sally immediately pops the box open and snatches a pastry.

Charlie glares at Kollie. Then at Sally. Then at Pierce.

CHARLIE

My office. Now.

Goes into his office followed by Pierce. Pumpkin sneaks in just before Charlie SLAMS the door shut.

INT. CHARLIE'S OFFICE - DAY

Charlie runs his fingers through his hair. Pumpkin MEOWS imploringly.

PIERCE

If you don't stop frowning so much, it'll become permanently etched on your face.

CHARLIE

What are you doing?

PIERCE

Look -

She leans back to sit on Charlie's desk but almost sits on a half-eaten bagel. Shifts it aside.

PIERCE (cont'd)

The girl's story is quite... fantastical.

CHARLIE

It's fucking crazy, that's what it is.

PIERCE

But she seems very convinced.

CHARLIE

I'll bet she is. Maybe she snorted some of her father's coke.

Pierce gives him a stern look. Pumpkin MEOWS again.

PIERCE

(to Pumpkin)

Not now, buddy.

(to Charlie)

Okay, so the kid's got a vivid imagination. It doesn't negate the fact that she seems very aware of Reggie's movements and habits which is a big help to us.

CHARLIE

So let's turn her over to the police so they can do their job as is our *civic* duty.

MEOW.

PIERCE

Don't give me that crap about civic duty! No one is gonna take the word of a traumatized kid seriously with no other eyewitnesses to corroborate!

MEOW.

PIERCE (cont'd)

I saw *fear* in that girl's eyes! You saw it! She doesn't want to be turned over to the police because whatever she saw terrified her! We could be talking about a major drug bust here -

CHARLIE

Jesus Christ, how the fuck were there no other eyewitnesses at the marina?

MEOW.



PIERCE  
 We have nothing to go on right now!  
 She's our best lead and we have an  
 opportunity to circumvent the  
 system -

EXT. PIERCE'S OFFICE - DAY

Kollie and Sally listen awkwardly.

CHARLIE (O.S.)  
 Circumvent the system? Then why the  
 hell did you bring in coffee guy?

PIERCE (O.S.)  
 That was not my idea! I was  
 blackmailed!

INT. CHARLIE'S OFFICE - DAY

Charlie stares at Pierce incredulously.

CHARLIE  
 By coffee guy?

PIERCE  
 He was very convincing!

MEOW.

CHARLIE  
 (bellowing)  
 SHUT UP, PUMPKIN!

Pumpkin stares at Charlie, unimpressed. MEOW.

INT. ZALDIVAR'S OFFICE - DAY

The phone RINGS. Zaldivar picks up.

ZALDIVAR  
 Hello?

INT. PIERCE'S OFFICE - DAY

It's Pierce.

PIERCE  
 We'll look for him.

## INTERCUT - PHONE CONVERSATION

ZALDIVAR

Thank God. I sent Kollie over to deliver some stuff. Did he make it?

PIERCE

He did. Do you mind if we borrow him for a bit?

ZALDIVAR

(surprised)

I..I don't see why not.

PIERCE

Thanks.

ZALDIVAR

How did you manage to convince Charlie?

Pierce looks at Sally.

PIERCE

I can be very persuasive.

## INT. LA MORENA NIGHTCLUB - DAY

Raul directs some employees impatiently as they prepare for the evening ahead. A burly henchman, CARLOS, approaches.

CARLOS

Yes, boss?

RAUL

I want you to come with me. We're gonna find Reggie, follow him.

Looks at his outfit.

RAUL (cont'd)

I don't like these pants.

CARLOS

You don't think he has the money, do you?

Raul takes his leather belt off. Considers it.

RAUL

If he doesn't have the money, it's gonna be real bad for him.

(MORE)

RAUL (cont'd)  
I don't like when people waste my  
time, Carlos, I really don't.

He folds the belt and slaps it menacingly into the palm of  
his other hand.

INT. PIERCE'S OFFICE - DAY

Charlie places a large map of Miami on the desk.

CHARLIE  
Okay, where exactly did you see  
Michael?

Sally stares blankly at the map.

SAM  
Um...

PIERCE  
She's not gonna be able to point it  
out on that! Do you remember what the  
place looked like, kiddo?

Sally thinks.

SALLY  
I don't remember exactly.

Charlie scoffs. Pierce silences him with a look.

SALLY (cont'd)  
I think there was a parking garage  
and a pink building...

PIERCE  
Uh...

Kollie shrugs.

CHARLIE  
Was there a Colombian restaurant  
nearby?

SALLY  
Yes.

Charlie draws a circle on the map.

CHARLIE  
Okay, that's our area.

PIERCE  
When did you last see him there?

SALLY  
The night before...well.

Ouch. Sally's eyes well up. Everyone looks down, intruders on this moment of grief.

PIERCE  
Did you see your brother at all?

SALLY  
No.

CHARLIE  
So you saw Michael here. And then the next night, you saw Michael and Reggie kill your father.

SALLY  
He didn't kill him. Michael wouldn't do that.

Pierce looks at Sally sympathetically.

SALLY (cont'd)  
(defiant)  
He wouldn't!

CHARLIE  
When did Michael start working for your dad?

SALLY  
A long time ago I think. Before I was even born. I heard Dad talking once about how Michael used to be in some bad business.

Charlie raises his eyebrows at Pierce.

KOLLIE  
What was it?

Sally looks around like she's about to say something forbidden. Leans in --

SALLY  
(low voice)  
Drugs.

KOLLIE  
(bad acting)

NO!

Pierce and Charlie both make faces at Kollie.

CHARLIE  
So Reggie has no known associates  
except this Michael. Guess we're  
gonna have to keep an eye on both of  
them.

He looks at Pierce. Her eyes light up.

PIERCE  
Oh, I love a good stake out.

Charlie draws points on the map with a marker.

CHARLIE  
We can set up here and here. Pierce,  
you'll have a direct view from  
Monty's...

KOLLIE  
Where do I fit in?

Charlie squares his jaw.

PIERCE  
You can circle around the block.

SALLY  
What about me?

Everyone looks at Sally. They forgot she was there.

PIERCE  
Crap.

Looks at the boys.

PIERCE (cont'd)  
We can't take her with us.

CHARLIE  
But we can't leave her either.

SALLY  
I won't make a mess, I swear.

PIERCE  
Did anyone see you come here?

SALLY  
No....I don't think so.

Pierce hangs her head.

CHARLIE  
(harshly)  
I don't think so is not good enough.

PIERCE  
Charlie!

CHARLIE  
That's it, she can't stay here. We  
don't know if she was followed.

KOLLIE  
What if I take her in the car?

Charlie looks at Kollie, annoyed that he dare speak.

KOLLIE (cont'd)  
Stick her in the backseat, put a  
disguise on her. No one will be the  
wiser.

Pierce looks at Charlie. It's not a bad idea.

EXT. STREET - EVENING

The streets are crowded with sweaty tourists and locals. The sun is down but the air is hot.

EXT. MONTY'S RESTAURANT - EVENING

Pierce sits by herself at a table, tastefully dressed, her collar damp with sweat. She casually mops her face with a towel, a two-way radio just concealed within.

PIERCE  
How's everyone doing?

INT. KOLLIE'S CAR - EVENING

Kollie leans back in the front seat, breathing shallow and wildly fanning himself with the front of his new Hawaiian shirt.

KOLLIE  
I can't breathe.

Pierce's voice emanates from a radio sitting on his lap.

PIERCE (O.S)  
You'll get used to it.

EXT. STREET - EVENING

Further down the street, Charlie waits in another car.

INT. CHARLIE'S CAR - EVENING

Charlie speaks into a walkie.

CHARLIE  
How's your daughter?

INT. KOLLIE'S CAR - EVENING

Kollie takes a quick look at the backseat where Sally sits clad in a baseball cap and sunglasses sucking on a popsicle.

KOLLIE  
She's got a popsicle.

EXT. BAR - EVENING

Two bars down from Pierce, the Devil sits at his own table looking totally relaxed with his cigar and ready for a show.

INT. CHARLIE'S CAR - EVENING

Charlie pulls out binoculars and focuses on Kollie, zooming in on his shirt.

CHARLIE  
What the hell are you wearing?

KOLLIE (O.S)  
What?

INT. KOLLIE'S CAR - EVENING

Kollie looks quite offended.

CHARLIE  
Where the hell did you get that? A souvenir store?

Pause.

KOLLIE

Yes.

EXT. MONTY'S RESTAURANT - EVENING

Pierce rolls her eyes listening to the conversation.

PIERCE

(annoyed)

Are we looking for someone or are we gonna keep talking about the shirt?

INT. KOLLIE'S CAR - EVENING

Kollie starts the engine.

KOLLIE

Yeah, I'm gonna circle around the block.

EXT. MONTY'S RESTAURANT - EVENING

Pierce stares at Kollie as he passes by her.

PIERCE

Oh my God, what are you wearing?

DEVIL'S POV: Kollie's car passes by as if in slow-mo. The Devil's eyes widen as his vision penetrates through the car's metal revealing Sally inside. The Devil smiles.

INT. KOLLIE'S CAR - EVENING

Kollie looks stressed. The traffic is horrendous.

KOLLIE

Guys, I'm gonna find a place to park.

EXT. MONTY'S RESTAURANT - EVENING

Pierce sees her targets.

PIERCE

I see them.



EXT. STREET - EVENING

PIERCE'S POV: Reggie and Michael walk up the street.

As they pass the other bar, the Devil has vanished.

EXT. MONTY'S RESTAURANT/BAR - EVENING

Reggie looks pale as he approaches the bar. Neither he or Michael notices Pierce's table sitting not too far away within earshot.

REGGIE  
Bartender, two vodka shots. Now!

MICHAEL  
I don't want anything.

REGGIE  
They're for me.

The bartender deposits two shots on the bar. Reggie downs one.

EXT. STREET - EVENING

Raul and Carlos approach Monty's. Pierce spots them.

PIERCE  
(low)  
Guys -

INT. MONTY'S RESTAURANT/BAR - EVENING

Reggie downs the second shot.

REGGIE  
Fuck! What am I gonna do about Raul?

Pierce reacts to the name "Raul."

REGGIE (cont'd)  
Michael, you have to help me!

MICHAEL  
Your own fault you got yourself into  
this mess.

REGGIE  
He's gonna kill me!

MICHAEL  
That's not my fucking problem.

Michael scans the clientele. His eyes fall on Pierce -- recognizes her. Then on Raul being seated at a table by the HOSTESS. Fuck. Discreetly nudges Reggie.

MICHAEL (cont'd)  
(low)  
Cops.

REGGIE  
(whirling around)  
What?

Reggie's eyes bulge in fear. Michael roughly turns Reggie back around.

RAUL  
Fuck, fuck, fuck!

MICHAEL  
And Raul. God, it would only happen to you. Do as I tell you.

They both get up and leave the bar. Pierce notices. So does Raul.

PIERCE  
They're leaving.

CHARLIE (O.S)  
Follow them.

INT. CHARLIE'S CAR - EVENING

Charlie listens intently.

PIERCE (O.S)  
They're heading down Alton Road.

Charlie starts the engine.

CHARLIE  
Yeah. On it.

INT. KOLLIE'S CAR - EVENING

Kollie quickly glances at Sally.

KOLLIE  
What do you guys want me to do?

EXT. STREET - EVENING

Pierce walks after Reggie and Michael.

PIERCE

Lay low.

CHARLIE (O.S)

Won't be easy with that shirt.

Behind her, Raul and Carlos follow closely.

INT. CHARLIE'S CAR (MOVING) - EVENING

Charlie sees Raul following Pierce.

CHARLIE

You're being tailed.

PIERCE (O.S)

I know.

INT. KOLLIE'S CAR - EVENING

Kollie looks across the dashboard. He sees Michael waiting at a crosswalk.

KOLLIE

Guys, I have eyes on Michael.

PIERCE (O.S)

What?

KOLLIE

He's about twenty yards in front of me waiting at the crosswalk.

INT. CHARLIE'S CAR (MOVING) - EVENING

Charlie is still trailing Michael and Reggie. Looks for Kollie.

CHARLIE

Where are you? I'm right behind them right now.

INT. KOLLIE'S CAR - EVENING

Kollie looks for a landmark.

KOLLIE  
The street with the Cuban restaurant.

EXT. STREET - EVENING

Pierce walks past a different Cuban restaurant.

PIERCE  
Which one?

KOLLIE (O.S)  
El Rinconcito.

Pierce glances at the one she just passed: Pablo's. That's not right.

PIERCE  
Are you sure?

INT. KOLLIE'S CAR - EVENING

Kollie watches Michael.

PIERCE (O.S)  
Do you see Reggie?

Kollie looks harder.

KOLLIE  
No, it's just Michael.

The light turns green. Michael crosses the street.

KOLLIE (cont'd)  
Guys, I'm going after him.

CHARLIE (O.S)  
No, stay where you are!

EXT. STREET - EVENING

Too late. Kollie pulls out of his parking spot and accelerates in pursuit of Michael.

EXT. STREET/INTERSECTION - EVENING

Kollie slows down as he approaches a red traffic light. Michael is not too far ahead.

The light turns green and Kollie accelerates again but swerves to avoid a DRIVER running the red light. BEEPS loudly.

KOLLIE  
COME ON!

Kollie drives through the intersection. Looks. Michael's gone.

INT. CHARLIE'S CAR (MOVING) - EVENING

Charlie looks for Michael and Reggie again. They're still within his sights.

CHARLIE  
Pierce, do you see them because I  
don't see you.

PIERCE (O.S)  
Yes, I see them.

CHARLIE  
What the fuck -

INT. KOLLIE'S CAR (MOVING) - EVENING

Kollie is still caught in the intersection, trying to maneuver his way out of a traffic jam.

EXT. STREET - EVENING

Pierce follows Michael and Reggie at as far away of a distance as she can get away with.

Michael turns to Reggie.

MICHAEL  
Split up. I'll meet you later.

Reggie doesn't look convinced. He steals a look behind him -- makes eye contact with Raul who returns with a menacing look.

REGGIE  
Okay.

They split up.

RAUL  
(to Henchman)  
Siguelo! (Follow him).

PIERCE  
Guys, they're splitting up.

INT. CHARLIE'S CAR (MOVING) - EVENING

CHARLIE  
Stay with Reggie! I'll get Michael.

EXT. STREET - EVENING

Reggie walks up a side street. Looks behind him. Carlos is about twenty yards away.

Reggie picks up the pace. So does Carlos. Carlos's hand menacingly reaches for his holster.

Reggie turns a corner and ducks behind a car.

Carlos turns a corner and sees Reggie running down the street. Sprints after him. Across the street parallel to him, Pierce jogs to keep up.

They both reach the end of the boulevard but Reggie has vanished! Carlos sees Pierce. Freaks out. Runs away. Pierce runs after him.

A second later, Michael's there.

INT. KOLLIE'S CAR (MOVING) - EVENING

Kollie sees Michael.

KOLLIE  
I see him!

Sally looks out the passenger window --

EXT. STREET - DAY

Michael sees Sally! Their eyes meet for a fraction of a second but it feels like a minute in slo-mo. So engrossed, Michael doesn't notice --

A sedan coming from the side!

SALLY  
MICHAEL!

Michael takes a hard fall to the ground.

REGGIE'S POV: From under the car, sees Michael's gun tumble out of its holster onto the ground.

Michael doesn't notice the gun. The SEDAN DRIVER sticks his head out the window.

SEDAN DRIVER  
What the hell are you doing?

Michael takes off, ignoring Sally.

From under the car, Reggie sees the gun under the ground. He squirms out from under the car and pockets the gun.

A plume of cigar smoke issues from a parked car on the side of the street. The Devil observes the action inconspicuously.

INT. CHARLIE'S CAR (MOVING) - EVENING

Charlie is pursuing just Michael now. Michael starts running, and makes a sharp turn onto a different street.

Charlie follows, accelerates --

EXT. STREET - EVENING

And almost collides with an oncoming Kollie who appears out of nowhere! Both cars brake sharply.

Charlie sticks his head out the window.

CHARLIE  
What the hell are you doing?

KOLLIE  
I didn't see you!

CHARLIE  
Watch where you're going!

Charlie backs up quickly -- and almost backs into Pierce!  
Carlos dodges the cars and disappears from sight.

PIERCE  
(yelling)  
Are you insane?

CHARLIE  
Which way did he go?

PIERCE  
I saw him come this way!

KOLLIE  
So did I!

PIERCE  
Well, he's not here!

Michael watches the confusion with satisfaction, invisible to the others from a secluded hiding spot. Satisfied with his handiwork, he departs by materializing into thin air!

PIERCE (cont'd)  
(to Charlie)  
Get out of my car!

CHARLIE  
No way, I'm driving!

Pierce looks at the near collision.

PIERCE  
Neither of you should be driving!

Sally sits up suddenly.

SALLY  
I've been down this street before!

KOLLIE  
What?

Sally is bursting with excitement as the memory comes flooding back.

SALLY  
I was skateboarding when I saw  
Michael and I...I know where to go.

PIERCE  
(to Kollie)  
You. Drive.

Pierce hops into the passenger seat of Charlie's car and both cars book it out.



EXT. DARK ALLEY - EVENING

The fiery lines draw themselves into the wall. Suddenly, Michael's there.

The door is almost completely outlined.

EXT. STREET - EVENING

The two cars move swiftly, Kollie in the lead. Kollie makes a hard turn left onto a different street.

EXT. DARK ALLEY - EVENING

The door swings open.

EXT. STREET - EVENING

Sally spies a familiar location.

SALLY

There! I saw them go that way!

Kollie turns again closely followed by Charlie.

EXT. DARK ALLEY - EVENING

Michael puts one foot through the doorway.

EXT. STREET - EVENING

The two cars close in.

EXT. DARK ALLEY - EVENING

Michael's body is halfway through the doorway.

EXT. STREET - EVENING

Kollie makes one final turn right into --

EXT. DARK ALLEY - EVENING

Kollie stops the car and steps out. No one's there.

EXT. HELL/OUTSKIRTS - EVENING

Michael steps in into hell -- how to describe hell? It's whatever it wants to be -- constantly shifting and changing.

He takes a deep breath -- *God, that feels good.*

He takes a couple more steps letting *it* course through his entire body, finally in his natural environment. He sheds his jacket and takes off his glasses. His eyes glow like an inhuman. This is Michael in his true form.

There doesn't seem to be a ground as Michael walks on plumes of smoke wafting from the inferno around him. Then suddenly a path appears. He follows it.

EXT. DARK ALLEY - MOMENTS LATER

Charlie pulls up next to Kollie. He and Pierce get out. They stare at the blank wall.

CHARLIE

Okay, I give up. What are we looking at?

SALLY

I swear I saw him here!

Pierce looks side to side skeptically. Nothing.

SALLY (cont'd)

The door just appeared and it was glowing and Michael just stepped out -

CHARLIE

Out of the wall?

Kollie approaches the wall carefully. He starts scanning every inch of it as if looking for a pattern.

PIERCE

What are you doing?

KOLLIE

Maybe it's like a trick door or something.

He steps back. Thinks. Gives the wall a light kick. Nothing. He gives it a harder kick --

KOLLIE (cont'd)

OW!

He grabs the toe of his shoe. Charlie rolls his eyes.

CHARLIE  
Moron. I'm going home.

PIERCE  
Stop!  
(to Sally)  
Are you sure it wasn't a different  
alley?

SALLY  
It was *here*.

Pierce looks at Sally. Sally's eyes plead with her.

PIERCE  
I'm sorry, kiddo.

Sally looks away disappointed but not surprised.

CHARLIE  
Let's go.

They head back to the cars. But they do not hear the inhuman  
CHITTERING coming from beyond the wall --

EXT. HELL - NIGHT

Animal-like SHRIEKS and CHITTERING emanate from hiding  
places. Pairs...no...*clusters* of EYES watch as Michael  
approaches the throne room which looks like the Dade County  
Courthouse.

INT. HELL/THRONE ROOM - NIGHT

The Devil sits sprawled like Tony Montana on a massive,  
black leather chair. He slow-CLAPS as Michael approaches the  
throne.

DEVIL  
Ah, Michael, that was brilliant with  
those three cops. The near crash!  
Shame no one died though. So  
anticlimactic.

The Devil's tone sounds stronger, more powerful in his own  
terrain.

DEVIL (cont'd)  
By the way, that last guy you brought  
me is such a drag.

The Devil waves his hand. The ROBBER that Michael shot earlier appears, suspended in mid-air looking like he's been through every manner of torture.

The Devil waves his hand again. The robber disappears. A moment later, the robber's bone-chilling SCREAMING offscreen. The Devil winces like as if listening to an off-key note.

DEVIL (cont'd)  
Cracked way too easily.  
(tuts)  
So how's it going with the search for the girl?

MICHAEL  
Still looking.

DEVIL  
Are you?

Michael's expression hardens.

MICHAEL  
What's that supposed to mean?

DEVIL  
It just doesn't seem like you're trying too hard.

MICHAEL  
Not trying too hard? Listen, I've had to deal with this fucking idiot who can't even kill a guy without leaving a road map for the police and now to add to the pain in my ass, these three cops -

Michael suddenly crumples to the ground, shaking and sweating under the Devil's glare.

DEVIL  
(dangerously)  
Watch your tone.

He gets up, walks over to the Michael and kneels down in front of him. Looks him dead in the eye.

DEVIL (cont'd)  
When I found you, you were nothing.  
Lost. Fallen. I *made* you.

The Devil produces a contract from behind his back. Shakes the contract in front of Michael.

DEVIL (cont'd)  
I own you. Remember our deal?

Michael struggles to nod.

DEVIL (cont'd)  
A hundred souls and you get your wings, your powers, the whole shebang. Last I checked, you were at ninety-nine. That's one short.

Leans in closer.

DEVIL (cont'd)  
If I sense even a hint of betrayal, well, you know me better than most, Michael. I'm really good at making people suffer.

Satisfied, the Devil rises and returns to his chair.

Michael's body relaxes as the Devil loosens his grip.

DEVIL (cont'd)  
You have 12 hours. Find her and bring her here. Unless you don't have the stomach...

Michael's eyes burn as hundreds of years of anger and resentment come through.

MICHAEL  
I'll bring her here. One less sinner.

INT. PIERCE'S OFFICE - NIGHT

Charlie SLAMS his gun loudly on the desk. Kollie flinches and jumps out of the way of the barrel. Pierce notices.

PIERCE  
(mouthing)  
It's not loaded.

CHARLIE  
Well, that was a fucking waste of time.

PIERCE  
That was Raul Mendoza tailing us.

Charlie reacts.

CHARLIE  
As in Raul Mendoza? La Morena?

PIERCE  
Could be.

KOLLIE  
What's La Morena?

PIERCE  
A nightclub. Raul Mendoza owns it.  
Major player on the coke scene.

Charlie paces.

PIERCE (cont'd)  
Do you think he had something to do  
with Reginald's death?

CHARLIE  
I don't know. But it looks like he  
and Reggie are definitely mixed up in  
something. Guess we'll find out.  
Let's go.

Sally jumps up.

SALLY  
I want to go too.

PIERCE  
Sorry, kiddo, you're sitting this one  
out.

SALLY  
What if Michael's in danger?

CHARLIE  
With any luck, Michael Angel will be  
doing time for accomplice to murder.  
You can't help him.

Pierce glares at Charlie. Charlie shrugs.

CHARLIE (cont'd)  
I'm being real.

KOLLIE  
I'll look after her.

CHARLIE  
Great. It's settled.

He goes into his office and shuts the door with a SLAM. Distraught, Sally throws herself on the couch. Pierce shakes her head.

KOLLIE  
He's...something.

PIERCE  
He wasn't always like this.

KOLLIE  
How did you two even end up working together?

PIERCE  
Charlie was already established when I joined the force. He took me under his wing and then we became inseparable.

She smiles reminiscently, recalling better times.

PIERCE (cont'd)  
Boy, did we have some times.

KOLLIE  
Why did you leave?

Pierce's face falls. This is a sore topic.

PIERCE  
He left...I followed him.

KOLLIE  
What happened?

PIERCE  
(with finality)  
There was an accident.

She turns away from Kollie. Composes herself.

PIERCE (cont'd)  
What about you? What brings you down South?

KOLLIE  
I needed a fresh start.

PIERCE  
Don't we all.

Silence.

KOLLIE  
Know any good restaurants in town?

PIERCE  
A few. Why, you hungry?

KOLLIE  
I just thought we could go sometime.

Pierce looks at Kollie strangely.

KOLLIE (cont'd)  
Together. If you like.

Pierce realizes. She smiles shyly.

PIERCE  
Oh. Geez. Yeah, why not.

INT. NIGHTCLUB - NIGHT

Raul overturns a table with a CRASH. Two of his henchmen watch, barely flinch.

RAUL  
That son-of-a-bitch! Now I've got  
cops on my tail! I'm gonna make him  
fucking pay! Do you hear me? Pay!

INT. PIERCE'S CAR - NIGHT

Pierce starts the engine.

EXT. APARTMENT BUILDING - NIGHT

Pierce looks out the window at Kollie and Sally on the balcony. Kollie gives a little wave.

INT. PIERCE'S CAR - NIGHT

Pierce smiles to herself.

CHARLIE  
What?

PIERCE  
Nothing.

She backs out.



EXT. DARK ALLEY - NIGHT

Michael emerges from the door looking shaken. Pats himself down. Fuck, where is the gun?

INT. REGINALD'S OFFICE - NIGHT

Michael enters. Spies a note on the desk. Picks it up.

MICHAEL  
(reading)  
Went to see Raul...borrowed your  
gun...SHIT!

EXT. LA MORENA NIGHTCLUB - NIGHT

La Morena is popping as it should be for one of the most popular clubs in the city. Charlie's car stops on the curb near the front entrance.

INT. CHARLIE'S CAR - NIGHT

Charlie and Pierce survey the club.

PIERCE  
That's a lot of potential casualties.

CHARLIE  
Split up. Go inside, do a sweep.

PIERCE  
Sounds good.

She gets out of the car.

INT. LA MORENA NIGHTCLUB - NIGHT

The BOUNCER takes payment from Pierce. Pierce surveys La Morena's clientele -- typical South Beach crowd, a mixture of the pretentious rich kids and uncultured, shameless lowlifes.

She maneuvers through the crowd with some difficulty looking for Reggie. Sees him at the back of the club talking to another goon.

Pierce moves to the bar, not taking her eyes off Reggie.

The goon lets Reggie in through a back door. Pierce just catches the sight of stairs in front of Reggie before the door closes.

PIERCE  
He's gone upstairs. Want me to follow?

CHARLIE (O.S)  
If you can.

Pierce orders a drink. Thinks.

Michael enters the club. Watches Pierce at the bar from across the room.

INT. PIERCE'S OFFICE - NIGHT

Sally and Kollie stare at each other.

SALLY  
I'm bored.

KOLLIE  
I know. You've said three times.

Kollie looks at the clock. Ten. Yawns.

KOLLIE (cont'd)  
Isn't it past your bedtime?

Sally folds her arms defiantly. Kollie shrugs.

KOLLIE (cont'd)  
I need to take a leak.

SALLY  
Don't use the toilet. Pierce said it won't flush.

KOLLIE  
Dammit.

He heads for the front door.

KOLLIE (cont'd)  
Stay here and don't look!

EXT. APARTMENT/BALCONY - NIGHT

Kollie walks away to the other side away from the front door and Sally's prying eyes.

Looks over the edge -- there's a bunch of shrubs below him. Looks around to make sure no one's watching. He zips down and aims ever so carefully --

Behind him, the front door cracks open. Sally peaks out. She looks to her left and sees Kollie peeing over the side of the balcony. Judges him harshly before sneaking stealthily to the stairs.

EXT. APARTMENT BUILDING - NIGHT

Sally reaches the bottom of the stairs and takes off.

EXT. APARTMENT/BALCONY - NIGHT

Kollie zips up his pants and heads back.

INT. PIERCE'S OFFICE - NIGHT

Kollie opens the door. Looks around. No Sally. Just Pumpkin on the desk. MEOW.

KOLLIE

Shit.

INT. LA MORENA NIGHTCLUB - NIGHT

A COUPLE approaches the bar. The BOYFRIEND is very drunk.

BOYFRIEND

Jack Daniels. Make it a double.

GIRLFRIEND

You've had enough!

BOYFRIEND

Shut up!

Pierce leans in to the girlfriend.

PIERCE

Hey, I think that guy's been looking at you for a while.

She indicates the goon standing guard at the backdoor. The boyfriend overhears, whips his head around.

BOYFRIEND

What did you say?

GIRLFRIEND  
 Leave it, Jeffrey.

The boyfriend makes a beeline for the goon.

BOYFRIEND  
 Hey! Were you looking at my girl?

Takes a drunken swing at the goon. The goon pins him to the ground in a second.

Pierce takes her chance and sneaks through the backdoor unnoticed. Michael stealthily follows her.

EXT. LA MORENA NIGHTCLUB - NIGHT

Charlie hears SCREAMING.

INT. LA MORENA NIGHTCLUB/STAIRS - NIGHT

Pierce and Michael hear it too.

EXT. LA MORENA NIGHTCLUB - NIGHT

Charlie looks up --

Above him, Reggie's upper half dangerously dangles over the edge of the balcony. The two goons hold his legs.

CHARLIE  
 Holy shit, Pierce! Something's  
 happening up there!

PIERCE (O.S)  
 On it!

INT. LA MORENA NIGHTCLUB/BALCONY ROOM - NIGHT

Michael's gun lays on the floor. Raul watches Reggie indifferently.

REGGIE  
 Wait, guys! Stop, we can work this  
 out! Raul!

RAUL  
 You're trying my patience. Where's  
 the money?

REGGIE  
I don't have it!

Raul strides over and pulls Reggie up by the collar with both hands.

RAUL  
What did you say?

REGGIE  
I don't have it with me right now!  
But I can get it!

Pierce BURSTS through the door. Trains her gun on Raul.

PIERCE  
Hands up where I can see them!

Raul lets go of Reggie who falls backwards but manages to grab a hold of the balcony.

Michael bursts in behind Pierce.

REGGIE  
Michael!

Pierce turns around distracted.

Carlos charges at Pierce and clips her on the side of the head. She staggers into the wall.

Carlos swings at Michael but Michael sends him reeling back with a single punch.

Raul fires at Michael who dodges the bullet easily.

EXT. LA MORENA NIGHTCLUB - NIGHT

Charlie reacts to the GUNSHOT. Books it out of the car.

INT. LA MORENA NIGHTCLUB/BALCONY ROOM - NIGHT

Reggie hurls himself to the ground.

Michael comes at Raul and swiftly clocks him knocking him down.

MICHAEL  
Where's the gun?

REGGIE  
What?

ON THE STAIRS, Charlie hears the COMMOTION. Quickens his step.

IN THE ROOM, Pierce stabilizes herself.

Michael grabs Reggie and shakes him.

MICHAEL  
Where's...the fucking...gun??

Reggie points on the floor. On cue, Carlos kicks Michael's gun under the couch.

Michael lets of Reggie and dives for the gun but is grabbed from behind by Raul.

Pierce brings the butt of her gun down on the back of Carlos's head knocking him out.

Furious, Michael picks Raul up like a rag doll and throws him over the balcony!

EXT. LA MORENA NIGHTCLUB - NIGHT

Raul lands on Charlie's hood with a CRASH.

INT. LA MORENA NIGHTCLUB/BALCONY ROOM - NIGHT

Pierce points her gun at Michael.

PIERCE  
Hands up! Now!

Michael swipes the gun from under the couch before she can realize what's happening. Struggles to keep her gun trained on him --

Another one of Raul's GOONS runs in. Michael shoots the goon who vaporizes instantly. Pierce gapes in shock.

Charlie bursts into the room. Michael easily slips past him and down the stairs.

Realizes Pierce has unwittingly pointed the gun at him. He and Pierce's eyes meet for an intense moment --

Reggie lays on the floor groaning. Charlie handcuffs him to the balcony. He and Pierce take off after Michael.

EXT. LA MORENA NIGHTCLUB - NIGHT

People stream out of the club in a panic.

Pierce and Charlie look around wildly. See Michael sprinting, practically flying in the distance, leagues ahead.

They run to Charlie's car.

CHARLIE

What the - ?

Raul's body lies motionless on the hood.

Charlie pulls Raul off the hood. They fling the doors open and get in.

EXT. DARK ALLEY - NIGHT

Michael approaches hell's door, mad, agitated -- not his usual calm and composed.

The door opens. Michael steps in. Just as the door shuts, Sally runs into the alley.

EXT. STREET - NIGHT

Charlie's car comes roaring out of the parking lot. He and Pierce look around wildly for Michael. Nowhere.

CHARLIE

Fuck! Where did he go?

BAM! Someone slams into the side of the car making them jump! It's Kollie -- Pierce rolls down the window.

PIERCE

What are you doing here?

KOLLIE

I lost the kid.

PIERCE

What? Damn it, Kolodziejzyk, you had one job!

KOLLIE

I think I know where she went!

He jumps into the car. They take off --

INT. CHARLIE'S CAR (MOVING) - DAY

Pierce nurses the side of her head.

KOLLIE  
You okay?

PIERCE  
I'm fine.

EXT. DARK ALLEY - NIGHT

Sally approaches the blank wall cautiously, waiting for something to happen. Nothing.

She hears a car behind her. Turns around. It's Charlie and company. They get out of the car.

CHARLIE  
Alright, kid, that is the last straw!

There's a loud searing NOISE, like a hot iron on animal flesh.

Everyone's necks whip around to look at the same time. Stare at the wall -- it's GLOWING. *That's weird, isn't it?*

The group cautiously approaches the wall. The doorknob is now fully formed. Kollie reaches for the doorknob.

PIERCE  
Wait.

Kollie hesitates. He brushes the doorknob lightly with his fingertips as if expecting a shock. There is none.

Kollie looks at Pierce. She nods -- *go ahead*. He grabs the doorknob and turns it slowly --

And the group is pulled into the abyss by an invisible force!

The Devil steps out of the shadows. Chuckles.

EXT. HELL/SOUTH BEACH - NIGHT

Kollie lands on the ground feet first. Pierce follows closely but collides with Kollie knocking him over. Charlie trips over the heap that is Pierce and Kollie and lands on his side.



PIERCE  
Is everyone okay?

CHARLIE  
No.

Kollie picks himself up and hobbles over to Charlie, offering a helping hand. Charlie swats it away and gets to his feet.

PIERCE  
Sweet Jesus.

Pierce's mouth hangs slightly open as she takes in their new surroundings -- it's South Beach. Kollie and Charlie look no less perplexed.

KOLLIE  
But this is -

CHARLIE  
South Beach.

It's South Beach, alright. But something's off about it: the time of day is vague, somewhere in between night and day and it's --

PIERCE  
It's too quiet.

Unseen to the group, Michael watches in disbelief. His eyes fall on Sally. Disbelief turns to horror. Takes off --

INT. HELL/THRONE ROOM - NIGHT

The Devil is back, watching the action on a massive TV with an expectant grin. Michael appears.

DEVIL  
Michael, are you watching this?  
Classic!

MICHAEL  
How did you - ?

DEVIL  
So easy! Kid led them to it, she must have seen you leaving at some point. You're not as sneaky as you think. Normally, I'm not so lucky but when fresh meat waltzes right through your door! Oh what a day!

He grabs a remote and zooms in on Sally. Watches Michael's reaction closely.

MICHAEL  
Want me to go get them?

DEVIL  
Relax!

The Devil rubs his hands together.

DEVIL (cont'd)  
I think the royal treatment is in  
order for our distinguished guests.  
What do you think?

He CLAPS his hands together and the sound reverberates throughout hell.

EXT. HELL/SOUTH BEACH - NIGHT

The CLAP reaches the group. They look around uneasily.

Livid, Charlie rounds on Kollie.

CHARLIE  
You were supposed to be watching her!

SALLY  
Don't be mad at him! I snuck away.

Pierce is looking behind Sally at the door or, more specifically, lack thereof.

PIERCE  
The door is gone.

Charlie stops glaring at Kollie and looks at Pierce.

KOLLIE  
What did you say?

They both look at where the door was.

CHARLIE  
Oh, shit.

Kollie stares at where the door was as if trying to will it to come back.

Charlie paces.

CHARLIE (cont'd)  
This is something mental...some trip.  
We've inhaled something or been given  
something...

The sound of loud LATIN MUSIC cuts through the silence. The music is coming from a bar down the street.

Pierce starts down the street.

CHARLIE (cont'd)  
Where are you going?

PIERCE  
I don't know. But I don't think just  
standing around is real smart either.

The group gravitates towards the music. They stop outside the bar. Pierce looks at her companions. Should they go in?

Charlie shrugs. Pierce goes in first followed by Charlie. Kollie pulls Sally in front of him.

KOLLIE  
Where I can see you.

INT. HELL/BAR - NIGHT

Heads swivel in their direction immediately. The PATRONS resemble typical Miami clientele but something is off about their glassy, unfocused stares.

Pierce, Charlie, and Kollie look uneasy from all the stares.

Pierce walks slowly but determinedly to the bar. The others follow.

CHARLIE  
(low)  
We shouldn't have come in here.

PIERCE  
Do you have any other ideas? I'm  
happy to take suggestions.

They go to the bar. Sally stands on tip toe trying to see over the edge of the bar.

The BARTENDER wanders over.

KOLLIE  
Are we ordering something?

PIERCE  
I don't know.

KOLLIE  
Then why are we standing here?

PIERCE  
I don't know!

The bartender CLEARS HIS THROAT loudly. Pierce shrinks under the gaze of the bartender.

PIERCE (cont'd)  
Hello, could I -

Pierce looks again. On second glance, the bartender looks a little weird, almost as if he's in a trance.

PIERCE (cont'd)  
Could we have four waters?

The bartender nods and leaves to fill the order.

CHARLIE  
Why did you get water?

PIERCE  
It seemed like the safest option.

Pierce looks around the bar, examining the clientele.

PIERCE (cont'd)  
Is it just me or -

KOLLIE  
Yes.

The bartender noisily deposits four glasses off water on the counter. He glares at them as if to say *drink*.

The four eye the water glasses warily.

Sally SCREAMS suddenly. She points at the bartender who's morphing right before their eyes -- into a DEMON.

Pierce SCREAMS. Kollie whips his gun out and hands shaking, points it at the demon. Charlie grips the counter, his knuckles whitening.

The demon is full morphed now, horns and all. He grins and lets out an inhuman SCREECH.

Pierce looks beside her -- a demon is snorting a line of coke on the bar!

The four race out of the bar with Sally in the lead as all the patrons steadily morph back into their true demonic form.

INT. HELL/THRONE ROOM - NIGHT

The Devil is rolling around in his throne, dying from laughter.

Michael looks on with barely restrained anxiety.

EXT. HELL/SOUTH BEACH - NIGHT

Sally runs full speed out of the bar and stops to a halt in the street. She SCREAMS again. Kollie comes up behind her and covers her mouth with one hand and points the gun with his other.

They look around. "South Beach" is fading, revealing the darkness beneath. Demons walk around, leering at the group but not coming near enough to harm.

INT. HELL/THRONE ROOM - NIGHT

Michael looks away.

MICHAEL  
(re: demons)  
Will they hurt them?

DEVIL  
I've ordered them not to.

EXT. HELL/SOUTH BEACH - NIGHT

The Bartender Demon runs out of the bar. He makes to lunge at Kollie and Sally but is restrained by an invisible force.

INT. HELL/THRONE ROOM - NIGHT

Michael looks relieved.

DEVIL  
Although demons do have a knack for forgetting their orders.

MICHAEL  
Want me to expel them back?

DEVIL  
How generous of you!

The Devil watches Michael's reaction closely.

DEVIL (cont'd)  
And the girl?

MICHAEL  
I'll bring her here. That was the deal, right?

DEVIL  
Right as rain. Go forth.

Michael's eyes glow again as he summons his powers.

EXT. HELL/SOUTH BEACH - NIGHT

Sally looks on the verge of tears. Kollie is shaking all over.

Charlie is fearful, confused, and angry all at once.

CHARLIE  
What's happening!?

Pierce is in a state of shock, struggling to process what's going on.

CHARLIE (cont'd)  
If this is someone's sick idea of fun -

PIERCE  
Shut up, Charlie!

Pierce closes her eyes, trying to think, determined not to let the stress get to her.

PIERCE (cont'd)  
We need to find....an exit.

CHARLIE  
That's a great idea.

PIERCE  
Well, it's the best one I've got! We came through a door so it stands to reason that if we can find another door, it may lead us out of *this*.

KOLLIE

So which way should we head first?

They look around. It just looks like random streets and roads populated with demons and lacking any sort of coherence.

Somewhere in the distance, Michael's two glowing eyes monitor the action.

There's a WHOOSH. Everyone stops dead, look at each other -- what was that?

Michael materializes out of thin air in front of the group.

SALLY

Michael!

She makes to run to Michael but Kollie grabs her arm.

KOLLIE

Stay back! Don't come any closer!

Michael grimaces -- he doesn't want to do this. He rushes at the group.

Kollie shields Sally with his body.

Kollie whips out his gun. Charlie tries to take a swipe at Michael.

Michael toys with them, casting projections of himself that vanish almost as soon as they are created -- he seems there and suddenly he isn't. So *that's* how he fooled them earlier.

Kollie's gun tries to follow Michael but it's no use, he's too fast.

Michael casts a projection of Pierce! The Pierce projection looks at Kollie, betrayed.

PIERCE PROJECTION

Kollie, what are you doing?

Pierce follows one of Michael's projections with her gun. It morphs into Charlie!

CHARLIE PROJECTION

You betrayed me. Look what you did to me.

(holds his hand out)

I'm like this because of you.

PIERCE  
Shut up, shut up!

Another projection taunts Charlie --

KOLLIE PROJECTION  
Washed up. Loser. Coward!

And this is only a fraction of Michael's true power, we haven't seen anything yet --

Kollie's hands shake terribly but he just can't pull the trigger --

All the projections evaporate, replaced by the real Michael.

With a dramatic flourish of his hand, Michael sends Pierce and company reeling backwards as they are forcefully expelled out of hell and back into the real world.

Michael holds on to Sally. Their eyes meet for a moment, a rapid exchange of emotions ---

And suddenly, the Devil's there, right behind Sally. He winks at Michael and they both vanish right before Michael's eyes.

MICHAEL  
NO!

EXT. DARK ALLEY - NIGHT

Pierce opens her eyes. Sees the night sky. Realizes she's on the floor. Picks herself up.

They're back in this world. She looks around. Sally's gone.

Charlie and Kollie come to as well.

KOLLIE  
What just happened? Where's the kid?

Pierce struggles to think, her head pounding, as the full brunt of their situation hits her.

PIERCE  
We lost her.

Kollie's face falls. The sound of police SIRENS in the distance --



EXT. LA MORENA NIGHTCLUB - NIGHT

Two COPS cover Raul's body with a tarp. Reggie sits handcuffed on the ground against a police car.

Charlie pulls up on the curb. They approach Zaldivar who's overseeing the situation.

ZALDIVAR

There you are. I wondered where you'd gone.

Notices the visible dent on Charlie's hood.

ZALDIVAR (cont'd)

God damn, what happened to your car?

Charlie points at Raul's corpse.

ZALDIVAR (cont'd)

I'm torn. Hated the man's guts but would have been nice to have him alive to find out where he was getting his stuff.

REGGIE

I have a good lawyer, you know! You think you can put me in jail -

Another COP cuts Reggie off by shoving him into the police car.

ZALDIVAR

Well, at least that's two down. Kid's still missing though if you guys are happy to chase that.

Charlie avoids her gaze. Zaldivar can tell something is wrong but doesn't have the courage to pursue it any further.

ZALDIVAR (cont'd)

I need to go take care of something.

She leaves.

Pierce watches Charlie with a wariness, feeling his fearful anger like heat coming from him.

Like lightning, Charlie grabs Kollie and pins him to the car!

CHARLIE

This is all your fault!

Pierce jumps in, separating them.

PIERCE  
Cut it out! This isn't helpful!

CHARLIE  
(to Kollie)  
It's your fault -

PIERCE  
You need to calm down!

CHARLIE  
It's *his* fault! If he had been  
watching the girl more closely -

KOLLIE  
He's right.

PIERCE  
No, it's not your fault. It's not  
anyone's fault. We were in over our  
heads!

Charlie moves toward Kollie again. Pierce steps in between  
the two men.

CHARLIE  
You suck, Kolodziejzyk! You're a  
shitty cop and you should go back to  
bringing other people coffee because  
that's the only thing you're good at!

PIERCE  
Leave him alone, Charlie!

CHARLIE  
And you! Yeah, you're right, we are  
in over our heads, no thanks to you!  
I never wanted to take this case and  
had it not been for you -

PIERCE  
You'd still be rotting in that  
office! The only person dragging you  
down is you, Charlie -

CHARLIE  
Well, I never asked you to save me!  
It's your fault I'm like this, if you  
hadn't shot -

Stops himself. It's too painful.

CHARLIE (cont'd)  
 Why do you stick around anyway? Why  
 are you still here?

That was too far and Charlie knows it. Pierce bites her lip, holding back tears.

PIERCE  
 Fuck you.

She leaves, walking as fast as she can.

INT. HELL/THRONE ROOM - NIGHT

WHOOSH. The Devil materializes holding Sally under his armpit like a dad carrying a screaming toddler.

DEVIL  
 Best day ever.

Sally is scared out of her wits but goddammit, she's not giving up without a fight. She twists, trying to wrench out of the Devil's grip.

DEVIL (cont'd)  
 (amused)  
 You're a feisty one! Man, I love  
 kids.

WHOOSH. Michael's in the room now. Sally stops kicking.

SALLY  
 Michael! Michael, please help me!

Michael avoids her gaze. He's fighting a furious inner battle over what he's about to do next --

SALLY (cont'd)  
 (crying)  
 Michael, please!

Suddenly, Michael's eyes start burning as he summons all his power and directs them at the Devil --

The Devil lazily flourishes his hand. Michael's feet lift off the floor and he is pinned back against the wall.

DEVIL  
 I thought you'd try that.

He flourishes his hand again and summons a miniature jail cell. Throws Sally in carelessly and approaches Michael.

DEVIL (cont'd)  
I knew you were getting soft.

He surveys Michael with a mixture of amusement and disgust. Michael looks in pain as he strains against the Devil's invisible hold --

DEVIL (cont'd)  
Getting seconds thoughts? Thought you could summon the powers I gave you and use them against me?

Like Darth Vader wielding the force, the Devil wrenches away Michael's gun and smashes it to smithereens.

DEVIL (cont'd)  
Won't be needing that anymore. You've fulfilled your contract, Michael. A hundred souls.

Turns his back on Michael.

DEVIL (cont'd)  
Say goodbye to little Sally here cause it's the last time you're gonna see her. Oh, and....  
(turns around)  
I'm stripping you of all your powers. See ya!

The Devil waves his hand and flings Michael out of hell --

EXT. DARK ALLEY - NIGHT

Michael flies out the door and lands hard on the warm asphalt. The door seals behind him.

Michael rises immediately, mind racing, desperate and takes off, in search of help, before it's too late....

EXT. BEACH - NIGHT

A radio softly plays MUSIC. Teenagers sip beers. Beachcombers scavenge the sand.

Away from the hubbub, sits Pierce, alone on the sand, working on a bottle of liquor.

Kollie comes up from behind and sits next to her.

PIERCE  
How did you find me?

KOLLIE  
I followed you.

Pierce gives him a weird look.

KOLLIE (cont'd)  
I wanted to make sure you were okay.  
Also, I didn't know how to get back  
to the office.

Pierce shakes her head. Offers him the bottle. Kollie takes  
a swig. Makes a face.

KOLLIE (cont'd)  
What is this?

PIERCE  
Cheap margarita mix. What were you  
expecting?

KOLLIE  
Something stronger. Whisky, at least.  
What kind of cop are you?

Pierce laughs.

They both stare at the ocean for a moment. The waves CRASH  
on the sand.

KOLLIE (cont'd)  
Back there, when Charlie said -

PIERCE  
I shot him.

KOLLIE  
But I thought it was -

PIERCE  
That's what Charlie told everyone to  
save my reputation. Still doesn't  
change that I'm a shit shot and I  
fucking shot my own goddamn partner.

She takes another swig.

PIERCE (cont'd)  
That's why he can't aim. His arm  
shakes...

Her eyes tear up again.

KOLLIE

I shot a hostage. They ruled it an accident. It was dark and they were shooting at us and I shot back and....

Pierce looks at Kollie sadly.

KOLLIE (cont'd)

It's why I moved down here. I had to get away from everyone. Couldn't look the guys in the eye, the family...

PIERCE

Well, we're both shit cops then.

Pierce SIGHS. At least the ocean looks beautiful.

INT. PIERCE'S OFFICE - NIGHT

Pierce opens the door to see --

Michael sitting on the couch. Pierce and Kollie immediately draw out their weapons.

PIERCE

What the hell are you doing here?

MICHAEL

Just hear me out. I wanna help you -

PIERCE

Hands up! Down on the floor!  
(to Kollie)  
Search him.

Kollie pats Michael down. Michael cooperates impatiently.

PIERCE (cont'd)

How did you find us?

MICHAEL

The yellow pages.

Charlie bursts through the door.

CHARLIE

Pierce, I've been looking everywhere -

Notices Michael.

CHARLIE (cont'd)  
What's he doing here?

Kollie finishes patting Michael down. Starts to handcuff him.

MICHAEL  
You're wasting time! I can get you to Sally!

Kollie stops. Everyone eyes Michael warily.

MICHAEL (cont'd)  
Take my shirt off.

PIERCE  
(nonplussed)  
What?

MICHAEL  
Just do it.

Carefully, Kollie peels up the back of Michael's shirt. Recoils in disgust. Pierce and Charlie take a look, react similarly --

Two hideous, parallel scars run along either side of Michael's back.

KOLLIE  
What *is* that?

MICHAEL  
From when my wings were ripped out.

Double takes.

PIERCE  
Your....*wings*?

INT. HELL/THRONE ROOM - NIGHT

Sally watches the Devil sitting at his desk humming to himself as he journals.

DEVIL  
What to do with you, what to do with you...

Looks at Sally cheerfully.

DEVIL (cont'd)  
Haven't managed to get a kiddo down here in a while. Gotta make sure not to waste the opportunity.

He looks down the list he has written in his journal.

DEVIL (cont'd)  
Let's see, dismemberment, tear up a teddy bear, so many options...

Sally's voice trembles but she speaks with courage --

SALLY  
Michael will come back for me.

Devil looks at Sally, amused at her naivete.

DEVIL  
That's so cute. You really think so?

SALLY  
I know he will.

DEVIL  
Michael has done things you could not possibly imagine. Killed so many people.

SALLY  
You don't know him.

DEVIL  
Kiddo, I know *everything*. I'm frigging Satan.

Sally's eyes widen in terror.

SALLY  
(to herself)  
So Sister Catherine wasn't kidding, he is real.

INT. PIERCE'S OFFICE - NIGHT

Michael watches Pierce and the others process what they've seen.

KOLLIE  
So it wasn't an acid trip.

Pierce eyes Michael suspiciously, in lie-detector mode.



PIERCE

Why the hell does the Devil need a crony like you? Can't he find his own victims, being Satan and all?

MICHAEL

Normally, the Devil's only allowed to take the baddies, the people who go straight to hell, your rapists, murderers and what not. But he needs someone like me to bypass the system and bring in the "good" people.

PIERCE

What were you doing at Raul's place?

MICHAEL

Reggie had my gun.

PIERCE

(remembering)

Oh my God, the gun...you vaporized that guy!

MICHAEL

Lets me send people straight to him so that the people upstairs -  
(points upward)  
Don't notice.

PIERCE

You're a real son of a bitch.

MICHAEL

I wasn't always this way! I used to be a guardian angel.

CHARLIE

First class?

Kollie SNICKERS. Pierce frowns at him.

MICHAEL

I was assigned to a difficult case. Supposedly a good guy who went astray because he was dealt bad cards in life or so I was told....Matthew...I tried everything with him....gave him every opportunity to do good. But he just wouldn't take it. *They* --  
(points upward)  
Kept telling me patience, forgiveness. That's what they teach us. Forgive, forgive, forgive.

(MORE)

MICHAEL (cont'd)  
 Anyway...one day I thought he had  
 really turned a corner. And then he a  
 set a carriage on fire. With a couple  
 inside.

Sharp intake of breath from the rest of the group.

MICHAEL (cont'd)  
 I saw him watch the car burn. The  
 screams from inside. Such  
 indifference. Oh, but "he had it  
 tough growing up." Fuck that. I quit  
 immediately and they ripped my wings  
 out. And then I did what all fallen  
 angels do. I went to hell.

Stunned silence.

Michael turns away from the group, concealing his tears.

CHARLIE  
 What changed?

MICHAEL  
 Sally. I never thought -

Puts his head in his hands.

MICHAEL (cont'd)  
 This is all my fault.  
 (composes himself)  
 I need your help to save her.

PIERCE  
 Why should we believe you?

MICHAEL  
 Do you have a choice?

KOLLIE  
 I hate when people say that.

PIERCE  
 So we went through....we're going  
 through the mouth of hell itself. Or  
 so you say.

MICHAEL  
 A mouth of hell. There are many  
 openings.

PIERCE  
 But why here?

MICHAEL  
(obviously)  
It's Florida.

CHARLIE  
Hang on, let me get this straight. So  
you don't have any powers right now?

MICHAEL  
Correct.

CHARLIE  
And the Devil, *the* Devil, Satan  
himself, has Sally in literal hell.  
And your plan is that three mortals  
plus an angel who's been stripped of  
his wings just march into hell and  
face off against I repeat, the all  
powerful Devil?

MICHAEL  
In a nutshell.

Everyone gapes at Michael.

MICHAEL (cont'd)  
It's the only way we'll get in. I  
won't be able to get in alone without  
my powers but the Devil loves playing  
games and there's a chance he might  
let you guys in because it's a few  
more mortals he can toy with. It's  
why he let you in in the first place.  
It's crazy, I know.

PIERCE  
There has to be some way for you to  
fight off Satan. Wouldn't he just go  
around snatching good angels then?

MICHAEL  
Normally, he can't. True angels can  
repel Satan with their light. But  
when I lost my wings, I also lost the  
ability to do so.

PIERCE  
And there's no way for you to get  
that light back?

MICHAEL  
Not unless I get my wings back. You  
see the issue here?

KOLLIE  
What about other angels?

MICHAEL  
I was kicked out. They won't help me.

KOLLIE  
Naturally.

PIERCE  
This sounds like a suicide mission.

Michael looks disappointed but not surprised.

MICHAEL  
That's fine. I didn't expect any  
better from you people.

PIERCE  
Hey, what's that supposed to mean?  
Look, buddy, you showed up here, not  
the other way around!

MICHAEL  
I'm sorry I did.

He collapses on the couch.

Charlie thinks. Comes to a decision.

CHARLIE  
I'll go.

Pierce and Kollie stare at Charlie, stunned. But not more  
stunned than Michael.

MICHAEL  
Really? Why?

CHARLIE  
If I die, I die. Rather go out  
fighting than rot in this crummy  
office.

Kollie's face shows reluctance for a moment.

KOLLIE  
I'm in too.

Pierce throws her hands up.

PIERCE  
Whoa, whoa, hold on! Everyone sit the  
hell down, I still have questions!

She points an accusatory finger.

PIERCE (cont'd)  
Why the hell are potholes and cars  
exploding all over?

MICHAEL  
The Devil thinks it's funny to see  
people have to duck and run.

PIERCE  
The Devil thinks it's funny.

Pierce buries her head in her hands. She opens two fingers and looks at the photo of Sally still on her desk. Then looks at Charlie. Then Kollie. Finally Michael.

PIERCE  
Fine, let's go.

Michael regards them with a mixture of curiosity and newfound respect.

The phone RINGS making everyone jump. Pierce picks up.

PIERCE (cont'd)  
Hello?

CHIEF (O.S)  
Hey! Have you guys decided whether to  
look for the missing girl yet?

PIERCE  
Well...

INT. HELL/THRONE ROOM - EARLY MORNING

The Devil looks at his list, bored.

DEVIL  
Let's see what Michael's doing.

Waves his hand. The TV appears showing Michael and the group in the dark alley.

DEVIL (cont'd)  
Wow, Michael, you are tenacious, I'll  
give you that. Ooh, you brought  
company.

Thinks it over.

DEVIL (cont'd)  
Heck, why not?

He waves his hand. A buzzer appears on his desk. He presses the BUZZER --

EXT. DARK ALLEY - EARLY MORNING

Michael stands in front of the wall. Behind him, Pierce and company wait in the car.

MICHAEL  
(praying)  
Please, please...

The suspense is unbearable until -- the fiery lines suddenly appear! Michael breathes a sigh of relief.

The door is full formed now. Pierce and the others start to get out of the car.

MICHAEL (cont'd)  
Wait! Stay in the car!

PIERCE  
Why?

Michael heads back to the car. Pierce realizes.

PIERCE (cont'd)  
Oh, hell no!

MICHAEL  
We'll need a fast way to get to Sally.

KOLLIE  
Can't you fly?

MICHAEL  
No wings!

KOLLIE  
Wait, so you can't do that disappearing, magicky thing anymore?

MICHAEL  
No.

CHARLIE  
(to Pierce)  
I'll buy you a new car.

PIERCE  
Thanks, Charlie, I'll look forward to  
it after I'm dead!

Michael jumps into the backseat.

MICHAEL  
Come on, let's go!

Pierce starts the car.

PIERCE  
I swear to God, I'm losing it.

She accelerates into the wall -- and the car is gone!

EXT. HELL/OUTSKIRTS - MORNING

Pierce's car lands on the ground with a CRASH shaking  
everyone inside.

KOLLIE  
Holy shit, that felt worse than the  
first time.

PIERCE  
Where do we go from here?

MICHAEL  
Just go straight. Trust me.

EXT. HELL/SOUTH BEACH - MORNING

Pierce's car speeds through South Beach hell.

INT. PIERCE'S CAR (MOVING) - MORNING

They pass by numerous DEMONS who watch the car predatorily.

PIERCE  
Is just me or are they getting  
closer?

CHARLIE  
They didn't bother us last time.

MICHAEL  
They were ordered to keep away last  
time. I don't know if that order  
still stands.

As if in response, one MENACING DEMON throws itself onto the hood of the car. Pierce swerves and the Demon slides right off.

CHARLIE

I guess not.

Demons are now throwing themselves at the car from every side.

Pierce manages to plow over most of them with her car but a few hang on.

PIERCE

Everyone hang on!

She yanks the steering wheel.

EXT. HELL CITY/SOUTH BEACH - MORNING

The car careens down the street in a three-sixty.

INT. PIERCE'S CAR (MOVING) - MORNING

Pierce rights the car.

PIERCE

Can anyone see? Are they gone?

The driver's window SHATTERS LOUDLY as the Cocaine Demon reaches in and grabs Pierce who SCREAMS --

Another Demon SMASHES the right backseat window and grabs Kollie's leg. Kollie kicks him off sending the Demon flying.

Charlie reaches over Pierce and wallops the Demon with the butt of his gun.

The Demon lets go and falls off the car.

PIERCE (cont'd)

Thanks.

CHARLIE

No problem.

PIERCE

How much longer till we get there?!

MICHAEL

Not long!



INT. HELL/THRONE ROOM - MORNING

The Devil watches on TV as more demons throw themselves at Pierce's car. Sally watches from her jail cell fearfully.

INT. PIERCE'S CAR (MOVING) - MORNING

But the Cocaine Demon is not done yet -- it leaps and lands on Pierce's hood with such force it brings the car to an halt. SMASHES the windshield. Everyone books it out of the car.

The demon reaches in, rips out the steering wheel, and chucks it in Kollie's direction.

Kollie dodges the steering wheel and fires at the Demon, grazing it. The Demon SCREECHES in pain. Kollie backs up, trips, and falls.

The Demon sprints towards Kollie lying helpless on the ground.

Charlie throws his gun at the Demon conking it on the head. Distracts it.

The Demon rips out one of the side view mirrors and throws it in Charlie's direction. Charlie ducks.

CHARLIE

Is that the best you've got?

The Demon advances on Charlie. Charlie tries to aim but his hands shakes terribly.

The Demon suddenly leaps at Charlie, knocks him backwards, and pins him down.

WHACK. Pierce wallops the Demon in the head from behind with her gun. The Demon hits Pierce with the back of its arm sending her reeling into the side of the car.

The Demon leaves Charlie and approaches Pierce, ready to strike -- leaps at Pierce!

Out of nowhere, Michael intercepts the Demon mid-flight. He wrestles with it in midair before plunging a knife deep into the nape of its neck. The Demon gives a shudder and evaporates.

Charlie rushes to Pierce's side.

CHARLIE (cont'd)

You okay?

PIERCE

Yeah.

Charlie's eyes meet Pierce's in unspoken gratitude. They both hobble over to Kollie. Charlie helps Kollie up.

They look at Michael who's standing in the middle of the street, looking around wildly for a sign.

MICHAEL

Come on, you bastard!! Haven't you had enough?

And then as if on cue --

MICHAEL (cont'd)

There it is!

The throne room is in sight.

INT. HELL/THRONE ROOM - MORNING

The rescue party barges into the throne room. Sally cries tears of joy.

SALLY

You came back!

The Devil looks ecstatic. Leans back in his comfy chair.

DEVIL

You made it! That was some battle, I was getting a little worried there, I specifically told my demons not to cause any *mortal* injuries but I think a few of them were getting a little overeager there.

Pierce and others take in the throne room and the Devil.

CHARLIE

(to Michael)

Is he - ?

DEVIL

Yes, I am. Satan, the Grim Reaper, the Devil, what have you.

Everyone looks dumbfounded by his normal appearance.

DEVIL (cont'd)  
 Don't look like it, do I? I prefer to  
 take on a human form, imitate the  
 locals. When in Rome, as they say.

He fixes his hair and pops the collar up on his shirt.

DEVIL (cont'd)  
 And I gotta say, this has to be one  
 of my favorite decades ever.

MICHAEL  
 Let the kid go.

The Devil GUFFAWS.

DEVIL  
 Michael, you're really killing me. Or  
 what?

BAM. Kollie fires a shot at the Devil. The bullet goes right  
 through, no damage. The Devil gives Kollie a bored look:  
 really?

MICHAEL  
 Or else.

The Devil yawns.

DEVIL  
 Honestly, enough. I'm gonna have to  
 throw you out again. Go fester a  
 couple hundred years in the mortal  
 world, see how you like it. Maybe  
 I'll take you back after you've had a  
 long enough timeout.

MICHAEL  
 Sounds like you're scared. What are  
 these mortals going to think? That  
 Death himself is a pussy?

The Devil narrows his eyes dangerously. The rest of the  
 group looks on terrified. They don't understand Michael's  
 game. What card has he got up his sleeve?

The Devil starts morphing, shedding his suave, handsome  
 exterior --

The Devil in his TRUE FORM. Eyes burning, horns on his head,  
 an amalgamation of the Biblical Satan and every demon from  
 mythology known to man, the sight of him overwhelmingly  
 terrifying --

Sally can't even scream, it's caught in her throat. Pierce, Charlie, and Kollie shrink away from the Devil, overwhelmed with terror as the walls dissolve around them replaced by the fiery inferno.

Chains erupt from the floor and wrap themselves around Charlie, Pierce, and Kollie.

DEVIL

Michael, you seem to be forgetting  
who exactly you're dealing with!

The Devil's voice booms, almost deafening. The iconic pitchfork materializes in his hand.

KOLLIE

(to Pierce)

I think I'm gonna start going to  
church again.

DEVIL

We had a deal, remember?

MICHAEL

Yeah, I remember our deal! A hundred  
souls, wasn't it? And I get my powers  
and my wings back?

Devil frowns, not sure where Michael's going with this.

DEVIL

What's your point?

MICHAEL

Well, I held up my end of the deal.  
The *girl* was the hundredth soul. You  
said it yourself; binding contract.  
For both of us.

Devil realizes.

DEVIL

Oh, shit.

Michael's eyes burn as he regains his powers. Black wings sprout out of his back!

Michael's gun re-materializes in his hand, brand new. Like lightning, he fires a shot into the Devil!

The Devil recoils, temporarily weakened. Drops Sally.

The chains around Pierce and company loosen. They squirm out.

Michael grabs Sally's hand.

MICHAEL

GO!

Everyone books it out of the throne room.

The Devil regains his strength, now truly furious, terrifying --

EXT. HELL/OUTSKIRTS - DAWN

The group sprints down the stairs of the courthouse.

KOLLIE

Holy shit!

MICHAEL

Yeah, I wasn't entirely sure the gun would work on him!

The Devil erupts out of the courthouse, absolutely seething, livid.

PIERCE

OH MY GOD!

Everyone piles into the car. Pierce starts the engine and races off.

INT. PIERCE'S CAR (MOVING) - MORNING

Demons lunge at the car from every side but they can't touch it -- Michael repels them from every side with his powers.

EXT. HELL/OUTSKIRTS - MORNING

The Devil brings his fist down, shaking the ground like an earthquake.

The tires on Pierce's car EXPLODE.

INT. PIERCE'S CAR (MOVING) - MORNING

Pierce's forehead strikes the steering wheel.

EXT. HELL/OUTSKIRTS - CONTINUOUS

The car comes to a sharp stop.

Everyone scrambles out of the car, Michael carrying Sally, Pierce bleeding from the gash on her forehead.

There's a powerful light emanating from Michael now, white and blinding, as if from heaven itself --

SALLY  
What's happening?

The black is draining from Michael's wings -- they're turning white!

MICHAEL  
(barely daring to  
believe it)  
I don't know, I think -

Michael waves his hand. The portal out starts forming. Oh my God...

The Devil makes a lunge at them but Michael's light stops him like a shield around the group.

DEVIL  
You son-of-a-bitch! You may never  
come back! I will hunt you down and  
torture you for all of eternity!

Michael reaches out to Sally.

MICHAEL  
You're gonna be okay.

SALLY  
Where are you going?

MICHAEL  
I have to face judgment.

Gives Sally one last, tight hug.

Tips his head respectfully towards Pierce and company. They regard him with utmost admiration.

The light floods the space, overwhelming everything and everyone, including the Devil as it pushes him back.

The portal opens.

MICHAEL (cont'd)  
Go now!

Michael and Sally steal one last look at each other before she jumps through.

DEVIL

They never learn, Michael! You put  
your faith in them, they fuck it all  
up again!

The Devil thrusts his fork into Michael's shield, shaking reality itself. The longer and stronger the light becomes, the less of Michael we see --

DEVIL (cont'd)

They're sinful, Michael! Don't forget  
that!

Charlie and Kollie both push Pierce first towards the portal. They shield their eyes from the blinding light --

Pierce closes her eyes. Dives through the door. The screen goes white!

EXT. DARK ALLEY - MORNING

Pierce opens her eyes. Sees Charlie, Kollie, and Sally all standing over. Battered, bruised, and bleeding, but okay.

Michael is nowhere to be seen.

PIERCE

I'd rather not do that again.

EXT. STREET - MORNING

Pierce sits in the back of an ambulance being tended to by a MEDIC. Around her, mayhem. Cops struggle to keep reporters and the public at bay.

Charlie wanders over. The medic finishes up bandaging the gash on Pierce's head.

MEDIC

You're all good.

Leaves them.

CHARLIE

How's your head?

PIERCE

I feel like throwing up. You?

CHARLIE

Okay.

PIERCE

Charlie, I'm sorry about your hand...  
for ruining everything.

CHARLIE

Nah, you know me, drama king. You're  
the best partner anyone could ask  
for.

And he means it. Pierce swells with pride.

A few feet away, Zaldivar speaks to Kollie and Sally. Sally  
nods. She runs over to Pierce and Charlie. Kollie strides  
behind her.

PIERCE

You okay, kiddo?

Sally shrugs.

SALLY

I'm going to live with my Aunt  
Dorothy in Sarasota.

CHARLIE

Is that good?

SALLY

She keeps candy on the coffee table  
and plays a lot of bridge. A little  
boring but I'll manage.

Charlie chuckles.

PIERCE

You take care of yourself.

SALLY

You guys too. Thanks.

She hugs each of them. A FEMALE OFFICER comes over.

FEMALE OFFICER

Come on, sweetie, time to go.

Sally follows the officer to a waiting car. Gives Pierce and  
company one last wave before getting.

Zaldivar comes over.

ZALDIVAR

So the girl was just wandering around  
and you just happened to pick her up?



Pierce, Charlie, and Kollie all exchange a mischievous look.

KOLLIE

In a nutshell.

ZALDIVAR

Yeah, right, uh huh. You know you're bad liars, all of you.

Smiles in spite of herself.

ZALDIVAR (cont'd)

Whatever.

Pulls out a letter from inside her jacket.

ZALDIVAR (cont'd)

This was left at the police station last night. It's a statement from Michael Angel.

(reading)

I confess my role as an accomplice in the murder of Reginald Wilson, bla, bla, bla.

KOLLIE

Michael Angel. Subtle.

He grins. Pierce can't help but grin too.

ZALDIVAR

Would love to be in on this apparent inside joke but as none of you will tell me.

She folds up the letter.

ZALDIVAR (cont'd)

Anyway, we have everything we need to nail Reggie so he never sees the outside of a prison cell again. I don't know if all this action has reignited your passion for police work.

She looks at Charlie hopefully.

ZALDIVAR (cont'd)

Any chance of convincing you to come back?

Charlie mulls it over.

CHARLIE  
 I need to think about it.  
 (indicates his hand)  
 I'm still not over this. I don't know  
 when I will be.

Zaldivar nods understandingly.

ZALDIVAR  
 Well, door's always open. Thank you,  
 guys.

She gives the three of them a warm look before leaving.

Pierce takes a moment to gather up the courage for what she  
 says next --

PIERCE  
 Charlie, I wanna be a cop again.

She looks slightly guilty but speaks with resolve.

PIERCE (cont'd)  
 I miss it.

CHARLIE  
 Do it.

PIERCE  
 Really?

Charlie smiles at her reassuringly.

CHARLIE  
 You deserve better than that crummy  
 office.

PIERCE  
 What about Pumpkin?

CHARLIE  
 You can see him on weekends.

Pierce laughs.

KOLLIE  
 You guys wanna get a *cortado*? On me.

CHARLIE  
 Wow, you actually pronounced that  
 correctly.

KOLLIE  
 Practicing.

Pierce smiles at Kollie.

PIERCE

I'd like that. Any suggestions?

CHARLIE

I'll go anywhere as long as you don't wear that Hawaiian shirt.

KOLLIE

What am I supposed to wear?

PIERCE

Don't worry, I'll take you shopping.

INT. POLICE CAR (MOVING) - MORNING

Sally sits in the backseat lost in thought. She looks beside her and does a double take -- there's a photograph on the seat beside her.

She picks it up. It's the picture Michael tore up before: Sally on Michael's shoulders. *How did it get there?*

Sally looks at the picture -- better times. She smiles...

THE END

RUN CREDITS

POST CREDITS

The Devil in his 80s clothes again, puffing the cigar with the feverous anger of a thousand suns. Takes the end of the cigar and burns a whole through the screen!