

**DIARY OF A CONTRACT KILLER**  
**BOOK 1: TRAINED KILLERS, FALLING IN LOVE**

Written by

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Based on the novel by Keith Alan

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**FADE IN:**

INT. MANSION - NIGHT

Before dawn, in a large well appointed mansion. The floors are expensive polished stone.

SUPERIMPOSE: Part 1: Seacay meets Isabel

Middle aged MAN wearing expensive pajamas and robe, sleepily walking down the hallway, smacking his lips.

The man turns to walk down marble stairs curving down to a marble floor.

A tiny sliver enters the back of the man's neck while a small "PHFUTT" sound is heard.

At his feet, a strip of fabric the exact same color as the top step rises up to catch his foot.

The man opens his mouth, but no sound comes out. He reaches with one hand toward the back of his neck, beginning to flail with the other, then he falls forward down the stairs.

Someone retrieves the strap of cloth. Overheard are the sounds of a body BUMPING and THUMPING down the stairs. There is the sound of a NECK BREAKING. The BUMPING and THUMPING continue to a final THUMP at the bottom.

Seacay, DISGUISED as a swarthy man of indeterminate Spanish descent, looks at the man at the bottom of the stairs, whose neck is at an angle that makes it clear he is dead.

Seacay walks away toward a window.

EXT. MANSION - NIGHT

Seacay climbs down the outside of the building, which is helpfully adorned with copious handholds.

INT. MANSION - NIGHT

Camera LED lights going back on and window and door locks reengage.

EXT. CAFE - NIGHT

Seacay enters a small cafe, opening in the dawn's early light.

INT. CAFE - NIGHT

Seacay orders coffee and a pastry using French accented Basque, then gets a local language newspaper and sits at a table near the window on the street.

DISSOLVE TO: CAFE - DAY

As dawn changes to sunup, on the table is an empty coffee cup and crumbs from the pastry. Seacay and other cafe staff/customers observe with curiosity an ambulance, lights and sirens active, race down the street.

Moments later, a police car, lights on, but siren off, follows the ambulance.

Seacay leaves the cafe, complementing the establishment on his way out.

INT. HOTEL ROOM - DAY

Seacay, in an nondescript room, is packing his bags while he listens to recordings of the police scanner. Subtitles reveal that the assassination is being treated as if a tragic accident.

Seacay glances at a laptop. He's removing his disguise to reveal an average white guy in his early 30's, though he has an exceptionally athletic body.

EXT. UNIVERSITY GROUNDS - DAY

That evening, Seacay walks past University grounds to a hangout where college students are congregated. He's wearing minimal DISGUISE and clothes that show off his body.

INT. PUB - DAY

With the ease of an experienced pickup artist, Seacay approaches and engages with some pretty young ladies.

MONTAGE - VARIOUS

In all cases, Seacay's focus is fully on the women and he never looks away. The women are happily engaged with Seacay.

A) INT. BAR - DAY - Seacay engaging with a short, thin BRUNETTE with short, straight hair.

B) INT. BAR - AFTERNOON - Seacay engaging with a tall, curvy REDHEAD with shoulder-length curly hair.

C) INT. BAR - EVENING - Seacay engaging with an averaged-height, well-endowed BLONDE with long, frizzy hair.

D) INT. BAR - DAY - Seacay deep in conversation Brunette, reaching out to touch her hair.

E) INT. BAR - AFTERNOON - Seacay deep in conversation Redhead, caressing her face.

F) INT. BAR - EVENING - Seacay deep in conversation Blonde, kissing her hand.

G) EXT. STREET - DAY - Seacay walking with Brunette, holding her hand.

H) EXT. CAFE - AFTERNOON - Seacay sitting at an outdoor cafe next to Redhead, his arm around her shoulders.

I) EXT. APARTMENT - EVENING - Seacay leaning in to kiss Blonde, she eagerly accepts.

J) INT. BEDROOM - DAY - Seacay in bed with his head between Brunette's legs.

K) INT. BEDROOM - AFTERNOON - Seacay in bed with Redhead, kissing the small of her back.

L) INT. BEDROOM - EVENING - Seacay with Blonde straddling him.

J) INT. BEDROOM - DAY - Brunette's face showing ecstasy.

K) INT. BEDROOM - AFTERNOON - Redhead's face showing ecstasy.

L) INT. BEDROOM - EVENING - Blonde's face showing ecstasy.

M) INT. BEDROOM - DAY - Seacay and Brunette relaxing in bed.

N) INT. BEDROOM - AFTERNOON - Seacay and Redhead relaxing in bed

O) INT. BEDROOM - EVENING - Seacay and Blonde relaxing in bed

END OF MONTAGE

INT. HOME OFFICE - DAY

Seacay is looking at a computer screen showing information about another contract job. He studies the material on the screen, then accepts the job.

MONTAGE - VARIOUS

Seacay is in various DISGUISES in an area much like New Orleans.

A) EXT. STREET - DAY - walking along a university campus street, glancing into an office window.

B) INT. PROFESSOR OFFICE - NIGHT - placing bugs.

C) EXT. RESIDENTIAL STREET - DAY - observing the state of the houses, lawns, driveways, etc.

D) EXT. STREET - DAY - Seacay glancing at stopwatch as police cars with sirens and lights go by.

**[... more here?]**

END OF MONTAGE

EXT. PATH IN WOODS - DAY

The ground to either side of the empty path is covered with loose leaves.

Seacay looks through a scope, the crosshairs on the same part of the path.

Walking along the path is ELIZABETH, 15 year old gangly youth, wearing a backpack.

Through the scope, the crosshairs are on Elizabeth's face. Then they quickly shift down to her thigh. A small "PHFUTT" sound is heard.

Elizabeth, slumping, is grabbed by Seacay, who is wearing a ghillie disguised as a pile of leaves.

Seacay tucks Elizabeth into a backpack lying in a leaf-filled ditch, then he lies down on top of her and fluffs his ghillie suit out to cover everything, in the process vanishing from view.

JEFF, early 30's, a short but well muscled, bald-headed black man, walks along the path the same direction Elizabeth was going. He continues until he's lost to view.

Seacay rises up from his location, puts Elizabeth, inside the backpack, on his back under the ghillie suit. He quietly scuffs leaves into the location where he was hiding and heads at right angles to the path. He makes no noise that can be heard above the ambient sounds.

EXT. FOREST EDGE - DAY

At the edge of forest, along a road used for community overflow parking, Seacay uses a small pair of infrared binoculars. Barely visible in the trees, he scans the area.

After stripping off the ghillie suit, he is DISGUISED as a sallow, pudgy man with short blond hair and a scruffy

beard. He walks purposefully, but without haste, toward a blue van.

EXT. ROAD - DAY

The side door of the van automatically opens as Seacay approaches. He enters the vehicle.

INT. VAN - DAY

Setting down the backpack and ghillie suit, Seacay settles into the driver's seat. The door automatically closes as he starts the car and drives away.

EXT. ROAD - DAY

A similar community overflow parking area.

INT. VAN - DAY

Seacay looks around the area.

EXT. ROAD - DAY

Seacay's blue van approaches a parked white van, both doors open up as they reach each other.

Seacay transfers ghillie suit and Elizabeth in backpack to compartments in back of white van.

EXT. ROAD AT EDGE OF FOREST - DAY

Back to edge of forest where blue van was, Seacay parks it back in its original position. As he gets out, he's wearing jogging clothes. He takes a jogging tour of the area.

Among other people moving around and leaving for the day is ERIC, early 40's, a tall, somewhat gangly looking blond haired white man in excellent physical condition. He's looking around as if searching for something.

INT. WHITE VAN - DAY

Seacay pilots the van through moderate traffic. He approaches a house in a quiet neighborhood. The garage door opens as he approaches. The door closes after the van enters the garage.

INT. GARAGE - DAY

Seacay carries an unconscious Elizabeth into the house and down into the basement.

INT. BEDROOM - DAY

In a basement bedroom, with no windows and a small bathroom to one side, Seacay places Elizabeth on the bed. Seacay attaches a sleeve to her arm, which is in turn attached to a wire rope attached to the floor.

Seacay pulls on a mask, disguising his face, then, after turning out all but one dim light, gives Elizabeth an injection. Elizabeth stirs after just a couple of seconds, then opens her eyes.

At first she's casual, then her eyes open wide and she quickly sits up in bed.

SEACAY  
 (Using a voice distorting  
 mechanism.)  
 Good morning Elizabeth. Please  
 remain still.

Seacay turns the lights up slowly. Elizabeth's body is stiff and she pushes back against the wall.

SEACAY  
 You can relax. I've been asked to  
 keep you safe. Avoid panicking and  
 this can be a boring, dull  
 experience. You can make up stories  
 about how you tried to escape later.

Elizabeth relaxes slightly and begins to look around the room.

ELIZABETH  
 What can I do?

SEACAY  
 You have 500 channels of TV and a  
 stocked fridge. You may not thank  
 me, it's mostly full of healthy  
 food.

Elizabeth relaxes a little more.

SEACAY  
 Please hold this newspaper next to  
 your face, then say anything you  
 want to your father when I give you  
 the signal.

ELIZABETH  
 (After getting the signal)  
 Hello daddy. I'm not sure what  
 happened. I was walking to school  
 and then I'm here. Other than being  
 (MORE)

ELIZABETH (CONT'D)  
stuck in this room I seem to be OK.  
I love you and hope to see you soon.

Elizabeth gives the newspaper back to Seacay, then reaches for the TV remote and, after turning it on, opens the fridge next to the bed.

Seacay leaves the room.

INT. OFFICE - DAY

Seacay watches briefly on TV monitors to see Elizabeth calmly sitting on the bed watching TV and eating something.

Seacay heads out of the house.

EXT. QUIET RESIDENTIAL NEIGHBORHOOD - DAY

Seacay goes on a walk.

MONTAGE

-Lawns.

-Driveways.

-Windows.

-Front porches.

From Seacay's POV there are CGI colored overlays showing expected state of lawns, driveways, windows, porches, etc. Green when they match, yellow or red when they don't. When they don't, the current state is matched against a series of previous "recordings" and the state fades to green.

END MONTAGE

EXT. PARKING - DAY

At the edge of the community, he gets into another vehicle.

EXT. PARKING - DAY

At the edge of town, Seacay manipulates a phone to transmit the video. Moments later, the phone shows the text message: "carry on."

INT. BOOKSTORE - DAY

Seacay is purchasing some young adult books. As he pays, a reflection behind the checkout reveals Jeff looking in from outside the store. There is no visible reaction on Seacay's part.



EXT. TOWN STREET - DAY

Seacay casually walks along a moderately busy street. Jeff is following, but not too close, Seacay is a half block or so ahead. Jeff briefly look to the other side of the street, then back to Seacay, except he's no longer in view. Jeff picks up speed and walks to where Seacay was last seen.

There is no obvious place for Seacay to have gone.

Seacay, sitting at a nearby cafe table, observes from under a broad brimmed hat. Jeff casts about somewhat like a bloodhound that has lost a trail. His shoulders slump and he starts walking away from the area.

Seacay follows Jeff, though from further back than when Jeff was following Seacay. Jeff turns off the street.

EXT. HOUSE - DAY

Adjacent to a field is a small four-plex apartment building on the edge of town.

Seacay observes, from behind some bushes, Jeff approaching and entering the apartment.

DISSOLVE TO: HOUSE - NIGHT

It's dusk and Seacay is observing the apartment with IR binoculars.

In the false-color view of the house, there are colored blobs moving around in a ground floor apartment, visible through the windows. The other apartments appear to be empty.

Seacay carefully approaches the occupied apartment and places a listening device on a lit window, partially covered by landscaping.

He withdraws to his original position, places an earpiece and studies the area with his binoculars.

There are some sounds of movement as the people inside shift around in their chairs or walk.

Overheard via the bug, a conversation starts. In Southern accented American English, it's generic. The false colored IR shows glimpses of the speakers making small movements with their hands and arms.

Seacay leaves his position and heads toward the building.

EXT. HOUSE - NIGHT

At the back doorway, Seacay moves some electronic object around the edge of the door; dim LEDs silently flash from red to green.

INT. DARKENED HALLWAY - NIGHT

Seacay walks along the edge of the hallway. As he approaches the door, overheard is a conversation about going out to get something to eat.

INT. LIVING ROOM - NIGHT

A small apartment living room. There are three people: Eric, Jeff and ISABEL, early 30's, an exceptionally attractive, curvy, tan woman with silky looking wavy long dark hair.

Eric, looking over his shoulder back toward the others, turns the knob on the door. The door bursts in, knocking Eric to the floor. Motion slows down indicating the subsequent actions are happening at high speed.

Seacay enters, stepping over Eric, carrying a strange weapon that looks somewhat like a child's squirtgun.

Seacay extends his arm with the gun toward Jeff, there is a quiet "PHFUTT" sound, a tiny sliver enters Jeff's neck and he collapses. Seacay turns to see Isabel standing up from a chair and with a pistol drawn and halfway brought to bear. There is a second "PHFUTT" sound, a tiny sliver enters her neck and she collapses.

Seacay turns, with barely a glance, points his gun down toward Eric's neck, who is just beginning to draw his weapon. There is a third "PHFUTT" and Eric relaxes into unconsciousness.

Back at normal speed, Seacay pulls Eric inside the room and closes the door. Seacay quickly searches and disarms Eric, securing his arms behind his back with wire ties, then his legs. Jeff gets the same treatment.

The organization of the room makes it clear that the desk where Isabel was sitting is command central.

Seacay sets Isabel up in the chair at the desk, briefly pats her down, relieving her of several guns and knives, and secures her arms and legs to the chair with wire ties.

He then ties her hair up in a ponytail. Seacay pauses for a moment to run his fingers through her hair, holding some to his nose. He has an approving look on his face.

With Isabel seated in a chair and Seacay in front of her, he gives her an injection.

Just as she begins to stir, Seacay, focused on Isabel's ears, eyes and neck, speaks in Portuguese with a South Rio accent.

SEACAY  
 (subtitled)  
 I must say, this is the best time I  
 have ever had searching or tying  
 someone up.

The muscles around Isabel's eyes and ears show she comprehended what he said, then almost immediately tighten. Isabel opens her eyes and glares at Seacay.

ISABEL  
 (American English with a  
 southern accent)  
 Where did we make the mistake?

SEACAY  
 (Same language, accent)  
 Your man is good, but he needs more  
 training to move to the next level.  
 I was able to follow him back here  
 after I shook him off. Neither  
 should have happened.

SEACAY (CONT'D)  
 Normally when something like this  
 happens, I just vanish, but I'm in  
 the middle of something. I could  
 kill you, but first I want to  
 understand your part.

Seacay studies Isabel's ears, eyes and neck, watching the muscles play about as she thinks. There's a slight relaxation before she speaks.

ISABEL  
 We were sent here to guard Dr.  
 Hubbard and his daughter Elizabeth.  
 Our government wants to protect the  
 Doctor, but he insists that he must  
 be here and independent.

Seacay relaxes back in his chair.

SEACAY  
 I'm a contractor and my job is to  
 kidnap the girl and keep her safe.  
 (shrugs)  
 Perhaps my employer wants some  
 control over the Doctor.

Seacay holds his phone out toward Isabel. Overheard is the tinny voice of Elizabeth talking to her father. Isabel watches.

SEACAY

(musing)

So what do you think? I can keep you locked up until I resolve my situation, but your employer will no doubt flood the area with agents when you don't check in. I can kill you, but that leads to the exact same situation, so no real benefit. Kill contracts are so much easier. In, out and done. These kidnaping ones are a pain. I did factor in your presence when I set my price, but that doesn't necessarily make the decision easier. I'm curious what take you might have.

ISABEL

(no reaction)

I'm sure you already decided before you came in here.

Seacay dials his early '90's era flip phone and puts it to his head. While waiting, Seacay looks over Isabel's physical attributes.

SEACAY

We have an issue. There's another team.

Pause.

SEACAY

Yes, and the team's managed by a total biscuit.

Another pause.

SEACAY

(To Isabel)

Smile for the camera.

Isabel glares at Seacay as he takes a picture. Putting the phone back to his head, there is another long pause and he continues viewing Isabel's body. There are several monosyllabic responses on Seacay's behalf.

SEACAY

This requires renegotiation of my contract.

Another pause.

SEACAY

OK. Once the funds have been delivered, I'll put the new plan in motion.

Seacay closes the phone and looks at Isabel, whose expression hasn't changed.

SEACAY

Well, it seems that I'm to work on the side of good for a change: I'm to support you.

Isabel is surprised.

SEACAY

I have to suppose that your organization's right and left hands have no idea they're on the same body.

Isabel gives a rueful smile.

ISABEL

I expect all governments are like that.

Seacay opens his phone, manipulates it and looks at it for a few seconds.

SEACAY

OK, I'm going to cut you loose. I trust we won't have any problems?

Isabel shakes her head. Seacay cuts the wire ties off her legs and arms. She stands up and rubs her wrists to regain feeling.

SEACAY

(As frees the other two guys)

I think it might be better if you revive your men.

Seacay gives Isabel a small injector, then sits in a chair backed up against the wall near a window large enough to jump out of. Isabel gives the men injections.

She can be clearly overheard explaining the situation, but there are small motions of her arms and hands partially obscured by her body.

There's a quiet BUZZING noise from the desk. All three look towards it. Isabel stands up and walks to the desk, picking up a phone similar to Seacay's. She reads it, relaxes and sighs, then hands the phone to the others.

ISABEL

It seems we are now allies. That's confirmation from my side. It seems you are a man of considerable talents.

Eric and Jeff relax.

SEACAY

So what should we call each other? I go by Seacay.

ERIC

I'm Eric.

JEFF

Jeff.

Seacay looks at Isabel.

ISABEL

(After a pause)

Isabel.

Jeff and Eric look at each other briefly.

SEACAY

Fill me in on what's going on. My instructions were rather basic: kidnap the girl and keep her safe.

ISABEL

Dr. Hubbard is working on Project McGuffin and has to be here in order to complete some research. He's an orphan and single father; his wife died in childbirth. There's a rogue group working to get control of the project and we feel strongly that his daughter will be used to influence him. Our job was to protect the girl, clearly someone in management didn't think we were good enough.