

APOLLO IS BACK

Mythological Action Thriller

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FADE IN:

1. EXT. THE ISLAND - DAY

The camera sweeps across the lively streets of a Sicilian island, capturing the energetic summer festival filled with music and vibrant colors as people gather to celebrate.

2. EXT. ISLAND STREET 01 - SAME TIME

A FIRE-EATER leads the parade, spreading radiant flames to the beat of a BRASS BAND marching behind. TOURISTS and LOCALS crowd along the sidewalks, cheering the performers with applause and joyful faces.

3. EXT. ISLAND STREET 02 - SAME TIME

On a quieter side street, tasting stalls tempt passersby with an array of local wine and delicacies.

A YOUNG WOMAN in traditional island attire smiles warmly as she offers samples of her homemade cheese, her enthusiasm contagious.

A tall FARMER'S WIFE proudly serves smoked ham on thick slices of rustic country bread, savoring the reactions of delighted tasters.

Nearby, a MUSTACHIOED MAN struggles to convince anyone to try his raw shrimp, his animated gestures drawing mixed reactions from hesitant onlookers.

At the end of the street, a couple of WINEMAKERS offer Sicilian wine enthusiasts a tasting of their newest harvest.

4. EXT. ISLAND STREET 03 - SAME TIME

A narrow alley lined with ancient ruins near the temple hosts artisan stalls brimming with creativity.

A PAINTER sits beneath a parasol, gracefully sketching the temple and its picturesque surroundings. The strokes of his brush capture the essence of the island's charm.

Across from him, a SCULPTOR in a suspenders shirt and a tennis cap works diligently under the sun, chiseling Aphrodite's face into a marble block with precision and care.

A souvenir VENDOR engages in an animated negotiation with a BUYER over the price of a rare antique. Their lively exchange adds to the vibrancy of the scene.

5. EXT. ISLAND STREET 04 - SAME TIME

Children's laughter echoes through a dedicated activity area filled with fun and imagination.

Beneath the shade, an ARTIST sketches a young CHILD's portrait as the MOTHER gently urges him to stay still, captivated by his likeness appearing on the canvas.

A CLOWN, dressed in oversized polka-dotted attire, and A MIME, clad in classic black-and-white stripes, engage in an exaggerated theatrical rivalry. The Clown juggles brightly colored balls while the Mime pretends to challenge him with invisible props. Their humorous antics draw a crowd of laughing children and amused parents.

6. EXT. APOLLO STATUE - SAME TIME

The newly erected statue of Apollo stands proudly at the temple's gate, drawing admiration from all who pass by.

7. EXT. TEMPLE SQUARE - LATER

Twenty-year-old twins LILY and BILLY weave their way through the bustling crowd and stop in front of Apollo's statue.

8. EXT. APOLLO STATUE - CONTINUOUS

Captivated by its lifelike presence.

LILY
(eyes wide)
It's incredible! Look at him—Apollo
must have been extraordinary to
look like that!

BILLY
(grinning)
You're always starstruck by ancient
stuff, Lily. I swear, you'd marvel
at an old brick if it had a good
story behind it.

Lily approaches the statue closely when Apollo winks at her in a flash.

LILY
(stunned)
Oh, my God! Did you see that?
Apollo just winked at me!

BILLY
(skeptical)
Right... Maybe in your imagination.

LILY
(insistent)
I'm serious, Billy! It happened—I
swear!

Billy looks at her, measuring how serious she is.

9. EXT. SOUVENIR KIOSK - CONTINUOUS

Disturbed, Lily walks toward a kiosk nearby and addresses VALENTINO, the souvenir seller.

LILY
Excuse me! Can you tell me who
brought this statue to this place?
It wasn't here before.

VALENTINO
(leaning forward
conspiratorially)
You wouldn't believe me even if I
told you.

LILY
(earnestly)
Try me.

VALENTINO
(lowering his voice)
Two weeks ago, I came to open my
kiosk in the morning, and the
statue was just there. No one knows
how or why it appeared. Ask anyone—
they'll tell you the same story.
It's a mystery.

BILLY STEPS CLOSER.

BILLY
(smirking)
So Apollo's pulling off miracles
now?

VALENTINO
(chuckling)
Believe what you want. But while
you're here, how about buying a
souvenir? Decent folks always do.

Lily exchanges a puzzled look with Billy before rummaging through her bag. She takes some money and buys a miniature replica of the Apollo statue. She holds it in her hands as her mind races with the secrets that might lie behind these stones.

10. EXT. STREET THEATER - LATER

A street theater seems ready to perform, its decoration resembling the sacred site of Delphi, with vibrant colors and an air of anticipation.

11. EXT. TEMPLE SQUARE - SAME TIME

Lilly notices the street theatre from a distance. Curious, she nudges her brother.

LILY

Come on, let's see what's happening over there.

He looks toward the street theater.

BILLY

(delighted)

Oh! The puppet show! Why not? Let's return to our childhood, which we regrettably left behind too soon.

The camera drone flies low as it guides Lily and Billy to the puppet stage.

12. EXT. THEATER STAGE - CONTINUOUS

A small CROWD gathers around the puppet stage, including Billy and Lily.

MARCELINO, a young and charming puppeteer, takes the stage.

MARCELINO

Welcome to our street theater!
Today, we present a dramatic confrontation from ancient mythology.

(beat)

Please, witness the mighty god Apollo as he faces the fearsome serpent Python, who has imprisoned his mother, Leto. Watch as Apollo's courage and strength bring light to darkness!

Marcelino leaves the stage.

As the fanfare plays, it sets the stage for an epic battle in which all the characters are puppets.

APOLLO PUPPET enters, adorned with a golden laurel wreath, holding his magical bow. He notices LETO PUPPET, his sorrowful mother, trapped behind miniature bars while PYTHON PUPPET, a menacing serpent, stands beside her.

APOLLO PUPPET
(concerned)
Mother! How could this beast
imprison you? I will free you from
this nightmare!

Leto raises her hand from between the bars, pleading.

LETO PUPPET
(softly)
Beware, my son! Python is powerful
and cunning. Do not underestimate
the serpent!

Python hisses from the other side of the stage, coiling
closer.

PYTHON PUPPET
(hissing voice)
Foolish god! Do you think you can
save her? You will meet your end
here!

Apollo turns to face Python, determination in his eyes.

APOLLO PUPPET
(booming voice)
I will not let you harm my mother
any longer! Your tyranny ends
today!

Apollo draws his bow, aiming at Python.

APOLLO PUPPET
(with resolve)
With the light of the sun, I shall
strike you down!

Apollo releases an arrow.

PYTHON PUPPET
(dramatically)
Ahhh! No! The light burns!

Python pretends to struggle, acting as if he is knocked out.
He spins his tail to deflect Apollo's faster blow. Apollo
pivots, grabs the snake's tail, and stomps on it.

Leto watches anxiously as Apollo continues the fight.

APOLLO PUPPET
(fiercely)
Your darkness will not prevail! For
every innocent life you've harmed,
I will bring justice!

Apollo releases a second arrow that strikes Python's head.

Python is weakened and falls to the ground.

PYTHON PUPPET

(weakly, falling apart)

You may have won this battle,
Apollo, but I will return for
revenge. Your father, Zeus, will
not be by your side forever. Wait
for me—I might surprise you when
you least expect it. Remember, I am
the snack, and you are just a
foolish god!

Apollo rushes to the bars, looking at Leto.

APOLLO PUPPET

(softening)

Fear not, mother! I will free you
from this prison!

Apollo unlocks the bars, and Leto steps forward to embrace him.

LETO PUPPET

(with gratitude)

Thank you, my brave son! Together,
we shall restore peace and order!

Apollo stands tall, bow raised in victory, with Leto beside him and Python motionless beneath his feet.

APOLLO PUPPET

(triumphantly)

Let this be a warning to all who
threaten the innocent.

13. EXT. STREET THEATER - CONTINUOUS

The crowd applauds delightedly. Lily and Billy watch the performance with childish emotions.

LILY

(applauds, excited)

Bravo, Apollo. You see, Billy! The
light of truth will always triumph
when we dare to fight for it.

BILLY

Now I'm certain, sister... the truth
is, Apollo didn't wink at you—
instead, he cast a spell on you.
Let's go home before someone finds
out about our family's madness.

LILY

What? Wait! I'm the family nut now!

Billy takes Lily's hand and the two rush away, lost in the crowd, leaving behind the echoes of applause for Apollo's triumphant quest.

14. INT. UNDERGROUND LABORATORY - AFTERNOON

Near Apollo Square, a high-tech laboratory is operating underground at full capacity. Computer screens exhibit intricate genetic sequences. Charts and graphs scroll, showcasing the results of recent experiments.

ANNA and ROBERTA, two chemical analysts, sit at adjacent workstations.

ANNA

(leaning forward, almost
whispering)

We're on the verge of a monumental breakthrough! Just think about the possibilities—eradicating diseases, enhancing human capabilities, perfection is almost within our reach!

ROBERTA

(looking up from her
screen, hesitant)

But at what cost, Anna? We're tampering with forces we barely understand. What happens if we go too far?

Anna pauses, her enthusiasm slightly dampened. She glances at the genetic sequence—a beautiful but disturbing mosaic of life itself.

ANNA

(defensive, yet
thoughtful)

We're scientists, Roberta. It's our job to push boundaries—to explore what's possible. Progress always comes with risks.

ROBERTA

(shaking her head)

Progress shouldn't come at the expense of morality. We're altering the very essence of life. What if we create something we can't control? How far can we go before we lose what makes us human?

The camera pans out, revealing the lab hidden beneath the statue of Apollo.

15. INT. HOUSE GARAGE - DUSK

The research couple, GEORGE and MARTHA—Lily and Billy's parents—are preparing to spend the night in the laboratory.

GEORGE

(serious, focused)

If the result is positive, it means cerebrospinal fluid can be transmitted from one person to another, and that could change everything.

MARTHA

(quietly, but with urgency)

The risk is enormous, George, especially with the most dangerous mafia boss on the island—hovering over us day and night.

GEORGE

(grimly)

Baldini's also the reason we're even here. We took his money to fund our research. Backing out now isn't an option.

Footsteps interrupt the conversation—they turn around and see their daughter, Lily, standing there, a bag slung over her shoulder and a smile lighting up her face.

LILY

(playfully)

Surprise! I figured I'd catch you here before you left for the lab.

They exchange a glance before smiling at their daughter.

MARTHA

(amused)

Hello, sweet girl.

LILY

(grinning)

I missed you both! With all your late nights working recently, I couldn't resist stopping by to say goodnight. Plus, I brought your favorite treats!

GEORGE

(chuckling)

You're so nice, Lily. We really should make more time for you and your brother, Billy.

MARTHA
(sincerely)
Even when we're swamped. Come here,
sweetheart.

The family shares a warm hug. For a brief moment, the weight of work pressure fades away.

16. EXT. ARCHAEOLOGICAL RUINS - SAME TIME

Dusk fades, and the sun sinks below the horizon. Shadows stretch across the ruins. All is silent except for the faint whisper of the wind as it rushes through the fractured stone.

A faint tremor vibrates beneath the earth. Barely perceptible at first—a whisper in the silence—the vibrations slowly grow, rippling like waves in a pond. Dust rises in lazy spirals—small pebbles slide across the ground, their soft clicking breaking the silence.

17. INT. HOUSE GARAGE - MOMENTS LATER

A familiar voice rings out from the back of the garage.

BILLY
What's this? A party I wasn't
invited to?

Billy steps into the light. The couple turns in surprise.

GEORGE
Billy! Another surprise? This is a
family talent.

LILY
(rolling her eyes)
It runs in the genes, Daddy.

BILLY
What can I say? I couldn't let Lily
have all the fun. Plus, I heard she
bribed you with treats—someone's
got to keep things fair.

Billy approaches Martha and gives her a photo frame.

BILLY
(happily)
I brought this for both of you.

MARTHA
(takes the photo and looks
at it with a curious gaze)
Oh my God! Look, George, how
beautiful our twins are... look at
them!

She shows the picture to her husband.

GEORGE

(beat)

What a magnificent view behind...
where was it taken?

BILLY

Dad! Do you not recognize this
spot? This picture was taken near
the Apollo statue, a short distance
from your lab.

GEORGE

I never truly appreciate how
beautiful Sicily is.

LILY

You're always absorbed in your
research. Keep the photo as a desk
souvenir.

Martha takes the photo from her husband's hand.

MARTHA

How nice of you, I like it.

George and Martha exchange glances, realizing they're late.

GEORGE

Come on, Martha. A long night's
ahead.

A feeling of unease settles in as the research couple gets
into the car. Martha casts a strange and bitter goodbye to
her twins before they drive off.

18. EXT. APOLLO STATUE - EVENING

THE CAMERA PANS over Apollo's statue, revealing its weathered
surface. Beneath it, a pedestal displays enigmatic symbols,
their edges smoothed by time. A faint golden glow emanates,
flickering like a heartbeat. The pedestal's symbols begin to
light up. A tremor deepens into a low roar, resonating
through the ruins like the growl of an awakening giant.

THE CAMERA PULLS BACK to reveal the ruins in their entirety.
The statue's light flares once, blinding and brilliant,
before vanishing into darkness.

19. INT. HELENA'S BEDROOM - EVENING

HELENA, a delicate and graceful woman, reclines on a grand
canopy bed. Her pale complexion reflects her fragile health.

ALDO BALDINI enters the room holding a red rose, a commanding figure with the aura of a Sicilian mafia boss.

Humming a pretty old song in a crystal-clear voice, Aldo twirls gaily around Helena's bed.

His deep voice carries the melody as he sings softly, his gaze fixed on his wife.

ALDO

(gives her the rose and
starts singing softly)

*"You hold me in your eyes In your
own special way, I wonder how you
know, the things I never say, I
can't imagine life, without you by
my side, the power of your love, is
all I need tonight..."*

He kneels beside her bed, his tone shifting to one of sincere devotion.

ALDO

(continuing)

*"I know there have been times that
I have caused you pain. I'd turn
them all around, if I could start
again, there's something I must
say, I know it's overdue, the
sweetest thing I've known, or ever
called my own, begins and ends with
you... How I love you... How I love
you."*

Helena chuckles lightly, though her voice carries a tinge of sadness.

HELENA

(teasing)

How crazy are you, Aldo? What is
this? A honeymoon renewal?

ALDO

(smiling warmly)

My love, no need to renew it. Every
day with you is a honeymoon.

Helena's smile fades as she turns her gaze toward the window, her voice trembling with vulnerability.

HELENA

How can you say that? I can't even
bear you a child.

Aldo's expression hardens—not with anger, but with determination. He takes her hand firmly in his.

ALDO
Soon, you will, my darling.

HELENA
(shaking her head)
I've been waiting for years, Aldo.
Stop deluding me. I've barely come
to terms with my fate—don't keep me
hoping for a miracle that won't
come. It hurts too much.

He shifts closer, lowering himself to one knee beside her.

ALDO
(steady and resolute)
Helena, my love... I promise you,
this time it's real. Believe me,
we'll have our child within the
year. If George and Martha fail,
I'll buy every scientist on earth
and force them to make it happen.
No one defies Aldo Baldini—not even
fate.

Helena's eyes glisten with unshed tears as she searches his
face for truth.

HELENA
(softly)
Martha called me yesterday. They
need another sample of my spinal
fluid.

ALDO
(nodding)
I know. George told me. We're so
close, Helena. Trust me. Have faith
in your husband, who adores you.

He leans forward and brushes his lips against her hand. As if
to soothe her restless heart, he hums the same melody again.
His voice is low and comforting as he whispers in her ear.

The shadows of the curtains ripple gently in the night
breeze.

20. INT. LABORATORY UNDERGROUND - NIGHT

SIMON enters the laboratory—though he's a chemist on the
team, his movements are cautious, almost predator-like, as if
he's stalking prey. A small purse hangs from his shoulder,
and his gaze nervously scans the room, as if he expects to be
caught off guard at any moment.

He moves swiftly to his workstation, tucked away in a
secluded corner of the lab behind a dividing partition.

He reaches for the small vial on the counter, the one that

He settles into his chair—powers on his computer, the monitor flickers, revealing the lab's secure login interface—his fingers tremble slightly as he types his password with practiced precision.

CLOSE-UP ON HIS HAND

He pulls a small, nondescript USB drive from the pouch—he hesitates, hovering it over the port, then steels himself and plugs it in.

CLOSE-UP ON THE COMPUTER SCREEN

A red alert flashes across the screen:

"Warning: This is malware. Are you sure you want to install it on this machine?"

His eyes flick toward the partition as he clicks YES.

A blaring alarm pierces the silence—a sharp tone reverberating through the lab like a warning shriek.

WIDE SHOT OF THE LABORATORY

Simon freezes, ears straining for any sign of movement. The lab remains deathly still, then the alarm fades into silence, leaving a suffocating tension behind.

Simon exhales shakily, peering once more over the divider to ensure nobody notices him, then turns back to the screen, which displays another alert:

"Warning: This action is irreversible. There is no coming back. Continuing may permanently damage the entire network!"

"Do you want to continue?"

Simon's hands tremble violently, sweat beads forming on his brow as his breathing accelerates. For a moment, his face is clouded with doubt—his expression hardens—accompanied by a shaky hand. Finally, he clicks YES. The screen turns black for a torturous second before returning to normal.

Then, Simon moves quickly—ejecting the USB drive, shutting down the computer, and stuffing the drive back into the pouch.

WIDE SHOT OF SIMON LEAVING

He stands abruptly—his chair scraping against the tiled floor. He casts one last wary glance around the lab before slipping into the shadows—his steps are hurried but cautious.

After Simon left, an oppressive and heavy silence settled in.

21. EXT. APOLLO STATUE - NIGHT

The earth cracks open near the pedestal, releasing a plume of luminous mist. The artifact's radiance intensifies from faint to blinding, culminating in a deafening roar that shatters the night.

22. INT. LABORATORY UNDERGROUND - NIGHT

Martha, her hand trembling, carefully adjusted a vial of glowing green liquid, her anxiety a stark contrast to George's calm, precise typing at the keyboard as he surveyed the lab.

MARTHA

(softly, almost pleading)
George... I can't shake this feeling.
Something's not right. The tremors
outside—what if they're connected
to what we're doing here?

GEORGE

(smirking)
Martha, you're overthinking again.
Correlation doesn't imply
causation.

ZOOM IN on Martha looking at "that" photo of Lily and Billy, stuck to their workstation. The twins' smiling faces remind her of what's at stake.

MARTHA

(whispering)
What if we're wrong? Shouldn't we
focus on our twins' futures?

George flusters, his fingers hovering over the keyboard. He glances at the twins and then forces a reassuring smile.

GEORGE

(approaching, taking her
hand)
Martha, have faith. We're just a
hair's breadth away from achieving
our dream.

A dull rumble turns into an earthquake that shakes the laboratory, tripping a circuit breaker and forcing several scientists to move away from their workstations.

SIMON'S MONITOR FLASHES RED, DISPLAYING AN URGENT WARNING:
*"Seismic activity detected—anomaly near the
surface."*

A SCIENTIST HURRIES OVER TO GEORGE.

SCIENTIST

Dr. George! You need to see this.

George and Martha exchange a worried glance before rushing to Simon's monitor.

ZOOMS IN ON THEIR FACES as they study the data. For the first time, George's confident mask cracks.

GEORGE

(quietly)

This... this doesn't make sense.

THE TREMORS INTENSIFY.

Lights flicker, casting the room into bursts of light and shadow. Martha grips George's arm, her voice trembling.

MARTHA

George... what have we done?

THE SCREEN FADES TO BLACK, JOLTED BY A VIOLENT TREMOR.

ALARMS BLARE IN THE DARKNESS, BLENDING WITH DISTANT SCREAMS ECHOING.

MASSIVE EXPLOSION RIPS THROUGH THE UNDERGROUND CORRIDORS, INSTANTLY TURNING THE SCENE INTO CHAOS.

23. EXT. APOLLO STATUE - SAME TIME

A SPECTRAL GHOST emerges from the dust and smoke, descending from space and landing before the Apollo statue. Kneeling, he places a sophisticated, eerily glowing DEVICE on the pedestal. The artifact reacts instantly, its brilliance escalating violently until it transforms into a blinding wave of light.

24. EXT. HELICOPTER LANDING STRIP - MORNING

A HELICOPTER lands near the desolate site, its rotor kicking up clouds of dust and debris.

TONY and CARLA—homeland security officers—step out with armed AGENTS, who fan out, scanning the area with meticulous vigilance.

Three scientists—Anna, Roberta, and Simon—follow, dressed in medical attire and equipped with tools, as they head resolutely toward the underground laboratory.

Once on the ground, Anna and Roberta exchange glances—they are supposed to be among the victims.

ANNA

Thank God it wasn't our shift that night.

ROBERTA

I warned everyone of the risks. I knew it would happen—even the poor Martha wouldn't listen to me.

Simon listens from behind with a sly smile on his face.

25. INT. LABORATORY - AFTERMATH - LATER

The three scientists walk cautiously through the rubble, while officers Tony and Carla scan the area.

Anna consults a radiation monitor, whose screen flashes with varying readings.

ANNA

(tense, to the others)
The energy readings are off the charts. Whatever caused this... It's from an unknown source.

THE CAMERA SWEEPS across the scene, capturing two lifeless bodies—George and Martha—amid the rubble. Martha is holding her twins' photo between her fingers.

Further along, a half-burned notepad lies on the floor, labeled "Project Genesis."

CLOSE-UP ON SIMON

Unseen, Simon snatches the USB drive from George's neck, pockets it, and slips out of the lab while Tony and Carla are distracted.

CARLA

(into earpiece)
The disaster perimeter is secure.
No sign of unauthorized access..

As she speaks, a faint vibration ripples through the ground. Subtle at first, like a distant tremor, then grows stronger.

TONY

(lower voice)
Did you feel that?

Instinctively, Tony places a hand on his holstered weapon.

TONY

(to the group)
Stay sharp. Could be aftershocks... or something worse.

ROBERTA
(frantic)
The energy spike is escalating—it's
coming from beneath us.

Vibrations intensify, showering the room with falling debris as an unearthly buzz heightens the tension, putting everyone on edge.

26. INT. LILY AND BILLY'S BEDROOM - NIGHT

Lily sits cross-legged on her bed, staring at Billy, who is painstakingly working on a broken flashlight.

A cracked mirror, placed on Billy's desk, refracts cracked rays onto the ceiling.

A heavy silence, tinged with shared grief, unites them like an unspoken feeling.

LILY
(softly)
Do you think they'd be proud of us?

Billy pauses mid-tinker, his hand hovering over the screwdriver. He doesn't look up immediately, his jaw tightening as he carefully considers his response.

BILLY
(low voice)
I don't know.
(beat)
Maybe... if we figure out how to keep
going.

Lily tilts her head, studying him. Her voice carries a delicate mix of curiosity and hesitation.

LILY
And what happens if we can't?

Billy sets the flashlight down, leans back in his chair, and exhales deeply. When he finally meets her gaze, his eyes are filled with both pain and determination.

BILLY
We will.
(steadily)
We have to.

Lily presses her lips into a thin line, her expression softening as she shifts forward, trying to bridge the emotional gap between them.

LILY
You always act like you have all
the answers.

Billy lets out a quiet, humorless laugh, shaking his head.

BILLY
I don't, but I know I can't lose
you, too.

The vulnerability in his voice catches Lily off guard. She blinks rapidly, her fingers clutching the edge of her blanket.

LILY
(lower voice)
You won't.

Lily slides off her bed and moves to sit beside him at the desk. She picks up a small screwdriver from the clutter and holds it out toward him.

LILY
Show me what you're working on.

Billy glances at her, surprised but grateful. A faint smile tugs at his lips as he takes the screwdriver from her hand.

BILLY
It's tricky, but I think I'm close.
It's Mom's flashlight.

Lily nods, leaning in to examine the flashlight.

LILY
I know... Let's fix it together.

Billy's smile softens further as he nods. They begin working side by side on their mother's flashlight. The room seems brighter now—the cracked mirror continues to cast fragmented rays on the ceiling.

27. EXT. ARCHAEOLOGICAL RUINS - MORNING

The early daylight casts long shadows across the ancient ruins, and the air is charged with an unexplainable energy. Smoke from the explosion still lingers faintly, dissipating lazily into the crisp morning sky.

28. EXT. STATUE OF APOLLO - LATER

The buzzing from Apollo's artifact intensifies as Lily gasps and moves forward. Billy follows warily, scanning his surroundings.

LILY
(stopping abruptly,
clutching her chest)
We don't have to do this, Billy.

BILLY
(placing a steadying hand
on her shoulder)
We have to see this through to the
end. What if this has anything to
do with what happened to Mom and
Dad?

CLOSE-UP: Apollo's cryptic symbols glow brighter.

WIDE SHOT: Lily and Billy stand mere feet from Apollo,
transfixed.

LILY
(terrified)
What's happening?

BILLY
(steady, resolute)
He's waking up.

Apollo's fractured core comes to life, causing a shockwave of
light and sound to spread outward. A blinding burst of energy
engulfs the scene before going silent.

Lily and Billy immediately fled the scene, running without
looking back.

29. EXT. GARDEN GAZEBO - EVENING

Aldo and Helena sit at a candlelit table, enjoying their
dinner.

ANGELICA, a ruthless mafia member, emerges from the garden's
dark side, looking grave.

ANGELICA
(addressing her boss)
Good evening, Sir...
(turns to Helena)
Lady Helena.

Helena pivots her head, startled.

HELENA
Is something wrong, Angelica?

Aldo looks up, his face hardening.

ALDO
What is it? Speak.

Angelica hesitates, her voice trembling slightly as she
delivers the news.

ANGELICA

I'm afraid I have bad news, Boss.
There's been an explosion... George's
DNA lab... It's destroyed.

HELENA

(emotional)

What happened to Martha and George?

ANGELICA

They are gone, my Lady. I am so
sorry.

Helena gasps softly, her hand covering her mouth in disbelief. Aldo freezes for a moment, his eyes narrowing before rage overtakes him.

In a sudden outburst, Aldo sweeps his arms across the table, sending plates, glasses, and silverware crashing to the floor.

Helena flinches as the sound echoes through the garden.

HELENA

Aldo... For God's sake, you scared
the hell out of me.

Aldo stands, breathing heavily, his fists clenched at his sides. Angelica watches him cautiously, unsure whether to speak further.

The tension hangs heavy in the air as Aldo stares into the distance, consumed by fury and frustration.

30. INT. LILY AND BILLY'S BEDROOM - NIGHT

Lily watches the moon through the bedroom window as Billy sits at his desk, lost in thought, clutching his mother's flashlight.

LILY

(hypnotized)

Was that a ghost we saw out there?

Billy turns slowly, his eyes shadowed with unspoken words.

BILLY

(softly, almost resigned)

No. It was something... real.

LILY

Strangely, I felt the statue come
alive.

CLOSE-UP ON THE ROOM'S DOORSTEP

Noisy lights approached from the hall. A glow swept under the door, casting shadows.

The twins exchange a glance of fear and awareness.

LILY
(almost whispering)
Is he here?...

Billy swallows hard, rising cautiously from his chair—his hands tremble with each step as he approaches the door.

Lily follows closely behind, catching her brother's belt—her breath shallow—her fists clenched, bracing for what awaits.

The glows spill into the room like molten light—every instinct screams at them to stop—but they don't.

Billy hesitates, then grips the doorknob firmly—he glances at Lily—her nod is all the courage he needs.

In one swift motion, he opens the door.

Apollo in the flesh stands in the doorway—a breathing replica of the statue—his presence commanding yet oddly serene.

LILY
(steeling herself)
Alright, Apollo. If we're doing
this, we need answers. Start
talking.

Apollo steps into the room like he owns the universe.

APOLLO
(amused)
Straight to the point. I admire
that.

Lily's voice trembles, her emotions tightly wound.

LILY
(softly)
Why did you come to us?

APOLLO
You came to see me this morning,
but you both ran away just as
quickly. Why?

BILLY
(angrily)
We have nothing to do with any of
this!

Apollo's tone is firm, yet otherworldly in authority.

APOLLO
You cannot run from destiny.

LILY
Is it destiny to become orphans
overnight?

Apollo's demeanor softens slightly.

APOLLO
Unfortunately, it is, Lily.

LILY
You didn't answer... Why us?

APOLLO
Your connection, resilience, and
ability to question even the
impossible—these are the rare
qualities I require to complete my
mission.

Billy scoffs, skepticism etched across his face.

BILLY
(sarcastic)
Rare? Resilient? You've got the
wrong guy—I can barely keep my
plants alive.

Apollo chuckles softly, a hum of amusement escaping him.

APOLLO
Humor in the face of uncertainty!
Another rare trait. But make no
mistake, Billy—you and your sister
are far more capable than you
think.

Lily narrows her eyes slightly, her curiosity piqued.

LILY
Did you wink at me at the summer
festival?

Apollo's lips twitch into a faint smile as he replies without
hesitation.

APOLLO
Yes, I did.

Lily gives Billy a triumphant look before turning to Apollo
again.

LILY
And what exactly are we supposed to
do? What's this 'destiny' you keep
saying we cannot avoid?

Apollo pauses thoughtfully, his gaze distant for a moment before returning to them.

APOLLO

A corrupt force aims to control
life itself, and it won't halt
until everyone submits to it.
Whether you like it or not, you are
at the heart of this struggle.

Billy's voice is laced with sarcasm.

BILLY

Great. So we're supposed to save
the world? Just us? Sounds like a
bad sci-fi plot.

Apollo's lips curve into a faint smile, his expression
brightening slightly.

LILY

Does this evil force you speak of
have anything to do with the death
of our parents?

Apollo's gaze darkens slightly as he answers with solemnity.

APOLLO

I'm afraid so.

Billy's anger resurfaces, his voice sharp and accusing.

BILLY

Wait a second! So the lab explosion
wasn't an accident—Mom and Dad were
intentionally killed! You knew
about it beforehand but didn't do
anything to stop it? How could you?

Apollo maintains a steady tone, though his words are tinged
with regret and delivered with quiet sincerity.

APOLLO

When you ask God to protect you
from evil, He might not stop bad
things from happening. Why? Because
all humans—good and bad—have the
same freedom to make choices that
will be judged fairly in the
afterlife... if there is one. So,
evil will always exist, and God
won't step in to prevent it.
Otherwise, we'd be living in a
heavenly world on Earth, which
might be a little boring... don't you
think?

BILLY

Are you suggesting that God send
demons to entertain us so we
wouldn't get bored?

APOLLO

Life is more like a puppet show,
Billy. Believe me, it's not worth
spending it grieving, no matter how
painful it may be... get over your
grief fast—tomorrow is another day...
always.

Lily's voice sharpens again as she challenges him further.

LILY

So why did you return to this
puppet world, Apollo? To lecture
us? That we do not need.

Billy places a hand on Lily's shoulder gently.

BILLY

(his tone softer now)

Let's give the man a break—he's not
the one who blew up the lab—that we
know for sure. He was still a stone
when it happened.

Lily exhales deeply, her anger fading slightly as she nods in
agreement.

LILY

I apologize for being rude. Apollo.

Apollo shakes his head slightly, his tone warm and forgiving.

APOLLO

Apollo needs no "apolo_gies." Come
on, guys! Together, we can do much
to ease the pain in this unfair
world.

His face shifts into an expression of welcoming light,
comforting yet resolute.

APOLLO

But first... tea would be nice.

Billy blinks in surprise before letting out a nervous laugh.

BILLY

Wait—you want tea? You're an all-
almighty god, and you want tea?

Apollo hums in amusement, his smile widening slightly.

APOLLO

Even gods appreciate the finer things. Now go—sunrise isn't far, and we have much to discuss.

Lily smirks faintly as the tension in the room lifts slightly.

LILY

Fine. But don't expect anything fancy.

31. EXT. SOUVENIR KIOSK - DAY

Marcelino emerges from the shadows of his dad's souvenir kiosk—nearby is the shattered statue of Apollo, or what remains of it. He is dressed in an oversized suit and Italian-style cap; his mischievous smile lights up his face.

32. EXT. TEMPLE SQUARE - SAME TIME

The MAYOR's convoy arrives at the disaster scene. He steps out of the SUV, surrounded by BODYGUARDS and local LAW ENFORCEMENT.

33. EXT. TEMPLE SQUARE - WALKING - CONTINUOUS

Marcelino trails behind the mayor, with a brimming curiosity as he puts on his cheerful bravado. Today, Marcelino is ready to play a part—and his audience is none other than the mayor himself.

MARCELINO

Your Highness! Whatever you need, say the word...
(snapping his fingers for emphasis)
I'll get it for you faster than a wishful thought!

The mayor turns to him while he continues on his way with a skeptical smile.

MAYOR

No one on this island calls me 'Your Highness' but you, Marcelino. Are you toying with your mayor?

MARCELINO

(mock-seriously)
I would never, Your Highness. To me, you truly are royalty!

The mayor chuckles, shaking his head.

MAYOR

Smartest boy I know—and the most
devious.

MARCELINO

(grinning)

Devious but lovable. You still like
me, don't you? Your Highness?

The mayor laughs, throwing an arm around Marcelino's
shoulder.

MAYOR

How could I not, you crafty devil?

Marcelino leans in conspiratorially, his voice dropping to a
stage whisper.

MARCELINO

Rumor has it that behind this
disaster, an alien escaped from
Jupiter's planet and landed here to
wreak havoc on our sacred island...
Is this true, Your Highness?

The mayor's smile fades slightly as he studies the boy.

MAYOR

(serious)

And if it were true, Marcelino,
what would you do about it?

Straightening dramatically, Marcelino puffs out his chest.

MARCELINO

(slapping on his chest)

I would find the alien and bring
him to you, Your Highness.

The mayor pauses mid-step, turning to face Marcelino with a
mix of amusement and sincerity. He crouches to meet the boy
at eye level and speaks with mock gravity.

MAYOR

If you find the alien for me, in
exchange, I'll give you anything
you want... what do you say, boy?

The boy's eyes narrow as he weighs the offer.

MARCELINO

Will you return the islet's shack
you unfairly confiscated from my
father?

The mayor raises two scout fingers.

MAYOR
 (solemnly)
 Consider your father's islet yours
 again. Deal?

Marcelino beams, grasping the mayor's hand in a firm shake
 with exaggerated flair.

MARCELINO
 Marcelino, son of Valentino, won't
 let you down, Your Highness.

The mayor bursts out laughing, clapping the boy
 affectionately on the shoulder.

MAYOR
 You're one of a kind. Good luck,
 Marcelino.

As Marcelino strides back to his father's kiosk, confident,
 the mayor watches him with a mixture of amusement and wonder.

MAYOR
 (think aloud)
 The boy might be our most unlikely
 hero.

34. EXT. HOUSE GARDEN - MORNING

Gloves on, Lily trims a white tulip in the garden, her calm
 broken by the sense of being watched.

35. EXT. ACROSS THE STREET - SAME TIME

A HOODED FIGURE stands behind a tree watching. When his gaze
 meets Lily's, he freezes, momentarily taken aback—in a clumsy
 attempt to appear casual, he steps outside, feigning
 nonchalance, only to retreat to another hiding place. His
 movements are calculated but far from subtle.

36. EXT. HOUSE GARDEN - CONTINUOUS

Lily stands and scans her surroundings when Marcelino
 approaches quietly, a few steps behind. He places one foot on
 the garden fence and rests his elbow on the knee, exuding
 childish mischief.

MARCELINO
 (cheerfully)
 "Buongiorno, Signorina!" My deepest
 condolences for your loss... It's
 hard, I know, but life goes on. We
 all face it eventually.

Startled, Lily pivots to face him, shielding her eyes from the sun. Her expression hardens at the sight of Marcelino.

LILY
(angrily)
Who the hell are you?

MARCELINO
(grinning)
I'm not from hell, Miss Lily. I'm
Marcelino, son of Valentino.

LILY
(flatly)
What do you want, Mister Valentino?

MARCELINO
(correcting, with a
chuckle)
No, no. My name's Marcelino.
Valentino is the one who made me,
with my mother, Lolita.

LILY
(irritated)
Whatever! What do you want?

Marcelino glances over his shoulder at the hooded man's hiding spot. His childish demeanor shifts, replaced by a sudden gravity.

MARCELINO
(quietly)
We shouldn't be talking here... this
is a serious conversation that
requires privacy.

Suspicion flashes across Lily's face.

LILY
(demanding)
About what?

Marcelino leans in slightly, lowering his voice to a near whisper. His gaze locks onto hers with unsettling intensity.

MARCELINO
(hand at his mouth, with a
lower voice)
About the alien that you are hiding
in the house.

Lily's composure momentarily cracks, but Marcelino notices. His grin returns, triumphant.

The camera lingers on Lily's worried face before she signals to Marcelino, who walks around the block.

Holding two tulips, she escorts him into the house, glancing around to see if she is still being watched.

37. INT. CITY HALL CONFERENCE ROOM - AFTERNOON

The conference room is crowded and nervous. This ultra-bright space is filled with journalists and concerned citizens.

Conversations are chaotic and speculative. CAMERAMEN refine their equipment and REPORTERS sort through their notepads.

THE SIDE DOOR BURSTS OPEN. The mayor arrives, surrounded by government OFFICIALS. Suddenly, silence falls over the room. Their solemn expressions intensify the already heavy atmosphere.

The mayor mounts the podium, adjusts the microphone, and scans the crowd.

MAYOR

(steady with gravity)

First, let me extend my deepest condolences to the families of the victims—on behalf of Homeland, Health, and Justice, represented here, and on my behalf—please know our thoughts are with you during this difficult time.

(beat)

An official statement addressing the disaster will be available after this conference. We are here to answer your questions to the best of our ability. However, please understand that we cannot disclose some details while the case is still under investigation. Thank you for your patience and understanding.

As soon as he finishes, the room explodes into chaos. Journalists shout over one another, their questions clashing like thunderous waves. Hands shoot up in every direction, reporters competing fiercely for attention.

MAYOR

Ladies and gentlemen, please, I ask for your patience. We will address your questions one at a time.

JOURNALIST 1

Mayor, can you confirm the report?—

Pushed away by journalist 2.

JOURNALIST 2

What about the allegations?—

Pushed away by journalist 3.

JOURNALIST 3
Is it true that—

Pushed away by another journalist.

MAYOR
Please! One at a time! I—

The mayor's voice overlaps as reporters shout over each other.

The press conference devolves, and the hum of urgency rises to a fever pitch. Officials at the podium exchange weary glances, bracing themselves for the barrage.

MAYOR
(shouting)
Everyone, calm down! We cannot proceed like this!

JOURNALIST 4
Why won't you answer directly? The public deserves to know!

JOURNALIST 5
What are you hiding, Mr. Mayor?

The mayor returns to the public.

MAYOR
(nervously)
I understand your urgency, but this behavior is unacceptable. If you want us to answer your question, we need order, and you must all calm down!

The shouting continues unabated.

TONY
Mr. Mayor, we need to get you out of here. It's no longer safe.

MAYOR
But I haven't—

TONY
(cut him off)
Sir, now!

The mayor reluctantly steps away from the podium as Tony and his team escort him and the officials out of the room.

JOURNALIST 6
This is outrageous! You can't just leave without answering!

JOURNALIST 7

We need answers! The people demand transparency!

PRESS SECRETARY (OFF-SCREEN)

This press conference is officially over. Thank you for coming.

PAN OUT CAMERA showing the frenzied crowd of journalists shouting and jostling for position. The hum of desperation fills the air.

38. INT. HOUSE KITCHEN - LATER

While the TV on the wall broadcasts the pandemonium at the press conference, Lily and Billy are talking in hushed tones.

BILLY

(almost whispering)

You brought Valentino's son to the house, Lily. What are you thinking? Isn't it enough that we have to keep Apollo out of sight?

LILY

(defensive, loud)

I don't know, Billy! I had no choice! He cornered me—

BILLY

(he cuts her off, regretting.)

I know, I know... excuse me.

Lily, frustrated, raises her voice.

LILY

No! You weren't there! How would you know?

Billy steps closer, his tone calm.

BILLY

We're twins, Lily. Remember?

Lily's emotions overflow, her voice trembling intensely.

LILY

You don't have to remind me! We're more than twins—we communicate without speaking and feel without touching! We're different, and so is our life!

(MORE)

LILY (CONT'D)
 (pausing to catch her
 breath, voice rising)
 And now we're orphans, abandoned,
 invaded by a revenant, haunted by a
 hooded figure, and threatened by
 the son of Valentino! What more do
 you want, Billy?

Billy warmly embraces her as she falls apart.

BILLY
 (soothing)
 Shhh, calm down. You've still got
 me, Lily. I'll protect you with
 everything I've got, little sis.

Lily buries her face in his chest, sobbing.

LILY
 (muffled)
 I'm no longer a little girl—
 (she looks at him)
 And now... what do we do with these
 two strangers in our home?

Footsteps approaching—Billy freezes—but keeps a reassuring
 grip on Lily's shoulders.

BILLY
 (low voice)
 We'll figure it out.

They both turn as they sense someone behind them—Apollo shows
 up, with a wide smile.

APOLLO
 Hey twins! It's not nice to keep
 your guest waiting.

BILLY
 Sorry about that, Apollo.

APOLLO
 I'm not talking about myself!

Lily and Billy exchange astonished glances.

LILY
 Oh my God!

LILY & BILLY
 (both with theatrical
 staging)
 Marcelino!

BILLY
 Where is he now, Lily?

LILY
I hid him in the basement.

39. INT. HOUSE BASEMENT - MOMENTS LATER

Fresh tea scented the basement as Apollo and the twins descended the creaky stairs to find Marcelino, who greeted them with a warm smile.

MARCELINO
(softly)
"Signora, Signore," tea is served.

Marcelino's eyes widen as he sees Apollo. He stands abruptly, nearly knocking over the tea.

MARCELINO
My God! Are you real? You look exactly like the statue!

Apollo maintains a calm demeanor.

APOLLO
And you look exactly like Valentino.

Marcelino stumbles, visibly taken aback by Apollo's remark.

MARCELINO
Do you know my father?

APOLLO
Sure! I have the honor of living right in front of his souvenir kiosk.

Marcelino's shock transforms into admiration, his face lighting up with recognition.

MARCELINO
Of course! The statue... up close, you seem more human than divine.

Apollo raises an eyebrow, his voice carrying a hint of caution.

APOLLO
And you're smarter than you look.

Marcelino laughs, regaining his confident composure.

MARCELINO
You can't be worse than any celebrity I know... You must be more powerful, even more than the one who lives in the White House. Can I ask you a favor?

Apollo tilts his head slightly, intrigued yet wary.

APOLLO

Sure! But you'll owe me one in exchange.

MARCELINO

Ah, you too! Nothing's free where you're from either! You know what, Apollo? We should sue NASA for tarnishing your reputation by using your name to invade the Moon! We could make a fortune... I'm telling you.

Apollo chuckles softly, shaking his head at Marcelino's boldness.

APOLLO

My God! You react as fast as any Apollo spaceship... Can I claim my favor now?

MARCELINO

Anything you wish, as long as you won't ask me to shut the fuck up... this, I can't do... Come, Apollo, my friend—let's talk about our future with NASA.

Apollo matches Marcelino's pace, allowing himself to be guided up the stairs under the astonished gaze of Billy and Lily.

40. EXT. ALDO BALDINI CASTLE - AFTERNOON

The mayor's car drives into the courtyard of Baldini's provincial castle. The engine rumbles softly before stopping. Polished shoes clatter on the cobblestones as the mayor steps out. Adjusting his tie nervously, his gaze shifts toward the garden gazebo, where the master's castle awaits.

41. EXT. GARDEN GAZEBO - MOMENTS LATER

Baldini stands holding a half-empty red wine glass, staring at the meticulously maintained garden.

Near the mayor stands Simon, the tense chemist who's watching Aldo cautiously.

The mayor clears his throat, breaking the charged silence.

MAYOR

Don Baldini, I came as you requested. I hope we can solve this matter calmly.

Aldo turns, his gaze cold and piercing.

ALDO
(low, restrained)
Calmly, Mayor? Do you expect calm
from a man whose dreams lie in
ruins? My life's work—my legacy—was
obliterated. And you think we can
talk like gentlemen?

The mayor hesitates, carefully weighing his next words.

MAYOR
(cautious)
I understand your frustration, Don
Aldo. The loss of George and Martha
was tragic, but—

Aldo slams his glass onto the marble floor, shattering it,
and red wine pools like blood across the surface.

Simon flinches but holds steady.

ALDO
(screaming bitterly)
They were supposed to give me an
heir!
(sobbingly)
My dynasty's future rested on them—
and now it's gone!

The mayor steps forward, hands raised in a placating gesture.

MAYOR
(reassuring)
We're investigating thoroughly. I
assure you, those responsible will
face justice.

Aldo's tears turn into a sinister, hollow-sounding laugh.

ALDO
(mocking)
Justice? Your justice isn't enough
for me. Whoever did that will pay—
and not through your bureaucratic
nonsense.

His tone turns menacing as he approaches the mayor.

ALDO
(in a low, threatening
voice)
And you... You will help me find
them, whoever they are...

Then he turns to Simon.

ALDO
... or suffer the consequences.

SIMON
(saying in his mind)
*"What happens if Baldini discovers
it was me who wiped George and
Martha off the map?"*

ALDO
Do you have something to say,
Simon?

SIMON
(gently)
If I may, Don Baldini—

Simon looks at the red wine on the ground.

ALDO
Say something useful. Or do you
wish to join your late colleagues?

Simon takes a deep breath and gathers all the courage he has
left.

SIMON
Do you want revenge or for Lady
Helena to give you a son?

Aldo narrows his eyes.

ALDO
Carefully, Simon... watch out where
you are stepping.

Simon stands firm.

SIMON
I'll take my chance... Please listen
to the end of my thought.

Aldo's lips curl into a sinister smile.

ALDO
(coldly)
Magnificent. I'm all ears.

42. EXT. TOWN'S CEMETERIES - DAY

Disguised all in black—suit, hat, and glasses—Apollo fades
into the background crowd with Marcelino.

Lily and Billy stand side by side at their parents' grave,
each holding a white tulip from their garden—deeply sad.

BILLY
 (quietly)
 They spent their lives together.
 They died together. And now they'll
 rest together... what a life. I'll
 miss you, guys. Farewell.

Billy steps forward and drops his tulip onto the coffins. He lingers briefly, his gaze fixed on the side-by-side coffins.

Lily follows. Trembling slightly, she moves closer and peers down at the grave.

LILY
 (quivers but firm)
 Whatever you did in life, for
 better or worse... You were our mom
 and dad. We'll never forget you.
 Rest in peace, both.

She releases her flower. It falls beside Billy's, completing their silent farewell. The twins exchanged a glance, their hands brushing briefly before turning to walk away.

LILY
 (whispering to Billy)
 We're leaving a part of ourselves
 behind.

BILLY
 I promise you they'll always live
 with us.

The camera lingers on the grave, framed by a spray of flowers with soft sunlight.

43. INT./EXT. CEMETERY RECEPTION AREA - DAY

In the glass-walled reception hall, Lily and Billy receive condolences before blending into the crowd, their polite smiles masking discomfort. Outside, Aldo Baldini scans the attendees from a worn bench as Simon fidgets beside him. Inside, Marcelino navigates the groups, the mayor speaks animatedly with Officer Tony, and Apollo observes from a distance behind his dark glasses.

44. INT./EXT. CEMETERY RECEPTION AREA - MOMENTS LATER

Simon approaches Lily and Billy with exaggerated sympathy.

SIMON
 (mournfully)
 I owe everything to George and
 Martha. They were visionaries.
 Please accept my deepest
 condolences.

LILY
(skeptical)
Sorry... who are you?

SIMON
I'm Simon. I worked closely with
your parent on 'Project Genesis.'

BILLY
(cutting, with a bitter
edge)
Oh, you mean the project that got
them killed?

SIMON
(defensive)
That's not true! The explosion
wasn't because of Project Genesis—
it was... a calculation error. Your
father... he was so determined, so
driven, and he made one mistake.

LILY
(coldly)
So now you blame the deceased for
causing their own deaths.

SIMON
(awkwardly)
You deserve the truth.

BILLY
(angrily)
No. What's the real reason you
came, Simon? Get to the point.

Simon hesitates, shifting uncomfortably before finally
speaking.

SIMON
(gesturing outside,
towards Baldini)
Don Aldo Baldini, the project's
principal sponsor, has a proposal
for you.

LILY
We're not scientists.
(looking skeptical
outside)
What could he possibly want from
us?

BILLY
(firmly)
Stop stalling. Just spits it out.

Simon glances nervously around before continuing in a low voice.

SIMON

One hundred thousand dollars... for
Lily's bone marrow fluid –

LILY

(cutting him off, shocked)
What!

SIMON

I can tell you, Miss Lily, it's for
his infertile wife, not the
project. He is prepared to spend a
lot of money on an heir. Lady
Helena will be grateful—she is a
good woman. By obeying his
commands, you will benefit
humanity.

LILY

(furious)
Obeying his commands! And if I
refuse?

Simon lowers his voice further, his tone darkening.

SIMON

In that case, Don Baldini will file
a complaint against your father for
negligence, which will dishonor
him. Unfortunately, the
consequences will fall on both of
you, and you'll have to pay for the
damages.

Lily's voice rises with anger, drawing attention from nearby.

LILY

We lost our parents because of your
shitty projects, and now it's up to
us to pay for the damages? Who's
going to pay for ours, morons?

Simon leans closer, his voice cold and calculated.

SIMON

Consider that \$100,000 is fair
compensation for your loss. Accept
the offer, or you'll regret it.

Billy steps forward, his fists clenched and his voice in
rage.

BILLY

Are you threatening us? Well, see you in court then... do you think there are no laws to protect our rights? We'll be the ones harming you and your Don Quixote.

Simon smirks condescendingly before retorting.

SIMON

You fool yourself, boy! Do you know who you're dealing with? Not a chance—they will eat you and your sister alive.

Billy loses his temper. He grabs Simon by the jacket and pulls him closer. The others interrupt their conversations and turn to them, while Apollo and Marcelino step closer.

BILLY

(furious)

You listen, you spineless bastard. Get out of here before I make you regret it!

Lily intervenes and places a trembling hand on Billy's chest. Her eyes beg her brother to stop.

LILY

Billy, stop. Please... for the memory of Mom and Dad. Don't do this.

Billy shoves Simon to the ground forcefully, sending his glasses flying into the air.

The scene freezes for a moment as everyone watches. The weight of grief and anger hangs heavy in the air.

Nearly blind, Simon got on his knees, grabbing for his glasses while Apollo quickly picked them up without being noticed.

Apollo turns his back and skillfully attaches a microscopic tracking device between the lenses. Then he signals Marcelino to return them to the still-kneeling Simon.

Marcelino kneels beside Simon, pretending he found the glasses somewhere, and smiles as he places them in his hand.

MARCELINO

I found it for you.

Simon roughly takes the glasses and puts them on his face, while Marcelino stares at him to make sure the device is invisible and well placed.

MARCELINO

Don't mention it... You are welcome.

Once Simon is up, the mayor calmly intervenes to take him away. Nervously, he glances back at the twins before disappearing into the crowd.

From across the area, Officer Tony watches keenly, taking mental notes.

Baldini observes the fallout from afar with barely concealed ire. He follows Simon's retreat with a piercing and disappointed gaze.

As the murmurs of curiosity spread around, the twins left the scene with Marcelino and Apollo, leaving the crowd's judgmental whispers behind.

45. INT./EXT. NUCLEAR POWER PLANT - AFTERNOON

A vast, enigmatic nuclear power plant looms over a barren desert landscape. Its imposing presence suggests secrecy and hidden agendas.

Baldini's car rolls into the plant's interior. Dr. SLYKIS greets him with a nod. Together, they board an elevator and head to Adderios' office.

46. INT. ADDERIOS' OFFICE - LATER

Professor ADDERIOS, who runs this enigmatic empire, stands as Aldo Baldini enters the office with Dr. Slykis.

SLYKIS

Anything else, professor?

ADDERIOS

A cup of coffee, Don Baldini, or perhaps some herbal tea? Whatever you desire?

ALDO

I'm good... let's get down to business if you don't mind.

ADDERIOS

(to his assistant)

Thank you, Dr. Slykis. It will be all.

(to Baldini)

Please, Don Baldini, make yourself comfortable.

Slykis exits the room as Baldini and Adderios settle in.

ALDO

This is a huge empire you have built here, Adderios.

Adderios takes a pause.

ADDERIOS

You should have come to see me a long time ago—what a waste of time!

ALDO

Thanks to George, we're meeting today. Why did you blow up his lab?

ADDERIOS

Maybe I was jealous he had you on his side.

ALDO

Ask for an alliance, then!

ADDERIOS

Yet, here you are!

ALDO

He and Martha were supposed to find a genetic cure, so my infertile wife could give me an heir. You're the one depriving me of a child. Do not deny it—I know it's you.

ADDERIOS

I know your secrets, and you know mine. Let's do business, Baldini. Don't challenge me—you know what I'm capable of. Your intimidation will only backfire.

ALDO

Keep your threats. I only care that you provide what I need. Eliminate scientists if you must. George is gone, and I grieve, but replace him, and I'll ignore your methods. This is my deal. Accept it?

Adderios stands, a sly smirk spreading across his face.

ADDERIOS

I will ensure your wife bears you an heir. You do whatever I ask without question. This is my deal. Accept it?

He extends his hand. Aldo hesitates, staring at him, before finally accepting the handshake.

47. INT. MAYOR'S BEDROOM - NIGHT

The mayor and ROSA snore in their large bed, a dissonant, offbeat duet.

TWO MEN burst into their bedroom after midnight, yanking the sleepy mayor from his bed before he could say a word.

Rosa, blissfully unaware, sleeps peacefully with her earplugs securely in place.

48. INT. MAYOR'S LIVING ROOM - SAME TIME

Angelica sits on the sofa's armrest, like a queen over chaos. She exudes command in a long black dress with a daring slit, a cigarette holder delicately balanced between her fingers.

Her cold, calculating gaze follows her men as they lead the mayor down the stairs forcibly to the living room.

They shove him onto the sofa across from Angelica. He blinks, trying to process what's happening.

ANGELICA

(to one of her men)

Give him something to wake up properly.

One man reaches for a nearby whisky bottle, but Angelica clicks her tongue disapprovingly.

ANGELICA

Not like that, imbecile!

The other steps forward and delivers a sharp slap to the mayor's face. He jolts awake, gasping.

MAYOR

(startled)

Lady Angelica! What a surprise to see you so often!

ANGELICA

(chuckling)

It's always a pleasure to surprise my favorite mayor. Doesn't my presence excite you?

MAYOR

(stammering)

Excited? N-no... I mean, yes! You're like a guardian looming over us. An angel from heaven, Madame Angelica.

Angelica rises and steps closer, just inches away from his nose, tilting his chin up with two fingers to meet her piercing gaze.

ANGELICA

Look into my eyes... has no one ever told you, Mr. Mayor?

MAYOR

(uneasy)

Tell me what... madame Angel...
Angelica.

ANGELICA

That I can unravel a man's every
secret with just one glance.

The mayor gulps audibly, trying to steady himself.

MAYOR

I've done everything you asked. Do
you want more? Just name it.

Angelica strokes his cheek with mock affection.

ANGELICA

Good boy. Now we are talking.

She steps back, commanding the room.

ANGELICA

Within twenty-four hours, you will
capture Martha and George's twins
and deliver them to me. If you
fail, well, you won't like what
happens next. 'Capito'?

The mayor hesitates and shakes as he replies.

MAYOR

Y-you control this city! Why don't
you handle it yourself? I'm the
mayor, not your errand boy!

Angelica's laughter rings cold and sharp.

ANGELICA

Oh, so now the loyal mayor has
found his pride? Where was it when
you begged me to rig your re-
election? Or to buy your wife,
Rosa, that gaudy villa?

The mayor crumples, falling to his knees.

MAYOR

(pleading)

How many times must I pay? When
will I be free? Please, I can't
take this anymore!

Angelica tilts her head mockingly, feigning disappointment.

ANGELICA

Rise, Mayor... the cartel is for life, darling. Your only escape is via the mortuary. Shall I arrange it?

A VOICE cuts through the tension from upstairs.

ROSA

My husband, as always, forgets etiquette!

Everyone looks up to see Rosa standing at the top of the stairs, her nightgown flowing like regal robes.

ROSA

I should have been informed about our guests. And really—no coffee for them? What a disgrace!

Angelica raises an eyebrow as Rosa descends the stairs with an air of authority.

49. EXT. LIGHTHOUSE SHORE - AFTERNOON

Billy and Lily walk across the sand to the lighthouse, which stands on a rocky outcrop above the sparkling sea. A small fishing boat rocks gently at the dock below.

Marcelino emerges from behind the lighthouse, sea breeze tousling his hair, followed by a grinning, slightly breathless Apollo.

MARCELINO

(cheerfully)

Hello, guys!

LILY

Hi, Marcelino. Everything alright?

MARCELINO

(sighing theatrically)

Everything is fine, but the god of light does not appear to be up to tough hikes and climbs.

Apollo smiles as he lets out a melodious hum, unfazed by the remark.

APOLLO

Are you sure we can trust this guy? What if he's here to spy on us?

MARCELINO

That's what I am talking about. He's right. We can no longer know whom to trust.

Marcelino resented Apollo's offensive remark.

APOLLO

It's a joke, Marcelino—don't make that face.

MARCELINO

Yeah! Yeah!

BILLY

(curious)

So, where are we headed, Marcelino?

He raises his hand, pointing far out to sea.

MARCELINO

We're heading to Valentino's unseen shack, my dad's small pine islet—the perfect hideout until we decide what's next.

Billy and Lily follow his gesture, then their gazes settle on the fishing boat docked below. A flicker of excitement and uncertainty crosses their faces.

The rhythmic crash of waves accompanies the group as they prepare for the voyage ahead.

50. EXT. FISHING BOAT SAILING - LATER

The horizon stretches as far as the eye can see. Marcelino and Billy row steadily, slicing through the waves as the boat glides toward the rocky islet.

Lily stands near the bow, her hair flowing in the breeze. Her gaze is fixed on the horizon, filled with a gentle reverie.

Apollo, sitting cross-legged at the stern, contemplates by turns the steady lapping of the water and Lily's serene face.

The boat moves forward in silence, disturbed only by the soft splash of the oars in the sea as it approaches the islet.

51. EXT. PINE ISLET SHORELINE - AFTERNOON

The boat docks on the shore with a subtle thud. Marcelino and Billy secure it while Lily and Apollo step onto the rocky terrain.

52. EXT. ISLET SHACK - LATER

The four sailors move together, their steps crunching against the uneven ground. The shack looms ahead—weathered, isolated, and mysterious.

They enter inside, leaving the boat moored behind as the sea continues its ceaseless whispers.

53. EXT. PARKING SPOT - DAY

A deserted suburban parking lot lies empty under the midday sun. Simon stands nervously, fidgeting and glancing at his watch.

The faint roar of an engine drew Simon's attention. He adjusts his glasses as a menacing black SUV with tinted windows slows to a stop nearby.

54. INT./EXT. HOODED MAN'S SUV - CONTINUOUS

The side door whirs open, and the hooded man beckons Simon inside. As the door clicks shut, the man masks Simon, who instinctively saves his glasses before the SUV speeds off.

55. INT./EXT. NUCLEAR POWER PLANT - AFTERNOON

Simon gets out of the SUV, guided by his captor, who leads him down a long, dark corridor inside the vast facility.

56. INT. DNA RESEARCH CENTER - SAME TIME

The DNA Research Center (DRC) pulses with sterile energy within the nuclear power plant. Its futuristic design blends science fiction with modern advertising.

57. INT. DNA RESEARCH CENTER - WORKSTATION - LATER

Professor Adderios stands with his assistant, Doctor Slykis. They are intently studying a strand of holographic DNA suspended above a nearby workstation.

58. INT. DNA RESEARCH CENTER - DOOR - SAME TIME

The dull hiss of the sliding door interrupts their attention. Simon, masked and visibly trembling, is dragged inside.

59. INT. DNA RESEARCH CENTER - CONTINUOUS

Adderios looks up, his expression commanding that Simon be brought to him.

60. INT. DNA RESEARCH CENTER - MOMENTS LATER

As Simon moves closer, an alert flashes red on one of the workstations' screens, revealing a previously unknown genetic mutation. Tension rises in the room as Adderios and Slykis exchange a charged look. Discovery or catastrophe looms in the eerie silence!

61. INT. DNA RESEARCH CENTER - CONTINUOUS

The hooded man thrusts Simon into the spotlight. Adderios steps forward and abruptly removes his mask. The harsh lights in the room make Simon squint, and he shields his eyes with a trembling hand.

62. INT. ISLET SHACK BEDROOM - SAME TIME

Apollo watches a live feed from Simon's glasses on a receiver, recording data and listening through earphones, as Lily falls asleep behind him.

63. INT. DNA RESEARCH CENTER - SAME TIME

ADDERIOS
(mocking lightly)
Well, Mr. Simon. I trust you
brought me something of value.

Simon fumbles with his jacket, pulling out a USB drive. His fingers tremble as he hands it over.

64. INT. DNA RESEARCH CENTER - WORKSTATION - CONTINUOUS

Doctor Slykis seizes the drive and moves to a nearby terminal. A few seconds later, data streams onto the monitor in rapid succession. Slykis gazes at Adderios as a sign of a positive result.

65. INT. DNA RESEARCH CENTER - SAME TIME

ADDERIOS
Tell me, Simon. Who gave you that
genius idea to plant a virus in
George's network?

Simon waits a moment as he searches for the right answer.

SIMON
(stammering)
Honestly, George is a brilliant
scientist.
(MORE)

SIMON (CONT'D)

I may have been jealous of his success, so as soon as I had the chance, I destroyed his lab and did what you asked for: get rid of him for good. Isn't it enough that you hold George's brain juice in your hand right now?

ADDERIOS

(smirking)

You did well, Simon—you did great.

SIMON

(urgently)

Then pay me. I want my money now, Professor Addarios.

Adderios's smirk widens as he gestures subtly to the hooded man.

A briefcase is brought forward, opened to reveal bundles of cash neatly stacked inside. Simon's eyes light up with greed as he snatches the case, clutching it tightly. Relief washes over his face—until he notices Adderios's lingering gaze.

ADDERIOS

(ominously)

Oh, Simon, we're not done yet. We still have much more work to do together.

Simon's smile falters as he glances nervously between Adderios and the hooded man.

SIMON

Can I go now?

ADDERIOS

First, a simple demonstration deserves your attention—perhaps it will help you keep your mouth shut. Look at the screen.

At Adderios' signal, Slykis activates a video on a workstation monitor ahead of Simon.

66. INT. DNA RESEARCH CENTER - WORKSTATION - CONTINUOUS

Simon watches himself implant the virus into the lab system before stealing the USB drive hanging from George's neck after the explosion—evidence that seals his fate.

The camera lingers on Simon's devastated expression, compared with Adderios's cold, sadistic satisfaction.

67. INT. ISLET SHACK BEDROOM - SAME TIME

Pleased with the successful surveillance, Apollo removes the USB key, pockets it, gathers the equipment, and hides it under the bed.

68. INT. ISLET SHACK - DAY

Lily lies on the sofa, her gaze fixed on the ceiling. Her phone beeps on the table, but she ignores it. Suddenly, the creak of footsteps on wooden stairs catches her attention. She sits up, her face lighting up as Apollo descends the staircase.

LILY
(relieved, smiling)
Did you sleep well? I hope.

APOLLO
(stretching)
As if I hadn't been asleep for a century.

LILY
(smirking)
Good for you. I couldn't fall asleep even for five minutes.

APOLLO
(teasing)
You mortals, worry too much... Where is everybody?

LILY
Marcelino and Billy went to town to get supplies. We're out of everything.

APOLLO
(sighs)
Not even a cup of tea?

LILY
(shaking her head)
Not even that.

Apollo exhales deeply and begins pacing the room.

APOLLO
So, it's only us. What now? Do we just wait?

LILY
Or...
(pauses, intrigued)
You could tell me about your mystery.

Apollo stops pacing and looks at her with an arched eyebrow.

APOLLO

I imagine that everything about me
is written in books.

LILY

Not enough. I want to know what the
books don't say. Tell me about your
family life.

Apollo leans against the wall, his expression softening as
nostalgia washes over him.

APOLLO

My father, Zeus, King of the Gods,
often relies on me for challenging
missions.

LILY

(folding her arms)
Oh yeah? Like what?

Apollo walks closer to her, his voice steady but filled with
authority.

APOLLO

For instance, Zeus once sent me to
Mount Olympus to serve as a
mediator—delivering prophecies and
punishing mortals when necessary.

LILY

(leaning forward)
How does that even work?

Apollo pauses, considering for a while, then he gently takes
her hands in his and looks into her eyes.

APOLLO

Close your eyes. I'll show you.

LILY

(skeptical)
Why?

APOLLO

(smiling softly)
Sometimes it's better to see than
to hear. Trust me, you won't regret
it.

Hesitating briefly, Lily closes her eyes. Apollo places his
hands on her temples, and suddenly—

69. EXT. MOUNT OLYMPUS - DAY - FLASHBACK

Thick clouds obscure the heavens, but rays of golden light pierce through, illuminating the majestic Mount Olympus. At its peak stands Apollo, radiant in a golden-patterned white tunic adorned with a laurel wreath. He holds a lyre in one hand and a staff with a sun emblem in the other.

ZEUS, mighty and imposing with his thunderbolt in hand, stands among the GODS and GODDESSES of Olympus. He nods approvingly at Apollo, who prepares to deliver his prophecy. ATHENA, clad in gleaming armor, observes with wisdom in her eyes. HERMES whispers instructions to Apollo about messages that must be delivered to mortals.

At the foot of the mountain, MORTALS gather—some praying fervently at an altar, others gazing upward in awe. A few wear expressions of dread as they await divine judgment for their hubris.

Apollo steps forward, his voice resonating through the heavens and earth.

ORACLE OF DELPHI (APOLLO)

I am Apollo, the Oracle of Delphi,
delivering prophecies and
punishments entrusted to me by
Zeus, King of the Gods.

(pause)

To mortals who tread the path of
arrogance, heed this warning: In
your pursuit of power, do not
forsake humility. The sun shall
rise upon your deeds, revealing the
shadows of your hubris. A great
trial awaits—where the strong shall
falter, and the meek shall inherit
wisdom. Seek truth in your hearts,
for only through penance shall
redemption be found.

The crowd murmurs in fear and reverence as Apollo's voice echoes across the heavens. A solemn silence follows before he continues.

ORACLE OF DELPHI (APOLLO)

The Consequence of Hubris: Those
who ignore this warning shall face
the wrath of the gods. Their
fortunes shall crumble like brittle
leaves, and in their quest for
power, they shall lose what they
hold dear. Their voices will be
silenced in the halls of glory.
They shall wander in darkness,
seeking the light they once
scorned.

The prophecy hangs heavy in the air as Apollo steps back into the radiant sunlight. The scene fades into blinding white light—

70. INT. ISLET SHACK - CONTINUOUS

Lily gasps as she opens her eyes, jolted back to reality. She stares at Apollo in awe and disbelief.

LILY
(angrily)
You sided with the Trojans against
your own people—the Greeks! How
could you betray your own blood
like that?

Apollo straightens, his expression firm but pained.

APOLLO
I fight for justice against all
tyrants, but humanity's cruelty
troubles me. From Nero's arson to
Hitler's genocide, such atrocities
make me question this world, and my
ability to help, even as a god,
falters.

Lily steps closer to him, her voice softening.

LILY
You can help... You have to.

Apollo gazes at her intently, his expression unreadable.

APOLLO
You remind me of Artemis—stubborn
and fierce like you.

Lily's curiosity is piqued at the mention of Apollo's twin sister.

LILY
What about Artemis? What's your
relationship like?

Apollo's features soften as he speaks of his sister.

APOLLO
Artemis is my twin—we share a bond
unlike any other. I embody the sun;
she embodies the moon. Together, we
represent balance—light and dark,
life and death, nature and
civilization.
(MORE)

APOLLO (CONT'D)

(pausing)

She protects young women and children, while I heal and protect humanity as a whole. We complement each other perfectly.

Lily smiles playfully.

LILY

My brother Billy and I are twins too—but we argue every other day! Not exactly a harmonious balance.

Apollo chuckles and steps closer to her, his curiosity deepening.

APOLLO

Artemis and I support each other fiercely—even avenging wrongs against our family when needed. That's our bond.

Lily's eyes light up with excitement.

LILY

Billy and I share that bond! Do you believe in coincidence?

Apollo studies her intently for a long moment before responding.

APOLLO

This is more than a coincidence, Lily... This is—

Before he can finish, Lily places a finger gently on his lips, silencing him with a playful smile.

LILY

Shhh... Say no more.

She steps closer to him, her expression softening into one of vulnerability hidden beneath her charm. After a moment's hesitation, Apollo pulls her into his arms. Their connection is undeniable as he lifts her effortlessly into his embrace and carries her upstairs for a tender moment of intimacy.

71. EXT. PINE ISLET - SAME TIME

Waves crash against the rocky shore in front of the shack, punctuated by the cries of seagulls.

72. EXT. DELPHI BATTLEFIELD - DAY - APOLLO DREAMING

Apollo stands proudly on his white horse in the middle of the battlefield, his golden armor gleaming, reflecting the sunlight as he surveys the chaos around him.

The clash of swords and the cries of wounded fighters fill the air. Apollo grips his bow tightly, his eyes narrowing as he spots a group of oppressed villagers being attacked by ruthless invaders.

73. EXT. BATTLEFIELD ON THE HORSE - CONTINUOUS

Apollo roared, spurring his horse forward in a supernatural gallop. He draws and looses arrows in a flash of light, striking the invaders. One enemy is hit and stumbles, his weapon clattering to the ground, defeat contorting his face.

74. EXT. BATTLEFIELD ON THE GROUND - CONTINUOUS

Apollo dismounts his horse and charges forward, his bow transforming into a gleaming sword. He engages another attacker, and their swords collide with a sharp metallic blade.

Apollo's movements are fluid and precise, embodying both grace and power. With an awake eye, he parries a strike aimed at his side, countering with a swift kick that sends the assailant sprawling.

75. EXT. DELPHI BATTLEFIELD - CONTINUOUS

Around him, the battle rages on. He dodges a blow from behind and spins around to deliver a powerful slash through another assailant's armor.

In the midst of the chaos, Apollo looks at the villagers huddled behind a makeshift barricade. Their eyes, filled with fear yet brimming with hope, watch their savior fight valiantly, further fortifying his resolve.

76. EXT. BATTLEFIELD HILLTOP - CONTINUOUS

Just as the tide seems to turn in the invader's favor, Apollo spots their leader—a towering figure clad in dark armor—rallying his men on a hilltop.

With fierce determination, Apollo charges toward him, slicing through the ranks of foes as if they were mere shadows. The leader roars in defiance, raising a massive sword to meet Apollo's challenge.

A thunderous clash between their swords sends shockwaves through the earth.

The strong but overconfident leader underestimates Apollo's agility. Through many deft maneuvers, Apollo dodges a violent blow and counters with a swift uppercut, disarming the leader and sending his sword flying.

With a final, decisive strike, Apollo holds his sword to the leader's throat, the glint of steel reflecting the sun. The mercenaries, witnessing their leader's defeat, begin fleeing.

77. EXT. DELPHI BATTLEFIELD - CONTINUOUS

Apollo stands victorious, breathing heavily yet filled with a profound sense of righteousness.

He turns to the villagers, who now emerge from their hiding places, their faces alight with gratitude and awe.

78. EXT. BATTLEFIELD AFTERMATH - CONTINUOUS

Swiftly, Apollo's heart drops as he sees Lily lying among the dead. Panic surges through him, and he rushes, bending the knee before her.

APOLLO
(screaming, touching her
everywhere)
No, no, no! Not Lily...

He looks to the sky, anguish etched on his face.

APOLLO
(calling after his father)
Why? Why her? Why deprive me of
her? Show yourself, Zeus! Where are
you? You can't stand my happiness!
You demand my soul, my sword—
everything—and now you take my
heart? It's not fair! I challenge
you! Fight me! I beg you... Give Lily
back to me. Please... Father.

The sky darkens in response to his cries. Thunder rumbles ominously as storm clouds gather overhead. A torrential rain begins to fall, washing away the blood-soaked earth.

FROM THE SWIRLING STORM CLOUDS, ZEUS EMERGES IN ALL HIS CELESTIAL GLORY.

ZEUS
(grave, booming voice)
"How dare you defy me? You forget
yourself, Apollo! I gave you a
mission to stop Python from
meddling in mortal lives.
(MORE)

ZEUS (CONT'D)

And yet you dared to break our
sacred laws by loving a mortal? You
have forsaken your divine purpose."

Apollo glares up at Zeus, defiance burning in his eyes
despite his tears.

ZEUS

(continuing)

"Consider this a warning. You must
decide this woman's fate. But
remember—you have no right to
deceive her."

The storm intensifies for a moment before abruptly
dissipating. Zeus vanishes into the heavens as darkness
consumes the scene.

79. INT. ISLET SHACK BEDROOM - EVENING - APOLLO AWAKENING

Apollo jolts awake, drenched in sweat and breathing heavily.
He looks around in confusion as Lily shakes him gently by the
shoulder. He sits on the edge of the bed, his head in his
hands, his breathing still uneven from the nightmare. Lily
stands beside him, her brows furrowed in concern. She places
a calming hand on his shoulder.

LILY

Apollo, talk to me. What's wrong?

Apollo looks up at her, his eyes clouded with lingering fear
and sorrow. He gently takes her hand in his.

APOLLO

It's nothing. Just... a dream.

Lily kneels before him, her gaze unwavering.

LILY

That wasn't just a dream. You were
calling my name in your sleep... like
you thought I was gone.

Apollo swallows hard, his grip on her hand tightening.

APOLLO

I saw you... lying there... lifeless. I
couldn't save you. I begged him—
Zeus—to bring you back, but he...

He trails off, his voice cracking with emotion. Lily cups his
face, forcing him to meet her eyes.

LILY

Listen to me. I'm here. I'm alive.
Whatever you saw, it wasn't real.

Apollo closes his eyes and leans into her touch, as if grounding himself in her warmth and presence.

APOLLO
It felt like a real warning of
impending doom.

Lily smiles softly, brushing a strand of hair from his face.

LILY
Well, I'm not going anywhere, okay?
You're stuck with me. Now come on,
Billy and Marcelino are almost
here.

Apollo chuckles, relief coloring his voice, and then embraces her tightly.

80. EXT. ISLET SHORELINE - LATER

The sun sets, and the sea absorbs the last embers of the day while the birds and waves struggle to compete with the persistent drone of the power generator.

Marcelino moors his small boat to the shore while Billy waits for him on the rocks with all the groceries.

81. INT. ISLET SHACK - SAME TIME

Lily descends the duplex stairs. Her long white socks perfectly match the national soccer team jersey she's wearing - Marcelino's.

THE DOOR CREAKS OPEN.

Billy enters first, followed by Marcelino. Both are carrying bags and food.

82. EXT. ISLET SHORELINE - AFTERNOON

Back-to-back in their small boat, Billy and Marcelino hold fishing rods, lines cast into the shimmering water. The sun beats down as they patiently await a bite, the gentle lapping of waves their only company.

83. EXT. PINE FOREST - SAME TIME

In the cool shade of a small grotto behind the islet's shack, Apollo and Lily sit close, voices soft.

LILY
How many women have you been with?

APOLLO

Does it matter that much?

LILY

Sort of curiosity, nothing more.

APOLLO

A happy drunk doesn't count cups.

LILY

Are you happy right now?

APOLLO

(leaning in slightly)

Very. You?

LILY

(nods, her voice tinged
with vulnerability)

What scares me... losing you.

APOLLO

You won't.

LILY

You don't know that. Tell me your
dream again.

APOLLO

Yours first.

LILY

(smiling faintly)

This is my dream. I hope he will
last.

APOLLO

He will, I promise.

LILY

You are deluding me.

APOLLO

I'm not. I'm a god, have you
forgotten? I can make things
happen.

LILY

Am I your thing?

APOLLO

(softly)

You are becoming my everything.

LILY

Promise me you're going to stay.

APOLLO
I swear. I will never leave your
sight.

LILY
(teasing)
Is that so! Then, add a trickster
quality to your divine powers.

APOLLO
(grinning)
Only if it makes you smile.

LILY
(softly)
You always know how to make me
happy.

APOLLO
(leaning closer)
And I intend to keep it that way.

She smiles, he takes her hand and softly kisses her lips. The
moment is interrupted as Marcelino suddenly appears from
behind the trees, panting slightly from running.

MARCELINO
Sorry to interrupt! You won't
believe what just happened!

LILY
(startled)
Marcelino! You scared me!

APOLLO
(smirking)
Seems like our trickster has
competition.

MARCELINO
Apollo, hurry! Billy caught a huge
fish and needs help pulling it from
the sea.

APOLLO
(sighs, annoyed)
So what? Go and help him.

MARCELINO
He wants you.

APOLLO
Why me?

MARCELINO

(shrugging)

I don't know, but I guess he wants to know if the fish is a boy or a girl.

APOLLO

(raising an eyebrow)

And how am I supposed to know such a thing?

MARCELINO

(grinning)

I guess because you are also the "Harbinger of Truth and Prophecy."

Apollo exchanges an amused glance with Lily before standing up reluctantly, brushing pine needles off his clothes.

Lily watches Apollo and Marcelino head toward the beach, leaving her momentarily alone in the tranquil forest.

84. INT. ISLET SHACK - EVENING

The four companions sit around a wooden table, calmly devouring their meal. The clatter of utensils echoes in a cool atmosphere. Whoever has a full stomach speaks first.

Lily wipes her mouth, smiling.

LILY

(blurting out)

What's for dessert tonight?

Billy smirks mid-bite, reaching under the table to retrieve a small, ornate box. He places it gently in front of Lily. Her eyes light up as she snatches it up with unrestrained excitement.

LILY

(opening the box, gasping)

Wow! My favorite French cookies!

(sincerely)

I adore you, Billy.

MARCELINO

(grinning)

From your favorite brother, with love.

APOLLO

(deadpan)

She has only one brother.

MARCELINO
(mock offense)
She considers me her second bro.
But I know Billy's still number
one.

BILLY
(nodding toward Marcelino)
It's Marcelino who brought you the
cookies.

MARCELINO
Billy told me what you like the
most.

LILY
(teasing)
Thank you, second bro.

She leans over and plants a playful kiss on Marcelino's jaw.
Marcelino beams, his face lighting up as if he's been blessed
by celestial beings.

Billy's expression shifts, his tone turning serious.

BILLY
So, Apollo, how are we going to
find the villains?

Apollo looks up calmly, his voice steady and certain.

APOLLO
Don't worry about that, Billy..
they'll find us.

As if on cue, the distant whirring of helicopter blades
pierces the air. The sound grows louder, more menacing.

MARCELINO RUSHES TO THE WINDOW.

85. INT./EXT. ISLET SHACK - CONTINUOUS

Marcelino peers out at the darkened sky, his expression grim
and full of worry.

MARCELINO
Here they're coming.

LILY
(to Marcelino, tense)
Are they after us?

MARCELINO
(somberly)
Who else? The sea, our refuge, has
become our cage.

The sound of the helicopter intensifies, shaking the walls of the shack. The friends exchange uneasy glances as the threat looms closer.

86. EXT. SEA AND SKY - LATE NIGHT

A crescent moon hangs like a silent observer, its pale glow reflected on the churning sea. The rhythmic chop of helicopter blades cuts through the vast stillness, a harbinger of what's to come.

87. INT. SECURITY CHOPPER - SAME TIME

Officer Tony leans forward in the cockpit, his gaze fixed on the islet below. Officer Carla meticulously checks her gear, her focus unyielding. Around, FOUR EQUIPPED MEN sit in tense silence, their faces shadowed by determination.

88. EXT. PINE ISLET SHORELINE - SAME TIME

TWO COAST GUARD BOATS glide silently through the inky water, forming a perimeter around the rocky islet. Their headlights slice through the darkness, illuminating jagged rocks and the silhouette of Marcelino's modest hut clinging to the shoreline.

89. INT. SECURITY CONTROL ROOM - SAME TIME

Surrounded by a wall of glowing screens, Inspector JACK stands at the center of the control room. Real-time images show the unfolding of operations on the islet, scrutinized from every angle. He crosses his arms and frowns. The atmosphere throbs with urgency.

90. INT. ISLET SHACK BEDROOM - SAME TIME

The upstairs bedroom is bathed in moonlight, shadows casting on the walls. Lily and Billy are curled up on the bed, looking serene, waiting to be approached by law enforcement.

91. INT. ISLET SHACK - SAME TIME

Downstairs, Marcelino slouches in a chair by the window, a flashlight loose in his grasp. He's succumbed to exhaustion, his head tilted back, soft snores escaping him. The rhythmic crash of waves outside lulls the house into a pre-storm calm.

Apollo stands in the doorway, silent and acknowledging what's to come. His gaze shifts between Marcelino and the stairs leading to Lily and Billy. After a short meditation, he steps forward.

APOLLO
(to himself, quietly
aloud)
The run is over—it's showtime!

92. EXT. PINE ISLET - DAWN

The helicopter descends into the rugged terrain, its blades whipping up a windstorm and debris. Officers Tony and Carla step down with the squad men.

93. EXT. ISLET SHORELINE - SAME TIME

Simultaneously, the guard boats slide toward the shore, their engines roaring softly as they dock against the rocks. FOUR OFFICERS disembark and head, in formation, toward the door of Marcelino's shack.

94. EXT. ISLET SHACK - MOMENTS LATER

The coast officers step out of the shack, each escorting and securing one of the detainees.

95. EXT. PINE ISLET - CONTINUOUS

Tony and Carla meet them halfway and take custody of the prisoners. The squad men secure and direct them to the waiting helicopter.

96. INT./EXT. SECURITY CHOPPER - MOMENTS LATER

The helicopter's blades spin faster, propelling it into the sky—gradually awakening—with the four detainees aboard.

97. EXT. PINE ISLET - SAME TIME

On the ground, the coast guard remains stationed, their vigilant gaze scanning the islet for any signs of lingering threat.

98. INT. SECURITY CONTROL ROOM - LATER

Inspector Jack stands at the control panel as he speaks with Officer Tony via radio.

TONY
(via speakers)
From the bird to its nest, "Rocky Island operation" successfully terminated... Over.

JACK
(sternly)
Well done, Tony... proceed with
extreme vigilance... I've sent the
motorcade route sheet to Officer
Carla—be careful, it's not safe
yet... Over.

99. INT./EXT. SECURITY CHOPPER - SAME TIME

Tony's eyes scan the terrain below as he responds through his
headset.

TONY
(calm but focused)
I'm aware of that, Jack. Keep
aerial surveillance tight.
Whoever's behind the blast won't
back down easily... Over.

JACK
(into the headset)
Roger that, Tony... don't worry, I'll
be monitoring the convoy from the
chopper. Stay focused. That's all
for now—see you later at the police
station... Over.

100. EXT. THE ISLAND - MORNING

The helicopter cut through the dawn light over Sicily's
tranquil coast.

101. INT./EXT. SECURITY CHOPPER - SAME TIME

Lily observes the vastness of the island, and despite the
deafening noise, she leans toward Officer Tony, determined to
get answers.

LILY
(addressing Tony)
Can you explain, Officer, why you
are taking us into custody?

Tony retrieves a headset and hands it to Lily.

LILY
(putting on the headset
and repeating)
Why are we under arrest? Officer.

TONY
You're under protection, Miss Lily.
Someone wants to hurt you and your
brother.

Lily's brow furrows with skepticism.

LILY
(incredulous)
Is this how you protect citizens—by
placing them in custody?

Tony sighs.

TONY
It's not easy to trust someone
after what you've been through.
Even so, I ask you to trust me
because I'm the only person who can
help you right now.

Billy's thoughts are adrift in the vast unknown. His
contemplative silence is interrupted by a gentle tap on his
shoulder from Officer Carla.

CARLA
(whispering and gesturing)
Are you okay?

BILLY
(whispering back with a
faint nod)
I am fine, thank you.

Apollo motions for Lily's headset, which she hands over. He
adjusts it over his ears before leaning toward Tony.

APOLLO
What about me, Officer? Am I also
here for protection?

Tony glances at Apollo, his expression unreadable.

TONY
You're a different story. Perhaps
you should be transferred to the
Natural Disaster Response Unit
(NDRU).

Apollo smirks knowingly, leaning forward as if to emphasize
his next words.

APOLLO
Officer Tony, if you follow
protocol, you'll fail to uncover
the truth about the lab disaster.
You must think outside the box to
solve this riddle.

Before Tony can respond, Marcelino snatches the headset from
Apollo with an exaggerated flourish. He places it on his head
and addresses Tony with mock seriousness.

MARCELINO

(leaning toward Tony with
a dramatic flair)

I totally agree with Apollo... If you
like, Officer, I can help you
uncover the mystery... Just ask—
Marcelino is here to serve.

At Marcelino's theatrical suggestion, the cabin erupts into
laughter, easing the tension as the helicopter begins its
descent. The city's airport appears below—a bustling hub of
activity in a waking world.

As the helicopter prepares to land, the group exchanges
glances—their journey is far from over.

BILLY OBSERVES APOLLO STEALTHILY SLIPPING A USB DRIVE INTO
TONY'S VEST POCKET JUST BEFORE LANDING.

102. INT. DNA RESEARCH CENTER - WALKING - DAY

Professor Adderios leads Baldini's wife through the
labyrinthine heart of his laboratory.

ADDERIOS

(gesturing with a touch of
pride)

Observe, Lady Helena, the self-
contained nuclear generator ensures
a sterile environment. Along these
walls, you find insulated glass
chambers that hold countless DNA
samples, each illuminated with a
soft glow.

HELENA

(eyeing her surroundings
with suspicion)

Surveillance cameras everywhere?

ADDERIOS

(nodding with a faint
smirk)

Indeed. And biometric scanners,
vigilant sentinels watching every
corner. Nothing escapes their gaze—
not even a whisper.

Helena pauses, her gaze lingering on a nearby sequencer.

HELENA

(hesitant, almost to
herself)

What is all this?

ADDERIOS

(stepping closer, his
voice low and deliberate)
These are DNA sequencers—guardians
of genetic truth. Their purpose is
relentless. And over there...
(he gestures to large
freezers humming softly in
the corner.)
Our cryogenic vaults. They preserve
life's building blocks with
unerring precision.

Helena's eyes catch on a haunting POSTER pinned to the wall—a
DNA helix spiraling into the silhouette of a NEWBORN.

A shiver of goosebumps runs through Helena's body.

HELENA

(saying to herself)
What is the price behind such
power?

103. EXT. MOTORCADE ROUTE - ON THE MOVE - AFTERNOON

The convoy moves steadily along the designated route from the
airport. Four vehicles, spaced evenly, create an orderly
procession.

104. INT./EXT. SECOND MOTORCADE VEHICLE - ON THE MOVE - CONTINUOUS

Looking around from the passenger seat, Carla pretends to
study the road map on her mobile while discreetly sending an
anonymous message.

Lily, in the back seat, notices her strange behavior.

LILY

Is everything good, Officer?

CARLA

(quickly, with a forced
smile)
Oh, yeah! Everything is fine, Miss
Lily—nothing to worry about.

Lily peers out the back windshield, searching for Billy's
vehicle, while Marcelino, sitting next to her, is silent but
visibly uncomfortable.

Officer STEVE drives, watching Lilly and Marcelino through
the rearview mirror as he focuses on the road ahead.

105. INT./EXT. THIRD MOTORCADE VEHICLE - ON THE MOVE - SAME TIME

In the front seats, Tony methodically checks his pistol's mechanism while Officer MARK grips the wheel firmly and calmly. In the backseat, Billy stares at Tony with admiration while Apollo scans the outside, tense and alert.

TONY

(looking back at Apollo)
Well, Apollo, I feel like you have something in your stomach that needs to be spit out loud. Am I wrong?

APOLLO

Why do I feel like you won't answer directly, no matter what I ask?

TONY

(smiling faintly)
Aren't you curious to know what I decided about your fate?

APOLLO

No offense, Officer Tony. It is not up to you to decide... deep down, you are a good man. It's not common to give good people full power—not yet.

Tony looks at his watch and smiles slightly at Apollo's speech. Then his gaze shifts a few hundred meters ahead before the vehicle passes beneath a wide bridge.

106. INT./EXT. SECURITY CHOPPER - SAME TIME

Scanning the ground through helicopter binoculars as the convoy approached the intersection, Jack noticed unusual movement above the bridge.

107. EXT. ON THE BRIDGE - SAME TIME

A man with a walkie-talkie tracks the convoy crossing below, his actions suggesting an imminent threat.

108. INT./EXT. THIRD MOTORCADE VEHICLE - ON THE MOVE - SAME TIME

APOLLO

(pointing to the man on the bridge)
Did you see him... that man, on the bridge?

BILLY
(surprise)
Yes! I saw him... they're watching
us, Officer Tony... carefully, we are
about to be ambushed.

Tony barely processes the warning, and before he has the time
to react—

109. INT./EXT. MOTORCADE ON THE MOVE - CONTINUOUS

A massive six-wheel truck broadsides Tony's car on the
passenger side.

110. INT./EXT. BRIDGE CROSSROAD - CONTINUOUS

The impact sends the car spinning before crashing into a car
parked on the side of the road.

111. EXT. BRIDGE CROSSROAD - CONTINUOUS

The attacking truck sped away, vanishing into the ensuing
chaos.

112. EXT. BRIDGE CROSSROAD - SAME TIME

The last vehicle brakes sharply near the wreckage, while the
two other cars continue on their way, unaware of anything.

113. INT./EXT. SECOND MOTORCADE VEHICLE - ON THE MOVE - SAME TIME

Lily turns once more in her seat, looking out the back
windshield worriedly.

LILY
I can't see the other cars behind
us... Shouldn't we be concerned?

CARLA
(calmly)
They are still there, possibly
slowed by traffic lights or
something. Don't worry—everything
is fine—relax, Lily.

Jack's voice crackles through the speakers.

JACK
(on the radio)
From base to all units... we are
being attacked—one vehicle is hit
hard by a truck and neutralized.
(MORE)

JACK (CONT'D)
What is your status, Officer Carla?
Over.

Steve reaches for the receiver to respond, but Carla reacts with startling speed. She pulls out her gun and presses it against Steve's temple.

CARLA
Don't touch the radio, keep
driving, or you die.

114. INT./EXT. SECURITY CHOPPER - SAME TIME

Worried, Jack spots a wide space below, between the bridge and the tunnel, and signals the pilot to land there.

115. INT./EXT. SECOND MOTORCADE VEHICLE - ON THE MOVE - CONTINUOUS

Carla's cold command is clear: her gun pointing to Steve's temple as he drives, hands clenched on the wheel, sweat beading on his brow.

In the backseat, Lily and Marcelino exchange nervous glances—their tension is high.

CARLA
(through gritted teeth)
Steve, listen carefully... No, don't
look—you listen. To get through
this, you must absolutely follow my
instructions. Understand?
(angrily)
Answer me, asshole.

STEVE
(shocked)
Take it easy, Carla... Think. Are you
sure you want to go down that path?

Lily rushes forward in a flash, her voice high and angry.

LILY
Are you out of your mind? Put down
your gun away... he is your teammate,
for God's sake... why are you doing
this?

Without warning, Carla swings the butt of her pistol across Lily's forehead. Lily collapses into Marcelino's lap, unconscious. Marcelino stares at Lily in shock and fear as Carla glares at him with icy determination.

CARLA
(to Marcelino)
Don't even think of breathing...
Kneel on the ground now, and don't
move.

Marcelino nods frantically, lowering himself to the floor, holding Lily down with him without protest.

The radio crackles to life as Jack's voice comes through.

JACK
(on the radio)
Carla, Inspector Jack speaking.
Answer. Do you receive? I repeat -

Carla reaches over and switches off the radio with a sharp click.

She turns her attention back to Steve.

CARLA
(voice low and dangerous)
Now, I'm all yours, Steve. You take
the next street to your left.

Steve's hands tremble slightly as he nods, his voice barely above a whisper.

STEVE
You want me to go through the
tunnel?

Carla presses the barrel of her gun harder.

CARLA
Yes, and could you please execute
that nicely, or do you prefer not
to?

Steve swallows hard and signals left. The vehicle veers toward the tunnel entrance and disappears.

116. INT./EXT. FIRST MOTORCADE VEHICLE - ON THE MOVE - CONTINUOUS

When Carla's vehicle disappeared, the lead car came to a sudden stop. The DRIVER and OFFICERS exchanged puzzled glances before turning back to where they last saw her.

117. INT./EXT. FIRST MOTORCADE VEHICLE - ON THE MOVE - CONTINUOUS

Before the vehicle reached the tunnel head, a deafening whistle cut through the air. An RPJ ROCKET hurtled toward the lead car and exploded on impact. The blast threw the vehicle off the road like a soccer ball.

118. INT./EXT. TUNNEL TRAVERSE - CONTINUOUS

The wreckage is engulfed in flames, with smoke rising into the sky. The scene is silent except for the distant rumble of Carla's commandeered vehicle, which disappears into the tunnel after a brief stop, ensuring no one follows them.

119. EXT. CROSSROADS OF THE FIRST ATTACK - EVENING

The mangled police car sits at the center of the chaos, its frame twisted and scorched.

EMTs work quickly to stabilize Tony and Billy, whose injuries require urgent care. They are carefully loaded onto stretchers and rushed into waiting ambulances.

Mark, shaken but physically unharmed, thanks to the deployment of the airbag. He watches the scene unfold in stunned silence.

Apollo, untouchable, moves discreetly through the debris before he flees away unnoticed.

120. EXT. ROCKY HILL OVERLOOKING THE SEA - SUNSET

With Carla's gun pressed against his neck, Steve staggered from the car. Terrified and weak, he tripped on the rocks and fell to his knees.

121. INT./EXT. BACKSEAT CAR - SAME TIME

Lily sits in the back seat, blood streaming down her forehead. The door is open, her mouth is taped shut, and her eyes are wide with fear.

Angelica roughly pulls Marcelino by the neck and pushes him next to Steve.

122. EXT. ROCKY HILL OVERLOOKING THE SEA - CONTINUOUS

Calmly watching the scene near his car, Aldo tosses his cigar and approaches Lily, drawing a knife.

123. INT./EXT. BACKSEAT CAR - CONTINUOUS

He faces Lily, putting his hand on the open door, and raises the knife to her eyes.

ALDO

(to Lily)

I offered you \$100,000 for what I needed. You rejected me. Now? I will take it for free.

With a quick knife stroke, Aldo slices the adhesive tape from Lily's mouth. She gasps but doesn't flinch.

ALDO
Do you see her?
(gestures to Carla)
The loyal Homeland Officer Carla.
Smart woman. She'll take your money
and build herself a better life far
from this miserable island. How's
that for irony, Doll Lily?

LILY
(steady but defiant)
Don't you see it, Baldini? Because
of who you are, fate denied you the
chance to have a child.

Aldo's face hardens.

ALDO
(spiteful)
Spare us your bullshit. We have
work to do. Get out of the car.

He yanks Lily from the car, shoves her ahead, and turns to Carla at the cliff's edge.

124. EXT. ROCKY HILL OVERLOOKING THE SEA - CONTINUOUS

ALDO
(to Carla)
It's your turn, Officer. Show us
what you're made of.

Carla's hand trembles as she presses her gun to Steve's head. She hesitates, breath catching in her throat.

ALDO
(impatient)
We don't have all day, my dear.
It's part of the deal--no loose
ends. Do you want the money? Then
do it. Otherwise, I'll kill you
both and keep the dough for myself.
Your call, Officer Carla.

He leans close to Lily and whispers in her ear.

ALDO
When it comes to money, even the
purest morals crumble. Watch and
learn.

Carla's hesitation breaks. Instead of firing a bullet into his temple, she pushes Steve across the cliffside with anguish.

ALDO STEPS FORWARD TO THE CLIFF

LILY
(screaming)
Oh my God... what have you done?

Because of the cliff's enormous height, it takes a while for a body to reach the water. With a satisfied smile, Aldo watches Steve's body crash into the sea before he disappears.

Lily collapses to her knees, sobbing. Marcelino retches onto the ground, tears streaming down his face.

Aldo turns and signals to Angelica, who retrieves a briefcase from his car and returns to hand it to Carla.

Carla opens it, briefly checks the contents, then abruptly closes it and rushes to Steve's car without a word.

She gets in and speeds away, as if pursued by ghosts.

Aldo turns his attention back to Angelica.

ANGELICA
(whispers)
Instead of pushing him into the sea, I'd put a bullet in his temple to ensure he is gone for good.

ALDO
Leave the Homeland Agents to kill each other. At least now we know Carla won't betray us.
(pointing to Marcelino)
What about the boy?... Any suggestions?

ANGELICA
(coldly)
Throat-slitting. Quick, clean... artistic.

Springing to her feet, Lily lunges at Aldo and attacks him with her bare hands. Aldo grabs her wrists and twists them painfully, forcing her to stop.

ALDO
(mocking)
Careful now... you'll only hurt yourself.

LILY
(through gritted teeth)
If you touch Marcelino, I swear to God, you'll never get what you want from me—I'll end my life before you can have it!
(MORE)

LILY (CONT'D)
 (louder, staring him down)
 Do you want a deal? Here's mine:
 let Marcelino go free, and I'll
 give you what you want. Willingly.

Her words hang in the air like a challenge. Aldo's expression shifts—surprise, then admiration. Slowly, he smiles, extending his hand to seal the deal.

ALDO
 (chuckling)
 It's a pleasure doing business with
 you, Miss Lily...

Lily doesn't take his hand—instead, she nods curtly with quiet defiance. Aldo backs off reluctantly, masking his irritation with a thin smirk. Then, he turns to Marcelino.

ALDO
 (to Marcelino)
 You're free, boy. Go pray—your life
 has been spared—thanks to this
 brave girl, she saved you despite
 your betrayal.

Marcelino stares at Lily in awe but doesn't move.

ALDO
 (Serious)
 Leave now before I change my mind.
 But remember this: breathe a word
 of what happened here to anyone,
 and Lily pays for it dearly.

Lily signals to Marcelino to go—he hesitates—but finally he runs and stumbles away down the rocky path, glancing back at Lily with tears in his eyes.

As Aldo watches him disappear into the distance, he chuckles softly and turns back to Angelica.

ANGELICA
 Are you sure, boss? Let the boy go
 free—isn't it risky?

ALDO
 The boy will talk—you can be sure
 of it... But what is he going to say?
 We are innocent people... we did
 nothing wrong—we even let him go,
 and Miss Lily is staying with us
 willingly... poor Steve, betrayed by
 a member of his team... aren't we the
 best?

Angelica laughs heartily and gives Aldo a thumbs up, as if to say, "Good job, boss."

Behind them, the sun sets majestically before giving way to evening.

125. EXT. CROSSROADS OF THE SECOND ATTACK - LATER

Here, the aftermath is dire. Smoke rises in thin trails, and the ground is littered with debris from the rocket explosion.

126. EXT. HELICOPTER LANDING STRIP - SAME TIME

The whir of helicopter blades cuts through the heavy evening air as it lands in an open space nearby. Jack steps out and walks purposefully towards the destroyed SUV, taking in the desolate surroundings.

127. EXT. CROSSROADS OF THE SECOND ATTACK - CONTINUOUS

Jack approaches a group of PARAMEDICS and OFFICERS gathered near the wreckage.

JACK
(authoritative)
Report. What's the situation here?

PARAMEDIC
(wiping sweat from their brow)
This isn't good, sir. There were multiple casualties. We have already lost some, and others are critical. We're doing everything we can.

JACK
(nodding sharply)
How many survivors?

PARAMEDIC
(hesitant)
Still counting, sir...

Jack scans the destruction around him. An OFFICER approaches, saluting quickly.

OFFICER
Sir, we've secured the perimeter, but whoever did this... they're gone. No sign of them.

JACK
(coldly)
They won't get far. Double the patrols and lock down the area. I want updates every fifteen minutes.

OFFICER

Yes, sir.

Jack turns back to the paramedics.

JACK

(firmly)

Do whatever it takes to save those
who are still breathing. We'll deal
with the consequences later.

The paramedic nods and rushes back to work. Jack exhales
deeply, then speaks into his comm.

JACK

(into comm)

Base, this is Jack. Situation
critical. Casualties confirmed. I'm
heading back now—prep for a full
debrief.

Jack turns back, heading to the helicopter.

128. INT./EXT. SECURITY CHOPPER - LATER

The chopper lifts off into the darkening sky, carrying Jack
back to base while he looks down at the devastation below.

129. EXT. LIGHTHOUSE SHORE - EARLY MORNING

Marcelino, weary and disheveled, trudges across the shore.
His shirt sticks to his sweat-soaked back, and his jacket
hangs limply over his arm. He stops abruptly, staring at the
cliff where his fishing boat is unexpectedly docked.

MARCELINO

(shouting, bewildered)

My boat is here! I left it there,
on the rocky islet! How can it be?

He charges across the sandy shore, his exhaustion overridden
by sheer determination. Each stride kicks up grains of sand,
then he skids to a halt as he reaches the fishing boat, his
breath catching in his throat.

130. EXT. FISHING BOAT - CONTINUOUS

Marcelino's expression shifts from desperation to pure relief
as he sees Apollon waiting on the deck. He bounds aboard, his
arms instinctively wrapping around Apollo in a heartfelt
embrace. The tension hanging over him dissipates as he clings
to his steadfast ally.

MARCELINO

(emotional)

Apollo! You're here! I thought... I thought I'd lost you.

APOLLO

Did they hurt you?

MARCELINO

Nothing serious.

APOLLO

Good.

Marcelino hesitates, his voice faltering as concern clouds his face.

MARCELINO

I can't say the same about Lily.

Apollo's expression darkens as he processes the words.

APOLLO

I won't let anything happen to her.

MARCELINO

She saved me, Apollo. She agreed to Baldini's demands just to keep me alive. I owe her everything.

Apollo places a firm hand on Marcelino's shoulder, grounding him.

APOLLO

How did they find us at your father's cabin?

Marcelino's face contorts with guilt as he confesses.

MARCELINO

You have every reason to doubt me. But I swear, Apollo, it wasn't me! Before I met you, I planned to hand you over to the mayor, who promised to return my father's shack.

Apollo's gaze remains steady, unwavering.

APOLLO

And now?

MARCELINO

Now? I'd give my life to protect you—even if it means losing everything forever.

Apollo's lips curve into a faint smile, his voice calm yet resolute.

APOLLO
 For what it's worth, I never
 doubted you, my friend.

Marcelino exhales deeply, relief washing over him.

MARCELINO
 What do we do now?

APOLLO
 You are going to fulfill your
 promise and deliver me to His
 Highness the Mayor, and then I will
 take it from there.

131. INT. ADDERIOS OPERATING ROOM - NIGHT

As Lily and Helena lie anesthetized, Anna and Roberta leave, the professor remaining behind a transparent partition to prepare for surgery. He sheds his disguise, revealing himself as Python, Apollo's serpentine nemesis. Before the sedative overwhelms her, Lily witnesses the horrifying transformation but is unable to scream. Then the sedative takes full effect, knocking her unconscious.

132. INT. ADDERIOS OPERATING ROOM - LATER

The operating room hums softly to the rhythm of advanced medical technology. Powerful spotlights are reserved for illuminating the surgeries.

Adderios adjusts his surgical gloves, while Slykis meticulously arranges the instruments. Anna and Roberta stand nearby, their faces a blend of curiosity and apprehension.

SLYKIS
 This is history in the making,
 Professor. The world will remember
 this day.

ADDERIOS
 (calm but firm)
 History is written by results,
 Slykis. Let us not celebrate
 prematurely.

133. INT. ADDERIOS OPERATING ROOM - FILMING - LATER

Adderios steps toward a camera set up between Helena and Lily's operating tables—its red light is blinking in readiness. His demeanor shifts to one of authority and gravitas.

ADDERIOS

(to camera)

Good evening. I am Professor Adderios. Tonight, we shall bridge the gap between theory and practice, between science and philosophy. I will transplant Lily's cerebrospinal fluid into Helena's cerebral cortex, a novel and risky procedure that could revolutionize chemistry if successful.

He pauses for effect, his eyes gleaming with ambition.

ADDERIOS

(to Anna)

Be kind and wipe the sweat from my brow before resuming filming.

Roberta intervenes with concerns.

ROBERTA

(hesitant)

What if the operation fails, Professor? What happens to these patients? Will they still be alive?

The air grows colder as Adderios' expression hardens. He turns to Roberta with a glare that silences the room.

ADDERIOS

(low and menacing)

Cut the camera... filming resumes after Miss Roberta leaves the operating room.

The technicians obey instantly, plunging the room into darkness.

134. INT. AIRPORT DEPARTURE FLOOR CAFETERIA - DAY

The airport is alive with movement and announcements echoing overhead. Carla sits at the cafeteria bar—her disguise is almost convincing—a black denim jacket, oversized beach sunglasses, and a baseball cap pulled low over her face. Her fingers grip a cash briefcase tightly as she sips a cup of coffee, her eyes darting around nervously.

OVER THE AIRPORT LOUDSPEAKERS (V.O)

Attention please, immediate boarding for all passengers of Flight 9514 to Moscow.

Carla stiffens at the announcement. She glances at her boarding pass and then scans the crowd.

135. INT. AIRPORT DEPARTURE FLOOR - CONTINUOUS

In the distance, Jack and his team watch the cafeteria from various angles, waiting for her next move.

136. INT. AIRPORT DEPARTURE FLOOR - NEWSSTAND - SAME TIME

Mark, at the newsstand, pretends to read a newspaper.

137. INT. AIRPORT DEPARTURE FLOOR - ATM - SAME TIME

BRUCE, at an ATM, appears to be withdrawing money.

138. INT. AIRPORT DEPARTURE FLOOR - BOARDING GATE - SAME TIME

Jack paces the floor near the boarding gate.

139. INT. AIRPORT DEPARTURE FLOOR - MOVING - CONTINUOUS

Carla gathers her belongings quickly, clutching the cash case as if it were her lifeline. She walks toward the boarding gate, her steps hurried but cautious. Her head swivels every few seconds to check her surroundings, her paranoia growing with each step.

140. INT. AIRPORT DEPARTURE FLOOR - MOVING - SAME TIME

Jack speaks into his comms discreetly.

JACK
(into comms)
She's on the move. Stay close, but
don't spook her.

As Carla approaches the checkpoint, Mark and Bruce position themselves behind her, their presence subtle but deliberate. Carla's breathing quickens—she senses them closing in.

Before she can react, Jack appears beside her like a shadow and grabs her arm firmly but without causing a scene.

Carla freezes, her face a canvas of emotions—fear, regret, and the bitter taste of failure. She opens her mouth to speak, but no words come out. Jack leans in close, his voice low and commanding.

JACK
It's over, Carla. Let's not make
this harder than it needs to be.

Carla lowers her head slightly, the weight of inevitability sinking in as Jack leads her away from the crowd, his team falling into formation behind them.

The airport continues its frenetic pace, as usual.

141. INT. HOSPITAL - BILLY'S ROOM - DAY

Billy sits by the window, his broken arm in a cast, his gaze lost in thought. A light knock at the door brings him to his senses. He turns to find Tony, leaning on crutches, his face lit up with a warm smile.

TONY

You're out of bed! That means
you're doing better... I'm glad to
see you in good shape, Billy.

Billy gestures for him.

BILLY

Come on in, Tony. How is your
broken leg?

Tony steps inside.

TONY

Much better, thanks. I wanted to
check on you before heading to the
police station. We managed to catch
Carla before she could flee from
the airport. Jack's going to need
my help with the interrogation.

Billy's expression shifts slightly, a flicker of relief
crossing his face.

BILLY

That's good news, Tony. But... what
about my sister? Have you heard
anything about her?

Tony's smile fades into a more serious expression.

TONY

Not much, to be honest... But now
that Carla is in custody, we can
find her location. You have my
word. I promise, Billy, she'll be
safe soon.

Billy nods, though his worry remains etched in his features.

BILLY

I trust you, Tony... but that doesn't
mean I'm not concerned.

Tony steps closer, his voice steady and reassuring.

TONY

I understand. I would feel the same. We're going to make this right for both of you. Just hold on a little longer... We'll get through this together...

(beat)

If you need anything, you know how to reach me.

Billy manages a faint smile—his voice is soft but sincere.

BILLY

Stay safe, Tony.

Tony nods as he turns toward the door, but before opening it, he reaches into his pocket and discovers the USB drive.

TONY

(asking himself)

Where does this USB key come from?

Without much thought, Billy replies:

BILLY

I saw Apollo slip it into your pocket at the airport before landing.

TONY

Why didn't he hand it to me directly?

Billy shrugs, feigning ignorance of Apollo's motive. Tony pauses, considering, then smiles and exits the room.

142. INT. MAYOR'S LIVING ROOM - NIGHT

The mayor sits on the sofa, his posture composed yet betraying subtle unease. Marcelino and Apollo remain standing.

APOLLO

(voice steady, eyes
piercing)

Once in power, a man seeks to retain it, whatever the cost. This has been human nature since the dawn of time, and this will never change. You, Mr. Mayor, are living proof of this disease of self-centeredness.

The mayor gave Marcelino an accusing look.

MAYOR

(smirking, masking
discomfort)

Wow, your friend is quite the philosopher, Marcelino. Is he coming back from the brink of tragedy to lecture us? He's not wrong, though—he's hitting the nail on the head.

APOLLO

(stepping forward, voice
firm)

This is your judgment day on Earth, Mr. Mayor.

MAYOR

(leaning forward, tone
sharp)

And who are you to speak to me like this? What authority do you have?

MARCELINO

(gesturing to Apollo)

Come on, Apollo, prove yourself. It's now or never.

Unexpectedly, Apollo ascended to divinity.

MARCELINO

Mr. Mayor, buckle up. You're going to see stars in broad daylight; take up the challenge.

Apollo ascends, filling the room with shifting, rainbow-hued light. Stars materialize and swirl in mesmerizing patterns, creating an enchanted ambiance alive with otherworldly energy—a sight beyond imagination.

The mayor stands up, mouth agape. He rubs his eyes as if to make sure he's not hypnotized—he can't believe his eyes.

APOLLO

(his voice echoing as if
it came from beyond)

*"I am Apollo, the Sun's brilliant
light, illuminating the shadows.
The Harbinger of Truth and
Prophecy.*

(beat)

*I am the radiant God of Music and
Dance.*

*The Healer of Souls and Conqueror
of Diseases.*

*The Muse of Poetry, inspiring
verses to flow.*

*The Master of Archery, with arrows
that strike true.*

*I am a divine tapestry woven
through time."*

Apollo lands on the ground and returns to normal.

APOLLO

Who am I, you ask? Right now, Mr.
Mayor, I am your only salvation and
redemption.

An orchestral symphony echoes through the room, filled with
celestial harmonies that seem to emerge from the very fabric
of existence. The music is grand yet tender, a composition
worthy of Apollo, the god of music himself.

ROSA SLOWLY DESCENDS THE STAIRS.

She is wearing her usual nightgown. She looks curious but
calm, as if drawn to the melody.

ROSA

(tilting her head in
wonder)

What's going on, husband? I thought
I heard an angelic melody coming
from somewhere...

(pausing as her gaze lands
on Apollo)

Oh! A stranger in the night!
(beat)

Who are you, handsome?

MARCELINO

(rolling his eyes in
exasperation)

Oh no! Not again. Rosa, please! The
show is over now.

ROSA

(sweetly)

How about a cup of tea then?

APOLLO

(shaking his head gently)

Not now, Rosa... Your husband is
about to tell us everything he
knows about the mafioso's illegal
activities so we can lock him up
for life and finally rid the world
of this filth that poisons the
lives of good people.

MAYOR

(interjecting with a sigh)

If you're looking for Lily-George's
daughter-you should go and see
Adderios first.

APOLLO

(nodding knowingly)

Well said, Mr. Mayor. Your help
would be more than appreciated.
When will you lead me to Adderios?

MAYOR

And why would I present my neck to
the snake willingly?

APOLLO

(whisperingly)

If you don't, I will tell Rosa all
the bad things you have done since
your re-election.

MAYOR

You want to blackmail me, too.

APOLLO

Hell, yes! He who sells his soul to
the devil must, once he has done
so, face the consequences of being
blackmailed by whoever he is.

MAYOR

Do you want a face-to-face with the
devil himself? So be it—going to
hell after that is on you.

APOLLO

A face-to-face with Adderios? It
seems to be a good deal, Mr. Mayor.

MAYOR

No more blackmails—we will be even
deal... Mr. Apollo?

While they were both shaking hands, Rosa turned to leave, her
curiosity satisfied.

ROSA

(yawning lightly)

I'm going back to bed. Perhaps the
angels will sing again tonight.

She disappears upstairs as the mayor slumps back on the
couch, overwhelmed by the task ahead.

143. EXT. LIGHTHOUSE SHORE - EARLY MORNING

Two FISHERMEN stand near the water's edge, their expressions
tense and pale. One stares at a motionless body lying on the
sand while the other informs the authorities on the phone.

WIDE ANGLE ON THE BODY

In his forties, wearing a soaked police uniform, he lies unconscious on the sand. Officer Steve's body washed ashore overnight. The water laps at his boots as seagulls cry in the distance.

144. EXT. LIGHTHOUSE SHORE - LATER THAT MORNING

The once-quiet beach is now a hive of activity. Police OFFICERS move methodically, cordoning off the area with yellow tape. FORENSIC scientists comb through the sand and shallow water, searching for any trace of evidence. Camera flashes illuminate the scene as crime scene PHOTOGRAPHERS document every detail.

A forensic PATHOLOGIST kneels beside Steve's limp body, his hands carefully checking for signs of life.

FORENSIC PATHOLOGIST
(urgent, to nearby
officers)
He's still alive, but his condition
is serious. He's been in the water
for over 48 hours. He needs to be
taken to an emergency room now.

CLOSE-UP ON STEVE

Pale-faced and wet, the PARAMEDICS carefully lift him onto a stretcher. His chest rises slightly beneath the oxygen mask. The stretcher is loaded into the ambulance, and the doors slam shut as it speeds away. The ambulance siren grows louder in the background, leaving many questions behind.

145. EXT. BALDINI'S CASTLE COURTYARD - DAY

The midday sun bathes Baldini's opulent courtyard as an ambulance passes through the iron gates, sirens silent. Roberta emerges, moving purposefully to the rear, where she and the MEDICAL TEAM carefully wheel out a pale and fragile Helena on a stretcher.

At the top of the grand stone staircase, Aldo waits, his silhouette framed by the castle's oak doors. He descends with measured grace, the sunlight catching his tailored suit.

Reaching Helena lying on the stretcher, he kneels, his face etched with love and concern.

ALDO
(softly)
How do you feel, my love?

HELENA
(weakly)
Nothing. I feel nothing at all,
Aldo, not even my fingers.

ALDO
 (reassuring)
 Be patient, Helena. Adderios
 assures me the transfusion was a
 success. Your body just needs time
 to adjust... time to heal.

Helena trembles, tears welling in her eyes as the medical team leads her into the castle.

Aldo watches her disappear, then turns sharply and walks to his car. He slides behind the wheel, dons his sunglasses, and starts the engine. He drove away, leaving the castle behind.

146. INT. ANCIENT TEMPLE - DAY

Tension hangs heavy in the ancient temple, an eerie glow illuminating its sacred grounds. Torchlights dance on weathered stone, the Oracle's temple a silent backdrop to the unfolding drama.

Lily is crucified and chained to a wooden board, fear and defiance etched on her pale face. A serum drips from a bag hanging beside her, feeding into her veins, while Anna, in a white coat, stands guard, her expression inscrutable.

Apollo enters, his golden armor gleaming, fury blazing in his eyes. Across from him stands PYTHON, his nemesis, cloaked in shadow and malice, their ancient rivalry about to erupt.

APOLLO
 (voice steady with anger)
 I see you've finally shed your
 disguise, Python. Good. Let the
 world discover the serpent hiding
 beneath the mask of a scientist.

PYTHON
 (smirking)
 Always so theatrical, Apollo. But
 this time, it's different. This
 time, I hold the cards.

Python gestures toward Lily, his voice dripping with venomous satisfaction.

PYTHON
 Look at her—your precious Lily.
 Carrying your child, your heir. And
 now, both their lives hang by my
 whim.

Apollo's fists clench, his golden aura flares briefly before he reins it in.

APOLLO
 (gritting his teeth)
 Leave her out of this, Python. This
 is between you and me.

Python laughs, a hollow sound that echoes through the temple.

PYTHON
 Oh, but she's already part of this.
 Every strike you land on me will
 cost her five milliliters of that
 serum—enough to endanger her life
 and your unborn child. So go ahead,
 god of light. Fight me. Let's see
 how far your mercy takes you.

Anna shifts uneasily but remains silent under Python's watchful gaze. Apollo's eyes dart to Lily, who meets his gaze with silent courage.

APOLLO
 (pleading)
 Haven't you enough guts to fight me
 without twisted games?

PYTHON
 (coldly)
 No, Apollo! My fight, my rules.
 That's how a serpent sneaks to
 defeat an all-powerful god—all
 means are fair.

Python leaps into the air, striking with the precision of a serpent. Apollo prepares but hesitates to retaliate, his mind consumed by Lily's safety.

The battle rages amidst the ancient stone structures, each blow from Python landing with brutal force against Apollo's defenses. The god of light absorbs the punishment, his golden aura dimming with every strike.

PYTHON
 (mockingly, snarky laugh)
 What's wrong, Apollo? Too afraid to
 fight back? Your compassion makes
 you weak!

Apollo stumbles back from a powerful kick but refuses to fall completely. Dust swirls around him as he steadies himself against a crumbling pillar.

APOLLO
 (breathing heavily)
 I won't risk her life... I won't give
 you that satisfaction.

Python presses his advantage, delivering a relentless series of attacks that send Apollo crashing to the ground.

The god struggles to rise, pain etched across his face, but his resolve remains unbroken.

PYTHON
(triumphantly)
Look at you—a god brought low by
love and mercy!

Apollo locks eyes with Python, his voice barely above a whisper but filled with unyielding defiance.

APOLLO
(weakly)
This isn't over... you'll pay for
this.

As Python revels in his apparent victory, a shift in the atmosphere draws his attention. He turns to find Anna gone and Lily now flanked by two figures: Billy, her brother, with a plastered arm, and Marcelino, the young Italian ally. Anna lies subdued at Billy's feet, bound and gagged.

Python's momentary distraction proves fatal.

Apollo rises a few steps behind him, his golden aura shining brighter than ever. With a roar of fury and determination, he delivers a devastating blow to Python, knocking the serpent to the ground.

Python writhes in agony as Apollo towers over him, his voice ringing with finality.

APOLLO
This ends now, Python. For Lily.
For our child. For Delphi.

Before Apollo strikes him, Python begs for mercy.

PYTHON
Wait, I beg you... Have mercy on an
old enemy, please.

APOLLO
No, snake, you will not deceive me
again—I know your tricks.

PYTHON
(delighted and laughing)
Got you. That's all I need—
distracting you for a second.

Python holds an explosive device in his hand.

PYTHON
No one leaves this temple alive... do
you get what I'm saying, false god?

Your final resting spot will be here. In addition to your beloved Lilly and her unborn child, as well as your friends, you will perish with me here... do you really believe I will let you live after I'm gone? Hahaha... See you in hell, Apollo, my dearest enemy.

Then, Python presses the button.

Apollo, filled with rage, lets out a mighty cry that shakes the stone of the temple. He then strikes down his sword and severs the serpent's head, defeating Python once and for all.

With a final powerful swing of his tail, Python sends Apollo flying a few meters before the god lands unharmed.

Silence descends as dust motes swirl in the temple air.

Lily, freed from her chains, runs to Apollo, tears blurring her vision as she embraces him.

Billy and Marcelino, faces radiant with victory, clap each other on the back, standing guard over Anna's defeated figure.

Apollo holds Lily tight, his golden aura bathing them in warmth and light.

LILY
(softly)
You saved us.

APOLLO
(whispering)
I'd endure any pain for you and our child.

Their embrace revitalizes the temple, restoring peace to its sacred grounds.

Then, without warning, APOLLO COLLAPSES, motionless as if struck by lightning.

PYTHON'S DEAFENING EXPLOSION ERUPTS FROM THE TEMPLE'S HEART.

The air fills with dust and debris, sending echoes of the collapse far and wide.

Marcelino and Billy rush to Apollo's side, their faces etched with concern.

LILY
(crying out)
Apollo! No!

Kneeling beside Apollo, Billy checks his pulse.

BILLY
 (to Marcelino)
 He's alive. We need to get him out.

Marcelino scans the place, his gaze lingering on Python's sprawled corpse.

MARCELINO
 (nods)
 I'll take care of Lily—you carry Apollo. We'll get through this together.

As Billy gently lifts Apollo.

LILY
 (pleading)
 Take care of him, Billy... You're carrying my life on your shoulders.

MARCELINO
 (to Lily)
 Come on, Lily! Let's get out of the temple before it collapses on our heads.

LILY
 What about Anna?

MARCELINO
 Apparently, she chose to perish with the serpent.

Lily and Marcelino hurry toward the exit, their footsteps echoing through the temple, while Billy lags a few paces behind, Apollo perched on his shoulders.

147. INT. TEMPLE CORRIDOR - CONTINUOUS

Flickering torches cast long shadows in the dimly lit corridor. Despite his broken arm, Billy carries the unconscious Apollo while Marcelino supports the struggling Lily.

Suddenly, a heavy rumble shakes the temple, sending dust cascading from the trembling walls.

LILY
 (terrified)
 What's happening?

MARCELINO
 We need to move faster!

The group breaks into a sprint, navigating the narrow corridor as the rumbling grows louder.

148. INT. TEMPLE ENTRANCE - CONTINUOUS

They reach the underground exit just as the ground begins to shake violently. Marcelino and Billy exchange a look, urgency overwhelming them.

BILLY

(to Marcelino)

Get her out of here! I'll stay with Apollo.

MARCELINO

No way! We're all leaving together.

Billy hesitates but nods, adjusting Apollo's weight on his shoulder. The group bursts through the exit, emerging into the daylight.

149. EXT. TEMPLE GROUNDS - DAY

The temple crumbles behind, showering them with dust as they flee. Safe at last, they collapsed onto the grass, coughing and gasping for air.

Lily crawls to Apollo, her hands trembling as she touches his face.

LILY

(whispering)

Please, my love... Wake up.

Billy kneels beside her, his face grim. Marcelino stands guard, scanning the horizon for any signs of danger.

In a flash, Apollo's eyes flutter open.

APOLLO

(weakly)

Lily! You're safe! Thank you, Lord.

Lily sobs with relief, clutching Apollo tightly.

LILY

I thought I'd lost you.

Apollo manages a faint smile, his hand brushing against Lily's cheek.

APOLLO

Never... I'll always be here for you.

Billy and Marcelino exchange a glance of relief, their expressions softening as they witness the tender moment.

MARCELINO

MARCELINO

(to Billy)

Looks like the god of light still
has some fight left in him.

Billy chuckles softly, shaking his head.

BILLY

Yeah... and it seems this fight isn't
over yet.

The camera pulls back to reveal the group sitting in the grass, ruins behind them, as the setting sun bathes the scene in a warm, peaceful glow.

150. EXT. APOLLO STATUE - YEARS LATER

A young boy, not yet ten, named ZEUS, steps out of the souvenir kiosk with a toy sword at his belt, like a Trojan warrior. Laughing and energetic, he runs across the square, closely followed by his uncle Billy, who catches up with him at the foot of the restored Apollo statue.

BILLY

You can't spend your life fighting,
boy! Let me teach you how to write
and count.

ZEUS JUNIOR

What for? So I can count how many
times I beat you and write it down
in Mom's diary?

Zeus Junior wriggles free and darts across the square, his joyful energy like a butterfly in the sun.

BILLY

Zeus, wait! Where are you going?

The boy doubles back, eager.

ZEUS JUNIOR

I have to teach Marcelino sword
fighting! The street show's soon,
for the festival.

BILLY

(to himself)

Right! And I need someone to teach
me how to raise a naughty god.

151. EXT. TEMPLE SQUARE - DAY

The island's summer festival is growing in popularity every year. Along with street theater, it has become an integral part of local culture.

Streets are beautifully decorated, music fills the air, and locals and tourists alike are enjoying themselves.

152. EXT. THEATER STAGE - LATER

A fanfare heralds the opening, and the act begins.

In a bustling market setting, the merchant—played by Marcelino—catches a POOR GIRL stealing bread when Zeus Junior—playing the god of justice—intervenes dramatically with his sword drawn.

ZEUS JUNIOR

Why are you harming the poor child,
peasant?

MERCHANT

This girl stole bread and refused
to pay for it. As a god of Justice,
what is your sentence?

ZEUS JUNIOR

(addressing the girl)

What do you have, girl, to pay this
man?

The girl opens her hands to say she doesn't have any money,
but she embraces the merchant and kisses him with a smile.

POOR GIRL

This is all I have, my Lord.

ZEUS JUNIOR

This is more than enough. Take your
bread, girl—you have earned it—and
go home.

MERCHANT

This is not justice.

Furious, Zeus Junior places his sword on the Merchant's neck.

ZEUS JUNIOR

How dare you challenge the god of
justice!

The merchant bows before Zeus.

MERCHANT

I beg you to forgive me, Lord, and
let your judgment be so.

A fanfare heralds the end, and the crowd applauds.

153. EXT. TEMPLE SQUARE - AFTERNOON

A luxury car drives into the square and parks in front of the souvenir kiosk. Helena climbs out of the back seat, along with her young son, ALDO JUNIOR.

Lily steps out of the kiosk to check on Zeus playing outside.

The two boys stop in the middle of the square and look at each other curiously.

Lily and Helena approach their sons, each taking her child by the hand. The women exchange a warm but cautious smile.

154. EXT. APOLLO STATUE - LATER

Lily and Helena stand side by side, staring at the Apollo statue, their expressions contemplative as their boys play together in the square.

Nearby, Billy and Marcelino observe the scene from a distance, exchanging knowing glances.

HELENA

We never met after the transfusion.

LILY

No, we didn't.

HELENA

Our boys are the same age—

Lily interrupts her.

LILY

Why are you here, Helena?

HELENA

I wanted to see how you're doing.

LILY

I'm doing fine... did your husband send you?

Helena's eyes well up with tears before she responds.

HELENA

Aldo passed away before Junior was born.

Lily looks at her in shock.

LILY

I'm sorry to hear that. I thought he was in prison.

Helena exhales deeply, her voice trembling.

HELENA

Aldo, in prison? Never. He chose death over jail. Forgive me—I thought we could be friends. I shouldn't have come. I'll leave now.

Helena turns to walk away, but Lily reaches out. They exchange a look of understanding before embracing warmly.

LILY

Stay, please. Forgive my insolence and ego. Let the boys play. Walk with me to the temple.

155. EXT. TEMPLE SQUARE - SUNSET

The boys' laughter echoes throughout the square as they play and enjoy themselves while their mothers admire the Apollo Statue.

156. EXT. APOLLO STATUE - SAME TIME

The two women stare at Apollo's statue, shoulder to shoulder.

HELENA

(gesturing to the statue)
Is he coming back?

Lily says nothing, smiles knowingly at Apollo, and gives him a playful wink, bringing everything full circle in an evocative conclusion that fills the ending with hope for generations to come.

The camera pans up, showing the magical sunset.

FADE OUT:

THE END