

# Alpha Dogs

By  
John Balazs &  
Shane Joseph Willis

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FADE IN:

EXT. FOREST - DAY

A blanket of snow covers the ground.

A young girl, TALA, 12, stalks through the undergrowth. Hair ragged, she is wrapped in winter clothes. Her large brown eyes remain calm, despite the sound of DISTANT GUNFIRE.

She watches intently as a --

Large RED WOLF feasts on a dead animal.

Sensing it's being watched, the Wolf looks dead at Tala. It takes its meal and lops away through the trees.

Tala scrambles after it. She stalks silently through the trees and suddenly comes face to face with a --

MERCENARY -- Laying camouflaged among the branches, with an automatic rifle pointed straight at her.

The Mercenary, ERIK HAGLUND, is late 30's, tall and muscular. Even in his prone position he looks ready to pounce, to kill.

His deep eyes bore through Tala, freezing her to the spot. The Mercenary puts his fingers to his lips -- SSSHH.

A BOY'S voice calls out O.S. She turns --

BOY (O.S.)

Tala!

Tala turns back but the Mercenary has vanished.

BOY (CONT'D)

Tala!

EXT. FOREST - MOMENTS LATER

The Boy, RADE, 10, (Tala's brother) scrambles through the trees. Tala emerges in front of him. Rade holds a small paper wrapped package. He opens it, revealing morsels of food. The children consume the food like ravenous wolves.

MEN'S VOICES suddenly ring out through the trees --

Rade grabs Tala's hand and they make a break for it.

EXT. FOREST - CONTINUOUS

The children, fear in their eyes, race across the snow covered ground, lungs heaving in the cold air.

Behind them, FIVE ARMED CROATIAN SOLDIERS give chase through the woods.

(CONTINUED)

CONTINUED:

Tala runs for her life but her legs are starting to give. She slips and falls face first into the snow. Rade stops and grabs her hand.

TALA  
(breathless)  
I can't!

Rade thinks --

RADE  
The trees!  
(off her defiant look)

GO!

Tala scrambles to her feet and disappears into the trees.

THE SOLDIERS -- See Rade and sprint towards him, weapons drawn. The five men surround him.

SOLDIER #1  
Where's the girl?

Rade's eyes dart around for an escape, but there is none.

SOLDIER #1 (CONT'D)  
Who is she, your sister, huh?  
(beat, then)  
You want food?

The Soldier offers him a chocolate bar.

Rade holds his tongue. Soldier #1 nods and two soldiers grab him. Rade struggles, but it's useless. They throw him to the ground in front of Soldier #1.

Soldier #1 pulls his handgun. He wraps his forearm around the boy's throat and presses the gun to his head.

SOLDIER #1 (CONT'D)  
(to the trees)  
You want him to live? Come out!

He cocks the pistol.

SOLDIER #1 (CONT'D)  
I'll count to 5.

IN THE UNDERGROWTH -- Tala's face twists in anguish.

The soldiers spin at the sound of footfalls -- Tala emerges behind them. The men eye her hungrily and grab her. She screams and struggles.

RADE  
No!

(CONTINUED)

CONTINUED:

Rade bites Soldier #1's hand. He YELLS in pain and drops the boy, who scrambles away. Soldier #1 aims his pistol --

BANG!

Tala watches her brother fall, his blood spilling onto the snow. She doesn't even react, she just stares in shock.

SOLDIER #1  
 (re: Rade)  
 Little bastard!  
 (re: Tala)  
 We take turns.

He shoves her down into the snow and leans in close --

SERGEANT  
 Don't scream.

Tala, suddenly enraged, bites him, leaving a bloody mess on the Soldier's cheek. He screams and pulls his knife, raising it up --

BANG. He drops, clutching a bullet wound.

Haglund stands there, hand gun poised. The soldiers raise weapons -- Haglund shoots, drops another soldier.

A Soldier leaps at him but Haglund intercepts him with a kick. The other two jump him. Haglund, moving as fast as a wraith... kicking, punching, he sweeps a soldier and puts a bullet in him. In about 4 seconds the three soldiers all lay dead at Haglund's feet, except for --

Soldier #1, who lays on the ground, crying, holding his abdomen where Haglund's bullet went through.

Tala looks down at the him, her eyes burn with hatred.

Haglund sees this. He flicks out his knife and hands it to her. Tala hesitates.

HAGLUND  
 (in English)  
 Either you do it, or the wolves  
 will do it for you.

Tala looks -- the Wolf stands watching her, teeth bloody from its recent kill. Their eyes meet.

Tala takes the blade, instinctively knowing what to do.

SOLDIER #1  
 No.. Please... no!

She raises the knife high. The blade comes down -- a dying SCREAM pierces the cold air.

(CONTINUED)

CONTINUED:

Haglund kneels next to Tala, who shakes with adrenaline.

HAGLUND  
My name is Erik.

TALA  
Tala.

She nods.

HAGLUND  
(re: the dead soldier)  
It felt good, didn't it?

Haglund reaches for the knife, Tala jumps back in fear.

HAGLUND (CONT'D)  
Don't be afraid. You will never  
have to fear men like this again.  
Like the wolf, you can become the  
hunter.

Haglund offers her his hand. Tala takes it.

MONTAGE -- TALA GROWING AND TRAINING

Haglund oversees Tala's training in a large training complex. Hand to hand fighting, firearms, knives, martial arts. She is training with other young children.

Tala (16), receives a large wolf tattoo across her back. She grits her teeth as she takes the pain.

Tala (18), fights off three large men in a training routine. Haglund looks on, impressed.

Tala (21), stands behind a mesh door. The door raises and Tala enters a fighting pit. Armed men stand above. Across from her is another WOMAN. A knife is thrown down from above. It lands on the ground between them.

The fight is over - the WOMAN lays dead on the pit floor. Haglund enters the pit and embraces Tala, who is covered in blood.

The Armed men raises their weapons in salutation.

SUPERIMPOSED TITLE: 7 YEARS LATER

INT. MOTEL ROOM - NIGHT

A modest, anonymous room. Blinds drawn. We hear GRUNTING --

TALA, now 28 -- sweat dripping as she completes sets of push ups in her underwear and tank top. She stands, revealing her athletic body. She side kicks the air, and shadow boxes, muscles rippling in the low light.

INT. MOTEL ROOM - SHOWER -- LATER

Tala stands in the shower, back to us. Her lean muscular and athletic body is completely scarred -- the result of years of abuse and physical training.

She has a large RED WOLF TATTOO across her back.

INT. MOTEL ROOM - LATER

Tala sits naked in front of a mirror. She fixes a dark wig over her cropped hair, making her exceptional features ordinary... and that's the point.

In moments she has completely transformed herself from exceptional to just another face in the crowd.

Tala stares at herself in the mirror - a smug sense of satisfaction with a deadliness in her eyes.

A CELL PHONE buzzes on the desk next to her. Tala picks it up and checks the text message.

EXT. DOCKS - NIGHT

A remote concrete pier jutting out in the harbor.

Tala, wearing a red leather jacket, strides with confidence towards a lone SEDAN parked by the water.

Her focus - straight ahead - a "FUCK OFF" attitude.

Tala approaches the vehicle. She pulls out a key fob and the car automatically unlocks. She opens the trunk.

IN THE TRUNK -- A single black briefcase. She flips up a panel on the smooth leather to reveal a biometric reader.

She places her thumb on the hi-tech panel. The briefcase unlocks and Tala opens it.

Inside is a data tablet, a USB drive, a cruel military knife and a set of photos. The pictures show a dead man, various angles: close ups of gunshot wounds, precise and intentional.

Tala lifts the photos to find -- an empty pocket for a handgun.

CLICK! A trigger is cocked O.S. Tala freezes.

MALE VOICE (O.S.)  
Remember what I taught you.

Tala turns to see -- Haglund (now in his 50's), who has the missing handgun aimed directly at her.

(CONTINUED)

CONTINUED:

TALA  
(re: the photos)  
This is what you taught me.

Her accent is hard to place: Eastern European with an American overtone.

HAGLUND  
Since when did you start retiring  
the people who finance our  
operation?!

TALA  
I was protecting myself.  
(off his look)  
Your client couldn't take no for an  
answer.

Haglund is surprised by this. He lowers the weapon and steps towards her. Haglund produces a SILENCER and very slowly and deliberately starts screwing it onto the gun muzzle, his eyes never leaving Tala --

HAGLUND  
In the briefcase you'll find  
details on two principles. I need  
them both gone, by midnight.

TALA  
Tonight?

HAGLUND  
Our reputation depends on it.

Haglund lowers the pistol and hands it to her. She takes it. He grabs her wrist with lightning speed, locks her arm and pins her head to the car window.

Tala struggles. She tries to free herself from Haglund's grip, but he whips her around and gets her in a choke hold. She squirms in pain and fear.

HAGLUND  
I'm tired of having to clean up  
your mess.

TALA  
(choking)  
What mess?

HAGLUND  
Our Peruvian friends didn't care  
for the collateral damage.

Tala starts to black out.

(CONTINUED)

CONTINUED: (2)

MR. HAGLUND

You're mistakes reflect on me...  
and I can't afford to have my  
reputation tarnished. Am I making  
myself clear?

TALA

(choking)

Yes!

A BLACK SUV pulls up. The back door opens. Haglund lets her go and she drops to the ground, gasping for air.

HAGLUND

When I found you, you were a  
frightened child, at the mercy of  
gangs. If this happens again...  
there'll be no mercy for you.

Haglund climbs into the waiting vehicle. He slams the door shut and the SUV speeds away.

Tala picks herself up and climbs into the --

SEDAN

She flips the visor down and checks  
herself in the mirror. Her throat  
is red from Haglund's grip.

Tala guns the engine and drives away.

INT. FIRST FLOOR APARTMENT - NIGHT

A dark rundown apartment in a cheap part of town. A MAN works frantically on his computer at a cheap wooden desk. GAVIN FLETCHER is 43, two day stubble, puffy tired eyes, graying hair.

JOSH (O.S.)

We should go out there.

Behind Gavin is his son, JOSH, 13. That dangerous age where he's a man only in his own mind.

GAVIN

And do what?

Gavin gets up from his computer and goes to the window:

OUTSIDE -- FOUR THUGS canvas a row of parked cars on the street. The Thugs stop at Gavin's car, having spotted something in his back seat.

GAVIN (CONT'D)

I'm calling the cops.

(CONTINUED)

CONTINUED:

JOSH  
Cops won't do shit.

GAVIN  
Hey! Watch your mouth.

Gavin goes to the phone.

Thug #1 produces a crowbar --

JOSH  
Shit!

SMASH! Gavin's rear passenger window is taken out by the crowbar.

Josh bolts for the apartment door --

GAVIN  
Josh!

-- And is out before Gavin can stop him.

EXT. STREET OUTSIDE APARTMENT - MOMENTS LATER

Josh bursts out the front door and runs towards the Thugs.

JOSH  
Hey!

Thug #1 has Josh's skateboard in his hands. Thug #2 brandishes the crowbar.

THUG #1  
'You gonna do something?

Behind Josh --

GAVIN  
Josh!

Gavin emerges from the front door, staying back. Josh grabs the skateboard, tries to wrestle it away from Thug #1, who cracks Josh.

GAVIN  
NO!

Gavin moves to Josh's defense. WHACK -- Thug #2 connects with the crowbar and Gavin drops. Thug #1 lays into Josh.

THUG #2  
(to Thug #1)  
C'mon, man...

The Thugs bolt with the skateboard.

(CONTINUED)

CONTINUED:

Gavin picks himself up and goes to Josh. He tries to help his son up but Josh pulls away. Josh's face is bruised and bleeding.

GAVIN  
I'll fix this.

JOSH  
No, you won't. You never do.

INT. GAVIN'S APARTMENT - NIGHT

Josh sits at the kitchen table. The lights are back on.

GAVIN  
Your mom's going to lose it when she sees this.

Gavin applies some iodine to Josh's cut lip. Josh winces and pulls away.

GAVIN (CONT'D)  
We'll get you a new board, okay.

JOSH  
I don't want a new one.

GAVIN  
Then we'll find these guys.

JOSH  
You'll just make it worse.

Gavin puts the iodine down. He goes to a cupboard and pulls out an old metal box. He opens it and pulls out a small FOLDING KNIFE. He offers the knife to Josh.

JOSH (CONT'D)  
What's this?

GAVIN  
From my army days. Don't tell your mom.

Josh takes it and looks at the small blade with disdain.

JOSH  
What am I going to do with this, sharpen a stick?

Gavin's face drops in disappointment. The phone rings. He checks it.

(CONTINUED)

CONTINUED:

GAVIN  
 Dammit!  
 (answering)  
 Stan?

INTERCUT WITH:

INT. NASTEC BUILDING - OFFICE -- CONTINUOUS

STAN EVANS (40's), a corporate lifer type and Gavin's boss, is on the other end.

STAN  
 Fletcher. How's your pitch?!

GAVIN  
 Now's not good.

STAN  
 We just got word. Raul Suarez is on his way in. Tonight.

GAVIN  
 Suarez? AZTEC Industries Suarez?

STAN  
 Right~! We need you on the team for this. No one knows the software like you.

Gavin is torn. He glances at Josh.

STAN  
 He's making an offer. The board's already moving on it...

GAVIN  
 I can't... My son's--

STAN  
 This'll put your kid through college.

Gavin sighs.

STAN  
 Saying 'no' isn't an option for you. You need this, Gavin. The company needs this and management's very happy with how this has played out so far. So don't disappoint.

GAVIN  
 All right, I'll be there--

But Stan's already hung up.

IN THE APARTMENT --

Gavin lowers the phone. He meets Josh's disappointed eyes.

JOSH

This is why she left you.

INT./EXT. SEDAN/ALLEY - NIGHT

Tala's Sedan is parked in an alley.

IN THE CAR --

Tala's face is lit up by her data tablet.

ON SCREEN: a picture of her target: A middle-aged SOUTH AMERICAN BUSINESSMAN. You guessed it: Raul Suarez.

Tala studies the info intensely, memorizing every detail, every line on the man's face.

She swipes the screen to reveal: Images of sex trafficking victims -- teen-age girls tied up and blindfolded: bruises, black eyes and cut lips.

She puts the car in drive and pulls away.

EXT. SUBURBAN HOUSE - NIGHT

Gavin stands in front of his ex-wife, SARAH, 40.

She stands in the door in her faded blue jeans and worn out sneakers: Wife material wrapped inside a working girl's persona --

GAVIN

He's not a child anymore, it's time you realized that.

SARAH

If you were there for him, if you were around more...

GAVIN

Now it's my fault?

SARAH

It's that place you live in...

GAVIN

Maybe if weren't taking half of everything I own, I could afford to live in a decent neighborhood--

SARAH

It's divorce, Gavin, that's what happens.

CONTINUED:

GAVIN  
What did you expect?

SARAH  
To keep your word, for once.

GAVIN  
It's my work!

SARAH  
Gavin! I'm done arguing with you.

God knows we did enough of that. My shift starts at nine.  
Just make sure your back before then.

She steps inside and closes the door. Gavin turns away and  
makes for his car.

INT. GAVIN'S CAR - NIGHT

Gavin drives. His broken window has been replaced by a sheet  
of cardboard, taped over the void. He turns on the stereo.

The serene bars of Mozart's Violin sonata No. 32 drift from  
the speakers. This is Gavin's time. The calm before the  
storm.

Empowered by the music, Gavin skirts between the traffic. He  
practices his pitch as he drives --

GAVIN  
...Which allows you to take  
control... take control... of any  
system or electronic device and  
download it's data to a single...

A car cuts him off. Gavin slams his breaks on and swallows  
his pitch.

GAVIN  
Jesus!

Gavin flips the offending driver off.

GAVIN  
Asshole!

Ahead, traffic lights turn red. Both cars come to a stop.

The offending car's window comes down. The DRIVER is a male,  
20's.

DRIVER  
You got something to say?

Gavin tries to ignore him.

(CONTINUED)

CONTINUED:

DRIVER

Hey! I'm talking to you.

Gavin is about to speak, but he's got nothing. The light turns green and the car speeds off.

EXT. NASTEC BUILDING - DOWNTOWN -- NIGHT

Gavin drives into the shadow of a TOWERING HIGH-RISE. The offices of NASTEC CORPORATION, a leading software development firm.

He stops at the boom gate entrance to an underground staff car park. He switches off his music. Playtime's over.

Gavin swipes his key-card. The boom gate raises and he drives in.

INT. NASTEC BUILDING - OPEN PLAN OFFICE -- NIGHT

Gavin enters. It's organized chaos. Technicians run back and forth, switching between computer terminals. Stan is there, barking orders at the Techs.

Gavin skirts his way through the crowd, trying to stay inconspicuous. Stan spots him.

STAN

Fletcher!

Gavin waves. He makes for his cubicle. Stan cuts him off --

STAN

'You all set?

GAVIN

Yeah, I think so.

STAN

Think so? I want you all over this. We can't afford any mistakes. Go over the presentation again, make sure it's ready.

GAVIN

I've been on this for six months. It's ready.

STAN

Just make sure it is, 'cause we're changing the future tonight!

INT. UNDERGROUND CARPARK - NIGHT

TWO CATERERS unload food from the back of a catering van onto various trolleys.

(CONTINUED)

CONTINUED:

A WAITRESS, 20's, pushes a trolley to the elevator.

She goes to press the button, but another hand beats her to it -- It's Tala.

Tala smiles. The elevator doors open.

TALA  
(polite)  
After you.

EXT. NASTEC BUILDING - NIGHT

THREE EXECUTIVE CARS pulls up outside the entrance to the building. BODYGUARDS, breast pockets bulging, climb out of the first and last car and approach the middle vehicle.

Bodyguard #1 opens the rear door and RAUL SUAREZ emerges.

BODYGUARD #1  
Mr. Suarez.

INT. NASTEC - CORRIDOR -- NIGHT

Elevator doors open and Tala emerges, now wearing the Waitress's uniform. She pushes the trolley along the corridor towards a --

INT. CONFERENCE ROOM - NIGHT

Tala enters the large room, which has a panoramic view of the city skyline and a small stage area at one end.

Tala moves to the back where more Caterers fill up a buffet table with exotic seafood and expensive bottles of champagne.

People file in, Gavin among them. Nervous and awkward, he keeps to himself.

Raul enters the room flanked by two bodyguards. A hush descends. Raul is greeted by the NASTEC CEO: An older, corporate type.

Tala's eyes never leave Raul as he takes his seat.

Stan sits next to Gavin.

GAVIN  
(re: the Bodyguards)  
Lot of security.

STAN  
A guy like Suarez... If I had his enemies. I wouldn't blame him.

The CEO signals Stan --

(CONTINUED)

CONTINUED:

STAN  
Get ready, Fletcher.

INT. SAME - LATER

Stan stands on the small stage, a projector screen behind him.

STAN  
Ladies and gentlemen of the board,  
Mr. Suarez. Our team at Nastec  
have developed a system that is the  
cutting edge in back door  
Infiltration. This software  
Represents the state of the art in  
real-time surveillance, remote spy  
technology that allows you to  
monitor any system from any where  
in complete stealth and anonymity.

Stan looks to Gavin, who steps up to a computer terminal and loads the software.

STAN  
We call it 'Poltergeist'.

Stan finishes in a dramatic flourish.

STAN  
Gavin, if you would...

All eyes are suddenly on Gavin. And he can feel every one of them. He stutters and stumbles over the words as he speaks. A far cry from his rehearsal--

GAVIN  
The system allows... the system  
allows access from your s-smart  
phone or tablet while transmitting  
a GPS signal...

Gavin changes settings on the software.

GAVIN  
Which allows you to take control of  
any s-system or electronic device  
and download it's data to a single  
source... so it can be controlled  
remotely by Poltergeist!

Gavin flourishes, trying to convey his point. He looks to Suarez, who is definitely unimpressed.

Stan shoots him a hard look. Gavin thinks fast...

(CONTINUED)

CONTINUED:

GAVIN

Mr. Suarez, would you, uh, take out  
your cell phone, please?

Suarez does. He holds it up, dramatically.

Gavin's fingers dance across his laptop screen and suddenly  
Suarez's phone system is projected onto the large screen  
behind him.

GAVIN

So now, Poltergeist has access to  
uh, Mr. Suarez's cell phone... we  
can look through his text messages,  
his emails and...

Gavin starts to cycle through the contents of Suarez's phone,  
which is displayed prominently on the projector screen.

GAVIN

His schedule.

On screen: Gavin pulls up Suarez's schedule. The Name CHEN  
DAI is marked in.

GAVIN

Looks like you have a little  
rendezvous with a "Mr. Chen Dai"  
tonight...

Suddenly Suarez starts to look extremely uncomfortable.

Tala's eyes go wide at the mention of Chen Dai.

Stan sees his reaction and steps in --

STAN

(interrupting)  
Okay. Thank you, Gavin!

Stan's eyes bore through Gavin.

INT. SAME - LATER

The presentation has finished. Drinks are being served as  
people gather in groups to chat. Tala skirts among the  
crowd, one eye on Suarez.

AT THE BUFFET TABLE --

Stan has cornered Gavin and is ripping into him --

STAN

What were you playing at, Fletcher?

(CONTINUED)

CONTINUED:

GAVIN

I, uh-- was just demonstrating it's potential.

STAN

You went through the guy's text messages!

GAVIN

I got a little nervous...

STAN

You could have blown the whole damn thing! You've put a multi-million dollar deal on the line.

GAVIN

A deal with my software. I've jumped through every hoop you told me to...

STAN

You better pray the deal goes through tonight, 'cause first thing Monday, you're up for review. And if I were you, I'd start checking the classified's.

Stan turns on his heel and strides away. Gavin watches him go, indignant.

GAVIN

(to himself)

Asshole!

Gavin looks up. Tala, in her waitress disguise, has overheard everything. She smirks.

GAVIN

Sorry.

TALA

Why?

GAVIN

What?

TALA

Why are you sorry?

Gavin isn't expecting this response from a waitress.

TALA

It's why he talks to you like that. Because you're sorry.

Gavin contemplates her words.

(CONTINUED)

CONTINUED: (2)

TALA  
I know what it's like.

GAVIN  
Your boss? What's he like?

TALA  
Worse than yours.

Tala makes for Suarez, carrying a glass of expensive champagne.

ON THE GLASS -- Tala drops a SMALL PILL into the liquid, which dissolves instantly.

Gavin watches, intrigued as she hands Suarez the champagne and then makes for the exit. His brow furrows as he notices her WOLF TATTOO, snaking out from under her collar and up the back of her neck.

INT. NASTEC - CORRIDOR -- NIGHT

Tala makes her way to the server room. She comes to the door and glances around. The coast is clear. She opens the door and slips inside.

INT. SERVER ROOM - CONTINUOUS

Tala goes to the array of computer systems. She takes out a USB (same one from the briefcase) and inserts it into the terminal.

On screen: The operating system begins to crash. Then all the monitors start to black out, one by one, like a chain reaction.

INT. CONFERENCE ROOM - NIGHT

Suarez finishes his champagne. He suddenly holds his stomach in discomfort. He excuses himself from his conversation and makes for the exit, followed closely by a bodyguard.

INT. SERVER ROOM - NIGHT

Gavin enters the room. Stan stands at a console at the shoulder of a TECH.

GAVIN  
Stan? I got a call.

STAN  
Fletcher. We've just lost our security system. Take a look at this.

Gavin steps up to the console.

(CONTINUED)

CONTINUED:

GAVIN  
What the..?

He sits and studies the screen, his brow furrow. His fingers start to dance across the keyboard.

GAVIN  
Looks like something's purposely bringing this down.

STAN  
What?!

Gavin works the console.

TECH  
Maybe it's the router connection.

GAVIN  
Not the router...

Gavin's fingers dance across the keyboard.

GAVIN  
It's a virus!

STAN  
Shit! If we lose this, the deal goes south.

GAVIN  
Already on it...

Gavin frantically works, fingers pounding the keys as he tries to isolate the virus.

STAN  
Fletcher?!

It takes him a minute, but --

GAVIN  
That's it~!

The screens come back to life and the men share a moment of relief. Gavin let's out a long breath.

The Tech pats Gavin on the shoulders --

STAN  
(grudgingly)  
Nice work, Fletcher.

Gavin's phone rings. He looks at the screen and answers --

CONTINUED: (2)

GAVIN

Sarah?

INTERCUT WITH:

INT. FLETCHER HOUSE - SIMULTANEOUS

Sarah is standing in her NURSES SCRUBS, preparing for her night shift.

SARAH

Gavin? You better have a Goddamn good excuse for not showing on time!

GAVIN

I'm just on my way.

SARAH

You're still there? Did you forget about your son tonight? I can't believe -- actually, I can believe you. I can believe that you would forget something like this.

GAVIN

Sarah, please. Don't start with me now. Things are crazy here. I'm leaving now. We'll talk about it when I get there.

SARAH

No. We won't.

She hangs up the phone.

INT. HALLWAY OUTSIDE CONFERENCE ROOM - NIGHT

Suarez, accompanied by Bodyguard #1, makes his way to the bathroom. He waits at the entrance as Suarez enters.

INT. RESTROOM - NIGHT

Suarez goes to a cubicle and opens the door -- it's locked. He tries the next one, it's locked too.

Confused he moves on and opens the third door...

Standing there is Tala, who's face is icy cold and emotionless.

Before he can react, Tala grabs his throat and pulls him into the cubicle and simultaneously fires her silenced pistol point blank into his chest.

Blood spatters the cubicle interior. Tala gently lowers his dead body onto the toilet seat.

(CONTINUED)

CONTINUED:

She calmly wipes the blood splatter from her face.

IN THE HALLWAY

Bodyguard #1 waits. He checks his watch -- what's taking so long?

BODYGUARD #1  
Mr. Suarez?

He enters the --

RESTROOM  
And scans around. Suarez has disappeared. He approaches the row of cubicles.

IN THE CUBICLE

Tala listens. She can hear Bodyguard #1 approaching.

INTERCUT WITH:

Bodyguard #1 tries the first cubicle door. It's locked.

BODYGUARD #1  
Mr. Suarez?!

As he continues he looks down -- A pool of blood slowly seeps from under Tala's cubicle door.

BODYGUARD #1  
Shit!  
(into comm)  
Asset compromised! Fourteenth Floor, restroom.

Tala presses the gun to the door.

Bodyguard #1 backs up and pulls his weapon. He aims it straight at the cubicle door.

Bodyguard #2 enters the restroom. Bodyguard #1 signals him to be silent, then points to the cubicle. Bodyguard #2 pulls his weapon.

Tala closes her eyes, honing in on the men on the other side of the door.

All sound is muted except for the Bodyguard's heavy, slowed breathing. Tala points the gun in various positions on the door -- marking out her shooting order.

With lightning speed she unleashes a firestorm.

(CONTINUED)

CONTINUED:

Bullets and splinters fly -- The men drop as each bullet hits with direct precision, leaving a pattern of bullet holes in the door.

Tala unlocks the cubicle and picks up her satchel. She slings it over her shoulder and emerges. As she steps over the bodies, a Bodyguard's comm goes off.

BODYGUARD #3 (O.S.)  
(over comm)  
Gimme a status report.

INT. 14TH FLOOR HALLWAY (OUTSIDE RESTROOM) - CONTINUOUS

Tala emerges from the restroom. As she does, two more Bodyguards run down the hall towards her.

Tala turns and strides away, ignoring the men.

BODYGUARD #3  
Freeze~!

Tala stops, back to the Guards.

BODYGUARD #4  
Show your hands!

Tala slowly raises her hands. Bodyguard #4 makes a move for her. Like lightning, she spins, raises her weapon and shoots, dropping #4.

Bodyguard #3 returns fire. Gunshots reverberate through the building like thunder.

INT. CONFERENCE ROOM - CONTINUOUS

The gunshots echo, interrupting the conversations. A woman screams. Chaos erupts and people bolt for the door.

INT. SERVER ROOM - CONTINUOUS

Gavin, Stan and the Tech hear the shots.

STAN  
What was that?

The evacuation alarm suddenly splits the air.

INT. 14TH FLOOR HALLWAY - NIGHT

Tala turns and runs. Bodyguard #3 gives chase.

BODYGUARD #3  
(into radio)  
Shooter spotted! Female. Brunette.

INT. 14TH FLOOR HALLWAY - NIGHT

Stan and the Tech emerge from the server room, followed by Gavin. People scream as they run down the hallway for the emergency exits.

Wide eyed and confused, Gavin falls in with the tide and makes for the fire escape door.

INT. 14TH FLOOR HALLWAY - NIGHT

Tala sprints down the corridor. She slips among the crowd, blending in with the flow of bodies.

Bodyguard #3 enters the hallway. He scans the crowd of fleeing people, but Tala has disappeared.

BODYGUARD #3  
(into comm)  
I've lost her!

Tala turns the corner and finds herself in the elevator lobby, crowded with panicked people. Security personnel are herding people to the fire exits.

SECURITY GUARD #1  
Secure this level. No one comes or goes. Lock down the elevators.

Bodyguard #3 enters the lobby. Tala sees him. She scans for an escape route, but the Security Guards are blocking the exits.

Tala pushes her way through the throng as Bodyguard #3 scans -

BODYGUARD #3  
(into comm)  
She's here! Level fourteen, lobby.  
The waitress!

The Security Guard's pull their weapons and start searching the crowd.

Tala sees the Guards advancing through the bodies. She knows she's trapped.

She drops to one knee and aims her weapon at Bodyguard #3. She fires, killing him with a precise headshot.

People scream. They flee from Tala, blocking the advancing Guards who are blind-sided by the running crowd.

Tala pushes people out of her way as she sprints back the way she came. The Security Guards spot her and pursue.

CONTINUED:

Tala turns into another --

CORRIDOR:

And comes face to face with --

Gavin. On his way out. They recognize each other. Tala sticks her pistol right in his face. Gavin freezes.

TALA

You! Which way out?

The two Bodyguards come sprinting around the corner. Tala spins, weapon aimed. Bodyguard #1 grabs her arm, tries to disarm her. Tala's gun goes off.

The Bodyguards are on her. Tala lays into them with kicks and blows. She blocks their attacks but they manage to pin her weapon.

Tala jabs her finger in Bodyguard #2's eye and he yells in pain. She blocks a strike from #1, grabs his arm and twists, getting it in a lock.

CRACK! He screams as Tala snaps his arm at the elbow. She strikes him in the throat and he goes down, hard.

Bodyguard #2 grabs her from behind in a bear hug. She puts a bullet in his foot, spins and fires point blank into his throat.

Bodyguard #1 retrieves his pistol and fires. Tala is hit, the force throws her against the wall.

With trained reflexes she returns fire, killing #1 instantly.

She slumps against the wall, gripping her side where the bullet penetrated.

Gavin watches, frozen in fear. Tala raises her weapon --

TALA

The exit?

Gavin is at a loss--

TALA

Which way?!

Gavin points.

GAVIN

S-s-stairs!

TALA

Show me.

(CONTINUED)

CONTINUED: (2)

She stumbles towards him, gun aimed. Gavin is still frozen.

TALA  
Either you show me the way out of  
here or I put one between your eyes  
right now.

GAVIN  
This way!

INT. SAME - MOMENTS LATER

Gavin leads Tala to a stairwell door.

TALA  
Open it!

Gavin fumbles with his key-card. Tala glances around, on edge, ready for an attack.

TALA  
Move!

The door finally opens. Gavin pushes it open for Tala.

TALA  
After you.

GAVIN  
What?

TALA  
Move your ass. Go!

She shoves him into the --

INT. STAIRWELL - CONTINUOUS

She goads him on with her weapon.

GAVIN  
Please. Don't do this.

Tala ignores him, grasping her wound as blood spills over her hand.

TALA  
Keep moving.

Tala pushes Gavin down the stairs ahead of her.

Floors above them, THREE BODYGUARDS burst into the stairwell, spotting Tala below them. They fire just as Tala drags Gavin into the --

INT. UNDERGROUND CARPARK - NIGHT

The fire door opens. Tala hauls Gavin out of the stairwell.

TALA  
Where's your ride?

GAVIN  
What?

TALA  
You're vehicle, where is it?

Gavin looks.

GAVIN  
Th-there!

He points to his parked car. She shoves him towards it, gripping her side in agony. They reach the car. Gavin pulls his keys, hold them out for her.

GAVIN  
Just take it.

TALA  
Get in the driver's seat!

Gavin hesitates, in shock, he doesn't know what to do.

TALA  
Do I look like I can drive?

The Bodyguards emerge from the fire door, weapons drawn.

Tala spins and fires. The first Bodyguard drops, the other two dive for cover behind a car, fire back.

TALA  
Get in!

Gavin ducks into the car as bullets whiz over his head.

INT. GAVIN'S CAR - CONTINUOUS

Tala jumps in the passenger's seat --

TALA  
Let's go!

SMASH!

Gavin's rear window is taken out by a bullet -- Tala leans out the window and fires back.

Gavin kicks it into gear. His adrenaline pumping. The car peels away, tires screeching --

INT./EXT. GAVIN'S CAR - MOMENTS LATER

They burst out of the underground parking lot, speeding along the street. The car slaloms as Gavin frantically high tails it.

Tala's head is on a swivel, checking to see if anyone is in pursuit.

TALA

We lost them.

VRROOM! The Bodyguard's careen out behind them in an executive car.

TALA

Floor it. GO!

Her legs comes across Gavin's and jams his foot to the floor.

SCREECH! Another executive car cuts in front of them.

Gavin twists the wheel, almost losing it.

Tala grabs the steering wheel, guiding his erratic driving as she simultaneously trades shots with the Bodyguards, who hang out the car windows.

Gavin weaves between traffic, racing down a busy road. He slams into cars, pushing and sliding them out of the way.

The Bodyguard's car is bumper to bumper.

GAVIN

(muttering)

This isn't happening... this isn't--

TALA

Shut up!

Tala grabs the wheel again -- They mount the curb and smash through a glass bus stop. The metal beams comes down on the pursuing car's windshield, fracturing it into a thousand pieces.

GAVIN

Jesus!

An UNMARKED POLICE CAR cuts out from a side street, lights and siren blaring -- It almost cuts Gavin off, but Tala skillfully pulls the hand brake and twists the wheel, drifting the car out of the way --

The Bodyguards are side by side with Gavin and Tala -- Tala exchanges a very brief look with DRIVER. A car is blocking their way ahead and both swerve in opposite directions to avoid hitting the it.

(CONTINUED)

CONTINUED:

They both smash into each others sides as they try to dominate the road.

Gavin wipes his forehead - a palm full of sweat.

TALA  
Keep going!!!

A Bodyguard draws his gun and fires into Tala's car. The bullets narrowly miss Gavin's head.

Still traveling at high speed, Gavin is stuck between both Bodyguard's vehicles, frantically driving whilst hunched over.

Tala fires again, taking out tires.

The Executive car fishtails and then cuts laterally, flipping onto it's side --

The unmarked car slams on his breaks but it's too late -- It smashes into the road block and loses it. The unmarked car spins like a top, smoke pouring from under the hood.

IN GAVIN'S CAR --

Tala aims her gun towards Gavin.

TALA  
Don't move...

Tala fires 2 shots at the remaining Bodyguards, narrowly missing Gavin's face.

The Executive car swerves and crashes into a pole, instantly killing both guards.

Tala looks over to Gavin, who is ghost faced in shock.

TALA  
Slow down.

Gavin is completely unresponsive, eyes locked dead ahead in shock --

TALA  
I said SLOW DOWN!

Gavin still doesn't hear her. She kicks her foot over to the pedals and slams the breaks.

Gavin's tires lock and the car screeches, slowing right down.

TALA  
Relax.

CONTINUED:

Gavin breathes heavily. He looks down at his blood covered shirt.

GAVIN  
I'm shot. Oh God, I'm shot.

TALA  
You're not shot, I am.

Two POLICE CRUISERS whiz down the street towards them, siren wailing.

GAVIN  
Shit!

TALA  
Drive natural. BREATH!

The cop cars fly past and Gavin let's out the breath he was holding.

INT. GAVIN'S CAR - NIGHT

Tala's eyes scan the street.

TALA  
Take this left.

Still rattled, Gavin takes the corner. Tala spots what she needs --

TALA  
See that alley? Pull in there.

Gavin slows down and pulls in. He hits a trash can as he enters the alley, his hands still shaking.

INT./EXT. GAVIN'S CAR/ALLEY - CONTINUOUS

Gavin kills the engine. He sits there in fear and silence.

Tala checks her wound. Her shirt is soaked with blood. She groans in pain as she twists her body to get a better look at the wound.

TALA  
Dammit!

Gavin's eyes widen at the sight of the blood.

TALA  
It's just... a little blood.

She continues to check her wound, gauging the damage.

Gavin see his chance. He opens the door and is about to bolt

(CONTINUED)

CONTINUED:

Tala grabs him by the hair and hauls him back into the car. He squirms like rat in a trap. She jams the gun right in his mouth.

TALA  
You can run, but you'll be dead  
before you reach the street.

GAVIN  
(muffled)  
Ymmssahgghh...

She takes the gun out.

GAVIN  
Please, just let me go. I won't...

TALA  
You won't call the cops? Close the  
damn door.

Gavin does. Tala takes in her situation.

TALA  
Shit!

Gavin studies her, nervously. She sits there, panting, breathing deep through the pain.

Gavin's cell phone rings. Tala looks at him. It continues to ring.

TALA  
Who is it?

He pulls it out of his pocket, hand shaking.

GAVIN  
My wife.

TALA  
Answer it.

GAVIN  
What?

TALA  
Answer - the - phone.

He does, hands shaking.

SARAH (O.S.)  
(over phone)  
Gavin?

INTERCUT WITH:

INT. FLETCHER HOUSE - SIMULTANEOUS

Sarah is ready to explode --

SARAH

I need to be at the hospital in ten minutes and where the hell are you? What do you want me to tell your son?

GAVIN

(looking at Tala)  
I- I got held up.

SARAH

There's always something with you, isn't there?! Just once I'd like to you keep your word.

GAVIN

I... I...

Gavin's voice shakes, then he starts to crack, his shoulders shudder and his tries to fight off the shock.

GAVIN

Jesus!

He breaks down, tears flowing now.

SARAH

Gavin?! What's wrong? What happened?

TALA

(whispered)  
Pull yourself together!

Gavin wipes the tear from his eyes. He's breathing now.

SARAH

Gavin?!

TALA

Man up! Tell her you're all right.

GAVIN

I'm all right.

SARAH

What happened?

TALA

(whispered)  
Tell her there an accident.

CONTINUED:

GAVIN  
There was an accident.

TALA  
(whispered)  
With a truck.

GAVIN  
A truck. Big truck...

SARAH  
Try to breathe. You're going into  
shock. Where are you?

GAVIN  
In my car. Near... near work.

SARAH  
I've got something I can give you  
for the shock. Just get here now.

GAVIN  
Okay. Okay, I'm on--

She hangs up the phone.

GAVIN  
My way...

TALA  
What's at the hospital?

GAVIN  
Her work.

TALA  
She's a doctor?

GAVIN  
N-nurse...

TALA  
All right. Let's go.

Gavin realizes --

GAVIN  
Oh no! No no no! I'm not taking  
you there.

TALA  
She just saved your life. Maybe  
she can save mine too.

GAVIN  
No!

(CONTINUED)

CONTINUED: (2)

TALA

If I die in this car tonight, it  
won't be alone. Now, drive.

INT. YACHT HOLD - DOJO -- NIGHT

Haglund practices an intricate kata with a katana, gliding gracefully through the movements. Suddenly he burst into full speed, the blade whirring through the air. Sensing someone watching, he spins with the blade, stopping it centimeters from the face of --

An OPS MAN. The man holds his breath as Haglund lowers his weapon.

OPS MAN#1

The shipment's arrived.

INT. YACHT HOLD - LOUNGE ROOM -- NIGHT

Haglund enters an opulent lounge room where a row of young women have been lined up. Some of them sport bruises and fresh cuts.

One of the girls is clearly too young. Haglund's eyes fall on her, almost apologetically.

HAGLUND

This one.

The YOUNG GIRL lowers her eyes in fear.

HAGLUND

Have her delivered to Chen Dai.  
Makes sure she's in his company  
before midnight.

Two OPS MEN grab her by the arms. She struggles as they drag her away.

INT./EXT. GAVIN'S CAR - NIGHT

Gavin and Tala drive through the night, in silence. Tala's keeps her eyes on the side mirror, checking to see if anyone is in pursuit, trying to ignore the agony that she's in.

TALA

Keep it under the limit!

Gavin slows it down.

TALA

What's your name?

Gavin doesn't answer. Tala sees his laminated ID card on the dashboard and picks it up.

(CONTINUED)

CONTINUED:

TALA  
Gavin Fletcher. What do you do at  
Nastec?

GAVIN  
S-s...

Gavin almost can't answer --

TALA  
Try to relax.

GAVIN  
Systems a-administrator. I program  
and develop software.

Tala studies him. She notices his shaking hands.

TALA  
How come you don't wear your  
wedding ring? Trying to play the  
field?

Gavin pulls the car over.

TALA  
This it?

GAVIN  
Yeah.

TALA  
I need you to do exactly as I say.  
Exactly. We're going to go inside,  
you're going to keep everyone calm  
and no one is going to get hurt.  
Do you understand?

Gavin sits there, silent.

TALA  
DO YOU UNDERSTAND?

GAVIN  
Yes! Yes.

TALA  
Right now what I want from you is  
to get out of the car and go and  
open that door.

EXT. GAVIN'S CAR/FLETCHER HOUSE - NIGHT

Gavin gets out. Tala grabs her satchel and follows, gun low  
at his back. He walks towards the front door. It's the  
longest walk he's ever made in his life.

(CONTINUED)

CONTINUED:

TALA

Slow.

They reach the front door.

TALA

Open it.

GAVIN

This isn't my house. I don't have  
the keys.

TALA

Then, knock.

Gavin doesn't.

GAVIN

You don't have to do this. Please.  
I have a son...

TALA

Maybe if you were this assertive  
with your boss, he wouldn't be  
walking all over you like a  
doormat.

Tala pounds on the door.

INT. FLETCHER HOUSE - HALLWAY -- CONTINUOUS

Sarah hears the knocking and fixes herself in the mirror. She  
checks her watch --

SARAH

(to herself)

Always cutting thin, aren't you?

Josh, in the other room, plays a SHOOT 'EM UP GAME on his  
computer, his headphones on. The sound of game play drowns  
out any sound of reality.

Sarah walks towards the door, passing Josh's room.

SARAH

Josh, your father's here. Get  
ready.

Sarah opens the door and immediately sees the fear in Gavin's  
eyes.

SARAH

Are you okay?

Gavin is shoved towards her. Tala pushes him in and slams  
the door behind her.

(CONTINUED)

CONTINUED:

SARAH (CONT'D)  
Gavin? What's going on?

Tala shoves the gun right in Sarah's face.

SARAH (CONT'D)  
(hysterical)  
GAVIN?!

Sarah is about to scream when Tala grabs her by the throat with a blood soaked hand.

TALA  
Shut up! Don't make a sound. Who else is here?

Sarah barely whimpers.

TALA  
(to Gavin)  
You said you had a son, where is he?

GAVIN  
I don't know.

TALA  
(to Sarah)  
Get in there.

She shoves Sarah towards the living room. Gavin follows, hands up. Sarah starts to cry uncontrollably.

SARAH  
What is this? What's happening?

TALA  
I need you to stop talking and sit down.

She gestures with her gun at a couch in the corner of the living room.

GAVIN  
(to Sarah)  
Just do as she says.

Tala shoves Sarah onto the couch. She turns to Gavin.

TALA  
Call your son in here.

She points the gun directly at Sarah.

TALA  
(low and serious)  
Call him in here now.

(CONTINUED)

CONTINUED: (2)

GAVIN  
(reluctant)  
Josh.

TALA  
Louder!

GAVIN  
JOSH!

Behind them Josh hesitantly enters the living room -- Tala grabs him and drags him into the room.

JOSH  
Dad?

SARAH  
Don't hurt him.

Sarah's motherly instincts kick in. She runs to Josh and throws her arms around him for protection.

JOSH  
Mom?! What's going on?

TALA  
(to Sarah)  
Sit down and shut him up!

Gavin makes a move, but Tala has the gun in his face before he can take a second step --

TALA  
Gavin, you're really starting to test my patience.

Gavin freezes. Sarah and Josh huddle on the couch, confused and terrified.

TALA  
Now, sit your ass down there too.

Gavin does. Tala towers over them.

SARAH  
Just take what you want and leave.

TALA  
You. You're a nurse. Get your first aid kit.

Sarah stares blankly. Still dumbfounded.

TALA  
I'm going to need stitches, disinfectant and bandages.

(CONTINUED)

CONTINUED: (3)

Sarah is frozen.

TALA

Now!

Sarah rises and runs to the kitchen.

GAVIN

(to Josh)

It's going to be okay.

Sarah comes back, holding the kit.

Tala sits on a chair, weapon ready.

TALA

(to Sarah)

Now, get to work.

Sarah kneels and starts preparing the kit. She pulls out a surgical scissors. Tala reacts.

SARAH

I need your shirt off.

Tala hesitates.

TALA

(waving the gun)

Get back.

Sarah does. With her free hand, Tala starts to tear her shirt off, ripping it into pieces and revealing her athletic and blood soaked torso. Her bullet wound slowly oozes blood.

SARAH

Josh. Look away.

JOSH

Mom, I--

SARAH

Josh!

Josh lowers his eyes. Sarah begins to dress the wound.

Tala removes her wig, revealing her dark hair underneath.

Gavin takes in Tala's physique, her toned, bloody body glistens in the low light. He studies her wolf tattoo.

Tala, now in just cut-off singlet, sees him watching. Gavin's eyes meet hers, and he drops his gaze. Tala smirks, ignoring the pain she's in.

There's a palpable silence. A surreal tension to the situation they find themselves in.

(CONTINUED)

CONTINUED: (4)

Tala's mind ticks over as Sarah tends the wound --

TALA  
Gavin. Get up.

Gavin does, slowly.

TALA  
Cell phones. Everybody. Put them  
in that dish.

She waves her gun again -- Gavin picks up a dish from the table and puts his phone in it.

TALA  
Do it!

SARAH  
(to Gavin)  
In my bag.

Gavin goes to her bag on the coffee table and retrieves her phone. He drops it in the dish.

TALA  
(to Josh)  
You too. Put it in.

SARAH  
He doesn't have one. He's too  
young.

Tala isn't buying it. She aims the gun at Josh threateningly.

Josh pulls his cell phone out and puts it in the dish.

GAVIN  
(off Sarah's look)  
He needed it.

Gavin places the dish down on a table next to Tala.

TALA  
(to Sarah)  
Give me that alcohol.

Sarah gives her the disinfectant alcohol. Tala pours it on the phones, pulls out a lighter and lights them up.

SARAH  
I've stopped the bleeding, but the  
bullet's still inside. Your  
system's pumping out toxins. The  
wound will go septic. We need to  
get you to a hospital before it's  
too late.

CONTINUED: (5)

TALA  
How long is "too late"?

SARAH  
I'm surprised you've made it this far...

TALA  
How long?

SARAH  
Three or four hours, if the stitches hold.

Tala listens to this without emotion.

TALA  
Hand me my bag.

Gavin grabs her bag and hands it to Sarah. As she takes it her eyes bore into Gavin's with a mixture of anger and fear.

Sarah hands the satchel to Tala, who takes out her cell phone and turns on the bluetooth. Then she takes her tablet and connects it to the phone.

ON SCREEN: She runs an anti-trace program, scrambling the phone's source.

Tala dials the cell phone, her gun never lowered, always primed and ready to shoot.

INTERCUT WITH:

EXT. YACHT/HARBOR - NIGHT (SIMULTANEOUS)

Haglund stands on the deck of a luxury yacht. The glowing neon city skyline silhouettes his tall, muscular physique.

OPS MAN hands Haglund a stack of photos. He starts to leaf through the images. What he sees makes him very unhappy.

Haglund's cell phone rings.

ON SCREEN: Blocked number -- He answers.

TALA  
The first target's gone.

HAGLUND  
Do you want to know what I'm looking at right now? I'm looking at security stills. I'm looking at images that put me in a very compromising situation.

The color drains from Tala's face.

(CONTINUED)

CONTINUED:

HAGLUND

By now they've identified you. The mission's over.

TALA

No, I fried the security.

HAGLUND

They got it working again. Come home. Immediately. I'll send an extraction team. What's your location?

TALA

I'm safe.

HAGLUND

Tala, are you hurt?

Gavin listens intently to the conversation, trying to remember the details.

TALA

I'm still on schedule for Chen Dai.

HAGLUND

That's immaterial now. Within the hour your face is going to be in every law enforcement agency in the country, if it's not already. You won't be able to get within a mile of Chen Dai. So when I say come home, it's not a request.

TALA

I said I'd deliver. And that's what I intend to do.

HAGLUND

(angry)  
Tala--

INT. FLETCHER HOUSE - CONTINUOUS

Tala hangs up the phone and switches it off. She gets to her feet, breathing through the pain. She stands at a mirror, studying her bruised and bloodied body in the reflection, while keeping one eye on her hostages.

SARAH

You shouldn't be moving. You've lost a lot of blood.

Tala ignores her. She picks up her tablet and opens a file.

TALA

Damn it!

(CONTINUED)

CONTINUED:

Her normally cool exterior is beginning to crack. Gavin and his family watch in confusion.

GAVIN  
(whispered)  
It's going to be okay.

SARAH  
You brought her here. You brought this on us!

GAVIN  
I didn't have a choice!

She slaps Gavin, hard. Josh jolts.

SARAH  
Bastard! You put our lives on the line. Your son's life!

TALA  
Hey! Get off his case.

Tala thinks, contemplating her next move.

GAVIN  
I'm going to get us out of this.

JOSH  
Maybe you can use your army training?

TALA  
(to Gavin)  
You were in the military?

Gavin hesitates--

GAVIN  
No.

Josh looks at his dad with disbelief. Gavin lowers his eyes, too ashamed to look at him.

GAVIN  
I mean I was... but I never saw combat. I was just a... communications officer.

Gavin looks over to Josh who's face registers with anger and disappointment. Tala notices this and realizes he's been caught out in a lie.

TALA  
Sarah, give me the phone.

(CONTINUED)

CONTINUED: (2)

Sarah picks up the receiver and hands it to her. Tala goes through the speed dial. She pulls up 'WORK'.

TALA  
Tell them you're not coming in  
tonight.

SARAH  
Who?

TALA  
The hospital.

She dials and hands the phone to Sarah.

TALA  
Tell them your son is sick.

The phone answers. The voice on the other end is VINCENT.

VINCENT (O.S.)  
Mercy hospital.

SARAH  
Vincent?

VINCENT (O.S.)  
Sarah?

SARAH  
I can't make it in tonight. I'm  
sorry. Josh is sick.

VINCENT (O.S.)  
What about the surgery--

Tala snatches the phone from her hand and hangs up. She pulls her knife. Sarah gasps and steps back. Tala severs the phone cable.

TALA  
Don't want anyone dialing out.

GAVIN  
Just tell us what you want.

Tala opens her case and takes out her tablet.

TALA  
I'm in a bit of a bind here, Gavin.  
And you're going to help get me out  
of it. This building...

ON THE TABLET SCREEN: The file shows a high rise tower --

BUILDING 19.

TALA

(cont)

Your company created the security systems for it corrency?

GAVIN

Yes. But how could I possible help you?

Tala looks over to Sarah and Josh

TALA

You love them?

Gavin looks at her, confused.

GAVIN

Of course.

Tala swipes the screen across - A full bio of CHEN DAI -- black and white surveillane photos. A CHINESE BUSINESSMAN in his 50's.

She offers the tablet to Gavin.

TALA

Then I need you to kill this man.

GAVIN

What? I can't just kill someone!

TALA

You either kill this man or I execute your wife and son, in front of your eyes.

Sarah sobs. She grabs Josh.

TALA (CONT'D)

I'm going to give you everything you need to do it. You know the security and you know the ways around it.

GAVIN

I can't!

She checks her G-Shock.

TALA

This man needs to die, tonight. By midnight.

Tala points her gun towards Sarah.

CONTINUED:

TALA (CONT'D)  
One!!

SARAH  
Gavin!

GAVIN  
Stop!

TALA  
TWO!

Sarah starts to cry, hysterically.

SARAH  
Gavin!!

GAVIN  
Stop it!

She cocks the hammer.

SARAH  
GAVIN!!

TALA  
Three--

Gavin lunges towards Tala but she evades him easily and cracks him with the pistol. Sarah jumps to attack Tala.

Tala kicks her back onto the couch, flipping Sarah over it.

Josh lunges at her with the folding knife but Tala grabs his arm, swings him around and throws him to the floor.

Tala aims at the couch and fires into it, missing Sarah by inches. The room fills with floating disintegrated foam, like a snowstorm.

Tala, furious, walks behind the couch and drags Sarah around the couch by her hair, kicking and screaming. She throws Sarah down in front of Gavin, who is still on the floor.

Tala grabs Sarah by the head and presses the nozzle of the hot silencer onto Sarah's cheek, instantly burning her. Sarah cries out in pain.

TALA (CONT'D)  
It can get much worse Gavin. Now  
what's it going to be?

GAVIN  
Please!

(CONTINUED)

CONTINUED: (2)

TALA

A few more seconds and it will  
penetrate. The scar will be  
permanent.

Sarah screams with excruciating pain.

GAVIN

OK. Stop. I'll do it. I'll  
fucking do it!  
(breaking)  
Jesus Christ!

Tala pulls the gun nozzle from Sarah's cheek and shoves her  
head down. She lays there, sobbing.

Tala retrieves Josh's dropped knife. Josh goes to Sarah and  
comforts his mother. Tala towers over them, her eyes boring  
into Gavin.

TALA

You are slowing me down now and you  
are fucking up my schedule. This is  
not a game.

INT. YACHT HOLD - OPS ROOM -- NIGHT

A high-tech but make-shift ops room. Laptops and vines of  
ethernet cables.

Haglund stands at a table. An arsenal of weapons has been  
laid out in front of him: Knives, handguns, a garotte.

HAGLUND

Have you got a position?

TWO OPS MEN monitor the laptop screens in the low light.

On Screen: A satellite map view of the city.

OPS MAN#1

Negative. She was blocking the  
trace.

Haglund smiles to himself, impressed.

HAGLUND

Of course she was.

Haglund removes his shirt, revealing a scarred and muscled  
torso. He bears a WOLF TATTOO, exactly like Tala's, only  
this one is larger, covering his shoulders and upper back.

He dons a bullet proof vest and slips a white shirt over  
that. Then he picks up a handgun and loads it with a clip.

He tucks more clips into his belt.

(CONTINUED)

CONTINUED:

He slips into his jacket, which covers his belt of weapons and makes him look even more dignified.

Lastly, Haglund selects a folding stiletto blade, sleek and razor sharp. He gracefully spins it in between his fingers, weighing up its balance.

OPS MAN#2

Mr. Haglund, we have something.

Haglund stands at the Ops Man's shoulder.

ON LAPTOP SCREEN: the security footage from Nastec. Gavin and Tala. The underground parking lot. Various angles of Gavin's car leaving. A pixilated close up of Gavin's license plate.

The image is digitally enhanced to reveal Gavin's license plate number.

HAGLUND

Trace it.

In about 2.5 seconds Gavin's driver's license appears on screen.

OPS MAN#1

We have an address.

Haglund studies the screen: a street view image of Gavin's apartment.

OPS MAN#2

There's a team already standing by.

HAGLUND

No. I'll take care of this myself.

INT. FLETCHER HOUSE - NIGHT

Tala injects Gavin with a micro chip in the back of his hand.

TALA

This is a tracking device. You go anywhere near the cops, try and take it out or deviate from our agreement...I'll make sure to keep my end of the deal. You understand?

Tala, hands him a small transponder.

TALA (CONT'D)

Put this in your ear.

Gavin jams the small earpiece in. Tala already wears an identical one.

(CONTINUED)

CONTINUED:

TALA (CONT'D)  
Can you hear me?

FEEDBACK rings out in Gavin's ear.

GAVIN  
Yeah.

TALA  
Good. You're all set.

Gavin composes himself and looks over to Josh and Sarah.

GAVIN  
(to Tala)  
I need a minute. Please.

Tala considers. Then shrugs.

TALA  
Just don't take all night.

Gavin huddles in close with Sarah and Josh.

SARAH  
What are you doing? You can't kill  
someone!

GAVIN  
What choice do I have? If I don't  
go...

He leaves the words unsaid.

SARAH  
They'll kill you!

GAVIN  
I need you to have some faith in me  
for once.

For a brief moment, all her animosity for him washes away.

SARAH  
I do. You just never believed it.

He turns to Josh --

GAVIN  
There's nothing I wouldn't do for  
you.

Josh regards him, suddenly more respectful and reverent than  
he's been in a long time.

JOSH  
I know.

(CONTINUED)

CONTINUED: (2)

They embrace.

TALA  
LET'S GO!!!

Tala hands Gavin Sarah's car keys.

Gavin turns and makes for the door. Sarah and Josh watch him leave. He gives them one last look before he disappears outside.

EXT. FLETCHER HOUSE - CONTINUOUS

Gavin walks down the drive, his eyes brimming with tears. He reaches Sarah's car and climbs in.

INT. CAR - CONTINUOUS

Gavin sits there. He exhales. His breath forms a mist in the icy air.

He stares out the window, looking at his wife's house, unable to believe the nightmare he is in.

TALA (O.S.)  
(over earpiece)  
Gavin? I don't hear the car starting.

Gavin starts the engine and pulls out into the street.

INT. FLETCHER HOUSE - CONTINUOUS

The headlights sweep through the living room as Gavin pulls away.

Tala studies her data tablet, which shows Gavin as a blinking dot on a satellite map. Tala holds Josh's knife, it dances between her fingers. Sarah shoots Josh a hard look.

SARAH  
Where did you get that?

JOSH  
Where'd you think?

SARAH  
(to herself)  
Dammit, Gavin.

INTERCUT WITH:

INT. GAVIN'S CAR - NIGHT

(Note: From here on, all dialogue between Gavin and Tala is intercut between their respective locations, unless otherwise noted).

(CONTINUED)

CONTINUED:

Gavin's mind ticks over as he drives.

GAVIN

Building 19. That's one of the most secure buildings in the city. You don't understand. I can't just slip in there undetected and... and kill someone. I won't get past the front door. We were the consultants for the asset protection.

TALA

I was at that presentation, remember... your software. You can to use it to get inside.

GAVIN

It's a prototype. It hasn't been fully tested, besides...

TALA

Besides what?

GAVIN

It's back at Nastec.

TALA

Then that's your first stop.

EXT./INT. CITY STREETS/GAVIN'S CAR - NIGHT

Gavin takes a turn off and makes for downtown. In the distance the Nastec building stands against the skyline.

GAVIN

How is my family doing?

TALA

Everyone's having a great time.  
(to Josh)  
Right?

Josh doesn't respond.

GAVIN

Just make sure they're all right.

TALA

That's going to depend on you. The only way they're going to come to harm is because of your unwillingness to act to save them. It's your choice.

Gavin drives on, thoughts still racing though his head.

(CONTINUED)

CONTINUED:

GAVIN  
So why does this man have to die?

TALA  
If he has a price on his head, you  
can be sure he's no angel.

GAVIN  
I'm no murderer.

TALA  
There's nothing to it, Gavin. Just  
point and click.

Tala looks at her tablet. Gavin is a dot on a digital map.

TALA (CONT'D)  
You should be close.

Gavin looks out his window. Ahead, the Nastec building looms  
over the skyline.

GAVIN  
(re: Nastec)  
I can see it.

He turns into a street -- Ahead a cop car has blocked off the  
road.

GAVIN (CONT'D)  
Shit!

TALA  
What?

GAVIN  
Police.

A TRAFFIC COP flags Gavin down as he approaches.

TALA  
Just act natural.

Gavin pulls up and winds down the window.

TRAFFIC COP  
You'll have to go around.

GAVIN  
What's going on?

TRAFFIC COP  
The entire area's closed to  
traffic. Drive on.

Gavin does.

(CONTINUED)

CONTINUED: (2)

GAVIN  
Hear that?

TALA  
So deal with it!

Gavin turns into another street and kills his headlights. He spots an alley. He turns into it and parks his car.

EXT./INT. NASTEC BUILDING/GAVIN'S CAR - NIGHT

A small army of police and forensics mill around outside the Nastec building.

Gavin watches them from his parked car, his face bathed in alternating blue and red.

GAVIN  
It's crawling with cops down here.  
How the hell am I going to get in?

TALA  
Ever the optimist.  
(beat, then)  
I'm going to help you, Gavin.

GAVIN  
I can't do this.

TALA  
Yes you can. I'm going to talk you through everything. You're going to sneak in, like it was Disneyland. You just have to act like you already have the ticket.

GAVIN  
These guys aren't guarding Disneyland. They're guarding a murder scene!

TALA  
People don't notice you unless you want to be noticed. People just assume you're there because you have a reason to be. If you look like a cop, people will think you're a cop. But if you look out of place, they'll spot you straight away.

Gavin swallows.

GAVIN  
What about you?

(CONTINUED)

CONTINUED:

TALA  
(confused)  
What about me?

GAVIN  
Your tattoo. I saw it. It was  
unusual.

TALA  
And you didn't think to mention it  
to security?

GAVIN  
I didn't think it would mean  
you're...even if I was right who  
would believe me anyway.

TALA  
That's your problem right there.

Gavin knows she's right.

TALA (CONT'D)  
Now, look for a plain-clothes cop.

Gavin scans the crowd of cops. He spots a plain-clothes  
officer -- DETECTIVE DOWNEY (40's). He walks through the  
crime scene, speaking with a UNIFORM COP.

GAVIN  
I see one. Guy looks like a  
detective.

TALA  
Good. What's he wearing? Look for  
details.

GAVIN  
A shirt, jacket. His ID.

TALA  
Make yourself look like him.

Gavin does. He takes his Nastec ID and clips it to his  
jacket. He looks in his mirror, adjusts himself. In a few  
moments, he is looking more 'cop-like'.

GAVIN  
Where'd you learn all this?

TALA  
Part of the training. Psychology,  
infiltration... deception.

GAVIN  
Deception? Like how you lied your  
way into Nastec?

(CONTINUED)

CONTINUED: (2)

TALA

I wasn't the one lying to my son.

GAVIN

I didn't want him to think I was a loser.

TALA

Stop stalling, we're on a tight schedule.

GAVIN

I just need a minute.

Gavin switches his car stereo on and dials the station:

CLASSICAL MUSIC drifts through the earpiece.

TALA

What's that?

GAVIN

It helps.

Gavin checks himself in his rearview again. He mouths to himself, practicing his pitch --

GAVIN (CONT'D)

(to himself)

Detective. Detective.

Gavin psychs himself up, breaths deep.

GAVIN (CONT'D)

Okay! I'm ready.

Gavin climbs out of the car and makes for the building --

EXT. NASTEC BUILDING - CONTINUOUS

Gavin makes a bee-line for the front entrance. He almost does like a Detective as he strides ahead, full of focus.

TALA

Breathe.

Gavin sucks in air. He passes UNIFORMED COPS who don't give him a second glance.

Two PARAMEDICS wheel a stretcher with a body bag out the front towards an ambulance.

GAVIN

Here I go!

AT THE ENTRANCE --

Downey talks with the Uniform Cop.

UNIFORM

We have one of the tech managers upstairs. He's talking us through the security. We're still trying to figure out how they got access.

DOWNEY

'We have any idea who this was?

UNIFORM

They found a catering company employee, tied up and left in a locker.

DOWNEY

Tied up? What kind of a hit man doesn't hit people?

UNIFORM

Hit woman. The employee was a waitress. Had her uniform stolen.

DOWNEY

All right, gimme a look. I wanna see where it happened.

Another Detective, BOURKE, (female, 30's) approaches him as they walk towards the entrance.

BOURKE

Detective Downey? I'm Detective Bourke. My unit was investigating one of the vics, Raul Suarez.

DOWNEY

For?

Gavin falls in behind them. Nobody gives him a second glance. To them he's just another plain-clothes cop.

BOURKE

It's classified.

DOWNEY

So's my crime scene, detective.

BOURKE

His role in a human trafficking ring. Under age girls being shipped out of Eastern Europe. We were about to blow the lid on it...

(CONTINUED)

CONTINUED:

DOWNEY

Looks like somebody beat you to it.

BOURKE

This is a high profile case.

DOWNEY

So that's our motive. Someone got wind of your investigation. Didn't want any loose ends.

They reach the entrance, which is guarded by a DOOR COP.

Gavin holds his breath, this is his moment of truth.

DOOR COP

Detectives.

Downey and Bourke flash their IDs. The Door Cop opens the door for them. He eyes Gavin.

Gavin flashes his Nastec ID. The Door Cop barely looks at it as he waves Gavin through.

INT. NASTEC BUILDING - LOBBY -- CONTINUOUS

Downey and Bourke cross the lobby and make for an elevator.

Behind them, Gavin slips away and into the --

INT. WASHROOM - CONTINUOUS

Gavin is sweating bullets, shaking like a leaf.

TALA

Gavin? I'm not hearing anything.

GAVIN

(whispered)

I'm in. I'm inside!

TALA

You're a natural.

He goes to the sink and splashes water on his face, looking at himself in the mirror. He can't believe that he pulled it off.

TALA (CONT'D)

(to Sarah)

He made it.

Sarah heaves a sigh of relief. Josh exhales.

SARAH

Thank God!

(CONTINUED)

CONTINUED:

She kisses Josh's forehead, who smiles his relief.

Gavin cleans himself up. Wipes the water from his face.

TALA

All right, get moving.

Gavin exits the washroom --

INT. NASTEC LOBBY - CONTINUOUS

Gavin crosses the lobby. Cops wait for the elevator. One eyeballs him as he approaches. He doesn't have the bottle for this -- He changes direction and makes for the fire stairs. He opens the door and enters --

INT. STAIRWELL - CONTINUOUS

Gavin enters, still breathing hard. He looks up: it's a long way.

GAVIN

I've been trying to get out of this place for years. I never thought I'd be breaking into it!

He starts climbing.

EXT. AIRPORT - NIGHT

A private jet has just touched down. A POLITICIAN (60's) emerges from the jet and descends the stairs, escorted by his retinue.

Haglund waits at the bottom to greet him --

POLITICIAN

We heard about the little incident. We are paying for results, not mistakes.

HAGLUND

You got the result you needed.

They make their way to a waiting limousine.

POLITICIAN

I set up the Nastec deal with Suarez to get him in the open. Chen Dai won't be so easy.

HAGLUND

I can assure you that our people are professionals. It's being taken care of.

(CONTINUED)

CONTINUED:

POLITICIAN

The investigation's closing in and I need them to believe it ends with Chen Dai.

HAGLUND

I thought you owned the police in this town, Senator.

POLITICIAN

There's always those who can't be bought. And I have an election coming up.

HAGLUND

And you need voter confidence.

POLITICIAN

As a politician you come to learn that perception, not truth, buys you votes.

They reach the waiting limo.

HAGLUND

I've sent Chen Dai a gift. If the police believe they've found what they are looking for, their perception will be that he was the ringleader and their investigation will end there.

POLITICIAN

As we say in politics, it doesn't matter who votes, what matters is who counts them.

Haglund bows ever so slightly and makes for his SUV.

INT. NASTEC BUILDING - STAIRWELL -- NIGHT

Gavin is still climbing -- he's puffing for air.

TALA

You don't sound good, Gavin.

GAVIN

You ever watch those old cartoons? You know, the ones where the dog and cat are trying to kill each other.

TALA

I didn't exactly have had a cartoon kind of childhood.

(CONTINUED)

CONTINUED:

GAVIN

So the dog is planning his revenge on the cat, right, but he knows he's going too far. Planning something bad. Then the cartoon devil appears, urging him on, giving him ideas.

TALA

What's your point?

GAVIN

So that's tonight. You're the devil on my shoulder. Telling you things. Things you never thought you could do.

TALA

In those cartoons... I remember there was always an angel on the other shoulder, trying to talk sense to the dog.

GAVIN

Yeah, but the dog never listened to him.

Gavin reaches the FOURTEENTH FLOOR, gasping for breath. Sweat drips from his brow.

GAVIN (CONT'D)

Fourteenth floor. I'm here.

INT. 14TH FLOOR HALLWAY - CONTINUOUS

The fire door opens a sliver and Gavin peers out from behind it: the corridor looks empty.

Gavin slips in, peering around, head on a swivel. The glass doors and offices do very little to hide him as he ducks into the --

INT. OPEN PLAN OFFICE - CONTINUOUS

Gavin skirts among the cubicles, making his way across the floor to his desk on the far side. He notices lights on in a room to his right - a server room. -

INT. SERVER ROOM - CONTINUOUS

Bourke and Downey stand over Stan and a POLICE TECHNICIAN.

POLICE TECH

It was a virus, state of the art. Took out the entire network system including all the cameras.

(CONTINUED)

CONTINUED:

DOWNEY

So how did we get footage?

STAN

One of our tech guys got it back online.

BOURKE

Smart guy. Hope you're going to give him a raise!

Stan raises an eyebrow.

DOWNEY

How long before you can show me something?

POLICE TECH

Gimme five.

DOWNEY

(to Uniform)

How'd you go on the list of employees?

UNIFORM

Everyone accounted for except one guy. Gavin Fletcher. We're sending a unit to his house.

DOWNEY

Okay fellas, do your thing.

(to Bourke)

Wanna show me the rest?

Bourke heads out of the room, followed by Downey.

INT. OPEN PLAN OFFICE - CONTINUOUS

Gavin ducks down behind a partition as Downey and Bourke enter the open plan office.

DOWNEY

I wanna see everything we have from the security footage.

BOURKE

Do you know how long that'll take?

DOWNEY

You got somewhere better to be, Detective?

BOURKE

I need to be at the morgue for Raul's autopsy.

(CONTINUED)

CONTINUED:

DOWNEY  
What's the rush? He's not going  
anywhere.

They exit into the hallway. Gavin gets up and makes for  
another door.

GAVIN  
(whispered)  
What happened to Suarez?

TALA  
I wouldn't worry about him.

Gavin realizes what that means --

GAVIN  
You killed him?

TALA  
He got what he deserved.

Gavin swipes his keycard and the door clicks open. He slips  
inside --

INT. OFFICE - CONTINUOUS

The room contains rows of desks and computers. Gavin goes to  
a desk and switches on a PC. The computer starts to load up  
and he logs on.

Gavin connects the tablet to the PC and starts to download  
his Poltergeist software from the system.

ON SCREEN: 3 minutes remaining.

GAVIN  
Come on!

TALA  
You sound a little nervous.

GAVIN  
(whispered)  
I have very limited time here.

He looks over to the other side of the office and sees a  
cupboard. He quietly walks to it and unlocks it.

The cupboard is full of high-tech gadgetry. Gavin grabs a  
messenger bag and begins stuffing equipment into it -- A  
tablet, surveillance equipment and key cards.

INT. SERVER ROOM - NIGHT

Stan drums his fingers as the tech works.

(CONTINUED)

CONTINUED:

STAN  
How long will the ports be opened  
for?

POLICE TECH  
Just a few more minutes.  
(looking at the screen)  
That's weird.

STAN  
What?

POLICE TECH  
Looks like someone's accessing the  
server manually.

STAN  
(annoyed)  
Some idiot forgot to log off...

Stan storms out of the office --

INT. OFFICE - CONTINUOUS

Gavin waits with baited breath.

ON SCREEN: 30 seconds left for the upload --

GAVIN  
Hurry up, piece of shit!

The office door suddenly opens -- It's Stan, who looks at him  
with utter shock. Gavin stands there frozen, like a deer in  
headlights --

STAN  
Fletcher? What the hell are you  
doing here?

GAVIN  
Stan! Yeah... I was just getting  
some work and...

STAN  
You're not meant to be here. The  
police have this place in lock  
down!

GAVIN  
Yeah, I know... I was just...

Stan glimpses behind Gavin to his open workstation. He can  
see the download bar on his monitor.

STAN  
You've been in the server?

(CONTINUED)

CONTINUED:

TALA  
(over earpiece)  
Get rid of him.

GAVIN  
Uh...

Stan eyes his half open messenger bag. Equipment and cables are stick out of the pouches.

STAN  
You're stealing?

GAVIN  
What? NO!

STAN  
You're in deep shit! Give me your ID.

GAVIN  
I know what this looks like...

TALA  
(over earpiece)  
Do it, now.

GAVIN  
I can't! He's my boss.

Stan looks at Gavin with confusion.

STAN  
What are you talking about? Are you on drugs, Fletcher?

GAVIN  
Stan, listen. You need to let me walk out of here right now.

STAN  
This is it for you. I've been wanting you gone for months. You and your stuttering shit.

GAVIN  
Don't do anything stupid, here.  
(thinking)  
I know you've been using company information for your stock trading.

STAN  
Are you trying to blackmail me you stupid son of a bitch? Do you know how many cops are in this building?

Stan heads to the nearest workstation for a phone.

(CONTINUED)

CONTINUED: (2)

TALA  
If he calls the cops, it's over!

GAVIN  
Wait...

Stan reaches the phone and picks it up.

STAN  
Kiss your job goodbye, Fletcher.

Gavin's face suddenly contorts on rage --

WHAM!!!

Stan drops to the floor, out cold. Gavin rubs the numbness from his hand.

GAVIN  
Six months. You piece of shit.

Gavin kicks Stan in his ribs. He stands there, breathing hard, adrenaline subsiding, not knowing who was he at that moment --

GAVIN (CONT'D)  
Shit!

Gavin's heart is in his mouth. He listens, intently, but there's no sound from the other room.

TALA  
See. Nothing to it.

Gavin springs into action. He drags Stan's body into a storage cupboard. He grabs a roll of masking tape and tapes his hands and feet together and binds his mouth.

GAVIN  
(to himself)  
Devil on my shoulder.

INT. HALLWAY - CONTINUOUS

Bourke talks Downey through the scene where Tala killed the two Bodyguards, which is now being examined by

FORENSICS.

BOURKE  
She took out the two guards here. Shot one in the foot, snapped his arm like a branch... guy must've weighed two hundred pounds!

(CONTINUED)

CONTINUED:

DOWNEY

What is she, some kind of  
invincible assassin?

BOURKE

Yeah well, not so invincible. See  
that blood on the wall. The  
bodyguard got a shot off.

DOWNEY

But she walked away. How'd she get  
out?

BOURKE

We're still trying to figure that  
part out. We'll know more once we  
get that footage.

INT. OPEN PLAN OFFICE - NIGHT

Gavin emerges. He makes his way back through the cubicles to  
the hallway, frantically looking over his shoulder. He enters  
the --

HALLWAY

And strides towards the elevator.

Behind him, Downey and Bourke enter the corridor. Downey  
spots him.

DOWNEY

Hey!

Gavin keeps walking.

GAVIN

(to himself)  
Shit!

He doesn't stop.

DOWNEY

Hey you! Brown jacket.

Gavin knows he's caught. He stops, closes his eyes and turns  
--

GAVIN

Me?

DOWNEY

Who are you? What are you doing in  
here?

GAVIN

Uh... just getting my work.

(CONTINUED)

CONTINUED:

Gavin flashes his Nastec ID.

DOWNEY

Did no one mention that this is a  
crime scene?

GAVIN

Yeah... uh...

DOWNEY

Have spoken to an Officer yet?

GAVIN

What?

DOWNEY

Have you given a statement? About  
the shooting?

A UNIFORM COP appears --

UNIFORM

Detective. We got something.

He hands Downey some security stills: Images of Tala moving through the building. Another one shows a highly pixilated image of Tala pushing Gavin towards his car.

BOURKE

Looks like our shooter.

Downey studies the image: Gavin is a blur in the background.

DOWNEY

Who's that? I'm not making him out  
too good.

BOURKE

An accomplice? Inside man, maybe?

DOWNEY

(unconvinced)

Could be.

(thinking)

So this is a hit that went bad. She  
needed a way out. Hijacked one of  
the employees. Get your guys to  
comb the rest of the footage. I  
want answers. Tonight.

(to Uniform, re: Gavin)

Take him downstairs. Get a  
statement. And make sure this  
floor stays sealed.

UNIFORM

(to Gavin)

Follow me, Sir.

(CONTINUED)

CONTINUED: (2)

He leads Gavin to the elevator.

INT. ELEVATOR - MOMENTS LATER

Gavin stands there, trying not to look at the Uniform. His palms are sweating as he listens to Tala through the earpiece.

TALA  
You're doing good. Now, you just  
need to slip away.

GAVIN  
(whispered)  
How?

The Uniform looks at him, confused.

UNIFORM  
You say something?

GAVIN  
Me? Nothing.

Gavin slips the stolen data tablet out of his messenger bag, switches it on.

ON SCREEN: The Poltergeist software begins to boot up.

Gavin discreetly runs his fingers over the touch screen, accessing the building's security system.

INT. LOBBY - CONTINUOUS

The elevator opens and the Uniform leads Gavin out and through the lobby towards the exit. They approach the Door Cop.

DOOR COP  
Jones.

UNIFORM  
Yes!

Gavin is a step behind the Uniform.

DOOR COP  
Can you watch the door, I need  
coffee.

UNIFORM  
I'll be right there.

DOOR COP  
C'mon, man!

(CONTINUED)

CONTINUED:

Behind them Gavin's fingers play across the tablet screen. He hits the screen one more time and --

An EAR SPLITTING SIREN echoes through the building.

UNIFORM  
The hell is that?

GAVIN  
Fire alarm! We need to evacuate.

DOOR COP  
(to Uniform)  
Help me take care of this.

UNIFORM  
(re: Gavin)  
I need a statement here.

DOOR COP  
That's an order!

UNIFORM  
(to Gavin)  
Wait out by the marked cars. I'll be right back.

GAVIN  
Sure thing, Officer.

The two Cops move to the fire exits. Gavin slips out the front doors.

EXT./INT. CITY STREETS/GAVIN'S CAR - NIGHT

Gavin runs to the alley and climbs into his car.

GAVIN  
I made it!

He turns the engine on, still scanning for any sign of a possible tail.

TALA  
Now I need you to get to Central railway station.

Gavin pulls out onto the street and into light traffic.

GAVIN  
What's at Central?

TALA  
In one of the lockers there's a handgun.

(CONTINUED)

CONTINUED:

Gavin tries to conjure a mental image of this as he drives. He contemplates the inevitable action that he must take: The killing.

GAVIN

I want to know something. These men, Suarez, this Chen Dai... Why do they have to die?

TALA

Because my boss says so.

GAVIN

Why can't the police just arrest them?

Tala laughs, genuinely.

TALA

The law doesnt mean shit to these people.

GAVIN

Coming from you? You're just like them aren't you?

TALA

These men are the type of people that can put a price on a human life... girls, boys... the same as your son here, it doesn't matter to them. I know what price I was worth. So when I say that these people have to die, I want you to understand how serious this is.

GAVIN

So I was right, you didn't have much of a childhood.

TALA

Save the psychoanalyzing for your marriage counselor.

Gavin drives on.

TALA (CONT'D)

Where are you now?

GAVIN

I don't know, the city somewhere.

TALA

What do you see when you look out your window?

Gavin takes in the city --

(CONTINUED)

CONTINUED: (2)

GAVIN

A lot of lights... Some people...

TALA

I see nothing but a bunch of ordinary useless people going about their miserable lives being told what to do, what to wear and what to like. Pathetic really. And its all thanks to arrogant, mindless disguising people like your boss and Chen Dai. I'm not the bad guy here, Gavin. I'm just opening your eyes.

GAVIN

Then maybe it's not my family you should be pointing the gun at. Maybe you should be pointing it at whoever did this to you. Your boss.

TALA

My boss? I was the same age as your son, here. He took me in and gave me a better life. I owe him everything.

EXT. STREET/GAVIN'S APARTMENT BLOCK - NIGHT

The black SUV pulls up. A polished shoe steps out onto the asphalt. Haglund. He makes for the apartment block.

INT. GAVIN'S APARTMENT BLOCK - HALLWAY -- NIGHT

Haglund knocks on the door to Gavin's apartment. No answer. He slips a lock pick out and jimmys the lock.

The door opens and Haglund slips inside --

INT. GAVIN'S APARTMENT - CONTINUOUS

Haglund takes in the crumby apartment. The empty pizza boxes and stacks of computer equipment.

He sees an old picture of Gavin, Sarah and Josh and picks it up.

He turns at a noise outside on street. Haglund moves to the window --

A police cruiser has pulled up. Two COPS make for the apartment entrance.

INT. SAME - LATER

There's a loud knock on the apartment door.

(CONTINUED)

CONTINUED:

COP#1 (O.S.)  
Gavin Fletcher?  
(beat, then)  
Mr. Fletcher?

The door opens. Gavin's LANDLADY stands in the door.

COP#2  
Thanks ma'am.

The two Cops enter and flip on the light switch. The Landlady leaves them to it.

The Cops start searching around the apartment.

COP#2 (CONT'D)  
Mr. Fletcher?

Cop #1 takes in the crumby apartment.

COP#1  
What a dump.

COP#2  
Guy never hear of a cleaner?

The front entrance closes behind them. The Cops spin around, hands on weapons -- Haglund stands there.

COP#1  
Gavin Fletcher?

HAGLUND  
Not exactly.

COP#2  
Then how'd you get in?

HAGLUND  
The same way you did.

The Cops look at each other: who is this guy?

HAGLUND (CONT'D)  
Who are you looking for?

COP#1  
We ask the questions here.

Haglund starts to walk around the apartment, completely unintimidated by the Cops; not something they're used to.

COP#2  
Let's see some ID, pal.

The Cops draw weapons.

(CONTINUED)

CONTINUED: (2)

HAGLUND

My identity? I don't have an one.  
I'm a ghost. I don't exist.

COP#1

Show me your hands!

Haglund calmly raise them.

COP#1 (CONT'D)

Cuff him.

Cop #2 pulls his cuffs and takes Haglund by the arm... but before he can get the cuffs on him, Haglund grabs the Cops wrist, spins and get him in a one armed choke hold.

Cop #1 raises his weapon. With his free hand, Haglund fast draws his silenced pistol and shoots, blowing Cop #1 across the room.

Cop #2 knocks the pistol from Haglund's hand. He throws a punch. Haglund blocks the hit, counters and finishes it off with a roundhouse kick. Cop #2 drops to the floor.

Haglund retrieves his pistol. Cop #2 drags himself towards the doorway. Haglund stands over him and raises his weapon --

COP #2

(weak)

Don't shoot!

FHWUMP! FHWUMP! He puts two silenced shots in the Cop.

EXT. GAVIN'S APARTMENT BLOCK - NIGHT

Haglund approaches the highway patrol car. The radio crackles with chatter.

RADIO

Four one six. Please respond.

Haglund climbs into the patrol car. He starts the engine and pulls away.

INT./EXT. GAVIN'S CAR/FREEWAY - NIGHT

Gavin drives down the freeway.

INTERCUT WITH:

INT. FLETCHER HOUSE - NIGHT

Tala studies Josh and Sarah, who sit there in silence.

TALA

(to Josh, re: his bruises)  
You get in a fight?

(CONTINUED)

CONTINUED:

Josh doesn't answer.

TALA (CONT'D)  
Is that why you had the knife?

Tala sees Josh eyeing the blade.

TALA (CONT'D)  
What would you do with it? Would  
you kill me?

Tala spins the small blade in her hand and WHAM -- sticks it into the coffee table invitingly for Josh.

Josh rises and takes a step the table.

SARAH  
Josh!

TALA  
(to Josh)  
You'd do anything to protect your  
family, wouldn't you. Even kill  
for them.

JOSH  
If I had to.

Josh's heart is pumping now --

TALA  
Maybe I should have sent you out  
there instead of your father.

He inches towards the blade.

TALA (CONT'D)  
Take it.

Josh makes a move for it -- KNOCK KNOCK KNOCK -- The front door.

Everyone freezes. Tala grabs the knife.

Sarah and Josh look at each other with surprise.

TALA (CONT'D)  
Who are you expecting?

SARAH  
(confused)  
No one.

TALA  
Get rid of them.  
(to Josh)  
And you. Be absolutely quiet.

(CONTINUED)

CONTINUED: (2)

SARAH

Okay. Just put the gun down.  
Please.

Sarah stands --

TALA

Your hair.

SARAH

What?

Tala indicates the mark on her cheek. Sarah let's her hair down. It falls over her face, hiding the burn mark. She slowly walks to the door.

GAVIN

What's going on? Who is it?

TALA

We're about to find out.

Sarah stands at the door.

SARAH

Who's there?

A male voice from the outside replies --

VINCENT

Sarah? It's Vincent.

SARAH

(to herself)  
Oh shit. Shit!  
(through the door)  
What do you want?

VINCENT

For you to open the door would be nice. I tried calling. Your phone's dead.

Sarah looks to Tala. She nods. Sarah composes herself and opens the door slightly, barely showing her face.

Vincent, 45, tall, stylish graying hair. Women refer to this kind of man as a bottle of wine: "Better with age".

VINCENT (CONT'D)

I just finished my shift. Wanted to make sure everything was all right. Is it?

SARAH

Fine. I'm fine. Goodnight--

(CONTINUED)

CONTINUED: (3)

She goes to close the door. Vincent stops it with his hand. He notices her appearance.

VINCENT  
You're still in your scrubs?

SARAH  
Now's not a good a time. Josh is here.

VINCENT  
I thought he was spending the weekend with... he stood you up again didn't he?

SARAH  
Something like that.

Sarah, clearly uncomfortable, looks over her shoulder to Tala who points the gun directly at the door where Vincent stands.

VINCENT  
What's going on?

It's too much for Sarah. She tries to hold it in, but she starts to crack. Tears well in her eyes. Vincent see this.

VINCENT (CONT'D)  
Sarah?!

Vincent pushes himself inside the hall. Sarah feebly tries to push him out.

SARAH  
(sobbing)  
No! No!

He spots the mark on her cheek.

VINCENT  
What happened?  
(re: her cheek)  
Did he do this?

SARAH  
Just go, please! Get out!

She tries to push him back outside.

VINCENT  
I'm not going anywhere!

CLICK! The unmistakable sound of a gun being cocked O.S.

INT. GAVIN'S CAR - CONTINUOUS

Gavin is getting anxious --

(CONTINUED)

CONTINUED:

GAVIN  
What the hell's going on?

TALA  
Your wife has a visitor.

IN THE HOUSE --

Vincent is frozen as he stares down the barrel of Tala's gun.

VINCENT  
Sarah?

SARAH  
(to Tala)  
Just let him go, please!

TALA  
Little too late for that.  
(to Vincent)  
Get in here.

VINCENT  
Please! Don't kill me!

Vincent is shaking in his shoes.

VINCENT (CONT'D)  
I'll leave!

TALA  
Turn around.

Vincent slowly turns around -- WHACK!

Tala cracks him with the pistol Vincent drops, stunned. Sarah cries out and throws herself onto Vincent's slumped body -- She goes to him, but Tala shoves her back down onto the floor. Tala grips her wound, the effort causing her pain.

TALA (CONT'D)  
Get up! You're pathetic.

Sarah pulls herself up, sobbing.

TALA (CONT'D)  
(to Josh)  
Get that masking tape. NOW!

Josh gets the tape and goes to gives it to her.

TALA (CONT'D)  
Start wrapping.

JOSH  
What?

(CONTINUED)

CONTINUED:

TALA  
Wrap his head up.

Josh looks to Sarah, who is still sobbing. Josh begins to slowly wrap the masking tape around Vincent's face.

Sarah looks on helplessly as Vincent squirms.

TALA (CONT'D)  
(to Josh)  
Nice and tight. I don't want to see his face.

Layer after layer, Vincent's face disappears under the thick masking tape.

GAVIN  
Hey?

Sarah sobs. Josh goes to her.

TALA  
(re: Vincent)  
So, who is this? A boyfriend?

Sarah doesn't answer.

TALA (CONT'D)  
I'm sure Gavin would like to know all about, what was his name, Vincent?

IN THE CAR --

Gavin listens intently. He begins to understand the situation. His anger building, he bangs on the steering wheel.

IN THE HOUSE --

TALA  
Are sleeping with him?

Sarah is shocked by the question. Josh, also shocked, looks up at Tala, then turns to his mum.

SARAH  
Stop it!

TALA  
Do you love him? Let's find out.

Vincent's mouth and nose are now completely covered, the tape is sucked in and out as he gasps for air.

SARAH  
He can't breath!

(CONTINUED)

CONTINUED:

TALA

If you had to choose. Gavin or him?

SARAH

Help him! Please

TALA

Answer the question!

SARAH

What does it matter? What business is it of yours if I'm divorced, if I'm seeing someone... how I raise my child?

Vincent's air is running out --

TALA

Because I need to know what incentive Gavin has for doing what I've sent him to do. I need to know if he's willing to save you. Is he willing to do what's necessary, considering you're sleeping with another man, considering your naked finger. I need to know what's to stop him from failing?

SARAH

Gavin hasn't failed at anything in his life.

TALA

He failed in your marriage.

SARAH

No... I did.

Tala looks down at Vincent, who's breathing is now shallow.

She draws the knife. Josh steps back.

SARAH (CONT'D)

No. Please! He didn't do anything!

TALA

Relax!

With a swift and precise jab of the knife, she punctures the tape over Vincent's mouth. He takes loud muffled gasp of air.

GAVIN

Enough. Leave them alone!

(CONTINUED)

CONTINUED: (2)

Tala looks at her tablet. The tracking marker has stopped.

INT. GAVIN'S CAR - CONTINUOUS

Gavin has stopped the car.

TALA  
(through earpiece)  
Why have you stopped?

GAVIN  
I'm here. I'm at the station.

INT. FLETCHER HOUSE - CONTINUOUS

TALA  
Platform four. There's a set of lockers.

EXT./INT. TRAIN STATION - CONTINUOUS

Gavin gets out of the car. He walks up a large flight of steps into the station. He enters the main section, a large and grand hall, a genuine period piece of beauty.

TALA  
Locker one-oh-eight. Get the gun.

GAVIN  
I haven't fired a gun since basic.

TALA  
You're not exactly giving me a lot of confidence in my choice of assassins.

Gavin watches drunk teens scurry away onto platforms, ticket inspectors checking passengers, buskers singing, police officers and security move around the station. It's a beehive of activity.

He heads towards the lockers. A policeman casually looks in his direction. He makes eye contact for a split second before lowering his head and continuing on towards the lockers.

Gavin approaches the locker.

GAVIN  
I'm here. Now what?

TALA  
The combination's 9547

Gavin types it into the keypad and opens the locker. Inside is a single 9mm handgun.

(CONTINUED)

CONTINUED:

Gavin looks around to see if anyone can see him. Quickly and nervously he pulls out the gun and tucks it into his pants.

He tilts his head back to see around the corner. Again, the same Cop makes eye contact. Gavin quickly gets to feet and closes the locker.

His mind races. Now that he has the gun things seem more real, more serious.

He looks around and spots a young boy with his parents - the perfect family, happy and together. It's a solemn moment for him.

Gavin looks up at the two Cops. Then, he makes up his mind.

He fumbles around his pockets for something. He reaches in his back pocket and produces a pen.

Gavin frantically writes something on the piece of paper, looks at it and cautiously walks towards the Officers. Cold sweat begins to drip from his head and his breathing becomes more labored.

The COPS, in deep conversation, eye Gavin off as he slowly approaches. Gavin hands him the paper and puts his fingers on his lips as if to say "don't talk".

Confused, the Cops cease their conversation. COP#1 takes the paper and reads. He looks at Gavin the paper, and hands it over to COP#2.

COP#2

What's this?

Gavin motions for him to be quiet.

COP#1

Is this some sort of joke?

Gavin begins to panic and slowly back away, waving his hands in the air to suggest that the Officers forget it.

COP#2

Sir, have you had anything to drink tonight?

TALA

Who's that?

Gavin backs away, suddenly realizing that he made a very bad mistake.

GAVIN

It's no one.

(CONTINUED)

CONTINUED: (2)

The Cops look at each other. Both reach around their belts, ready to make an arrest.

COP#1  
Sir, what does this note mean?

TALA  
What note? Who are you talking to?

GAVIN  
No one. Drunk kids. I'm leaving now.

COP#2  
We have to take something like this seriously. I'll need to see some ID.

Gavin backs away from the Cops and knocks into a passer-by. The gun falls out of his pants onto the floor. Both Officers spot the gun and pull their weapons.

COP#1  
Freeze!!!

GAVIN  
Shit!

TALA  
Gavin?

GAVIN  
Yeah?

TALA  
You just killed your wife!

GAVIN  
No!!

Gavin turns and runs into the crowd. The Cops can't get a clear shot through the throng of people. They take off after Gavin.

INT. FLETCHER HOUSE - CONTINUOUS

She raises her gun and points it at Sarah, who jolts back in shock.

TALA  
(to Sarah)  
Your husband just made a very serious mistake.

INT. TRAIN STATION - CONTINUOUS

Gavin runs down the escalators, pushing people out of his way as the Cops pursue.

GAVIN  
I'll lose them. I'll fix this.

JUST DON'T HURT THEM!!

TALA  
(to Gavin)  
I told you not to fuck with me!

As he zig-zags in between waiting passengers on the platform, the crowd disperses as the Cops yell orders.

COP#2  
STOP!!! FREEZE!!

Gavin approaches the end of the platform and realizes he has nowhere left to run. The police, approaching fast, aim guns.

Gavin finds himself cornered.

COP#1  
On the ground now.

INT. FLETCHER HOUSE - CONTINUOUS

Tala grabs Sarah by the hair.

Sarah screams as Tala hauls her out into the middle of the floor.

Josh rushes Tala. He tries to grab her arm, but she's too fast. She cracks him with the pistol and he falls to the ground.

Sarah becomes enraged, like a wild animal defending her young from a predator. She roars as she grabs Tala by the hair and drags her back onto the ground.

INT. TRAIN STATION - SIMULTANEOUS

Gavin, trapped and desperate, very slowly turns around. He can hear the commotion through his ear piece.

GAVIN  
Sarah! Oh God please!

COP#2  
Hands on your head.

Gavin slowly raises his hands, he can feel hundreds of eyes on him as the whole platform comes to a standstill.

(CONTINUED)

CONTINUED:

In the distance, an approaching train rumbles down one of the tunnels - an announcement rings out over the PA.

PA  
Train now arriving on platform  
seven.

COP#1  
Get down on your knees. Now!

Gavin hesitantly lowers himself to one knee, slowly positioning himself near the edge of the platform.

GAVIN  
(to himself)  
Please, please...

The Cops approach with caution, guns pointed, reaching for cuffs.

Gavin, at the end of his tether, knows it's over. He knows he needs to act, now.

The train approaches fast.

INT. FLETCHER HOUSE - CONTINUOUS

Tala and Sarah wrestle on the ground. Sarah pushes down on her wound, Tala screams in pain. Sarah knocks the gun from Tala's hands.

SARAH  
Josh, RUN!!!

Josh heads for the door. Tala elbow strikes Sarah across the face then kicks her off her body. Sarah flies back into the coffee table, shattering the glass.

Tala quickly finds her gun and shoots against the wall, stopping Josh in his tracks.

Tala springs to her feet, looking down at Sarah, points her gun.

EXT. TRAIN STATION PLATFORM - CONTINUOUS

Gavin, hands in the air, can see the train approaching.

ON HIS EAR PIECE -- No sound can be heard except an ambient drone. Suddenly, through the ear piece:

BANG!!!

Gavin REACTS, squeezing his eyes closed like it would block out the sound.

INT. FLETCHER HOUSE - CONTINUOUS

Tala stands over Sarah, smoking gun pointed straight down at her.

EXT. TRAIN STATION PLATFORM - CONTINUOUS

Gavin opens his eyes. The police approach with their guns drawn.

GAVIN  
(silent)  
NO!!

The train, now only meters away, roars towards him. With his hands in the air, he quickly springs to action, jumping off the platform in front of the train. He lands on the other side, missing the oncoming train by inches.

The Cops can't get a clear line of sight. Gavin rolls to his feet and runs down an empty tunnel.

Gavin sprints down the tunnel, a mixture of adrenaline, rage and fear driving him on.

EXT. CITY STREETS - NIGHT

Gavin emerges from an underground pass. Frantically running he presses on his ear piece.  
(into earpiece)

TALA? TALA!!

-- But there's no answer from the other side.

A police siren wails through the night as cop cars descend on the station. Gavin ducks into an --

ALLEY  
Puffed out and exhausted he  
collapses against the wall, behind  
a dumpster.

GAVIN  
(in anguish)  
Sarah? I'm sorry! Tala answer me!  
Jesus, no!

Tears stream down his face. Gavin closes his tired eyes and puts his head in his hands.

GAVIN (CONT'D)  
I swear, I if get through this  
night, I'll make you pay. If you  
hurt my son...

But there is only silence from the other side.

INT. NASTEC OFFICE - STORAGE CUPBOARD -- NIGHT

Stan wakes up in the cupboard. He starts to squirm and then rips the tape from his mouth.

STAN  
Help! HELP!!

He tries the door but it's locked. He bangs and kicks at the door.

STAN  
HELP ME!!

After a moment Stan hears the sound of someone approaching.

The door unlocks from the outside and the Police Tech opens it. Stan falls out to the floor.

STAN (CONT'D)  
Fucking Fletcher!!

INT. PRECINCT - BULL PEN -- NIGHT

OFFICER WILLIAMS enters the deserted Bull Pen brandishing a police report in a manila folder. He walks to Downey, who sits at his desk tucking into his foot long sandwich.

WILLIAMS  
Detective!

DOWNEY  
Get that away from me. I have fifteen minutes left and I would love to spend that time eating my long overdue dinner.

WILLIAMS  
We found him!

DOWNEY  
Who?

WILLIAMS  
Name's Gavin Fletcher, a security technician at Nastec.

Downey opens the manila folder, sees Gavin's photo and details.

DOWNEY  
Get a unit around to his house.

WILLIAMS  
Already did. He was the missing employee.

(CONTINUED)

CONTINUED:

DOWNEY  
Did they find him?

WILLIAMS  
By the time back up got there, they  
found two Uniforms face down in  
pools of their own blood.

DOWNEY  
Shit!

Williams hands him a piece of paper in an evidence bag.

WILLIAMS  
It gets weirder. A patrol at  
Central railway station said a guy  
matching Fletcher's description  
Dropped a weapon before he jumped  
in front of an express train. Can  
you believe that?

Downey reads the paper.

DOWNEY  
When did this come in?

WILLIAMS  
About five minutes ago!

Downey grabs his jacket and runs for the exit.

He slams the paper down on the desk. Williams rushes off as  
Downey puts his jacket on.

WILLIAMS (CONT'D)  
Detective?!

On the paper in hastily scrawled writing:

"WIFE AND CHILD HELD HOSTAGE - ARMED WOMAN - 14 RUTH ST.

OAKS PARK - HAVE UNTIL MIDNIGHT - DON'T MAKE A SOUND".

EXT. ALLEY - NIGHT

Gavin sits there sobbing, staring off into oblivion.

GAVIN  
(to himself)  
Josh!!

He breaks out of his trance and springs to his feet. He  
punches the wall, ferociously, faster, and harder until  
finally his hands begin to bleed. His screams of anger, pain  
and exhaustion echo through the alley.

(CONTINUED)

CONTINUED:

Gavin falls back, hands bleeding, his eyes, full of tears. He stares off into the night, across the street, a river of tears and blood on his clothing.

He picks himself up and brushes himself off. He stumbles out of the alley and scans the road --

In the distance, Gavin can see a LARGE CORPORATE TOWER:

BUILDING 19.

GAVIN

Tala?

Gavin begins to walk towards it.

GAVIN (CONT'D)

I see it. Building 19! Hello?

TALA!

INT. FLETCHER HOUSE - CONTINUOUS

Tala stands over Sarah's prone form. She lowers her gun.

Behind her, Josh is curled up in shock in the corner.

TALA

It went straight through. You'll live.

Sarah is on the floor, frozen in shock. A pool of blood coalesces where the gunshot went straight through her shoulder.

TALA (CONT'D)

The only reason you're still alive is because I'm not through with your husband yet.

Tala paces back and fourth.

TALA (CONT'D)

You think you're the only one in trouble tonight? You think you're the only one with their life on the line?

(to Gavin)

You hear me, Gavin? You hear me?!

No answer. Tala puts her finger in her ears - the earpiece is missing.

TALA (CONT'D)

Where is it?

She looks at Josh, who sits there, looking innocent.

(CONTINUED)

CONTINUED:

JOSH

I don't know.

Tala gets on her knees and searches for the ear piece. She frantically pushes glass around with her bare hands. She looks up at Josh.

TALA

Help me look.

Josh gets down on his hands and knees and begins to search. There's no sign of the earpiece.

TALA (CONT'D)

Dammit!

JOSH

Maybe it fell down there.

He points to a ducted heating slot on the floor. Tala gazes at him with a cold intensity.

TALA

Sit down and don't move.

Josh sits next to his mother, cradling her in his arms.

Tala checks the vent, but it's pitch black inside. There's no sign of the earpiece.

TALA (CONT'D)

It doesn't matter.

She looks at her G-Shock --

TALA (CONT'D)

He has just under an hour left.  
It's in his hands now.

Tala checks her tablet.

ON SCREEN: The tracking marker is still moving.

TALA (CONT'D)

He hasn't given up on you.

SARAH

Please. I'm bleeding.

TALA

Save it. You don't know what real pain is.

SARAH

Please.

(CONTINUED)

CONTINUED: (2)

Tala considers. Though only a flesh wound, Sarah is losing blood.

TALA  
(to Josh)  
Hand me that first aid kit.

Josh does. Tala places her gun on the floor. She pulls a roll of bandages from the kit and starts to wrap it around Sarah's wound.

As she tends the wound --

SARAH  
(faint)  
It needs stitches... thread's in  
the kitchen.

JOSH  
I'll get it.

TALA  
No!

Tala ties the make-shift tourniquet off tight and Sarah cries out in pain.

JOSH  
She needs help!

TALA  
(thinking)  
You have one minute! Hurry!

EXT. BUILDING 19 - NIGHT

Gavin stands on the street looking up to the distance. Ahead of him looms his ominous destination: Building 19.

JOSH  
(over earpiece)  
Dad?

Gavin can't believe his ears --

GAVIN  
Josh? Is that you?

INTERCUT WITH:

INT. FLETCHER HOUSE - KITCHEN -- SIMULTANEOUS

Josh has his hand cupped over his mouth, whispering into the earpiece --

CONTINUED:

JOSH  
 (whispered)  
 Dad! Can you hear me?

GAVIN  
 Josh! Are you okay? Where's your  
 mom?

JOSH  
 She's in the other room. She's  
 hurt.

GAVIN  
 Oh God!

JOSH  
 I don't have much time. I'm in the  
 kitchen.

GAVIN  
 (thinking)  
 Okay, okay... can you climb through  
 the window?

INT. DOWNEY'S CAR - NIGHT

Downey dials his cell as he drives. It starts to ring --

INTERCUT WITH:

INT. BOURKE'S CAR - SIMULTANEOUS

Bourke drives. She answers her phone --

BOURKE  
 Downey?

DOWNEY  
 You said Raul Suarez was part of a  
 trafficking ring. I need to know  
 who else you had under  
 surveillance?

BOURKE  
 Chen Dai. You're telling me Dai was  
 a target?

DOWNEY  
 Still is.

DOWNEY (CONT'D)  
 So she sent someone else to finish  
 the job. Our mystery man from  
 Nastec. Only he's not a mystery  
 anymore. Name's Gavin Fletcher, and  
 he was there tonight! Brown  
 jacket, jumpy, remember?

(CONTINUED)

CONTINUED:

BOURKE

Right!

DOWNEY

The tech manager was found tied up, said Fletcher broke in and attacked him.

BOURKE

So why would he go back to Nastec?

DOWNEY

Who knows? Same guy was chased by a couple of patrolmen at Central tonight, say he dropped a weapon trying to escape.

BOURKE

This is just a hunch.

DOWNEY

A theory. I need you to get to Building 19, see if it's more than that.

BOURKE

What about you?

DOWNEY

I'm on my way to his ex-wife's!

INT. FLETCHER HOUSE - NIGHT

Josh sizes up the small kitchen window. He lifts the window up and starts to climb through.

JOSH

I can barely fit.

A NOISE behind Josh, he spins around -- Tala stands there.

She strides forward, grabs Josh by the shirt and yanks him back.

TALA

Give it to me.

JOSH

What?

TALA

The earpiece, you little shit.

Tala smacks Josh over the head. She grabs him by the shoulder and rips the earpiece out of his hand.

(CONTINUED)

CONTINUED:

GAVIN  
Josh? JOSH?!

She puts the earpiece back in her own ear.

TALA  
Gavin! Still on track, I see.

GAVIN  
I'm here. Just don't hurt my son.

TALA  
I told you, you're not in a  
position to make demands.  
(to Josh)  
Get up!

She grabs Josh by the arm and lifts him to his feet. She  
frog marches him back through the house.

TALA (CONT'D)  
I thought we were beginning to  
understand each other?

She enters the --

LIVING ROOM  
And throws Josh on the floor in  
front of Sarah.

EXT. BUILDING 19 - CONTINUOUS

Gavin slowly approaches the building. He ducks down behind  
the hedges that line the carpark, across from the main  
entrance.

GAVIN  
Tala? I'm here. I'm outside.

TALA  
What do you see?

Through the glass window of the foyer, Gavin can see a trio  
of dark suited SECURITY GUARDS.

GAVIN  
Looks heavily guarded.

TALA  
It's all just theater. Like  
Disneyland, remember?

Gavin sneaks across the embankment towards the side of the  
building. He crouches down and peers over the hedge.

(CONTINUED)

CONTINUED:

He can see a large automatic grill door - the staff carpark - locked but not guarded. Above the sliding grill door are several security cameras.

He reaches into his messenger bag and pulls out the data tablet. He loads the Poltergeist software.

ON SCREEN: A 3-D wire-frame blueprint of the building unfolds on the screen.

Gavin swipes down on the screen and isolates the carpark gate. He taps on the camera icon and enters a code. The security camera stops rotating and the red lights turn off.

He taps on the security gate icon and enters another code. The gate comes to life and begins to slide open.

GAVIN  
(to himself)  
Yes!

Gavin picks himself up and sprints towards the sliding gate.

INT. BUILDING 19 - UNDERGROUND CARPARK - CONTINUOUS

Gavin slides under the gate and immediately takes cover behind a concrete pillar.

TALA  
You'll need to get to the  
penthouse.

He peers his head out and scans the carpark, counting the security cameras.

He kneels down and once again opens the Poltergeist software.

This time however, a warning flashes in his program -

NETWORK UNAVAILABLE.

GAVIN  
(to himself)  
SON OF A BITCH! Come on...come on!

After several agonizing moments, the system finally gets a network signal.

SHOT: ZOOM FROM ONE CAMERA TO ANOTHER, GAVIN TAKES CONTROL OF THEM THROUGH POLTERGEIST'S WIRELESS 3D LAYOUT.

BACK TO SCENE:

Gavin's fingers dance across the tablet screen.

INT. BUILDING 19 - SECURITY MONITORING ROOM - NIGHT

Two TECHNICIANS; MICKEY and DONALD sit and watch an array of monitors. Mickey notices as his screens become fuzzy.

MICKEY

Check this out.

Donald studies his monitor, analyzing the situation.

MICKEY (CONT'D)

So we initiate this as a breach?

DONALD

It might be compression issues.  
Just give it time. 'You had any  
packet loss today?

MICKEY

No. Nothing.

INT. BUILDING 19 - UNDERGROUND CARPARK - NIGHT

Gavin initiates a playback loop on his system.

On screen: INITIATING LOOP.

INT. BUILDING 19 - SECURITY MONITORING ROOM - CONTINUOUS

Donald studies the monitor when -- the security footage reappears in the monitors.

DONALD

Better log it through. Just in  
case.

INT. BUILDING 19 - UNDERGROUND CARPARK -- NIGHT

Gavin jogs towards the basement elevator, ignoring the now redundant security cameras.

GAVIN

I'm home dry!

He reaches the elevator and slams the call button.

TALA

Don't get cocky.

After a moment the doors open and Gavin steps in --

INT. ELEVATOR - CONTINUOUS

Gavin takes a generic key card out of his bag and slips it into the elevator card reader. He hooks the card's cord into his tablet and enters code.

CONTINUED:

On tablet screen: scrambling code and numbers.

The elevator lights turn off and the control panel resets. He pushes the 27th floor button.

The control panel reads "Floor Unavailable" Gavin looks at it with confusion.

GAVIN  
Unavailable?

He repeatedly presses it but there's no response.

GAVIN (CONT'D)  
Dammit!

TALA  
Problem?

GAVIN  
The penthouse is a no-go. Must be  
a security lockout.

He presses 26 and the elevator begins to climb.

INT. BUILDING 19 - SECURITY MONITORING ROOM -- CONTINUOUS

An alarm sounds at the station --

MICKEY  
The systems just been hacked!  
Straight through the firewall...

DONALD  
What system?

Mickey checks his monitor --

MICKEY  
The elevators!

DONALD  
Can you shut them down?

MICKEY  
We'll have to do it manually.

Mickey reaches for a phone.

MICKEY (CONT'D)  
Security...

INT. SAME - PENTHOUSE -- NIGHT

CHEN DAI lounges in a large opulent penthouse looking out to the glowing city skyline through floor to ceiling windows.

(CONTINUED)

CONTINUED:

We have seen him before in Tala's surveillance photo, but in the flesh he is even more corpulent.

At the back, his PERSONAL BODYGUARD keeps a watchful eye with an Mp5 machine gun: DESMOND is African, mid 30s, shaved head and built like a linebacker.

Desmond listens to his security radio--

SECURITY GUARD (O.S.)  
(over radio)  
We're locking them down now.

DESMOND  
(into radio)  
Make this floor the priority.

He walks to Chen's side, who sits drinking expensive brandy from a crystal tumbler and admiring something O.S.

DESMOND (CONT'D)  
There's been some sort of breach.

Chen gulps down more Brandy, his hand starts to shake.

CHEN  
Just take care of it, quietly.

DESMOND  
We have double teams on the  
Entrance. Nothing's getting  
Through.

We see what Chen is admiring -- the YOUNG GIRL delivered by Haglund cowers in the corner. She sports fresh bruises.

CHEN  
I don't want to be disturbed for  
the next hour.

INT. ELEVATOR - CONTINUOUS

Gavin studies the floor counter, mentally counting each floor he passes.

GAVIN  
Almost there!

Suddenly the elevator comes to a halt. The counter reads Gavin bangs on the button. No response.

GAVIN (CONT'D)  
Shit!

TALA  
That doesn't sound good, Gavin!

INT. 25TH FLOOR HALLWAY - CONTINUOUS

Three armed SECURITY GUARDS stalk towards the elevator door.

INT. ELEVATOR - CONTINUOUS

Gavin is frozen like a deer in headlights. He can hear the guards outside in the hallway.

GAVIN  
(whispered)  
I'm trapped!

TALA  
The access panel in the roof.

Gavin looks up --

INT. 25TH FLOOR HALLWAY - CONTINUOUS

The security detail stand poised with their weapons aimed.

The elevator doors slide open to reveal:

Nothing. It's completely empty inside. The guards check the interior.

SECURITY GUARD #1  
(into radio)  
The lift is secure. It must've  
been a decoy.

INT. ELEVATOR SHAFT - CONTINUOUS

Gavin struggles to climb the shaft up to the 27th floor.

He passes a small air conditioning duct which he uses as a foot hold. As he climbs, his foot slips and he falls -- Bang!!! He slams back down on the elevator. The loud thump causes an echo through the hallway.

INT. 25TH FLOOR HALLWAY - CONTINUOUS

The security guards hear the loud bang above them on the elevator ceiling.

SECURITY GUARD #1  
(realizing)  
He's in the shaft!

INT. ELEVATOR SHAFT - CONTINUOUS

Gavin groans in pain as he slowly picks himself back up.

Below him, he can hear the security guards opening the hatch.

CONTINUED:

GAVIN

Shit!

Spurred on by adrenaline, Gavin climbs for his life. Directly above him he spots an open air conditioning vent.

GAVIN (CONT'D)

Oh God, please!

TALA

I didn't pick you as the praying type.

GAVIN

Just since tonight!

Below him --The Security Guard pops his head up through the panel.

SECURITY GUARD #1

(into radio)

Intruder spotted.

Hanging on by only inches of protruding metal, Gavin pulls the cover off the vent.

DESMOND (O.S.)

(over radio)

Take him out!

The Security Guard fires -- Bullets ricochet around Gavin, barely missing him as he pulls himself into the vent.

INT. AIR DUCT - CONTINUOUS

Gavin squeezes into the rectangular air duct, breathing hard, gulping air like it's his last breath. He lays there, lungs heaving.

TALA

By the sounds of it, you're still alive.

GAVIN

Just!

INT. ELEVATOR - CONTINUOUS

Security Guard #1 drops back down into the elevator.

SECURITY GUARD #1

(into radio)

He's in the air ducts. On the twenty sixth.

(CONTINUED)

CONTINUED:

DESMOND  
(over radio)  
Sweep the entire floor!

EXT. BUILDING 19 ENTRANCE - NIGHT

Bourke pulls up in her unmarked car and climbs out. Another a patrol car arrives and two UNIFORM COPS emerge from the vehicle.

UNIFORM #1  
You called for back up?

BOURKE  
Yeah. On a hunch.

UNIFORM #2  
You're walking into Chen Dai's building on a hunch? Good luck explaining this to the Captain...

INT. AIR DUCT - NIGHT

Gavin opens Poltergeist and loads a wire frame 3D blueprint of the elevator shaft appears.

TALA  
What's your position?

GAVIN  
The air ducts.

Gavin accesses the security cameras on the tablet. He monitors the security guards as they move through the building. He spots Bourke and the Uniforms on the camera footage.

GAVIN (CONT'D)  
The cops are here!

TALA  
I don't see this ending well for you.

GAVIN  
It isn't over yet.

Gavin searches through the various camera's until he pulls up Chen Dai's penthouse. What he sees makes him sick to his stomach -- On Gavin's screen: Chen Dai stands over the Girl. He hauls her up and throws her onto his bed.

GAVIN  
You're right. This guy is sick!

(CONTINUED)

CONTINUED:

TALA

Do you still think he should be arrested?

GAVIN

Let's just say my eyes are opening.

Gavin looks at his data tablet. He starts to connect it to the building security system.

TALA

Just remember what you saw tonight when you're deciding whether or not you can put a bullet in him.

On Gavin's screen: 'CONNECTING'. After a beat, it reads: 'CONNECTED'.

INT. POLICE STATION - NIGHT

Williams sits at his desk, watching his computer, trying to pass the time on graveyard shift.

Suddenly -- live footage starts to stream across his screen:

It's the feed from Building 19 security cameras.

The footage shows CHEN DAI WITH THE GIRL.

Williams stares at the footage in disbelief.

WILLIAMS

Shit!

Williams picks up his phone.

INT. BUILDING 19 - LOBBY -- NIGHT

Detective Bourke enters the lobby with the cops. She goes to the DOOR GUARD at the front desk, who hangs up a security phone.

DOOR GUARD

Can I help you, Officer?

BOURKE

Just a routine check. Everything's been all right tonight?

DOOR GUARD

Why wouldn't it be?

BOURKE

Right.

(CONTINUED)

CONTINUED:

UNIFORM #2  
(whispered, to Bourke)  
What are we doing here?

BOURKE  
(to herself)  
Downey, you asshole.

INT. AIR DUCT - NIGHT

Gavin stares at his screen: He's into Chen Dai's database.

He studies it, mesmerized in disgust at images that he sees --  
the same images we saw on Tala's tablet .

GAVIN  
(to himself)  
Why you?

Gavin searches through the database. He pulls up another  
file: The photo shows --

ERIK HAGLUND.

INT. BUILDING 19 - LOBBY -- NIGHT

Bourke is at a loss as to explain why they are there --

BOURKE  
After what happened at Nastec, we  
just wanted to be sure.

DOOR GUARD  
It's no problem. I'll be sure to  
pass on your concerns on to Mr.  
Dai.

BOURKE  
(to Uniforms)  
Let's go.

They make for the exit. Suddenly, Bourke's radio goes off.

DISPATCH (O.S.)  
(over radio)  
All units be advised. We have an  
APB for Chen Dai.

Bourke, confused, grabs her radio.

BOURKE  
(into radio)  
This is Detective Bourke. Can you  
confirm... did you say Chen Dai?

DISPATCH (O.S.)  
Affirmative!

(CONTINUED)

CONTINUED:

Bourke pulls her weapon.

                  BOURKE  
                  (to Door Guard)  
                  Where's your boss?

                  DOOR GUARD  
                  What?

                  OFFICER BOURKE  
                  Where's Chen Dai?

No response.

                  BOURKE  
                  (to Cops)  
                  With me!

Bourke makes for the elevator. The Cops follow.

                  DOOR GUARD  
                  You can't go up there.

                  BOURKE  
                  Watch me!

The Uniforms follows her. The Door Guard picks up the security phone.

INT. BUILDING 19 - CONTROL ROOM -- NIGHT

Gavin climbs out of the air duct vent and into the control room.

His tablet shows a layout of the floor leading to Chen's penthouse.

INT. PENTHOUSE - NIGHT

Desmond knocks on the open double doors.

                  CHEN  
                  What part of "don't disturb me"  
                  didn't you understand?

The doors open and Desmond strides towards his boss, who is on the bed, holding the Girl down --

                  DESMOND  
                  The police are here. They have an  
                  arrest warrant for you.

                  CHEN  
                  What? Get rid of them.

                  DESMOND  
                  How? They're cops!

(CONTINUED)

CONTINUED:

CHEN

I don't give a damn! Do what I'm  
paying you for. Protect me!

INT. 26TH FLOOR - CORRIDOR - NIGHT

Bourke and the cops stride down the hallway --

UNIFORM #1

I've got the Captain on the line.  
He says the Mayor wants to know why  
there's an arrest warrant out for  
his close personal friend?

BOURKE

Tell the Captain to check his  
email.

Suddenly fire rings out. Uniform #2 drops. Bourke and  
Uniform #1 throw themselves for cover.

Desmond and his men fire their weapons from the far end of  
the corridor.

Bourke and Uniform #1 retreat back towards the elevator.

Bourke grabs her radio --

BOURKE (CONT'D)

(into radio)

Officer down! I'm going to need  
immediate backup!

Desmond and his men stalk forward, weapons ready.

INT. 26TH FLOOR HALLWAY - NIGHT

Gavin stalks down the hallway. Ahead he can hear the sound  
of gunfire, echoing like thunder.

TALA

What was that?

(no response)

Gavin?! Keep me in the loop.

GAVIN

It's, uh, nothing. I got this.

He turns the corner and finds the dead Uniform Cop. Gavin  
approaches the body and picks up his police issue pistol  
before he scurries on.

Gavin comes to the fire door. He opens it and takes the  
stairs up.

EXT. CITY STREETS - NIGHT

An army of police cars and SWAT vans race through the streets at high speed. Their sirens echo as they approach the Building.

INT. PENTHOUSE - NIGHT

Gavin slips into the opulent room. The light are low. He can hear the sound of struggling and the Girl crying.

Gavin looms up behind Chen, gun aimed.

GAVIN

Get the hell away from her...

Chen turns around in horror. Gavin raises the weapon.

GAVIN (CONT'D)

You sick son of a bitch!

CHEN

I'll triple whatever he's paying you.

GAVIN

It's too late for that. You can't buy your way out of this.

CHEN

Please. I'll give you whatever you want.

TALA

Do it!

GAVIN

(to Girl)

It's going to be okay.

The Girl get up, crying, she scrambles into the corner and wraps a robe around her naked body.

Chen reaches for a call button.

GAVIN (CONT'D)

Go ahead. No one's coming to save you.

TALA

Do it, Gavin!

GAVIN

(to Tala)

Maybe you were right, maybe some people are above the law.

(CONTINUED)

CONTINUED:

Chen looks at him, puzzled by who he's talking to.

TALA  
Do it for your family!

GAVIN  
(to the Girl)  
You don't want to see this.

The Girl get to her feet and scurries out the door.

Gavin cocks the hammer.

CHEN  
Please, no!

TALA  
Finish the job!

Gavin FIRES. Two shots ring out, the muzzle flash lights up Gavin's eyes. He stares down, hard.

Tala hears the gunshots through her earpiece --

EXT. 26TH FLOOR - NIGHT

Desmond and his men have Bourke and the Cop pinned down in the elevator lobby.

BOURKE  
(into radio)  
Assistance to level twenty five and  
I need it now!

INT. BUILDING 19 LOBBY - NIGHT

A heavily armed SWAT unit manoeuvres through the hallways, rounding up Chen Dai's security guards.

INT. 27TH FLOOR - HALLWAY -- NIGHT

Gavin strides through the hall. His eyes wide in a mixture of relief and the shock.

TALA  
Is it finished?

GAVIN  
Taken care of. Now, keep your end  
of the deal. Let my family go.

He reaches Chen's private elevator.

TALA  
Just get back here. Then we'll  
talk.

INT. FLETCHER HOUSE - CONTINUOUS

KNOCK KNOCK.

Tala turns to Sarah.

TALA  
I thought you said no more  
visitors.

She peers out the window. Her eyes glaze over. Downey is at the door.

TALA (CONT'D)  
I hope for your sake this isn't a  
cop!

She walks over to Josh. Tala grabs a towel and wipes his head off.

TALA (CONT'D)  
Here. Get yourself clean and  
answer the door.

JOSH  
And say what?

TALA  
Get rid of them.

Josh slowly walks to the door and opens it half way.

JOSH  
Yeah?

Downey holds up his ID.

DOWNEY  
Hey there, son. Are your parents  
home?

JOSH  
They went out.

DOWNEY  
Can I come in?

Josh looks over to Tala. He turns back to Downey.

JOSH  
Not tonight.

DOWNEY  
We're just here to make sure  
everything's all right.

(CONTINUED)

CONTINUED:

JOSH  
Everything's fine.

Downey studies Josh. Blood slowly drips down his forehead.

DOWNEY  
Listen, son, if there's anything  
you need you can tell me, okay?

Josh's thoughts start to race--

JOSH  
There's nothing.

He closes the door and walks back into the living room under Tala's watchful gaze.

TALA  
(to Josh)  
Turn off the lights.

He does and Tala peers through the curtain again. She sees the unmarked car across the street and immediately realizes who it is -- the Police.

TALA  
Shit!  
(into earpiece)  
Gavin! I told you what would  
happen if you went to the police.

INT. ELEVATOR - CONTINUOUS

Gavin is riding the elevator down to the underground car park.

GAVIN  
They must've figured it out another  
way. I did what you sent me to do!  
Now just let them go. Please!

Gavin bangs on the elevator wall in frustration.

INT. FLETCHER HOUSE - CONTINUOUS

Tala is on her feet and stalking back and forth, contemplating the situation. Sarah sits up and regains some energy.

SARAH  
It's over. Just give yourself up.

TALA  
I still have you as a bargaining  
chip so cool it with the "it's  
over" talk.

EXT. FLETCHER HOUSE - CONTINUOUS

Downey walks back to his car, where two more UNIFORMS stands waiting.

DOWNEY

We have a hostage situation. Call in SWAT and make sure it's a silent approach. I want this to go down smooth.

Downey walks to his car and grabs his radio --

INT. HIGHWAY PATROL CAR - NIGHT

Haglund drives. Downey crackles across the radio --

DOWNEY (O.S.)

(over radio)

All available units. Officer needs assistance. We have a possible hostage situation at fourteen Ruth street.

Haglund's brow furrows. He taps on the touch screen of the on-board computer.

Sarah's driver's license appears on screen. Haglund sees the name: SARAH FLETCHER.

EXT. BUILDING 19 - NIGHT

Gavin runs out of the underground car park. He sees the flashing blue and red of police cars outside the building entrance. But there's no sign of any cops.

TALA

Gavin?

GAVIN

Yeah?

TALA

Hurry back!

Gavin runs to Bourke's unmarked car and looks in the window.

The keys are still in the ignition. Gavin climbs in and starts the engine.

EXT. FLETCHER HOUSE - NIGHT

Downey waits impatiently behind the cover of his car.

DOWNEY

Where the hell is SWAT?

(CONTINUED)

CONTINUED:

COP#1

They're thirty away. Tops.  
 (off his look)  
 They're tied up. Something big's  
 going down in the city.

DOWNEY

Dammit!

Downey turns and makes for the house.

COP#1

Where 'you going?

DOWNEY

If that note's true then we don't  
 have much time.

He proceeds to slowly stalk back towards the house, weapon  
 drawn. Then --

Car lights sweep down the street towards them. Downey stops,  
 turns back --

DOWNEY (CONT'D)

(to Cop)

SWAT? The order was for a silent  
 approach.

COP#1

It ain't SWAT.

A Highway Patrol cruiser pulls up. Downey watches as Haglund  
 emerges from the car.

DOWNEY

Who the fuck are you?

HAGLUND

I'm the one who's going to clean up  
 this mess!

Downey realizes -- this guy is no cop.

Haglund reaches into his jacket and whips out his pistol and  
 puts one in Downey, who drops.

The other Cops raise weapons and fire. Haglund ducks and  
 returns fire, taking out the remaining Cops with marksman  
 precision.

INT. FLETCHER HOUSE - CONTINUOUS

Sarah watches as Tala gathers up her belongings and stuffs  
 them into her satchel.

The GUNSHOTS reverberate outside.

(CONTINUED)

CONTINUED:

SARAH  
What was that?

Tala doesn't answer. She goes to the window and peers out -- Through the window she can see the cop cars. But no cops are visible.

She scans around, a feeling building within her. For the first time, a fear.

Sarah senses it from her.

SARAH (CONT'D)  
Josh. Come here.

Josh doesn't move.

SARAH (CONT'D)  
NOW!

Tala turns away from the window and raises her gun.

TALA  
(to Sarah)  
Stay down. Keep quiet.

Tala stalks through the darkness of the living room, weapon raised.

GAVIN  
(over earpiece)  
What's going on?

TALA  
Time's up.

Tala holds her breath. Listens. There is only silence and the flashing blue and red of police cars outside. Finally...

HAGLUND (O.S.)  
Remember what I taught you.

Haglund stands in the darkness behind her.

Tala turns and finds herself staring down the barrel of Haglund's gun.

HAGLUND (CONT'D)  
I thought I told you to come home.

TALA  
I told you I'd finish it.

Haglund waves his weapon at Sarah and Josh.

HAGLUND  
And them?

(CONTINUED)

CONTINUED: (2)

He looks down at Vincent, still tied up, head wrapped in masking tape.

TALA  
Insurance.

Haglund waves his pistol at her. Tala gently places her weapon down on the table.

TALA (CONT'D)  
Chen's been put to sleep.

HAGLUND  
No. He hasn't.

TALA  
What?!

HAGLUND  
The police arrested him tonight and now he's going to talk!

Tala's face contorts in anger.

INT. BUILDING 19 PENTHOUSE - NIGHT

Chen lays prone on the floor. Two bullet holes in the wall behind him, inches above his head.

The door to his office bursts opens and Bourke storms in with SWAT, weapon aimed.

Chen looks up -- he's alive.

Bourke pulls her cuffs, twists Chen's arms behind his back.

A FEMALE COP puts a blanket around the Girl and leads her away.

INT. GAVIN'S CAR - NIGHT

Gavin is driving like a man possessed.

TALA  
You told me you dealt with Chen Dai.

GAVIN  
I did. Deception, right? Isn't that what you told me?

TALA  
How could you let him live? He'll walk!

(CONTINUED)

CONTINUED:

GAVIN

Not from this. By now that footage will be in every media outlet and enforcement agency in the country! There's no way to bury it. They'll have to prosecute.

INT. FLETCHER HOUSE - CONTINUOUS

HAGLUND

Who are you talking to?

TALA

A dead man.

INT. GAVIN'S CAR - CONTINUOUS

TALA

You lied to me, Gavin!

GAVIN

I didn't lie to you, that was your boss.

TALA

What are you talking about?

GAVIN

This whole time. They were blackmailing him. He was part of their operation! Supplying them with girls.

The color drains from Tala's face.

TALA

What did you say?

GAVIN

Your boss. Erik Haglund.

INT. FLETCHER HOUSE - CONTINUOUS

Tala's eyes burn with rage.

TALA

(to Haglund)

Why these men? What did they do?

HAGLUND

You know never to ask me that.

TALA

Since when did you start taking a pay check from these animals?

(CONTINUED)

CONTINUED:

HAGLUND  
Who told you that?

The tension between Tala and Haglund is building like a volcano --

TALA  
All this time... it was all a lie?

HAGLUND  
I was doing what was necessary.

TALA  
Necessary? This was my life!

HAGLUND  
You're only alive because of what I made you! And now you've put everything I've built on the line!

EXT. FLETCHER HOUSE - CONTINUOUS

Gavin speeds down the suburban street -- Ahead he sees the cop car's flashing lights and police tape cordoning off his house.

GAVIN  
Shit!

Gavin pulls up and jumps out of the car. He frantically runs towards the house.

GAVIN (CONT'D)  
Sarah!!!

As Gavin runs he spots the cop's bodies laying among the cars. Downey lays on the ground in pain. He's badly wounded, but alive.

DOWNEY  
Ambulance!

Gavin grabs a radio from a dead Cop and hands it to him. Then he moves for the house. Downey grabs him --

DOWNEY (CONT'D)  
Don't...

GAVIN  
My family's in there!

Gavin pulls away and runs for the house.

EXT./INT. FLETCHER HOUSE - KITCHEN -- MOMENTS LATER

Gavin is at the back door. He tries the handle, but it's locked. He removes his sweater, wraps it around his arm and elbows the glass panel on the back door.

It shatters. Gavin reaches through and opens the door. Gavin enters. He moves through the house and enters the --

LIVING ROOM --

Gavin's feet crunch on broken glass. The carpet is stained with blood. There's no sign of anybody.

He stalks through the dark living room, not daring to make a sound -- WHACK! Gavin drops, holding his bleeding head. Haglund stands over him. Gavin scrambles for his dropped weapon.

Haglund aims his gun.

HAGLUND

I wouldn't do that.

Gavin freezes. He looks -- Sarah and Josh cower in the corner. Not daring to make a sound.

HAGLUND (CONT'D)

(to Tala)

You thought you could send an untrained civilian to execute a target like Chen Dai? He probably never even saw a gun before tonight!

TALA

He got to Chen.

HAGLUND

But he wasn't able to finish it.

(to Gavin)

Were you?

Haglund stands on Gavin's leg, crushing it. Gavin cries out.

JOSH

Dad!

Haglund raises his gun, aimed at Josh.

SARAH

NO!!

Sarah lunges at Haglund, who back hands her.

(CONTINUED)

CONTINUED:

Josh sees his chance. He springs to his feet and attacks Haglund, but he grabs Josh, wraps his forearm around his throat and presses the gun to Josh's head.

To Tala this becomes --

INSERT CUT -- THE CROATIAN SERGEANT, holding a gun to Rade's head.

Tala's eyes burn with fury --

TALA

Let him go! I'm done with this. I want out. Now. Tonight.

HAGLUND

Out? There is no out. There's no walking away, you used to know that.

Haglund turns his weapon on Vincent, double taps him.

Sarah SCREAMS in anguish. Gavin can't look --

Tala reacts -- she pulls her knife and hurls it at Haglund.

The Mercenary is taken by surprise... he pitches sideways.

The gun goes off, missing Josh, who drops to the ground.

Haglund springs into action -- firing rapidly. Tala's cat like movements evade the bullets. She rolls and retrieves her knife.

Sarah screams, clutching Josh.

Tala disarms Haglund, knocking the gun from his hand and slicing his forearm open with her blade.

Haglund draws his stiletto and comes at Tala -- As the two meet, they exchange in traditional, disciplined and close quarter combat, each out doing the other's moves.

Haglund gracefully slides and turns to avoid any strike from Tala, who is tiring. Her wound oozes fresh blood. Haglund is gaining the advantage every second.

His blade finds it's mark, slicing across Tala's cheek. He sweeps her and she crashes to the ground with a painful thud.

Haglund retrieves his gun and stands over her.

HAGLUND (CONT'D)

You've left me no choice...

Tala reaches into her pants and draws Josh's folding knife.

(CONTINUED)

CONTINUED: (2)

She stabs Haglund in his shin, the blade penetrates his calf muscle. He throws his head back and YELLS in pain.

Tala gets to her feet but Haglund kicks her back and she crashes through the table. He aims his gun right at her --

BANG!

Haglund's brow furrows in confusion. Something's not right.

He looks down. Blood drips onto the carpet. His blood.

Gavin stands there, gun pointed, hand shaking.

HAGLUND

(To Gavin)

Felt good, didn't it?

Haglund falls. Dead. Tala looks at him, amazed.

TALA

You killed him?

GAVIN

I told you what would happen if someone hurt my family.

Gavin aims the gun at her.

GAVIN

Get up!

Tala climbs to her feet, she's barely able to stand. She clutches her gunshot wound which has reopened and is bleeding profusely.

TALA

You're going to shoot me next?

Gavin considers this. Then, he shakes his head.

GAVIN

No point.

TALA

The cops?

GAVIN

I'd be doing you a favor.

SARAH

You're letting her go?

GAVIN

For saving Josh.

Police sirens build in the distance.

(CONTINUED)

CONTINUED:

SARAH  
Your blood.

Tala's blood has started to turn black.

TALA  
I'm surprised I made it this far.

GAVIN  
If I ever see you again, I will  
kill you!

TALA  
(genuine)  
I believe it.

Sarah approaches him and wraps her arms around him. She  
clings on to him.

JOSH  
Dad!

He throws his arms around Gavin.

GAVIN  
It's okay Josh. It's okay.

Tala grabs her bag. She looks back one last time at the  
scene -- the strength of a family reunited. Something she  
has never experienced, but now understands. She disappears  
into the darkness.

Gavin hugs Sarah. She kisses him repeatedly.

GAVIN  
I'm here. I made it.

They walk through the front door and onto the street. Police  
sirens wail in the distance.

Gavin looks out into the night but there is no sign of  
Tala...

FADE OUT:

THE END