

BLADECROW

Written by

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Legend of annotations:

Green – Great! Positive comments, feedback, and such. Keep pushing in this direction!

Blue – Not necessarily a mistake. I will give you a suggestion to make it better, but you can keep it that way if you feel like it.

Red – Probably a plain mistake, or something that could definitely be done better.

Notes  – A passage rewritten the way I **\*\*WOULD\*\*** do it. It will often be a simple suggestion: feel free to take inspiration from it, or even use it as a whole.

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BLACK SCREEN.

MIA (V.O.)


A wise man once said: "If you love someone deeply, your love can pass through time and come back to **live** again". Potential typo: fix with "life"

Missing transition: is it a cut, a fade?

**EXT. ROOFTOP – NIGHT** Scene header is fine – but would it help to give a few more details to help the visuals? "Where" is this "Rooftop"? Is it Mia's house, or perhaps someone else's?

A magpie lands on a nameless tombstone. With its beak, it knocks at the stone below. Rain pours down from the sky, but the magpie doesn't move.

MIA (V.O.)

I'd like to know what he meant by that. **Do we get to live again or it's just our love that remains alive through time?**  Untouched. Like a beating heart.

**A man's wounded hand opens as the rain pours heavily. The rain drops fall down and merge with the blood falling from his hand.**

Nothing to say here, except that I really love the visuals.

**It's a HUGE MAN with blue eyes in his 30s. There is blood over his right eyebrow. He looks up. A tear rolls down his cheek.**

HUGE MAN

I'm not afraid.

A sad smile appears on his face.

**HUGE MAN (CONT'D)**

**Have you seen the bright stars reflecting the deep blue ocean at night? The crisp water... You think I can't feel it, but I can. We both can.**

This man will obviously become an important character later on. I love this line, but is it really necessary right now? Cryptic beginnings are great, but they usually tend to throw too much information at the reader. You might lose him before the story even begins. Take your time to build this character – and only then make him say this wonderful line.

The magpie flies up through the rain.

The Huge Man closes his eyes. Both his hands embrace the increasing rain. A thunder breaks the sky, mixing with a close gunshot.

**WHITE SCREEN** Again, missing transition. I assume this is a cut, matching with the gunshot, but it's generally good practice to write it down anyway.

MAN'S VOICE (O.S.)

(whispers)

It's here.

Missing transition – I think you get my point, now. You definitely don't need to write one at every scene change, but don't assume they will always be clear to the reader: would you rather have a cut or a fade after the beginning? Sometimes, it is a tiny, little detail that might change the visuals.

2.

INT. **BEDROOM** – NIGHT Whose bedroom is it? Oddly enough, even "Stranger's bedroom" helps telling the story.

CLAIRE (23), a brunette young woman with long curly haircut **lies on a bed**. Her face is innocent and beautiful as a painting. Slight lack of visuals: is she asleep? Is she waking up? Again, don't assume: she might be even reading on that bed, as far as the reader knows.

**The curtains are closed with exception of one window. The outside city lights change their colors as their reflection shines through Claire's face. She opens her eyes. Looks at the empty place on the bed next to her.**

CLAIRE

Ross?

**She looks at the door. It's slightly opened. The wall clock has stopped. Claire stands up. Her foot touches the handle of a revolver, lying on the floor. She looks through the window. The small street outside looks empty. She goes for the door.**

Her fingers run through the door's edges. A layer of dust flies off. It starts to dance in the light of a beam coming from outside. Claire closes the door.

EXT. OUTSIDE THE OLD BUILDING – NIGHT

Claire steps outside, wearing a high collar black fur coat. Her haircut has changed to bumper bang and victory roll. She looks around.

There is a bustling area a few blocks from her street. **Claire hides her face with a part of her coat and walks in the opposite direction.**

This section tells a lot about the character: she tends to avoid large crowds, and carefully walks away from them. Will she keep this attitude through the whole story?

EXT. STREET – NIGHT

Claire walks down a dark alley. A few DRUNKS have a brawl on the other side of the street. **She speeds up her pace**, soon reaching a small highway. Again, well done. She doesn't just avoid people: she doesn't like being in danger. She is probably frail and harmless, and you do your best to show it.

A futuristic cab drives towards her. She waves. The cab stops and the DRIVER opens the door. Claire steps inside.

INT. **CAB** – NIGHT This is clearly a small time-cut. Would it help to explicitly write it down?

Claire watches from the cab window. The futuristic town's bright buildings remind of a **post-apocalyptic** Las Vegas. The light from a police car shines through her eyes, but she doesn't blink. If it is post-apocalyptic, why not expand such statement with a few more description of the city? Does it have old, ruined buildings? Is it being rebuilt somehow?

CAB DRIVER

Where are we going, lady?

CLAIRE  
I'm not sure.

EXT. MIDTOWN - NIGHT

The cab drives slowly. It's a place full of people.

INT. CAB - NIGHT

Too many headers, too little action. There's too much space in this passage, space that could be used more efficiently to step up your game in another scene. Just use a "EXT./INT. CAB - NIGHT"

Claire keeps looking through the window. She doesn't blink.

CLAIRE

You can stop here.

EXT. MIDTOWN - NIGHT

Claire pays the Cab Driver and steps out.

She walks amongst the people, soon entering an abandoned house down one of the streets.

Again, you don't need two headers. Just use "EXT./INT. ABANDONED HOUSE - NIGHT". It still works!

INT. ABANDONED HOUSE - NIGHT

The whole place is in decay. Claire climbs up the staircase leading to the second floor. She steps into what looks like an old kids' room.

You don't necessarily need a new header to move Claire into a room of the same building. Look at the yellow note for my suggestion on this scene -->

INT. ABANDONED HOUSE - KIDS' ROOM - NIGHT

The floorboards creek as Claire walks inside the room. There is a torn bed and a broken child's cradle with a large hole in its middle. An old piano stands at the far end of the room. Claire moves a chair and sits behind the piano.

She plays a sad children's melody. One of the keys doesn't work.

Claire gets up and walks towards the kids bed. She moves a small pink pillow. Her fingers slide through the pillow's silk and her eyes close. A tear falls down her cheek. Her fingers touch a rough paper underneath the pillow.

She breaks the silk and takes out an old photograph of herself and an older woman, both smiling for the camera.

Claire looks at the photograph. She is startled by the beeps of police sirens in the near distance. She puts the photo inside her coat and rushes out of the building through the back exit.

This is perhaps one of the most inspiring scenes so far. Claire clearly has a past she is attached to, a story that makes her more than a simple "character": she is a person. At this point, the reader wants to know more and will surely keep reading.

EXT. MIDTOWN ALLEY - NIGHT

The sirens of police cars resound in the near distance. Claire sees a BEGGAR near the street corner. She walks towards him.

~~EXT. ALLEY BLOCK - NIGHT~~ Unnecessary: the "MIDTOWN ALLEY" header will work fine.

The Beggar coughs as he tries to warm himself. His breath gives a sign of the cold air nearby.

CLAIRE  
Can I sleep in here?

The Beggar looks up and chuckles.

BEGGAR  
Sure. I take no rent.

Claire sits down opposite the Beggar and starts to remove her coat.

BEGGAR (CONT'D)  
Who are you running from?

CLAIRE  
I don't remember.

BEGGAR  
That's a girl. Don't worry. I won't be able to protect you, but... I'm not gonna tell a damn thing.

CLAIRE  
Thank you.

Put something exactly in this point. A new action, a movement of the beggar, an eye exchange – anything. Just put some kind of pause between the two lines, it'll work like a charm.

BEGGAR  
It's darn cold out here. You must be freezing.

CLAIRE  
I can help you warm.

BEGGAR  
Nah. That coat. It doesn't seem too warm to me.

Claire sits behind him. She places her hands at his shoulders. They start to heat up. The Beggar's face brightens. A drop of sweat falls from his face and touches the ground.

BEGGAR (CONT'D)  
You're one of them, aren't you?

He looks at her beautiful face that remains serious.

EXT. ALLEY BLOCK - DAY

Claire sleeps on her coat. The sound of police sirens echo from nearby. Someone's hand shakes her from behind. She wakes up.

BEGGAR  
They're here. You have to go.

He helps her to stand.

CLAIRE  
Come with me.

BEGGAR  
No. My place is here. You have to find your own. Come, I got you some clothes.

A few steps forward, he shows her a set of worn out woman's clothes.

BEGGAR (CONT'D)  
Nothing fancy, but they'll help you stay off the radar.

CLAIRE  
Thank you.

EXT. MARKETPLACE - DAY

Claire walks down a busy marketplace, wearing the worn-out clothes by the Beggar. She stops at a stand full of apples and pears.

MIA (14), a young girl wearing tights, a red coat and white hood underneath, stands on a skateboard nearby. Claire looks at the fruits and picks up a pear. An ASIAN WOMAN at middle age speaks to her in Chinese.

ASIAN WOMAN  
(in English)  
Are you gonna pay for that?

Claire leaves the pear and walks away. A few steps down the road, someone grabs her by her arm. It is Mia. She hands her a pair of pears.

Claire takes them hesitantly and attempts to smile. Mia smiles back and drives off on her skateboard. Claire looks after her.

INT. ABANDONED HOUSE - BALCONY - NIGHT

Claire gazes in the distance from a rotten balcony. Something captures her attention. She goes back inside the house.

INT. ABANDONED HOUSE - SECOND FLOOR - NIGHT

Claire prepares to head downstairs. She looks at the kids' room again and decides to go back in.

INT. ABANDONED HOUSE - KIDS' ROOM - NIGHT

Claire sits behind the piano and plays the same melody from the last time.

EXT. BEACH - DAY - FLASHBACK

The sound of sea waves leads to blurry images of a YOUNGER WOMAN and a LITTLE GIRL with a ring on her finger.

They both grip a throwing disc, the woman spins round, lifting the laughing girl into the air. As she lands, the girl notices a small hole in the sand.

INT. ABANDONED HOUSE - KIDS' ROOM - NIGHT - PRESENT DAY

Claire slowly stands and looks at the child's cradle. The hole in its middle very much resembles the hole in the sand from her memory.

She moves the cradle. Bends down and presses her hand on the wooden floorboard. It breaks and her hand falls down. She takes out a small metallic box that reflects her face like a mirror. There is no entry.

Carved image of a wolf paints its interior. Claire presses against the head. A creaking sound opens a small windage at the box's top.

Claire opens it and takes out a small cassette tape. It has no label. She puts it back in the box. Waits a moment, then leaves the room.

INT. WORKSHOP - DAY

Claire stands in front of a counter opposite to a MECHANIC. He looks at the tape cassette through a set of microscope glasses.

MECHANIC

Yeah. This is pretty old, lady.

He removes his glasses.

MECHANIC (CONT'D)

That is a mini-cassette from the 1960s or 70s. It's over a century old.

CLAIRE

Can you help me play its content?

MECHANIC

No, but... I know someone who might. He had some cassettes just like this one. Owns an antique store, mid-west between seventh and eighth.

Claire picks up the cassette tape.

CLAIRE

Thank you.

The Mechanic nods.

EXT. NEAR THE ANTIQUE STORE - DAY

Claire walks up quickly. She freezes at the sight of a small police vehicle parked across the street. Takes a moment, then makes a few steps with caution. She picks up her pace and looks around, before entering the antique store.

COOPER, a handsome middle-aged man with a veteran scarf on his face, lowers down his newspaper from across the street. The smoke of a large cigar in his mouth fills the air. He leaves a tip on the table and walks towards the antique store.

INT./EXT. ANTIQUE STORE - DAY

An old song plays at a gramophone record. Claire walks amongst the antiques. There is no one there.



CLAIRE

Hello?

Cooper puts out his cigarette and enters the antique store.

COOPER

Old Kas will be here any minute.

CLAIRE

(turns around)

Old Kas?

COOPER

The owner of this place.

CLAIRE

Oh.

Cooper approaches her.

COOPER

You must be new.

CLAIRE

Yes. I've never been here before.

COOPER

It's not exactly a place for ladies.

The front door opens and KAS, a short-sized black man in his 60s, enters the shop. A wide smile appears on his face.

KAS

Hello, milady! My name's Kas. It's an honor to have someone like you come into my humble shop.

He takes up her hand and kisses it.

KAS (CONT'D)

So, how may I help you?

CLAIRE

I was just looking.

KAS

Surely, there is something I can recommend. Help you with, perhaps?

CLAIRE

No, I don't think so. Thank you.

She rushes past Cooper and leaves the antique store.

EXT. NEAR THE ANTIQUE STORE - DAY

Claire walks away from the antique store. Cooper gets out and catches up with her.

COOPER

I hope you didn't mind my comment back inside. I didn't mean to insult you.

CLAIRE

Thanks, but you didn't.

COOPER

Wait. Let me buy a cup of coffee. Just five minutes. I won't take more, I promise.

They reach the end of the street. A couple PASSERSBY enter a small coffee house across the street.

CLAIRE

Okay.

EXT. OUTSIDE THE COFFEE HOUSE - DAY

Claire and Cooper sit at a small table beneath a sunshade outside the coffee house. Cooper pulls out a cigarette box. He offers her a cigarette, but Claire shakes her head. A car speeds by on the street.

COOPER

So, how long have you been here?

CLAIRE

I just arrived today.

COOPER

It's a strange choice, considering...

CLAIRE

I came to visit my mother's house.

COOPER

You two don't see each other often?

CLAIRE

No. Not since I was a kid.

COOPER

Oh. I'm sorry.

CLAIRE  
It's fine.

COOPER  
I hope she is well.

CLAIRE  
Yes, she is.

Cooper puffs smoke out of his mouth while he looks at her. Claire avoids his eye contact.

COOPER  
I know we just got to know each other, but... may I ask you what is the strangest memory you have?

CLAIRE  
Strangest?

COOPER  
Yeah. The most curious experience you can remember.

Claire takes a moment while Cooper continues to look at her and smokes his cigarette.

CLAIRE  
There was a hole.

COOPER  
A hole?

CLAIRE  
On the beach. When I was a kid. I fell and there was this little hole in the sand. I put my finger in it.

COOPER  
Interesting.

CLAIRE  
It was like there was something underneath.

COOPER  
What was it?

CLAIRE  
I don't remember.

Claire sees a military chevron as Cooper reaches for the ashtray. He smiles and puts off his cigarette.

CLAIRE (CONT'D)  
I must get going.

COOPER  
So soon?

CLAIRE  
Yeah. I'm sorry.

She gets up and Cooper prepares to stand.

COOPER  
Can I give you a lift?

CLAIRE  
No, I'll be fine.

She picks up her pace as he watches her walking away.

INT. NEAR THE ABANDONED HOUSE - NIGHT

Mia drives her skateboard. She sees Claire getting off a bus and approaching the house. A man's shadow appears across the street, behind Claire.

INT. ABANDONED HOUSE - NIGHT

The front door opens. Claire takes a moment, then steps inside the house. She closes the doors and leans her back on them. She slides down until she sits. A small tear falls down her cheek.

MIA (O.S.)  
Why are you crying?

Mia stands at top of the staircase. Claire gets up.

CLAIRE  
How did you get in here?

MIA  
I come here often. It's very quiet  
and warm, somehow.

Claire walks upstairs. Mia follows her.

INT. ABANDONED HOUSE - KIDS' ROOM - NIGHT

Mia steps inside. She turns her head back.

MIA

Come on in.

Claire appears on the doorway. Mia lies on her back in the old bed.

MIA (CONT'D)

You see that star?

She points to a small hole in the roof. A bright star in the sky is visible through the crack.

MIA (CONT'D)

They say the stars that big shine  
so bright only because their light  
is long gone in the heaven.

Claire wipes the wet tear trail off her cheek.

MIA (CONT'D)

Sometimes, when I'm sad or just  
want to dream I come here and look  
at it. It's always there. Come take  
a look.

Claire walks to a small bookcase and puts down the cassette tape.

MIA (CONT'D)

They say that stars have no memory,  
but... I want to think they do.

Mia notices the cassette tape.

MIA (CONT'D)

Hey, what's that?

CLAIRE

Something I found beneath the  
cradle.

MIA

Really?

She gets up.

MIA (CONT'D)

Can I see it?

CLAIRE

Sure.

She hands her the cassette.

MIA

Did you play it yet?

CLAIRE

No, I... I don't know how.

MIA

(smiles)

Wait one second.

Mia moves a nearby chair and steps on it. She opens the hatch of an air conditioner and takes out an old cassette player.

MIA (CONT'D)

Maybe this would help.

She puts the cassette inside the player and presses the play button. There is noise. She stops it, rewinds and starts it again. Clicks her tongue.

CLAIRE

Let me.

Mia hands her the cassette player. Claire checks in the magnetic tape and straightens it up. She puts in the cassette again and clicks play. Silence. A man's breathing comes out of the player.

MAN (V.O.)

(whispers)

If you're hearing this, I'm gonna be long gone and... I want you to know that I'm happy for you. It all happened so quickly, so I... we couldn't say goodbye. I really don't know what to say. I'm not very good with words. You know that. I just hope you can find a way to forgive me. I'll try to find mom, but... if I fail, I don't want you to look for us. Remember last month on the carousel... you told me I can ask for one thing that you'll do for me. Back then, I didn't need anything. We were all happy, together. But now I need you to do this. Forget about me. Forget about the others. If you're listening to this... you are free. That's all I wanted. You are the light. The bright star shining up our roof. Never forget that.

The sound of a large noise comes from the player's speaker. It's followed by some indistinguishable yells.

MAN (V.O.)

I have to go now. Take care of yourself. I love you.

The cassette player stops.

CLAIRE

I know this man.

MIA

Who is he?

CLAIRE

I don't know, but I know the voice.

MIA

It must have a serial number.

Mia takes over the cassette and looks at it.

MIA (CONT'D)

Yes, here it is. See?

She points to a few very small numbers next to a wolf head symbol on the back of the cassette.

CLAIRE

3577890.

MIA

Wow! You've got a great eyesight. I thought we may need a microscope.

She takes up the cassette tape and turns to head out. Claire grabs her hand.

CLAIRE

I can't go out.

MIA

Why? It's not like anyone is gonna bite you. Besides, I'll be right with you.

CLAIRE

No... I can't.

MIA

Okay. We'll go in the morning then. Let me show you my place.

Claire follows her. They enter a small closet in the house.

INT. ABANDONED HOUSE - LUMBER ROOM - NIGHT

It's a very tight space, full of broken boxes and scrap. Mia presses a small lever near the front door. The sound of wires echo from underneath.

CLAIRE  
Do you sleep here?

MIA  
No.  
(smiles)  
Wait, you'll see.

The sound stops. Mia opens the entry to a small dumbwaiter painted in the same color as the wall for camouflage.

MIA (CONT'D)  
Get in.

Claire hesitates. Someone opens the front door from outside.

MIA (CONT'D)  
Come on. Get in.  
(pause)  
Okay. I'll be first.

She climbs the dumbwaiter and closes the shaft. The sound of wires comes again. It stops. It starts again and it stops.

MIA (O.S.) (CONT'D)  
(from below)  
Come on. Get in here.

Claire climbs into the dumbwaiter.

INT. ABANDONED HOUSE - DUMBWAITER - NIGHT

It's a rather big dumbwaiter, so she can fit right in. After a few seconds, it stops. Mia opens the entry shaft.

MIA  
(smiles and bows)  
Welcome to my humble house.

Claire steps out of the dumbwaiter.



INT. MIA'S ROOM - NIGHT

Mia lights a few candles. It's a small room filled with books, many cans of food and hand-made weapons. A mini-laptop sits nearby. A small ring and a pairing earrings lie next to it.

CLAIRE

Is this where you live?

MIA

Sometimes. It's quiet here.

Claire sees a framed photo of Mia and a smiling woman with curly hair and sunglasses. The woman has raised her fingers, touching Mia's small hand.

MIA (CONT'D)

That's my mother. She left when I was little. It's the only photo of her I have.

CLAIRE

I have a mother too.

MIA

Do you love her much?

Mia smiles and moves a few things around.

MIA (CONT'D)

Are you hungry? I got some cans from the market today.

CLAIRE

No, I'm not hungry.

MIA

Are you okay? I mean you look, different.

CLAIRE

Is this a good thing?

MIA

Well, yeah. I mean we can't all be the same, can we?

CLAIRE

(suddenly looks up)  
I suppose not.

MIA

Man, you are weird. So, tell me,  
where are you from?

CLAIRE

I'm trying to find out.

MIA

You don't remember?

CLAIRE

No.

MIA

That sucks. I don't know what I  
would do if I couldn't remember.

CLAIRE

What is it... to remember?

MIA

Well, some nights I feel a little  
sadder than usual. Then I sit and  
remember all these great moments I  
had when I was a little. You know  
how they say that the mind doesn't  
know the difference between reality  
and memory? So, it's like I am  
reliving it again. I can feel all  
the joy and happiness, like I did  
back then. You know what I mean?

CLAIRE

That sounds wonderful.

MIA

Yeah... I wish I could also  
remember her face.

She looks at the young woman's photo.

MIA (CONT'D)

I can remember almost everything,  
but not her face. Some days I  
wonder what she might look like. I  
imagine the dark hair and blue eyes  
she may have. Like a princess.

CLAIRE

I want to have such memories.

MIA

Well, you know what? You can create  
them.

CLAIRE  
Create them? How?

MIA  
You spent time with someone you love or someone you care about at a great place that you'd remember and there you have it. Something you can go back to whenever you feel sad or lonely.

CLAIRE  
Will you help me?

MIA  
Sure, but we gotta get some sleep first.

Mia gets into a small bed and tucks herself in. Footsteps come from upstairs. Claire looks at the ceiling.

MIA (CONT'D)  
Don't worry. People come and go once in a while. We're safe down here.

CLAIRE  
Yeah.

INT. ABANDONED HOUSE - HALLWAY - NIGHT

Upstairs, someone walks along the hallway. It's Cooper. He stops near a broken window. Lights up a cigarette and puffs the smoke. His eyes narrow as he looks through the smoke.

INT. ABANDONED HOUSE - MIA'S ROOM - DAY

Claire wakes up at the sound of a motorcycle coming from the street above. Mia is not in the room.

Claire walks towards the dumbwaiter and opens it.

EXT. OUTSIDE THE ABANDONED HOUSE - DAY

Claire opens the front door and looks around. The streets are empty. Snow has begun to cover the ground. She shivers and steps onto the street.

EXT. STREET - DAY

Claire walks quickly on the pavement. A shout comes from behind her.

MIA

Hey!

Claire turns around. Mia catches up with her on the skateboard. She has an empty backpack on her back. Reaching down, she picks up the skateboard.

MIA (CONT'D)

I didn't want to wake you. Did you sleep well?

CLAIRE

I think so. Yes.

MIA

Great. We have to get some more food today. Are you cold?

CLAIRE

No.

MIA

It sure looks like it. Come on, let's go.

CLAIRE

Go where?

MIA

I'll show you. Come on.

Mia turns in the opposite direction. Claire follows her hesitantly.

EXT. NEAR THE FOOD STORAGE FACILITY - DAY

Mia's head appears behind the corner. She gives a hand signal to Claire who is behind.

MIA

Come on, it's safe.

They reach the facility. Mia slightly opens a large door and they enter the facility.

EXT. FOOD STORAGE FACILITY - HALLWAY/CLOSET - DAY

Mia switches on a flashlight. She and Claire walk past an empty hallway with a dim light. They reach a smaller door locked with a large padlock.

MIA  
Watch this.

She takes out two paperclips and unlocks the padlock.

MIA (CONT'D)  
Voila!

She opens the door. The closet is full of tin cans and food stashes. She takes out the backpack and starts to fill it with the tin cans.

MIA (CONT'D)  
Come on, help me out.

Claire picks up a few tin cans and puts them inside the backpack. A scream comes from the hallway. Mia puts a finger on her mouth. They look through the door slit.

A group of three MEN wearing leather jackets have surrounded a GYPSY who kneels on the ground. One of the Men, ULRIK (42), raises a laser gun-revolver.

ULRIK  
You'll either tell us where you got them or you're of no use to us.

GYPSY  
I don't know, I swear. Please.

One of the other Men kicks him in the stomach. The Gypsy groans.

ULRIK  
Last chance.

GYPSY  
I don't know anything. You have to believe me.

Ulrik shoots him through his knee.

ULRIK  
How about now?

GYPSY  
Please...

Ulrik shoots him in the head.

ULRIK

Put him in the storage room. I'll  
clean this up later.

Mia grabs Claire's arm and pulls her back.

MIA

We have to hide.

They find a hiding place behind a few barrels in the back.

The two other Men step inside the room dragging the Gypsy's  
body. They bring him a few steps inside.

MAN 2

Leave him here.

The Men step out of the room and lock the door.

CLAIRE

Who were these guys?

MIA

I don't know. They looked like  
hitmen.

CLAIRE

Hitmen?

MIA

Yeah, thugs for hire. Assassins.

CLAIRE

How do we get out of here?

MIA

I don't know. You got any ideas?

CLAIRE

We can break the door.

MIA

Good luck with that. Shhh!

Voices approach from the outside.

MIA (CONT'D)

They're coming for the body. Wait  
here!

She runs towards the Gypsy's body and searches his pockets.  
There is nothing.

Mia looks for any hidden compartments around his coat and trousers but there are none. Claire sees the wolf symbol at the man's heels. The men's voices continue to close in.

CLAIRE

Check his shoes.

Mia's eyes fixate the Gypsy's boots. She turns around and looks at the right shoe. Takes out a small knife from her pocket and cuts out the heel of the Gypsy's shoe.

There is a small flash drive underneath. She takes it out and puts the heel back on. The door starts to unlock.

Mia runs behind the barrels and hides just in time before the men step inside the room. They take the Gypsy's dead body and move him out of the room after which they lock up the padlock again.

EXT. BAR - DAY

Cooper sits on a lonely table and drinks liquor. Ulrik and a few of the Men from the storage facility, approach him. Ulrik picks a chair and sits backwards facing Cooper.

COOPER

Can I help you gentleman?

ULRIK

Our boss wants to see you.

Cooper takes a smoke from his cigarette and puffs it in Ulrik's face.

COOPER

I don't deal with thugs.

Ulrik smiles, as do his friends.

ULRIK

You think you're a big shot, huh?

COOPER

No.

He shakes off his cigarette into an ash-tray on the table.

ULRIK

Tell you what, if you don't get your ass out of that chair in the next few seconds, we'll just have to drag you to our vehicle.

COOPER  
I'd like to see that.

Ulrik gets up and turns his back to Cooper. He takes out his gun, but Cooper kicks the table to Ulrik, striking his legs. Ulrik's Men take out their guns, but Cooper kneels, takes over Ulrik's gun and shoots in their hands.

The last of them runs away. Cooper stands up. He takes out a pair of handcuffs and cuffs Ulrik's hands behind his back.

COOPER (CONT'D)  
You've got the right to remain silent. Anything you say...

ULRIK  
Fuck you, pig.

COOPER  
...may and will be used against you in a court of law. Get up!

He pushes Ulrik further down the exit.

INT. POLICE STATION/EVELYN'S FLAT - DAY

Cooper sits behind a desk, watching as Ulrik gets released. Ulrik smiles at him spitefully. The phone on Cooper's desk rings. He picks up.

COOPER  
Cooper... Evelyn, this is not a good time.

The beautiful, red-painted lips of a young woman talk on the opposite line.

EVELYN  
When is a good time?

COOPER  
I'll call you tomorrow.

EVELYN (O.S.)  
You said that yesterday.

COOPER  
I'm sorry, look... I got a lot on my mind right now. I promise we'll talk.

EVELYN (O.S.)  
Okay.



COOPER

I'll call you... and hey. I love you.

EVELYN

I love you too.

She hangs up the phone on the other end. EVELYN (26), a curly long-haired brunette with very attractive, yet troubled face, looks towards the distant window of her flat.

Cooper takes a second and hangs up as well.

INT. POLICE STATION - CHIEF'S OFFICE - DAY

Chief captain HOGAN (34) and Cooper sit opposite each other between a table. A few seconds of silence.

HOGAN

Cooper--

COOPER

You don't have to say it, sir. I understand.

HOGAN

Look, I admire your methods. I really do. But you can't have Mazoni's men arrested because of a bar brawl.

COOPER

It wasn't like that...

HOGAN

I know it wasn't. All I'm saying that you have to back off for a while. It's for your own good.

COOPER

One of his thugs--

HOGAN

Ulrik...

COOPER

Yeah. He came in to offer me a job.

HOGAN

See? Mazoni respects you. How many people can say that for themselves?

COOPER

So, now you're trying to arrange me with him?

HOGAN

I'm just saying, do your job, but be a little more careful, okay? Don't touch his men, stay quiet and everything will be just fine.

COOPER

Alright.

HOGAN

Good. This came in for you.

He hands Cooper an invitation envelope. Cooper takes it and gets up to leave the room.

HOGAN (CONT'D)

And Cooper...

Cooper turns back.

HOGAN (CONT'D)

Don't beat people up before reading their rights. It'll do us a ton of good next time.

COOPER

I won't.

Hogan nods and Cooper leaves the office.

INT. CASINO CLUB - NIGHT

Cooper and a few other MEN IN SUITS play poker at a big table. One of them is MAZONI (58), a white-haired man with well-trimmed mustaches, wearing a dark suit, white shirt and a bowtie. He smokes a cigar and exhales.

MAZONI

Raise.

The others "Call". Cooper brings all his chips up.

COOPER

All in.

Moments later, they other players reveal their cards. One of them has Two Pairs. The others smile. A Flush is revealed. Exclamations fill the room. Cooper and Mazoni have yet to reveal their cards.

COOPER (CONT'D)

Mazoni?

Mazoni smiles and reveals his cards on the table. He has a Full House. The Men near him congratulate him.

MAZONI

(to Cooper)

Well?

Cooper puts his cards on the table. He has a Four of a Kind. Applauses echo around the table. Mazoni applauds as well.

COOPER

Excuse me, gentleman.

Cooper gets up and walks away. Mazoni looks after him.

EXT. CASINO CLUB - BALCONY - NIGHT

Cooper stands at the railing and looks down on the night city while smoking a cigarette. CLAUDIA (29), a beautiful woman with dark hair, wearing a rich party dress, approaches him from behind. She holds a half-full cocktail.

CLAUDIA

What a night, huh?

COOPER

Yeah. What a night.

CLAUDIA

My dad didn't it coming.

COOPER

I doubt that.

CLAUDIA

Trust me, I know him better. He doesn't accept losing easily.

She drinks from her cocktail.

CLAUDIA (CONT'D)

So, what are you still doing here?

COOPER

The usual.

CLAUDIA

Which is?

COOPER  
 (smiles)  
 You really want to know?

CLAUDIA  
 Yeah. I really want to know.

COOPER  
 I'm hunting.

CLAUDIA  
 Oh?  
 (pause)  
 So, what are you hunting?

COOPER  
 It's who. Burglars, rapists,  
 murderers. All these low-life  
 criminals who poison our city.

CLAUDIA  
 Sounds exciting.

COOPER  
 It's not. But someone's gotta do  
 it.

CLAUDIA  
 It doesn't have to be you.

COOPER  
 One day perhaps. Now, there's just  
 no one else.

He takes a smoke off his cigarette. Mazoni approaches from  
 the distance.

CLAUDIA  
 Speak of the devil.

Mazoni reaches them.

CLAUDIA (CONT'D)  
 I'll leave you two alone.

She drinks one more time, raises her glass and walks away.

MAZONI  
 Pretty thing, isn't she? My  
 daughter.

COOPER  
 She's definitely your daughter.

MAZONI

Yeah. I heard you beat some of my men at the club tonight.

COOPER

They attacked me, so I had to defend myself.

MAZONI

They should know better. You put two of them in hospital.

COOPER

They'll live.

MAZONI

Thanks to you. Cheers!

He raises his glass and drinks from it.

COOPER

The answer's no.

MAZONI

That's too bad. I thought we had something going on here.

COOPER

Two men standing at a balcony outside a hall full of beautiful women. That's what we have in common, Mr. Mazoni. And one more thing: I don't work with scumbags. Now, if you'll excuse me.

He starts to walk away.

MAZONI

Mr. Cooper.

Cooper stops.

MAZONI (CONT'D)

I have a proposition for you.

COOPER

I think I made myself clear.

MAZONI

Yes, you did. It's about tonight.

Cooper turns around and Mazoni walks to him.

MAZONI (CONT'D)

Despite my admirations for your courage and loyalty, we both know what is going to happen after tonight. My point is, it doesn't have to go this way.

COOPER

Point taken.

He turns his back and continues walking.

MAZONI

How about one more game?

Cooper stops.

MAZONI (CONT'D)

If you win, I'll give you a hundred thousand and leave you be.

COOPER

(turns his head)  
And if I lose?

Mazoni smiles.

COOPER (CONT'D)

Why should I trust you?

MAZONI

Because I'm a man of my word.

Cooper's glance stops at Claudia who talks to a few other WOMEN inside the hall.

MAZONI (CONT'D)

She is off limits though.

COOPER

Says who?

MAZONI

Me. Isn't that enough?

COOPER

One game.

MAZONI

I'll see you inside.

He walks past Cooper and steps inside the hall.

INT. CASINO CLUB - NIGHT

Cooper sits around the table with the other Men. Claudia sits next to Mazoni. The BANKER approaches.

BANKER

Tonight's final game is set at 50  
000 sterling. A raise is possible  
only with a special permission from  
Mr. Mazoni.

The Dealer distributes the cards. Mazoni and Cooper meet eyes. A slight smile appears on Mazoni's face as he takes his eyes off the cards. The game commences.

A SERIES OF SHOTS

The Dealer shuffles the cards expertly.  
Mazoni cuts the cards.  
The cards are dealt with face-down.  
Behind his cards, Cooper studies the looks of the players.  
The chips shift and change positions as the game progresses.

Mazoni looks at his cards.

DEALER

Gentleman. Your bets, please.

Two of the players nod. Mazoni waits.

DEALER (CONT'D)

Bet at 150 000.

Mazoni leans back on his chair. He puts in a few chips forward. The other players put in a few more ahead.

Cooper puts one of his chips also.

DEALER (CONT'D)

Call.

The two players who nodded fold their cards. The Dealer lays down the flop. Mazoni and the others are in. Cooper goes last. He slides a pile of chips forward.

COOPER

Call.

Mazoni smiles again. Another bet. Two more players are out. It's just Cooper, Mazoni and Claudia in the game now.

COOPER (CONT'D)

Let's raise the blinds. Shall we?

The Dealer looks at Mazoni. He nods in approval.

DEALER  
Bet at 500 000. Check.

CLAUDIA  
Call.

COOPER  
Call.

MAZONI  
Call.

Claudia pushes a quarter of her chips forward.

DEALER  
250.

All eyes are on Cooper now. He pushes half of his chips forward.

COOPER  
Raise.

DEALER  
Raise at 650 000.

Cooper's face is dead serious. Mazoni touches his daughter's hand. She looks at Cooper with anticipation. He takes a moment, then pushes all his chips forward.

COOPER  
All in.

Everyone gasps. Mazoni nods.

DEALER  
All in for Mr. Mazoni. The bet is now one million.

Mazoni pushes all his chips forward as well. His eyes meet Cooper's piercing stare.

DEALER (CONT'D)  
You can show your cards now.

Claudia brings them first. The dealer flips them on the table.

DEALER (CONT'D)  
Full house.



All eyes are on Cooper now. He calmly puts down his cards and looks at Claudia.

DEALER (CONT'D)  
8, 9, 10, Jack and Queen of clubs.  
Straight Flush.

Enthusiastic gasps come from the spectators. Mazoni doesn't take his eyes off Cooper. He hands his cards to the Dealer and prepares his hands for an applause.

DEALER (CONT'D)  
Ace, king, queen, jack and 10 of  
spades. We have a Royal Flush!

The spectators applaud. Mazoni claps as well. Cooper gets up and walks away. A couple of GUARDS block his way. Mazoni makes a sign and they let him go.

EXT. OUTSIDE THE CASINO CLUB - NIGHT

Cooper walks towards the highway and looks around for a cab.

MAZONI (O.S.)  
That was quite a game.

Mazoni approaches him from behind.

COOPER  
It changes nothing.

MAZONI  
Quite the contrary, Mr. Cooper. It changes everything. You see, I gave you a chance to get out of this situation and you threw it away. Now, you owe me and unless you have one million in your bank account, we can say I owe your ass. Isn't that how you say it in your place.

Cooper turns back with hostility.

COOPER  
I swear I will...

MAZONI  
You'll what, Mr. Cooper? Kill me? Do you think I'm going to let it? Think about sister, Evelyn, right? She's quite a girl.

COOPER  
Leave her out of this.

MAZONI  
(smiles)  
Let us find some place more  
private, shall we?

He puts his arm on Cooper's shoulder and they walk away.

INT. MAZONI'S LIMOUSINE - NIGHT

Mazoni opens the door for Cooper. He sits. Mazoni follows him inside.

COOPER  
What do you want?

MAZONI  
Nothing illegal, I can assure you.

COOPER  
Why me?

MAZONI  
Because you're good at what you do  
and you happen to know this place  
better than anyone, am I wrong?

He puts his hand in the inside pocket of his coat and takes out a photo of Claire.

MAZONI (CONT'D)  
I want you to find this woman.

COOPER  
Who is she?

MAZONI  
The less you know, the better. Find  
her and bring her to me. You can  
even write it in your report.

COOPER  
That's it?

MAZONI  
That's it. You see, Mr. Cooper, you  
may consider me a monster, but I'm  
merely a businessman. My father  
taught me I should treat people the  
same way I want to be treated  
myself.

(MORE)

MAZONI (CONT'D)

Think of this as an opportunity.  
Your debt will be paid. You'll get  
a promotion and most importantly,  
your sister is gonna be well and  
good.

COOPER

How do I know you'll keep your  
word?

MAZONI

Why shouldn't I? We're partners  
now, aren't we?

Cooper exits the car. Mazoni looks after him. He makes a sign  
and the limousine drives off.

EXT. OUTSIDE A TENEMENT HOUSE - NIGHT

Cooper rings on the intercom. Someone picks up.

EVELYN (O.S.)

Yes?

COOPER

It's me. We need to talk.

The gate unlocks and Cooper steps inside the tenement house.

INT. EVELYN'S APARTMENT - NIGHT

Evelyn's hand removes the door chain. She opens the door.  
Cooper steps in.

COOPER

We have to go. Pack your bags and  
wait for my signal.

Evelyn, still in her night gown, makes a step back. Her face  
turns pale.

EVELYN

Did you...

COOPER

No, I didn't. It's just not safe  
for you here.

EVELYN

What happened?

COOPER

We don't have time. They can be here any minute.

EVELYN

Alright. I'll... I will get ready.

COOPER

Go.

He checks outside through the peephole. No one is there. Cooper locks the door and walks towards the living room.

INT. EVELYN'S APARTMENT - BALCONY/BEDROOM - NIGHT

Through the living room, Cooper looks down the window. The street is clear. He steps out into the bedroom. Evelyn swiftly prepares her luggage by filling two bags.

COOPER

Here. Let me help you.

He starts helping her put the different belongings inside the second bag.

EVELYN

The police can't help?

COOPER

No. Not with this. We'll go straight to the airport.

EVELYN

It's that serious.

COOPER

Yeah. Get your jacket.

He opens a nearby drawer and takes out a small gun from within. Puts it on top of one of the bags and zips it.

EVELYN

So, where am I going this time?

COOPER

I don't know. We'll figure it out when we get there.

EVELYN

It's easy for you to say it.

COOPER

Look Evelyn, if there was any other way--

EVELYN

But there isn't, is there? I just started to have a life in this place, this city and now you make me to go through all over this again.

COOPER

I'm sorry.

The phone rings.

COOPER (CONT'D)

They're here. Come on, let's go.

He picks up the bags and steps out of the room. A bat knocks him down unconscious.

INT. EVELYN'S APARTMENT - HALLWAY - NIGHT

Cooper starts to regain consciousness. The images in front of his eyes are still blurry. A MAN appears to hold Evelyn and restrain her from behind. Cooper tries to get up, but is knocked down by a kick.

He falls. His vision gets clear. Four MEN surround him. One of them holds Evelyn. Ulrik raises his head above him. A spiteful smile appears on his face.

ULRIK

My boss wants to speak with you.

Two of the other Men pick him up. Ulrik brings him the phone receiver and clicks the Speakers button.

COOPER

Hello?

MAZONI

Mr. Cooper, I thought we had an agreement.

COOPER

We still do.

MAZONI

No, Mr. Cooper. You just tried to aid your sister an escape. Did you really think I won't notice?

Ulrik takes away the phone by force and hits Cooper in the stomach. He and the other Men start beating him up anywhere, but on his face. Cooper starts to crawl. Ulrik throws him the phone receiver on the floor. He smiles to his buddies. They smile back.

Cooper, still crawling, picks up the receiver.

COOPER

I'll do it.

MAZONI

Of course, you will. I told them to spare your face, so you can still do your job properly.

COOPER

Call them off.

MAZONI

I will. Just need to inform you about some changes that came as a result of your reckless behavior.

COOPER

(tries to get up)  
What changes?

MAZONI

You see, Mr. Cooper, I believe that every action has consequences. Yours made me believe you're not motivated enough to do the job. So, I left you a bag in the room of your office. Consider this a prepay. We'll take care of your sister to make sure you complete the assignment.

COOPER

No... you don't touch her. You listen to me--

MAZONI

Rest assured, Mr. Cooper, no harm will come to her as long as you stay on the task. Do we understand each other?

COOPER

(looks at Evelyn)  
Yes...

MAZONI

Good. I wish you all the luck in  
the world.

A large fist knocks him down from behind.

INT. COOPER'S APARTMENT/HALLWAY - DAY

Cooper, still in his clothes, wakes up on the bed. It's a  
small one-room apartment.

He sits. Closes his eyes and recalls the events from last  
night. Opens his eyes and walks out with difficulty. **In the  
hallway**, he picks up the phone receiver and dials a number.

FEMALE VOICE (O.S.)

Washington State Police. How may I  
help you?

COOPER

(into phone)

This is detective-inspector James  
Cooper. Badge number 4873509.

FEMALE VOICE

Please, stand by.

(pause)

How can we help you, sir?

COOPER

I need you to make a satellite  
check on an address. Baker Street  
31A.

FEMALE VOICE (O.S.)

Please, hold.

(pause)

No one appears to be in the  
building. Should I send anyone  
there?

COOPER

No.

Another phone rings. It's coming from inside the bathroom.

FEMALE VOICE (O.S.)

Sir?

COOPER

I'll get back to you.

He hangs up the receiver. The ringing stops. Cooper steps towards the bathroom.

INT. INTERCUT - COOPER'S BATHROOM/CONFERENCE HALL - DAY

A small satellite phone lies near the sink. Cooper picks it up. It rings again. He accepts the call.

COOPER  
(into phone)  
Yes?

Mazoni sits alone behind a long table inside an empty conference room with large windows. He holds a cellphone.

MAZONI  
Mr. Cooper. I trust you had a good long sleep after last night.

COOPER  
Where is she?

MAZONI  
Evelyn's fine. I have personally made sure she doesn't miss a thing during her stay.

COOPER  
If she loses a single hair, I swear it--

MAZONI (O.S.)  
Mr. Cooper, let's not start with the threats, shall we? In the right drawer below, you'll find a folder that contains all the files you need to track down the woman I told you about. If there's any mishap, you can call me through that phone.

COOPER  
I want to speak with her.

MAZONI  
Certainly. I'll patch you through.

A click. Someone picks up.

EVELYN (O.S.)  
Hello?

COOPER  
Evelyn! How are you?



EVELYN  
I'm fine, Cooper.

INT. MAZONI'S RESIDENCE/COOPER'S BATHROOM - DAY

Evelyn stands next to a window, holding a phone receiver at her ear. She looks down on a beautiful mansion. It's surrounded by trees, flowers and trimmed grass. A couple of GARDENERS work on the field.

EVELYN  
It's a good place.

COOPER  
I'll get you out of there, okay?  
Just give me a couple of days. I  
promise--

EVELYN  
Alright James.

COOPER  
I love you.

She closes the call. Cooper still holds the receiver.

MAZONI (O.S.)  
As I said, I'm a man of my word.

Cooper ends the call and looks into the mirror.

INT. FOOD STORAGE FACILITY - DAY

It's quiet. Claire and Mia sit on the iron floor. Claire stands up.

MIA  
Wait. They may still be here.

CLAIRE  
I don't hear them.

MIA  
Okay. What are we gonna do?

Claire walks to the door. Mia follows her from behind. Claire kicks out the steal door a few feet away.

MIA (CONT'D)  
Wow.



He puts the gun in the holster and runs downstairs. The front door is open. His eyes stop at the slightly opened door to the lumber room. He kicks the door open and looks inside.

INT. ABANDONED HOUSE - MIA'S ROOM/HALLWAY - DAY

Mia has both hands on her mouth. They hear Cooper's footsteps going back and forth in the hallway as the floorboards creak.

A beam of sunlight goes through one of the windows. It illuminates the flying dust coming from beneath one of the floorboards, behind Cooper's back.

He turns around and notices the beam. Looks down through the cracks.

Claire and Mia hear the sound of broken floorboards.

Cooper breaks the floorboards and steps onto the subfloor.

Claire opens the dumbwaiter. She and Mia step inside.

INT. ABANDONED HOUSE - DUMBWAITER - DAY

Mia presses a lever and the dumbwaiter starts moving up. It stops. They wait, holding their breath. Silence. Suddenly, a sound of broken wall echoes from underneath.

CLAIRE

We have to go now! Let's go!

INT. ABANDONED HOUSE - HALLWAY - DAY

Mia opens the dumbwaiter and runs towards the exit. Claire steps out as well, but waits. Mia stops in the doorway.

MIA

Come on.

CLAIRE

Go!

Mia hesitates. Quick footsteps come from beneath.

Cooper arrives from the subfloor. He looks at the half-opened front door. Claire throws a half-broken vase at him. He blocks it and catches Claire by the throat, starting to choke her.

COOPER

It doesn't have to be this way.

He takes out a pair of handcuffs from the back of his trousers. With a swift move, Claire pushes his hand away and grabs him by his throat. She lifts him up. Cooper starts to choke, but manages to put his hand on his gun. He starts to draw it out.

Claire throws him a few feet against the wall. Cooper falls down, almost unconscious. She runs outside. Cooper coughs, struggling for his breath. He gets up with difficulty and runs towards the exit

EXT. OUTSIDE THE ABANDONED HOUSE/STREET - DAY

Cooper opens the front door and looks around in haste. He runs back and forth around the street, then continues left.

INT. UNDERGROUND CELLAR - DAY

Mia and Claire watch Cooper from a low-level small grated window of a garage cellar. Cooper disappears from sight. Mia steps out of the window. She opens her hand and looks at the flash drive.

MIA

We have to find what's on this.

EXT. OUTSIDE A GAMER'S CLUB - DAY

Claire and Mia walk towards a two-storey club building, all the while looking over their shoulders. Mia stops her at the corner before the building.

MIA

I have to do this alone.

CLAIRE

But...

MIA

Stay here! I'll be right back.

She walks directly towards the club. A young COUPLE come opposite her from the other end of the street. She bumps into the YOUNG WOMAN.

MIA (CONT'D)

Sorry!

YOUNG WOMAN

Watch it, lady!

Mia enters the club.

INT. GAMER'S CLUB - DAY

Many computer monitors and people behind them occupy what appears to be a large playing hall. Mia sits on one of the empty chairs behind a computer. She pushes a token coin inside a slot machine underneath.

The screen lights up. Mia looks around and plugs in the flash drive in one of the USB slots. She picks up the mouse.

COMPUTER SCREEN

Mia opens a shortcut that reads "MY COMPUTER". A new window opens. She moves the cursor at the hard drives. One of them says "Bladecrow (\\USB)". She clicks it. An error message appears: "The drive is not accessible".

She plugs the drive out and back in. The same error message appears. She takes out the flash drive and gets up.

INT. GAMER'S CLUB - DYLAN'S HOME - DAY

DYLAN (18), an Asian-American skinny tall boy, sits behind a computer and works on programming. Two other BOYS play a video game on laptops next to him. A knock comes from the door. One of the Boys opens it. It's Mia.

MIA

I need to speak with Dylan.

BOY 1

Hey, Dylan.

DYLAN

(keeps playing)

Yeah.

BOY 1

That girl is here again.

DYLAN

Oh shit.

He grabs his backpack and runs off to the other room. Mia pushes the boy away and runs after Dylan.

INT. GAMER'S CLUB - DYLAN'S HOME - SUBROOM - DAY

Dylan opens a window, throws the backpack and takes out one of his legs. Mia catches the other leg and pulls him back inside.

DYLAN

Please, don't hurt me. I'm so sorry, okay? I'll make it up to you.

MIA

I need your help.

INT. GAMER'S CLUB - DYLAN'S HOME - DAY

Dylan and Mia come out of the subroom.

DYLAN

Guys, I need some time. We'll continue later.

BOY 2

Is everything alright?

DYLAN

Yes. I just need to do something.

BOY 2

Alright.

The Boys take up their laptops and leave the room. Mia takes out the flash drive from her pocket.

MIA

I need you to run this for me.

Dylan sits behind his computer and plugs in the flash drive. He gets the same error message as earlier.

DYLAN

That's not a flash drive.

MIA

What is it?

DYLAN

Some sort of old data reader. You'll need a converter.

MIA

Do you have one?

Dylan gets up and starts to dig through his stuff.

DYLAN

A few weeks ago, someone left me his broken converter to fix. I did it, but he hasn't picked it up yet.

He takes out a medium-sized converter device.

DYLAN (CONT'D)

Here.

He connects the converter to the computer and sits behind the computer. Mia watches him from behind. He plugs in the flash drive.

COMPUTER SCREEN

The whole screen gets blue. On the top left, a basic DOS font message reads: "CRS120918 - session 16". A message: "TYPE PROJECT NAME" appears. Mia types in: "Bladecrow". She presses enter. A new message appears: "ENTER PASSWORD:".

The two colons blink.

DYLAN (CONT'D)

Where did you get this thing?

MIA

Can you bypass it?

DYLAN

I can try.

He starts setting up commands on his computer. A black and white window with the text "DECRYPTING 0%" appears on the screen. The percentage increases.

MIA

So, what is this?

DYLAN

It's using a government shell program. Generally, they should contain the instructions for a ship of a plane, but this is old gear now. Everyone uses a cloud. It's more secure. Unless...

MIA

Yeah, that's weird.

DYLAN (CONT'D)

Who did you take this from?

MIA

I found it on the street.

Dylan prepares to plug out the cables. Mia stops him.

MIA (CONT'D)  
What are you doing?

DYLAN  
I can't be involved in this. Let me go.

He pushes her away. Suddenly, the screen flashes and it gets dark.

DYLAN (CONT'D)  
No, no, no, no, no, no.

He tries to operate with his keyboard, but it's useless.

MIA  
What's going on?

DYLAN  
This is intel, okay? SD cards, cassettes, self-erasing discs. Government agents still use it, because they're disposable. Clouds leave traces.

EXT. OUTSIDE THE CLUB - DAY

Claire waits outside. She puts her hand in her pocket and takes out the old cassette.

Someone knocks on a nearby window. Claire looks up. Mia stands behind the glass window. She makes a thumbs up gesture, accompanied by a positive smile on her face.

INT. GAMER'S CLUB - DYLAN'S HOME - DAY

The sound of sirens fills the air. Dylan looks through the window. A number of black jeeps approach from the distance.

DYLAN  
Shit, they're here. Where the hell did you find this thing?

MIA  
I told you, I found it--

DYLAN (CONT'D)  
Stop bullshiting me!

MIA  
Okay, I took it from a dead man's shoe.



DYLAN  
You did what... You have to go.

MIA  
No. DYLAN (CONT'D)  
You have to go now!

MIA  
What about you?

DYLAN  
I'll stall them.

Mia takes out the flash drive.

DYLAN (CONT'D)  
It's useless. It deleted itself.  
Take this.

He hands her a small hard drive.

DYLAN (CONT'D)  
I made a backup. It still has some  
of the decrypted data in it. Now  
go!

MIA  
Thank you.

She kisses him on the cheek and runs out of the room.

DYLAN  
(to himself)  
You're welcome...

EXT./INT. THE GAMER'S CLUB - DAY

The jeeps stop right next to the Gamer's Club. The door from the first jeep opens. ROSS (40), a Huge Man wearing a suit and dark glasses, steps out of the car. His AGENTS step out as well.

ROSS  
(to the Agents)  
Search the building.

The Agents step inside the club. Ross looks at the window of Dylan's room on the second floor. He walks to the emergency stairs and climbs up. Half-way through, he encounters Dylan.

Dylan turns to run back. Ross swiftly leaps up the stairs and knocks Dylan down on the floor.

ROSS (CONT'D)

Dylan Lee. My name's agent Ross.

DYLAN

Is your first name Agent?

ROSS

I'm here to investigate a stolen government software and you'll help with everything you know.

DYLAN

Yeah? You forgot to read my rights. Bastard...

Ross removes his glasses. He squats next to the lying Dylan.

ROSS

Look, Mr. Lee. We can do this the easy way or else. I don't need to read your rights. You're not under arrest. It's totally up to you how we do this. You understand?

DYLAN

Yes, Agent.

ROSS

Who gave you that flash drive?

EXT. TUNNEL - DAY

Claire and Mia run through a small tunnel underneath the club building. They soon exit the tunnel and arrive at the central square.

EXT. CENTRAL SQUARE - DAY

Mia and Claire stop. People come and go in different directions across the street. The rain pours at the street.

CLAIRE

We have to find a new hideout.

MIA

There is one place we can go.

INT. THE WINDOW FLAT - DAY

Mia and Claire step inside an abandoned apartment. A large round window is broken at the far end of the hall. Pieces of glass still remain at the window's edges.

CLAIRE  
Did you live here?

MIA  
No, but a friend of mine did. Once.

CLAIRE  
What happened?

MIA  
He was killed. His wife died too.

CLAIRE  
I'm sorry.

MIA  
They were the only friends I had.

Claire approaches the window and looks down. Mia reaches her and looks down as well.

MIA (CONT'D)  
It happened right here. Now, nobody lives around this place.

CLAIRE  
I never asked for your name.

MIA  
It's Mia. It's nice to meet you.

She raises her hand. Claire shakes it.

CLAIRE  
I think mine's Claire.

MIA  
A beautiful name. It means bright.

Claire smiles.

EXT. OUTSIDE THE WINDOW FLAT - NIGHT

Cooper walks around a corner and looks towards the large broken window of the apartment. He takes out the satellite phone and dials a number.

COOPER

I found the place. There is a girl  
along with her.

MAZONI (O.S.)

Bring them both.

Cooper lowers down the phone. He walks towards the entrance.

INT. THE WINDOW FLAT - NIGHT

Cooper steps into the apartment and sees the broken window.  
He walks up carefully, avoiding to make a sound. A lighting  
candle shines from inside a small room nearby. He peeks.

INT. THE WINDOW FLAT - SMALL ROOM - NIGHT

Mia lies on a large, old bed. Claire sits on the bed, next to  
her.

MIA

Do you know any stories?

CLAIRE

What kind of stories?

MIA

You know about adventures, great  
heroes, strong girls.

CLAIRE

I don't know any such stories.

MIA

That's a shame. I had so many books  
at my place.

CLAIRE

Which was your favorite?

MIA

Alice. Both of them, actually.

CLAIRE

Can you tell me about it?

MIA

Sure. It's about a girl my age who  
sees a rabbit and chases it to his  
hole in the ground.

(MORE)

MIA (CONT'D)

She gets into the hole and down she goes, until she reaches this magical hall with many locked doors of all sizes.

CLAIRE

I like that.

MIA

Then, on a table board, she sees a tiny key to a door just a bit too small for her to fit through, though she could still see a beautiful garden on the other side. And just when she thinks that there is no way out, she finds this bottle that reads "DRINK ME". She drinks it and starts to shrink, until she gets tiny, tiny like a blade of grass.

Claire smiles.

MIA (CONT'D)

Now, she is too small to reach the key that is still on the table. Then she finds a little cake with "EAT ME" written on it. Then she eats it and starts to grow, taller and taller, until her head can hit the ceiling.

CLAIRE

And?

MIA

You have to read it to find out.

CLAIRE

Oh. Come on, tell me. I'll still read it.

Mia shakes her head. Cooper leans his back on the wall. He closes his eyes. Pushes his hand off the handle of the gun. The sound of many cars outside the street fills the air.

EXT. OUTSIDE THE WINDOW FLAT - NIGHT

The number of jeeps stop outside the building. Ross and his Agents step out of the first one. He removes his sun glasses.

ROSS

Setup the perimeter.

MAN 1

Let's go.

Ross draws out a pistol and steps into the building.

INT. THE WINDOW FLAT - NIGHT

Cooper reveals himself to Claire and Mia.

COOPER

My name is sergeant James Cooper.

(to Claire)

We met yesterday. There's men who  
are coming for you.

Claire doesn't move.

MIA

Claire?

CLAIRE

Yes?

COOPER

I'm with the police. Follow me.

They follow Cooper. He leads them to the roof of the  
building. Cooper locks the shaft. There is no ladder and the  
next building is at least twenty feet away.

COOPER (CONT'D)

We have to jump.

MIA

I can't do it.

Bangs come from inside the locked shaft.

CLAIRE

I'll be first.

She makes a dash towards building and lands perfectly. Mia  
breathes heavily.

COOPER

(to Mia)

Come on up.

MIA

What?

COOPER

Get on my back.

MIA

But...

COOPER

Trust me.

She gets on his back. Cooper picks up speed and jumps through. Due to the weight, he misses the landing spot and falls down towards the edge of other building.

He grips at a railing near the wall. Mia slides from his back. She holds to his arm. His hand slips.

Claire grabs him, just before Mia falls. Claire takes them out. The government Agents with sunglasses break the shaft and one of them shoots to the other building.

Ross takes out his gun and punches the Agent down with its handle.

ROSS

I said no guns. We need her intact.

He looks up as Claire, Mia and Cooper disappear from sight.

ROSS (CONT'D)

(to his earphone)

They're in the next building. I repeat they're in the north-east building.

EXT./INT. THE NEXT BUILDING - NIGHT

A group of AGENTS with their guns ready, wait at the entrance. One of them nods. Another one kicks out the door.

AGENT 1

Clear.

He makes a sign. They split up covering different corners.

AGENT 2

Clear.

The place is empty. Ross steps inside.

AGENT 3

It's empty, sir. They're gone.

ROSS

Fuck.

Ross strikes the wall in his anger. A hole remains in its place.

ROSS (CONT'D)  
Alright, let's move.

AGENT 3  
Move.

They start to clear the premises. Ross stays and looks around.

INT. VENTILATION SHAFT - NIGHT

Mia, Claire and Cooper lie next to each other.

MIA  
How long should we--

COOPER  
Shhh! Quiet! They're still here.

MIA  
(whispers)  
Sorry.

INT. VENTILATION SHAFT - DAY

Sunlight comes from the other end of the shaft. Mia wakes up. She rubs her eyes. Claire is awake.

MIA  
Did you get some sleep?

CLAIRE  
I couldn't.

Cooper sleeps and even snores a little.

MIA  
Should we leave him here?

CLAIRE  
No.

Mia slaps him on the cheek a few times, until he's awake.

COOPER  
Wait... what... Oh... I must have  
slept through. We... we can go now.



He crawls up. Claire and Mia follow him. He gets out of the ventilation shaft and helps them to come out as well.

Staying behind their back, he locks Claire with handcuffs. Mia sprints ahead.

COOPER (CONT'D)  
Really, young girl?

She stops.

MIA  
Shit.  
(turns back)  
What do you want?

COOPER  
I want her.

MIA  
Why? She hasn't done anything wrong.

COOPER  
If that's true, then she's got nothing to worry about.

She pushes Claire forward. Mia stays.

MIA  
(to Claire)  
I'm sorry...

CLAIRE  
(smiles)  
It's okay.

Cooper picks up his satellite phone.

MAZONI (O.S.)  
Is it done?

COOPER  
Yes.

MAZONI  
Bring her and the girl to 7th avenue between Costa and Rig.

COOPER  
Copy that.  
(to Claire)  
Let's go.

Mia follows them as they walk towards the exit. In the doorway, Claire suddenly turns back and strikes Cooper in the chest with her elbow. She puts her handcuffs around his neck.

Mia takes out his gun, raises it up and clicks the hammer.

COOPER (CONT'D)  
You have to understand...

Claire presses the handcuffs' chain even more to his neck.

COOPER (CONT'D)  
I had... no choice. He'll kill...  
her.

Claire lets him breathe.

MIA  
Kill who?

COOPER  
Mazoni. He'll kill my sister.

MIA  
Why? Because of this?

She takes out the erased flash drive.

COOPER  
I don't know. You have to let me  
take you to him.

Mia nods and Claire releases her grip.

MIA  
Why should we trust you?

COOPER  
Because I'm a cop. All my life,  
I've been helping you people, but I  
can't... I can't have my sister die  
for nothing.

MIA  
What's her name?

COOPER  
Evelyn.

MIA  
Means hazelnut.

COOPER  
 (still breathes heavily)  
 Yeah.

MIA  
 Okay, we'll help you.

She lowers the gun.

CLAIRE  
 We will?

MIA  
 Yes, Claire. We will! Now, move.

Mia pushes him forward. Claire escorts him out.

MIA (CONT'D)  
 Wait.

Holding the gun, Mia takes up the keys from his belt and unlocks Claire's handcuffs. She nods and cuffs Cooper's hands behind his back.

INT. GUN STORE - DAY

Mia step inside. Claire and Cooper follow her. She stops at the counter and throws up an empty bag. A mustached SALESMAN (63), holding a little straw in his mouth, appears from beneath the counter.

MIA  
 We need guns.

He looks at her from top to bottom.

SALESMAN  
 How old are you?

MIA  
 I'm fourteen.

SALESMAN  
 Aren't you a little young to have a gun?

MIA  
 No, I already have one.

SALESMAN  
 Oh!

MIA

Yeah, I also need a bunch of binoculars, machine guns, grenades and some launchers.

SALESMAN

What do you need them for, if I may ask?

MIA

We're preparing an assault on a well-known drug lord.

The Salesman is speechless. He looks at Cooper.

MIA (CONT'D)

That's the local detective.  
(to Cooper)  
Show him.

Claire pushes him from behind. Cooper takes out his badge and ID.

SALESMAN

I still can't sell you any guns.  
Not without a special warrant.

Mia takes out Cooper's gun from underneath her shirt and raises it up. Silence. She shoots near the Salesman. He ducks.

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

Okay, okay. Just don't shoot.

MIA

Do it fast.

He fills up the bag with guns and weapons and throws it over the counter. Claire picks it up.

MIA (CONT'D)

Thanks. We'll return everything...  
once we're done.

They leave the gun store. The little straw falls down from the Salesman's mouth as he watches them leave.

EXT. NEAR MAZONI'S RESIDENCE - DAY

Mia watches through her binoculars. A number of armed GUARDS walk around a large fence near the entrance of a huge mansion.

MIA

Okay, let's repeat the plan. You  
two walk in, draw them out and I'll  
take him out with the sniper.

COOPER

I still don't think it's a  
good idea--

MIA (CONT'D)

It's not up for discussion.

COOPER

When you take him out, they'll see  
your position.

MIA

And I'll change it and draw them  
towards me, so you can escape.

COOPER

How are you gonna escape?

Mia uncuffs Cooper and cuffs Claire.

COOPER (CONT'D)

Have you ever done anything like  
that?

MIA

No, but there's first time for  
everything.

COOPER

You won't be able to pull the  
trigger.

MIA

Just remember the signal.

Cooper and Claire walk towards the entrance. Mia hides and  
prepares a sniper rifle.

EXT. MAZONI'S RESIDENCE - CHECK POINT - DAY

Cooper and Claire approach. A couple of GUARDS stop them. One  
of them inspects Cooper's badge and ID.

GUARD 1

What's your business here?

COOPER

Mr. Mazoni sent me to retrieve her.

GUARD 1

Wait here.

He picks up a cellphone and puts it to his ear. In a moment, he nods to the other Guard. He passes them through.

EXT. MAZONI'S RESIDENCE - DAY

Claire and Cooper walk towards a large villa nearby.

CLAIRE  
What happens if she fails to pull  
the trigger?

COOPER  
Mazoni will get you and I get my  
sister back. They won't catch her.

CLAIRE  
Thank you.

COOPER  
For what?

CLAIRE  
For giving us a chance.

They approach a large villa.

LARGE VILLA HOUSE

Mazoni and his MEN wait near the villa house. Cooper pushes Claire on her knees.

MAZONI  
Is this how you treat a lady?

Mazoni appears from within. His Men turn their guns to Cooper.

COOPER  
You said you wanted her. There she  
is.

Mazoni nods and makes a hand gesture for his Men to lower their guns.

MAZONI  
I'm a man of my word.

He raises his hand and makes a "come in" gesture. Evelyn appears from the distance. One of Mazoni's men holds her.

EXT. NEAR MAZONI'S RESIDENCE - DAY

Mia aims a medium-sized sniper. Her right eye is closed.

THROUGH THE SNIPER VECTOR

One of the Guards covers a clear shot to Mazoni.  
Evelyn approaches. She runs towards Cooper and they hug.

Mia's fingers begin to sweat. She wipes them in her trousers  
and puts back her finger on the trigger.

EXT. MAZONI'S RESIDENCE - DAY

A couple of Guards stay next to Claire. Cooper and Evelyn  
prepare to walk away. Mazoni raises his hand for a shake.

MAZONI

It's nice doing business with you.

Cooper takes a moment. Mazoni's eyes pierce him with a cold  
stare. He prepares to withdraw his hand. Cooper shakes it. He  
nods.

EXT. NEAR MAZONI'S RESIDENCE - DAY

Mia still waits for a clear shot.

THROUGH THE SNIPER VECTOR

Cooper and Evelyn walk away. Claire is pushed further inside  
the villa. Mazoni turns to step back into the villa. His  
Guard opens the door for him.

A clear shot opens for Mia to take Mazoni down. Her fingers  
begin to tremble. She wipes her hand once more, but it's  
still shaking. She clinches it into a fist. Puts her finger  
on the trigger, takes a deep breath and aims again.

A shot is fired. One of Mazoni's men falls dead. He rushes  
into the villa. One of his BODYGUARDS talks on his com. Mia  
reloads. She shoots. A few more shots come from the near  
distance. A few more of Mazoni's men fall dead.

Mia takes up the rifle and walks away.

EXT. MAZONI'S RESIDENCE - CHECK POINT - DAY

Still inside the residence, Cooper and Evelyn walk towards  
the entry point. More shots are fired. The nearby SOLDIERS  
pick up their stations and run in direction to the villa.

Cooper and Evelyn reach the gate. The Guard outside stops them.

GUARD 2

Sir, there has been an emergency.  
You have to stay inside.

COOPER

I'm a detective--

GUARD 2

I know who you are. You have to  
stay inside until the situation is  
clear.

More shots echo from both outside and within the residence.

COOPER

You don't understand, I have to--

GUARD 2

(raises his gun)  
Sir, step inside or I'll have to  
shoot you.

Suddenly, a bullet whizzes, leaving a large hole in the back of the Guard's head. Black jeeps approach from the near distance. MEN IN DARK SUITS, holding snipers and machine guns cover the jeeps top.

Cooper pushes Evelyn behind him and they walk past the entry point. They hide behind the corner.

The jeeps come through the entry point. The nearby shutouts increase. A bomb goes off at the villa, taking out its front. Cooper and Evelyn wait until the path is clear and they run through the dusty road.

Mia meets them at the main road, a few blocks away from the villa. There is a small forest nearby.

MIA

We have to go back for Claire.

COOPER

Did you see what happened?

MIA

That wasn't me.

COOPER

I know, but we can't go back. It's  
a war zone out there.



Cooper pushes Evelyn to continue, but Mia grabs his arm.

MIA  
She needs us.

COOPER  
No kid. She is out of our reach  
now. I have to take my sister to  
safety. I'm sorry.

They run away. Mia looks after them. She looks at the residence. Another explosion echoes from inside. She checks up the gun's charger and her eyes fill with determination. She runs towards the residence.

EXT. MAZONI'S RESIDENCE - DAY

Mia passes through the check point. There is no one there. The air is filled with sand and ashes, forming a dusty fog. Gunshots come from every direction, far and close. A few bullets whizz near her ears. Cries of desperation reach her. Her pace slows down. Her breathing escalates. She stops.

CLAUDIA (O.S.)  
(from a distance)  
Father! Father.

Mia starts walking fast and approaches her. Claudia looks around, like she is in a shock.

MIA  
Miss. Miss!

Mia shakes her.

CLAUDIA  
Who... who are you?

MIA  
I'm looking for my friend.

Another explosion goes off nearby. The dust covers their faces. Claudia doesn't move.

CLAUDIA  
She's dead. They're all dead.

MIA  
No, I know she is alive. Her name  
is Claire. Do you know where they  
took her?

CLAUDIA  
 Claire? Oh, Claire... Yes...  
 (maddening laughter)  
 It's Claire. Claire. Claire!

MIA  
 Where is she?

CLAUDIA  
 She's dead! Dead... They're all  
 dead.

Mia runs past her and sees the shape of the villa. She runs towards it. A grenade blows nearby. The wave knocks Mia down, but she gets up. Her ears are buzzing. Suddenly, the gunshots stop. Silence. The air is still filled with sand.

MIA  
 Hello? Is there anyone?

Groans come near her. She sees a man with both arms and a leg missing walking behind her. He falls on his knees. Looks up and sees her. Mia rushes forward.

MIA (CONT'D)  
 Hello?

She runs fast and bumps into someone. Falls. Mazoni raises above her. His clothes are all torn in pieces. Stains of blood cover his arms and forehead. He reaches his hand. Mia takes it. He pulls her up and walks ahead, holding her.

MIA (CONT'D)  
 Where are you taking me?

Mazoni stops.

MAZONI  
 You're looking for Claire, yes?

She nods. He continues to walk further ahead while holding her hand.

INT. UNDERGROUND BUNKER - DAY

The shaft opens. Mia starts to climb down a ladder. Mazoni follows her, closing the shaft.

They reach the bottom. Mazoni walks further down a dark underground. Mia follows him. They reach a medium-sized cell with a single window. Claire is inside. Her hands and ankles are restrained by iron shackles.

INT. CLAIRE'S CELL - DAY

Mazoni unlocks the door and holds it open. Mia steps inside.

MIA  
Claire?

CLAIRE  
What's happening outside?

MIA  
I don't know. There was a shoot-out  
and...

CLAIRE  
Are you okay?

MIA  
Yeah. I'm fine.

Mia looks at Mazoni. He still holds the door open.

MIA (CONT'D)  
(to Mazoni)  
Why are you doing this to us?

He looks at her with an empty stare.

MIA (CONT'D)  
Why?  
(pause)  
Let her go. Don't you see what's  
happening?

She start punching him to his chest. Mazoni doesn't move. He takes out the keys for Claire's chains. Mia grabs at them, but he doesn't let go. She pushes again, then looks at him. He slaps Mia, knocking her a few feet down.

Mazoni makes a step back. He drops the keys on the ground and runs away. Mia picks up the keys and unlocks Claire's chains.

INT. UNDERGROUND BUNKER - DAY

Mia and Claire step out of the cell and reach the ladder. Mia starts climbing it. Claire follows her from behind. They reach the top. Mia tries to open the shaft, but she can't.

MIA  
I need a little help.

She moves, so Claire can climb to her level.

MIA (CONT'D)

Wait!

Footsteps come from the near distance. Mia looks through a peephole. It's Ross and his MEN approaching.

MIA (CONT'D)

Go down! We have to hide.

She and Claire climb down and run towards the cell. The shaft opens and Ross, still wearing his suit and dark glasses, climbs down followed by his Agents.

Claire and Mia hide in a small corner near the cell. Claire puts her arms around Mia, hugging her from behind.

ROSS (O.S.)

Come out.

Mia looks at Claire and shakes her head.

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

Come out now and we won't shoot you.

Claire appears from behind the corner. A number of Agents hold their guns against her.

ROSS (CONT'D)

The girl too.

Mia appears from behind. Claire instinctively stops her.

ROSS (CONT'D)

(to his agents)  
Cuff them.

A couple of Agents take out a pair of handcuffs and approach Claire.

AGENT 4

Hands.

She obeys. The Agent cuffs her hands and pushes her forward.

AGENT 4 (CONT'D)

Move!

The second Agent sets up Mia's arms behind her back. Ross takes out his cellphone.

ROSS

It's done... Yes, father... We got them both... She doesn't appear to be damaged... I understand.

A gun's hammer pulls back with a click. A raising revolver appears behind Ross's back.

ROSS (CONT'D)

(into phone)

I'll get back to you.

He closes his phone and turns around. It's Mazoni holding the revolver.

MAZONI

Let her go.

ROSS

So, what now, you'll kill me?

MAZONI

If I have to.

ROSS

She's not yours to keep.

One of his Agents appears, pushing Claudia towards them. A tape covers her mouth and her eyes wander.

Mazoni's hand trembles as he sees his daughter brought to her knees. Her muffled screams come under the mouth tape. His face turns straight. He makes a step forward and puts the barrel of the gun to Ross's forehead.

MAZONI

Release her or you'll die.

Ross nods. An Agent starts to take off the handcuffs from Mia's hands. Mazoni looks at them. Ross uses the second of distraction to take his head off the barrel and knocks Mazoni down. He picks up his revolver.

ROSS

The famous Carlo Mazoni. You should have never messed with us.

He raises the gun to kill Mazoni. Claire rips her handcuffs and knocks down the two agents around her. Ross distracts for a second, then looks back and tries to pull the trigger against Mazoni.

Claire reaches him though and kicks him a few feet away. Mazoni takes out something from a hidden pocket in his trousers. The rest of Ross's Men raise their guns to Claire.

MAZONI

Run.

He clicks the button of a small sonic device. High-power sound waves fill the air. Everyone, except Claire, covers his ears. The Agents seem incapacitated. Ross tries to get up. Mazoni manages to slide something on the floor.

It's a key box. Claire picks it up and grabs a nearby gun from the ground. She takes Mia on her back and runs for the ladder.

EXT. OUTSIDE THE BUNKER - DAY

Claire opens the shaft. The place looks empty. The air has started to clear, though it's still foggy. She takes Mia out and brings her to consciousness.

CLAIRE

We have to go. Can you walk?

MIA

I think so.

She tries to stand, but staggers and falls.

CLAIRE

Get on my back.

Mia puts her arms around Claire's neck. A set of fire shots echo around them. Claire sees the shape of a human. She shoots towards him and runs in the opposite direction.

MIA

Claire...

CLAIRE

Yes?

MIA

Thank you... You're a good friend.

They pass Mazoni's villa. A Bentley car stands parked nearby. Claire takes a moment, then continues until they reach the check point. She looks around. There is no one there. She pushes the bar and they exit Mazoni's residence.

EXT. HIGHWAY - DAY

The air is clear. Claire walks up with Mia on her back.

MIA

Let me try walking again.

Claire puts her down. Mia takes one step. Staggered. Claire helps her. Mia makes a "hold" gesture with her hand.

MIA (CONT'D)

I'm fine.

She takes another step, then another. The sound of approaching vehicles sounds from behind them.

CLAIRE

We have to hide.

She helps Mia walk and they find a safe place behind a couple of trees in the near forest. A few military jeeps drive out of the residence. Mazoni and Claudia are inside one of them, accompanied by a number of heavily armed SOLDIERS.

EXT. FOREST - NIGHT

Claire and Mia walk through the forest next to the highway. They reach the entrance to a cemetery. Claire stops. Mia opens the gate and looks at her.

EXT. CEMETERY - NIGHT

Thick fog fills the air. Mia and Claire walk amongst the tombstones. Mia stops at one of them. It has the name "MAGPIE" engraved on a white gravestone. A pair of red flowers wither on its front.

Mia looks around and picks up a few wild flowers nearby. She takes puts them on the gravestone.

CLAIRE

They must have been very special to you.

MIA

Yes. They were both buried in the same grave. Together until the end.

CLAIRE

I'm sorry.

MIA

It's okay. They're in a better place now.

Rain starts to fall down. Mia huddles towards Claire.

EXT. CEMETERY - SMALL SHED - NIGHT

Claire sits on the ground of a small wooden shed near the cemetery. Mia has put her head in Claire's lap. She looks at the falling rain outside.

MIA

You know when I was a little, my mom and I used to go to this beautiful house by the lake. Late at night, when everyone was asleep, she would wake me and tell me a story.

CLAIRE

Why would she do that?

MIA

Because it was quiet. So quiet. We would often look at the stars and she would tell me the story of a different star every single time.

CLAIRE

That's really nice.

MIA

Yeah. When she... disappeared, I tried to remember some of the stories but I couldn't. I promised myself that if she comes back, I would ask her to tell them all over again, so I can write them down.

A tear falls down her cheek.

CLAIRE

Where is she now?

MIA

I hope she is at some place safe. Some place I can find.

CLAIRE

How did she... disappear?



MIA  
I don't know, really.

She sits.

MIA (CONT'D)  
One night, I just fell asleep and  
in the morning, she was gone. I  
tried to find her, but... nobody  
had seen her. It's like she...  
disappeared.

CLAIRE  
Maybe she wanted to protect you.

MIA  
Maybe. Or maybe she was taken.

CLAIRE  
Taken?

MIA  
By those same people who are after  
us. I don't even remember the sound  
of her voice anymore.

CLAIRE  
Let's not think about that, okay?

Mia sits up and wipes her tear. Claire pats her on the head.  
Mia takes her hand and looks at it.

MIA  
You have beautiful hands. My mother  
had such long fingers. She used to  
play the piano.  
(looks at Claire)  
Will you let me stay with you?  
After this. If we get out alive?

CLAIRE  
Yeah. I'd like that.

MIA  
Thank you.

She hugs Claire.

## EXT. CEMETERY - DAY - DREAM SEQUENCE

The fog still fills the air. A crow squeaks nearby. A MAN breathes heavily, passing tombstone after tombstone on his way forward into the cemetery. He stops in front of a frozen grave. Its tombstone is covered in ice.

A horse neighs from the distance. The Man looks back, then strikes the ice with his bare hands. One strike follows after another. Some chunk of the ice breaks and falls down the snow.

Lines of blood cover its transparent shape while the Man continues to strike the tombstone. The fallen ice starts to melt. The sound of more intense fist strikes on the ice mix with the approaching horses from behind. People shout in the distance. The Man finally breaks the ice.

The tombstone is nameless. A close gunshot hits its target. A thump.

## EXT. SMALL CEMETERY SHED - DAY

Claire wakes up with a start. She shakes Mia up.

MIA  
(wakes up stressfully)  
Who... What?

CLAIRE  
I had a dream.

MIA  
Oh, come on...

CLAIRE  
We have to find the nameless  
tombstone.

MIA  
Wait...  
(rubs her eyes)  
What? How do you know about it?

## EXT. CEMETERY - DAY

Mia and Claire walk along the gravestones. Mia stops.

MIA  
It's here.

She points to the tombstone from Claire's dream.

FLASH IMAGE

The Man strikes at the ice with bleeding hands.

Claire squats before the tombstone. She touches it.

MIA (CONT'D)  
There's nothing here.

CLAIRE  
We have to dig it.

MIA  
What?

EXT. SMALL CEMETERY SHED - DAY

Claire picks up a shovel and hands another one to Mia.

MIA  
I'm not comfortable with this.

CLAIRE  
Me neither, but we have to find  
what's underneath.

EXT. CEMETERY - NAMELESS TOMBSTONE - DAY

Claire and Mia finish digging the dirt. An old casket appears underneath. Mia shakes her head. Claire kneels down and opens the casket. It's empty. Mia looks too.

MIA  
That's weird.

Claire touches the bottom and finds a slit.

CLAIRE  
I think there is something...

She takes out the casket and rips the bottom. An old photo lies underneath. She picks it up. It's the photo of a rising sun on the beach, shining the surface of a small disc lying on the sand.

MIA  
What is it?

Claire has a quick FLASH about the scene on the beach.

CLAIRE  
I have to find out.

INT. MOTEL ROOM - DAY

Cooper looks through the window. He closes the blinds.

COOPER  
We should be safe here.

EVELYN  
For how long?

COOPER  
A few days, until the smoke clears out.

Knocks come at the front door.

COOPER (CONT'D)  
Don't move.

He takes out his gun and approaches the door.

COOPER (CONT'D)  
Who is it?

HOGAN (O.S.)  
It's me.

Cooper opens the door and lets him in.

HOGAN (CONT'D)  
You're in deep trouble, mate.

COOPER  
I got these.  
(hands him fake passports)  
Can you get us through the border check?

HOGAN  
It's out of the question. The Feds are looking for you. They got Mazoni in custody.

COOPER  
That's good.

HOGAN  
He can't even get to his lawyer. James, what did you...  
(lowers his voice)  
What did you get yourselves into?

COOPER  
Honestly, I'm not quite sure.

HOGAN

Look, man. With all due respect,  
this is serious. If you're not  
telling me--

COOPER

I have told you everything I know.  
If we...

HOGAN

Okay, look. Just stay low for a few  
more days. I'll get in touch  
someone I know. His name's Mayor.  
When it's safe, he'll give you a  
call and you can go.

COOPER

Thanks.

HOGAN

But... don't you dare to show your  
face before the call. I can't risk  
getting involved with... whatever  
this is, are we clear?

COOPER

Alright.

HOGAN

Okay.

He opens the door and turns to leave.

HOGAN (CONT'D)

Take good care of her.

INT. INTERROGATION ROOM - DAY

It's dark. The lights switch on. Mazoni's right hand is  
cuffed to a metal table. Ross enters the room. He sits in  
front of Mazoni and removes his own sunglasses.

ROSS

Well?

MAZONI

Well what?

ROSS

How do you know about Bladecrow?

MAZONI

Is that a serious question?

ROSS  
Where is she?  
(pause)  
Come on, you know she is ours.

MAZONI  
Is she?

ROSS  
You know when I first saw her, she  
was made perfect. And then I saw  
something... Something terrifying  
behind all that innocence.

He grabs Mazoni's head and bashes it against the table. Picks  
up a hand knife and starts carving his way to Mazoni's eye.

ROSS (CONT'D)  
I don't think you realize how  
serious this is.

MAZONI  
What do you want?

ROSS  
Tell me what you did you give her.

MAZONI  
She doesn't need my help.

Ross opens his cellphone.

ROSS  
Bring her in.

In a moment, one of the Agents enters the room, holding  
Claudia, who barely walks. The Agent throws her on the floor.  
Ross pulls up a high-caliber revolver.

ROSS (CONT'D)  
Now...

He takes out all the bullets from the cylinder, but one.

ROSS (CONT'D)  
Nobody can help her, but you.

MAZONI  
You won't dare.

ROSS  
Yeah?

He raises the revolver towards Claudia and pulls the trigger. It doesn't fire. Ross smiles.

ROSS (CONT'D)  
That was lucky.

He rolls the cylinder and raises the gun again.

ROSS (CONT'D)  
What did you give her?

Silence. Claudia cries. Ross pulls the trigger again. It doesn't fire. Ross strikes Mazoni's face with the handle of the revolver. Mazoni's nose bleeds. Ross raises his gun towards Claudia without spinning the cylinder.

He pulls the trigger again. The revolver fires and shoots her in the shoulder. Ross puts another bullet and puts the muzzle to her temple.

ROSS (CONT'D)  
Last chance.

MAZONI  
It was a Bentley.

Ross withdraws the revolver.

ROSS  
The one they found at the entrance?

Silence. He raises the gun to her head again.

ROSS (CONT'D)  
You've got only one, don't you?

Ross opens his cellphone.

ROSS (CONT'D)  
They're in the woods. Hold the blocks and find them.

EXT. CEMETERY/SMALL SHED/INTERROGATION ROOM - DAY

A number of AGENTS slowly advance through the fog. They reach the nameless grave. Their LEADER nods to a couple of them. Soon, they surround the small shed. The Leader and his agents approach the front entrance. They step inside. It's empty.

The Leader walks out of the shed.

LEADER  
They're gone.

ROSS

Dammit!

Ross closes the phone angrily.

ROSS (CONT'D)

We have to draw them out.

EXT. GYPSY CAMP - DAY

Claire and Mia walk along the gypsy camp. The nearby GIPSIES look at them strangely. A female voice comes from behind.

GYPSY WOMAN (O.S.)

Who are you?

Claire turns around. A middle-aged GYPSY WOMAN is accompanied by two TEENAGERS.

MIA

We need talk to your leader. It's urgent.

GYPSY WOMAN

What is this about?

MIA

I'm afraid we can't tell you.

The Gypsy Woman takes a second, then walks away.

GYPSY WOMAN

Follow me.

INT. GYPSY TRAILER - DAY

The Gypsy Woman opens the door and enters the trailer.

GYPSY WOMAN

Come on in.

Mia and Claire follow her. The Gypsy Woman sits behind a carved chair.

GYPSY WOMAN (CONT'D)

What is so urgent?

Claire takes out the cassette.

CLAIRE

This cassette has a symbol you may recognize.



The Gypsy Woman picks up the cassette and looks at it through a microscope.

GYPSY WOMAN

I see it. Yes. There was a company that released such tapes, but it's long gone now.

She hands the cassette back to Claire.

MIA

What about this?

She takes out the erased flash drive. The Gypsy Woman makes a step back.

GYPSY WOMAN

Where did you get this?

MIA

One of your men got killed because of it. What is Bladecrow?

GYPSY WOMAN

You have to leave. Now!

She reaches for a nearby knife, but Claire pushes the Gypsy Woman back and presses her against the wall.

GYPSY WOMAN (CONT'D)

My brother found this some days ago. Said it was important and we can sell it. He and a few of our friends went to see someone and they never returned.

MIA

Who was that someone?

GYPSY WOMAN

Please. If they find you here, they will take us all. You have to leave.

MIA

Where can we find this man?

A car speeds by near the trailer.

GYPSY WOMAN

They're here. Go! Get out of here. Please...

Mia and Claire leave the trailer.

EXT. GYPSY CAMP - DAY

Ulrik steps out of a car, wearing a green jacket. He and a few of his Men walk towards the trailer. They see Mia and Claire disappear into the nearby woods.

ULRIK

Get them!

He and his Men run after Mia and Claire.

EXT. WOODS - DAY

Claire and Mia run along the tall trees.

A bit behind, Ulrik and his Men chase them.

After a while, Mia slows down. She is barely breathing.

MIA

I... I can't... You have to go.

CLAIRE

No...

She looks around. Ulrik and his Men are closing in. Claire checks her gun. It has two bullets.

CLAIRE (CONT'D)

Okay, we have to split up. You run ahead and I'll keep them here.

MIA

No...

CLAIRE

You have to. There is no time. Go!

The Men's voices approach.

CLAIRE (CONT'D)

It's alright.

(smiles)

You helped me earlier. It's my turn now. Come on. Go.

Mia hesitantly walks away. Claire aims her gun at the approaching Men.

CLAIRE (CONT'D)

(whispers)

Who's the boss... who are you... where...

She aims her gun at Ulrik.

CLAIRE (CONT'D)

(shouts)

The man in the green jacket. Tell  
your men to stand down or I'll  
shoot you in the head.

Ulrik stops and makes a sign for his men to stand down.

ULRIK

Yeah? My boss wants you as  
collateral.

CLAIRE

Tell them to back off. You stay.

ULRIK

I don't think so.

He tries to escape, but Claire shoots him in his shoulder.

CLAIRE

Next one's in your head.

ULRIK

Okay... okay. We'll have it your  
way.

He gestures his Men to go back. They soon disappear from  
sight.

ULRIK (CONT'D)

Now what?

Claire appears from behind the trees, holding the gun.

CLAIRE

Why does your boss want me?

ULRIK

He doesn't say.

CLAIRE

I bet he told you.

ULRIK

No, he didn't.

She shoots in his knee.

CLAIRE

So, what did he tell you then?

ULRIK

You're a fucking doll, that's what he said. A pretty-face tin man.

CLAIRE

Can you be more specific?

ULRIK

You're a fucking robot!

INT./EXT. MOTEL ROOM - DAY

The clouds are dark. Cooper looks through the window. He pulls the blinds. The room is empty. There is a briefcase on the bed. He opens it. A number of passports lie within. He checks them quickly.

Knocks come from the door. Cooper looks towards the door and closes the briefcase. He draws out his gun. Steps towards the door and puts his ear on it.

**Outside**, Claire knocks again. Her hair is wet and the lipstick is all smudged. Ulrik lies unconscious next to her.

**Inside**, Cooper raises his gun.

COOPER

(feigned voice)

Who is it?

CLAIRE

It's me.

The door opens. Claire steps in, dragging Ulrik on the floor.

COOPER

Where did you... How did... This is one of Mazoni's men!

CLAIRE

I know. He told me where to find you.

Cooper looks at the outside. A thunder breaks the sky. He closes the door.

CLAIRE (CONT'D)

You had a tail. Don't worry. I took care of it.

COOPER

What do you think you're doing? If Mazoni knows you're here, he'll kill us both.

CLAIRE

He's still in custody. Apparently, someone bigger got to him first.

COOPER

That's... I still think you should go.

CLAIRE

Not before I find this woman.

He hands him the old photo. Cooper looks at it.

COOPER

I've never seen her.

CLAIRE

I'm related to her in some way. We need to find how.

COOPER

I can't get into this. My sister and I will be leaving in a few days. You should do the same.

CLAIRE

They tried to take me. Mia escaped, but... they'll try again. It won't stop, no matter where I go.

COOPER

What do you want from me?

CLAIRE

You're the police. You can find out where they're holding Mazoni and talk to him.

COOPER

And you think they'll let me? Mazoni is the biggest player in this town. If someone is messing with him, he's either too powerful or too stupid for both of us. Either way, we should stay out of it while we still got the chance.

CLAIRE  
(looks at Ulrik)  
He told me you know his daughter,  
Claudia. She is captive too.

EXT. LAUNDRY HALL - NIGHT

Cooper opens the door and steps in. The place is empty. He removes one of the washing machines in the bottom. A compartment with a lock opens.

He takes out a small key from his bosom and unlocks the latch. It opens. He pulls out a heavy green sack and puts it on his back.

INT. MOTEL ROOM - NIGHT

The door unlocks from outside. Cooper steps in. He puts the sack on the floor and opens it. It's full of pistols, machine guns and grenades.

Claire comes out of the bathroom. She has thin clothes and her hair is all curly and long. Cooper looks at her and doesn't take his eyes off.

CLAIRE  
Where is your sister?

She takes out a small machine gun from the sack and opens its magazine. It's full.

COOPER  
I... She's safe.

CLAIRE  
Look, if you want to stay with her,  
I'd understand. You don't have to  
do this.

COOPER  
I know.

He picks up a smaller gun.

COOPER (CONT'D)  
But if they really have Mazoni,  
he'll sing soon or later.

He checks the gun's magazine.

COOPER (CONT'D)  
You were right. They'll find us  
wherever we go.

EXT./INT. CAR - NIGHT

It rains outside. Ross waits in a dark jeep down a lone alley. A limousine stops next to it. Ross steps out and enters the limo.

INT. LIMOUSINE - NIGHT

An OLDER MAN with sunglasses sits in the dark.

ROSS  
Mazoni's not helping.

OLDER MAN  
He doesn't know.

ROSS  
It appears so, yes.

The Older Man lights up a cigarette and opens the car window.

OLDER MAN  
What's your next step?

ROSS  
Draw her in... but I need your  
help.

The Older Man throws his cigarette out the window. The rain drops extinguish it.

OLDER MAN  
That's out of the question. Is she  
still here?

ROSS  
Yes.

OLDER MAN  
Find her.

EXT. HIGHWAY - NIGHT

Ross steps out of the limousine and it drives off. He picks up his cellphone.

ROSS  
Activate the links. Set off her  
tracker.

INT. MOTEL ROOM - NIGHT

Something punches Claire from within. She falls up, but Cooper catches her. A tear falls down her cheek.

CLAIRE  
I remember...

COOPER  
What? What do you remember?

The sound of sirens approach from the outside. Cooper looks towards the window.

COOPER (CONT'D)  
We have to go. Take the keys. I'll  
carry the weapons.

CLAIRE  
No...

COOPER  
What do you mean no?

CLAIRE  
They're here for me. You should go.

COOPER  
But...

She puts her hand on his fist.

CLAIRE  
Trust me.

INT. OUTSIDE THE MOTEL ROOM - NIGHT

A number of OPERATIVE AGENTS approach the door, holding guns. Their CAPTAIN is first.

CAPTAIN  
It's the police. Madam, we know  
you're inside. Come out with your  
hands in the air.

The door opens slightly. The Captain nods to his Agents. The door opens more. Claire steps out with her hands on her head.



CAPTAIN (CONT'D)  
(to a Female Agent)  
Cuff her.

The FEMALE AGENT takes out a pair of handcuffs. She puts Claire's hands behind her back and cuffs her. The others lower down their guns. They walk away, holding Claire.

Near their jeep vehicles, Claire breaks the handcuffs and knocks down the Agents. One of them takes out a gun and tries to shoot, but Claire covers herself with the body of another Agent.

CAPTAIN (CONT'D)  
Don't shoot. They told us to bring  
her alive.

Claire takes the gun of the deceased Agent and shoots the Captain in the leg. The other Agent tries to run, but Claire shoots him as well. He crawls up, but Claire approaches from behind. She shoots him dead.

The Captain reaches for his gun. Claire looks at him with cold eyes.

EXT. MILITARY BASE - ENTRANCE - NIGHT

The limousine stops at the entrance. The DRIVER hands the documents to a GUARD. The barrier raises and the limousine passes through.

INT. MILITARY BASE - MAIN FACILITY - NIGHT

A steel door opens and the Older Man steps in on a wheelchair, accompanied by a few of his BODYGUARDS. Ross meets him in the hallway.

OLDER MAN  
What is this? Why am I here?

ROSS  
I activated her tracker.

OLDER MAN  
You did what?

ROSS  
It was the only way.

The Older Man nods to his men and they walk away.

ROSS (CONT'D)  
She'll come to us now.

OLDER MAN  
Yes, she will.

ROSS  
I've secured the building.

OLDER MAN  
It won't make any difference.

ROSS  
We can talk to her.

OLDER MAN  
And tell her what? That her mother  
decided to kill her in the name of  
science? That we took out her  
brother and we want to destroy her  
as well? Tell her what, Ross?

ROSS  
The truth.

OLDER MAN  
The truth isn't good enough.

ROSS  
Maybe it is.

OLDER MAN  
Will you take that chance?

EXT. MILITARY BASE - ENTRANCE - NIGHT

A dark jeep stops at the entrance. A FEMALE AGENT with  
sunglasses passes the documents to the Guard. He makes a  
signal and the bar opens, letting the jeep pass through the  
gate.

INT. MILITARY BASE - MAIN FACILITY - NIGHT

Gunshots come from the outside.

OLDER MAN  
It has begun.

ROSS  
Let's go.

He drives the Older Man's wheelchair further into the facility. A mechanic steel door closes behind them.

INT. MILITARY BASE - CORRIDOR - NIGHT

The fire alarm beeps. The nearby lights are switching. Woman's boots walk along the clean white floor, until she passes a dead body of an OFFICER. The Woman holds a small machine gun. It is Claire. She has blood drops on her face.

INT. MILITARY BASE - GROUND FLOOR - NIGHT

An elevator stops. Ross and the Old Man step out of it. Ross talks on the cellphone.

ROSS

Yes... I understand... Initiate  
full lockdown... Yes, now!

He closes the phone and drives the Old Man's wheelchair towards the interrogation room.

INT. MILITARY BASE - CORRIDOR - NIGHT

The gates in front of Claire close. A female voice comes through the speakers:

Full lockdown initiated. Please,  
proceed to the nearest exit.

The voice repeats the message. Claire shoots at the steel door, but it's bullet-proofed. She stops in front of it and punches the metal.

INT. MILITARY BASE - BEHIND THE STEEL GATE - NIGHT

A number of GUARDS with guns ready stay on the other side. They hear the sound and see the metal budge as a result Claire's punches. Some of them look at each other and wait. The strikes continue, until they stop. Silence.

The door is bent. A strong kick takes it out with a bang. The door falls on its back. The Guards begin to shoot at the exit.

GUARD 1

Stop the fire.

They stop shooting. There is no one there.

GUARD 2

Where is she?

He approaches the gate. A hand grabs him from outside. Claire uses the Guard as a living shield. She steps in and throws metal door at the Guards and takes out the Guard's gun. She shoots the remaining Guards and takes out the card from one of them.

INT. INTERROGATION ROOM - NIGHT

Ross and the Older Man step inside the room. Ross closes the door and switches the lights on. Mazoni still sits on a chair in front of the table. He puts his hand to cover his eyes.

ROSS

We need to talk.

A smile slowly appears on Mazoni's face. It turns into a giggle. Ross punches him in the face.

MAZONI

Sorry, agent.

He mockingly nods with his head. The Older Man sits opposite him. Ross remains standing.

MAZONI (CONT'D)

(to the Older Man)

Mr. Bauers. Am I correct?

The Older Man carrying the name of Bauers takes his glasses off. His left eye is blind.

BAUERS

Mr. Mazoni, we meet at last. I am sure you don't know that but, my son here has just let the genie out of the bottle.

MAZONI

Too bad for him.

BAUERS

I think it's all of us. When he activated the tracker, she turned into the basic instinct selfish killing machine that we were trying to restrain.

MAZONI

I thought you were smarter.

Ross nails his hand with a strike.

MAZONI (CONT'D)  
Apparently, I was wrong.

BAUERS  
Can you help us to stop her?

MAZONI  
Me? You're the one who broke the law. Call the minister. Ask him to send you his armies or... whatever.

BAUERS  
She's in the building. We have less than 15 minutes before she gets here.

MAZONI  
You've got a problem then.

ROSS  
What else do you know about her?

MAZONI  
She's worth a lot of money on the black market.

ROSS  
Don't go with that. I saw how you let her go in that bunker. Tell me what else you know.

MAZONI  
You'll never understand...

Ross bangs his head against the table.

ROSS  
(screams)  
Tell me what you know!

Mazoni starts to laugh. Ross strolls around and looks through the window outside the room. WORKERS walk in haste.

ROSS (CONT'D)  
It's useless...

He takes out his gun.

MAZONI  
She's a human.

Ross turns around.

BAUERS  
What do you mean?

MAZONI  
One of my agents told me she was  
looking for her mother.

BAUERS  
Her mother is dead. For years now.

MAZONI  
Too bad for you then.

ROSS  
How do we stop her?

He raises his gun to Mazoni's forehead.

MAZONI  
Let my daughter and I out of here  
and I'll tell you what I know.  
Or... we can all go together in...  
(looks at his watch)  
10 minutes... or less.

Mazoni smiles.

ROSS  
Fuck...  
(bangs on the table)  
Fuck!

INT. POLICE STATION - NIGHT

It's almost empty. Hogan picks up his jacket and prepares to leave. A phone rings. Hogan listens. It rings again. He walks up and pick up a nearby desk's receiver.

HOGAN  
Hogan here.

MIA (O.S.)  
Hello?

HOGAN  
Yes? Young lady?  
(pause)  
Mr. Cooper... I don't know where he  
is right now. Why do you need to  
speak with him?

INT. MILITARY BASE - GROUND FLOOR - NIGHT

Claire steps out of the elevator. She walks along the hallway and stops at the interrogation room. Kicks the door open. There is no one there.

INT. MILITARY BASE - TOP FLOOR - NIGHT

A chopper is preparing to fly off. Bauers and Mazoni step into it. Ross helps Bauers.

ROSS  
I'll handle it.

MAZONI  
Remember, don't engage first.

Ross walks away as the chopper takes off.

He goes downstairs and opens the door. His cellphone rings.

ROSS  
Yes?

A blast comes from outside. Ross gets back up to the top floor and sees the burning particles of the chopper flying down the building. He loosens the phone.

INT. MILITARY BASE - BALCONY - NIGHT

Claire holds a rocket launcher at her shoulder. She takes it off and gets back inside.

INT. MILITARY BASE - 12TH FLOOR - NIGHT

The hall is full of AGENTS with black masks. Ross goes downstairs.

ROSS  
Prepare the weapons.

They all take out liquid nitrogen guns and follow Ross downstairs.

INT. MILITARY BASE - 9TH FLOOR - NIGHT

The elevator stops. Claire steps out. She hears the Agents coming from two storeys above and clicks the "close doors" button.

INT. MILITARY BASE - 10TH FLOOR - NIGHT

Ross and the other Agents arrive on the tenth floor from the stairwell above. One of them looks at the elevator counter.

AGENT OPERATIVE

Sir.

Ross approaches and sees the elevator counter.

AGENT OPERATIVE (CONT'D)

She's using the elevator.

Ross gives a signal. The other AGENTS pull down ropes across the space between the floors and the stairwell. They tie up the ropes and descend through them.

The Agents descend down through the different floors. One of them touches his earphone and talks on the com.

AGENT OPERATIVE (CONT'D)

Fifth floor. Copy.

Their ropes descend faster. They stop and take positions on the fifth floor.

INT. MILITARY BASE - FIFTH FLOOR - NIGHT

The lights go off. The elevator stops and beeps. The doors open. It's empty. The doors start to close. A hand stops them from within.

INT. MILITARY BASE - 10TH FLOOR - NIGHT

Ross hears shooting from the fifth floor. He talks into the receiver.

ROSS

Bravo 5, report. What's the status?

(buzzing sound)

Bravo 5, please respond!

CLAIRE (O.S.)

They can't.

ROSS

Shit.

(to his men)

Okay, go to the emergency exit.



INT. MILITARY BASE - FIFTH FLOOR - NIGHT

Claire's boots climb up the staircase amongst a group of dead bodies.

EXT. MILITARY BASE - EMERGENCY STAIRCASE - NIGHT

Ross and his Agents climb down the emergency staircase. A bullet echoes from below and hits one of the Agents. He falls. Ross holds him. He looks down. Someone shoots from a few storeys below.

ROSS  
(screams)  
What do you want?

Another shot takes down another one of his men. They start running upstairs. A few more bullets from below take out a number of Agents, until Ross and the remaining Agents step back inside the building. He closes the door.

INT. MILITARY BASE - SEVENTH FLOOR - NIGHT

Ross and the Agents hold their guns tight, looking in every direction.

Ross makes a sign and they continue walking further inside the floor. He nods to one of his Agents and the Agent opens a nearby door with a kick. They all enter the room.

INT. MILITARY BASE - DIRECTOR'S OFFICE - NIGHT

The Agents locks the door. Ross starts touching the wall.

ROSS  
There must be a panic room  
somewhere.

He presses a small flower figure and a slight entry appears.

ROSS (CONT'D)  
Quick, everyone.

They open the entry and step inside a panic room.

INT. MILITARY BASE - PANIC ROOM - NIGHT

Ross locks the steel wheel of the vault-like door.

ROSS  
We should be safe here, until they  
find us.

He reaches for a phone receiver. One of the Agents raises his gun and shoots everyone down, except Ross who gets shot in the leg. He crawls to the wheel. The Agent takes off his mask. It's Claire.

ROSS (CONT'D)  
Why... why are you doing this?

She squats next to him.

CLAIRE  
Isn't it obvious?

ROSS  
(smiles)  
Yeah... You think you're different?

CLAIRE  
I am.

ROSS  
You're just a killing machine.

CLAIRE  
I can be different.

ROSS  
You killed my father!

CLAIRE  
I'm sorry.

ROSS  
Oh yeah? I'm gonna take you down...  
piece by piece until I know that  
you can never walk again.

CLAIRE  
Why do you want to kill me?

ROSS  
Isn't it obvious?

CLAIRE  
If I let you live, will you promise  
that you won't come after me?

ROSS  
Yeah... I promise.

CLAIRE  
That wasn't truthful.

ROSS  
Sure it was.

CLAIRE  
So you will hunt me down?

ROSS  
No. I won't bother. They'll do it.

CLAIRE  
Who is they?

ROSS  
The people who created you. I told my father he should never do such thing, but he insisted. He said that the human soul could still exist in a mechanical body, but he was wrong... He was so wrong.

CLAIRE  
Who am I?

ROSS  
An impossible dream. Rogue experiment. The human's failed attempt to play God.

CLAIRE  
Do you know my mother?

ROSS  
You mean our mother? Yeah, I knew her. She agreed to this... madness. Then she took her life.

CLAIRE  
She was your mother too?

ROSS  
Yeah... She was.

CLAIRE  
I'm sorry.

ROSS  
You can't feel sorry. You have no feelings. Everything you do is just... calculations.

Claire looks down.

CLAIRE

Can you promise not to go after me?

ROSS

No.

(pause)

I guess you have to choose whether to kill me or not. But you've already decided, haven't you?

Claire stands up, holding the gun down.

CLAIRE

I may be a machine, but I'm not a cold one.

She unlocks the panic room.

ROSS

You know this is the end for you. If you leave me, I'll hunt you down and destroy you.

Claire stops before leaving the room.

CLAIRE

That's your choice.

She steps out of the panic room and closes the steel gate.

EXT. STREET CORNER - DAY

Ulrik wakes up in a ditch. He gets up. Looks for his phone. Picks it up. It's broken. He looks around. Puts his hands in the pockets and walks towards a parked car on the street.

He breaks the right windshield. Opens the door and gets inside the car. Connects the wires and runs the engine. Drives back and turns the car right.

INT. CAR - DAY

The traffic lights turn red. Ulrik hits the brakes. He searches through the car compartments. A cellphone falls through one of them. He picks it up and dials a number. Puts the phone to his ear.

ULRIK

(into phone)

It's Ulrik... We have to meet.

EXT. UNDERGROUND PARKING LOT - DAY

Ulrik parks his car at an empty space. He opens the left windshield and waits. The Huge Man approaches. He wears a trench coat and a hood on his head.

ULRIK

Get in.

The Huge Man steps into the back seat of the car.

EXT. OUTSIDE MAGPIE'S HOUSE - DAY

Claire walks around the corner. She looks around. The street seems quiet. She rushes for the main entrance.

EXT. MAGPIE'S HOUSE - DAY

Claire walks into the apartment.

CLAIRE

Mia?

She steps on broken glass and stops. Nothing. She reaches the broken window and looks down. Someone's footsteps come behind her. She turns around. The Huge Man catches her arm and puts his fingers on her mouth.

HUGE MAN

Shhhh... I'm not here to hurt you.

He releases her and looks around.

HUGE MAN (CONT'D)

It's not a bad place.

CLAIRE

What do you want?

HUGE MAN

We need to talk.

CLAIRE

So, talk.

HUGE MAN

My employer's boss has been taken. He wants us, you and me, to make sure he is safe.

CLAIRE

He's not. I killed him.

HUGE MAN  
That... complicates things.

CLAIRE  
I suppose it does.

The Huge Man looks down the broken window.

CLAIRE (CONT'D)  
So, now what?

HUGE MAN  
You leave me no choice.

He looks at her.

CLAIRE  
We don't have to do this.

HUGE MAN  
There can only be one of us.

She turns to run, but he grabs her. Claire picks up a chair and throws it at him. He breaks the chair with his arm. She steps back towards the window. The Huge Man walks against her. She tries to run to the left, but he pounces at her.

They wrestle on the floor, breaking a nearby table. He grabs Claire by the neck and begins to choke her. She pushes her hand in a ledge within the broken floor. Strikes a brick to his head. No blood comes through. He continues to choke her.

A loud thunder breaks the sky. The Huge Man looks up. Claire uses the split-second distraction to bite out his fingers. She spits them out. Two mechanical bones hit the floor.

She punches him. The Huge Man tries to grab her with his other hand, but she runs away towards the window.

Claire gets up at the window. The Huge Man stands in front of her. He raises a revolver.

HUGE MAN (CONT'D)  
That's the end.

She jumps through the window. The Huge Man looks down. There is no one there. A hand grabs his feet. He loses balance and falls. Catches for the wall.

A thunderbolt shines a raising knife. Claire pierces the Huge Man through his head. He falls. She climbs back up through the window.

EXT. CAR - DAY

Ulrik waits in his car outside the Magpie's house. The Huge Man's body falls down. He drives backwards and turns around.

Claire stands at forty feet in front of his car. He speeds up and drives against her. She jumps to the side, avoiding the hit.

Her hand punches through the front left windshield as the car passes. She grabs Ulrik and throws him out of the car through the window.

Claire squats down to the lying Ulrik. He is hurt.

CLAIRE

Your man's dead. Your boss too.  
Leave me alone or you'll be next.

ULRIK

You think you're safe? You think  
they'll just forget and let you go?  
They will hunt you down and they'll  
find you, no matter where you go.

Claire takes a second and looks at a small tracking device inside the vehicle. She looks at her bloodied arm. In a moment, she walks away and disappears into the alley.

INT. SURVEILLANCE FACILITY - DAY

Ross steps into a high-tech facility with many PEOPLE walking around or working on their desks. He walks to the bottom of the hall and picks up a nearby speaker.

ROSS

(into the speaker)  
Code 719, everyone. I need your  
attention.

Everyone stops. The whole place gets quiet.

ROSS (CONT'D)

We have an agent on the loose. I  
need you to find him. This is top-  
one priority.

He leaves the speaker and walks amongst the people.

ROSS (CONT'D)

I'll be in the briefing room.

He steps into a large room.

OPERATIVE

You heard the man, let's go!

INT. SURVEILLANCE FACILITY - BRIEFING ROOM - DAY

The monitors are on. There are maps on display. Everyone takes their seats around a large table.

ROSS

The agent was first spotted here...  
(point to a red region)  
...and we believe he's currently here.

Ross enhances another region.

ROSS (CONT'D)

I need you to send SWAT teams on both locations. Remember, the target is highly skilled and dangerous.

OPERATIVE 2

Who is it?

ROSS

That's not of your concern.

He nods. Everyone gets up to leave the room, until he's alone. Ross takes up a chair and sits down.

MAZONI (O.S.)

Agent Ross?

Ross jumps out of his chair. He takes a step back. Mazoni stands in the doorway.

ROSS

How... I saw the chopper...

MAZONI

I jumped. Your father helped me.  
(pause)  
He didn't make it.

Ross sits back on the chair.

ROSS

What do you want?

MAZONI

I want to help you find her.



ROSS  
I have my men on it already.

Mazoni smirks at him.

MAZONI  
Tell me Claudia's location...

ROSS  
She's in witness protection.

MAZONI  
No, she isn't.  
(pause)  
Let her go and I'll help you catch  
the machine who killed your father.

INT. OUTSIDE THE GAMER'S CLUB - DAY

The club is closed. Cooper leans his back on a wall near the main entrance. The door opens slightly. A whistle comes from inside. Cooper looks around and walks towards the door.

INT. GAMER'S CLUB - DAY

The place is empty. Cooper walks amongst the computers.

COOPER  
Hello?

GIRL'S VOICE (O.S.)  
(whispers from upstairs)  
In here.

Cooper climbs up the stairs and enters Dylan's apartment.

INT. DYLAN'S ROOM - DAY

Mia shows from behind a bookcase. Dylan follows her from behind.

DYLAN  
(whispers to Mia)  
Is that the guy?

MIA  
Yeah.

They stop opposite each other.

COOPER  
Why did you call me here?

MIA  
We have to help Claire.

COOPER  
Help her.... I don't even know  
where she is. Last thing I heard is  
that she was taken by the military.

MIA  
We can find her.

COOPER  
No, look. That's gone too far. I  
understand your concern, but we  
both saw she can take care of  
herself. You have to let go.

Cooper sees the bag of weapons at the far end of the hall.  
Mia tries to block his way. He pushes her away. Takes up the  
bag and leaves the room.

INT. MENTAL HOSPITAL - ROOM - DAY

Mazoni steps through the door. He sees Claudia on the bed.  
She doesn't look like herself.

MAZONI  
Claudia!

He runs towards and hugs her.

MAZONI (CONT'D)  
Claudia, are you alright? Did they  
hurt you?

Her eyes are empty. Her body looks like a vessel.

MAZONI (CONT'D)  
Claudia...

He touches her cheek. Tears pop in his eyes. Her eyes turn to  
him.

CLAUDIA  
Father?

MAZONI  
Claudia? Do you know who I am? Can  
you talk?

CLAUDIA

Father...  
 (smiles)  
 Father... Father?

He puts his head in her hands and kisses them.

INT. SMALL FLAT - DAY

Evelyn calls a number. It sends her to voice mail.

EVELYN

Cooper, it's me. I know we need to  
 wait, but... I can't sit here no  
 more. Please, call me.

She hangs up and looks at the closed blinds near the window.

EXT. BEACH - DAY

It's almost sundown. Claire looks at the ocean waves as they  
 break the shores. A sea eagle shouts in the sky. Claire  
 watches the sunset. The sun goes down.

Claire looks around. She recognizes the place from her  
 memory. Squats down and pushes her hand deep through the  
 sand.

Her fingers touch on something. She pulls it out. It's a  
 transparent box with an old video cassette. She shakes the  
 sand off it, puts it into the recorder and presses play.

SMALL VIDEO SCREEN

Ross sits behind a webcam.

ROSS

(whispers)  
 Today, my father did it. Finally,  
 project Bladecrow is underway...  
 (smiles)  
 Between us, he doesn't know what  
 he's doing. He thinks... he thinks  
 you can live through that thing.  
 (shakes his head)  
 It's so stupid. He won't let you go  
 in peace. Unlike mom, she... she  
 wouldn't have let him. Now, he  
 won't listen to anyone. Not even  
 me, his only son. The only person  
 who's helped him whole-heartedly.  
 Anyway, we still have time.  
 (MORE)

ROSS (CONT'D)

Whatever happens, I want you to know that... I'll destroy it. There is only one Claire. If you leave us, I won't let a fucking machine replace you, you hear me? I don't know if it's an AI or... It's wrong. It's just wrong.

Claire stops the video. She looks up. Three letters "KAS" cover the bottom of the cassette.

EXT. WOODS/CEMETERY - NIGHT

A dozen fully-armed AGENTS in SWAT uniforms walk across the woods. They soon enter the nearby cemetery and reach the nameless tombstone. One of the Agents makes a sign for the others to stop.

SWAT AGENT

It's here.

He checks a small screen on the back of his hand. Squats down and pushes his fingers through the dirt near the tombstone.

Picks up something and takes it out. It's a tracker covered in artificial blood.

INT. ANTIQUE STORE - NIGHT

Claire steps into the antique store. Kas appears behind the counter.

KAS

How may I help you tonight?

Claire hands him the beach cassette.

CLAIRE

I need the rest of this series.

He puts on his glasses and looks at the cassette.

KAS

(phony smile)

I'm afraid we don't have the...

Claire grabs him from behind the counter.

KAS (CONT'D)

(frightened)

...or maybe we do.

CLAIRE  
I need the originals.

INT. ANTIQUE STORE - STORAGE SPACE - NIGHT

Kas walks Claire through a large place with different boxes and numbers on display.

He stops ahead of a large box with videotapes. Unlike the other boxes, this one has no number on it.

KAS  
It's here. The 35778 series.

CLAIRE  
Who told you to hide them?

KAS  
A man in white suit brought them here for safe keeping.

She pushes him out of the way and looks through the cassettes.

CLAIRE  
Why here?

KAS  
I don't know, he said that I shouldn't let anyone see them.

CLAIRE  
How did the man look like?

KAS  
Don Corleone? Taller? Had a mustache... He called. Said you will be coming

CLAIRE  
When?

KAS  
Less than an hour ago. Said he wants to meet.

There is a small pad at the bottom. She reaches for it.

Kas tries to electrocute her with a taser from behind. It doesn't affect her at all. She turns back and knocks him down with a slap. Then, she picks up the box.

INT. ANTIQUE ROOM - NIGHT

Claire picks up an old projector device. She puts in one of the cassettes.

PROJECTOR SCREEN

Claire looks pale and sick. Her hair is gone. A number of SCIENTISTS put her on a mechanical bed. She mouths "I love you".

INT. OUTSIDE MAZONI'S VILLA - JEEP - NIGHT

It rains. Ross sits and looks outside the windshield. His phone rings. He picks up.

AGENT (O.S.)  
She has taken off her tracker.

ROSS  
Did you find any leads?

AGENT (O.S.)  
No, sir.

Ross hangs up. He steps out of the car.

INT. MAZONI'S VILLA - NIGHT

Mazoni looks through a large window. Ross approaches from behind.

ROSS  
They lost her.

MAZONI  
Of course.

A choked scream comes from the outside. Ross raises his radio transceiver.

ROSS  
Holt? Jason, call in...

Mazoni hands Ross an EMP shotgun.

MAZONI  
It's time.

He walks past Ross.

EXT. OUTSIDE MAZONI'S VILLA - NIGHT

Mazoni steps outside behind the shelter. He commands a few of his Men to take positions. Ross stands behind him.

ROSS

What is your connection to her anyway?

MAZONI

I was her fiance before...

ROSS

But she...

MAZONI

Of course, she didn't tell you. Your father wouldn't stop chasing me. If he found out about us... who knows what he would have done.

ROSS

Yeah...

MAZONI

You know I think some part of her still lives inside this creature. That's why I wanted her. I miss her. Too much, perhaps.

The lights are down.

MAZONI (CONT'D)

Get ready.

He takes out another EMP weapon out of his coat. Gunshots take some of Mazoni's men near the building. He and Ross crouch behind a large flowerpot. The rain continues to rumble. Silence.

A shadow of a someone approaches. Ross raises his EMP gun. Mazoni stops him.

MAZONI (CONT'D)

Wait, I don't think it's her.

The shadow approaches and stops before the shelter. The MAN wears a raincoat. Ross sees that the man's fingers shaking. The Man in Raincoat steps forward and enters the villa.

Mazoni and Ross continue to wait behind the giant flowerpot.

Sounds of shattering glass come from upstairs in the house. Mazoni puts a finger on his mouth to warn Ross not to give up their position.

The front entrance door opens from inside. Ross raises his gun towards the door. Nobody comes out.

Claire jumps out of a nearby window right behind Ross and Mazoni. She knocks Mazoni unconscious. Ross escapes in the dark. She picks up Mazoni's weapon. An EMP shot comes from the darkness but misses. Claire hides behind the flowerpot.

ROSS (O.S.)

You can come out now. I won't hurt you. Just put your hands in the air and step forward.

Claire puts her hands up behind the flowerpot. She picks it up and throws it in the direction of Ross's voice. Another EMP shot misses her. She runs away.

EXT. MAZONI'S RESIDNECE - NIGHT

Claire runs fast through the darkness. She reaches the check-in point. Multiple guns shoot at her from nearby. She touches her waist and stomach. There is liquid. She runs backward in panic. The gunshots continue.

Claire sees the bunker shaft in the near distance. She runs for it. An EMP shot takes her down. She can barely move her hands, but crawls towards the shaft. The glowing light of a projector illuminates a number of AGENTS and some of Mazoni's Men all holding pointed guns against the fallen Claire.

Ross and Mazoni appear from the distance. Mazoni lowers down Ross's gun. He approaches Claire, who slowly crawls up towards the bunker shaft. Mazoni crouches to her.

MAZONI

There is nowhere you can go.

She continues to crawl.

MAZONI (CONT'D)

I didn't want to hurt you. Didn't want any of this.

He stands up and nods to his Men. Walks away from the line of fire.

A gunshot echoes from the distance and hits Mazoni in the leg.



ROSS

Take cover!

Another shot wounds the MAN closest to Claire. The other Agents turn south in direction to the gunshots. One more shot almost hits Ross, but he hides behind one of his Men.

Claire almost reaches the bunker shaft. She tries to open it. Ross fires a sawed-off shotgun and takes out her hand. He reloads.

EXT. OUTSIDE MAZONI'S RESIDNECE - NIGHT

In the cover of the trees, Mia aims her sniper, but Ross is out of range. A jeep covers him.

EXT. MAZONI'S RESIDNECE - NIGHT

Ross aims his shotgun at Claire again. She looks at him. He hesitates. Mazoni jumps at Ross and takes him down.

A bullet-proof police car drives from the distance. Cooper shoots with a machine gun through the rear window.

The car stops next to the lying Claire. She is still conscious. He opens the door.

COOPER

Get in!

She jumps into the back seat. The car passes by, while Ross's Agents and Mazoni's Men fire at it from behind.

Cooper's armored car breaks the traffic barrier and drives outside the residence.

EXT. OUTSIDE MAZONI'S RESIDENCE - NIGHT

The armored car stops mid-road. In a moment, Mia appears from the woods and jumps into the car. It drives off.

INT. ARMORED CAR - NIGHT

Mia closes the door.

MIA

That was something.

CLAIRE

You didn't have to--

MIA  
Don't mention it.  
(takes off her jacket)  
We're going to get our stuff before  
we leave.

She looks through the back windshield as the car drives fast.

EXT./INT. ABANDONED HOUSE - NIGHT

Mia, Claire and Cooper step inside the building. Nobody is following them.

MIA  
Come on.

She leads them to the small dumbwaiter.

EXT. ABANDONED HOUSE - DUMBWAITER - NIGHT

They step inside the dumbwaiter. Mia closes the door and pulls the lever. It goes downstairs. They step out into Mia's room.

EXT. ABANDONED HOUSE - MIA'S ROOM - NIGHT

The place seems in order. Mia lights a candle. She and Cooper pick up a few bags.

CLAIRE  
(to Cooper)  
Where's your sister?

COOPER  
She's safe. You took the tracker  
off?

CLAIRE  
I did.

The sound of approaching vehicles comes from outside. Men step inside the house. Their footsteps and indistinguishable speech echoes from above. Soon, they leave.

COOPER  
They know.

MIA  
They know... how?

COOPER  
We have to go.

Something breaks the ceiling.

COOPER (CONT'D)  
Now!

EXT. ABANDONED HOUSE - DUMBWAITER/HALLWAY - NIGHT

They get back into the dumbwaiter and it moves up. It stops. Cooper makes a "hold" gesture. He nods. Claire opens it up. They run to the hallway. Claire and Cooper knock down a few of Ross's Agents.

Mia runs to the back exit. Cooper and Claire follow her.

EXT. OUTSIDE THE ABANDONED HOUSE - NIGHT

Mia opens the door and rushes through the back exit. She looks around. A black sedan is parked nearby. She runs to it.

Claire appears in the doorway, but Cooper pulls her back from inside.

INT./EXT. BLACK SEDAN - NIGHT

The front windshield of the sedan opens. An AGENT shows his head off.

AGENT  
Who are you?

MIA  
I don't know what's happening,  
please help me. My younger brother  
and I live across the street. We  
were playing in the old house and  
these men came in--

AGENT  
Calm down. What's your name?

MIA  
Mia.

AGENT  
Mia, I need you to come with us.  
We'll find your brother, okay?

MIA

Thank you.

The Agent opens the door and Mia steps inside. She strikes the Agent on his head and pulls out her gun.

MIA (CONT'D)

Out, now! Everyone!

The Agents slowly leave the vehicle. She presses a button and the sedan's headlights flash a few times.

Claire and Cooper run towards the car. Mia opens the door, while keeping the gun aimed at the Agents. Cooper sits on the driver's seat, while Claire takes the back seat.

Cooper turns the car's key and the engine starts. A voice comes through a loudspeaker:

MAZONI (O.S.)

Cooper, she wants to talk to you!

In a heartbeat, Mia tries to turn the gun to Cooper, but he restrains her. They wrestle.

CLAIRE

Stop!

They stop fighting.

CLAIRE (CONT'D)

I'll go.

Mia continues the fight. Claire opens the door and steps outside. Cooper takes away Mia's gun.

EXT. OUTSIDE THE ABANDONED HOUSE - NIGHT

The Agents raise their guns against Claire. The vehicles of Ross and Mazoni drive across the street and stop in front of her. Claire walks towards them.

Mia kicks open the door and tries to come out, while Cooper pushes her back in. Claire stops. Mia sees Claire's hand and her raising fingers, like she's trying to reach for her.

FLASH IMAGE

Mia looks at her mother's photo frame. Her fingers are raising as well.

MIA

You're her, aren't you?

Claire turns her head back.

MIA (CONT'D)  
 (cries)  
 You never left me. You just died.

Claire looks at Mia, while Cooper holds her from behind, but she doesn't resist anymore.

MIA (CONT'D)  
 You died...

FLASH IMAGES

1) Younger Claire plays the piano, then gets up and looks at the baby cot. A Young BABY GIRL smiles to her from within.

2) The image of the Young Woman and Little Girl spinning on the beach. Claire is that woman. Mia is the girl.

A tear falls down Claire's cheek. Mazoni steps off one of the cars. He uses a walking stick as he limps. Claire walks towards him. Mazoni's men raise their guns at her. He makes a "hold" gesture and they lower the guns down.

Mazoni opens the door to a nearby car. Claire steps inside the back seat.

INT. CAR - NIGHT

Mazoni sits next to Claire. He nods to the DRIVER and the car drives off.

MAZONI  
 We never got a chance to say  
 goodbye. Me and you.

CLAIRE  
 I don't know you.

MAZONI  
 Your daughter... You never told me  
 about her. Whoever her father is...  
 I will protect her. I'll protect  
 you. I know you're not the old  
 Claire. But it doesn't matter.  
 We'll be a family again.

He smiles to Claire and puts his hand on her knee.

MAZONI (CONT'D)  
 After tonight, I won't let anyone  
 to stand in our way. You're mine.

EXT. OUTSIDE THE OLD BUILDING - NIGHT

The car stops. It's the building where Claire first woke up.

INT. CAR - NIGHT

Mazoni reaches to open the door.

MAZONI

He wants to speak with you. You  
killed his father, so I owe him  
that much, but... if you don't want  
to, just say the word and we'll go.

Claire opens the door next to her and steps out. She walks  
inside the building.

INT. THE OLD BUILDING - STAIRCASE - NIGHT

Claire climbs up the stairwell. Mazoni follows her. She stops  
midway through, then continues.

INT. THE OLD BUILDING - APARTMENT - NIGHT

Claire opens the door. It's dark. Only the different lights  
from outside illuminate the place. The apartment seems  
untouched. A MAN sits in a shadow at a chair between the bed  
and the window. Claire walks inside.

The man raises his head. It's Ross. Claire sits opposite him  
on an empty chair. Mazoni remains standing.

ROSS

I'm sorry for what I said earlier.  
Truth is...

Claire is silent. Her eyes spot the gun handle beneath the  
bed.

ROSS (CONT'D)

I'm glad. You look so much like  
her. If it wasn't for...  
(smiles faintly)  
You're so beautiful. That girl you  
met--

CLAIRE

Mia.

ROSS

Mia. My sister did a great job in keeping her secret. I wouldn't imagine she wanted her to be involved with people like us.

CLAIRE

I'm sorry about your father.

ROSS

Are you?

CLAIRE

Yes.

Ross shakes his head.

ROSS

It's funny how... we often get destroyed by the very thing we love most. And now... he's gone. Forever.

Mazoni attempts to speak. Ross makes a hand gesture to stop him.

ROSS (CONT'D)

(to Claire)

Tell me. What does this girl mean to you?

CLAIRE

She's a friend.

ROSS

Just a friend?

CLAIRE

A good friend. Like the one Alice had.

ROSS

I see. What would you do if she was in trouble?

CLAIRE

I'd try to save her.

ROSS

And risk your life?

CLAIRE

Yes.

ROSS

Why?

CLAIRE

Because it's right.

Ross smiles. He grabs the gun from under the bed and shoots Mazoni down.

Claire looks at him as he falls. She looks back at Ross. A tear falls down her eye.

ROSS

So, he did it after all... My father. He saved your soul.

CLAIRE

My soul?

ROSS

Some of it. Maybe all of it. Time will tell, but...

(smiles)

He proved me wrong. I'm glad. You can go now.

Claire looks at him, then to the exit. He nods. She stands up and walks to the door. Stops in the doorway, then leaves the room.

EXT. OUTSIDE THE BUILDING - NIGHT

Claire steps out of the building. A car drives by and stops. Hogan sits as a driver. He steps out, followed by Cooper and Evelyn step out as well. Mia jumps out from the back seat. She runs towards Claire and hugs her.

MIA

You're alive.

(presses her and sobs)

You're here.

INT. THE OLD BUILDING - APARTMENT - NIGHT

Ross watches them from the room window. He looks at the gun in his hand.

EXT. OUTSIDE THE BUILDING - NIGHT

Mia and Claire walk towards the car. Evelyn steps inside.



A gunshot echoes from inside the room where Ross was.

MIA (V.O.)

A long time ago, the wise man said:  
"Let the love pass through all  
living things".

Claire turns around and looks towards the building window.  
Mia looks as well. She grips her hand.

MIA (V.O)

I didn't understand what it meant  
back then, but I do now.

A magpie flies through and lands at a crossroads sign outside  
the building. Mia waves at him.

MIA (V.O.)

Because we're all destined to go  
one day. But until that day comes,  
the truth and hope should always  
live in our hearts.

The magpie starts breaking the ice at the iron below.

FADE OUT

THE END.