

APOLLO IS BACK

Mythological Action Thriller

Abdo Joseph Bourizk

+961.3611253  
jolimelo@yahoo.fr

WGAW-2300821

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 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 steady 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-  
mighty 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 Adderios.

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

(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