

DEVIL MAY CRY

A screenplay by
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Based on the Capcom videogames
"Devil May Cry (I-III)"

INT. NIGHTCLUB, LONDON - NIGHT

Electric drums pound like a coked-up heartbeat. Strobe lights reveal a writhing mass of glistening REVELERS. Cages hang from cathedral ceilings; inside them, HOT GIRLS in achingly sexy outfits dance. This club was once a church.

A LONER at the bar seems aware of that irony.

Meet DANTE, MID-TWENTIES.

A 21st century James Dean. American. He pounds his Vodka with a smirk. There's a brooding, haunted look to him, as if he's always been running-- never sleeps. A stunning GIRL on the DANCE FLOOR is smiling at him.

This is SERA, 22.

Pillowry lips. Porcelain skin. Dressed to party. In the strobing club light, she looks almost surreal-- a doll. A replicant. Beneath her refined features is a latent taste for adrenaline; Sera enjoys every sensation as if it's her first.

Her perfect body and serpentine moves entrance guys and girls around her. Dante loses their staring contest. She dances over to him. Grabs his hand. Tries to pull him out to dance.

DANTE

Not gonna happen, Sera.

She slithers seductively against him, twirls around him, pushes him gently forward. He turns to face her, laughing-- she's tried this before.

DANTE (CONT'D)

Me out there wouldn't be fun for anybody. Trust me.

SERA

Suit yourself, Mister Brooding. Go back to looking tough at the bar.

She waves goodbye and recedes into the throbbing masses, losing herself in the music, letting the bass pass right through her. Dante orders a vodka Red Bull.

AT THE BAR - DANTE

zones out, staring into a LIT CANDLE. He snaps out of it when a scantily clad PERFECT BLONDE squeezes in beside him. She orders TWO DRINKS-- and is served promptly. As she pays for them, Dante begins drinking one.

The Blonde turns, surprised at his bold move. He flashes a mischievous, wicked smile and raises his glass to her.

DANTE

Cheers.

(beat, mock surprised)

Wait-- I thought you saw this was my drink, ordered it for me.

She laughs, impressed.

BLONDE

You're a smart one, aren't you.

DANTE

That's the word on the street.

A beat. That smile again. She's feeling him.

ACROSS THE DANCE FLOOR - SERA

Sees Dante and the Blonde talking. A hint of jealousy.

ON DANTE

Chatting up the Blonde-- when her muscular PUNK BOYFRIEND intercedes. He puts his arm around her waist.

PUNK BOYFRIEND

Thought you were getting my drink, love.

BLONDE

Piss off.

Dante stifles a laugh. The Punk Boyfriend gets in his face.

DANTE

Sorry, but I don't swing that way. Think gay night here's Thursday.

PUNK BOYFRIEND

You got a deathwish, mate?

DANTE

Not really. But you do, if you can't control your girl. So, like she said. Piss off.

The boyfriend's PUNK CREW surrounds Dante.

PUNK BOYFRIEND

Like to get wise now?

Dante sips his drink casually, looking the Blonde over. *

DANTE

No girl's worth the stomping you're
about to get. *

The boyfriend throws a haymaker, which Dante sidesteps before launching a spinning elbow that shatters jaw. The punks set on Dante like hyenas, but he unleashes a blizzard of blows.

Bystanders are awed; Dante twirls the Blonde, undoing her STUDED BELT and WHIPPING a PUNK with it. BOUNCERS rush in. Dante sees a GUN FLASH in one punk's hand, then darts into the crowd, the punks shoving people in pursuit. *

PACKED DANCE FLOOR

Dante finds Sera. He offers her the Blonde's belt. *

DANTE (CONT'D)

Present for you. Time to slide.

He takes her arm. She follows his eyes to the PUNK CREW.

SERA

Does this have to happen--

DANTE

I'm a lightening rod, what can I
say?

EXT. NIGHTCLUB - NIGHT

Dante and Sera burst out a door. He goes right for her gleaming cherry red BMW M3 across the street. *
*

DANTE

Your keys. My bike's a block away. *

SERA

No chance. I drive. *

The PUNKS burst out after them; Dante snatches the keys from Sera's hand. They dash into the M3. As tires SCREECH.

DANTE

You said you wanted to have it
large tonight.

THROUGH LONDON TRAFFIC

Dante drives in the WRONG LANE. Sera's at once scared and exhilarated. The Punk Crew pursues in a BENZ G-WAGON. As Dante takes a few turns at sick speed...

DANTE

(jealous, joking)

You know, it's kinda sad how your
Daddy buys you a fancy car just
'cause he never sees you.

SERA

My daddy's a busy man.

DANTE

(re: the M3)

This is how she's supposed to be
driven...

He nearly flips the car, red-lining on a turn.

DANTE (CONT'D)

I'm hungry. You?

He loses the punks and pulls right up to...

INT. ALL-NITE DINER - MOMENTS LATER

An assortment of soon to be hung-over twenty-somethings. At the COUNTER, Dante watches Sera devour a shake, spooning ice cream from the bottom. He points to some on her chin.

DANTE

That your first milk shake ever?

She throws the cherry at him.

SERA

Running from hooligans always gives
me an appetite.

DANTE

Touché.

(beat)

So you can drop me back at my bike,
Princess?

She rips a piping hot piece of pepperoni from his pizza and eats it along with her shake. Dante winces at the combo.

DANTE (CONT'D)
You're a strange chick, Sera. *

SERA
...How about a movie. My flat? *

DANTE
(after an awkward pause)
Can't. I still haven't read for
Goetsch's class. *

She eyes him strangely as she slurps up her shake. *

DANTE (CONT'D)
What?

SERA
(gets right to it)
Why are you scared to make a move?
We've been friends over a year now.

Dante nearly chokes on his pizza. A WAITRESS who's apparently been eavesdropping chimes in, leaning toward Sera:

WAITRESS
He fancies you big time.
It's plain as day.

DANTE
We're friends.
(shy, quickly:)
For some of us they're tough to
come by.

Wanting the sore topic to end, he places cash on the counter.

EXT. STREET - NIGHT

Sera drops him at his MOTORCYCLE, a restored BLACK SHADOW gleaming under a sodium streetlamp. She kisses his cheek; sexual tension crackles in their silence. He exits her car, mounts his bike, and watches her go. He does want her, but she's his only and best friend-- he won't screw that up. *

INT. DANTE'S FLAT, EAST LONDON - DAWN *

Dante hangs a blanket on nails above his window, warding off the sun; dusty pink light stabs through the fabric. Textbooks and takeout are strewn about. A fan shoves around humid air.

He sleeps fitfully atop his covers, sweat tracing veined temples. The fan's EERIE HUM carries us into...

HIS NIGHTMARE

Reptilian eyes with scimitar pupils. FLASHES of demonic, horrifically distorted features. Now drifting through CORRIDORS. Walls like raw, inflamed tissue...to a CHAMBER OF CANDLES. One is lit. CU on the flickering FLAME. It goes out.

DANTE BOLTS AWAKE

Choking on nameless fear. At last he draws breath and clambers under the couch for a NOTEBOOK-- stirring MANY VOLUMES JUST LIKE IT from their hiding place.

The fan rifles pages, revealing sketch after sketch of ONE DEMONIC FACE-- and the BIZARRE REALM glimpsed in his dream.

Some images have been drawn by a child's hand; Dante has been exorcising himself this way since boyhood. As he draws his latest, sweat drips onto the page, bleeding ink. His pen SCRATCHING the paper becomes the SOUND OF...

FILTHY PIGEONS - EXT. STREET, MAYFAIR - SUNRISE

High up an OLD BUILDING'S REGAL FACADE, pigeons scratch STONE GARGOYLES. ON THE STREET BELOW, a MALE FIGURE emerges from a tube station's steaming bowels. We'll call this man...

MUNDUS, 30.

Bald. Ebony skin. Volcanic presence. His entire sculpted, bare torso is adorned with INTRICATE TATTOOS: there are characters in some arcane language, glorious images of angels-- and the same demons from Dante's nightmares.

The pigeons scatter madly as Mundus passes beneath.

INT. LAVISH FLAT, MAYFAIR - MOMENTS LATER

In contrast to the opulent decor, NOTORIOUS B.I.G. BLASTS. Cocktails sweat on a table. A large fireplace rages. A WHITE MAN is in bed partying with three CALL GIRLS.

The White Man stops-- sensing someone. It's Mundus. The fire reflects oddly in his inky eyes, aglow like a wolf's. In some inscrutable LANGUAGE that sounds like Aramaic, w/SUBTITLES:

MUNDUS

You keep it warm in here.
Reminds you of home.

The White Man looks fearful.

MUNDUS (CONT'D)

Bet it's been fun. With me gone.

Mundus fondles one of the escorts. His teeth and fingernails are far too white.

MUNDUS (CONT'D)

So much pleasure to take.

He fills a crystal martini glass with chilled Stoli Gold. He drinks, savoring, then places the EMPTY GLASS UPSIDE DOWN.

MUNDUS (CONT'D)

Party's over. But I have a bigger one planned.

(beat)

There's one threat to handle. So
I'm pressing you back into service.
You and the others who came here.

He pulls out a novelty lighter (a woman's naked body) and flicks it to life. The White Man cringes.

CU: THE FLAME

Inside it, a hellish face contorts like Munch's *The Scream*. RACK FOCUS to beyond the flame. THE WHITE MAN begins twitching so fast that his face becomes blurred. And in that blur we see his true self...

A DEMONIC FACE akin to that of Dante's dreams. The White Man's eyes go black. The flame flares, blinding us. When Mundus shuts the lighter, the White Man has VANISHED.

Mundus looks over the stupefied escorts, doing unspeakable things to them in his mind-- but he has more pressing affairs. He exits the flat.

INT. PRISON CELL, SOMEWHERE IN THE MIDDLE-EAST - SUNRISE

An unkempt ARAB WOMAN, 35, stares blankly. She suddenly twitches, sensing a presence. She runs to the cell door, peering down the HALL OF PRISONERS. She whirls and sees MUNDUS IS SOMEHOW INSIDE. In that odd LANGUAGE once more:

MUNDUS

A mother who drowns her children.
All they could do was throw you in
here, label you a monster... If
they knew how right they were.

The Woman extends a trembling hand toward him.

WOMAN

When you were imprisoned, the
strongest of us fled here. But I've
been loyal. I've sacrificed so many
to you...

MUNDUS

(touches her gently)
I'm back. To shatter the barrier
between this world and ours. Soon
we'll all feast.

He draws his lighter. The Woman's eyes go black-- a demonic
face in her twitching features. When he shuts the lighter she
is gone. He wrenches open the door and steps right into...

EXT. NEW YORK STREET - SUNRISE

Mundus walks among the waking city's denizens, scanning them.
UP AHEAD, a SLEAZY, BEADY-EYED MAN stops in his tracks--
shuddering. He and Mundus lock eyes, then he dashes into...

EXT. CONSTRUCTION SITE - CONTINUOUS

Sleazy leaps onto a SKYSCRAPER SCAFFOLDING, scaling it with
supernatural agility. Mundus pursues along thin beams,
finally cornering Sleazy against a FIFTY-STOREY DROP.

As Mundus pulls his lighter, Sleazy has a violent seizure;
Mundus snatches him so he doesn't fall. In that LANGUAGE:

MUNDUS

You're going to have to leave that
girl tied up at your place.

(beat)

When Sparda's bloodline is gone--
when my strength is full and
nothing stands in my way, then you
can come back.

We tighten on the dancing FLAME of Mundus' lighter, then pull
back to reveal we are now in...

INT. DANTE'S FLAT, EAST LONDON - SAME TIME

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The FLAME is a MATCH in Dante's hand, lighting a stick of incense; smoke coils in the air. He puts his sketches away and dials Sera. She answers, sleep in her voice.

SERA

...Hey.

DANTE

You asleep?

SERA

Not anymore. What's up?

DANTE

Couldn't sleep. Took a pill but they never work on me.

SERA

(after a pause)

...When are you gonna tell me about them? I mean really tell me.

DANTE

What?

SERA

The nightmares. You were about to mention them, weren't you?

(off his silence)

We're friends, right? Talk.

DANTE

They were worse tonight. More vivid, intense-- I don't know.

SERA

And I don't either.

DANTE

You'll think I'm a freak.

SERA

I have news for you.
We're all freaks.

DANTE

(laughs, considers)

I'll see you before class.
Sorry I woke you. Sweet dreams.

He hangs up. After a beat he pulls a sheathed SWORD from his closet. He goes to the fridge; regards a POLAROID on it.

ANGLE ON: POLAROID

Dante as a young boy, his FATHER beside him holding the same sword. They are standing near some ancient ruins.

Dante looks sad and angry at his father's image. He opens the fridge and scarfs down a string cheese. Enter the super-charged strains of the Chemical Brothers' "Leave Home"...

EXT. DANTE'S ROOF - MORNING

The sun has been smothered by soupy London clouds. A mist falls. It's another world up here, Dante's fortress of solitude-- London sprawls out all around him. As he removes his shirt and practices his swordsmanship... *

DANTE (V.O.)
It was my father's.

THE SWORD *

is intricately engraved with a strange language we've seen once before: on the tattoos of Mundus. With each WHOOSH of steel, glinting sunlight flares LENS.

DANTE (V.O.) (CONT'D)
I never really knew him, my mother
either.

He jumps onto a chimney, hacking an invisible army.

DANTE (V.O.) (CONT'D)
I try to keep the few memories I've
got, but they're unraveling.

As his sword work becomes more furious, he cuts himself; a DROP OF BLOOD falls into a rain puddle and disintegrates.

DANTE (V.O.) (CONT'D)
Like blood in water.

He leaps up onto an adjacent...

EXT. CHURCH TOWER - CONTINUOUS

Leaping across ledges to a vertiginous perch. He sits between two gargoyles and takes in the blazing sun over the city.

DANTE (V.O.)
My father disappeared on my
birthday. There was a cake-- forgot
how many candles.

(beat)
Before he left that day he made me
a promise: when I was old enough
he'd explain the nightmares. I
couldn't wait for that day to come.

He regards the statuary on either side of him; the faces
recall his dreams.

DANTE (V.O.) (CONT'D)
I'll never know what happened, to
him or my mother. Shit I don't even
know how old I am.

He stares at the SWORD, letting sun play off it, willing
those engraved symbols to make sense:

DANTE (V.O.) (CONT'D)
And this sword, it's just like my
father. Has some big secret to tell
me-- just can't.

INT. COLLEGE CLASSROOM - DAY

Dante and Sera sit among other STUDENTS. The charismatic
lecturer, PROFESSOR GOETSCH, 50, stands before a blackboard
on which is written: *SECRET SOCIETIES & OCCULT LITERATURE*.

The room is darkened for a SLIDE SHOW-- a large image of a
coin on whose face is surely the STATUE OF LIBERTY. *

GOETSCH
We all recognize this image as Lady
Liberty, but this coin is five
thousand years old. Who is she?

DANTE	SERA
Queen--	Semiramis. Worshipped by the Babylonians.

They hold a sidelong competitive look. *

GOETSCH (CONT'D)
Why is a Babylonian Queen a dead
ringer for the Statue of Liberty?

DANTE

When the ruling class of Babylon
sent their bloodline to conquer
other lands, they took what's now
France. France made the Statue.

*
*

He kicks back in his chair, gloating at Sera-- he scratches
his cheek with his middle finger, subtly flipping her off.

*
*

GOETSCH

Yes. Those who rule the world
today-- the Illuminati-- are
descended from those who ruled our
earliest civilizations. The
symbolic evidence is right under
our noses-- if we choose to see it.

*

*

(beat)

*

Let's move on to another secret
society. One that was also founded
on a bloodline-- to hunt one down.
The bloodline of a man with many
names, depending on your belief
system. Some call him The Beast,
others Lucifer, others Mundus.

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DANTE

Hmm. Could it be...Satan?

*
*

Students chuckle.

*

GOETSCH

Sera's research has been on this
group. The Knights of St. John.

*
*
*

SERA

The Knights of St. John believe in
an alternate universe, a dimension
of demons that feed off our fear,
our hate-- our negative energy.

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(beat)

*

They believe that five thousand
years ago, the master demon,
Lucifer, Mundus, The Devil-- was
banished. Imprisoned before he
could break the barrier between
worlds. If that happened, it would
be chaos. Now who banished The
Devil or how, no one knows-- but in
the act of doing so, many demons
escaped to Earth. The Knights claim
they can see these demons walking
among us, and are dedicated to
hunting them down.

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The room goes quiet. *

DANTE *

I've woken up with a few demons
after clubbing. Can you put me in
touch with those guys? *

Laughter erupts. *

GOETSCH *

And that's class. To be continued. *

INT. DINER - LATE AFTERNOON

The same one Dante was at with Sera earlier. At the counter, he is served by the nosy WAITRESS.

Beside Dante, a man reads the LONDON TIMES. A HEADLINE reads: "POLITICIAN MISSING." We recognize the accompanying photo as the White Man whom Mundus first visited.

O.S., the DOORBELL JANGLES as someone enters.

DANTE'S POV

Suddenly everything begins vibrating. He studies his trembling hands as if to say, 'Fuck's wrong with me?' He wipes a torrent of cold sweat from his brow-- but the moment is fleeting, and subsides as quickly as it came.

In B.G., someone takes the stool beside him.

CU: A SPOON - IN DANTE'S HAND

In its WARPED REFLECTION he sees a glimpse of the DEMON from his dreams. The spoon clangs to the floor. Before he can think, someone beside him speaks; it is MUNDUS.

MUNDUS

Excuse me, pass the salt?

Dante absentmindedly slides it over. Mundus wears a jacket over his tattooed torso. He notices Dante's clammy, disoriented state:

MUNDUS (CONT'D)

You alright?

DANTE

Yeah. Yeah I'm fine-- thanks.

Dante stares at his food, trying to understand what's happening. Mundus smiles, condescending, sinister-- sizing Dante up. Dante senses Mundus is staring.

DANTE (CONT'D)
(eyes ahead, annoyed)
You need anything else?

MUNDUS
No, thanks.

A polite smile from Mundus. Dante tries to eat.

MUNDUS (CONT'D)
You're his dead ringer.

DANTE
What?

Mundus looks OUTSIDE, watching TWO TRAFFIC CONSTABLES trying to unravel a knot of cars at the intersection.

DANTE (CONT'D)
Hey.

MUNDUS
I meant your father.

Dante waits for more, shocked-- but Mundus just smirks.

DANTE
Who the hell are you?

Mundus doesn't respond. Dante puts a hand on Mundus and succumbs instantly to a paroxysm of hallucination. He stumbles from his stool. Mundus helps him back onto it, then turns to patrons as if to say, "My friend's drunk."

MUNDUS
Hot as hell out there today.
Gets to some people.

Dante now sees Mundus' TATTOOS; he instantly recognizes the same language from his father's sword and lunges for Mundus, desperate for answers-- but crashes into a passing waiter.

Patrons gawk. Dante braces himself on the floor, staring into a fallen TRAY; he sees the DEMONIC FACE in its wet, distorted reflection! Mundus casually walks outside. Dante fights his panic and scrambles after him. The waiter follows.

EXT. DINER/ADJACENT ALLEY - CONTINUOUS

Dante staggers after Mundus, the world spinning. One of the TRAFFIC CONSTABLES notices Dante, and now the WAITER:

WAITER
Hey, you didn't pay!
(to the cops)
This kid didn't pay!

The constables begin to walk over, but Dante follows Mundus into the ALLEY beside the diner. Dante blinks and Mundus is gone. He whirls and Mundus is right in his face.

MUNDUS
(low, serious)
You're on the path now, Dante.

CONSTABLE #1
Hey!

Dante sees the CONSTABLES now entering the alley. He turns back but Mundus is gone. Dante looks like a caged animal.

CONSTABLE #2
(to Dante)
Easy, son.
(to partner, re: Dante)
Looks legless (drunk or high).

CONSTABLE
Probly out of his tree.

Dante sees Mundus up ahead and runs for him-- but the constables tackle Dante from behind. As Dante struggles rabidly we DRIFT UP TO THE DARKENING SKY and...

FADE TO BLACK.

FADE IN:

EXT. RANDOM ROOFTOP - MOMENTS LATER

A red sun drowns in murky Thames. Dante is face down, unconscious. In his mind he hears:

MUNDUS (V.O.)
You're on the path now, Dante.

He wakes, confused, then quickly horrified to find BLOOD all over his clothes and hands. His knuckles are raw. He tries to recall what happened-- can't. His eyes focus on...

A GRAFFITI-BOMBED WALL

Among the stylish neon tags is a word scrawled in blood:

SPARDA

Dante examines his hands; he sees flakes of neon paint on them from the wall, mixed with the blood. He wrote the word.

DANTE

(sotto)

...Sparda?

He hears SIRENS approaching. Scans the streets below to orient himself and takes off across connected rooftops, eventually descending a fire-escape into...

INT. DANTE'S FLAT - NIGHT

*

Hot water squeals through the kitchen sink; Dante washes his hands. Wipes his bloody fingerprints off the front door. Subtly in B.G., his TV is tuned to the BBC NEWS.

ANCHORWOMAN

...and Egyptian child-killer Hafsah Kesi makes forty notorious criminals in prisons worldwide to have escaped in a single night. Interpol is searching for some connection, but is so far stymied.

ON TV, the FACE of the ARAB WOMAN Mundus visited in prison. Now an ANCHORMAN takes over:

ANCHORMAN

In East London, a breaking story: two Metropolitan Police Officers have been slain in broad daylight. The killer is on the loose--

Dante shuts the TV, nauseous and weak with dread. He removes the cap he's been wearing. Then something levels him.

IN THE TV - DANTE'S REFLECTION

His HAIR HAS TURNED SILVER. He races to the BATHROOM and regards his image a long beat, paralyzed by panic, fear, confusion, anger. He finally grabs the phone, dials 999. ON THE OTHER LINE WE HEAR:

OPERATOR

Metropolitan Police Oper--

Dante hangs up, mind racing, unsure of his next move. He feverishly grabs his wallet and loose cash from a bowl in his kitchen.

EXT. DINER-ALLEY/CRIME SCENE - SAME TIME

Sirens wash the activity; CONSTABLES cordon off the area; SCENE EXAMINERS set up all over the alley; a DEPUTY COMMISSIONER and COMMANDER address NEWS CAMERAS; DETECTIVES are busy interviewing BYSTANDERS and DINER STAFF.

An uneasy quiet hangs over everyone here-- a bond forged by having seen the carnage we have not. Standing in the middle of it all we find...

DETECTIVE SUPERINTENDANT DANIEL KINDER, 46.

Though his face sags, there's iron resolve in his eyes. He's seen his share of road, but his moral compass hasn't rusted. In his mouth is a permanently unlit cigarette.

We watch KINDER'S FACE react to the grisly scene; what's happened here shakes even a man of his experience.

SCENE EXAMINER

Have you ever...

DETECTIVE

Just find us a murder weapon. Those containers there. Whoever did this was enraged, drugs, it wasn't thought through. Superintendant?

They regard Kinder, who bends to examine a wound O.S.

KINDER

...I don't know what could have done this. Any blade would have been cleaner than this.

SCENE EXAMINER

For their jaws and arms-- to be just torn loose like that...

DETECTIVE

That's bollocks, Kinder. Are you saying this was done *by hand*?

A CONSTABLE brings over a BUM clutching a scrawled sign that reads "NEED \$ FOR ALKOHOL REESERCH."

CONSTABLE

Found him under a box. I think the
toerag (vagrant) saw it.

KINDER

What did you see?

(the bum trembles)

We can get you food, shelter-- just
tell me what happened here.

The bum's face speaks of some terrifying experience. Kinder
sees it's no use. A DETECTIVE approaches:

DETECTIVE

A waitress knows the suspect.

He presents the WAITRESS who served Dante and Sera.

KINDER

You know this young man we're
looking at? The one your waiter
says went in the alley with the
officers?

WAITRESS

Dante. He's a regular.

KINDER

Dante what?

WAITRESS

I don't know his proper name. Comes
with this bird a lot, Sarah, I
think. He's American.

*

KINDER

Know where he lives?

WAITRESS

I see him on that roof over there
some mornings. Beside that church a
few streets down there.

KINDER

(beat)

The roof.

WAITRESS

Yeah. He's up there with a sword,
like practicing. I pass by from the
tube sometimes.

KINDER

(irked, sarcastic)

You see him on the roof with a sword. Find that dodgy at all?

WAITRESS

He's well fit. And it's not like he was bothering anybody.

KINDER

Well he did today.

(beat)

Tell me what happened in there.

WAITRESS

He looked knackered (tired). He was talking to this black man, then he races off-- I thought he was just going to barf behind the place. Joe follows him out to get him to pay, then he runs back in saying, 'Call someone, he lost the plot (went crazy), he killed them.'

KINDER

This black fellow-- he a regular?

WAITRESS

Never saw him before. But he left without paying, too.

KINDER

Poor you.

(to a Detective)

Get us a sketch of "Black Man." And I want the landlord of that building there, the one next to that church on the corner. Be discreet. Take my car.

(to another Detective)

Clear the scene, no people no sirens. And get CO-19 here, with snipers-- if we're lucky he's home.

INT. DANTE'S FLAT - SAME TIME

*

Dante is on the phone with SERA; INTERCUT with HER FLAT. She is pacing, nervous and scared for him.

*

SERA

What do you mean you can't remember?

(MORE)

SERA (CONT'D)

You just said there was blood all over you!

(off his silence)

Maybe we should go to the police.

DANTE

I don't-- I can't remember, Sera. Don't you think I want to?

SERA

Please, Dante. If you don't tell me the whole story how can I help?

DANTE

...I don't think you can.

Maybe I should turn myself in.

(off her silence)

His tattoos...it was the first time I ever saw them anywhere else--

SERA

Saw what? Talk to me.

DANTE

Those symbols on my father's sword I showed you. The man in the diner had tattoos, it was the same language.

SERA

Are you sure? We've been looking for months and no one's ever--

DANTE

And I've been looking for it since I could read, Sera. It was the same language.

(beat)

When he came in I started seeing...what I see in my dreams. I know it sounds insane. These-- monsters, demons, I don't know.

(beat)

Whoever he was, he knew my father. Maybe they were friends. I remember I went after him, for answers... I remember he grabbed me, he said I was on the path now.

SERA

The path?

(off his silence)

Dante, I'm scared. You're not making any sense.

(MORE)

SERA (CONT'D)

(beat)

Maybe we should go to the police.

DANTE

And there was a word on the wall.
On the roof, where I woke up. I
wrote it there. SPARDA.

ON SERA-- something clicks.

SERA

I know it, Dante! Sparda. I saw it
somewhere... It's a name.

He looks hopeful for the first time, a piece of driftwood
grabbed in the roiling sea. He waits intently as she rifles
through mounds of books.

DANTE

Did I write it to myself as a clue?
...But for what? A path to what...

He touches his silver hair in the mirror, mind racing.

SERA

Got it!

Dante looks out his window, sees POLICE arriving.

SERA (CONT'D)

Dante?

DANTE

They're here.

SERA

The police?

(beat)

You can't turn yourself in, not
yet. They won't understand. Your
dreams, that name, the man at the
diner-- there's an explanation. I
have to show you this book.

DANTE

But if I did it, Sera. If it
happens again-- when I'm with you.

SERA

I know who you are.

DANTE

If I can get out of here, we can't
meet at your place.

SERA

The park.

He hears police ascending the stairs. A POUND on his door.

KINDER (O.S.)

Police!

Dante drops the phone, leaving Sera in suspense as he peeks out his window onto the fire-escape. He hears RADIOS CRACKLING; POLICE ON THE ROOF spot him. He darts back inside.

POLICE simultaneously burst through his door and window, guns leveled. Dante instinctively disarms an officer and dives into his KITCHEN. Police now open FIRE.

With reflexes that astonish himself, Dante DODGES A BULLET. No time to admire the feat, he quickly shoves the fridge and stove to barricade the door. His FATHER'S PICTURE falls to the floor. He pockets it as:

KINDER (O.S.) (CONT'D)

You have an officer's gun now.
We will kill you.

Dante FIRES THE POLICE-ISSUE GLOCK REPEATEDLY into an old, spackled-over DUMBWAITER. He desperately hacks the wall with his sword while police hit the barricade. He tears off the shaft's grating and dives down it as they rush in.

INT. DUMBWAITER SHAFT - CONTINUOUS

Pitch-black. Dante crashes to the bottom, having slowed his fall by bracing his arms against the shaft on his way down--they are badly cut, skin scraped off in patches.

He's entombed; it's barely wide enough for his shoulders. He fights his panic and starts wriggling up, hearing VOICES and MUSIC THROUGH A WALL.

INT. RESIDENTIAL BUILDING, STAIRWELLS - CONTINUOUS

*

Kinder bounds down flights, spits out his unlit cig, barking into his radio.

KINDER

Boiler room! He's done a runner
down the shaft!

INT. RANDOM FLAT, LIVING ROOM - CONTINUOUS

*

THREE TEENAGE BOYS are playing video games; suddenly GUNSHOTS ERUPT from inside the nearby KITCHEN WALL.

BEHIND THE WALL - INT. SHAFT

Walled-in, Dante punches, knees, and elbows through the plaster-- amazed to discover such latent strength. Light finally breaks through, and he falls into the KITCHEN.

The boys marvel at the sight of this stranger with silver hair, sword and gun in hand. Dante smiles at them awkwardly and slips out the kitchen window onto...

EXT. FIRE-ESCAPE - CONTINUOUS

He's immediately SHOT AT by ROOFTOP SNIPERS-- but BULLETS RICOCHET off steel ladders above that provide an awning of cover. Dante stares at the four-storey drop. He spots a huge TRUCK coming up the street-- but it is stopped at a light.

THE SNIPERS

have repositioned for a clear shot; Dante will be killed.

ON DANTE

Rapidly descending fire-escapes. In B.G. ABOVE HIM, the SNIPERS about to fire. FARTHER ABOVE, in BLURRY FOCUS, the ledges and stone gargoyles of the adjacent church.

RACK FOCUS TO REVEAL

THREE FIGURES perched on the staggeringly high church ledges, they leap onto Dante's roof-- too fast and agile to be human. These are the THREE whom Mundus visited. We'll call them...

MUNDUS' MINIONS

Their eyes are now entirely black. In a blink they pitch the police snipers to their deaths, then leap back up onto the church, vanishing in the night.

ON A FIRE-ESCAPE - DANTE

Never sees he's been saved, or who his "guardian angels" were. Or the dead police snipers on the sidewalk, for which he'll be blamed. He is focused on...

A TRUCK - COMING UP THE BLOCK

Dante jumps down onto its trailer-- dangling off the side so police just exiting his building cannot see him. When the truck turns the corner, he surfs it to safety.

DETECTIVE INSPECTOR KINDER

charges out the building only to discover more dead policemen-- and that his prey has eluded him. He pulls out a cigarette, puts it between his lips-- and doesn't light it.

INT. DANTE'S FLAT - NIGHT

*

Kinder oversees the surgical dismantling of Dante's life.

KINDER

So black man from the diner is his
dealer. Dante takes some bad drugs
at the diner, flips out...

He now finds Dante's SKETCHBOOKS under the couch. EXAMINERS and DETECTIVES gawk at the MACABRE DRAWINGS Kinder peruses. Kinder is keenly interested in these sketches; it's almost as if he's familiar with the images-- but keeps that to himself.

SCENE EXAMINER

(entering from bathroom)
No meds, no drugs here either.

A DETECTIVE enters, reading off a note pad.

DETECTIVE SERGEANT

He has no birth certificate on
file, no parents listed. Six foster
homes from five to eighteen in New
York City-- they used him as an
ashtray. No history of violence,
drugs, no record. And the sketch of
the black man from the diner:

*
*
*

Kinder is presented with a composite of MUNDUS, and some other police sketches-- details of Mundus' TATTOOS.

DETECTIVE SERGEANT (CONT'D)

The waitress and another bloke from
the diner got a good look at his
tattoos, details at least.

KINDER

Get that face out. Follow up with some tattoo parlors. See if they recognize the work.

Kinder checks Dante's cordless-- his last dialed calls. He sees several to SERA, then hands the phone to an EXAMINER.

KINDER (CONT'D)

I want an address for this girl.

EXT. PARK/THAMES RIVER - NIGHT

Dante waits, skittish, clutching his sword (wrapped in a jacket). He spies Sera approaching and whistles her over. She pauses-- shocked and utterly baffled by his hair.

SERA

Dante, your hair.

DANTE

It was like this after the alley.

SERA

It's silver...

DANTE

I need to know what's happening to me, Sera.

SERA

Maybe you didn't do it. Maybe the police hit your head-- you said they tackled you. The man from the diner could've killed--

DANTE

Their blood was all over me.
(beat)
Show me this book.

Sera produces a book. She turns to a page and hands it to him, pointing to a paragraph. Dante grabs the volume like a life preserver; his frantic eyes devour the print.

SERA

See: Sparda. Are you sure you never read this at my place--

DANTE

Where did you get this?

SERA
My father's collection. *

DANTE
...So this author, this Toynbee-- *
he was part of that secret society *
from class-- *

SERA
The Knights of St. John. Sparda was *
a man they caught, a demon *
masquerading as a man-- if you *
believe them. *

DANTE
This is out there, Sera. *

SERA
Have you seen the word SPARDA *
anywhere else?

DANTE
Maybe I'm insane. All this...

SERA
You're not. I've been e-mailing
with the author. We can meet him.

CUT TO:

EXT. RESIDENTIAL BUILDING - SAME TIME *

Kinder, holding a copy of SERA'S DRIVER'S LICENSE PHOTO,
speaks with a white-glove DOORMAN.

DOORMAN
She just ran by me not ten minutes
ago. Went that way.

He points toward the park. Kinder darts back to his car.

BACK TO:

EXT. PARK - NIGHT

As Dante and Sera speak, POLICE CARS cruise by-- INTERCUT
KINDER AND POLICEMEN fanning out in search of Dante.

SERA

I wrote him through the publisher.
In the book he says he knew this
Sparda. If anyone can shed some
more light on this...

*

Just as Dante sees the promise of some answers on the
horizon, KINDER emerges from behind a tree, gun leveled.

KINDER

Freeze!

Dante pulls Sera close to him and uses her as a human shield.
He whispers gently into her ear:

DANTE

Run, Sera.

He throws her behind him and dashes in another direction.
Kinder FIRES, but Dante finds the latent ability to DODGE A
BULLET ONCE MORE. He draws Kinder after him. Kinder's fellow
officers converge and surround Dante.

Sera escapes, sprinting after and jumping into a DOUBLE-
DECKER BUS as it passes. She watches SIRENS FLASH inside the
park where Dante is apprehended.

*

*

*

INT. METROPOLITAN POLICE STATION, CID OFFICES - NIGHT

The Criminal Investigations Department is not yet a zoo,
thanks to the ungodly hour. Kinder brings Dante in. Dante is
processed and thrown in an INTERROGATION ROOM. Some POLICEMEN
accost Kinder as he grabs a coffee and Powerbar.

CONSTABLE

We want two minutes with the
wanker. Look the other way.

KINDER

Can't do it, mate.

(beat, staredown)

If he did it and he's not off his
rocker, I'll step out for a fag.
For now let it play out. Try
finding the black man, or the girl.

DETECTIVE

(entering the hall)

Chief knows you got him. He said
run the interrogation, they'll all
be here first thing in the morning.

KINDER
(to the other cops)
Can I do my job now?

Slight nods on all sides ratify a tentative truce.

INT. CID INTERROGATION ROOM - NIGHT

Kinder pops a cig in his mouth and sits across from Dante. He spreads Dante's SKETCHBOOKS out in silence, then opens them. Dante avoids the DEMONIC FACE from his nightmares. Kinder brings a lit Zippo to his cig, but doesn't light it.

KINDER
Haunting stuff, Dante.

DANTE
Try living with them.

KINDER
You see these things then-- what,
hallucinations, hear voices?

DANTE
They're just dreams.

KINDER
You on meth, dust? If something set
you off, it's not your fault.

DANTE
No.

KINDER
If you tell me why you did it, I
can tell you how to spin your case
to the magistrate. I can help you.
You were found in a hotel room as a
young boy, abandoned--

DANTE
I wasn't.

KINDER
Foster homes. The streets. I know
the abuse you took. It just built
up, had to come out. Right?

DANTE
(re: Kinder's cigarette)
You ever going to light that?

KINDER
(enough good cop)
Or are you just some Goth loser
freak who wanted to play in
people's blood for kicks?
(Dante stays cool)
Your friend at the diner, he your
dealer?

DANTE
I don't have any friends.

Kinder produces a sketch of Mundus.

DANTE (CONT'D)
I passed him the salt.

KINDER
You know him.

DANTE
I wish I did.

KINDER
Why?

DANTE
...Nothing you'd understand.

KINDER
Here's what I understand.

He offers photos of the DEAD POLICE and watches Dante's face, trying to read a reaction. Dante is numb, refusing to believe he's capable of such horror-- deep inside fearing he is.

KINDER (CONT'D)
And that's all anyone will. That's
why you'll rot inside the rest of
your life. Until a guard guts you.

DANTE
Bring it. 'Cause if I'm never gonna
know what's happening to me I'm
better off.

KINDER
What is happening to you?

DANTE
He came in to the diner-- I started
to lose it. That's all I know. I
woke up, my hair was like this...
(MORE)

DANTE (CONT'D)

I don't know what happened. I'm
telling you I can't remember.

Silence. Someone KNOCKS on the TWO-WAY GLASS. Kinder exits.

EXT. HALLWAY - CONTINUOUS

Kinder finds the angry CONSTABLES blocking the path of a
stately-looking man in a bespoke suit. He carries a highly
polished cane. Leather attaché. This is PERSE, 60.

PERSE

Detective Superintendant, if these
men don't let me through to see my
client, I'll have their jobs.

KINDER

Even cop killers get legal counsel,
gents. Let him pass.

As Kinder leads Perse toward the interrogation room, Perse
stops for a cup of water.

PERSE

So you think this young man may
become a client of mine.

KINDER

I think you should see him, yes.
(opens door; to Dante)
This is your solicitor.

Kinder leaves, but eavesdrops through the two-way mirror.
Perse sits. He takes a small, ornately engraved SILVER CASE
from his suit pocket. Inside it are several PILLS. He drops
one into his water; it quickly melts.

DANTE

Can't forget your vitamins.

Perse drinks the concoction, closing his eyes a moment. He
opens them and just stares at Dante. A beat passes.

Dante gives Perse a look as if to say, 'Well?' Still nothing
from Perse, whose pupils dilate greatly.

DANTE (CONT'D)

So what's happening out there?

(beat)

Am I going to jail?

(beat)

Hello? You gonna say anything?

(to the two-way mirror)

(MORE)

DANTE (CONT'D)

The old man here's fried his loaf
on acid or something. I want new
counsel.

Perse finally moves. He turns to the MIRROR and nods.

BEHIND THE MIRROR - KINDER

His countenance changes; he becomes more serious, grave. He
opens the door and surveys the loitering cops in the hall. He
eyes an EXIT staircase. Now he enters the

INTERROGATION ROOM

and pulls Dante roughly from his chair.

DANTE (CONT'D)

Where we going?

Kinder leads Dante out into the HALL, Perse trailing.

EXT. POLICE STATION - SAME TIME

Sera's BMW is parked down the block. She sits inside, hair in
a cap, trying to figure her next move. She notices a
CHAUFFEURED ROLLS ROYCE pull into an alley that flanks the
station, its headlights off.

INT. CID OFFICES, HALLWAY - SAME TIME

Kinder and Perse rush Dante toward the EXIT STAIRWELL.

DANTE

I said where are you taking me?!

At the entrance to the stairwell, CONSTABLES block their way.

CONSTABLE

Time for that oily (cigarette),
Kinder. We can take it from here.

KINDER

You don't want to do this, Smythe.

The constable rocks Dante with a punch. Dante head-butts him.
The angry mob whisks Dante into...

INT. STAIRWELL - CONTINUOUS

A messy melee. The uniforms ruthlessly beat Dante. Kinder
pries them off, knocking one out and drawing his gun.

KINDER
That's enough!

CONSTABLE
Where are you taking him?

KINDER
Somewhere he won't be killed by the
lot of you. I'll bring the DPS
(Directorate of Professional
Standards) into this if I have to.

CONSTABLE
You're protecting this scum?!

KINDER
He'll get what's coming to him.

The blue-collars reluctantly file out, muttering curses. One offers a parting gut punch, doubling Dante over. Dante turns to Kinder.

DANTE
Where are you taking me?

EXT. POLICE STATION/ALLEY - SECONDS LATER

Inside her car, Sera watches. HER POV: Kinder emerges from a side exit of the station and makes sure the coast is clear. He and Perse then shove Dante into the waiting Rolls Royce.

INT. ROLLS ROYCE PHANTOM - CONTINUOUS

As they attempt to shackle Dante's legs:

DANTE
What the hell's going on?!

Kinder struggles mightily to keep Dante still. The Rolls starts to drive. Perse opens his briefcase and procures a SYRINGE, with which he injects Dante.

As Dante succumbs to what must be a sedative, he mounts a final, violent resistance-- kicking out a window. The car is a block from the station. Kinder grabs Dante by the throat.

KINDER
We know what you are.

CRASH - SERA'S M3 SLAMS THE ROLLS AT HIGH SPEED!

Dante struggles to wrest himself from the hissing, gnarled metal-- fighting the drug. He grabs Kinder's keys, but is too sedated to unlock his cuffs. Perse and the CHAUFFEUR are unconscious. Kinder is shaking it off. Sera opens a door and pulls Dante free with all her strength.

DANTE'S POV

Sera is an angelic vision, wrapped in white smoke-- she removes his cuffs and helps him to his feet.

SERA

Come on!

She takes a duffel bag from her steaming Beamer and they scramble toward an UNDERGROUND STATION. Dante's knees buckle; he keeps looking back. Police run from their precinct, having heard the crash. *

ON A ROOF NEARBY - MUNDUS' THREE MINIONS

Are perched, their black eyes refracting sodium orange streetlight. Watching.

INT. TRAIN, MOVING - MOMENTS LATER

Dante closes his eyes, and slumps on Sera's shoulder as the car rocks. She checks his wounds.

MOMENTS LATER

Sera tries to gently wake Dante from the drug's embrace...

SERA

Dante. Dante wake up.

No response. She feels his pulse. Slaps him.

SERA (CONT'D)

Hey. You're drooling on me.

He opens his eyes. Smiles.

DANTE

First time, no nightmares.

She shows him his sword, cash, and clothes in her duffel.

DANTE (CONT'D)

Cool.

(closes his eyes)

(MORE)

DANTE (CONT'D)

Sorry about the wheels. Daddy can
buy you a new one.

They share a laugh.

DANTE (CONT'D)

Sera...

SERA

I know. You're welcome.

DANTE

No. I can't feel my feet.

SERA

We have to be careful now.
The police are after us both.

DANTE

...I'll kick their ass.

He sprawls across the seats, head in her lap.

SERA

You look ready to take on an army.

DANTE

...They weren't just a cop and a
solicitor...

SERA

What do you mean?

The train screeches to a stop. She helps him along the
platform.

EXT. STREET - CONTINUOUS

Sera supports Dante as he sways like a drunk.

SERA

It's just up this street...

A POLICE CAR is about to pass them. They're out on the open
street, nowhere to hide. Sera sees a rowdy PUB on the corner.
Just as the squad car passes, she pins Dante against a wall
and kisses him-- hiding his face from the police.

The second the car passes them she pulls away, awkward.

SERA (CONT'D)

Don't take that the wrong way.

He just sports a broad, stupid grin, passing out on his feet.

SERA (CONT'D)
Romantic.

INT. POLICE CAR, MOVING - NIGHT

It cruises through a SEEDY NEIGHBORHOOD. The TWO OFFICERS inside spot Mundus crossing a street; they regard a SKETCH OF MUNDUS on their dashboard laptop.

OFFICER #1
(into radio)
Three William sixteen. We have the
black male, tattoos, wanted in
connection with double homicide.

POLICE OPERATOR
(filtered via radio)
Three William sixteen wait for
assistance before approaching
suspect.

The police watch Mundus enter a RAMSHACKLE LOT where some HARD YOUTHS, 19-25, are playing SOCCER.

EXT. LOT - CONTINUOUS

Mundus takes a sip of a nearby WINO'S Thunderbird and steps onto the field. The kids stop their game-- shooting against each other for money.

KID
We're playin' for crust, mate.
Nifty (fifty pounds) each.

He indicates a cap with cash in it nearby. Mundus removes a serious diamond from his ear. He holds it up, the diamond sparkles. He throws it, a perfect shot into the cap.

MUNDUS
For your souls.

The kids regard each other, snickering.

KID
You cunted (high)? Fuck it. We're
not makin' use of 'em, anyway.

A kid heads the ball into Mundus' chest. It's every man for himself. Mundus has skills, but plays dirty-- instigating fights, throwing elbows. One kid gets in his face.

KID (CONT'D)

Better watch yourself, mate.

This is our manor.

Mundus smirks. Suddenly the lot is awash in sirens. The kids take the loot and break out over fences. Mundus remains, nonchalantly kicking a flashy GOAL as COPS encircle him, guns drawn. Mundus retrieves the ball.

OFFICER #1

Hands on your head!

OFFICER #2

You hear me?! Freeze!

Mundus kicks the ball with superhuman force, CAVING IN A COP'S FACE! The cops UNLOAD. Mundus absorbs bullets as he walks right up to another cop and PUNCHES THROUGH HIS CHEST! The remaining cops instantly turn and HAUL ASS.

Mundus looks up at the STARRY NIGHT SKY. Slowly the stars fade out, leaving us in BLACKNESS.

OVER BLACK

The CRACKLING of a fire. The SOUND of pencil on paper. Dante's heavy lids flutter open, revealing we are inside...

INT. TOWNHOME, LIBRARY - PRE-DAWN

An avuncular, eccentric old man is hunched over Dante's sword at a desk, writing furiously. He looks at us; this is JULIUS TOYNBEE, 70. He has the skittish manner of a hunted rabbit.

TOYNBEE

I think he's with us now.

He is speaking to SERA, whose face bends into FRAME-- she's been kneeling by Dante's side, stroking his hair.

TOYNBEE (CONT'D)

Julius Toynbee. Friend of your father's. At least I'd hope he'd consider me one, after what I did. You're his spitting image you know.

He offers a trembly, wizened hand. Dante bolts up. Two BODYGUARDS loom by the door like granite columns.

TOYNBEE (CONT'D)
You're safe here.

DANTE
...You knew my father?

TOYNBEE
(hands Dante a cognac)
Your charming friend Sera says
you've run afoul of the law-- and
my overzealous former brethren.
That Detective, and the man who
posed as your solicitor. They're
part of a brotherhood I once--

DANTE
(dismissive)
That hunts demons on Earth, I
heard. What did they want with me? *

Toynbee just looks at Dante a long beat-- as if he's a doctor *
about to tell Dante he's terminal. Dante sees Toynbee's *
meaning, and laughs in his face. *

DANTE (CONT'D)
Bullshit.

TOYNBEE
Sparda. That word you're curious *
of. It was your father's name.
Though I'm sure he took a common
one for daily--

DANTE
Yeah: "Dad."
(pause, anger rising)
You're telling me, what-- my father
was a demon?

TOYNBEE
I helped capture and ritually
execute your father.
(off Dante's laughter) *
It was how he spoke about you
that convinced me he was good.
That's why I betrayed my oath.
To save him.
(beat)
After I failed him and fled, I
wanted to enlighten humanity.

SERA
With your book.

TOYNBEE

I was dismissed as some lunatic.

DANTE

I wonder why. Let's go, Sera.

TOYNBEE

I've seen with my own two eyes what walks among us, masquerading as man. If Jesus himself came to Earth today no one would believe. People need to believe in "Normal."

He holds up Dante's jaded POLAROID of his father. Dante snatches it from Toynbee's frail hand.

TOYNBEE (CONT'D)

Your father convinced me that what is not human is not necessarily evil. It was in your pocket.

Dante takes his sword off Toynbee's desk.

DANTE

Thanks for letting me crash, old timer.

SERA

Dante, you wanted answers--

DANTE

Not these! Now you coming or not?

Toynbee touches the sword in Dante's hand; the engraved, arcane characters down both sides.

TOYNBEE

This sword is a message from your father, instructing you to follow in his footsteps.

He grabs some writings off his desk, shows them to Dante.

TOYNBEE (CONT'D)

It's the language of the Demon Realm. I translated it for you. You're the only one, Dante. Who can do what Sparda did.

DANTE

And what's that, save the world?

TOYNBEE

Why, of course.

Dante stares into the fire, trying to process, accept.

EXT. POLICE PRECINCT - SAME TIME

Kinder is chewed-out by his bull-necked CHIEF CONSTABLE.

CAPTAIN

I need Scotland Yard up my Gary on
this like I need a hole in my head.

KINDER

We'll find him. I've got his face
plugged into recog software on
every street camera in London.

CAPTAIN

Well I've got criminals *vanished*
from cells, a crime rate that's
doubled *literally overnight*. All
hell's breaking loose! Now you find
this cop killer you lost, Kinder--
or find a new career.

Kinder absorbs the tongue-lashing, then walks to his UNMARKED
CAR; Perse is in the backseat.

KINDER

We're in a race now with the Met.

Perse reads an incoming SMS message.

PERSE

Not for long.

*

EXT. LIQUOR STORE, GHETTO - SAME TIME

The GANG who played Mundus in soccer proceeds to rob the
store at gunpoint-- but the PROPRIETOR pulls a shotgun and
KILLS THEM. We note Mundus' earring on one punk.

Mundus walks by, smiling at the carnage. He enters and lights
his lighter, holding it over the dead bodies; they convulse
as the flame dances-- their souls taken. Before exiting,
Mundus takes his bling (earring) back from one of the punks.

INT. TOYNBEE'S LIBRARY - SAME TIME

Dante sits on a couch with Sera, opposite Toynbee.

DANTE

I always wondered if he just walked out on me that day.

TOYNBEE

No, Dante. He fought like mad to return to you... We first marked him here, in London.

FLASHBACK: A LONDON CATHEDRAL - NIGHT

Soaring walls are adorned with FRESCOES-- images of knights battling demons. SPARDA, looks 40, has Dante's coloring. He lights a CANDLE, then whirls as the massive doors SLAM.

He turns to see TWENTY KNIGHTS, each with a sword and gun. They UNLOAD! BULLETS pock the frescoes. Sparda RACES UP WALLS, evading bullets, leaping up into dark ceiling beams.

TOYNBEE (V.O.) (CONT'D)

The other demons were savage. But I noticed Sparda refused to kill.

No windows here; a relentless hail of bullets protects the lone exit. IN ECU: THE BULLETS are dripping with some poison. Sparda springs from shadows, delivering crippling, nonlethal blows. One by one the men are picked off.

A YOUNG TOYNBEE crawls under pews, clutching a poison-glazed dagger-- and stabs Sparda in the back. Sparda falls. We tighten on the candle Sparda lit; it becomes the fire in...

TOYNBEE'S LIBRARY - NIGHT

DANTE

You killed him.

TOYNBEE

No. Our poison only immobilizes demons. I was to guard him until execution. He was a prisoner and I his guard. We talked.

(beat)

He said he rebelled against the master demon, Mundus. Imprisoned Mundus for five millennia, but in doing so let loose other demons.

(MORE)

*

TOYNBEE (CONT'D)

With their master away, the minions would play. Sparda was here hunting the ones who escaped. Like we were.

*

DANTE

So you were fighting the same fight? And you killed him anyway?

TOYNBEE

I made the case: Sparda wasn't our enemy, he was a powerful ally. They said I was weak, he was lying to me... But when I heard him speak of you, then I knew I had to rebel, just as Sparda had against Mundus.

(beat)

Your father had so much to teach you. What he did to Mundus wouldn't last forever. When the time came again, if your father was gone, that left you to banish Mundus. So I freed him...

FLASHBACK: DUNGEON CELL - SOMEWHERE

SPARDA is cloaked in chains, a heinous cage on his head. A YOUNGER TOYNBEE frees him and they run through corridors... Into a waiting AMBUSH OF TOYNBEE'S FELLOW KNIGHTS.

TOYNBEE (V.O.) (CONT'D)

But I was already being watched.

Sparda's eyes refract torchlight. He attacks the KNIGHTS.

TOYNBEE (V.O.) (CONT'D)

This time, Sparda fought to kill.

The KNIGHTS' TORCHES fall as they engage. In the darkness, we hear their MORTAL HOWLS. Sparda impales them with their own swords, snaps necks with his robe-like chains...

TOYNBEE (V.O.) (CONT'D)

He fought like no creature I'd ever seen, possessed by love-- for you.

FLASHBACK: A LONDON HOTEL ROOM - NIGHT

YOUNG DANTE, 5, waits alone, a cartoon on TV. He stares out a window, listening to CHURCH BELLS, willing his father to come home. A RISING SUN finds the SWORD atop a dresser.

TOYNBEE'S LIBRARY - SUNRISE

FIRST SUNLIGHT finds the sword in Dante's hand.

DANTE

...That's why we moved so much, he was hunting them.

(looks up at Toynbee)

Did you see him die?

TOYNBEE

There were just too many, Dante. Even for him.

(solemn beat)

I managed to escape. Hiding since.

DANTE

My mother. Did he ever...

TOYNBEE

He said he loved a human woman. But it pained him to speak of her.

Toynbee takes a silver engraved PILL BOX, like the one Perse had. INSIDE, the tablet Perse took in the interrogation room.

TOYNBEE (CONT'D)

If you need some final proof of what you are. Swallow this and you'll see your true self-- though the face looking back might frighten you. It's how we "see" demons hiding here.

*

SMASH! O.S., the townhome's front door caves in. THREE HOODED MEN STORM inside. TWO MORE CRASH THROUGH THE WINDOW on ropes.

Toynbee is SHOT by ONE OF HIS BODYGUARDS, who then shoots the other. Dante throws his sword and kills the traitorous guard. Sera overturns Toynbee's huge desk and takes cover behind it, making sure to grab the papers of the SWORD TRANSLATION.

Dante kicks one window-crasher back out from whence he came, taking his gun and killing the other window-crasher. He turns and fires as the other three hooded men rush the entrance.

DANTE

Sera!

*

He tosses her the gun. She catches it and uncomfortably shoots-- wildly-- pinning the three enemies at the threshold.

Dante is about to be shot in the head; in sheer reflex he DEFLECTS A BULLET with his sword! No time to admire the feat.

He launches the sword, charging right behind it; the assassins duck as it sticks in the wall. Dante tackles the enemies before they can fire. He disarms them with impossible quickness.

Sera can't get a clean shot. Dante slams one into the sword blade stuck in the wall-- clothes-lining him.

Sera's gun is now empty. Dante engages in a fierce, hand-to-hand battle with one assassin as the final goes for his gun.

Bleeding out, Toynbee summons all his strength and takes a pistol from his desk; he kills the enemy who was going for his gun, then tries for a shot at the one Dante is fighting.

The hooded man blocks Dante's blows, but soon can't keep up. He's struck a few times cleanly, returns one shot, then flees down a staircase. Toynbee unloads after him-- we hear the assassin crash down the stairs, falling dead.

A beat. Dante and Sera regard Toynbee.

TOYNBEE

Just go! There's some money in the drawer there.

Dante and Sera take the cash and escape out the window (with her duffel bag), up the assassins' ropes to the roof.

We remain with Toynbee. As he struggles to stand, we see the FINAL HOODED ENEMY at the top of the stairs-- he only played dead. He removes his hood. It's Kinder. He stares out the window after his elusive prey, then:

KINDER

We've been waiting for this a long time, Julius.

He pulls a dagger and kneels OUT OF SIGHT, behind the overturned desk. As he takes Toynbee's life we find Dante's only PICTURE OF HIS FATHER-- curling in the fireplace.

Kinder steps from Toynbee's body and takes the Polaroid from the fire. He recognizes Dante's father...

KINDER (CONT'D)

(sotto)

Sparda.

EXT. A ROOFTOP - SUNRISE

Dante and Sera rest, lungs on fire, having sprinted across blocks of connected rooftops. Sera peruses the sword translation. Dante stands on a ledge, flirting with the drop. SIRENS WAIL. A POLICE CHOPPER appears in the distance.

SERA

We need somewhere to go.

Dante watches the sirens coursing London streets. He notes a sign on a building not far off: HOTEL.

I/E. SEEDY HOTEL - MOMENTS LATER

Sera and Dante stand outside in the rain. Through a window they see a SCUZZY MALE PROPRIETOR, 45, watching TV at his desk. Neon in the window reads "ROOMS TO LET - HOURLY RATE."

*
*

Dante lifts his shirt over his head to block the rain, concealing his hair. He watches Sera check in with cash.

The Proprietor looks Sera over, liking what he sees.

*

PROPRIETOR

You're a fresh face.

Who's running you?

(off her hesitation)

Your pimp. Ah-- freelance. Well the house gets tipped out ten percent.

*
*
*
*
*
*

Sera slaps some notes on the desk. The Proprietor nods. Sera signals Dante to enter. She takes his hand and seductively leads him up a balding staircase. Behind the doors we hear COUPLES SCREWING. MUSIC-- UK Hip-Hop, Arabic, Indian.

*

INT. HOTEL ROOM - CONTINUOUS

Wouldn't want to shine a UV light in here. Dante and Sera check the hall and windows for escape routes, then lock the door. She turns on the NEWS. He slumps on the bed.

DANTE

Read it to me.

She takes the folded notebook pages of Toynbee's sword translation from her pocket, then begins...

SERA

"This sword I forged for you is named Rebellion, for my act of so long ago. An act you must repeat.

(beat)

Rebellion is your guide. To your destiny. Your history. Rebellion is the weapon you must use to banish my former master-- Mundus, lord of the Demon Realm-- for the next five thousand years."

She looks up, watching Dante stare at Rebellion-- grappling with the mind-blowing revelations of the past hours. *

DANTE

(eyes on the sword)

Keep going.

SERA

"My greatest joy was the day you entered this world. The time of your birth forms a northern angle over London. Two hands, one for each of your natures. Demon. Human. The bisection of this angle points to a cross. Find me there."

Dante looks puzzled; Sera continues:

SERA (CONT'D)

"There I will show you weapons only you can wield against my kind. Two guns, representing your two natures. You must guard these and Rebellion well. Only in your hands can they stop Mundus from breaking the barrier between realms."

(beat)

That's the first page--

She sees he is holding the pill Toynbee gave him-- the substance that allows humans to see demons in human form. *

SERA (CONT'D)

I wouldn't take that now. Who knows what it'll do to you. We need to-- *

DANTE

Look at me, Sera. Look at what's happened. This is insane. It's madness... You should leave.

SERA

No.

DANTE

You don't want to be running like this. Tell them I made you do what you've done so far. Say I threatened you.

They tense up at a SIREN passing. Only after it grows faint:

SERA

I can't pretend to understand what you're going through. But I know you shouldn't go it alone. So no. I'm with you. Wherever this leads.

He looks at her, thanking her. She puts her hands on his shoulders, comforting.

DANTE

...I swatted bullets out of the air back there, Sera. I did things...

SERA

...I saw.

DANTE

Since I woke up on that roof, after the diner, I've felt *different*. I think more than just my hair's changed, Sera.

SERA

(pause)

We should focus on what your father said.

(beat)

Take a shower first. I'll make a run for some food.

*

She runs the shower; sheets of steam twist in the air. He gets off the bed as she goes to the door.

DANTE

Be careful.

After she exits, he studies the translation.

MOMENTS LATER

Sera has dyed her hair blonde. She stands over Dante in the BATHROOM, trying to dye his black-- but the dye won't take, his silver keeps bleeding through. She finally gives up.

Fast food and candy wrappers lie about. ON TV in B.G., photos of DANTE and SERA, and a composite sketch of MUNDUS flash on screen. Dante has been reading Toynbee's translation of Rebellion. *
*

DANTE (CONT'D)

So the time of my birth forms a
northern angle over London.

They both look out the window to BIG BEN in the distance.

SERA

That has to be what he's talking
about. Where time forms an angle
over the city.

DANTE

He says a "northern angle." That
must mean the north clock face.

(beat)

The bisection of the angle points
to a cross. "Find him there."

They see MANY CROSSES atop churches on the London horizon.

SERA

So we get a photo, maybe a drawing
of the skyline from the north face
of Big Ben. We plug the time you
were born onto the clock, then
bisect that angle-- and the line
should point to a cross.

DANTE

But this is the eastern face of Big
Ben. This is the wrong view.

(beat)

We rest here the night, go to the
north face first thing in the
morning. Somewhere with a view.

(beat)

There's just one problem.

(off her look)

I have no clue what time I was
born.

SERA

...It has to be under our noses.
He wanted you to solve this.

DANTE

I'm telling you, "the time of my
birth?" I have no idea. I don't
even know the year I was born,
Sera. Remember I was just a little
kid when he vanished. And there was
no record of my birth.

Refusing to accept defeat, she takes the papers from him and
begins poring over each word.

DANTE (CONT'D)

I know the day. May seventeenth.
The day he left... It was my
birthday... I was maybe five, six.

SERA

Wait. Look at the first thing he
says. "My greatest joy was the day
you entered this world." Then he
goes on about the time. Maybe--

DANTE

Maybe he means I should use the day
as the time. May seventeenth.

Their eyes lock as it dawns.

DANTE (CONT'D)

Five seventeen.

SERA

Five seventeen.

They share a triumphant smile.

DANTE (CONT'D)

We'll know if we're right in the
morning.

A beat. The mood changes. They hold a look, tired and charged
at once. They are about to kiss, but then--

SERA

Why don't you try and get some
rest. You need it.

He lies down, reading the translation; she sits cross-legged
beside him, stroking his hair, trying to help him find sleep.

DANTE
I keep thinking I'm going to wake
up any second.

She closes his eyes with her hand.

DANTE (CONT'D)
Sing to me.

Off her laughter.

*

INT. SEEDY HOTEL LOBBY - LATER THAT NIGHT

The PROPRIETOR sips from a flask, porn on his small TV,
flipping through a NEWSPAPER.

He sees pictures of SERA and DANTE, along with bold type
offering a REWARD for information. He pauses, then takes his
cell phone and a SHOTGUN from under his desk.

INT. HOTEL ROOM - SAME TIME

Dante sleeps, sweating, his head on Sera's shoulder. She too
is asleep. He begins to twitch and stir, waking...

INT. HOTEL HALLWAY - SAME TIME

The proprietor approaches Dante and Sera's room, shotgun
racked. He hears MOVEMENT in a STAIRWELL just by their door.
As he goes toward it, DANTE'S SWORD erupts from his chest!
The proprietor is run through from behind-- dead.

INT. HOTEL ROOM - MOMENTS LATER

Dante struggles to wake from his nightmares; he hears:

MUNDUS (V.O.)
Wake up.

He jolts upright. Sera sleeps beside him. He notices
Rebellion in reach, coated in FRESH BLOOD. He panics, scans
the room, then opens the door and steps out into the HALLWAY.

*

He finds the PROPRIETOR DEAD on the floor. He listens for any
sign of occupants in other rooms. Just silence.

On a wall is a MIRROR. In it Dante catches sight not of his
own reflection, but instead the image of MUNDUS.

He blinks and Mundus is gone. Whirls and Mundus is in front of him. Goes for Mundus' throat, but Mundus swipes him away. *

MUNDUS (CONT'D)

Conserve your strength. You'll need it soon-- you're getting closer.

DANTE

...You're Mundus.
(off Mundus' nod)
Closer to what?

MUNDUS

The place where one of us will die.

DANTE

Let's go now, get it over with.

MUNDUS

(wicked smile)
There are some errands you're going to run for me first.

DANTE

You know, I'm getting sick of people talking to me in riddles.

MUNDUS

You're learning what you are.
You see what you're capable of.

He indicates the dead man at their feet. Dante shakes his head, refusing to believe he did it.

MUNDUS (CONT'D)

You won't let yourself remember.
Your human side doesn't want to.
(beat)
But the demon inside tries to speak, doesn't it? Through your dreams, the name you wrote on that roof in the blood of those cops you slaughtered.

DANTE

You're lying. You killed them.

MUNDUS

I'm the only one who knows you.
I'm the only family you have.
(beat)
Listen to me, Dante. A son doesn't have to inherit his father's sins. Or repeat his mistakes.

DANTE

My father fought you. And won.

MUNDUS

Sparda was a traitor to his own kind. I wasn't ready for his betrayal, but for you I'll be waiting. And by the time you reach the battleground, you'll be weak.

Dante turns from Mundus as he hears SERA.

SERA (O.S.)

Dante?

Dante looks back but Mundus is gone. The hotel room door opens and Sera sees the dead proprietor. She looks shocked at first, then accusingly at Dante.

DANTE

He was like this.

Sera doesn't believe him; she runs inside and starts out the fire-escape. He goes after her. Grabs her and throws her on the bed.

DANTE (CONT'D)

Listen. I woke up because I knew he was here.

SERA

Who?

DANTE

The tattoos. The man from the diner. Mundus.

(beat)

I saw Rebellion covered in blood. Mundus used it to kill that man.

SERA

(skeptical)

So this Mundus is *protecting* us?

(re: dead proprietor)

He had a shotgun. He was probably about to find us-- and you're saying you didn't kill him?

DANTE

I think he is protecting us. Helping us. Mundus wants me to follow the sword, he wants me to meet him wherever this ends.

*

*

SERA

Why?

DANTE

Because I'm the only one who can stop him. This ends with one of us dead. He and my father want the same fight in the same place-- just different winners.

(beat)

I looked in his eyes, Sera. We spoke. He's evil. Pure evil in a body.

(beat)

I need you to believe me.

She nods. They hear a SCREAM as a PROSTITUTE emerging from another room sees the dead proprietor. They collect their things and race down the fire-escape to the street.

EXT. STREET - SUNRISE

Dante and Sera emerge from an alley, trying to look calm.

DANTE

We have to stay out of the subways.
No taxis either. Just side streets.

They walk briskly, hoping random PASSERSBY don't notice them. In the distance, BIG BEN TOLLS...

EXT. PARK - DAWN

Dante and Sera are atop a hill blocks from the towering landmark. The park is silent and empty at this hour-- just a few vagrants and joggers. The clock bells TOLL. Dante carries Sera's duffel bag, in which is Rebellion. *

SERA

Look.

He follows her eyes to a NEWS STAND; DANTE'S FACE graces the PAPER under a bold headline: **POLICE KILLER SOUGHT.**

Dante fishes in a garbage can for something to draw on, finding a McDonald's bag. He takes out a pen and feverishly begins sketching BIG BEN and the LONDON SKYLINE...

ANGLE ON: DANTE'S DRAWING

Soon the picture is complete. IN THE FACE of BIG BEN, Dante draws the proper hour and minute hand-- 5:17. He then bisects the angle formed by that precise time. The line extends directly to a MALTESE CROSS ATOP A DISTANT BUILDING.

They look to the REAL HORIZON BEFORE THEM; to the BUILDING the drawing has indicated.

SERA (CONT'D)

That's the London Museum.

DANTE

(quoting the translation)
"Find me there. I will show you
weapons only you can wield against
my kind."

He pulls out Rebellion's translation and studies it as they
begin walking toward the museum. *

SERA

It opens in two hours, but we
should wait 'til it gets crowded.

I/E. LONDON MUSEUM - LATER THAT MORNING

They take the stairs to the entrance; every random person is
a threat. Dante pulls his cap lower over his hair.

DANTE'S POV

He studies each citizen quickly, trying to determine if he's
been recognized.

DANTE

We're looking for some image of my
father. Find him here... *

SERA

What bothers me is this. Say we do
find these weapons, what then?

DANTE

Maybe the weapons tell us where to
go next. Like Rebellion did. *

They pass nervously beneath SECURITY CAMERAS; Dante is let
in. Sera's bag is inspected by a MALE GUARD. Dante watches
from afar, hoping she knows what she's doing.

GUARD

(incredulous)

You, ah, you have a sword here,
Miss.

SERA

(shows her ID)

I have a meeting here with the
curator. I'm a student. It's
research.

(off guard's hesitation)

If you don't let me in, I'll fail
out of university. You can call
upstairs.

(as the line backs up)

Can help me carry it even,
if you like. I can barely lift
the bloody thing.

She smiles. The guard smiles back and waves her inside. She
winks cockily at Dante. As they enter a wing...

SERA (CONT'D)

Sometimes the simplest way's
the best.

SHOTS OF DANTE & SERA

Browsing wing after wing, gallery after gallery. Spending
tedious hours scrutinizing artifact after artifact for any
hidden or overt image of Sparda. Spent, they slump on a
bench. Beyond a SKYLIGHT, the SUN SETS.

*
*

DANTE

This is useless.

He sprawls out, head on her lap. Closes his eyes. When he
opens them, something in the distance shocks him.

DANTE (CONT'D)

(sotto)

You handsome devil.

He walks toward something in a gallery down the hall. Sera
follows. Now we see what has transfixed him...

A WALL-SIZE PAINTING - DATED 1507 A.D.

It depicts an epic battle between demons and knights.

CU: PAINTING DETAIL

One of the demons bears a striking resemblance to Dante. In fact it is the same face from Dante's Polaroid of his father.

DANTE (CONT'D)
"Find me here." It's him.

He sees another PORTRAIT in this collection is DATED 1842-- the subject is clearly his father.

SERA
The name. There.

They note a PLAQUE: "COLLECTION OF LORD RASPAD 1800-1845." The sculptures, paintings, and tapestries span centuries.

DANTE
Raspad. It's an anagram of Sparda.
All this was his proof of why man's worth protecting.

His eyes light upon something new.

DANTE (CONT'D)
And here are my weapons.

He goes to another PORTRAIT; on its subject's hips are...

TWO ORNATELY ENGRAVED HANDGUNS

One black steel, with images of knights. One stainless, with images of demons. Dante quotes the translation:

DANTE (CONT'D)
"Two guns. One for each of my natures."

*
*

SERA
The Arms and Armour Wing.

*
*

From the painted guns in the portrait we...

MATCH TO:

THE ACTUAL TWIN GUNS - BEHIND GLASS

In a display of the ARMS & ARMOR WING. Dante eyes them longingly, a kid in a candy store.

SERA (CONT'D)
Well he sure knew where to put them so they'd be safe.

*

DANTE

We're missing something.

(beat)

These are just decorations on the guns. We get them and we're at a dead end. There's something else here for me, Sera. There's more.

BACK TO:

*

THE PORTRAIT OF SPARDA - GALLERY

Dante and Sera examine every artifact here. Dante stares at his father's dominant image.

DANTE

(sotto, to the portrait)

What do you want me to find...

Sera reads the gallery's plaque.

SERA

Dante, listen to this: "Lord Malcolm Raspad was a wealthy 19th century entrepreneur. His vast collection was virtually unknown until his death, when a will provided it be shown at the London Museum. As a condition of the donation, Raspad's exacting instructions specified the precise arrangement of his items within the gallery."

*

*

*

*

*

DANTE

That's it.

(off her look)

It all has a purpose. Look at the portrait. He's not looking back at us. He's looking at this.

*

He walks to a small, priceless PAINTING in a case; it depicts a MOTHER HOLDING HER CHILD. They examine it from all sides.

DANTE (CONT'D)

This has to be it. There could be something in the frame there.

(beat)

Hand me the sword.

She shoots him a look: *You can't be serious.* He quotes her:

DANTE (CONT'D)

Sometimes the simplest way's best.

(beat)

The alarms are going off if we hide here past closing and then do it, Sera. Least this way we won't be the only ones running out of here.

(beat)

We can't be in any more trouble.

She hands over the duffel, wincing as he removes the sword and boldly SHATTERS THE CASE. DEAFENING ALARMS SOUND. Steel GATES descend from the ceiling, closing off the gallery. They stash the painting in Sera's bag and take off through...

MUSEUM HALLS

Sprinting to the ARMS & ARMOUR WING, where Dante SHATTERS THE GUN CASE and takes the twin pistols-- which we will now call EBONY and IVORY.

*
*

They turn a corner and stop dead in their tracks.

*

KINDER, PERSE, and FIVE OTHER TRENCH-COATED SECRET SOCIETY KNIGHTS are coming toward them!

*
*

DANTE (CONT'D)

How did they find us?

They sprint back the other way, the Knights in pursuit. Dante crashes into some tourists, allowing the Knights to catch up-- he clashes with them. Sera turns back, can only watch. But just as Dante and the Knights pass under the SKYLIGHT...

THREE FIGURES CRASH THROUGH IT

Mundus' THREE MINIONS land in a torrent of glass. Dante and Sera look back, seeing the three minions for the first time. They freeze up a beat, trying to figure out what these three creatures are. They quickly snap out of it and dash off...

Two minions stalk Dante and Sera. The third engages the Knights. TOURISTS panic. A GUARD rushes in; when a minion turns with its black eyes, the Guard flees for his life.

Dante kicks over a museum piece-- an armored knight-- so that it slides under a falling security gate, wedging it. They roll under and take DIZZYING TURNS, finding themselves in...

INT. MEDIEVAL WING - CONTINUOUS

Flashing EMERGENCY LIGHTS pierce the darkness. GUNSHOTS and SCREAMS O.S. as the Knights clash with the minion.

Dante smashes a display of SHIELDS and SWORDS and gives one of each to Sera. Staying low, they run into a DEAD END. A FATHER AND DAUGHTER are hunkered by a display.

KINDER (O.S.)

(over ALARMS)

You'll be running til the end of
time, Dante! Face us now.

Dante turns to Sera; in whispers:

DANTE

Take cover here with them. I'm
going to find us a way out.

(to the father & daughter)

It'll be fine.

SERA

What were those three...

He takes the two guns, Ebony & Ivory, from the duffel and
slings the bag over his shoulder. He speaks to the guns:

*
*

DANTE

You two better work.

*

He holds Ebony in one hand, his sword, Rebellion, in the
other. Ivory in his waist. He creeps back through the dark
corridor, soon spotting KINDER, PERSE, AND TWO OTHER KNIGHTS.
Echoing through halls, we hear GUNFIRE and SHOUTS from...

*
*

INT. IMPRESSIONIST WING - SAME TIME

Three Knights continue to battle the minion; it leaps from
around a corner, snapping one Knight's neck and then
vanishing. Museum PATRONS run in chaos.

BACK TO:

INT. MEDIEVAL WING - SAME TIME

Hidden, Dante aims at Kinder, then looks up: the TWO MINIONS
are perched on the ceiling-- those black eyes refracting the
strobing silver alarm light. Dante trains his guns on them,
then back to Kinder-- then back on the minions:

*

DANTE

Alright. Bring it.

He FIRES AT THE MINIONS; EBONY & IVORY spit GLOWING DEMONIC BULLETS at a blinding rate. Dante is awed. The MINIONS fear this unique ammo; they emit unholy SCREECHES and retreat. *

The Knights take cover, firing their weapons at both Dante and the minions. The THIRD MINION suddenly drops into their midst, snatches a Knight, and charges off!

The Knights chase; Kinder and Perse signal their comrades that they'll remain to hunt Dante and the other two minions.

ON DANTE

He senses fast movement of the minions across the ceiling. Kinder and Perse outflank Dante and open fire on him.

Dante sees he must flee. An idea sparks: he yanks a painting off a wall and a SOLID STEEL GATE descends, sealing the gallery. He races back to Sera, just sliding under the gate-- but he loses Rebellion behind him! *

The gate is closing. A minion leaps for THE SWORD, but has to contort and dodge Dante's flaming bullets. Dante reaches back and grabs Rebellion a second before the gate falls. *

INT. DEAD-END GALLERY - CONTINUOUS

Dante returns to Sera, still cornered with the father and daughter. O.S., we hear a POUNDING: the minions hurling themselves at the gate. The SOUND of Kinder and Perse's GUNFIRE. Alarms. As Dante looks for an out:

FATHER

What's happening out there?

SERA

(to Dante)

You okay?

DANTE

Those last three aren't human.

(re: his guns)

But I can kill them with these.

FATHER

Where are the police?!

*

DANTE
 (quick smile)
 My plate's sort of full already.

The BANGING stops. As does Kinder and Perse's GUNFIRE. Just the ALARMS rhythmic blaring. Dante and Sera look around, suspicious of the sudden lull.

BEHIND DANTE - TWO MINIONS BURST THROUGH A WALL

They snatch Dante. When he makes physical contact with them, he sees their DEMONIC FACES beneath human shell. Fear grips him-- these are his lifelong nightmares incarnate.

Sera lunges, stabbing one-- but they swat her away and hurl Dante through the hole they've made. He crashes into a display of weapons, losing Rebellion, Ebony, and Ivory. *

SERA
 Dante!

Sera tries to get up, but is shaken. By the time she rises, Dante is gone-- though she can hear the battle raging.

DANTE vs. THE TWO MINIONS

One engages Dante in a brutal fight while THE OTHER COLLECTS HIS WEAPONS. He throws the first one off and grabs a HUGE STEEL SPEAR from the floor, launching it at the minion fleeing with his weapons-- PINNING IT TO A WALL!

The minion drops the twin guns and sword, trying to free itself. The other minion jumps on Dante; he gets a moment's separation and races it to his weapons... *

Dante dives for them and comes up with Rebellion-- turning in time to block TWO MEDIEVAL AXES in the hands of the minion. Steel clashes at hyperspeed. The speared minion frees itself. *

As Dante rolls, dodging axes, he grabs his guns. Latent instinct kicks in as he now USES EBONY AND IVORY IN TANDEM WITH REBELLION. It's a display of coordination that shocks even himself. *

He impales one minion, lifting it high into the air. As he yanks his blade free he pumps the minion full of bullets; it floats, suspended by the gunfire-- then turns to ash. *

The second minion flees over walls and ceilings. Dante pursues-- or is it leading him somewhere?

SERA

Leads the father and daughter through the broken wall and a maze of turns. The alarms still blare. Emergency lights strobing. She ushers the innocents into a stairwell.

SERA (CONT'D)

Just keep going.

She follows the SOUNDS of Dante's struggle.

INT. A CORRIDOR - SAME TIME

Kinder, too, is following Dante's trail.

INT. ANOTHER CORRIDOR - SAME TIME

Sera turns a corner and sees PERSE; he trains his gun on her. She freezes, captured.

INT. MUSEUM, BYZANTINE WING - SAME TIME

Dante storms in, no sign of the minions. The alarms finally cut off. Deafening silence settles. He hears FOOTSTEPS, then a thunderous CRASH. He races to its source...

The MINIONS are slipping down a HOLE they've smashed in the floor. He cautiously approaches the dark precipice...

DANTE'S POV: through pipes he sees an UNDERGROUND TUNNEL. There is the distant SCREECH of trains. He looks back at the labyrinthine museum halls.

DANTE

Sera!

He's answered only by his echo. He dashes down VARIOUS HALLS, looking for Sera-- to no avail.

He now hears the commotion of POLICE. FLASHLIGHT BEAMS. He wants to keep searching for her, but knows he can't. He reluctantly pursues the minions down the hole.

ACROSS THE GALLERY, Kinder's been watching; he follows Dante.

EXT. STREET, NEAR MUSEUM - SAME TIME

Authorities have the museum surrounded. A tinted Rolls Royce stops at a CHECKPOINT.

A window whispers down, revealing Perse and another SOCIETY KNIGHT. The Knight flashes credentials to a POLICEMAN, who waves the Rolls past. In the Policeman's hand, we note pictures of Dante and Sera.

BLACK SCREEN

In the darkness of the ROLLS ROYCE'S TRUNK, Sera is bound.

INT. TRAIN TUNNEL - MOMENTS LATER

Dante advances, jumping at movement-- only rats. A TRAIN barrels in; the searing HEADLIGHT illuminates the TWO MINIONS AHEAD. Dante charges, firing-- the train bearing down on him!

Faced with death he finds supernatural speed; he runs up the tunnel wall-- backflips into the air, landing atop the train! The OPERATOR's jaw drops. The minions dart into a crevice. Dante runs to the rear then jumps off and follows them into:

INT. SEWAGE TUNNEL - CONTINUOUS

Water rushes through sweaty pipes. The minions have gone.

Dante sees HIS REFLECTION in the BLACK, ANKLE-HIGH WATER. His eyes are wild, lips snarled-- the savage face of a murderer.

Confused. Enraged. He punches the water, watching his image distort. He brings his sword to his face. Makes a thin cut along his jaw, trying to find demonic skin beneath his own.

But only human blood flows, falling to the water and disintegrating.

He sets his bag down in a shallow puddle and takes out the painting of mother and child. It's been badly damaged. He removes it from its frame and finds...

A NOTE

Torn. It's half of a larger sheet of paper. Dante begins to read HIS FATHER'S HANDWRITING, then regards his two guns resting atop the duffel. He now knows their names:

DANTE
Ebony and Ivory.

He quickly pockets the note as he hears FOOTSTEPS-- in the water behind him. He peers into the darkness.

FARTHER DOWN THE TUNNEL

Kinder advances. Suddenly something jumps down from the ceiling pipes-- it's Dante. He pins Kinder, disarming and drowning him in the sewage.

DANTE (CONT'D)

How did you find me?

He drowns Kinder again, taking him to the edge, then:

DANTE (CONT'D)

Remember what you said before?

(off Kinder's silence)

In that car, when you were taking me somewhere to kill me. You said you knew what I was.

(beat)

Well I know who you are-- and what you're part of.

Kinder reaches slowly into his coat and pulls out the half-charred picture of Dante's father-- taken from Toynbee's fireplace. Dante grabs it.

KINDER

You're Sparda's son.

DANTE

It was you. In Toynbee's house.

KINDER

We are everywhere. High places and low. All over the world. You can't escape us.

DANTE

...Toynbee's dead.

KINDER

It's what we do to traitors. And demons, like you and your father.

(beat)

I killed that one myself. Watched him bleed out, the demonic fire drain from his eyes.

Dante trembles with rage. In a blink Rebellion is at Kinder's jugular.

KINDER (CONT'D)

I'm not afraid to die.

(beat)

Your father was. Begging til the
last. First demon who ever begged.

The sword breaks skin. A tear rolls down Dante's cheek.
Streetlight spills through a grating above.

Dante fights the urge to kill Kinder, who's cell CHIRPS,
puncturing the moment.

DANTE

Answer it. On speaker.

Kinder answers the call; we hear the clipped voice of:

PERSE

(filtered via phone)

Do you have Sparda's son and the
other three?

KINDER

No. I lost them.

PERSE

We have the girl who was with him.
Meet us.

The call ends. Dante snatches Kinder's cell.

DANTE

Where are they taking her?

KINDER

A sacred place. Where we've killed
demons and their enablers for
millenia.

DANTE

I said where?!

KINDER

She'll suffer the fate reserved for
those who assist your kind.

DANTE

Well I'm crashing the party.

(beat)

And you will tell me. Look at me:
it's just a question of how much
you want to suffer first.

He picks up Kinder's gun. Pops a bullet from the chamber. It's glazed with some liquid. Same of Kinder's dagger. Dante rifles Kinder's pockets, finding a vial of the viscous serum.

KINDER

They won't care that you have me.
We don't bargain.

DANTE

Neither do I.
(re: serum)
What is this?

KINDER

...How we immobilize you.

Dante pauses, but he can't resist-- Kinder has answers.

DANTE

Can I be killed?

*

Kinder looks surprised by Dante's naiveté.

KINDER

Only in the ritual way.

DANTE

What ritual way?

KINDER

Oh, you'll see. In that I
have faith.

Dante looks at the sodium streetlight spilling down through the sewer grating. His clothes are shredded from his fight with the minions. He notes Kinder's leather trench coat.

DANTE

Nice jacket. Take it off.

Dante shakes out the sopping leather trench and dons it over his bare torso (this will become his signature look).

KINDER

I'd like a cigarette.
(beat)
Right pocket.

Dante sees that Kinder expects to die. He gives Kinder a cigarette, finding a Zippo in the pocket as well.

DANTE

Light?

Kinder waves it off, declining.

DANTE (CONT'D)
You're scared shitless of me.
I can smell it.

KINDER
You're not human.

DANTE
Only the bad half.

He leaps off a pipe, kicking out the grating to the street--
then helps Kinder up.

EXT. LONDON STREET - CONTINUOUS (NIGHT)

*

They walk through mist, Dante a pace behind, his sword and
guns concealed beneath the leather. He leaves the painting
and duffel behind, pocketing the cash Sera had inside.

DANTE
I'm no murderer, Detective.
(beat)
But I did kill one of those things
back there.
(beat)
That mean I get an invite to the
next society blood orgy?

Kinder stops, confused to hear that Dante killed a minion.
Dante shoves him ahead.

DANTE (CONT'D)
I guess all us demons don't play
for the same team.

KINDER
...Whose do you play for?

DANTE
Mine.

They walk for a moment in silence.

DANTE (CONT'D)
Take us to your house.
(off Kinder's look)
I assume you have a car.

KINDER
It's this way.

He begins crossing a street; Dante follows.

DANTE

Lead us to a cop shop and you won't
live long enough to regret it.

Kinder nods.

EXT. LONDON STREET - MOMENTS LATER

Kinder walks a few steps ahead of Dante. Kinder sees a light ahead is GREEN-- he slows his pace so when they reach the corner it has just turned RED/DON'T WALK. Kinder looks up at a SECURITY CAMERA positioned on the corner of the building.

CAMERA POV

The lens stares at Dante.

INT. POLICE PRECINCT - MINUTES LATER

A Met Technician sits before a desk. An ALERT chirps. The Technician calls over his superior.

TECHNICIAN

There's a hit on the cop killer.

EXT. LONDON STREET - MINUTES LATER

*

Kinder and Dante still walking, the THAMES RIVER beside them. Suddenly Dante sees POLICE CARS screech up-- sirens off. He's cornered. Kinder looks triumphant.

Dante watches as POLICE and SWAT take aim. He leans back on the railing to the river, hands up-- then throws himself into the murky THAMES.

UNDERWATER

Dante swims through black void. There is the growing, skull-rattling roar of BOAT MOTORS. He breaks the SURFACE and a POLICE SPEEDBOAT ALMOST BEHEADS HIM!

DANTE'S POV

Treading. Eye-level with the choppy surface. Boats and bullets just missing his head.

He dives; rotors nearly shred him. He tumbles, no sense of up or down-- quickly realizing he can hold his breath much longer than a normal human being. *

A POLICE CHOPPER scours the river. Dante swims toward its spotlight-- then uses Rebellion to jam the rotors of a small POLICE BOAT. *

EXT. POLICE BOAT, MOVING - CONTINUOUS

An officer mans the wheel, another the spotlight. They wear raincoats and hats emblazoned with official letters. Dante jumps in and renders them unconscious before they can react.

He takes one's hat and coat and mans the light, stashing the cops under a tarp. The boat drifts close to the water's edge, allowing Dante to mark KINDER overseeing the manhunt.

OVER THE RADIO, Dante hears the search being called. He watches Kinder bark frustrated orders at cops, then head down a street. Dante leaps from the boat to the street and shadows Kinder, unmolested by the dispersing officers.

EXT. KINDER'S TOWNHOME - MOMENTS LATER

Kinder takes the steps to his home, talking on his cell.

KINDER

You can take care of her
without me.

(beat, listens)

Fine. I can be there in two hours.

He clams his cell and puts his key in the door, startling at:

DANTE

About that ride.

EXT. ENGLISH COUNTRYSIDE - NIGHT

The FOREST is dense. Preternaturally silent. Their breaths pluming, Dante ties Kinder's arms and legs to a tree.

DANTE

How many?

KINDER

Twenty of us. Maybe thirty.

DANTE

Armed?

KINDER

Daggers. Ceremonial. There's never been a need for weapons here. We expect privacy. In five thousand years there always has been.

DANTE

Not tonight.

Dante takes off sprinting through a MAZE OF TREES. Soon CHANTING is heard-- an unknown tongue. Now FIRES burning ahead through the woods. We burst with Dante onto...

A VAST PLAIN

Grey mist blankets the massive slabs of

STONEHENGE

Thirty SOCIETY KNIGHTS wear crimson robes, long daggers affixed to their sides. Torches on stakes in the ground. In B.G. cars are parked; Rolls Royces, Range Rovers.

In the INNERMOST CIRCLE, Sera is bound to a slab. Her shirt is open, heart and forehead anointed with bloody characters.

PERSE leads the ceremony, tracing his dagger across her throat. She tries to scream, but no sound escapes her lips.

OUT IN THE PLAIN

Something silver glints in the fog-- Dante's hair and sword; he's in a mad sprint. Sees Sera about to be killed. He draws Ebony and Ivory. Pulls the triggers...click. NOTHING HAPPENS.

DANTE (CONT'D)

Come on.

He regards the two guns and tries again. Nothing. He quickly realizes they will only fire on demons-- he quotes the sword translation:

DANTE (CONT'D)

(sotto, frustrated)

"To wield against my kind." Shit.

He sees Perse's dagger breaking Sera's skin. Dante rushes in, shouldering through Knights and leaping in time to slice off a hunk of Perse's dagger hand-- saving Sera.

A crescent moon hangs overhead like a gleaming, menacing blade. Dante stands before Sera, sizing up his poor odds. The Knights draw their daggers. Dante levels Rebellion.

*

DANTE (CONT'D)

Bring it.

THE SWORD BATTLE - A SYMPHONY OF CLASHING METAL

The steel-colored mist makes it hard to see clearly. Dante engages them all at once with a fury we haven't yet seen-- for Sera, for his father.

A few Knights manage to grab GUNS from their cars. Dante deflects and dodges bullets. Throws Rebellion in time to block a bullet from striking Sera. He takes on Knights barehanded, somersaulting back to his sword...

*

As the fight rages on, we see Dante struggling to restrain his demonic bloodlust. His eyes begin to go black as the minions', but then the blackness recedes.

When the battle is over, Dante is the last man standing. He cuts Sera loose. Some Knights still live-- crippled and bleeding. Dante lords over them. He kicks Perse just as he's about to stand.

DANTE (CONT'D)

Is this where Sparda died?

*

Perse nods. Dante touches ancient bloodstains on the stone slab, knowing his father's is among them.

DANTE (CONT'D)

I should end you all right here.

Sera watches, waiting to see if Dante will kill them.

DANTE (CONT'D)

(to Perse)

You should have listened to Toynbee, asshole. My father was on your side.

He lets them keep their lives. He grabs Sera's arm and leads her off into the dense FOREST.

EXT. FOREST - CONTINUOUS

KINDER is bound to a tree; he and Dante hold a stare. Dante quotes Kinder from earlier:

DANTE

They suffered the fate reserved for
those who kill my family.

(beat)

Now you'll know what it's like.

He cuts Kinder's bonds. Kinder watches them flee, curious as
to Dante's agenda-- and nature. Kinder rushes toward
Stonehenge to aid his wounded brothers.

EXT. CLEARING - MOMENTS LATER

Dante and Sera emerge from the forest. They get inside
Kinder's car and drive off.

INT. KINDER'S CAR, MOVING - CONTINUOUS

Dante keeps the pedal down. Headlights pierce the void.

DANTE

Are you alright?

She nods, shaken. They catch their breath.

SERA

I'm tougher than you think.

DANTE

I never meant to pull you into
this. I'm sorry.

SERA

You didn't, trust me. I chose.

He catches her looking at him; her eyes betray her feelings
for him, how moved she is that he saved her. He offers her
his hand. She squeezes it. A moment passes.

SERA (CONT'D)

Did you check the painting?

He produces the note he found.

*

DANTE

This was inside.

*

(beat, reading)

"My son. You now have Rebellion and
your twin guns, Ebony and Ivory.

*

But to banish Mundus as I did you
must defeat him in his own
dimension: The Demon Realm.

*

*

(MORE)

DANTE (CONT'D)

The portal to the realm requires a key. Navigating the realm requires a map. The key and map are one.

(beat)

I left them in the care of my greatest treasure. In the sacred heart, the heart that is broken."

(beat)

...His greatest treasure.

SERA

Sacred Heart. Could be the church. From class-- in Hampshire. Its crypt was used by Knights for storing treasure.

DANTE

Check the glove box for a map.

I/E. CHURCH OF THE SACRED HEART, HAMPSHIRE - DAWN

The TOWN is quaint. Dante and Sera look like two backpackers. He hesitates at the ancient church's threshold, then enters. This is the church in which Sparda was captured-- the FLASHBACK from Toynbee's home.

Soaring, sublime frescoes of angels and demons in battle. A NUN prays alone. Dante lights a candle, recalling...

HIS DREAM

A chamber of a thousand candles. One is lit. It goes out.

Dante shakes off the vision and joins Sera in the rear. IN WHISPERS as the Nun passes them and exits...

DANTE

(reading the letter)

"I left them in the care of my greatest treasure. In the Sacred Heart-- the heart that is broken."

They study their surroundings.

SERA

There: the heart that is broken.

In the TABERNACLE-- a STATUE: a saint with a bleeding heart.

Dante goes over to it. Sera watches the door. With a wince Dante SHATTERS the statue-- deafening in the serene church.

INSIDE THE STATUE: nothing. Just plaster.

DANTE

Well that's it. I'm going to hell.

They comb the church for clues. Sera scrutinizes the detailed figures of a giant fresco. Dante traces a finger along a thin CRACK IN THE FLOOR... The fissure runs up a wall, through a fresco's ANGEL-- to its HEART.

DANTE (CONT'D)

The heart that is broken.

He puts an ear to the crack.

DANTE (CONT'D)

There's a draft behind here.

He raises Rebellion, hitting the fissure with a CRACK! The wall crumbles. He kicks in a stone, revealing narrow steps that lead down into...

*

A CRYPT

They take a candle and descend. The crypt is small and underwhelming. Ancient nooks hold decaying bones, nothing more. They scour the walls, dig at the earthen floor.

DANTE (CONT'D)

This has to be it!

Nothing. A sudden breeze kills their candle. They ascend the stairs, stopping short as they see their exit is blocked by

THE NUN

She holds a candle. Her face is lined but beautiful. Dante's eyes meet hers and can't look away. A pregnant beat.

NUN

(French accent)

Dante.

He looks confused-- *how does she know my name?* But now he sees something, and his eyes flare with a staggering realization. In the candlelight, a thumb-sized JEWEL glints-- the centerpiece of an AMULET over the Nun's heart. She and Dante study each other's faces, emotions raw.

*

DANTE

You were his greatest treasure.

Your heart was broken.

The Nun nods. Dante looks at Sera.

DANTE (CONT'D)
 ...This is my mother.

Sera and the Nun regard each other a beat. Sera turns to Dante; knowing how much finding his mother means to him, she embraces him, then.

SERA
 I'll leave you alone.

Dante nods. There's a somberness in Sera as she leaves them in the quiet church. Sera lingers outside, and can't help listening. An awkward moment passes between Dante and his mother, as if each is asking, 'Where to begin?' Finally:

NUN
 I've waited so long...

Overcome with emotion, she tries to put her hands on his face. He tightens and moves away.

NUN (CONT'D)
 Every day I've dreamt of seeing you
 walk through those doors. Dante.
 Look at me. Please.

His eyes meet hers, but only for a second.

NUN (CONT'D)
 I know you must be upset. We
 weren't supposed to be apart,
 for this long.

DANTE
 So what was the plan? Because it
 sure as hell fell apart.

A beat; Dante's mother doesn't want to ask the next question-- though she already feels the answer.

NUN
 So he's gone, your father?

DANTE
 There were people after him.

NUN
 ...I know.

DANTE
 Wait. So you know what he was?

NUN

He was supposed to teach you, raise you to be strong--

DANTE

Raise me? I raised myself.

A beat as his confusion, loss, and anger rise.

DANTE (CONT'D)

I raised myself so I could find out
I'm some fucking monster!

She pauses, taken aback by his pain. She takes his hands in hers. He lets her.

NUN

You're no monster.

DANTE

Then tell me, what am I?!

(beat)

Every day I wake up with this smell
in my head, like burnt flesh-- from
these dreams. And now I know
they're real. And my father was--
what was he? What does that make
me? My nightmares, is that what I
am underneath?

NUN

Dante, there's so much more to
life-- there are beings that aren't
human, like me, or your girlfriend.
Your father--

DANTE

Why did he want us apart?

NUN

It was for your safety and mine.

DANTE

But you're my mother.

NUN

There were people and things after
you. Both of you. And always would
be. He said he could protect you
best alone, moving place to place.

DANTE

Well he failed.

NUN

I begged him, I fought with him. He said you'd come back to me when you were strong enough to protect us. Then he'd go off and continue... what he was doing.

(beat)

He always sent letters, to let me know you were alright. Then one day, nothing.

DANTE

You should have looked for me.

NUN

I had no place to start.

DANTE

You should never have let him take me.

NUN

But don't you see? He was right. Some things, like your destiny, they're more important than even a mother's need for her son. Or a son's for his mother. So I agreed to play my part. To come here and wait for you.

*

He looks away, staring at her flickering CANDLE. He starts to break down, fights it.

DANTE

I needed you. You know what he was. What evil's inside me...

NUN

Dante. Never think of your father as evil. He made a choice to be good, a choice that defied and conquered his nature. You have the same free will. Know that. Let it help you stand against everything that would destroy you-- even your own urges and doubts.

DANTE

Nothing has to. I can stop now. I can be with you. I have my answers.

NUN

No. Those are just stops on your journey. I'm not your final destination, as much as I wish I was.

(beat)

No mother wants to send her son to war. But I'll be here waiting for you. As I always have.

(beat)

This is yours.

She removes her amulet and places it around Dante's neck. Her touch is almost too much for him.

DANTE

I don't even know what this is.
...I don't even know you.

NUN

You will. In time.

DANTE

How can you just let me walk away?

NUN

Because I have faith. As I had in your father, that he'd guide you back to me. As I have in you, that you'll return.

She can't damn back her emotions any longer. She embraces him. Kisses him. He holds her close, not letting go.

NUN (CONT'D)

Your humanity, Dante-- it doesn't give you special powers. But it gives you free will. The power to choose your actions. And that gives you strength.

She hands him a LETTER she keeps folded in her bible. It's the other half of the page he discovered at the museum. There are some written words, some coordinates.

NUN (CONT'D)

This is where you must go.
A castle. It holds the portal between worlds.

He nods. They walk the aisle toward the huge doors.

DANTE
...How old am I?

NUN
Twenty-four.

He opens the door. They see Sera waiting on the steps below.

DANTE
(sotto, to his mother)
And she's not my girlfriend.
We're just friends.

His mother smiles: *whatever you say*. Sera steps forward. *

SERA
I'm Sera. *

NUN
Sophia. I can tell you're a great
comfort to my son. *
(to both of them) *
Stay for breakfast. You'll need
strength for your journey. *
(to Sera)
And you can stay here if you like,
until Dante returns. *

SERA
(gentle, yet resolved)
No, thank you. I'll be going
with him.

Dante's mother smiles at Dante, approving of Sera's moxie.

A SERIES OF DISSOLVES - THE JOURNEY

In a small COUNTRY TOWN, they trade Kinder's car for a JEEP they steal. After miles on WINDING ROADS, they're out of gas.

Now out of England, wary of every person they encounter-- noting WANTED FLYERS with their likenesses in newspapers and on train station walls.

ON FOOT across boundless PLAINS and rugged HILLS, into the SCOTTISH HIGHLANDS.

EXT. HIGHLANDS, SCOTLAND - DAY

It rains. Lips cracked, faces wind-beaten, they come to a GORGE-- evidence of nature's supreme dominance.

The gash in the earth runs a THOUSAND OF FEET deep, FIFTY YARDS ACROSS. They teeter on the edge, mere sight of the drop weakens legs.

DANTE

He can't be serious. The letter says there are steps at the bottom we have to take.

SERA

How do you get to the bottom?

DANTE

It doesn't say.
(beat, yells)
What am I supposed to do?

His voice echoes eternally. Something dawns on Sera.

SERA

...I think I know.
(off his look)
Jump.

DANTE

Excuse me?

SERA

He wants to show you what you can do. He's preparing you.
(beat)
After all we've been through, I've never been more sure of anything.

DANTE

You're kidding-- right?

SERA

Like your mother said. Faith.

She JUMPS! Dante watches her fall, her SCREAM rolling over the Highlands. He takes a breath, then JUMPS DOWN AFTER HER-- finding the latent power to RUSH DOWN SHEER CLIFF FACE!

He grabs onto crags and footholds, springing off and finding others-- launching himself ahead.

He reaches out and grabs her-- simultaneously catching hold of a protruding rock. She clings to him as they dangle there, both dismayed and exhilarated by his latent strength.

DANTE
(mischievous smirk)
Just hold tight. I think I'm on to
something here.

SECONDS LATER - DANTE - HOWLING WITH ADRENALINE

Running straight down sections of the sheer gorge-- Sera on his back. They reach the very bottom, a gentle stream. In this remote, secret place they find a CAVE carved into the adjacent mountain. They take the first steps inside.

EXT. FOREST/PLATEAU - HOURS LATER (TWILIGHT)

They emerge from a cave into DENSE FOREST, a mountaintop plateau. Fog snakes through trees. A pond shimmers under countless stars. Dante examines the letter from Sparda.

DANTE
We go that way. When the forest
clears, that's where this castle
should be.
(beat)
We'll crash here tonight.

Sera peers into the dark woods with trepidation. Dante checks the second torn half of his father's letter.

DANTE (CONT'D)
(reading letter)
"Your name lights the way between
worlds, Dante. Or meet your living
tomb." ...The hell does that mean?

SERA
Maybe we'll understand once we get
to the castle.

Off Dante, racking his mind. He looks over and sees Sera is very afraid. He places his jacket over her shoulders and sits on a fallen tree beside her.

LATER - NIGHT

A fire crackles. Sera looks about nervously. Dante's sleep is fevered, nightmare-ridden. She wipes his forehead. He wakes.

DANTE
I'll look out. You rest.

SERA

...You were right. What you said to
your mother... You've got your
answers now.

DANTE

What are you saying?
(off her look)
I should stop here? Quit?

She just looks at him, worried for his life-- and of whatever
is lying ahead.

SERA

After we clear this forest,
sometimes you reach a point, things
can never go back.

DANTE

I was born past that point.

And in the ensuing silence, they kiss. Urgent. Desperately
shedding clothes. Hoping to anchor each other against the
storm raging around them. To forget it all for one moment...

DAWN

Bodies entwined, he wakes and gently wraps her in Kinder's
jacket. The nearby POND ripples in a breeze; he studies his
reflection in it. Takes out the PILL Toynbee gave him.

He swallows it and closes his eyes, waiting for the drug to
take effect-- to finally see himself. He bends over, opens
his eyes, and his DEMONIC FACE is superimposed on his own! He
fights the panic, disgust-- staring himself down, accepting.

Epiphany.

But now he senses Mundus, and spins to find him. Toynbee's
pill allows Dante to see Mundus' grotesque, chilling DEMONIC
FACE over the human guise.

Dante draws his sword, but Mundus just casually drinks a
handful of water from the pond, watching the sun rise. Dante
remains on high alert, weapons at the ready.

MUNDUS

You're weaker than your father. And
without the advantage of surprise.

DANTE

But I have my weapons. I can handle your servants and I can sense when you're coming. You'll never take them from me.

MUNDUS

You should join me, Dante. I have so much to offer. More than you realize.

DANTE

I'm not evil.

MUNDUS

That's your human side talking. Since man could think he's been prattling on about good and evil. Arbitrary words-- made by humans to police themselves, suppress themselves. Humans are selfish hypocrites. Whatever offends or feeds off them is labelled evil.

(beat)

I don't judge. Act as your nature tells you to. That's how all beings should live. Of course, in your case-- a half-breed-- I can see how that leads to confusion.

DANTE

I'm not afraid of myself anymore-- or you.

MUNDUS

You telling me or yourself? You're just a boy who never knew his father. Now that you know the steps he took you want to walk in them. But remember where they led.

(beat)

The side of you that is me, that's where your strength lies. Your humanity-- like your feelings for that girl-- that's weakness. But you'll learn this soon enough if you're too blind to see it now.

DANTE

I'll see you in hell.

MUNDUS

He should never have fathered you.
Predator and prey at once. You're
an abortion.

Mundus walks off into the dark forest.

MOMENTS LATER

Dante sits beside Sera, holding her against the morning
chill. She wakes. They kiss.

DANTE

...Just watching the sunrise.

The sun turns the pond gold; they take it in together.

EXT. FOREST - MOMENTS LATER

Dante and Sera move swiftly through.

FAR BEHIND THEM

Movement. Pursuing them. Can't tell what or whom.

ON DANTE & SERA

They approach the edge. Grey light is visible beyond trees,
beyond the mist that shrouds the forest. They run faster,
breaking out of the woods and fog into...

A PLATEAU

Lush grass. A bottomless drop off all sides. Nothing more.

DANTE

Where's the castle?

Now rising from below the plateau they see...

THREE SILVER HELICOPTERS

KINDER, PERSE, and KNIGHTS drop to the field, firing weapons
at Dante and Sera. He bats bullets away with Rebellion in an
awesome display. But now the fire subsides as...

TEN MINIONS

Led by the two we know, emerge from the FOREST. Among the new
minions are the PUNKS Mundus played in soccer.

They leap on the choppers like a swarm of locusts, stopping whirling blades with bare hands. THE CHOPPERS Crash.

The minions cave in Knights' heads with titanic punches. Dante leaps into action, fighting the minions, blasting at them furiously with Ebony and Ivory.

*

DANTE (CONT'D)

*

Sera, stay back!

She sees a large, conspicuous ROCK some thirty yards away. She races to it. In its center, an indentation for the amulet-- the lock to the amulet's KEY.

*

SERA

*

Give me the amulet!

*

A minion is about to punch through Kinder's chest. Ebony and Ivory TURN THE MINION TO ASH that covers and chokes Kinder.

*

*

Minions encircle Dante, trying to take his weapons. He jumps off one minion and somersaults in mid-air, spinning and firing relentlessly as he descends. The minions dodge Ebony and Ivory's fiery bullets-- but are kept at bay.

*

*

Now Knights engage the minions around Dante, who takes the opportunity to smoke two more. Wind kicks their ash up into BLINDING DUST DEVILS.

A minion clearly has a chance to kill Dante-- but it doesn't. Dante realizes this-- then blasts it into ash.

*

The Knights see Dante is apparently on their side-- they look baffled by this turn, but have to keep fighting valiantly.

One Knight tackles a minion over the cliff, sacrificing himself. Their entwined bodies still fight in free-fall; they vanish in the white void of clouds beneath.

Three minions jump Dante; they wield smoldering shards of helicopter blade as swords-- forcing close combat. Steel sparks against steel. Dante duels and grapples, defending the Knights, trying to get over to Sera...

DANTE

Here, Sera!

Desperate to raise the castle, Dante yanks the amulet from his neck and tosses it to Sera-- but he absorbs a blow in the process that causes it to sail wide. The amulet is headed over the cliff, into oblivion!

Sera dives, catching it just in time. She sprints through the WARZONE for the rock, then places the amulet in the indentation. Nothing happens at first.

But now, amidst the chaos, the earth shudders.

A HUMONGOUS TOWER - TWO THOUSAND FEET TALL

erupts from the grassy field! It takes Dante, Sera, the minions, and Knights up into sky with it.

Knights-- including Kinder-- jump off as it begins rising, landing roughly on the field below.

Dante continues to fight minions atop the ascending tower. It finally reaches its apex. Wind howls. Dante hurls one minion off; it claws frantically at the tower as it falls.

Another minion turns to ash that is instantly carried off by the wind. The first two minions are all that remain. They flee down into the tower through a door on this roof. Dante turns to Sera, both hard out of breath...

The tower's ancient stones are black and grimy. Colossal stained glass windows. Wind hurls the door open and slams it shut spasmodically-- as if the tower is throwing a tantrum, and wants them to enter. They pause, taking it in.

DANTE (CONT'D)

After you.

SERA

...How chivalrous.

He ties the amulet back around his neck, then enters.

INT. TOWER/CASTLE - CONTINUOUS

Shadowy, seemingly endless corridors and serpentine staircases. Faint light penetrates the stained glass windows. Disturbingly lifelike STATUES LINE THE HALLS...

These are statues of MARIONETTES-- Mundus' foot-soldiers. Their faces are covered with eerie party masks. Spiked and serrated Conquistador armor. Swords. Dante touches one, expecting its eyes to open. The Marionette remains inert.

DANTE

"My name lights the way between
worlds."

(beat, a knowing smile)

(MORE)

DANTE (CONT'D)

I think I know what we're looking
for this time.

SERA

What?

He opens a door. Empty chamber.

DANTE (CONT'D)

A room from my dreams.

A room with candles.

They continue on, working their way down corridors and
stairs, trying the chambers on each floor...

INT. TOWER/CASTLE - SAME TIME

Kinder, Perse, and three Knights are working their way up.

BACK TO: DANTE & SERA

They try another room, finding human skeletons, jaws agape in
fright-- heads and chests punched through. Their ceremonial
long daggers evince they were society Knights. The door
closes as we move on...

They descend another floor. Try a door. Locked. Dante kicks
it in-- and they are immediately taken down by the KNIGHTS
waiting in ambush!

Kinder has a dagger to Sera's throat. Perse and the other
Knights have guns pressed to Dante's head.

DANTE

Wait. Please, just listen to me.

Triggers cock. Sera struggles, Kinder restrains her.

DANTE

(to Perse)

You saw me fight for you. I
let you live at Stonehenge!

(to Kinder)

I saved your life!

PERSE

You're evil. Inhuman. That's all
that matters.

DANTE

I have a human mother. You killed
my father, but he was on your side.

(MORE)

DANTE (CONT'D)

Don't you see? I can enter the
realm, I can banish Mundus again
just like my father did-- if you
kill me, who else will?

Kinder is softening, believing. Perse eyes his men.

PERSE

Demonic lies. To confuse us.
We have our rules. Our laws.

Dante watches his fate be decided.

KINDER

There was the exception.

PERSE

And we don't need another.

(beat)

The portal stays closed. The demon
dies-- and the female under his
spell goes with him.

Just as Perse is about to shoot Dante, Kinder raises his gun
on Perse! One of the Knights aims from Dante to Kinder. A
tense stand-off.

KINDER

We can't risk if he's right.

PERSE

Put your gun down, Joseph. He's
influenced you. You can still be
forgiven.

KINDER

Who forgives us if we're wrong?

Though he's torn inside, Kinder makes a decision.

ALL AT ONCE

Kinder fires on Perse. Sera takes Kinder's dagger and throws
it at a Knight-- who shoots Kinder in the upper chest. It's a
through-and-through wound-- he'll live. Dante takes out the
last Knight, a bullet grazing his head, then flees.

Sera is right behind him. They turn and see Kinder stagger
out, falling in the corridor. The last Knight emerges behind
him, about to kill him. Dante LAUNCHES REBELLION, killing the *
Knight. He walks over, picking up Kinder and his sword.

Kinder and Dante hold a look, then continue down the hall.
They open a door, entering a...

CHAMBER

Some THOUSAND CANDLES line the walls. None are lit. Beneath each candle, a CHARACTER in the demonic language.

DANTE

This is the room. From my dreams.

KINDER

The flame of one of these candles was Mundus' prison. It burned for five thousand years. When it went out, Mundus went free.

(beat)

That same flame is the portal.

Kinder pops a cigarette in his mouth, clutching his wound. Dante regards all the candles. Kinder tries for levity.

KINDER (CONT'D)

Hope you have a light.

DANTE

Actually, yours.

(beat)

Sera, hold these.

He hands her Rebellion, Ebony, and Ivory, then mines the pockets of the leather trench coat he took from Kinder. Dante finds KINDER'S ZIPPO. Dante is about to light a candle. *

KINDER (CONT'D)

If you light the wrong one, the castle will plunge back down. *

Dante pulls back, reconsiders.

He lights Kinder's cigarette; Kinder pulls deep.

Dante finally brings the lighter to a wick. Kinder and Sera hold their breath. It takes a moment for the candle to light. All eyes carefully watch...

THE FLAME

It dances in a draft, slowly extending upwards some six feet, forming a tear in space.

KINDER (CONT'D)

...The portal.

From the tear steps...

*

MUNDUS

Behind him, in a glimpse of the DEMON REALM, we see the FACES from Dante's lifelong nightmares. Dante instinctively goes for his weapons; but they're in Sera's hands. He looks to her, but she freezes.

DANTE

Sera.

(off her silence)

Sera, the sword!

He steps toward her-- BUT SHE PUTS EBONY'S BARREL TO HIS FOREHEAD. He can't process the betrayal. Refuses to.

DANTE

Sera, what are you--

SERA

You know about following your destiny, Dante. For your father.

He watches her step toward the fitful glow of the portal, in which he can finally see...

SERA'S DEMONIC FACE

Superimposed on her own. It flickers in the portal's light. She can't bear to look at Dante as she steps to Mundus' side-- under Mundus' powerful eyes.

SERA (CONT'D)

I'm sorry, Dante.

And now he understands-- his spirit utterly crushed as she hands Mundus the weapons: Rebellion, Ebony, and Ivory.

MUNDUS

Your father wasn't the only demon to plant his seed.

DANTE

Sera. I trusted you. I loved you.

She turns her back to him.

MUNDUS

Sparda and I never did get along, but I'm glad our children could.

Dante has no words. Can only watch Sera step into the portal.

MUNDUS (CONT'D)

I told you your humanity would be
your downfall. Come, daughter.

*

*

They pass through the portal. The TWO MINIONS burst from the darkness behind Dante and follow Mundus in like loyal dogs.

*

INT. DEMON REALM - CONTINUOUS

Mundus and Sera retain their human appearances; their demonic faces flicker beneath. The minion/lieutenants however, are transformed upon entering. They take their true forms...

One becomes an enormous THREE-HEADED DOG; the beast is made of some ice or crystal. Its jaws snap with bone-crushing force, six-foot long teeth.

The second minion becomes a KNIGHT in BLACK ARMOR. He wears a gauntlet (called IFRIT, from the vidgames). The gauntlet glows, with spinning blades between knuckles.

INT. TOWER/CASTLE - SAME TIME

Dante stares at the candle flame-- the portal. Kinder's in a corner, gunshot bleeding.

KINDER

History's come full circle. Your
father had Toynbee. And now there's
you and I.

DANTE

(numb, defeated)
Mundus has Rebellion. It's the only
thing that can kill him.
(beat)
And my guns-- how else can I kill
those things...

KINDER

You still have to try.

DANTE

And what'll I become?

KINDER

Your father's son.

DANTE
I'll have to kill her.
(beat)
I love her.

He snaps out of his shock, focuses on Kinder. He takes a breath and pulls Kinder up.

KINDER
What're you doing?

As Dante enters the portal, carrying Kinder:

DANTE
Time to face my demons.

INT. DEMON REALM - CONTINUOUS

Dante and Kinder are in the same chamber they just were-- except OUT THE WINDOW, the sky is crimson. Clouds seconds ago white are now black ash. The landscape beneath is the same.

KINDER
It's a doppelganger Earth.
(off Dante's look)
A twisted twin.

They step out into the...

CORRIDOR

Torches on stakes puncture the walls, which are red and raw like inflamed tissue. The floors, too, are slick like drying blood. The layout is an acid trip, stairs and paths in all directions-- some with bottomless drops on either side.

DANTE
Where are all those statues?

KINDER
...No human has ever...

He trails off; it's too much to process.

DANTE (CONT'D)
Shh-- listen:

From every direction, THE SOUND of armor moving. Dante yanks two torches from the wall. Holds them like spears. And now he sees them.

MARIONETTES

The statues that lined the halls on Earth are now live Storm Troopers. They move slowly, spasmodically-- like puppets wielding rusted swords. Sinister smiles on those eerie, festive masks. Unblinking eyes beneath.

Dante prepares to throw down. The Marionettes steadily advance...

Dante launches a torch in each direction; they spear two Marionettes' heads. He rushes the horde with demonic speed, getting sliced, but shoving many off an edge into bottomless void. He hears them crash below.

Kinder is cornered; a marionette stabs his shoulder, pinning him to the fleshy wall. Their focus is Dante.

Dante flips one enemy into others. HE TEARS THE ARMS OFF one, wielding the serrated, armored limbs like swords, slicing off masked heads... The bloodless bodies begin to pile up.

Kinder pulls the Marionette's sword from his shoulder and joins the fight, taking two out from behind. He retreats as others now attack him.

Dante races to Kinder, tears a Marionette's head off, then pitches the spiked, armored skull into the last enemy.

The victors catch their breath. Dante removes masks from the Marionettes, revealing the demonic faces of his nightmares.

KINDER

You're hurt.

Dante examines his various wounds, slowly healing. Kinder scans the mad labyrinth, hearing more Marionettes far away.

KINDER

What's that?

He points to the wall, on which is an oval of light. Inside the oval is a series of lines, like a drawn maze.

KINDER (CONT'D)

Looks like a map.

DANTE

...It is.

(quotes Sparda's words)

"The map and the key are one."

The design on the wall is incomplete; like a slide only half-placed on a projector. Dante regards his surroundings, then points to the map:

DANTE

This is where we are.

He finds the source of the MAP:

HIS AMULET - ON THE FLOOR

Beside a torch in an impaled Marionette. Light passes through the amulet's gem, projecting the design/map onto the wall.

As Dante picks up the amulet, the map vanishes. He takes out Kinder's Zippo. Holds the flame behind the gem. The map once again projects.

He examines the amulet more closely-- wipes the gem clean and places the flame behind it again. This time, just a blank oval of light on the wall; no map.

KINDER

Where'd it go?

DANTE

It's here?

He holds up his index finger. Kinder looks puzzled.

DANTE (CONT'D)

On the amulet. These tiny designs engraved here. Look at this warrior's hand-- his finger is the only detail that's gold.

(beat)

The map to this place is my fingerprint.

Dante presses his right index finger to the amulet's gem. He holds the lighter flame to the back of it...

ON THE WALL - THE FULL MAP

It is a magnification of Dante's fingerprint. Kinder looks flabbergasted. Dante studies the map.

DANTE (CONT'D)

This way.

KINDER

I don't think so.

He reveals a non-fatal stab wound sustained in the fight.

KINDER (CONT'D)
I'll only slow you down. I've
already seen more than any man
should.

They hold a look.

KINDER (CONT'D)
I'll be safer hiding in that
chamber than with you. Go.

Dante does. We remain with Kinder in this bizarre realm. No defenses. He shuts himself in the portal room and waits.

INT. STAIRCASE LANDING - MOMENTS LATER

Dante stands before a closed chamber, breath pluming in suddenly frigid air. He consults his map. Weaponless, he creaks the door open and enters.

INT. CHAMBER - CONTINUOUS

A cave, jagged walls of some ice or crystal. Stalactites dangle from the ceiling like giant daggers. Straight ahead, held by massive chains to the landing of a staircase...

THE THREE-HEADED CRYSTAL DOG

Its body is clear. Eyes onyx. Where its heart should be we see a WEAPON: metal handle, nine long chains, each tipped with a spiked bar. This weapon is called CERBERUS (from the vidgames). The dog lunges forward, snapping its jaws.

Dante leaps back against the wall-- praying the chains hold up. Six-foot razor sharp teeth gleam.

DANTE
Easy, Fido.

As he scans the cave for an out, the beast breaks its chains!

Dante leaps on one snout and jumps up onto the ceiling. He clings to a stalactite but slides off into the jaws! He darts free as teeth tear a chunk of his arm!

The gruesome wound bleeds profusely. He runs up walls and across the ceiling, desperate to avoid being bitten. He makes it to THE STAIRCASE THE BEAST GUARDS-- a crystal barrier blocks entry.

He punches, kicks, but it will not shatter. With insane speed HE JUMPS THROUGH SNAPPING JAWS SHATTERING A TOOTH WITH A KICK. The beast is only enraged. Dante tries to stay beneath its belly-- then he gets an idea.

He times his jumps onto the beast's three heads, using them as springboards for LEAPING PUNCHES AT THE RAZOR-SHARP STALACTITES ABOVE.

He finally knocks one huge stalactite free, timing it so that it IMPALES A HEAD OF THE BEAST!

He does it again, again-- stalactites falling onto the beast, finally shattering the dog into countless diamond shards.

Dante clutches his gaping wound, just starting to heal. A blue light-- the beast's demonic spirit-- escapes the room.

Among the detritus Dante finds the shining CERBERUS WEAPON-- that was encased in the beast's chest.

THE CERBERUS

Glints in the light of the escaping demon's spirit. The weapon is forged from diamonds. Nine spike-tipped chains stem from the handle. Dante twirls it like a windmill, quickly seeing its deadly potential.

He walks to the crystal barrier, to the staircase the beast was guarding. He lets loose with the Cerberus, shattering the barrier. He descends the spindly staircase.

INT. STAIRCASE - SAME TIME

Long, narrow-- a stone tightrope somehow linked to a landing far below. Nothing but black void on either side.

Dante takes each step with caution. Now a whistling breeze. He's blinded by dust-devils of ash. Something forms from the cloud, out in the nothingness...

REAPERS

Shrouded in robes of ash. Hooded, skeletal faces. They slash Dante with scythes then vanish as quickly as they appeared.

He parries with the Cerberus; the chains of his new weapon wrap around Reapers like diamond pythons, crunching their bones to dust before they can vanish.

Dante bounds down the staircase, careful not to fall off the open sides. A Reaper knocks him off!

He lashes out with the Cerberus; it coils around the Reaper-- Dante yanks himself back up onto the staircase just as the Reaper turns to dust.

He finally reaches the LANDING. The WIND, the sound of the Reapers, whistles throughout. Dante faces a MIRRORED DOOR.

DANTE

Let's see what's behind door
number two.

He rushes in just as a Reaper is forming.

INT. MIRROR CHAMBER - CONTINUOUS

A dead-end room. Walls of MIRRORS. Dante's likeness looks back at him a thousand times. He pulls Kinder's Zippo and holds it to his amulet; as he checks the map...

ONE OF HIS REFLECTIONS

Changes. It wears coal-black armor. It's the second minion, the Black Knight-- but its face is Dante's. It wears the gauntlet with spinning sawblades between its knuckles.

The Knight leaps from the mirror and attacks Dante from behind with the gauntlet. Dante sees the reflection in time; he whirls, yanking taut a chain of his Cerberus. The gauntlet's sawblades grind away at the chain, blocked.

Dante and the Black Knight begin trading blows. Dante whips the Knight with the many heads of the Cerberus. The Knight slashes Dante with his gauntlet. Every time Dante strikes he hits the Knight, but the Knight simultaneously hits Dante.

Suddenly the Knight leaps into a mirror. Dante stands alone in the chamber. Just the sound of his labored breathing.

THE THOUSAND MIRRORS

contain images of the Knight, mimicking Dante's every move. Dante turns, eyeing each image. But now ALL THOUSAND KNIGHTS LEAP OUT AT ONCE-- hitting Dante with their gauntlets!

Dante windmills the Cerberus, deflecting some blades, CRYING OUT IN MORTAL PAIN. He crumples under the Black Knight's special attack.

Dante looks up, bleeding, seeing the Black Knight in the thousand mirrors-- all mimicking him perfectly.

They STRIKE AGAIN; Dante HOWLS IN AGONY. He kneels in a puddle of his own blood, crying, trench coat and body torn by the Black Knight's blades.

IN THE MIRRORS

The Black Knight is in the same position, mocking.

Just as the thousand reflected Knights leap out of the mirrors for a final strike--

DANTE DASHES INTO A MIRROR!

Now his image stares out from the panes.

THE KNIGHT

looks confused. Dante leaps from the mirror, joined by his thousand reflections. Each wields the Cerberus. The Knight cries out as it is struck by thousands of spiked chains!

Dante leaps back into the mirrors. His reflections speak:

DANTE

My turn now.

INT. MUNDUS' CHAMBER - SAME TIME

Mundus kneels before an altar, steeling himself for combat. He stares into one lit candle atop the altar.

MUNDUS

A flame like this was my prison for five thousand years.

(beat)

I'm never going back.

Sera stands in B.G., staring out at the twisted landscape-- recalling what it looked like on earth.

SERA

It's so ugly.

Mundus turns at her comment, curious.

MUNDUS

You miss their world?

Her silence says yes. Far off, DANTE'S CRIES echo. Sera tries not to wince at the sound.

MUNDUS

Listen to him. Soon he'll enter this chamber, weak in body and spirit. And soon after he's struck down, both realms will be mine.

(beat)

The floodgates will open. Every demon will feed freely on their terror.

She watches black clouds writhe against red sky-- longing for Earth. She swipes away a tear at Dante's pitiful howling.

SERA

There's nothing, now.

MUNDUS

You can lord over all existence forever, with me.

SERA

No. You created me for one purpose. A purpose I served. And now I look inside myself, and there's nothing.

MUNDUS

Think before you go any further. I can take the life I gave you.

Her father returns to HIS ALTAR, preparing for the battle. Sera looks in a giant, blazing HEARTH nearby... *

DANTE'S WEAPONS

The sword and guns burn in the fire. Sera silently removes them, ignoring her scorching hands. She approaches her kneeling father from behind, DANTE'S SWORD in hand... *

Sera raises Rebellion. *

Mundus turns as she brings it down-- the blow glances. His skin smolders. He lets loose an awful, metallic, demonic SCREAM. Sera runs off with Dante's weapons.

MUNDUS (CONT'D)

Get her! Bring me the sword!

Reapers and Marionettes suddenly form and chase after her.

INT. MIRROR CHAMBER - SAME TIME

Dante and his reflections burst forth again, killing the Black Knight; a blue light-- the Knight's demonic spirit-- escapes from the armor, leaving nothing inside it.

Dante removes the Knight's gauntlet and dons it himself. He now sees SERA reflected in the mirrors.

She steps forward from one. They hold a stare, then Dante reaches out with venom and grabs her throat.

DANTE

Why shouldn't I kill you?

He throws her to the ground; his weapons clatter. *

DANTE (CONT'D)

What was real, Sera? What wasn't a lie?

SERA

He made me to lead you to him, and watch over you-- but he couldn't help what happened. It *was* real.

DANTE

(angry, wounded)

You were the only friend I had.

SERA

I love you.

DANTE

(beat)

What else are you selling?

She starts to sob.

SERA

I stabbed him, Dante.

He sees Mundus' black blood on Rebellion. *

SERA (CONT'D)

That's my father's blood! I heard what your mother said, about free will. I know I have it too, now.

Off Dante, trying to divine if she's truthful.

SERA (CONT'D)

Do you remember what I said after Stonehenge? When you said you dragged me into this?

DANTE

You said I didn't drag you.
You said you chose.

SERA

But I didn't. I never made a choice, not once in my life. But now I do. I choose you.

She picks up Rebellion and hands it to him. He wants to believe her, but fights it, leery.

*
*

SERA (CONT'D)

Please, Dante. There was something else-- on the sword. Something your father said. That Toynbee wrote down. A page I kept from you.

(beat)

Your father tells you how to defeat mine. I couldn't let you hear it before, but now...

She traces a finger covered in her father's blood over the sword's engravings. She reads her native language aloud:

SERA (CONT'D)

"To banish Mundus you must embrace both your natures. Both your fears. The fear of human death. The fear of your demonic fury.

(beat)

You must slough off your mortal coil and unleash the demon within. Use its power, and smite Mundus with Rebellion."

Dante is silent as he absorbs the words.

DANTE

Suicide. He wants me to kill myself. To let myself be killed.

(beat)

This is another trap. Your father sent you here.

SERA

Please! There's one more part.
(reading the sword)

(MORE)

SERA (CONT'D)

"If you cast off your mortality and become fully demon-- you can be killed yourself. Only with the greatest risk comes the greatest reward, my son."

Hating her for her betrayal, hating his love for her, hating to doubt her, not wanting to believe what she's telling him-- he raises his sword to strike her. But he can't.

He straps himself with his guns, the gauntlet, and the Cerberus. Ready to rock. He starts to leave.

SERA (CONT'D)

Dante!

He stops, but keeps his back to her.

DANTE

It was a nice try, Sera.

He leaves her crying on the floor.

SERA

You have to believe me!

EXT. CORRIDOR - CONTINUOUS

Dante storms down the hall with new resolve, smelling The End. He hears the armor of Marionettes. The whistling wind of Reapers. He stands still.

DANTE

Bring it!

Marionettes and Reapers attack; Dante fights with all his anger, performing special attacks (from the vidgames)...

HE THRUSTS

Charges a gang of Marionettes, skewering them on his sword like kebob meat.

HE RAINS

Runs up a wall, flipping high into the air, corkscrewing down head-first while firing his guns.

HE LAUNCHES

Hurls his sword so fast it cuts space and time; he fires bullets that escort the blade through some ten enemies.

HE UPPER-CUTS

Enemies into the air, holding them in suspension as he pumps them all with countless bullets and dices them up.

THE ASH CLEARS

And Dante is left standing. Myriad wounds from his trials still bleed. He hears Sera's sobs in the chamber behind him, but continues on, resolved.

INT. MUNDUS' CHAMBER - CONTINUOUS

Dante enters, weary and bloodied. Mundus sits on his throne, sipping from a skull with gems in its eyes.

Staredown.

Mundus stands. Dante holds his sword in one hand. His gauntlet on the other.

MUNDUS

I've waited for this. To end Sparda's bloodline. Though I always imagined him standing before me.

DANTE

That's going to be the least of your disappointments.

They circle each other, Mundus very wary of Dante's sword.

MUNDUS

You weren't supposed to have that.
(beat)
I'll be sure to take the life I gave Sera with it. Then you'll be together.

THE FINAL FIGHT - ROUND ONE

Mundus retains his human appearance; he wields two curved daggers. Dante's demonic visage flickers beneath his face.

He puts on an acrobatic display, attacking rabidly with every move and weapon in his arsenal.

Mundus calmly but impressively dodges everything Dante dishes, waiting for the neophyte to wear himself out.

The strategy pays off. Mundus goes on the offensive, gets behind Dante and buries a dagger in his back!

Dante fights through it, strength waning. The chamber glows with the fire of Dante's bullets.

Mundus grabs Dante's gauntlet, letting the blades chew his hand as his other brings a dagger to Dante's heart.

MUNDUS' POV

He hears Dante's heart beating.

MUNDUS' DAGGER

Inches ever closer to Dante's heart. Dante tries to bridge it with a forearm. Their muscles strain against each other...

MUNDUS

I gave you a choice.
(dagger inches closer)
To join me or be destroyed.
(closer)
Now you have no choice.

DANTE

Yes. I do.

And with that he lets down his guard-- lets Mundus drive the dagger deep into his chest.

Dante falls, fatally wounded.

Mundus stands over him, gloating.

Dante bleeds out, a faint smile on his face. Bliss. Peace.

Mundus listens to Dante's quick, short breaths.

MUNDUS

Such music.

And then the final breath.

Dante dies.

Mundus steps over the body, toward Sera standing at the chamber's threshold-- held by two Marionettes.

He picks up Dante's sword, about to kill Sera with it.

MUNDUS

See where your free will gets you.

Sera looks terrified, but not of her father. What she sees is

BEHIND MUNDUS - DANTE RISING!

But not the young man we've known; he's resurrected in DEMON FORM. Black eyes. Reptilian skin. Claw-like nails. His demon-self is the figure from his lifelong nightmares.

He picks up the Cerberus and attempts to deal Mundus a crushing blow-- but Mundus whirls in time to block with Dante's sword.

MUNDUS (CONT'D)

Good.

The Cerberus' nine spiked chains coil around the sword. As Dante threatens to overpower Mundus, fear flashes in Mundus' eyes. He waves a hand and suddenly EVERYTHING GOES Black.

Dante IS FALLING THROUGH space, clinging to Mundus. Nothing in the universe exists but the two of them.

MUNDUS (CONT'D)

Your last chance to join me.
You die now, you die for good.

Dante disengages and dodges a thrust of his sword in Mundus' hand-- returning with a blow of the Cerberus. Mundus is struck; he releases Dante's sword, which now also free-falls through the void. Dante goes for it but misses. Mundus takes the opportunity to kick the Cerberus from Dante's hand.

ROUND TWO

Plunging through nothingness, locked in hand-to-hand battle. Dante caves in Mundus' skull with a punch...

They CRASH TO THE FLOOR of somewhere, nowhere. A void. Dante is alone, lying in a pool of LAVA. Slowly the lava forms a STATUE. A perfect, proportionate man...

ROUND THREE

As we recognize the man as SPARDA, the statue becomes living flesh. Dante is staring at his father. Too real. He can't raise his sword against this image...

"Sparda" attacks with a flurry of vicious blows. Dante drops his sword in the lava.

He scrambles for it, emerging with it in A SKELETAL hand-- his flesh burnt off. He engages in a classic, epic

SWORD DUEL

with "Sparda," finally forcing an opening and dealing...

THE DEATHBLOW

Just as the sword contacts "Sparda," he turns back into Mundus. Then into Mundus' horrific DEMONIC form.

And then, in a blink, Mundus is gone.

Dante is blinded by complete and total blackness. The silence of outer space.

IN THE DARKNESS - A POINT OF LIGHT

A single flame. A lit candle. Dante gropes toward it, finding himself back in...

MUNDUS' CHAMBER

Dante has returned to human form. Orients himself. Sees Sera exactly where she was moments ago: held by two Marionettes. He promptly draws his guns and blasts the enemies into ash.

Dante and Sera hold each other's eyes.

SERA

Why'd you believe me?

DANTE

Like my mother said. Faith. Faith and free will. They're what separate us from the rest.

The entire CASTLE begins to sink. He grabs her and they sprint madly...

THROUGH CORRIDORS & STAIRCASES

Up and back to THE PORTAL room where Dante left Kinder. En route, they fight past swarms of MARIONETTES and REAPERS. The demons are fleeing the realm like rats on a sinking ship.

INT. PORTAL CHAMBER - CONTINUOUS

Dante and Sera burst inside. They find Kinder unconscious. Dante hefts him and they rush through the tall candle flame, arriving in...

EARTH REALM - INT. CASTLE, PORTAL ROOM - CONTINUOUS

Kinder comes to, pulled by Dante. Their wounds are healed. The three jump out the chamber window just as this level of the castle vanishes underground.

EXT. SCOTTISH HIGHLANDS - CONTINUOUS (DAWN)

Green fields. White clouds. Bruised sky. A crater in the ground where the tower just was. Dante tends to Kinder:

DANTE

You okay?

KINDER

I don't know.

(examines himself)

I guess I am.

His gunshot is still there, but the stab wound inflicted by a Marionette has vanished.

KINDER (CONT'D)

What happened down there?

DANTE

I had him, but he just...he vanished the second I struck him.

KINDER

Mundus is something primal, elemental. That can't be killed. When taken to the brink of oblivion he's banished into flame. You did all that could be done, Dante. We're safe from him. For a while.

DANTE

There's something I've been meaning to ask you, Detective.

(off Kinder's look)

How did you and your friends find me? At the museum. And here.

*
*
*
*

Kinder pauses, about to reveal some great secret.

KINDER

You remember back inside.

When we had you cornered.

(off Dante's nod)

Perse said you must die.

And I said--

*

DANTE

"There was an exception."

*

KINDER

Yes. An exception. To the rule that all demons must be killed.

The truth dawns on Dante; but he refuses to even court the hope that he's right.

KINDER

He's still alive, Dante. Sparda. Your father. We kept him alive.

DANTE

...Where?

KINDER

Only a few at the top know and I'm not one of them. He's kept in a state of permanent torture.

*

(beat)

After what happened with Toynbee, they thought he might have useful information. I found his picture at Toynbee's and realized you were the son Sparda spoke of years ago. I told my brothers. They broke him.

Sera puts a hand on Dante's shoulder.

SERA

We're going to find him.

DANTE

We're going to free him.

KINDER

We can try. But you're a wanted man, for killing police officers. You'll have to lay low for a while.

(beat)

I can't exactly tell them a demon did it. But long as I'm the one charged with catching you, I think you'll be alright.

Kinder extends his hand. Dante takes it.

Dante sees Sera has walked over to the plateau's edge, eye-level with the clouds-- first sunrise lighting them up. She's entranced by something. They see what has Sera so rapt...

MANY POINTS OF COLORED LIGHT - FLOATING

Some up into the sky, others down into the chasms of the Highlands. Breathtaking.

SERA
They're beautiful.

KINDER
They're demons. The strongest
escape when Mundus is banished,
before the castle descends. Soon
they'll take hosts. That's what
happened five thousand years ago.

(beat)
But it's better than the barrier
breaking and the whole lot of them
coming here. That's for certain.

DANTE
We'll round them up and kill them.
The three of us and my father.

They stand there, high atop the plateau, taking in the display-- the lights spreading out over the Earth.

FADE TO BLACK.

OVER BLACK - A RINGING PHONE

A HAND picks up the receiver. The hand belongs to...

DANTE
(into phone)
Talk to me.

Dante has his feet kicked up on a desk, balancing his sword on a finger-- blade down.

This room's a shithole. Cracked, graffiti-tagged walls. A mouse scurries by. Just the desk, chair, an old-school jukebox, and threadbare sofa. We hear KINDER on the line.

KINDER
(filtered)
We've got one.
(beat)
And I have a lead on your father.
You know where to meet me.

Dante hangs up. We now see SERA and DANTE'S MOTHER are here, trying to make the place remotely presentable.

DANTE'S MOTHER

This place really has charm.

DANTE

I don't think Sera's daddy'd pay
for a makeover.

(serious, re: his father)

Kinder has a lead.

Dante's mother tries not to look too hopeful. Sera tosses Dante his twin guns; he catches them. They exit together. Sera has the Cerberus under her jacket.

EXT. RAMSHACKLE BUILDING - CONTINUOUS (NIGHT)

They hop on Dante's motorcycle, roaring off into BROOKLYN STREETS. We drift up, taking in...

NEW YORK SKYLINE - THE CITY LIGHTS

recall the demon spirits floating over the Highlands. Slowly the city fades out, leaving only the LIGHTS. Now the lights fade out-- leaving ONE YELLOW POINT. We move through the black void toward the light. It is...

A CANDLE FLAME

We are deep underground, in the castle beneath the Scottish Highlands. In the dancing flame we see MUNDUS' DEMONIC FACE. Burning for the next five-thousand years.

THE END