

THE CURSED

by

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## COURT ROOM

Court decision is being read. Everyone is listening. Camera turns towards the defendant's chair. There's a 17-18 year old girl, Lynn. She is also on her feet, listening to the decision with a very cold look on her face. We hear the last few sentences.

## The Decision

Taking into account seriousness of the crime and the fact that the convicted has not REPENTED her crime, the court sentences Lynn Logan to eleven years in an adult prison. Sentence to be carried out immediately!

Lynn's face is still free of emotions.

## PRISON CELL BLOCK:

Lynn, in the prison uniform is being escorted by 2 prison guards to her cell through jail cells. She has her personal belongings in her hands. Female prisoners in the cells are yelling and swearing behind bars. But Lynn doesn't care. They reach her cell. Lynn is waiting for the cell door to open.

GUARD 1  
(in a high voice)  
Open 13.

The steel door opens and Lynn steps inside. The guards lock it and go away. She sits on the uncomfortable and unclean bed, takes a notebook out of the things in her hands. She opens it and pages through. There are a number of written pages in it. Lynn starts writing something with capital letters on the blank page that comes after the last written one.

She writes

MY PRISON LIFE...

Then she goes on writing. Camera turns towards the page. We see what she is writing. And now we hear her voice that is telling her story written there.

LYNN

My father was a gambler and a drunkard. He was always drunk and fought with my mother. When I was 6, my mother left us. He started drinking more than ever...

And after these words we see the story she is telling.

FLASHBACK.

A SMALL POOR HOUSE  
— DINING ROOM:

There is a fight between a drunk man and his wife. Their little daughter is looking at them under the table where she hid herself. It is Lynn at the age of 6. She is very scared. It is all over her face.

THEN. THE SAME  
HOUSE:

The wife is angrily grabbing her clothes from the closet and throwing them into an open suitcase on the bed. Little Lynn is watching her pitifully, holding a blouse in her hands. Her mother doesn't look at her. She keeps packing. Then pulls the blouse out of the girl's hands, and goes out. Lynn runs after her in tears and stops at the door when she sees a car outside. Her mother goes towards the car. It is waiting for her.

LITTLE LYNN  
(in a whisper)  
Mummy...

But she doesn't stop. A man gets out of the car, takes her luggage from her hands and puts it into the trunk. Her mother angrily gets in the car and sits in the front seat. She doesn't look back even just once at her little daughter who is crying after her. After putting the luggage into the trunk, the man also gets in the car, and they drive away. Lynn's father appears at the door angrily and starts beating and yelling at her just right there. Then he pulls her in.

After these sequences followings are accompanied by Lynn's voice.

LYNN  
He started drinking more than  
ever...

We see what happens to them after her mother left.

## SERIES OF SHOTS

Her father comes home drunk and beats her almost everyday. He even puts out cigarettes on her body. He blames her for everything bad that happened to him. He says that she is also going to be a whore like her mother when she grows up.

Little Lynn has a harmonica. It is the only thing that consoles her. We see how she plays it when she is alone. Now we hear Lynn's voice again.

LYNN

He beat me everyday.

## THEN THE FOLLOWING SEQUENCES

One day her father, after having dinner, starts fishing for something in his pocket but can't find. He starts yelling at his daughter. He is drunk again. And Lynn is now 10 years old.

LYNN'S FATHER

Where's my money?

LYNN

(scared)

I didn't take it. You bought beer, don't you remember? I didn't take it, I swear!

Her words make her father to fly into a rage.

LYNN'S FATHER

Are you saying that I'm a drunkard? That I don't even know what I've done to my money, you little scum? You are like your mother! Ungrateful bitch! I feed you, I give you a roof on your head! And this is how you say "thank you"?

This time he beats her worse than ever. He whips her with his belt. But he isn't satisfied. He heats a knife and burns the little girl's skin with it.

LYNN'S FATHER (CONT'D)

(yelling)

You little bitch! Don't you dare talk to me like that! Don't you dare be like your mother!

The poor little girl is weeping with pain.

LYNN

Daadd! You hurt me! Please! It hurts!

But her father ignores her crying. The neighbours come out of their houses at the noise. They call the police.

HOUSEYARD – THE SAME NIGHT.

The police, ambulance, neighbours are in the yard. Lynn's father is cuffed and led away. Everyone is looking at Lynn horrified. They are shocked by the little girl's condition. Her face and body are all in bruises and bleeding cuts. Both her eyes are swollen almost shut. Her body is shivering with cold and fear. One of the police officers gently covers her with a towel. And we see his face. He is so saddened by the girl's condition that he nearly cries. He softly touches Lynn's shoulder. A tear rolls down his face. Siren is wailing.

WE HEAR LYNN'S VOICE

Everyone was looking at me like I was a strange some thing, a strange animal or an alien...

(pause)

I was given to an orphanage...

That's to say, the girl's hell goes on. In another form – at the orphanage...

FLASHCUTS FROM THE ORPHANAGE.

There is a 40-45 year-old nun who is a real psycho. She hates children, especially girls. Since the day Lynn was left at this orphanage, this nun tortures her everyday and never leaves in peace. She always punishes her for nothing. We see how she often locks Lynn in the dark cellar of the orphanage with no food for days. It's painful to watch it. But this woman is getting a great joy doing it. Other nuns don't interfere, because she is the head nun and because they themselves don't differ from her.

AN EXAMPLE OF THE NUN'S WORDS TO LYNN.

THE NUN:

Your father is a miserable drunkard and your mother is a whore! And you are their bastard! People like you spoil the society! Your father should have beaten you to death!

(MORE)

THE NUN: (CONT'D)

Nobody wants you like all these children here! Have you ever thought why your mother left you? Why isn't your father looking for you? You still believe that one day somebody will come and take you from here?

(roars with laughter)

Poor thing! After you leave this place, you will sell your body on the streets! That's just what you are meant to be!

Lynn is just looking up at her in tears.

The nun does much worse things to Lynn when she throws her into the basement. She ties up Lynn's hands to a pipe above her head and whips upon her naked back till she almost faints.

CUT TO:

THE ORPHANAGE BASEMENT — NIGHT.

A girl is hung here half naked. Her back is to us. The nun pours water on her. When the water slams the girl, she turns her face and we realize that it's Lynn. She has grown up. Now she is a 17 year-old young girl with long black hair. And her nun is much older than we last saw her. Lynn's body is an art of scars.

SERIES OF SHOTS  
ACCOMPANIED BY  
MUSIC:

Lynn plays her harmonica at the orphanage too when she is alone. And we see shots where she is making a big vase out of clay. The nun is watching her from a distance. Lynn, with cockleshells, draws a happy family on this vase.

QUICK SHOTS AND MUSIC END.

CUT TO:

A LONG AND BIG GIRLS' BEDROOM WITH AROUND 30 BEDS IN IT

Lynn is alone here. She is washing the floor with her hands on her knees. Camera shows us the vase she made. It's all done now and sits on the small table beside Lynn's bed. The nun comes in. But Lynn doesn't notice it. The nun takes the vase. She looks at it for a while. Then

THE NUN

(loud)

What a beautiful piece of art...

Lynn reacts instantly. She quickly stands up and turns back to the nun. She is alarmed. We all can feel what's going to happen next to her dear vase which she made for a very long time. The nun's hand raises up the vase. Lynn stares at her with a begging look on her face. The nun looks at Lynn cynically, turns her eyes to the vase again and

THE NUN (CONT'D)

(continues, mocking)

We should give it to a museum. You are a real talent, Lynn. I can't believe you could make such a beautiful thing...

(pauses)

So sorry to break it...

And she acts as if she drops it. Lynn throws herself on the floor to catch the vase. But the nun is still holding the vase in her hand. And now Lynn is knelt down in front of her. Lynn's eyes are full with tears. She is angry and scared at the same time.

LYNN

(whispers looking the nun in the eye)

Please...

The nun looks down at her with an abominable glance.

THE NUN

Sorry?

LYNN

(in a tremulous voice)

Please, I'm begging you, don't do it...

THE NUN

(angry)

Do what?

LYNN

(continues begging)

Please don't break my vase, I worked so hard to make it... It's very valuable for me...

SILENCE. Then



THE NUN

(almost with kindness)

Yeah... I agree. It's indeed  
valuable... You've done a good  
job.

(pause)

All right... Here, take it.

Holds the vase out over the girl as if she took pity on her. Lynn quickly holds out her hands for the vase. But the nun throws the vase over Lynn's head. We see how the vase slowly falls down and breaks into small fragments with a crash. And how Lynn is looking at the vase with tears on her eyes while it is falling. She tries to catch it. But she fails.

LYNN

(screaming)

Nooooo!!!

And slams herself on the floor where the vase fell. It feels like all her life has just been broken into small pieces. This vase was her dream world she made for herself. She is picking up the fragments desperately. The pieces are too small to be restored. Her eyes are full of fury now. She is done with the nun's craziness. She furiously stands up, turns to the nun and looks her straight in the eye with menacing look. She wants to tell her everything what she thinks of her and to relieve her fury that has been stored in her heart till that day. That is just what the nun is waiting for. But Lynn calms herself down, tries to quench her anger.

THE NUN

(staring at Lynn,  
sarcastic)

Yes? What is it, Lynn? Why did you  
stop? You want to say something?  
Tell me!

Lynn is speechless with rage. She still tries to control her fury, steps away from the nun and leans to take the rag. And then again starts washing the floor on her knees. Unfortunately, the nun is not done yet. She comes closer and spits on the floor just in front of the poor girl. Lynn flies into a rage but again, she stops without saying or doing anything. Just looks straight with wrath in her eyes. She doesn't move.

THE NUN (CONT'D)

Wipe it!

We see how it is hard for the girl to stay calm. She picks up the rag to wipe the nun's spit. But the nun tramples down her hand with the rag.

THE NUN (CONT'D)  
 (slowly, in a relatively  
 low voice)  
 With your tongue!

Lynn looks up at her and back at the floor. She doesn't move. The nun pushes Lynn with her leg.

THE NUN (CONT'D)  
 Don't you hear me? Lick it!!!

Lynn puts down the rag. The nun is pushing her limits. She kicks her again.

THE NUN (CONT'D)  
 (yells)  
 Lickkkkk!!!

And just then Lynn catches her leg and in no moment pulls it up toward herself. The nun is knocked down. Lynn quickly takes one of the big pieces of the vase and sits on the nun. She starts stabbing the nun all over with it. She is out of her mind with rage. Everything happened so instantly that the nun even didn't understand what was going on. We didn't expect this either. Lynn yells as she stabs her.

LYNN  
 You fuckin' touch me again, I'll  
 kill you! You got it?! You got it?  
 You got what you wanted, huh?  
 Ugly, fucking wicked witch! Bitch!  
 Bitch!!!

Other nuns and children rush into at the noise. They hardly manage to pull Lynn away from the nun. Lynn is acting like a real beast. Those who disjoined her from the nun quickly move away from her. Because they are scared of Lynn now. The nun's body is sprawled on the floor in a pool of her own blood. Some of the nuns go nearer. Her face is out of all recognition and she is already dead. Although she deserved it, it still looks like a horrible death. Everyone is horrified by the scene.

SILENCE.

A WHILE AFTER:

Now there are the police, ambulance who look also horrified. Lynn is stained with the nun's blood. She is still shaking with rage. Still holding tight in her hand the piece of the vase with which she killed the nun. She is still looking furiously at the nun's body on the floor. Everybody stares at Lynn like she is a beast of prey.

Here we hear Lynn's voice again.

LYNN

It was the second time people were looking at me like that. This time as if they saw a beast... I got 11 years for that fucking piece of shit.

FLASHBACK IS OVER.

One of the prison guards comes up to her cell, knocks at the bars with her stick.

THE GUARD

Time to walk.

Lynn looks up at the guard's voice calmly. The guard opens the door. Lynn writes the last words

And here I am...

And closes the notebook, puts it under the mattress and goes out of the cell.

Now we see her face in the daylight. Just then harmonica music starts and bloody letters come towards us

THE CURSED

TITLES IN BLACK SCREEN UNDER HARMONICA GOSPEL MUSIC.

TITLES AND THE MUSIC END.

DISSOLVE TO:

PRISON YARD — DAY.

Guards leave Lynn here and walk away. Lynn moves through the female prisoners that are looking at her. She moves through ignoring them and leans against a wall. A big white girl looking like 23 or 24-year-old, is watching her from a distance. Gina. She is apparently the gangster of the area. A very aggressive and oppressive convict. She leads 5-6 girls who are as bad as she is. She is also in good relations with the prison chief and that's why, never gets punished for anything. As soon as the guards disappear, Gina leaves her friends and comes towards Lynn twirling something looking like a knife in her hands. She stops by Lynn and looks at her for a few seconds. Lynn seems like she doesn't even notice her.

GINA  
(smugly)  
What's your name?

Lynn is looking up at the sky at this moment and when she hears Gina's voice, she turns her eyes on Gina, ignores her and again looks back at the sky. Her disrespect drives Gina mad.

GINA (CONT'D)  
(angrily)  
I'm talking to you, bitch! You should look at me when I talk to you!!!

Lynn is still ignoring her as if she doesn't hear anything. Gina pushes her by the shoulder.

GINA (CONT'D)  
(in a louder voice)  
Are you fucking deaf, bitch?!

Lynn again turns her face calmly and looks at her with indifference, then again looks away. Gina steps closer.

GINA (CONT'D)  
(displaying her handmade knife)  
You know why I got in here?

Lynn looks Gina straight in the eyes ignoring the knife. Gina moves the knife closer to Lynn's throat.

GINA (CONT'D)  
(looking Lynn in the eye)  
I thrust a knife straight to the throat of a bitch like you!

Lynn looks down at the knife for a moment. Then back to Gina.

LYNN  
(calmly)  
Put it away, sweetheart. You'll cut yourself.

And again looks away. At this moment from around the corner Gina's friends are unhurriedly striding toward them. Lynn's words make Gina lose her temper. She grabs her by the collar and stands face to face with her.

GINA  
(angrily, looking her in  
the eyes)  
Are you fucking playing with me??  
You should be very nice to me  
or...

Lynn grasps her hands and squeezing tight disjoins them  
from her collar.

LYNN  
(calmly but sharply,  
looking straight in her  
eyes)  
Or what?

GINA  
(angrily)  
You asked for it, bitch!!!

And she attempts at her with her knife but Lynn catches her  
hand. She squeezes it so hard that Gina drops the knife.  
Then Lynn punches Gina hard across the face. Gina falls  
back. Her friends immediately try to interfere but Gina  
angrily stops them raising her both hands.

GINA (CONT'D)  
No! She's mine!

She stands up and comes towards Lynn.

GINA (CONT'D)  
I told you nicely to be nice to  
me, now you are dead!

And lunges at her. The two girls begin to fight. Other  
prisoners gather around them. Lynn is obviously superior  
and much stronger. Gina again tries to punch Lynn but Lynn  
lands several punches on her face and stomach before she  
can do it. Gina staggers back and fall. She angrily jumps  
up, runs at Lynn full-speed, roaring. But she is stopped  
and driven backward by a kick straight in the face. Gina  
falls on her back again. Lynn lands on her with both hands,  
then her hard punches on Gina's face follow. The other  
prisoners, even Gina's friends don't interfere. They are  
just watching now. Lynn grabs Gina by the collar and pulls  
her up to her feet. Then hits her full in the stomach. Gina  
sags, grabs onto ground for support and at this moment she  
sees her knife on the ground. She makes an attempt for it  
but Lynn kicks her in the face. Gina falls face down. Lynn  
picks up the knife, then grabs Gina by the hair and turns  
her over. Then she sits on her and puts the knife against  
her throat. Gina looks at Lynn, then at the knife held  
against her throat. She looks terrified now. Lynn leans  
closer to Gina.

LYNN

So what were you saying about a  
knife getting thrust into a  
throat?

At this moment the guards come rushing in at the noise. Lynn hides the knife instantly as soon as she hears their coming. The guards scatter the prisoners crowd that have gathered to watch.

GUARD 1

Back off! That's it!

They come up to Lynn and hit her from behind, pull her off from Gina. Then they take only Lynn with them. Gina gets up. Her face is bleeding.

GINA

(shouts after them to  
Lynn)

You broke my nose, bitch! This  
will cost you your life! I'll kill  
you, fucking slut! I'll kill you!

Lynn is thrown into the lockdown.

GUARD 1

(grinning)

Welcome to your new home.

And locks the door, walks away. Lynn is still calm.

PRISON YARD — DAY.

Lynn is let out from the lockdown and again left in the prison yard. She again passes through the prisoners ignoring the curious stares and leans against a wall. She is deep in thought right now. In a distance, a girl (Nency), stealthily glances at Lynn with a playful smile on her face. And when the guards leave, she comes up to Lynn rubbing herself against the wall and chewing gum. Lynn is ignoring her. Nency studies her for a while playing with her gum. Then

NENCY

(grinning)

Hey! How you doing?

Lynn is still ignoring her.

NENCY (CONT'D)  
 So you are an orphanage babe?  
 (nothing from Lynn,  
 Nency keeps talking)  
 There's a story about you.  
 (pause)  
 They say you killed your nun at  
 the orphanage. Is it true?

LYNN  
 (coldly, without looking  
 at her)  
 Knock it off.

Nency looks around and comes closer.

NENCY  
 (in a whisper)  
 Wanna get high?

Lynn slowly turns her eyes on her. Nency grins at her,  
 comes closer.

NENCY (CONT'D)  
 (showing her hip-pocket)  
 I have everything for that...

Lynn coldly looks towards her pocket she is showing. Then  
 again looks away.

LYNN  
 Not interested.

NENCY  
 (wants to insist)  
 The highest quality for the  
 cheapest price. You can pay  
 later...

LYNN  
 (sharply)  
 I said, knock it off!

NENCY  
 OK... As you wish, honey... Just  
 let me know if you need something.  
 I'm always around.

And she walks away. At this moment three girls are coming  
 towards Lynn. They pass by Nency. Their shoulders hit  
 Nency's. Nency grins at them. But the girls ignore her.  
 They are Reagan, age 21, Kacie, age 20 and Melyssa, age 21.  
 They stop by Lynn.

KACIE  
 (to Lynn)  
 Hi.

Lynn doesn't react.

KACIE (CONT'D)  
 (continues)  
 Listen, this isn't the way to  
 survive here. Not so easy to be on  
 your own here, believe me.  
 (pause)  
 You shouldn't be so stubborn. You  
 should be close to somebody.

At these words Lynn raises her head and looks at her. The  
 frigidness in her eyes is gone now. Kacie sees it and holds  
 out her hand.

KACIE (CONT'D)  
 I'm Kacie.  
 (indicating Reagan and  
 Melyssa)  
 Reagan and Melyssa.

Lynn takes their hands and nods. Melyssa shakes Lynn's hand  
 warmly and

MELYSSA  
 (smiling at her)  
 You can call me Mel.

Lynn smiles back and introduces herself.

LYNN  
 (no longer cold)  
 I'm Lynn.

KACIE  
 Nice to meet you, Lynn. Welcome to  
 our world.

PRISON WORKSHOP — DAY.

Lynn, Reagan, Melyssa and Kacie are doing some work  
 together. At this moment Gina enters the workshop with her  
 friends. Lynn and her new friends notice it. They look  
 toward them then go on working. Gina with her friends (5-6  
 girls) stride toward like they own the prison and stop in  
 front of Lynn.

GINA  
 (jeering)  
 Four idiots found each other.



Lynn raises her head and looks at her with ironical and cold smile.

GINA (CONT'D)  
(pointing the scars on  
her bruised face)  
See these?

Lynn watches her calmly.

GINA (CONT'D)  
(continues)  
You think, I'll forget these?

LYNN  
(smiling coldly)  
I'm sure you won't. They are too  
nice to forget.

Gina angrily strides towards her, so does Lynn but Kacie stops Lynn gently putting a hand on her chest.

KACIE  
Just ignore her.  
(to Gina)  
Knock it off, Gina!

GINA  
(to Kacie)  
You shut your mouth, sucker! Bunch  
of suckers!  
(then back to Lynn)  
I don't forget anything!

LYNN  
(calmly)  
Too bad for you.

GINA  
You can't even imagine what it'll  
cost you, sucker!

Lynn takes two steps forward to stand face to face with Gina and

LYNN  
(with irony)  
No, I can't. Maybe you can show  
me.

They stand facing one another now and look each other in the eye angrily a long moment. Finally

LYNN (CONT'D)  
(sarcastic)  
Is that all?

GINA  
(angrily)  
You fucking bitch!

And she punches Lynn in the face. Lynn lets her do it. The punch rubs the side of her face. Lynn doesn't back even an inch. She turns her face calmly to Gina as if it was nothing, looks at her like, is it really all? Then she suddenly smashes her hard full in the face with her head. Gina crashes backward, her nose and mouth are in blood. And Gina's friends jump to attack Lynn. Kacie steps in the way of the first and before Gina's friend's blow even starts, Kacie slams her with a ferocious elbow shot right under the jaw. The first is down.

Gina spitting out her tooth strides angrily toward Lynn to hit her.

Gina's second friend is stopped in the middle of the way by Reagan's kick in the stomach.

Lynn punches Gina in the face so hard that her nose nearly explodes. Gina also punches her in the face several times. Lynn's face now is bloody, too.

Melyssa is punching another friend of Gina's on the ground.

Lynn punches Gina across the ribs. Fight is getting intense. Girls are using for fight anything in the workshop they can reach. Other prisoners have already gathered around them. In the most interesting part of the fight, as usual, the guards with the prison chief come rushing and separate the girls.

GUARD 1  
(to the prisoners)  
All right now! That's enough! Get back! Get back! I said, get back!

GUARD 2  
(to the prisoners)  
You piece of shit! Get back, I said!

The prisoners are scattered. The prison chief comes up to Lynn.

PRISON CHIEF  
I see you liked the lockdown.  
(shaking her head)  
(MORE)

PRISON CHIEF (CONT'D)  
 Too bad, Lynn. I thought you were  
 a smart girl. Too bad... If you  
 don't behave yourself, I'll ruin  
 your life there!

Lynn looks at her like, that's all you can do. The chief  
 turns from her.

THE CHIEF  
 (shouts, walking away)  
 OK, now. Enough! You've had your  
 fun. Now back to whatever you were  
 doing! The show is over!

And guards leave taking again only Lynn with them to the  
 lockdown.

GINA  
 (to Lynn, in a low  
 voice)  
 I'll kill you, bitch!

LYNN  
 (with a smile, to Gina)  
 I'll be waiting.

GUARD 1  
 (pushing Lynn)  
 Move!

PRISON CELL - DAY.

Lynn, Kacie, Reagan and Melyssa are sitting and talking.  
 Melyssa is telling her story.

MELYSSA  
 I met a guy...  
 (pause)  
 Ben. So we started dating. He had  
 his own gang of guys...

And now we are watching Melyssa's story.

FLASHBACK.

Melyssa, with a group of young people, is in night bars and  
 drinking around. They ride their motobikes like crazy in  
 the streets. Melyssa is a very beautiful blonde girl and  
 she is the gang head's girlfriend.

DISCOBAR — NIGHT.

Melyssa and her so-called "friends" are here. Melyssa is sitting with Ben. They are kissing. Just then a guy comes up to their table, gives something in a package to Ben and goes away. Ben opens it. Melyssa sees that it's cocaine.

MELYSSA  
(worried)  
What's that, Ben?

Ben pours some of it (powder) on the table.

BEN  
(aligning the powder in  
line with paper)  
That? That..

Then snuffs it, shakes his head and

BEN (CONT'D)  
(continues)  
Oooooohhh... That's life, baby,  
life!

Melyssa is angry and worried.

MELYSSA  
That's cocaine, Ben!

BEN  
Yepp, and you should try it, too.  
Come on, snuff it, come on, babe.

He tries to force the girl to snuff the cocaine too. Melyssa is pushing him away.

MELYSSA  
No, no, Ben! I don't want it!

But Ben is ignoring her. Just then the disco takes alarm. The police is here. One of Ben's friends comes running to Ben.

THE GUY  
(alarmed, in a low  
voice)  
We got a problem! The cops are  
here!

And he hurries for the back door.

BEN  
Fuck!

He also tries to escape but it's too late. The police have already blockaded the exits and they are checking everybody. Ben doesn't know what to do and in a hurry tucks all the cocaine in his hand and pocket into Melyssa's bag.

MELYSSA

What... What? Ben, what are you doing? Take it out! Don't put it in my bag!

BEN

Listen, baby, take it, please! They won't search your bag. Everything will be all right, OK? Believe me! Don't be afraid! But I must go now!

MELYSSA

No, Ben, no..

The police have already reached them. They start checking Ben, his friends and Melyssa and they find around 0,5 kilo cocaine in Melyssa's bag.

POLICE OFFICER

What is it?

MELYSSA

(crying)

That's not mine, I know nothing about it. Ben, tell them...

But Ben acts like he knows nothing about it. The police officer cuffs Melyssa.

POLICE OFFICER

(cuffing Melyssa)

You will tell everything at the police station, miss!

And they take Melyssa, Ben and his friends to the police station.

POLICE STATION. INTERROGATION ROOM.

A police officer is questioning Ben and his friends one by one.

BEN

I don't know anything about the cocaine.

The officer is listening.

INTERROGATION OF  
BEN'S FRIENDS:

BEN'S FRIEND 1

I always suspected that Melissa  
sells drugs. But I wasn't sure.

BACK TO BEN:

BEN

I actually don't know her well. I  
just met her a few days ago. We  
were just flirting, you know,  
that's all...

The officer is listening to him without saying anything.

INTERROGATION OF  
BEN'S FRIENDS:

BEN'S FRIEND 2 (A GIRL)

I knew that she is such a bitch! I  
told Ben not to let her in our  
group! He just wouldn't listen to  
me! Now we are here because of  
her!

BEN'S FRIEND 3

She looks so innocent. I still  
can't believe that she is a drug  
dealer. God... I just can't  
believe...

Now we see Melyssa. Tears have stained her cheeks.

MELYSSA

(also in the  
interrogation room,  
crying)

Why don't you believe me? Cocaine  
wasn't mine. It was in my bag  
because Ben put it there. Please,  
just believe me...

But the officer is staring at her in disbelief. No one  
believes her words. The police let Ben and his friends free  
after they are done with interrogation. But Melyssa is  
arrested and judged for illegal drug trade. And this is how  
she got in this prison.

MELYSSA'S FLASHBACK IS OVER.

BACK TO:

Lynn, Melyssa, Reagan and Kacie.

MELYSSA  
 (saying the last words  
 of her story)  
 That's why I'm here. For  
 nothing...

The girls look sorry for her.

PRISON WORKSHOP - DAY.

Reagan is telling her story.

REAGAN  
 I'm here because I tried to take  
 revenge. When I was 13...

And now we watch her story.

FLASHBACK.

A NICE BIG HOUSE - EVENING.

Inside the house, a wife and a husband, Mrs. And Mr. Wiles are getting ready for a business party. Mrs. Wiles is a beautiful woman in a nice black evening gown. She is getting herself ready in a hurry, rushing about the house. The husband is also wearing a suit and a tie, going about the house in a hurry like his wife. There are also their two daughters in the house: 13-year-old Reagan and her elder sister, 17-year-old Trish. Mrs. Wiles stops her husband to smooth his shirt and adjust his tie.

MRS. WILES  
 (in a high voice,  
 adjusting her husband's  
 tie)  
 Trish, quick! Bring my black bag  
 with beads!

MR. WILES  
 (gently)  
 Honey, hurry up, we are late.

MRS. WILES  
 Don't worry, my love. We are not  
 going to be late.

Then we see

ROOM — THE SAME TIME.

Mr. Wiles is in front of a full-length mirror. Reagan comes to him, leans against the edge of the mirror and looks at him.

REAGAN  
(in a low voice)  
Dad...

MR. WILES  
What do you want, Reagan?

REAGAN  
Dad, why can't I go with you?

MR. WILES  
Reagan, we have already talked about it. It's a business party. Children are not allowed there.

Then he perfumes himself and leaves. Reagan looks after him sadly.

BEDROOM — A WHILE LATER.

Mrs. Wiles is doing her make-up sitting in front of a dressing table with mirror. Reagan comes in, sits on the bed and watches her mother from behind, in the mirror. Mother sees that her daughter wants to say something.

MRS. WILES  
(calmly)  
What is it, Reagan?

REAGAN  
Mom, please take me with you...

MRS. WILES  
(cold)  
That's impossible, darling, you know. You aren't little anymore.

REAGAN  
You'll go and I'll stay alone.

MRS. WILES  
We are not leaving forever. And why will you stay alone? Your sister will stay with you.



REAGAN

Trish won't stay with me. She never does. She will leave me alone at home and go with her friends.

At this moment Trish appears at the door. She looks at Reagan with a menacing glare.

REAGAN (CONT'D)

(continues)

I don't want to stay alone, mummy... It's not fair. You never think of me...

MRS. WILES

That's enough, Reagan! You aren't going with us! That's it!

Just then Mr. Wiles is calling his wife from the yard by signaling his car.

MR. WILES

(in the yard, beside his car)

Honey, hurry up, please, we are almost late.

Mrs. Wiles rises, in a hurry kisses Reagan's cheek.

MRS. WILES

Be a good girl, my dear!

Then kisses Trish.

MRS. WILES (CONT'D)

Take care of your sister, darling, don't leave her alone. If something happens, call us.

Then she leaves. Reagan, at the door, looks sadly after her. Trish comes up to her from behind and puts her hands on Reagan's shoulders.

TRISH

(after their mother)

Don't worry about us. Enjoy the night!

TRISH'S BEDROOM —  
MESS - THE SAME  
NIGHT:

Trish is on the phone.

TRISH (CONT'D)  
 (on the phone)  
 OK, Jack, I'll be ready in a  
 minute. OK, you just come... I'm  
 already ready. I'm waiting.

THE SAME ROOM:

Trish is in all black emo style. Reagan is begging her now.

REAGAN  
 Please, Trish, take me, too.

TRISH  
 No! No! I said, noo!

REAGAN  
 I will be very quiet, I won't  
 disturb you at all. I promise...

TRISH  
 (getting ready, yells)  
 That's it, shut up!

REAGAN  
 Please, Trish, please, I want to  
 go, too, please... Don't leave me  
 alone...

Trish leans to lift her bag from the pile of her clothes on  
 the floor in front of Reagan and when she takes it, she  
 stops face to face with Reagan, angrily looks her in the  
 eye.

TRISH  
 (sharply)  
 I said, no!

And then she turns to go.

REAGAN  
 (with her childish  
 anger)  
 Mum said to stay with me!

Trish turns back towards her.

TRISH  
 (sarcastic)  
 Oh yeah?  
 (a beat)  
 I'm not going to do that, little  
 lady! What are you going to do?  
 You'll complain to your mom?

At this moment they hear motorbike engine outside. That's Trish's boyfriend. As soon as he stops his motorbike he starts yelling.

JACK  
(yells from the yard)  
Trish, I'm already here, come on!

TRISH  
(in a hurry, to Reagan)  
OK, get it over with, Reagan, I'm leaving. And you watch TV, watch movies! Do anything you want! If you get hungry, eat anything you want!

JACK  
(still yelling)  
Trishhh!

TRISH  
(also yelling)  
I'm coming, Jack, hold on!  
(then turns to her sister)  
You can do and eat whatever you want, OK?! But don't go out! Got it?

And runs downstairs without waiting for Reagan's answer. She goes out and gets on her boyfriend's motorbike and they leave. Reagan looks out of the window after her. Now she is alone at home.

LIVING ROOM — THE  
SAME NIGHT:

Reagan is watching TV. She is bored and at the same time scared a little. She is changing channels. And there is a horror movie on one of the channels at this time. Reagan gets more scared and turns off the TV. She runs upstairs to her bed to sleep. She hides under the blanket and tries to sleep. And when she just starts falling asleep, she hears some noise. Sounds of boys are coming from the yard. Reagan quickly and happily gets up and runs for the stairs. She thinks that her sister came back with her friends. But when she goes downstairs she sees through the window how a car drives around and stops in front of their house. 4-5 drunk 17-18-year-old rowdy boys are in the car. She recognizes two of them. They are Trish's ex-boyfriend, Bobby whom she left and his brother, Randy. They get out of the car and come towards the house yelling. They are drunk. They throw the beer bottles and cans towards the house and some of the bottles break the windows and fall inside. Reagan is scared

and she corners herself to the railings of the stairs. Bobby begins to call Trish yelling as crazy.

BOBBY

Triishhh! Trishhhh! Come out,  
bitch!!

Seeing that there's no answer boys get more violent and break into the house. Reagan quickly hides under the stairs nestling down on the ground. She is very scared. The boys break everything they see on their way. And they are very loud. Bobby is still calling and searching for Trish using bad language. Reagan can hear the search, things being broken. And suddenly one of them stops at the stairs and sees Reagan under them. Reagan looks up at him scared. The boy roars with a loud laughter and yells to his friends.

BOBBY'S FRIEND

Hey, Bobby, look what I've  
founddd!

Bobby and his friends come up running and when they see Reagan they start laughing and howling together as animals. The girl looks up at them shivering in terror. And suddenly Bobby stops his laughing and leans over to Reagan.

BOBBY

Come here!

And pulls her up savagely. Here we hear only Reagan's scream.

HOUSEYARD — THE  
SAME NIGHT:

There are the police, police cars, and people around the house. There's also ambulance there. And at this moment Reagan's parents arrive in their car. They see the crowd around their house and get worried.

MRS. WILES

(worried)

Oh, my God! What's happened here?

And she gets out of the car, hurries towards the house.

MRS. WILES (CONT'D)

(yells almost crying)

Trish! Reagan! Trish! Girls...

They move through the crowd toward the house but the police hold them back.

A POLICE OFFICER  
Ma'am, you can't go in there. Step  
back. Sir, please.

MRS. WILES  
(crying)  
What happened?? It's my house! Let  
me in!

And then the police step away and let them go towards the house. The parents run towards the house. At this moment the police are cuffing and taking away Bobby, his brother and his friends. Reagan's parents don't understand anything.

MRS. WILES (CONT'D)  
(confused)  
What's going on, for God's sake?

She becomes increasingly anxious. Glances among the people. Finally, she sees the paramedics wheeling out a stretcher from the house. She comes a little closer. They are carefully taking someone to the ambulance on it.

MRS. WILES (CONT'D)  
(filled with tears)  
No, please, God!

And she moves towards the stretcher first slowly, then fast. When she reaches it she sees that it's Reagan on it.

MRS. WILES (CONT'D)  
(starts crying loudly)  
No! My God! Reagan! Sweetheart!  
What's happened to you?

It is so painful to see her little half-dead daughter. She wants to hold her but they don't let her. Reagan's father also wants to come closer but they don't let him to do it either.

MR. WILES  
(filled with tears)  
She is our daughter! What happened  
to her? Please... What happened to  
her?

Just then a police detective sees them and comes up.

THE DETECTIVE  
I'm very sorry, sir. I'm detective  
Rophly. There has been...

Reagan's father interrupts him.

MR. WILES  
 (frustrated)  
 What's happened to my daughter???

THE DETECTIVE  
 (sorry)  
 She's been...  
 (pauses, Mr. And Mrs.  
 Wiles are holding their  
 breath)  
 raped, sir.

Reagan's mother cries out "No!" when she hears that. Her husband is trying to calm her but he is himself in pain.

MR. WILES  
 (choked in tears)  
 Where's my elder daughter?

THE DETECTIVE  
 (quietly)  
 She is all right, sir. She wasn't  
 in the house when it happened. She  
 is over there...

And he shows where Trish is. Reagan's father turns to see her. Trish is standing near the police cars. She is crying, too. The police are calming her. And she lets herself to be comforted.

THEN:

QUICK SHOTS.

HOSPITAL.

Reagan is in here. Her parents, sister come and visit her. They try to make her speak. But she even doesn't look at them, turns her face away everytime. There is no emotion on her face.

MENTAL CLINIC:

Reagan is in here. The psychologist who treats her tries to make Reagan speak but the girl looks at her with no emotion in her eyes and doesn't say a word. Her mother is there, too and she watches her with pain. Reagan hasn't said a word since that night. But everyday she crosses out the days from the calendar.

5 YEARS LATER:

The guys who beat and raped her were sentenced to 5 years in prison per each. After 5 years, when Reagan is almost 19, and when the boys are 23-25 years old, they are released. Reagan has been waiting for this day.

A DISCO— NIGHT. MUSIC (SANDRA — FORGIVE ME)

The guys are here. Reagan is here too and she is watching them from a distance. She is dolled up like a street-hooker. And she is now 5 years older than we last saw her. She has become a beautiful young lady. The boys, too, look 5 years older. They are enjoying themselves. Reagan comes up to their table playing hooker. The boys stop their laughing when they see her and start examining her from head to foot making idiotical sounds. They don't recognize Reagan.

REAGAN

I heard, you've been newly released from prison.

RANDY:

You've heard right, sweetheart. We are now free as birds.

REAGAN

(coquettishly)

So you are free nightingales now?

BOBBY

Absolutely right, sweetheart. And you wanna have a cool time with these free nigtingales?

REAGAN

(looking at them  
coquettishly)

Why not...

A NICE HOUSE — THE  
SAME NIGHT:

All the guys are drunk and they are in the yard with Reagan. None of them can stand properly on his feet. Reagan carries them into the house one by one. It is apparently Bobby's house. Now they are in the house, laid down. Two of them on the sofa, Randy, in the armchair. Reagan seats Bobby on the couch the last. One of the guys is laid on the another couch behind Bobby and already fell asleep. After seating Bobby Reagan turns to stand up but Bobby pulls her down and she sits beside him. Bobby starts kissing her neck. She lets him do it.

REAGAN (CONT'D)  
Bobby, what were you arrested for?

BOBBY  
(still kissing her neck)  
Why?

Reagan gently moves back.

REAGAN  
Just tell me. I'm dying to hear  
it.

Bobby pulls her back to kiss.

BOBBY  
I don't even remember...

Reagan pushes him away, stands up angrily.

REAGAN  
You sure you don't remember? Why  
is that?  
(a beat)  
Ughhh... Of course! Scums always  
have short memories!

Bobby, Randy and one of their friends who is awake, are  
numbly looking at her.

REAGAN (CONT'D)  
(continues)  
5 years ago you were arrested for  
cruelly beating and raping a girl!  
Your rich daddies tried hard to  
get you away with just 5 years!  
But there's only one punishment  
for you! Death!

And then she suddenly pulls out a pistol and aims it at  
Bobby, then the others. The boys just stare at her pistol  
torpidly.

REAGAN (CONT'D)  
(continues)  
Now tell me, are you feeling lucky  
being free?

Bobby is now sobering up. His eyes widen. After a moment as  
he continues to stare at her pistol, she fires. But Bobby  
quickly twists sideways. The bullet misses him and hits his  
friend lying on the couch behind him. His friend was so  
dead drunk that when the bullet hit him he even didn't feel  
it and died. Bobby jumps out of the couch and jumping over  
the sofa and his friends on it, hides behind the sofa.



Reagan's bullets are following and before the other guys can even react, Reagan shoots the two on the sofa to death. Randy has already come out with his own pistol and starts shooting Reagan running for the exit. He shoots her in the left shoulder. Reagan screams with pain and rolls just as Randy fires again. Then she hides behind a wall without stopping fire. She is in pain holding her bleeding shoulder. But it can't stop her. She is going to kill them all. Randy runs out. Three house security guards rush in, guns drawn. They begin to fire in the direction where Reagan is. And they get fire back from Reagan. Bobby runs for the bathroom under the bullets. The security guards and Reagan are shooting to one another hiding behind the doors and walls. Reagan quickly reloads her gun. She exchange some more shots with the guards. Then she again leans against the wall to hide. Her shoulder is bleeding. She looks around, grabs a vase and hurls it in the direction of guards. It distracts one of the guards. He suddenly sprints out from behind the door and Reagan swiftly shoots him several times into his chest. The guard slumps over dead. The second guard is out of sight. The third fires twice toward Reagan but she again disappears behind the wall. The guard stops shooting. The room goes quiet. There's no sound behind the wall. It seems like Reagan got hit. He thinks so, too and moves toward the wall gun drawn. When he reaches the wall, he makes a quick turn. But there's no Reagan. He is confused. Just then a gun nestles in his right ear. It's Reagan. He freezes and BANG!

SILENCE AGAIN.

There's no sign of Bobby and Randy and the second guard. Reagan is kicking the doors open, searching for Bobby and Randy. One of the doors opens broad in from a kick. Reagan steps in, gun drawn. There's nobody. She steps back out of the room. Now she moves toward the bathroom. Kicks the door open, gun held straight, steps in. Moves forward and just then a voice comes behind her.

THE SECOND GUARD

Drop the gun! Slowly...

Reagan freezes, her back is to the voice. A gun is pointed at her head. Reagan understands there's no other choice for her. She lowers her gun slowly.

THE SECOND GUARD (CONT'D)

Don't play with me, girl! Drop it!  
Now! Do it!

Reagan lowers her gun. Finally, lets it drop to the floor. Then slowly raises her hands. And just then we hear sirens.

FLASHBACK IS OVER.

BACK TO THE PRISON YARD — DAY.

The girls (Lynn, Reagan, Kacie, Melyssa) are here. Kacie is now telling her story.

KACIE

I fell in love when I was at the college. There was a guy, Robin. He was so handsome and cool. And very popular. All the girls at the college were dying for him...

Then we watch Kacie's story.

FLASHBACK.

COLLEGE YARD - DAY.

Lots of students. And now we see Robin. He is with his friends. There are 10-12 guys and girls around him. Then we see Kacie coming. She is in a very poor and old fashioned clothes. She has books in her hands and she is carrying an old backpack. She looks so frail. She is passing through the students almost shrinking. The girls in nice and fashionable clothes jeer at her. When Kacie passes by Robin and his friends, his friends start mocking her.

ROBIN'S FRIENDS

Borrowed grandma's skirt again?...

But Robin is just looking at her with a smile on his face.

COLLEGE CORRIDOR —  
DAY:

Kacie is putting her books and notebooks in her college locker. At this moment a voice comes from aside.

ROBIN

Hey! How are you?

Kacie startles at his voice and gets into lost when she sees him. She can't believe that the coolest and the most handsome guy of the college has said "Hey" to her.

KACIE

(stammering from excitement and shyness, also with joy)  
(MORE)

KACIE (CONT'D)  
Thank you, thank you so much.  
I'm... I'm fine... And you?

ROBIN  
I'm fine, too, thanks. You are a  
freshman, right?

Kacie is still shy, answers him without looking at him.

KACIE  
Oh no. I have been here since...  
Umm... It's been 3 years.

ROBIN  
3 years? Ooh... 3 years is a long  
time!

KACIE  
(smiling shyly)  
Yeah. Long time.

ROBIN  
(surprised)  
Then why haven't we met before?

Kacie gets even shier. She doesn't know whether to react with happiness or uneasiness.

ROBIN (CONT'D)  
OK, it doesn't matter now. Now  
that we have met, would you be so  
kind as to tell me your name?

KACIE  
(shy again, in a low  
voice)  
Kacie.

ROBIN  
Kacie... Beautiful name. You are  
also very beautiful, Kacie.

Kacie hangs down her head shy.

ROBIN (CONT'D)  
(continues)  
And my name is Robin.

Then he holds out his hand.

ROBIN (CONT'D)  
Nice to meet you, Kacie.

Kacie looks bewildered. She slowly holds out her hand, too.

KACIE  
 (shy, happy, again in a  
 low voice)  
 Me, too.

COLLEGE YARD - DAY:

Kacie is going home after classes. She is now looking happier. Robin comes up to her from behind running.

ROBIN  
 Hi, Kacie, how are you?

KACIE  
 (smiling, happy)  
 Fine, Robin, thank you, how are you?

ROBIN  
 Fine, too. You know, there's gonna be a nice party at the disco today evening. Famous singers, rockers will come. It's going to be superb. I have 2 invitation cards. I thought maybe you would like to join me? What you say? You wanna come?

KACIE  
 (very happy)  
 Yes, I do!

ROBIN  
 (also happy)  
 Fine. Then see you in the evening. I'll come for you.

Then he leaves her. Kacie still can't believe it. She looks after Robin with a happy and innocent smile on her face. She looks at the sky.

KACIE  
 (whispers happily)  
 Thank you, God! Thank you!

EVENING ALREADY:

KACIE'S HOUSE

Kacie is at home ready to go and waiting for Robin at the window eagerly. She has a very beautiful dress on her. Here Robin comes on his motorbike and stops in front of Kacie's house. Kacie sees him and quickly goes out and happily sits on his motorbike. And off they go.

A BACKSTREET — THE  
SAME EVENING:

They turn into a narrow street. There isn't anyone there. Robin stops his motorbike and starts kissing Kacie. Kacie is very shy, and also she doesn't want everything happen so quickly.

KACIE

Aren't we going to the party?

ROBIN

(without stopping  
kissing her)

No. I've changed my mind. We'll  
have the party here.

KACIE

Robin, come on...

(pauses as Robin kisses  
her neck)

Let's go to the party.

ROBIN

(kissing her)

What will you do at the party? Is  
that why you came with me? Come  
on, you want it, too, don't you?

KACIE

Robin, please. Stop...

ROBIN

(kissing her)

Relax...

KACIE

It's too early for it, please...

Robin angrily stops and turns from her.

KACIE (CONT'D)

I'm sorry, Robin, I didn't mean to  
hurt you...

And just then Robin's friends, boys and girls appear from  
around a corner, from the darkness and start scoffing at  
Kacie. There are 8-9 of them.

ONE OF THEM

(imitating Kacie  
ironically)

Robin, please... Stop...

THE OTHER ONE  
 (also imitating Kacie)  
 It's too early for it...

And they all laugh. Robin gets off his motorbike and shakes hands with them, also laughing satisfied. Kacie understands what's going on. She realizes that Robin fooled her all this time just to make fun of her. Her eyes fill with tears. The boys start touching her hair, face and dress teasing her. Kacie is still on the motorbike. She pushes them aside and shouts.

KACIE  
 Don't touch me! Hands off! Leave  
 me alone! Stop it!

But they won't stop.

KACIE (CONT'D)  
 (distracted)  
 Hands off me! Leave me alone!

She gets off the motorbike and starts running. They try to catch her. Kacie runs pushing them away. They follow her. It's a blind alley. She has to stop because there's no way to run anymore. The guys following her also stop. They again start mocking and coming closer.

VOICE OF ONE OF THE BOYS  
 Take it easy, girl... Come on...

Kacie nearly loses her mind.

KACIE  
 (hysterically)  
 Leave me alone, you, bastards!  
 Leave me!!!

But they continue coming closer. Kacie backs away pushing them. But they are too many for her to stop. Suddenly her feet touch something. She looks down and sees a piece of metal stick on the ground. She quickly picks it up and thrusts it into the stomach of one of the boys and yells. The boy falls down holding his stomach. He is dying. As Kacie is holding the stick very tight, it remains in her hand after the boy falls down. They all back away now and shut up. Kacie threatens them with the bloody stick in her hand.

KACIE (CONT'D)  
 (yelling like crazy)  
 Leave me alone! You hear me? I  
 said, get back!

They all quietly look at their dead friend in his blood on the ground. Robin is terrified. They couldn't even imagine this turn of events.

ROBIN  
(yells at Kacie)  
Are you fuckin' crazy? What have  
you done? You killed him!

Kacie is still threatening them with the stick. Shaking with rage. Tears have stained her cheeks.

KACIE  
(yells)  
Back off, asshole, I said, back  
off! I told you to leave me alone!

Then camera gives us a view from above.

Kacie is standing in the middle still holding the stick, the dead guy is on the ground 2-3 metres away from her and Robin with his friends are standing 1-2 metres away from the dead guy. And now we hear the siren of the police cars.

Then we see

Paramedics take the dead guy covering him. Robin and his friends are giving evidence. A police officer is cuffing Kacie from behind.

A POLICE OFFICER  
(cuffing Kacie from  
behind)  
You have the right to remain  
silent. Anything you say can and  
will be used against you in a  
court of law. You have the right  
to have an attorney present during  
any questioning. If you cannot  
afford an attorney, one will be  
appointed for you.

Kacie's eyes have changed. She isn't looking as a naive girl anymore. She is looking as a cruel murderer and it seems like she doesn't care about what is going to happen to her from now on.

Kacie comes out of the flashback to the real time, to the jail with the same cruel look on her face when we saw her being cuffed in the flashback.

CELL — DAY.

A guard comes and knocks on the cell bars.

## THE GUARD

Lynn, out! Someone wants to see you.

And looks at her with a sarcastic smile. Lynn quietly goes out and the guard takes her to a room.

A ROOM LIKE AN INTERROGATION ROOM.

The guard brings Lynn in. There is a desk, two chairs and a 35-38 year-old man with glasses in the room. Lynn walks in and the guard leaves closing the door behind himself. Lynn is still at the door.

## THE MAN

(gently)

Please, come in, Lynn. Take a seat.

Lynn reluctantly moves toward the desk and sits. The man smiles at her. Lynn doesn't smile back.

## THE MAN (CONT'D)

I'm Samuel Freeman. I'm the psychologist of this prison.

Lynn stares at him like "And?".

## DR. FREEMAN

I'd like to have a little talk with you, a little chitchat, if you don't mind.

THEN:

THE SAME ROOM — THE SAME TIME.

Lynn is sitting with an annoyed expression on her face. The psychologist is asking her questions walking around her. It's quite clear that Lynn doesn't like to answer his questions. There is a "save me this shit" look on her face.

## DR. FREEMAN

What do you feel about all what happened to you?

## LYNN

(looking annoyed as hell)

Like what?



DR. FREEMAN  
 You killed your nun. Don't you  
 have any regrets?

LYNN  
 (sarcastic)  
 Regrets? What for?

DR. FREEMAN  
 You have killed a human being,  
 Lynn.

LYNN  
 (cold-blooded)  
 She wasn't a human being. She was  
 a disgrace to humanity. She got  
 less than she deserved. She was a  
 parasite. And now there's one less  
 parasite. I shouldn't be regretful  
 for that.

DR. FREEMAN  
 That's very interesting  
 conception.

LYNN  
 (making an annoyed face)  
 Listen, doc, it's very interesting  
 to talk to you. But I have got a  
 bad headache all of a sudden. If  
 that's all, I'd like to go back to  
 my chambers.

DR. FREEMAN  
 (gently)  
 All right, Lynn, go for now. We'll  
 talk later.

Lynn rises and exits without saying anything. The  
 psychologist looks after her.

PRISON YARD — THE  
 SAME DAY:

Lynn comes to Kacie, Melyssa and Reagan.

KACIE  
 What's up? Who wanted to see you?

LYNN  
 A shrink.  
 (smiles ironically)

KACIE  
Freeman. Fucking pervert. Be  
careful with him.

LYNN  
Yeah.

CUT TO:

THE PRISON BUILDING IN THE MORNING.

Lynn is again being taken to that room, to Freeman.

LYNN  
I don't need a shrink. Your  
psychotherapy is full of shit. I'm  
not a psycho.

THE GUARD  
Yeah, tell this to your nun.  
(jeering, continues)  
Besides, doctor Freeman wants to  
see you.

THE ROOM:

Lynn is sitting at the desk. Dr. Freeman is again asking  
her questions walking around her. Camera moves around Lynn,  
too. She is annoyed again.

DR. FREEMAN  
How are you today, Lynn?

LYNN  
Not bad.

DR. FREEMAN  
Glad for you.

No response from Lynn. She just stares carelessly.

FLASHCUT:

PRISON YARD.

Other prisoners are here.

BACK TO DR. FREEMAN  
AND LYNN:

DR. FREEMAN

Lynn, I know that you are a very good girl.

Lynn with irony looks away.

LYNN

I thought I was a psycho...

DR. FREEMAN

(continues)

No, I never thought of you like that. I like girls like you. I'm even proud of such girls.

Lynn's eyes are changing. She knows exactly what this is about and what comes next.

DR. FREEMAN (CONT'D)

(continues)

The conditions here aren't so heartwarming. Cells, meal...

LYNN

(cuts him short sharply)

I have no problem with them.

DR. FREEMAN

I know that isn't true. I know the conditions and terms here. You can't be happy. I know the way the guards treat the prisoners here.

Lynn's annoyed expression is slowly changing to rage.

LYNN

Some things are the way they have to be.

DR. FREEMAN

Right. But that's not the way you see it, is it?

A look from Lynn.

DR. FREEMAN (CONT'D)

(continues)

Tell me, how do they treat you here?

LYNN

(angry)

Anyway, what the hell do you care? It is no concern of yours, is it?

DR. FREEMAN  
(coming closer slowly  
from behind)  
You are wrong, Lynn. Like I said,  
I like you.

Lynn slowly shakes her head.

DR. FREEMAN (CONT'D)  
(continues)  
And I want you to be happy.

Lynn is fuming. But she lets him closer. Freeman comes closer and starts sleeking her hair down and play with it.

DR. FREEMAN (CONT'D)  
I am well-respected here.

And he leans over Lynn's head, takes her hair to his nose and smells it deeply. Lynn looks like she could kill. She clenches her fists. But still restrains herself. We are getting angry for her patience.

DR. FREEMAN (CONT'D)  
(leaning even closer)  
If you like, if you be nice to me,  
if you use your brains, you can  
feel as a princess in a palace  
here...

Lynn looks up with a furious glare. And at last Freeman leans to kiss her neck. Just then Lynn catches his head by a sudden move and slams it hard and furiously into the desk before her. Then she stands up very calmly, without haste and agitation. She calmly takes something looking like an ash-tray on the desk and hits Freeman with it on his face when he tries to raise his head from the desk. She acts very confident, expertly as if she's done it many times before. Then she hits him with the same thing on the head. But she doesn't cool down. Freeman dashes toward the door but Lynn catches him from behind and smashes his face down on the desk again, then flings him, face bloody, towards the door. Then again grabs him from behind, punches him in the back on his right flank. He scampers free, but gets a hard kick from behind that slams him hard to the wall. Then she grabs him by the head and turns him around to face her. Then again pushes him against the wall. He is screaming and cursing, in pain. The guards come running at his voice. They grab Lynn by the shoulders from behind and pull her off Freeman. They start hitting her with their sticks. Freeman's face is stained with his blood.

DR. FREEMAN (CONT'D)  
(yells at the guards)  
Get this bitch out of here!!!

Lynn looks at him and shakes her head in disgust. She is cuffed now. The chief of the prison comes up to her.

THE CHIEF  
 (friendly)  
 Lynn, my girl, what am I supposed  
 to do with you, huh?

Lynn says nothing, just stares with irony.

THE CHIEF (CONT'D)  
 (shaking her head)  
 Ehhh...You're hopeless.  
 (looking at Lynn, to the  
 guards)  
 Lockdown. A month. Maybe then  
 she'll grow wiser.

The guards take Lynn through the hallway.

THE CHIEF (CONT'D)  
 (after her)  
 You'll do your time there this  
 way.

Lynn ignores her. And she is again thrown into the lockdown, this time for a month.

LOCKDOWN. MUSIC:

Lynn is training here. Everyday. Within the shots we see the scars on her body. Especially, on her back. There are distinct and horrible scars left from the whipping by her nun.

MUSIC AND TRAINING SEQUENCES IN THE LOCKDOWN ENDS.

A MONTH LATER:

LOCKDOWN — DAY

The guards come and open the door of the lockdown.

GUARD 1  
 (shouting)  
 Out!

When they open the door, light streams in through the open door and as Lynn hasn't seen daylight for a long time, it hurts her eyes. She covers her eyes with her left hand, stands up and slowly goes towards the door. She stands at the door.

THE GUARD  
(pushes her out)  
Come on, princess.

PRISON YARD. THE  
SAME TIME:

The guards again leave Lynn in the prison yard among the other prisoners.

GUARD 2  
(warning)  
Be a good girl now. The lockdown  
is around the corner otherwise.

LYNN  
(smiles)  
Got it.

Then she passes through the prisoners towards her friends. Kacie, Melyssa and Reagan are also coming towards her.

KACIE  
How are you?

LYNN  
(smiles)  
Fine. Only sunlight hurts my eyes.

The girls smile, too.

THEN:

SERIES OF SHOTS. MEGAMIX MUSIC BEGINS

We see girls in different shots in prison. Time is moving fast. A shot where we see Lynn buried in thoughts lying on the bed. We also see how she keeps on writing her diary and playing her harmonica. We see Lynn and Gina exchanging menacing looks everytime they meet. Reagan is making tattoos on her body. A few years pass.

QUICK SHOTS AND MUSIC ENDS.

PRISON WORKSHOP – DAY.

The girls are here.

LYNN  
I have something to tell you.

MELYSSA  
(curious)  
So tell us.

LYNN  
Didn't you ever want to escape  
from here?

The girls freeze. They aren't sure they heard right.

LYNN (CONT'D)  
(continues)  
Prison break?

KACIE  
(quickly)  
Forget about it. It's impossible.

LYNN  
Nothing is impossible.  
(pause)  
(then looking at Kacie  
continues)  
I'll be free when I'm 29. There  
are 7 years ahead. You will go out  
even later than me. So will  
Reagan. Only Melyssa is an  
exception...

Melyssa quickly interrupts her.

MELYSSA  
Hey, don't except me, OK? I'm with  
you in everything. We do  
everything together, right? I'm  
in.

LYNN  
(gently smiling at her)  
I know that, Melyssa, you just  
have only two years left here, you  
can wait these two years instead  
of risking.

MELYSSA  
(sad, in a low voice)  
Two years is too long too, believe  
me.

Kacie gives them a serious glance. Reagan is silent.

LYNN

Every day here is lost for us and  
lost time is never found again,  
you're right. And I'm not gonna  
sit here anymore while those, who  
are responsible for all what  
happened to me, live and walk  
freely. Now what I need to know  
is, are you with me?

MELYSSA

I'm with you.

Kacie's eyes meet Lynn's. Reagan is looking at them.

LYNN

(to Melyssa)

It's going to be hard, Mel. Are  
you sure you want it?

MELYSSA

No doubt about it.

Lynn looks at Kacie. A long look between them.

MELYSSA (CONT'D)

(impatient)

Oh, come on...

Lynn and Reagan are looking at Kacie.

REAGAN

I'm in, too.

(to Kacie)

But we can get it if you're  
scared.

KACIE

(looks up to Reagan)

Scared? Scared of what?

No response.

KACIE (CONT'D)

(continues)

I want to get out from here as  
much as you do! Maybe even more  
than you do! You really think, I  
feel good to know my life is  
ruined and there's no happy ending  
for me? I want Robin to answer for  
everything he did to me!

(MORE)



KACIE (CONT'D)

Half of me wants to tear him apart, but the other half doesn't want to make the life any more tragic. Because the thing you're suggesting is very dangerous and risky. That's not so easy as you think.

LYNN

Nothing's achieved easily. We gotta do something instead of sitting on our butts. As you said, there's no happy endings for us anymore anyway. But there are some bad guys walking free that can ruin someone else's life too. We can't forget what happened to us. We can neither just cut them off from our memories nor just walk away from them, you know.

Kacie is listening. Lynn and Reagan exchange a glance. It seems they have discussed it already.

REAGAN

Kacie, we gotta know. Are you with us? You have to make a decision.

(a moment)

We all are here by a dirty trick of life. And we are not going to have a better life when we are out of here. Maybe we will die here. And I don't want to live like this anymore either. So, are you with us?

Kacie glances from Reagan to Lynn. After a moment

KACIE

OK, say, we do it. And then what? We will hide for the rest of our lives?

LYNN

We are not breaking out for that, Kacie. I've spent 4 years in prison not for that.

REAGAN

We can't have our hands tied anymore. Those who ruined our lives have to pay. I'm for getting the justice into our own hands.

Kacie looks up at her.

REAGAN (CONT'D)  
It's up to you, but we're going to  
do it, Kacie.

MELYSSA  
(to Kacie)  
She is right.

REAGAN  
(impatient)  
Come on, what's the matter with  
you?

Another long pause. Kacie's face. She tries to maintain a hard face. But her own desire for revenge is working. Her friends' words have hit too close to home.

KACIE  
(finally)  
All right, if we break out, we'll  
break out together.  
(then to Lynn)  
Now what is your plan? How are we  
going to do it?

Lynn smiles at her with a satisfied smile.

THEN WE CUT TO:

PRISON CANTEEN - DAY.

Prisoners are having lunch. Kacie is talking with the afroamerican girls' group leader at their table about something secretly. Lynn is watching them from a distance at their table with Reagan and Melyssa.

PRISON YARD - DAY.

Reagan is talking to the asian girls' group leader and Melyssa is doing the same with the blonde girls' leader. We can't hear what they are talking about but it seems like whatever they discuss, they all like it. Lynn is watching them from a distance. Camera zooms in on Lynn. A smile develops on her face as she sees that they agree. Then she turns away with a satisfied smile on her face, glancing once in Nancy's direction, moves towards her. We see from Lynn's walk that she looks very athletic and strong now. So are Kacie and Reagan. From a distance, Gina is watching Lynn with a look full of hatred. Nancy is chatting with some girls but she feels eyes on her and glances catching Lynn approaching her from across the yard. She immediately

finishes talking with the girls and they leave her. She turns to Lynn.

NENCY

Oh... See who came to see me...

Lynn cuts her short.

LYNN

Do you have it?

Nency quickly smiles a flirty smile at her.

NENCY

(coquettishly)

So you have changed your mind? You want it now?

LYNN

(impatient)

How much do you have?

Nency looking around shows her hip-pocket.

LYNN (CONT'D)

That's not enough.

NENCY

Honey, you can feed 10 men with it.

LYNN

I'm not going to feed anybody. I need some more. Can you get it?

NENCY

(happily)

Sure! Anything you want! You just ask and, of course, pay!

LYNN

Don't worry about the payment.

And she carefully gets money from her pocket, gives it to Nency.

LYNN (CONT'D)

That's the half. The other half when I get it.

Nency takes the money.

NENCY

When you need it?

LYNN  
Next week will be fine.

NENCY  
OK, as you wish, honey.

And she puts the money into her pocket.

CELL BLOCK — NEAR  
ENTRANCE:

The guards let Nancy in from a meeting. The door closes behind her. She coquettishly passes through the cells and comes up to Lynn's cell. Lynn quickly stands up and moves towards her.

LYNN  
You got it?

NENCY  
(grinning as usual)  
Of course, baby.

And she goes away. We never see how she gives the drugs to Lynn. But she definitely does.

PRISON DINING HALL:

Prisoners are having lunch. Something like porridge. Lynn and one of the prisoners give a look to each other. Then Lynn stands up from her table and starts towards Gina's. She reaches Gina, stands over her head.

LYNN  
What's up, Gina? How is the food?

Gina ignores her and goes on eating. Guards at the door of the hall look over.

ONE OF THE GUARDS  
(moves slowly towards  
Lynn)  
Hey! What's going on there? Back  
to your seat! You hear me?

Lynn doesn't care.

LYNN  
(to Gina)  
Tasty today, huh?

Another guard starts towards them from another direction. Lynn takes Gina's plate and slams it with the porridge in, on Gina's face. Gina angrily pushes away the plate from her face and tries to stand up to hit her.

GINA

Bitch!!

But Lynn doesn't give her a chance to stand up kicking her hard in the chest. Gina is knocked down together with her chair. That was the sign. The prisoners who knew about the prison break plan immediately start a chaos. They throw meal on the ground and to each other.

THE GUARDS

Hey, quiet! That's it! Take your seats!

They try to calm the prisoners down but it provokes more aggression. One of the guards runs angrily towards Lynn. As the guard passes running by one of the prisoners, she gets up suddenly and stops the guard in the middle of the way punching hard in the stomach. Lynn slams down Gina again on the floor at this moment. The other prisoners also start attacking the guards. The alarm is on. The guards come rushing in. The chief is here, too. But they aren't able to calm down the angry prisoners crowd. All the prisoners who know and don't know about Lynn's plan act so good that the plan works perfectly. Lynn is still busy with only Gina. Gina is on the floor and Lynn is sitting on her and punching in the face. Gina's face is bloody. Lynn gets the drugs from her pocket and forcibly pours it into Gina's mouth. Gina twists wildly trying to free herself, but Lynn's powerful arms hold her. Lynn makes her swallow all the package. Instantly Gina starts shivering, convulsing.

Lynn stands up. Foam is coming out from Gina's mouth. She is still convulsing. But slowly the struggle goes off her and her body stops moving. Lynn is watching with satisfaction. Now Gina is dead on the floor.

LYNN

(relentless)

Rest in piece, fucking bitch!

There's a real chaos all around. Everyone is for themselves. The prisoners have been waiting for this day for a long time. They are uncontrollable. The chief orders to fire. But this doesn't help either. The guards shoot some of the prisoners, others attack them, seize their guns and shoot back. They really show a remarkable union. After killing Gina, Lynn joins other prisoners. The guards are coming in from all sides. Some of the prisoners knock down some of the armed guards and take their guns before the guards can fire and move towards different exits. Lynn, Reagan move fast fighting through. The prison chief is swearing, cursing and giving orders paranoidly. She can't believe it.

THE CHIEF  
 (yelling)  
 Block every exit! Don't let anyone  
 out!

Prisoners rush out of the front door. They head for the exits. The guards try to block them, but it's useless. Kacie twists one of the guards wrist, simultaneously grabbing his gun and spinning behind fires another guard.

Lynn slams one of the guards with a ferocious elbow shot right under the jaw. The guard falls unconscious and Lynn takes his gun. At this moment she comes face to face with the prison chief.

THE CHIEF (CONT'D)  
 You damn fool! You wanna go to the  
 lockdown again?

LYNN  
 Not this time, chief.

THE CHIEF  
 Drop the gun, convict! This is  
 your last warning!

LYNN  
 We got a little problem there. I'm  
 not your convict anymore.

And they both raise their guns to shoot. But Lynn acts faster and her bullet hit the chief right between the eyes before the chief even starts to fire. Her body slumps to the floor. These shots are slow. After the bullet hits the chief and she drops dead, the shots get faster.

PRISON FRONT YARD — THE SAME TIME.

Prisoners already got to prison gates. Melyssa is shot in the chest. The girls try to move her, but Melyssa's wound is too bad. She is in agony. Reagan starts for a car stealthily. She breaks a window of one of the cars and opens its door.

MELYSSA  
 No, leave me! I'm dying!

KACIE  
 We're not leaving you!

But Melyssa is already dead.

KACIE (CONT'D)  
(in tears)  
Mell, Mell... Melyssa?

Lynn realizes Melyssa is dead. She is very sorry now. She stands up. They have to go. But Kacie can't take herself away from Melyssa. She embraces Melyssa's head and weeps. Lynn gently puts her hand on Kacie's shoulder.

LYNN  
(lightly)  
We got to go.

Reagan has already started the engine and is waiting for them holding the doors of the car open. Kacie hardly takes her hands off Melyssa's hand, stands up and heads toward the car. Lynn leans and takes Melyssa's hand sadly, looks at her still holding her hand. Pained expression on her face. The girls are waiting for Lynn now. Lynn carefully puts Melyssa's hand on her chest. Guards start shooting toward them. Reagan starts the car and Lynn running jumps into the car.

LYNN (CONT'D)  
(to Reagan)  
Go! Go!

And they drive away. So do some other prisoners. Prisoners scatter in different directions. Nearly 10-15 prisoners, including Lynn with her friends manage to escape from the prison capturing guards' guns and cars. The guards are firing from behind and also the police cars are after them. There are 3 cars with escaping prisoners. The cars pull out of the prison gates one by one. One of the cars with prisoners is recaptured by the police just at the gates. The other two cars manage to escape. One of them is the car with Lynn and her friends. They are now on the road. Police cars appear right behind, sirens blaring. The road is mountainous and has no guard rails at the edge. The police follow the girls through several turns. The girls drive fast looking over their shoulders for the police. Camera fall on the rear view mirror of their car. We see two police cars in the mirror. Reagan pushes the gas. They take several turns but the police are still after them. There's a deep upland forest at the right side of the road and a steep gulf at the left side. And there's a sharp turn ahead. The police is dropped behind. As soon as they make that turn, they drive some miles away and disappear from sight. Then quickly stop the car, get out of it and throw it into the gulf. Then they cut through the forest on foot to escape the police. They run very fast, they nearly fly. They don't care about the trees, branches, thorny bushes that appear on their way and open jagged wounds into their bodies. Nothing can stop them. Two police cars go by sirens

blaring. They fail to see the girls. So they lose their track.

QUICK SHOTS:

The police search for the escaped prisoners everywhere. Wanted posters. Most of them are recaptured. But Lynn, Kacie and Reagan are too hard to be tracked down.

AN OLD WAREHOUSE —  
DAY:

The place has been long abandoned and is situated far from the city, on a desert. There's nothing here besides this huge old building. Lynn, Reagan and Kacie are standing in front of it and staring at it. It is going to be their hideout. After a long look they enter this old building. It's almost all wooden.

THE WILES HOUSE — NIGHT.

Reagan comes to their house alone. Quietly gets in and begins to collect the things she needs. She takes money, too. Her mother wakes up at the sound and goes downstairs quietly. At first she thinks it is their cat and moving slowly down the stairs, she starts calling out to the cat.

MRS. WILES  
Kitty... Kitty...

Reagan stops when she hears her mother's voice. Now her mother is downstairs and sees her.

MRS. WILES (CONT'D)  
(surprised, in a low  
voice)  
Reagan?  
(a moment)  
You escaped from prison.

REAGAN  
I know, mom.

And she continues her packing. Her mother is watching her confused and worried. And at this moment her father also comes downstairs in a nightgown and sees her.

MR. WILES  
(also surprised)  
Reagan? Sweetheart...

Reagan hearing his voice stops, turns and faces her parents.



REAGAN

Yes, dad.

MR. WILES

Sweatheart, what are you doing here?

REAGAN

(cold-blooded)

I'm packing my things. I need them.

MR. WILES

You escaped from prison...

REAGAN

(gets angry)

Yes, I did! So what?

MRS. WILES

They are searching for you everywhere. The police came here.

REAGAN

So?

MR. WILES

Darling, you shouldn't have done it. You made things worse now.

REAGAN

I'll be fine now.

MRS. WILES

Why are you doing this to us? We are your parents. You're not thinking of us.

REAGAN

(angrily cuts her short)

I'm thinking of you as much as you ever thought of me! If you had been good parents, I wouldn't have been in prison at all! None of this would happen!

MRS. WILES

You mean, it is our fault that you got in prison?

REAGAN

Why's that so hard to accept? If you didn't leave me alone that damned night, none of these would happen to me!

MRS. WILES

We didn't leave you alone, we left you with your sister.

Reagan looks at them with a weary look.

REAGAN

With my sister?

(pause)

(with irony and pain continues)

With my sister... Of course... You always left me with her and always knew that she never stayed with me. She didn't care about me. Neither did you. Stop denying it.

(a moment)

By the way, where's she?

MR. WILES

Trish got married. She has a child.

REAGAN

(smiles sadly)

Great. She can marry. She can be happy. And why not...

MRS. WILES

You can be happy, too, Reagan...

REAGAN

(cuts her short, pained expression on her face)

Do you really believe it? I've escaped from prison, mom! If I stayed there, I would be released when I'm 35. What kind of happiness would that be? Besides with such a pain inside me... It is killing me everyday little by little.

(pause)

Well... It's no use to talk about all these now. I just came to take the things I need. I've also taken some money. But don't worry, I'm not going to be a problem for you. I'm leaving and you'll never see me again.

(a moment)

(continues, sarcastic)

Have you called the police yet?

MR. WILES

Don't be so cruel to us. You should trust us. We are your parents.

REAGAN

Yeah.

She had enough of this conversation. She turns her back to go.

MR. WILES

Darling, think again. Don't go. We'll find a good lawyer. Maybe we can get you out of it clean.

REAGAN

Maybe you don't know what the hell you're talking about!

MR. WILES

Then stay here. We'll hide you. And we'll help you to leave the country.

Reagan shakes her head.

REAGAN

And where will I go? Where can I forget what happened to me? It stays in front of my eyes like it happened yesterday. There's no place I can walk away from it.

And she leaves. Her father and mother stand frozen.

A GAS STATION SUPERMARKET – NIGHT.

The place is empty. There's just one shop assistant inside. It's a young man. Lynn, Reagan and Kacie walk in. The shop assistant looks up to them. The girls begin to walk around. He stands up.

THE SHOP ASSISTANT

Ladies, can I help you?

KACIE

Actually, you can. We're looking for money.

The shop assistant doesn't understand.

THE SHOP ASSISTANT

Pardon me?

Reagan takes out her pistol and aims it at him. He instantly raises his hands.

THE SHOP ASSISTANT (CONT'D)  
 (scared)  
 Please...

REAGAN  
 I know you don't want me to shoot you. I don't want to shoot you, either. So just give us what we want and you'll be all right, pal.

The shop assistant stares scared.

REAGAN (CONT'D)  
 Get the money!

He quickly opens the cashbox and takes out the money. The security camera is catching everything. The girls also take food, petrol they need, the guy's gun and a car. Then they get in the car and drive away.

A HOUSE — MORNING:

Lynn is watching it from a distance.

AND SHE SEES

The family is outside. A man kisses his wife and his two small children good-bye, starts for his new model car. It is Lynn's father. Then a woman comes to their house. It's obvious that she is the kids' nanny. After she comes the wife also leaves. Lynn also spots a latin american girl working in the garden. Her glance moves from the house to the girl.

AN OLD BUILDING —  
 DAY:

Lynn is knocking on a door. She has a small handmade cake on her hands. The latin american girl we saw at Lynn's father's house, opens the door. Lynn leans over friendly.

LYNN  
 Hi. I'm Jess. I'm your new neighbour.

THE GIRL  
 (greeted her cheerfully)  
 Oh hi. I'm Gabriella.

LYNN  
 (keeps smiling)  
 I just moved in and know nobody here. I thought maybe we could have tea together and get to know each other. I've made a cake.

GABRIELLA  
 (smiling)  
 Sure. Come in, please.

And Lynn steps in. Then

GABRIELLA'S ROOM —  
 THE SAME TIME:

Gabriella and Lynn are having tea with the cake.

GABRIELLA (CONT'D)  
 I know nobody here, either. I came here from Colombia 10 months ago.

Lynn is listening carefully.

GABRIELLA (CONT'D)  
 (continues)  
 First I worked as a waitress in a chinese restaurant. But I left it. Now I work in a very nice house as a house cleaner.

LYNN  
 (as if she is surprised)  
 House cleaner?

GABRIELLA  
 (happy)  
 Yeah. It's not so bad as it sounds. It is a part time job. Just a few hours per day. And they pay okay. I like it.

LYNN  
 You know them well?

GABRIELLA  
 Not so well. I've just started the job. Just 2 months. But they're very good people.

LYNN  
 Oh.

GABRIELLA  
 You work?

LYNN

Not yet. I've been here just a week. But I'm looking for a job. I'd like one like yours.

GABRIELLA

Okay, if there's something for you, I'll tell you.

LYNN

(smiles)

Oh that would be really nice.

THE SAME BUILDING —  
EVENING:

Lynn is stealthily pouring some liquid on the stairs that go straight to Gabriella's door. Then she quickly hides and waits. Here, Gabriella is coming home. She has some plastic bags with food in her hands. Gabriella climbs the stairs searching her bag for her keys. When she steps on the last step her foot slips on the liquid that Lynn poured and she falls down hard from the stairs with a horrible scream. She is now on the ground. Her bags and food are spread around. Gabriella is in pain, saying something in Spanish. Lynn appears as if from nowhere.

LYNN (CONT'D)

(pretends to be worried)

Oh my GOD... What happened?

She tries to help her to her feet but Gabriella screams louder with pain. She broke her right leg and hurt her right arm badly.

LYNN (CONT'D)

OK, OK. It's okay. You're gonna be okay.

GABRIELLA

(crying)

No, I'm not. I broke my leg.

LYNN

Don't worry. It's not so bad.

GABRIELLA

(still crying)

I'm gonna lose my job. Dios mio, what I'm gonna do?

LYNN

(wraps an arm around Gabriella)

Don't worry, I'll help you.

Gabriella instantly stops crying.

GABRIELLA  
 (hopeful)  
 You'll really help me? You'll  
 really do it?

LYNN  
 Sure. I can replace you till you  
 recover if you like.

Gabriella is happy. She hugs Lynn.

GABRIELLA  
 Thank you! Thank you! You're a  
 real friend! Thank you so much!

LYNN'S FATHER'S  
 HOUSE — MORNING:

Lynn is knocking on the front door. The nanny opens the door.

NANNY  
 Yes?

LYNN  
 (smiling as a child,  
 looking so innocent)  
 Hi. I'm Jess. Gabriella had an  
 accident and I'll replace her for  
 some time.

NANNY  
 Oh my God, I hope she is okay...

LYNN  
 Yeah, she is. She just needs some  
 time to recover.

And we see shots where Lynn works at her father's house. Her father doesn't recognize her. She helps the nanny with the children too. But they never talk with her father. Though she hates him the fact that he didn't recognize her hurts her badly.

THE WAREHOUSE:

Lynn's sitting alone and eating an apple cutting it with a knife. She is deep in thought. At this moment Reagan comes in.

REAGAN  
 When are we going to start?

Lynn is still thoughtful.

LYNN  
(without looking at her)  
Soon.

REAGAN  
You appear away from all of it  
now. Are you sure you still wanna  
do it?

Lynn gives her a hard look.

LYNN  
Just be patient. Very soon  
everything will happen the way it  
was planned. I just gotta take  
care of a few things first.

Reagan studies Lynn for a moment, says nothing and leaves.  
Lynn looks after her and throws the apple up and the knife  
after the apple. The knife nails the apple on the wall. A  
pleased smile appears on her face.

LYNN (CONT'D)  
(to herself)  
Everything is going to happen just  
as planned.

And she moves her harmonica to her mouth. We hear the music  
she plays. Under the music camera moves from the inside of  
the warehouse to the outside - to the desert.

A DISCO - NIGHT:

Lynn steps in. Scooter's "Ramp! The Logical song" is  
blasting out. Dancing people are all over the floor. Lynn  
still at the entrance, looks at the people inside for a  
while. Then she moves forward through the dancing people.  
She is searching for someone in the crowd. She approaches  
the bar, asks the bartender something and he shows her some  
direction. She turns and looks at this direction. We watch  
it at a distance and don't hear them. Then Lynn moves in  
that direction through the dancing people. She is heading  
for someone or something. The music harmonizes with her  
moves. We see the cold look on her face when they play  
refrain of the song ("Ramp! The Logical song")

"When I was young. It seemed that  
life was so wonderful, A miracle,  
Oh it was beautiful, Magical".

These sequences are slow as if she doesn't move, and then  
the rest of the refrain



"And all the birds in the trees,  
They could sing so happily, So  
joyfully, Oh playfully watching  
me"

During this part of the song the sequences are a little faster. She is moving through the people. Suddenly her glance finds someone through them. There... We see him, too and we recognize him. A guy dancing with girls. It's Ben. Melyssa's boyfriend. He is enjoying himself. Lynn stops and looks at him. This sequence is slower. Camera shows her face and eyes. And here the other part of the song played

"Good morning! Yeaaaaah!"

DISSOLVE TO:

THE DISCO – OUTSIDE

Ben exits from the disco with a friend, laughing. They are slightly drunk. Lynn also steps out of the disco after them. They walk down the street toward their car. The street is empty. Lynn is following them at a distance. When they reach the car she calls out from behind.

LYNN

Ben!

Ben and his friend turn around at her voice. When they see Lynn they stop laughing.

LYNN (CONT'D)

(continues)

How you doing?

Ben looks at his friend, grins.

BEN

I'm just super fine, babe.

LYNN

(slowly coming closer)

Long time, Ben...

BEN

(surprised, grinning)

Ddoo.. do I know you? I don't  
think so. You are too beautiful to  
forget...

LYNN  
What about Melyssa? Do you  
remember her?

BEN  
Melyssa? Melyssa.. who?

LYNN  
(moving closer)  
You really don't remember her? She  
was also too beautiful to forget.

BEN  
Babe, for you I can remember  
anything you want but there were  
so many Melyssas in my life...

LYNN  
(stops in front of them)  
Oh? And did they all went to jail  
because of you?

BEN  
(instantly)  
Aaahhh... That Melyssaaa...  
Melyssa, Melyssaa... Yeah, she was  
a nice girl. Now I remember... Is  
she still in jail?  
(sarcastic)  
Well, my heart bleeds for her.

And he giggles. So does his friend.

LYNN  
She has a message for you...

And she comes closer. They are now standing face to face.

LYNN (CONT'D)  
(looking him in the  
eyes)  
From hell.

BEN  
(making a wry face, to  
his friend)  
What?

Looks back at Lynn. Then laughs. Lynn doesn't. He takes a  
step towards her. They are now very close to each other.  
And Ben reaches out his hand to touch her face.

BEN (CONT'D)  
Listen, babe...

Lynn grabs his hand and snaps his wrist with a horrible crunching sound. Ben goes down on one knee, writhing, crying out in pain. But Lynn is still holding his hand and she squeezes it so hard that he's unable to move with pain. She won't let go. His friend makes a rush at her to help Ben.

BEN'S FRIEND

What's the fuck, bitch...

But before the last word is out of his mouth Lynn's got a gun in her free hand still holding Ben's broken hand in the other hand. And she calmly shoots Ben's friend right in the forehead. He drops dead near the car. Ben is still screaming and cursing. He is in enormous pain. Lynn leans down a little, stares down at him and forces the gun into his mouth.

LYNN

Melyssa is waiting for you, BABE.

And then calmly shoots him too. Then she walks away.

THE DISCO. OUTSIDE:

THE SAME NIGHT

Ben's and his friend's bodies are on the ground. The police have arrived and sealed off the crime scene. They take the witnesses' evidence. In the background the bartender is telling them about a girl looking for Ben that night.

A STREET - THE SAME  
NIGHT:

It's raining lightly. Lynn is walking down the street through the rain drinking beer. She got wet. She looks terribly sad. When she passes by a garage she sees a very big man yelling at a little boy.

THE MAN

How many times you have to be told to come quick when you are told to come quick, huh? I told you to come quick, didn't I? Where the hell were you? Huh? And don't look at me like that! You little shit!

The child is only looking at him in tears and huge fear. Lynn's face is full of pain at the scene she sees. She automatically remembers her childhood.

FLASHBACK.

Her father is yelling at little Lynn pulling her by the elbow.

LYNN'S FATHER  
How many times do I have to tell  
you not to touch my drinks?

LYNN  
(weeping)  
Daddy, I swear I didn't touch  
them...

Just then Lynn comes out of the flashback at the child's voice. The man is beating him.

THE CHILD  
Dad, please, I won't do it  
again...

Lynn looks at them with the same pained look. The man pushes the child away hard.

THE MAN  
Get out of my sight!

The child runs away weeping.

THE SAME GARAGE —  
THE SAME TIME:

That man we saw a while ago, is fixing something in his car breathing loud. His back is to us. Suddenly a voice comes from behind.

LYNN  
(in a begging voice)  
Please, don't hurt the kid...

The man turns around at her voice.

THE MAN  
What?

LYNN  
Don't hurt the kid anymore.

THE MAN  
(angrily)  
Who the hell...

And he is cut short. We don't see what happens next.

WE JUST CUT TO:

## THE SAME NIGHT — THE SAME PLACE

And the same child is looking for his father in the garage. He suddenly stops with fear on his face. Camera shows what the child is looking at: It's his father. He is in his blood on the ground, killed with his own tools.

## QUICK SHOTS. MUSIC BEGINS

Lynn is playing her harmonica. Training. Making flower-pots in her father's house, plays with his children. Watches him secretly.

## MUSIC AND QUICK SHOTS END.

## A BAR — NIGHT:

It's starting to fill up with night customers. The girls come and stand at the door. Kacie is in front, Lynn and Reagan are behind her. Kacie is trying to catch sight of somebody and she does. It's a 25-27 year-old blond guy sitting at a table in the corner with his friends. They are discussing something. As soon as Kacie sees him she strides towards him fast and angrily. She's been waiting for this day for a long time. Lynn and Reagan follow. Kacie reaches their table and stops. Lynn and Reagan also stop.

KACIE  
(angry, in a loud voice)  
Robin!

Robin reacts as if he's seen a ghost.

KACIE (CONT'D)  
Remember me?

ROBIN  
(scared, bewildered)  
Kacie... Jesus! I thought you were  
in prison.

KACIE  
I was!

ROBIN  
What do you want? Why did you come  
here?

KACIE  
(angrier)  
I want back my 6 years wasted in  
prison because of you!

Then she gets out her pistol and points it at him. Robin, the guys sitting with him, also other people inside start panicking. And before any of them can even understand what's going on, Lynn and Reagan also come out with their own guns and point at the people to calm them down. All instinctively try to cover themselves. Noone is moving now.

REAGAN

No need to panic! We are not here to harm you! Just shut up and do what we say! And you'll be all right! OK?

ROBIN

(begging, to Kacie)  
Kacie, what are you doing? When were you released?

KACIE

I've not been released, asshole, I've broken out!

ROBIN

For Christ's sake, Kacie put away the gun. What you wanna do?

KACIE

I wanna kill you! Isn't that clear enough, sweetheart?

ROBIN

Kacie, come on. You are not going to kill me.

KACIE

You wanna bet?

ROBIN

Hey, come on... You gonna shoot me in front of everyone? You've just come out of prison. Wanna go back there?

KACIE

(angry)  
I've not come out! I've broken out! Don't pretend you're fool! And I was there because of you!

ROBIN

Kacie, all right, I'm very sorry, really sorry, forgive me. Please. Let's talk.

KACIE

There's nothing to talk about.

ROBIN

It was very stupid. I shouldn't have done that to you. I swear to GOD, I feel terrible about it.

KACIE

You don't feel shit.

ROBIN

I was very young then. I'm not like that anymore, believe me...

KACIE

(cuts him short)

I also was very young and fool then! And I'm not like that anymore, either, believe me!

ROBIN

I think, we should discuss it...

KACIE

Who gives a fuck what you think, huh? And what the fuck makes you think that you can fool me again?

At this moment the barkeeper attempts to take out his gun secretly. His hand goes under the bar. Reagan sees it and fires at his drinks.

REAGAN

(coldly)

Don't!

And Robin takes advantage of the moment. He kicks the table hard towards Kacie. Kacie wasn't expecting that and the table hits her. She falls on her back and her gun drops. In a flash, Robin and his friends jump at the girls, some of them grabbing for their own weapons. Kacie furiously kicks up the table fallen on her and Lynn kicks the table hard in the air. The table shatters and hits full in the face of the guy who is rushing towards Kacie at that moment. The place is in total chaos now. Screams, cries, panic. There aren't so many people, but panic has overtaken everyone as they try to escape bullets. The barkeeper starts calling the police. Now we hear the siren of the police cars. Kacie has knocked Robin down and is punching him hard in the face. She is swearing and yelling angrily. The sound of police is getting nearer.

REAGAN (CONT'D)  
(shouts at Kacie)  
Finish him! We have to move!

But Kacie doesn't care. Suddenly Robin breaks free and runs out from the back door. Kacie pursues him into the street and grabbing him from behind slaps him down with her pistol. She pulls him up on his knees and shoves the pistol against his head. She is very tired. Suddenly two police officers appear behind.

ONE OF THE POLICE OFFICERS  
Drop the gun! Now! Drop the gun!

Just then a voice comes from behind the cops.

LYNN  
You drop your guns!

And we see Lynn and Reagan. They are behind the officers guns pointing. The officers spin to fire but Lynn pulls the trigger faster. Reagan's shots follow immediately. The cops are both hit and fall dead. Reagan and Lynn lower their guns and quickly run for the walls of the buildings to climb up.

REAGAN  
(to Kacie)  
Come on!

Lynn and Reagan climb the wall and hide behind the huge building roofs.

REAGAN (CONT'D)  
(shouts to Kacie)  
Kacie, do it already!

Kacie acts very slow, she is too tired. And at this moment two more police officers appear. Lynn and Reagan watch from the place they hide. The officers are pointing their guns at Kacie from behind.

ONE OF THE POLICE OFFICERS  
Put the gun down!

KACIE  
(to Robin)  
Don't fucking move!

Kacie's going to kill Robin. No doubt about it. But first she raises her head and glances at Lynn and Reagan. Something's wrong. The girls don't understand what she is going to do.



REAGAN  
What the hell is she doing?

ONE OF THE POLICE OFFICERS  
Put it down!

Tight SHOT on Kacie's face.

KACIE  
No way! I'm not going back to  
jail!

Then she pulls the trigger and in a moment, first shoots Robin in the head, then shoots herself. The police fail to stop her. Now Kacie is dead. Lynn and Reagan shout out "Noo!". They are so lost that they forget about the police and come out from the place they hide. The police see them and start firing towards their direction. They narrowly miss them. Bullets smash into the walls. The girls start running on the roofs of the houses. Two policemen chase them firing from the ground. The girls literally fly through the roofs. In one of the streets they jump down from the roof. As soon as they hit the ground they instantly are on their feet and start running again. There's a chainlink fence that fences off the street into two parts. They reach the fence. Lynn quickly climbs up the fence and leaps to the other side. She is on the opposite side of the fence now and is waiting for Reagan to do the same. But when Reagan tries to do it, the police officers reach them and threatening her with weapon command to stop. Reagan stops and raises her hands. She is trapped. The officers grab and push her against the fence to cuff from behind. Lynn has to leave Reagan now. She stops and looks back at Reagan from afar.

LYNN  
(angry)  
Damn it!

A look between the girls for a moment. Then Lynn gives a last look and takes off down the street. She disappears into the darkness. Reagan with a smile looks after her while the police are cuffing her from behind.

#### INTERROGATION ROOM:

Two male agents, Bradley and Cosgrove, are working on Reagan. They look annoyed. Their chief, Lippert is watching them through the observation glass. Reagan is too calm considering the situation she is in.

REAGAN  
Men, relax... Don't waste your  
time. I'm not gonna tell you  
anything anyway!

AGENT BRADLEY  
 You should answer our questions,  
 honey.

Reagan rests her elbows on the desk leaning forward,  
 holding her face with both hands like a child.

REAGAN  
 (with irony)  
 Sure, sir! Anything else?

AGENT BRADLEY  
 Where's Lynn?

REAGAN  
 In America.

AGENT BRADLEY  
 (angrily)  
 You are trying to fool me now? Are  
 you that stupid?

REAGAN  
 (sarcastic)  
 Oh, why would you say that? Why  
 would I fool the police?

AGENT BRADLEY  
 That's it!  
 (a moment)  
 When I ask, girl, you better  
 answer! So... Where's Lynn?

No response.

AGENT BRADLEY (CONT'D)  
 I asked you a question.

REAGAN  
 I noticed.

AGENT BRADLEY  
 (angrier and louder)  
 Well? Where's Lynn?

Reagan folds her arms on her breast and

REAGAN  
 (calmly)  
 I do not know, honey.

Agents are furious. Reagan's getting on their nerves.  
 Lippert calls Agent Bradley out and he storms out. Then a  
 female agent (Jennifer) goes in. Agent Bradley enters the  
 room again just after her.

JENNIFER  
Hello, Reagan. I'm Jennifer  
McLaughlin.

REAGAN  
Nice to meet you, Jeniffer...  
McLaughlin.

JENNIFER  
Reagan... We want to help you. But  
first you have to help us.

REAGAN  
Oh..

JENNIFER  
Tell us Lynn's location.

REAGAN  
Nope.

JENNIFER  
Reagan, you've got to tell us. We  
want to help you both...

REAGAN  
(cuts her short with  
sarcasm)  
Help us? How? By throwing back to  
jail? No, thanks!

JENNIFER  
I mean a real help. Because you  
need help. A profesional help.

REAGAN  
(with sarcasm)  
Don't give me that professional  
police shit, OK?

JENNIFER  
I'm not...

She is cut by sudden intervention of Agent Cosgrove. He can't help his anger and suddenly explodes. He slams his hands hard on the table before Reagan, stands face to face with her and yells.

AGENT COSGROVE  
Listen to me, you fucking  
shithead! You will tell us  
everything we want! We'll find  
that bitch anyway!

The agent's unexpected gesture startles Jennifer and Agent Bradley. The room goes quiet. But Reagan remains cool on the surface. Has almost no reaction. She raises her head, looks him straight in the eyes.

REAGAN

Then you got nothing to worry about.

Agent Cosgrove has nothing to say now.

JENNIFER

Reagan, please, don't make things worse. You are very young and you don't understand the seriousness of the situation. It can end very bad for everyone. Lynn is a threat to the public. We can't let her just walk free and do whatever she wants.

Lippert is watching them through the glass.

REAGAN

It has nothing to do with the public. On the contrary, it is more useful than harmful for the public. In other words, while you are asking me stupid questions here, Lynn may be doing some good for the country. You think you're really controlling something?

(pause)

Shit you're doing! There's chaos everywhere! No fucking bastard is punished properly! Agressors, torturers, rapers... Nobody cares. But we do and we will bring them to justice. To real justice.

JENNIFER

You killed police officers, Reagan. This is justice, too?

REAGAN

(calmly)

There's always sacrifice for a higher purpose.

Agent Cosgrove wants to say something but Lippert calls them all out.

DENVER, COLORADO:

A HOUSE — OUTSIDE — DAY

Lynn is in front of the house. It's a two-story nice house with a little garden in front of it. Lynn rings the door bell and turns her face towards the garden. The door is opened by a 40-45-year-old man.

THE MAN

Yes?

Lynn turns to him with a smile on her face.

LYNN

Hi. Is it Kelly's house?

THE MAN

Yes, I'm her husband, and...  
Who are you?

Lynn smiles at him.

CUT TO:

INSIDE THE HOUSE — UPSTAIRS

A woman with a walking-stick calls her husband looking downstairs.

THE WOMAN

Mark? Who is it, Mark?

She hardly can stand on her feet. And she sees a girl climbing the stairs slowly. We see her, too. It's Lynn. She is slowly coming up staring at the woman.

THE WOMAN (CONT'D)

(scared)

Who are you? Where's my husband?

LYNN

(climbing up)

You really don't recognize me,  
either?

The woman stares at her blankly.

LYNN (CONT'D)

(continues calmly,  
climbing the stairs)

I'm the most terrible part of your  
past. I'm your sins that found you  
out.

Stairs are over and Lynn stands in front of the woman. They face each other.

LYNN (CONT'D)  
Surprise, mom.

The woman is staring up in terror, wondering what this means.

THE WOMAN  
(scared)  
Who are you?  
(looks downstairs)  
Mark, where are you, Mark?

Lynn gets angry, grabs her by the elbow and looks her angrily in the eyes.

LYNN  
Stop calling him! He won't answer!

The woman leans a little to look downstairs and she sees her husband dropped dead on the floor.

THE WOMAN  
(begging)  
Who are you? What do you want from me?

Lynn gets angrier and squeezes her arm harder.

LYNN  
You haven't recognized me yet?  
It's me, Lynn, mom! Lynn, whom you left in tears with a savage drunkard!

THE WOMAN  
No! It's impossible!

And she tries to pull herself free from Lynn's grasp. But Lynn knocks her down slapping hard across the face. The woman is on her back on the floor now. She is horrified. Lynn comes up to her.

LYNN  
Mark.. Is he the man you left us for? Naww...  
(a moment)  
I was too little but he doesn't look like him.

Then she leans over, grabs the woman fiercely by the elbow and pulls her up.

LYNN (CONT'D)  
 So, how have you been? Happy? You  
 thought, it's gonna last forever?  
 You never could imagine this end  
 for yourself, did you?

Then she throws her hand to the floor. The woman is  
 sobbing. Lynn looks at her legs and walking-stick, shakes  
 her head in disgust.

LYNN (CONT'D)  
 (sarcastic)  
 Yeah... GOD exists... Look at  
 you...  
 (pause)  
 Don't look down! Look at me!

The poor woman can't meet her eyes. She's crying miserably.  
 Lynn shakes her head in disgust again.

LYNN (CONT'D)  
 (continues)  
 You're a disgrace.

Then leans over her.

LYNN (CONT'D)  
 This is all your fault, mummy, you  
 know that, right?

The woman says nothing, she is just crying. Just then we  
 hear a sound from downstairs. A 14-15-year-old teen enters  
 home and sees the man lying dead on the floor.

THE BOY  
 (shouts)  
 Dad!

Then quickly looks up.

THE BOY (CONT'D)  
 (shouts again)  
 Moomm!

THE WOMAN  
 Steven! Don't come!

Steven quickly runs upstairs. Stops when he sees Lynn and  
 his mother on the floor.

HIS MOTHER  
 Steven, run!

Lynn sarcastically glances over at the teenager.

LYNN

Steven?

Then looks back at the woman.

LYNN (CONT'D)  
(continues)

Son?

And stands up. Slowly comes up to him.

LYNN (CONT'D)  
(approaching, smiling  
cruelly)

Hello, Steven. So you are my  
brother then.

Steven angrily makes a rush at her yelling.

STEVEN

Leave my mother alone! Get away  
from her!

Lynn grabs him by the throat, lifting his body moves him to  
the top flight of the stairs.

LYNN  
(angrily)

Leave your mother alone?

Then turns back to the woman.

LYNN (CONT'D)  
Wow, look at that. What a brave  
son you got here.

THE WOMAN  
Please, don't hurt him...

LYNN  
Sure.

Then turns her face to the boy, calmly snaps his neck, and  
throws him downstairs. Steven rolls down the stairs and  
drops dead on the floor a little away from his father. His  
mother tries to rush towards the stairs crying.

THE WOMAN  
No! Steven!

But her disabled legs don't let her do it. She just can  
come crawling towards the stairs and look downstairs. Lynn  
lets her do it. And the woman sees her son fallen dead on  
the floor. She starts wailing. Then she suddenly stops,  
gathers all her strength, hardly raises her body up to



stand on her feet. Lynn is watching her with a curious smile on her face. And suddenly the woman makes a rush at her angrily.

THE WOMAN (CONT'D)  
(distraught)  
You bastard!

Lynn grabs her by the throat with a ferocious glare.

LYNN  
How does it feel, mom? Does it really hurt? Strange and interesting. Didn't know you could feel. When I was your child, all you were doing was just fighting with each other day and night! After getting rid of me, you both became loving parents, I see? Was I the only wrong in your lives?

THE WOMAN  
(weeping)  
He was just a child...

Lynn more angrily raises her voice.

LYNN  
I was just a child, too!

THE WOMAN  
You're a monster.

Lynn smiles slightly and

LYNN  
I sure am.

And she pushes the woman downstairs. The woman rolls down. Lynn follows her slowly and calmly as she rolls. The stairs are over and the woman falls face downwards. But she is alive. Lynn steps down just after her and stands over her. Takes deep breath.

LYNN (CONT'D)  
(sarcastic)  
Fooohh!

Then she looks at the woman.

LYNN (CONT'D)  
(sarcastic)  
Don't go anywhere.

And she goes towards the windows. And without haste starts closing all the windows of the house, then she turns on the gas-stoves, blows out their flame. Her mother is watching her on the floor. She tries to move but she can't. She looks at her dead husband and son on the floor. Lynn is done with the gas. She leans against a column in the house and starts playing her harmonica calmly, without any haste. She is waiting for the house to be completely full with gas.

POLICE DEPARTMENT:

The three agents and Lippert are talking in Lippert's office.

AGENT BRADLEY

She is fooling us.

AGENT COSGROVE

I'm done playing with her. She is just bluffing.

LIPPERT

Anything about Lynn's last confirmed location? Pay a visit to their families?

AGENT BRADLEY

We've already done that.

Lippert stares at him like And?

AGENT BRADLEY (CONT'D)

Nothing. We talked to Reagan's parents. They never saw her.

LIPPERT

Lynn?

AGENT BRADLEY

She has no family. No fixed address. No known relatives. She grew up at an orphanage.

Jennifer is listening.

LIPPERT

What you think, Agent McLaughlin?  
What kind of threat is she?

Jennifer just opens her mouth to answer but is cut off by Agent Cosgrove.

AGENT COSGROVE  
(from the side)  
Just street hooligans.

Lippert is looking at Jennifer waiting for her answer.

JENNIFER  
I don't think so. I don't think  
they are just some kind of  
hooligans. They escaped from  
prison and are hard to be tracked.  
They act smart.

AGENT BRADLEY  
That's pure shit.

JENNIFER  
(continues ignoring him)  
They're fearless. Insane. What  
that means, they can do anything.  
I don't think they are killing  
just to rob or for fun. I'm sure  
they have some purpose and some  
kind of plan. And I think Lynn is  
going to be harder to be tracked.

AGENT BRADLEY  
And we should believe your words?

JENNIFER  
(impatient)  
Unfortunately, yes, Agent Bradley.  
I have some experience in such  
cases, unlike you...

AGENT BRADLEY  
Aww... Please, just don't give me  
that psychological bullshit...

JENNIFER  
(angry)  
This is not bullshit...

It's going to be an intense controversy as they don't like  
each another. But Lippert's had enough of them.

LIPPERT  
(loud)  
OK... That's it! Stop it! That's  
not why I gathered you here!

The agents instantly go silent. Lippert waits for a beat.

LIPPERT (CONT'D)

What I know is we have to get to her before she kills anyone else. Not after it.

Lippert glances at them like to say, you get it? Then

LIPPERT (CONT'D)

Now you can go.

LYNN'S MOTHER'S  
HOUSE:

Lynn is still playing her harmonica. Her mother is on the floor, crying silently. Suddenly Lynn stops playing, smells the air and smiles. There's enough gas. She mockingly clears her throat.

LYNN

Yeah, time.

And pockets her harmonica. Then she takes the petrol jerry can that she brought with her and walks out of the house pouring the petrol in a furrow. She is whistling while she is doing it. She stops in some 20 m away from the house. Throws aside the jerry can and takes a lighter out of her pocket, lights it. Looks at it for a beat, then raises her head.

LYNN (CONT'D)

Bye-bye, mom!

And she throws the lighter on the petrol furrow. The petrol blazing up streams very fast towards the house. And when it reaches the door of the house we only see the bloody face of the woman on the floor.

THE WOMAN

Nooo!

And BOOM!!! The house blows up. Lynn smiles frigidly and raises her harmonica towards her mouth. We see her eyes. They are very cold. The wind waves her hair. Now we see her from behind slowly walking away and we hear her harmonica.

POLICE DEPARTMENT—  
INTERROGATION ROOM:

Reagan is here sitting alone. She looks very calm.

THE WAREHOUSE:

Lynn is here. She is sitting at a window without glass. Her legs are up crossed on the window sill. She is looking out the window to the sky. Making a plan.

DISSOLVE TO:

POLICE DEPARTMENT — OUTSIDE — NIGHT

Lynn is hidden behind the bushes and watching. Two guards are at the door. They are talking. We don't hear them, we just see them from the place where Lynn is. One of them walks away. The another one is alone now. Lynn stealthily comes out from behind the bushes and approaches him from behind. And knocks him out by striking his pressure point. Then she drags him behind the bushes.

THEN WE SEE:

A uniformed guard enters the building. We see him from behind. Camera moves around and now we see the face of this guard. It's Lynn in a guard uniform. She moves through the corridors and enters the men's toilet. In a minute fire alarm starts. There's fire and smoke. People inside start panicing and trying to escape the fire. Lynn now is moving through the panicked people.

THE INTERROGATION ROOM.

Reagan is here with Agent Cosgrove. He apparently stayed to secure for the night. Hearing the alarm and panic he suspects something. He stands up, draws his pistol and approaches the door. Cautiously steps out gun drawn, looks around. Then steps back into the room. Moves towards Reagan and quickly cuffs her. Then grabs her by the elbow, pulls her up and moves her toward the door. Reagan watches him like he is a fool. Agent Cosgrove again looks around out of the door then hauls her out. Moves her toward the elevator. Then again looks around and pushes the button of the elevator. He stands back from the elevator. Gun held ready. The elevator door opens. He takes a step toward it. His finger rests ready on the trigger but he sees nobody inside. Then he turns from the elevator to Reagan.

AGENT COSGROVE

Come on.

And he pulls Reagan by the elbow. Just then a gun is shoved against his neck. He freezes. It's Lynn.

LYNN

(calmly)

Get your fucking hands off her!

And she calmly steps out of the elevator still pressing the pistol against his neck tight. Reagan smiles. The agent quietly takes his hands off Reagan.

LYNN (CONT'D)  
(shoves harder with the  
pistol)  
Now slowly throw the gun down.

The agent slowly lowers the gun. Lynn snatches his gun from his hand and hits him across the head with her gun. Reagan's kick on his back follows immediately. The agent hits the wall and drops unconscious.

AND WE CUT TO:

A RESTAURANT — OUTSIDE

It's late at night. Lynn and Reagan are hidden, waiting.

INSIDE THE RESTAURANT.

The main hall. No customers. We notice a bartender, two waiters and eight men who are sitting at a table discussing something. Five of them on one side of the table, the other three, on the opposite. Camera moves nearer. And we see: two of the guys are Bobby and his brother, Randy. Other three are apparently their friends. And the rest three men are customers. They are trading drugs. The girls are watching them with binoculars from the outside where they are hidden. So do we and we don't hear what the guys are talking about. Reagan's eyes never leave Bobby and Randy. After a few words, one of the Bobby's friends open a briefcase full of heroin in transparent plastic bags. One of the customers cuts one of them, takes a little heroin to test. Bobby and others are watching the guy. He smacks his lips and nods "OK". And one of his men puts another briefcase on the table. Opens it. It is full of money. Bobby, Randy and their friends are satisfied. The customers take the heroin. Bobby takes the money. The customers leave. Bobby, Randy and their friends are celebrating the successful deal among themselves now. The girls are still waiting. From the restaurant door, one of Bobby's friends emerges. He takes a cigarette out of his pocket, lights it. And just when he raises it towards his mouth suddenly a voice comes from aside.

REAGAN  
Smoking is bad for your health.

The guy startles at the voice and turns to see who is talking.

THE GUY  
What the...

And CRASH! The front big glass of the restaurant explodes and that guy crashes into the restaurant through the glass.

The men inside quickly jump behind and get down. Fragments of glass spread on the floor. Silence for a moment. Then they get up, slowly come closer to their friend on the floor, gun drawn. They lean over and see that he is dead. And they burst out through the broken glass yelling.

ONE OF THEM  
Come out, son-of-a bitch!

And they hear female voice behind them.

REAGAN  
Drop your guns!

They freeze at first.

REAGAN (CONT'D)  
(again)  
Drop your guns!

They slowly lower their guns down. One of Bobby's friends doesn't obey. Reagan shoots him to death. Then again aims her gun to others.

REAGAN (CONT'D)  
Do it!

They immediately toss their guns on the floor. Their backs are still to Reagan.

REAGAN (CONT'D)  
(satisfied)  
Good. You can turn now. Slowly.  
Slowly...

The guys obey. And they see Lynn and Reagan pointing guns at them. They are inside.

REAGAN (CONT'D)  
(gestures with the gun)  
Step away now! Over there!

The guys take a few steps to the left. They are Bobby, Randy, the alive friend, the bartender and one of the waiters. But we can't see the second waiter. Lynn picks up their guns. Then she carefully crosses to frisk them. Finds some guns on them and takes. Then goes back to Reagan. Reagan continues holding the gun in their faces.

LYNN  
They are clean now.

REAGAN  
Now on your knees! Now!

The guys kneel.

REAGAN (CONT'D)  
And get your hands above your  
head!

Lynn puts the guns into a big black backpack.

RANDY  
Who are you?

The girls look at him but say nothing. Lynn is going on stuffing the guns into the bag. Reagan is still pointing her gun at the guys. The guys are watching on their knees.

BOBBY  
Damned, who are you? What do you  
want? Who sent you?

No answer from the girls.

BOBBY (CONT'D)  
Who do you work for?

The briefcase full with cash still sits on the table. Lynn picks it up and opens. We see the money. She closes it and takes. Bobby looks at her.

BOBBY (CONT'D)  
(impatient)  
Aw, come on, what the fuck is  
this?

Lynn ignores him, going on packing. Reagan stares at him with a sarcastic smile.

BOBBY (CONT'D)  
(continues)  
You came for the money?

Lynn looks up at him then at Reagan, smiles.

REAGAN  
(smiling, sarcastic)  
Nope, but we'll take it anyway.

Lynn finishes her packing. She takes the briefcase and the backpack with the guns, turns to the guys. Gives them a sarcastic smile.

LYNN  
I'll put these away. Don't get  
bored.



REAGAN  
 (with the same sarcasm)  
 Take your time. I won't let them  
 get bored.

Lynn goes out. Reagan looks after her. Then turns to smile  
 at Bobby.

REAGAN (CONT'D)  
 (walking)  
 Well, well, well...  
 Bobby-mobby-drobby... Long time  
 no see. How you doing?

Bobby stares confused. Reagan moves closer to him.

REAGAN (CONT'D)  
 (smiling)  
 Guess we have some unfinished  
 business with you.

BOBBY  
 (surprised)  
 I don't know you...

Bobby doesn't seem to recognize her. Reagan comes closer  
 again, leans a little to face him.

REAGAN  
 (almost with kindness)  
 You do, Bobby, don't lie. Don't do  
 it.

BOBBY  
 I really don't know you, I see you  
 for the first time, I swear.

REAGAN  
 Too bad, Bobby. I thought you were  
 a smart boy.

Then turns her face to his brother.

REAGAN (CONT'D)  
 What about you? You see me for the  
 first time, too?

Randy has recognized her.

RANDY  
 (scared)  
 Yeah.

REAGAN  
 (almost with a joy)  
 Liarr... You are also a liar like  
 your brother.

At this moment Lynn enters. Reagan looks at her then back at Randy. She smiles. And without warning hits him hard in the face with her right hand, holding the pistol in her fist to increase the force of the blow. He crashes back face bloody. Reagan grabs him fiercely by the hair.

REAGAN (CONT'D)  
 (close to him)  
 Now how's your memory doing?

RANDY  
 Fuck off! I don't know what the  
 hell you're talking about!

She throws him down, again smiles benignly and gets up, sighs. Lynn watches impassively with her gun held ready.

REAGAN  
 (continues)  
 All right, so be it. Then I'll  
 remind you...

Reagan looks at Lynn then continues.

REAGAN (CONT'D)  
 Why did you go to jail, Bobby?

Bobby's face. He now little by little realizes who she is.

REAGAN (CONT'D)  
 (continues)  
 Five years, right?  
 (a beat)  
 Five years in total! And then free  
 as birds. I was sentenced to 16  
 years! 16 years! What for? For the  
 bastards like you! It's been six  
 years since we last met. That's  
 why, you didn't recognize me, I  
 guess. That hell changes people  
 out of all recognition. But I  
 never forgot you. Everyday, every  
 minute I remembered what you did  
 to me.

(turns to them)  
 There's no justice in our country.  
 This is what's wrong with this  
 beautiful New World. But we'll fix  
 it. All sinners will get what they  
 deserve.

BOBBY  
(whispers)  
Damn...

Reagan turns to him and comes closer.

REAGAN  
Exactly, asshole! But you can call  
me Reagan. Trish's little sister,  
Reagan. And today she again came  
for you.

And she puts her gun to his head.

BOBBY  
Don't shoot! For God's sake, don't  
kill me.

Just then suddenly the second waiter who hid himself comes out with a gun and fires toward Reagan. It was quick but Reagan reacts immediately. Bullets miss her. Reagan immediately fires back. And she doesn't miss. The waiter is dead. But Bobby takes advantage of the moment and hits Reagan. Reagan's gun drops. Reagan punches Bobby in the face, then kicks him straight in the face. At this moment Randy is making a rush at her with a chair in his hand. Reagan quickly picks her gun up from the ground and shoots him twice in his chest. Just then she is hit hard by Bobby with another chair. She falls against the bar and her gun drops again. This time under the bar. Out of reach. At this moment Lynn is fighting with Bobby's alive friend, the bartender and the alive waiter. It's three against one. That's why she fails to help Reagan. Fight scenes of Lynn with the bartender, the waiter and Bobby's friend. Bobby punches Reagan hard in the face. She falls back again. Bobby quickly knocks the bar to take Reagan's gun. Now there are only two people having guns: Lynn and Bobby. Lynn manages to shoot the friend to death. Now it's two against one. Bobby raises the gun toward Reagan. She dives for the floor and rolls to avoid the fire just as Bobby fires. Bullets narrowly miss Reagan and hit the walls. Reagan creeps towards the dead waiter that she killed. Reaches and grabs his pistol. Bobby fires one more shot, then starts running for the exit. Lynn is still struggling with the bartender and the alive waiter. Reagan gets to her feet. Sees Bobby running out from the exit. She goes after him. Bobby runs towards a car and tries to get in but just then Reagan appears behind and raises her pistol aimed at Bobby.

REAGAN  
Ah aah aaah!

Bobby freezes.

REAGAN (CONT'D)  
Hands slowly up!

Bobby slowly raises his hands. Just then we hear loud siren of the police cars. The siren distracts Reagan and Bobby who was slowly raising his hands at this moment, whirls and fires at her. Reagan is hit. She falls down. Bobby again dashes towards the car. At that instant Reagan shoots him from behind and he goes down too. Reagan is very badly wounded. Lynn literally flies out at the sound of fire. She sees Reagan in blood on the ground. Bobby's groaning. Lynn rages like a beast. Storms toward Bobby and empties her gun in his back. The shots echo. Sirens are near. Lynn rapidly moves back to Reagan and helps her to her feet. She quickly places Reagan in their car. Then gets in behind the wheel and drives off. Reagan is sitted next to her. Lynn is driving very fast. Reagan is losing a lot of blood. Lynn looks at her nearly every 10 seconds as she drives. She seems very lost.

REAGAN (CONT'D)  
(spitting blood)  
Son-of-a bitch shot me! I can't believe it! Damned!

LYNN  
(without looking at her)  
It's all right, Reagan, you're gonna be all right!

REAGAN  
I'm all in blood. Fuck! It hurts so terribly!

LYNN  
Damned you, Reagan! Just bear a little more! We'll be there very soon! Stay still! Don't fucking talk!

REAGAN  
Fuck! I'm dying. Don't you see it? I'm done. End of story. Aww.. God! Lynn, look...

She doesn't finish her sentence. Silence.

LYNN  
(without looking at her)  
Reagan? Reagan!

No answer from Reagan. Lynn turns her face to Reagan. Reagan's eyes are fixed on the roof of the car. She is dead. Lynn slams her hands on the wheel crying.

LYNN (CONT'D)  
No! No! Damned! Damned you! Damned  
you!

THE WAREHOUSE:

A HILL NEAR THE WAREHOUSE - EVENING SUNSET. MUSIC BEGINS.

Lynn is digging on the hill to bury Reagan. We see it in a far distance in the sunset.

DISSOLVE TO:

THE WAREHOUSE - LATER.

Lynn is busy doing something. She looks lost, hopeless and desperate. It's the first time we see her like this.

POLICE DEPARTMENT - LIPPERT'S OFFICE

The agents and Lippert are here. Agent Bradley puts a file on Bobby's and his friends' murder in front of Lippert.

AGENT BRADLEY  
They killed again two days ago.  
Eight people.

Lippert is looking at a file on Lynn and Reagan at this moment. Then he glances through the one Agent Bradley put in front of him.

LIPPERT  
(looking at the file)  
How do you know they did it?

AGENT BRADLEY  
Cameras. And Reagan was wounded at  
the crime place.

LIPPERT  
(holds up the photo of  
Bobby, dead)  
Eight men blown away by two girls.  
That doesn't figure...  
(a beat)  
Who were these guys?

AGENT BRADLEY

Drug dealers. Had their own restaurant. They used it as a place of trade.

LIPPERT

What do the girls have in common with them?

AGENT COSGROVE

Nothing, in principle. Except the fact that two of them raped Reagan when she was a teenager.

Jennifer puts some more files in front of Lippert.

JENNIFER

The guy Kacie killed just before shooting herself, Robin Stone. Once was at the same college with her. She went to jail because she killed one of his friends. Ben Roger, killed together with his friend just a while after the girls escaped. The sketch based on the witnesses' description clearly describes Lynn.

(we see the sketch)

She was spotted in the place and looked for him that night.

Lippert glances at the photo of Robin in the file, then glances down at another image, Ben.

JENNIFER (CONT'D)

(continues)

Ben Roger once gave evidence against Melyssa Ross Toback, who..

(she puts a file on Melyssa in front of Lippert)

also was among the breaking prisoners but was killed by the guards while breaking.

LIPPERT

You mean, this is some kind of revenge? Is that why they kill?

JENNIFER

Yes, sir. I'm sure it is.

AGENT COSGROVE  
So they broke out to kill all  
these people just to have their  
fucking vendetta.

LIPPERT  
(to Jennifer)  
Who do you think is their next  
victim?

AGENT BRADLEY  
Kacie is dead. According to the  
security cam footage, Reagan is  
also most probably dead.

LIPPERT  
Lynn?

AGENT BRADLEY  
Oh, she is alive.

LIPPERT  
We have now more than 20 deaths in  
our hands.  
(a beat)  
Could you find out anything about  
Lynn?

JENNIFER  
Her mother left them when she was  
a child. Father was arrested  
because he almost beat Lynn to  
death. She was given to an  
orphanage after that. Her father  
was released after 2 years in  
prison and alcohol rehabilitation.  
But never came for her. He started  
his new family. Now he has two  
children and a marketing company.  
As for Lynn, she got into prison  
directly from the orphanage. She  
stabbed one of the nuns to death.

Lippert and the agents are listening.

LIPPERT  
Where is Lynn's father now?

JENNIFER  
His office is located in the  
Central Business Building.

LIPPERT  
What about her mother?

JENNIFER

Yeah, about that... She was murdered 6 days ago together with her son and husband in their house in Denver, CO.

(pause)

I think we can guess who did it.

LIPPERT

I think, it's time to pay a visit to her father. Otherwise, it'll be too late.

LYNN'S FATHER'S HOUSE - EARLY MORNING.

The children are playing in the living room. The nanny is upstairs doing some small house work. News are on the TV. She is listening while doing her work. Camera turns to the screen of the TV and we see: Lynn's and Reagan's photos appear on the news.

NEWSWOMAN (ON TV)

Lynn Logan and Reagan Wiles are wanted for their involvement in a series of crimes: murders and robberies, which occurred recently, including murders of a police deputy and several police officers while escaping an attempted arrest.

The nanny suddenly sees Lynn's photo on the screen and freezes.

NEWSWOMAN (ON TV) (CONT'D)

(continues)

They should be considered armed and extremely dangerous. If you have any information concerning this case, please contact your local FBI office or any police station.

THE NANNY

(still on her feet, eyes fixed on Lynn's photo on the screen, terrified)

My GOD!

And she makes a rush for the phone, starts dialing. Just then a voice comes from behind.



LYNN  
 (calmly, cold)  
 Calling someone?

The nanny so startles at her voice that drops the phone and freezes. Her back is to the voice. Then turns around slowly to face Lynn. She is very scared. Lynn calmly glances at the receiver fallen down on the floor then at the nanny.

DISSOLVE TO:

THE SAME HOUSE — THE SAME TIME

Lynn is going down fast, to the living room where the children are.

A HUGE BUSINESS  
 CENTER — THE SAME  
 MORNING:

A police car arrives in front of this beautiful and modern building. Agent Bradley and Cosgrove get out of the car and enter the building. They are now at the reception. The receptionist is calling someone.

THE RECEPTIONIST  
 (on the phone)  
 Mr. Logan, two federal agents want  
 to see you. They say it's urgent.  
 (she listens, then to  
 the agents)  
 You can go up.

The agents move towards the elevators.

LYNN'S FATHER'S OFFICE.

The two agents and Lynn's father are here. Lynn's father looks confused. His hand is on his face.

MR. LOGAN  
 I don't know anything about her.  
 When did this happen? How is it  
 possible?

AGENT BRADLEY  
 Mr. Logan, your daughter is very  
 dangerous. We have to know if she  
 tried to communicate with you in  
 anyway?

Lynn's father still confused and thoughtful.

MR. LOGAN

No. Of course, no. I've just told you. I haven't seen her since that night.

AGENT COSGROVE

I don't want to scare you but we are pretty certain she will get in touch with you and she will do it definitely not because she missed you.

MR. LOGAN

Didn't get you.

AGENT BRADLEY

We mean, she'll be paying you a visit.

MR. LOGAN

You think, she can be a threat to me and to my family?

AGENT BRADLEY

Unfortunately, yes, sir. As far as we're concerned, she is a serious threat to you now.

MR. LOGAN

What makes you think so?

AGENT COSGROVE

She already met your ex-wife and she ended up dead. Lynn burned her, her husband and their 16-year-old son alive in their house.

MR. LOGAN

Why is she doing it?

AGENT BRADLEY

Well, who knows her, maybe she wants revenge.

MR. LOGAN

Revenge? What for?

AGENT COSGROVE

Maybe for not remembering about her existence.

Lynn's father turns towards the window.

AGENT BRADLEY

(continues)

Mr. Logan, pardon me for saying this, but you haven't seen your daughter for a long time and you may've forgotten her appearance.

MR. LOGAN

(thoughtful, without looking at the agents)

To tell the truth, you are right.

AGENT BRADLEY

I thought as much.

He takes a photo out of his pocket and passes it across the table to Mr. Logan.

AGENT BRADLEY (CONT'D)

Here, it's your daughter's present appearance.

Mr. Logan thoughtfully takes the photo, looks at it and instantly reacts.

MR. LOGAN

Oh my God ... It can't be...

The agents also react instantly.

AGENT COSGROVE

What is it?

MR. LOGAN

It's that girl... House cleaner, maid.. She works in our house...

AGENT BRADLEY

House cleaner?

The agents exchange a glance.

LYNN'S FATHER'S OFFICE — A WHILE AFTER.

Agents are on the phone calling for a back-up. Now there are some more police in the office. Mr. Logan is very nervous. Calling his wife.

LYNN'S FATHER'S HOUSE.

Now we see a cell phone in the house. It's ringing. But no one picks it up. Mrs. Logan is at home but she doesn't hear

the phone because of the sound of TV. A group of police is already on the way to the house.

NOW WE CUT BACK TO  
THE LOGAN'S OFFICE:

Mr. Logan is still going on calling.

MR. LOGAN  
Come on! Come on! Pick it!

AGENT COSGROVE  
No answer?

MR. LOGAN  
No.

But he doesn't stop calling. And we see his house again. His wife suddenly hears the phone, turns down the TV and quickly picks up the phone. She is in the kitchen.

MRS. LOGAN  
Hello?

MR. LOGAN  
(happy)  
Thank GOD! Where were you, Emy?

MRS. LOGAN  
(surprised)  
At home. Sorry, the TV was on. Why, what happened, George? You sound worried.

MR. LOGAN  
Emy, are the children at home?

MRS. LOGAN  
(doesn't understand)  
What's the matter with you, George? You sound worried.

MR. LOGAN  
Listen to me, Emy, take the children and come to my office.

MRS. LOGAN  
Why?

MR. LOGAN  
(louder)  
Don't ask questions! Just do what I say! Please!

MRS. LOGAN  
George, nanny took the children  
for a walk.

At this moment camera shows a piece of paper stuck on the  
fridge near Emy. There's a writing on it

"Took the kids to the park."

MR. LOGAN  
Where did she take them?

MRS. LOGAN  
To the park.

And just then Emy hears thuds from upstairs. Looks up.

MRS. LOGAN (CONT'D)  
George, wait a minute.

And goes upstairs with the phone on her hand.

MR. LOGAN  
(shouting on the phone)  
Emy, Emy, do you hear me? Emy, go  
to the park, take the children and  
come here!

But Emy isn't listening to him. She goes up towards the  
thuds. Thuds are heard from the closet. Emy opens the door  
of the closet and sees the nanny there. The nanny's mouth,  
hands and legs are tied.

MRS. LOGAN  
(screams)  
Oh my GOD!

George panics when he hears her scream.

MR. LOGAN  
(shouts on the phone)  
What happened, Emy, what is it?

The agents come closer to him.

MRS. LOGAN  
(into the phone)  
George, it's the nanny, someone  
has tied her up in the closet!

MR. LOGAN  
I'll be there in a minute!

MRS. LOGAN  
What is going on, George?

George hurriedly hangs up the phone. All eyes are on him. He looks at the agents.

MR. LOGAN  
(devastated)  
She has my kids...

WE CUT TO:

GEORGE'S HOUSE

A lot of police are inside and outside. Emy is terrified, sobbing. George is trying to calm her. The agents and Jeniffer are here, too. The nanny is being interrogated by a policeman. Agent Cosgrove comes up to George and Emy.

AGENT COSGROVE  
We couldn't find out anything yet.  
Most probably, she took them to  
the place where they hide.

Emy starts wailing in horror.

EMY  
(distraught)  
Oh GOD! Don't let her hurt my  
children, please! Find my  
children! Please! I'm begging you!  
What if she does someth...

And crying chokes her. George reaches over, grabs her and hugs.

GEORGE  
(tries to calm her down  
as he fights his own  
emotions)  
Calm down, honey...

His words drives Emy angry. She pulls herself back from his grasp.

EMY  
(yells at him angrily)  
Calm down? What are you talking  
about? My children are kidnapped  
by a psycho, and you are saying, I  
must calm down? I don't even know  
if they are ...

AGENT BRADLEY

Ma'am, we are searching everywhere. We will find your children safe and sound! I promise you!

Emy stares at them in disbelief. Just then the house phone rings. Everyone turns at its sound. They glance at one another. George starts towards it. Agent Bradley stops him with a hand gesture. He crosses to the other phone then quietly gives George a sign to answer and George picks up the phone. Everyone is silent. Emy is looking in tears. Agent Bradley cautiously picks up the phone on the other table. They are tracking the phone.

GEORGE

(in a quivering voice)

Hello?

STREET — PHONE BOOTH

Lynn is inside talking into the receiver.

LYNN

(calmly)

I hope I didn't make you wait too long.

GEORGE

(angrily yells into the receiver)

Where are my children?

LYNN

(with irritating calmness)

In a safe place.

GEORGE

(again yells)

You damned psycho, what have you done to my children?

LYNN

(cheerful)

Nothing, yet.

Emy is extremely uneasy about what Lynn is saying.

GEORGE

(shouting more angrily)

Look! If something happens to them, I'll...

Lynn cuts him short in a louder voice than his.

LYNN

(furious)

What will you do, huh? Beat me?  
I'm not that little helpless  
innocent girl anymore, Mr. Logan!  
Now you are in my hands and I am  
threatening you! You just shut the  
fuck up and listen!

GEORGE

(in a low voice, no  
longer angry)

What do you want?

LYNN

(satisfied)

Yeah, like that. I want you! 12  
p.m., today, at the central  
emporium. Alone. Take your cell  
with you. If you want your  
children alive, come alone. Try to  
mess with me, you'll never see  
them!

GEORGE

No, please, don't ...

Dial tone as the line gets closed at the other end. Lynn has already left the phone booth. We just see the swaying receiver.

BACK TO GEORGE:

He stands frozen still holding the receiver.

GEORGE (CONT'D)

(to the agents)

She wants to meet, at 12 p.m.

(a beat)

Today.

AGENT COSGROVE

(not sure he heard  
right)

What? It's already 11:25!

The police has determined the location of the phone call and one of them quickly says the number in a loud voice.

A POLICE OFFICER

9969! It's the phone booth at the  
end of the street!



Everyone grabs for their weapons and runs for the exit. They run to the phone booth. But they are too late.

AGENT BRADLEY

Damn!

POLICE DEPARTMENT — A WHILE AFTER.

The police are supplying George with listening devices throughout his body. George is getting instructions.

AGENT BRADLEY

Mr. Logan, we won't be beside you but we'll be close. You won't see us but we'll see you. So don't worry about anything, we'll keep the situation under control. You just try to keep her in play. But do it very carefully.

JENNIFER

Mr. Logan, your daughter is a person with psychological trauma. What I want to say is that she is not normal but may be easily controlled by speaking kindly to her. Try to go easy with her and talk sweet. May be, that is just what she wants.

George is listening to them quietly.

THE CENTRAL EMPORIUM — 12 P. M.

It's one of the largest shopping and business centers of the city. Crowded. Escalators and open stairwells. Now we see George. He is on a corner. Nervous. Waiting, impatient. Checks his watch. Looks up and down. His eyes go around the emporium. Agents watch him at a safe distance. Jennifer is here, too. We notice several policemen in concealed positions. Suddenly George's cell rings and he quickly answers. Agents react.

GEORGE

Hello?

We hear Lynn's voice.

LYNN

Go to the washroom and do what the writings say.

GEORGE  
What writings?

Lynn hangs up.

AGENT BRADLEY  
(over radio)  
Writings?

George looks confused, hangs up the phone, looks around. Walks back through the shopping area toward the washrooms. The agents, including Jennifer follow him but at a far distance. Suddenly George catches the words written on the wall in chalk

"Go to the cloakroom".

He starts moving. We see the signs showing the direction where the cloakroom is. He is going upstairs. The flow of people from the escalators and stairs obscure George from the agents. Now they can't see him clearly through the crowd.

VOICE  
He's on the escalator.

AGENT BRADLEY  
(over radio)  
Where's he heading?

VOICE  
No idea.

The agents and their men move fast through the crowd towards different directions. George reaches the floor where the cloakroom is. Technicians are in search for Lynn in the busy trade center. George enters a hallway. He walks through it checking over his shoulders. Reaches the end of the hall. Looks around. And he finds another writing on trash cans near the elevators.

"Take the first elevator on the left."

There are three elevators. George pushes the button of the first on the left, it opens and he gets in.

Agents are moving, giving orders.

AGENT BRADLEY  
(over radio)  
Watch the elevator! Don't lose him!

Inside the elevator George finds a cell phone and a note saying

"Take the phone, leave yours here.  
Go out on the 4th floor, then get  
in the second elevator and go down  
to the ground floor."

AGENT BRADLEY (CONT'D)  
(into hidden mic)  
You tracking him? Where's he?

VOICE  
He was moving towards the  
stores...

The agents quickly scan the crowd trying to see if they can spot Lynn. They are confused and annoyed.

George leaves his phone and gets out on the 4th floor. Then he gets in the second elevator and goes down to the ground floor. In this elevator he finds another note saying  
"Get out of the elevator and go to  
the italian restaurant".

George obeys. He goes out from the elevator, goes towards the restaurant.

Agents are moving faster. They try not to lose him. The technicians found him.

VOICE (CONT'D)  
He's heading to the italian  
restaurant.

The agents are confused about what his next move may be. Lynn has made George's trajectory so confused that they just can't keep him in sight. George enters the restaurant. The restaurant is full of people. Camera zooms in on George. He is in the middle of the crowded restaurant. Looks around. Just then the phone he found in the elevator calls. He quickly answers it and listens.

LYNN  
(we are unable to  
identify from where she  
is calling)  
Get out through the kitchen back  
door. Go straight to the end of  
the corridor. Get in any of the  
elevators and go up to the 3rd  
floor.

And she hangs the phone. George quickly passes through the restaurant to its kitchen and goes out from the back door. A long corridor is ahead. He starts moving down the

corridor. Reaches the end. There are three elevators side by side here, too.

VOICE  
We've lost the signal.

Agents are nervous. George gets in one of the elevators and goes up to the 3rd floor. The elevator opens on the 3rd floor and he steps out. It's something like a storage place of the trade center and there's nobody here. It's quiet. George looks around. A voice comes echoing from behind.

LYNN  
And here you are.

George slowly turns to see her. They face each other across the hallway. She's in a light hooded top.

LYNN (CONT'D)  
Hi, dad.

CUT TO THE AGENTS:

They hear them through the listening devices on George.

AGENT BRADLEY  
She is there!

BACK TO LYNN AND  
HER FATHER:

Lynn comes closer, starts walking around him.

LYNN  
(friendly)  
So tell me, daddy... Do you remember me now?

GEORGE  
Where are my children?

LYNN  
(keeps moving closer)  
Your children?

She stops, looks at him and continues.

LYNN (CONT'D)  
Well, one of them is right in front of you.

GEORGE  
(impatient)  
Look! You...

But Lynn immediately cuts him short raising her forefinger angrily.

LYNN

I think I've already made myself clear enough. You are not in the position to threaten me! I am the THREAT!

This makes George shut up. Lynn waits for a beat.

LYNN (CONT'D)

(ironically imitates her father)

Where are my children? Where are my children?

Then she stops, looks at him. Shakes her head and smiles.

THE AGENTS:

Still searching. Annoyed.

AGENT COSGROVE

Where are they? You found him?

VOICE

He's in the storages.

BACK TO LYNN AND  
GEORGE:

LYNN:

(continues)

I'm so curious. Tell me, do you really care about your children or are you just pretending? Have you really become such a loving father? Don't get me wrong. It's just... You never cared about me. Now this...

(a beat)

I'm your child, too, father!

GEORGE

(quietly)

Listen...

LYNN

(again cuts him short)

Have you ever remembered this? That you have one more child? ME.

(a beat)

You never did, I guess.

(MORE)

LYNN (CONT'D)  
 Now look at me! See, what that  
 little and innocent girl turned  
 into?! Do you see what you did to  
 me?

George's eyes meet Lynn's. A look between them.

LYNN (CONT'D)  
 I've been waiting for this day for  
 so long, daddy.

Then she takes off her hooded top. She has a tiny top under  
 it.

LYNN (CONT'D)  
 (showing the scars on  
 her body)  
 Remember these?  
 (a beat)  
 I do. I remember them all.

George has some trouble looking at her. His guilty  
 conscience is working.

GEORGE  
 (quietly)  
 I'm so sorry...

LYNN  
 (softly cuts him short)  
 No, no, don't apologize. That's  
 not why I'm here. And besides, you  
 are not the single author of all  
 of them. More than half I got at  
 the orphanage. But there, I got  
 also thanks to you. Anyway, it  
 doesn't matter anymore. The  
 another author is long dead. But  
 the author of these ones... (she  
 shows the scars on her arms) is  
 still breathing.

George is nearly crying. His head is bowed.

GEORGE  
 (begging)  
 I'm really sorry...

LYNN  
 (furious, in a loud  
 voice)  
 You are sorry? You destroyed my  
 life and now you are just sorry?  
 (MORE)

LYNN (CONT'D)  
Your 'sorry' just isn't enough,  
daddy!

GEORGE  
(tries to be soft)  
I'll do anything you want! I swear  
it! You just tell me! Just leave  
my children in peace!

Lynn looks at him as if she got intrigued by what he said. But this moment passes. She eyes him with barely contained hatred.

LYNN  
(saunters towards him)  
Too little too late, daddy.  
There's nothing you can do for me  
now.  
(a beat)  
Except one thing.

GEORGE  
(begging)  
Please, where are my children? Did  
you hurt them...

LYNN  
(angrily cuts him short)  
I don't give a damn about your  
children! I don't need them!  
(a beat)  
You just don't get it, do you?

GEORGE  
Then why do you have them?

Lynn looks at him with a weary look.

LYNN  
Probably because I know that you  
don't deserve them and they don't  
deserve a father like you! Maybe I  
don't want them to experience what  
I did! I don't know.. There are so  
many reasons.

George seems unable to speak. He lowers his eyes and stares at the floor. Finally, he finds his voice.

GEORGE  
Look... I know, I wasn't the man I  
should have been but I've changed,  
I don't...

Lynn angrily cuts him short again.

LYNN  
 You've changed? What changed you?  
 2 years of treatment? Pure shit!  
 Then why didn't you ever come look  
 for me? Huh? Why?

George is looking down, guilty. He says nothing. Lynn stops, looks at him for a beat.

LYNN (CONT'D)  
 (continues, in a lower  
 and hoarse voice)  
 People don't change. Neither did  
 you. So don't give me that  
 bullshit.

George stares torn.

LYNN (CONT'D)  
 What? The truth hurts, doesn't it?

BACK TO AGENTS:

Agents, Jennifer, and other officers are moving fast, upstairs. Gun held level.

AGENT BRADLEY  
 Everyone, wait for my  
 instructions!

VOICE  
 Storages. 3rd floor.

All race for the stairs.

BACK TO LYNN AND  
 GEORGE:

LYNN:  
 (sarcastic)  
 You see, father, although, you  
 kicked me out of your life, I  
 never tried to do the same for  
 you. But I'm gonna. This will end  
 here, now.

George is looking at her confused.

LYNN  
 (continues)  
 I failed to remove you from my  
 life, daddy. So I decided to just  
 remove you from your life!



Agents are approaching. They try to be as silent as possible but their sounds come from downstairs. Lynn can hear their approaching footsteps. They are very close. Lynn turns to George with a ferocious glare.

LYNN (CONT'D)  
(angrily)  
You lying son of a bitch!

And pulls out her gun, aims it at George. George moves back in terror. The sound of the agents is getting nearer.

LYNN (CONT'D)  
(to George)  
You stay where you are! Don't  
fucking move!

Agents, including Jennifer and an officer arrive at the stairway of the floor where George and Lynn are. At the same time someone's coming up in one of the elevators. Lynn is watching over both the elevator and the stairs. And here, Agent Bradley, Agent Cosgrove, Jennifer and the officer move into the corridor, guns clutched in both hands. George is slowly moving back.

LYNN (CONT'D)  
(angrily, to George)  
You should have taken me  
seriously!

Agents point their guns at Lynn. Lynn points her gun at them, too. They face one another across the length of the corridor.

AGENT BRADLEY  
Give it up! There's no way from  
here!

LYNN  
I wouldn't be so sure.

And at this moment the elevator opens, an emporium employee emerges from it. Lynn quickly catches him from behind, presses her gun against his head.

LYNN (CONT'D)  
Drop your guns! Or I'll kill him!

The poor employee doesn't understand anything. An innocent young man. He is just staring in terror, doesn't understand what's going on. Lynn shoves the pistol hard into his ear. Agent Bradley examining the threat on her face, lowers his gun. The officer does the same. Jennifer tries to calm Lynn down. She takes two steps towards Lynn.

JENNIFER

Calm down, Lynn! You'll get  
nothing this way! Put your gun  
down!

Lynn shoves harder with the pistol and backs away a step.

JENNIFER (CONT'D)

(keeps moving closer)  
We don't want to hurt you. We're  
trying to help you.

Lynn is quietly listening to her. Jennifer takes one more  
step. Lynn moves back a step.

JENNIFER (CONT'D)

(more carefully)  
Just trust me. I want to help you.  
Let him go. Please. And give me  
your gun.

Lynn is looking at her without saying anything. She is  
still holding the employee by the throat and keeping the  
gun pressed against his head. Jennifer takes two more steps  
towards her. Now they are very close to each other.

JENNIFER (CONT'D)

(with a psychological  
kindness)  
Come on, give me your gun.

Lynn looks at her. For a moment it looks like she might  
surrender. She slightly takes her hand off the employee and  
slowly lowers her gun a little. Jennifer carefully tries to  
step one more step towards her but suddenly Lynn pushes  
away the employee and grabs Jennifer instead of him.  
Jennifer didn't expect that. She was sure that Lynn was  
giving up. Now Lynn has her arm around Jennifer's throat  
and her gun is shoved to her ear. The agents and the  
officer immediately raise their guns and point at Lynn  
yelling.

AGENT COSGROVE

Put the gun down! Put it down!

Lynn presses the gun to Jennifer's throat now.

LYNN

You put your guns down if you  
don't want me to blow her goddamn  
head off!

Agent Bradley and the officer slowly lower their guns but  
Agent Cosgrove is still holding his gun raised.

LYNN (CONT'D)  
(to Agent Cosgrove)  
Quit playing, cop. I'm not  
kidding!

He continues pointing his gun at Lynn. And Lynn without warning shoots him in his arm. His gun drops and he screams in pain. He is now on the floor, clutching his arm. Blood is running through his fingers onto the floor. Agent Bradley and the officer try to move.

LYNN (CONT'D)  
(pushes the pistol  
against Jennifer's head)  
Don't tempt me, assholes!

They immediately stop and don't move.

AGENT BRADLEY  
(instantly)  
OK! OK! Don't shoot! Just calm  
down! Here!

And gently tosses his gun towards Lynn. Then raises his hands. Lynn looks at the officer. He does the same.

LYNN  
Now get back! Get back!

They do. George is hopeless.

GEORGE  
(almost crying)  
Lynn, where are my children?  
Please... I'm begging you, tell  
me! Where are they?

Lynn looks at him with contempt.

LYNN  
Maybe I would tell you if you at  
least were brave enough to come to  
meet your daughter alone! You're a  
fucking disgrace! Coward piece of  
shit!

Then she presses her gun harder against Jennifer's head and hiding behind her moves back with her toward the elevators. She uses her free hand to push the button of one of the three elevators.

LYNN (CONT'D)  
If you come after me, I'll kill  
her! I promise!

The elevator opens. Lynn shoots the buttons of the other elevators so that no one on that floor could press them at that time. Then she gets in the elevator with Jennifer, hiding behind her and pushes the "Close" button. She aims her pistol at the agents as the elevator door closes still holding Jennifer. The "47th" sign lights up. The officer and Agent Bradley quickly take their guns and run for the stairs.

AGENT BRADLEY  
 (into the mic)  
 They are going up to the 47th  
 floor!

Agent Bradley and some other police officers are climbing stairs to the next floor. And continue climbing. Agent Bradley races up the stairs three at a time.

INSIDE THE  
 ELEVATOR:

As soon as the doors of the elevator closes, Lynn pushes Jennifer against the wall and searches her for weapons. She finds a pistol in her pocket and takes it.

LYNN  
 I'll have it.

And puts the pistol in her hip-pocket. Quickly gets out a key from her pocket. It is a master key. She locks the elevator to get an express ride. Then she moves back, lowers her gun and leans against the wall. Jennifer turns and faces Lynn.

JENNIFER  
 So you were expecting this?

LYNN  
 Precautionsness.

And looks away, thinking, with the gun in her hand.

BACK TO AGENTS:

Agent Bradley is giving instructions to be on the watch in front of every elevator starting from the 4th floor and up. He himself is then moving up the stairs fast.

INSIDE THE  
 ELEVATOR:

Jennifer studies Lynn for a moment. Then

JENNIFER  
 I get you, Lynn...

Lynn looks at her.

LYNN  
(with a deceptive  
surprise and irony)  
Do you?

JENNIFER  
Yes, I do, and I do it quite  
perfectly.

LYNN  
Oh yeah? You think, you know so  
much about people? Then I must  
dissappoint you, miss shrink, not  
every criminal is a psycho. So  
don't waste your breath.

JENNIFER  
If you are not a psycho, then why  
have you killed so many people and  
why are you still terrifying so  
many people? What do you want to  
prove?

No response from Lynn. Jeniffer waits a little. Then

JENNIFER (CONT'D)  
(continues)  
I'm sorry, but nobody would  
believe that you are sane.

LYNN  
(very calmly, without  
looking at her)  
Yeah? Who cares?

JENNIFER  
(emotional, losing her  
patience)  
You think, you are the only one  
who suffered from physical abuse  
their entire childhood? There are  
thousands, Lynn! But people get  
over it.

LYNN  
(smiling slightly)  
Everyone has their own way of  
living.

JENNIFER  
This is the world we live. You  
can't change it.

A moment. Lynn isn't really listening. She isn't even looking at her.

JENNIFER (CONT'D)

(continues)

My father physically abused me a lot, too. But I never wanted to harm him...

Lynn suddenly explodes at these words.

LYNN

Oh yeah? And did he ever beat you almost to death? Or were you given to a wicked orphanage where everyone tried to torture you and did that to you over and over? What about jail? Have you been there, too?

Jennifer is just looking at her without saying anything. Lynn finishes her speech, looks at her with a pained look. A pause.

LYNN (CONT'D)

(in a weary voice)

Don't you fucking tell me you get me! You can't even imagine what it's like to be me.

And moves back, leans against the wall without looking at Jennifer.

JENNIFER

(quietly)

You're right. Your life was difficult. But this isn't only your father's fault.

LYNN

(calmly, coldly, without looking at her)

Everyone gets what they deserve one day.

JENNIFER

Is that why you killed your mother?

Lynn doesn't look at her.

JENNIFER (CONT'D)

(continues)

What about the children? What are they paying for?

Lynn looks on calmly.

JENNIFER (CONT'D)

(continues)

Are you going to kill them, too?  
That's what you want?

LYNN

(lightly)

That's not what I want.

JENNIFER

Then why did you kidnap them? Why  
do you want to deprive them of  
their parents?

LYNN

Because he has to pay. Now he  
pretends to be a loving father.  
But I don't believe it.

JENNIFER

He's changed, Lynn. People  
change...

LYNN

(again cuts her short  
angrily)

People like him never change!

JENNIFER

And where does it end?

Lynn doesn't answer. After the 37th floor she pushes the elevator "Stop" button. The elevator stops between the floors. She opens the emergency hatch in the roof of the elevator and turns to Jennifer.

LYNN

It's a real pleasure to talk to  
you but you must pardon me, I have  
to go.

And then in a move, almost too quick to see, she jumps up pulling herself up. Now she is on the roof of the elevator, in the elevator shaft. She looks down. There's another elevator a little lower than the one on which she is. Lynn jumps onto the roof of that elevator and when she jumps the electric ropes there strike her opening a jagged wound into Lynn's side. But Lynn doesn't care. She hits the surface nimbly.

AGENTS:

Agent Bradley and his men follow the elevator in which they think Lynn and Jennifer is. The police are on the watch in front of the elevator on every floor starting from the 4th. And they see that the elevator stopped. Agent Bradley with some other police officers rush towards the 38th floor but the elevator moves again and it goes up to 47th floor (As Lynn locked the elevator, Jennifer could only make the elevator move again). Now the agents are rushing for the 47th floor and they reach the elevator out of breath. They stand back from the door of the elevator. Guns held ready. Waiting impatiently and breathing hard and exhausted. The elevator opens and they see: There's only Jennifer in it. Nobody else. She is looking at them coldly folding her arms across the chest.

AGENT BRADLEY  
(still pointing his gun  
towards the elevator,  
confused)  
Where's she?

JENNIFER  
(calmly)  
Gone.

Agent Bradley isn't sure he heard right. He can't believe it. He stands frozen a moment staring at Jennifer still holding his gun. Then he immediately starts down, taking the stairs five at a time.

CUT TO:

Another part of the building. An elevator opens on the ground floor and Lynn steps out. She is again in her hooded top. She wears its hood and quickly melts into the crowd. Agent Bradley and his men are already on the ground floor too. Agent Bradley is searching the crowd. His skin is sweaty. But Lynn is gone already.

AGENT BRADLEY  
We've lost her! I can't believe  
it!

POLICE DEPARTMENT:

The agents, police and George with Emy. Emy is crying hopelessly.

GEORGE  
(angrily, to the agents)  
You ruined everything! I shouldn't  
have trusted you!



AGENT BRADLEY

We are very sorry. We missed her  
this time, but we'll catch her  
sooner or later...

Emy cuts him short angrily and yells at them.

EMY

(weeping)

Sooner or later? Are you even  
hearing what you're saying? You  
are talking about my children's  
lives! What if she kills them till  
you find her?

George crosses swiftly to her to calm her down.

GEORGE

Honey...

Emy pushes him away.

EMY

Don't touch me, you son-of-a  
bitch! All these are happening  
because of you! If something  
happens to my children, it will be  
only your fault! Only your fault!

DISSOLVE TO:

REAGAN'S FAMILY'S HOUSE - EVENING

Reagan's parents are watching the news about the Logans'  
children kidnap by Lynn and Reagan on TV.

POLICE DEPARTMENT:

Agent Bradley and Agent Cosgrove enter Lippert's office  
without knocking. Agent Cosgrove has now a bandaged arm.  
Jennifer and Lippert are in the room.

AGENT BRADLEY

Sir, we got a call from Chicago.  
Reagan's parents talked to the  
police. They told them about their  
old warehouse. We are not sure but  
we suspect, they can be there.

LIPPERT

(furious)

Then what are you waiting for?  
Send a team there right now!

(MORE)

LIPPERT (CONT'D)  
You go, too! And do me a favor,  
try not to miss them this time!  
(more to himself)  
Why the hell didn't they say it  
before?

Agents start moving instantly.

AGENT COSGROVE  
(to all)  
Get everybody in the vehicles!

Agent Bradley is also calling in for backup and giving orders striding fast.

AGENT BRADLEY  
(to a man of his)  
Tell them to send everyone!

Jennifer grasps him by the arm.

JENNIFER  
What are you gonna do?

AGENT BRADLEY  
Not now!

JENNIFER  
I'm coming with you!

AGENT BRADLEY  
No, you're not! You have already  
done what you could! But this  
psycho is still at large! I'm not  
going to risk anymore! I'm gonna  
get that bitch!

JENNIFER  
(angry)  
Agent Bradley, I'm not asking for  
your permission! Don't forget, I'm  
an agent here just like you!

And she turns, angrily walks out. As she turns and leaves, Agent Bradley watches after her. He's speechless with rage.

AGENT BRADLEY  
(angry, in a low voice)  
Bitch!

POLICE AND AGENTS COME RUNNING OUT OF THE FRONT DOOR AND  
GET IN THE CARS.

THE WAREHOUSE -  
SUNSET:

The police cars start arriving and silently gather around the warehouse. The police, the agents quickly but soundlessly get out of the cars and hide behind the cars and their open doors with the guns in their hands ready to fire. But it's still quiet around. Agent Bradley glances around the peaceful surrounding. They slowly and silently surround the warehouse. Out of one car George and Emy get out. Agent Cosgrove sees them. He is still with a bandaged arm. He angrily comes up to a police officer.

AGENT COSGROVE  
(whispers angrily)  
What are they doing here?

THE POLICE OFFICER  
We couldn't stop them, sir.

The agent turns his face towards George and Emy angrily and looks at them. George and Emy look very worried.

INSIDE THE  
WAREHOUSE:

Lynn is cleaning her bloody wound she got while jumping from the elevator. Suddenly she senses something. Her gun appears in her hand, as if from nowhere. She quickly gets up and steps cautiously to the front wooden wall, looks out from a hole. Sees the police quietly gathering around. She takes several steps away from the wall and moves swiftly to the other wall and spots other police cars arriving. Then she angrily moves back and leans against the wall.

OUTSIDE THE  
WAREHOUSE:

Agent Bradley and Agent Cosgrove are standing together.

AGENT BRADLEY  
(to himself)  
She's in there.

Then he takes a loudspeaker.

AGENT BRADLEY (CONT'D)  
(into the loudspeaker)  
Lynn, you are surrounded! There's  
no way to escape! So give up!

And stops, waits for a while for the answer. No answer. Lynn is just listening angrily keeping them in sight.

AGENT BRADLEY (CONT'D)  
(continues)

We know you are there! You've got nowhere to run, you know that! All exits are covered! Don't complicate the situation! Don't make us use force! Give up! You're all done!

Lynn is looking at him quietly from the hole while he is speaking. Agent Bradley again waits for her answer. But again there's nothing from inside. Just the noise of breeze. Then he gives a sign to the special task force to get inside quietly. When the STF just take a step towards the warehouse, Lynn's voice come from inside.

LYNN  
(calls out)  
If you try to get inside, I'll kill the children!

Agent Bradley as soon as hears her voice motions to the STF to stop and they stop. Emy starts to panic.

EMY  
(darts forward, crying  
in terror)  
No!

But George grabs her. Agent Cosgrove turns at her voice and angrily moves towards them. He reaches them.

AGENT COSGROVE  
(to George, angry)  
Mr. Logan, calm your wife down!  
Otherwise, I'll order to take you away from here! You can ruin everything!

GEORGE  
All right, all right, we are fine!  
But please, just do what she wants, don't let my children get hurt!

EMY  
(begs quietly in tears)  
Please, I'm begging you, just don't let her hurt them!

AGENT COSGROVE  
Mrs. Logan, let us do our job and your children will be all right!

EMY  
 (shakes her head, choked  
 with pain)  
 OK, OK, I got it. I'll be silent.

She is trying to keep calm and contain her emotions. Agent Cosgrove turns from them and walks back over to Agent Bradley.

AGENT BRADLEY  
 (into the loudspeaker)  
 Lynn, surrender! You have no other  
 choice! You know it!

And Agent Bradley lowers the loudspeaker and waits for Lynn's answer.

LYNN  
 (shouts from inside)  
 I have nothing to lose! And you  
 know it! So stop threatening me! I  
 got the children here!

AGENT BRADLEY  
 (into the loudspeaker)  
 I'm giving you 2 minutes!  
 Surrender! Or we'll get in!

LYNN  
 (shouts from inside)  
 Be my guest! And I'll kill the  
 kids!

Agent Bradley impatiently raises the loudspeaker to say something but is cut off by Jennifer.

JENNIFER  
 Let me talk to her!

AGENT BRADLEY  
 (angrily)  
 Agent McLaughlin, get back to your  
 position, let us do our job!

JENNIFER  
 (angrily)  
 The children's lives can be in  
 danger because of you! She is  
 insane! You know what a threat she  
 is! Why do you think, she won't  
 kill the children now? I'm the  
 psychologist here, agent Bradley,  
 so let me speak to her! One last  
 time! Please!

EMY  
(from aside)  
Let her speak! Please!

A look between Jennifer and Agent Bradley. Then he hands the loudspeaker to Jennifer angrily. Jennifer quickly takes it and begins to speak.

JENNIFER  
(into the loudspeaker)  
Lynn, it's me, Agent McLaughlin,  
you know me, you held me hostage  
in the elevator...

And stops, waits for the answer. But nothing from Lynn. She is just watching her from the hole.

JENNIFER (CONT'D)  
(continues)  
Lynn, I just want to talk to you.

LYNN  
(calls out)  
So talk!

JENNIFER  
No, not here, let me in. Let me  
talk to you inside.

AGENT COSGROVE  
(angrily)  
What is she doing?

Jennifer lowers the loudspeaker and waits. There's no answer from Lynn. Silence. Everybody is waiting. Jennifer raises the loudspeaker again.

JENNIFER  
(into the loudspeaker)  
Lynn, please, let me in...

LYNN  
(cuts her short shouting  
from inside)  
All right! But only you! Don't  
even try to mess with me! Don't  
forget, the children are here,  
with me!

Jennifer is just happy. She quickly gives back the loudspeaker to Agent Bradley.

JENNIFER  
(to Agent Bradley)  
Just wait for me! Don't make any  
hasty decisions!

And strides towards the warehouse.

AGENT BRADLEY  
(after her, in a low  
voice)  
I hope she'll shoot your ass to  
pieces!

And he motions to the special task. Two STF silently and  
secretly start for the warehouse from different sides after  
Jennifer goes in.

INSIDE THE  
WAREHOUSE:

Jennifer is now inside. She moves forward looking around.

JENNIFER  
Where are you?

Suddenly she hears Lynn's voice from behind.

LYNN  
I'm here.

Jennifer quickly turns back to see Lynn. Lynn is standing  
near a huge and old equipment and calmly staring at her  
with a gun in her hands. She gestures with the gun to  
Jennifer to turn and raise her hands and Jennifer does.  
Lynn comes up to her from behind and searches her for guns.

JENNIFER  
I'm unarmed, Lynn. I just want to  
talk.

LYNN  
(still searching her)  
Sorry but I don't trust cops.

JENNIFER  
I'm not a cop. I'm a federal  
agent.

LYNN  
Same shit.  
(at Jennifer's eyes)  
You smell the same.

Then she finishes searching, moves back.

LYNN (CONT'D)  
I'm all ears now.

Jennifer lowers her hands. Glances around the warehouse.

JENNIFER  
Where are the children?

LYNN  
(calmly)  
Not here.

JENNIFER  
But you said they were here.

LYNN  
(with the same calmness)  
Now I'm saying they are not here.

JENNIFER  
Then where are they?

LYNN  
That's for me to know.

TRANSITION:

STF secretly have gotten inside. They move forward cautiously, gun raised.

BACK TO LYNN AND  
JENNIFER:

JENNIFER  
Are they alive?

LYNN  
For now, yes. But nobody knows what will happen next, right?

JENNIFER  
No, you said, you don't aim to kill children.

Jennifer looks Lynn in the eye.

LYNN  
People change, Agent McLaughlin, and you said THAT.

JENNIFER  
That's what you are? A cruel murderer who kills even children?  
(a beat)  
That's not who you are.



Lynn looks on calmly.

JENNIFER (CONT'D)

Why're you doing this? What're you trying to get?

(tries to be soft)

You killed so many people. And maybe they all deserved it. But this has to stop! Children don't deserve to die! That's it! You've had your fun!

LYNN

(smiles a moment)

Not yet.

Jennifer has difficulty containing her emotion. But Lynn is calm.

JENNIFER

What do you want, Lynn? You want to kill your father as you killed your mother? You think by killing him, you're going to change something? You think you can change this damned world?

Lynn is listening with the same calmness.

JENNIFER (CONT'D)

(continues)

I'm not trying to come to your father's defense, but if he dies, there are still hundreds like him.

(losing patience)

Nothing's going to change! If you kill him, you'll just get one more victim in your murder list. Nothing else!

Lynn is silent. Says nothing. Jennifer stares at her with a weary look. Glances away then back to Lynn and continues.

JENNIFER (CONT'D)

Where's your friend? Reagan? Where's she?

LYNN

(quietly)

In a better world.

JENNIFER

That is to say, she is dead.

Lynn smiles sadly.

JENNIFER (CONT'D)  
Don't you think, it's the end?

A look from Lynn.

TRANSITION:

One of the two STF hears their voices and gestures to the other one. They stealthily and quietly move towards the voices in different directions, gun clutched two-handed.

BACK TO LYNN AND  
JENNIFER:

Pained expression on Lynn's face.

LYNN  
I'm sure it is.

Then stops for a while. Looks down at the gun in her hand.

LYNN (CONT'D)  
(continues)  
To tell the truth, I came to my  
end a long time ago, Agent  
McLaughlin. And I always knew it  
was going to end this way.

JENNIFER  
You really want to end this way?

Lynn glances up to her.

JENNIFER (CONT'D)  
Lynn, I just want to help you.

LYNN  
That's very kind.

JENNIFER  
Why don't you tell me where the  
children are?

LYNN  
Because I don't have to. And  
because it's better that way. For  
them. You just don't know this  
man. He never even told them about  
me. I lived in hell all my life  
because of him. Now I know, it's  
my end. But first I'm going to put  
him through hell.

At this moment one of the STF is carefully approaching Lynn from behind leading with his gun. His finger rests ready on

the trigger. Jennifer notices him. Lynn reacts to Jennifer. She spins with outstanding quickness and professionally drops him with a single shot. Then she moves closer to him, takes his gun. Stands over him and opens two more shots into his chest. Cool and expertly. The STF is dead. Then Lynn angrily turns to Jennifer.

LYNN (CONT'D)

Now that wasn't a good idea!

JENNIFER

No, believe me, I didn't know ...

LYNN

You're all fucking same!

OUTSIDE:

Everyone reacts to the shots. They get worried about what's happening inside the warehouse.

EMY

(panics)

No, no, no! Oh my GOD! Nooo!

George is trying to calm her. Agent Bradley quickly takes the loudspeaker.

AGENT BRADLEY

Agent McLaughlin? What's going on there?

Lynn grabs Jennifer by the arm, presses the gun against her head and pulls back.

LYNN

(to Jennifer)

Come here!

And she slowly moves towards the wall between the police and them, with Jennifer pressing the gun against her head.

AGENT BRADLEY

(impatient)

Jennifer? Are you all right?

Jennifer looks at Lynn. Lynn motions to her to answer.

JENNIFER

(calls out)

I'm all right.

AGENT BRADLEY

Who fired?

No answer.

AGENT BRADLEY (CONT'D)  
 (continues)  
 Is Lynn there?

LYNN  
 (calls out, sarcastic)  
 Yeah, Lynn is here and she is all  
 right, too. Thanks for asking.  
 (a beat)  
 Can't say the same about your man.  
 I just shot him to death.

AGENT BRADLEY  
 (to himself)  
 Damn!  
 (into the loudspeaker)  
 Lynn, you have no way from here!  
 Don't make the things worse and  
 just surrender!

LYNN  
 (calls out louder,  
 joking)  
 Take it easy, Agent Bradley. And  
 don't worry about me. But if you  
 send one more STF here, you will  
 regret it, believe me.

Just then Lynn feels someone stealthily approaching from another direction. She with a sudden quickness pushes Jennifer aside and spins instantly to find another STF right behind her, having his weapon on her face, about to pull the trigger. But Lynn quickly sidesteps and shoots him. But just once. And she is empty. The STF is wounded but he is still on his feet and still have his gun. Lynn throws away her gun. The STF man again raises his gun at Lynn to fire. But before he even starts Lynn gets to him, grabs his wrist. She twists it violently, smashes him twice in the face with hard head blows and slams him with a ferocious elbow sending his gun skitter away, beneath an equipment, out of reach. Then she slams him with fierce punches to the ribs and spinning round strikes him a hard tremendous kick square in the chest. He crashes backward from the kick crashing hard into the wooden wall. The wall shatters to pieces and the man hits the ground with a thud. Huge crash and dust as the wall knocks down. Now there's nothing between Lynn and the police. Every cop armed with a gun immediately comes into firing position, aimed at her. Lynn turns around and sees an army of police cars in front of her. She doesn't back even an inch. On the contrary, she takes several steps forward out into the sunset light. Her face gets illuminated by the setting sunlight. Lynn stares at the weapons. Her eyes are smiling as they see the police

holding the guns, fingers on the triggers. All they're waiting for is the agents' order to fire.

LYNN (CONT'D)  
 (sarcastic)  
 Woow, I feel so fucking big now..

And slowly moves forward towards the police, smiling, arms at her side.

AGENT BRADLEY  
 (into the loudspeaker)  
 It's over! You are surrounded!

LYNN  
 (keeps smiling, calmly)  
 I sure am.

She's calm, doesn't show any fear. Still walking. Her back is to us. Walks slowly towards the gunned police. They are now closer. About 15-20 m is between them.

AGENT BRADLEY  
 (again into the  
 loudspeaker)  
 Get your hands above your head!

She stops and slowly shakes her head. That's not what she's going to do. She takes a last look. Then reaches for her pocket. Everyone thinks she is reaching for a gun.

AGENT BRADLEY (CONT'D)  
 (instantly yells)  
 Fire!!!

And the police open fire. The guns are pointed at Lynn's chest and almost all the bullets hit the target. The fire lasts nearly 20 seconds. But Lynn is still on her feet.

AGENT BRADLEY (CONT'D)  
 (raises his hand)  
 Cease the fire!

The shooting stops. And Lynn falls back like a tree breaks from its roots. Her hand drops out from her pocket with her harmonica. The harmonica falls out of her hand. Now both her hand and the harmonica are set next to her head. Her eyes are looking at the harmonica. She is still alive. She is spitting blood. Agent Bradley gestures to an officer to check Lynn. Jennifer runs up to him.

JENNIFER  
 (moving towards Agent  
 Bradley, furious)  
 (MORE)

JENNIFER (CONT'D)

What the hell you did? What the hell is wrong with you? I told you to wait!

AGENT BRADLEY

(expressionless)

We waited enough.

JENNIFER

No, you didn't! You came here just to kill her!

AGENT BRADLEY

We ordered her to give up and she didn't obey! She wanted this end herself!

JENNIFER

(frustrated)

How do you know, she wasn't surrendering? Why didn't you wait? She had no gun!

AGENT BRADLEY

How the hell were we supposed to know that? I couldn't risk anymore! This bitch killed more than twenty people! And she just took out two of my men!

JENNIFER

(shaken, disappointed)

You are no different from those who turn innocent children into monsters!

AGENT BRADLEY

(cynically)

Excuse me!

And pushing her by the shoulder with his shoulder, goes towards the warehouse. The police has already started searching the warehouse. One of them walks towards Agent Bradley.

THE POLICE OFFICER

Sir, we've looked everywhere. No sign of the children.

AGENT BRADLEY

Check inside.

THE POLICE OFFICER

We already did. They are not here.

AGENT BRADLEY

Then maybe they are with Reagan.

JENNIFER

(weary, from behind)

I don't think so. Reagan is dead,  
too.

Emy is crying noisily. They come up to Lynn who is dying on the ground. George and Emy kneel down by her and start begging. Agents, police gather around them.

GEORGE

(begging)

Lynn, please, tell me where my  
children are.

EMY

(weeping)

Lynn, I'm begging you, please!  
Where are my children? What have  
you done to them? For Christ's  
sake...

Lynn is choking on her blood. Her mouth is full of blood.

GEORGE

(begging again)

Lynn, daughter, I'm very sorry for  
everything I did to you, please,  
daughter, tell me my children's  
location.

Lynn hardly looks at him, gathers her last strength and tries to say something. Everyone quickly gets silent. George leans over Lynn to hear her. Lynn hardly raises her head a little. George leans closer.

LYNN

(to his ear)

They are dead.

And she dies.

EMY

(crying hysterically)

No, no, no... My babies... No,  
no... My little babies...

George freezes at first when he hears Lynn's words but then seeing how his wife is crying, he crosses swiftly to her and tries to put his arms around her but Emy pushes him away.

EMY (CONT'D)

(shouts)

Leave me alone! It's you! You  
killed our children! Murderer!  
Murderer! I curse the day I met  
you!

Everyone leaves Lynn's body but Jennifer stays. She is sitting by Lynn's dead body and looking at her with a great pain and regret on her face. She's looking terrible. She looks at her harmonica then back at her. She is deep in thought. A voice pulls her out of it.

A POLICE OFFICER

(hands a notebook to  
her)

We found it inside.

Jennifer takes the notebook and looks at its cover page. There's the words written on it

"Lynn Logan"

And below

"My diary"

Then she opens it and pages through it. We see several writings as she pages. The dates of the writings are going back to the days Lynn was in the orphanage.

Dear mom and dad, the days are  
getting longer here everyday...  
Mommy, have you really forgotten  
about me?

Dear dad, today I waited for you  
again. You didn't come. But I hope  
you will come tomorrow. I will be  
waiting...

She stops on the last written page and looks at its date

"2017, July 06"

It was written today. Then she starts reading Lynn's last writings. Camera turns towards the page. We hear the words written there in Lynn's voice.



"We revenged everyone for our broken lives, dreams, for our broken childhood and youth. We killed them to clean our lives from the curse that killed us everyday. We thought they were those who caused this curse. But today I realized. The life itself has cursed us..."

Jennifer looks up at the sky thoughtfully.

DISSOLVE TO:

A police car stops in front of George's house and George, Emy, Agent Bradley and a police officer get out. Emy is weeping softly. George's head is bowed.

AGENT BRADLEY

(to George)

We'll find them. Don't lose your hope.

At that instant children voices come from behind.

THE CHILDREN

Mummy! Daddy!

George, Agent Bradley and the police officer turn to the voice surprised as well as confused and see the children running up to them from the back garden, shouting happily. Emy can't believe her ears. She thinks she is losing her mind.

EMY

(to herself)

Ronan? Cindy?

And turns around, sees that her children are really running towards her. She can't believe it. Life comes to her. She shouts with laughter happily and kneels down. The children reach them and Emy hugs them tightly crying happily. She kisses them all over.

EMY (CONT'D)

Oh my GOD! My babies! My sweet babies! You are okay! You are all right!

And looks up at the sky over their shoulders.

EMY (CONT'D)

(still embracing her children, whispers)

Thank you, GOD! Thank you!

George is beside himself with joy, he doesn't know what to do. He is crying and laughing at the same time. He kisses and hugs his children too. Agent Bradley and the officer are also very happy. Agent Bradley finally breathes a sigh of relief. And just then they see a 40-45-year-old noble-looking white woman coming up towards them from the back garden. They all look at her surprised and smiling happily. The woman reaches them, looks at Emy smiling. Emy's holding her children as tight as she can.

THE WOMAN

Emy?

Emy looks over her children's shoulders at her and smiling happily in tears nods "Yes".

THE WOMAN (CONT'D)

(continues)

I'm Mary Seagal. I'm a nanny. Three days ago a girl named Lynn brought them to my house, paid me and asked me to look after them. She said she was their sister. She came to visit them everyday and yesterday she asked me to bring them to this address today, to Emy Logan in case she didn't come back by 5 p. m.

EMY

(with tears in her eyes)

Thank you, thank you so much!

And again hugs and kisses her children.

THE WOMAN

(smiling)

They are very smart kids. You are very lucky.

EMY

(looking at her children and smiling happily)

I know.

LITTLE RONAN

Mummy, we missed you so much.

EMY

(holds them tight)

I missed you, too, my love, you can't imagine how I missed you! I'm so happy that you are here, with me! I'm so happy!

## LITTLE SINDY

Where's Lynn? She promised to come  
and take us to the zoo.

Emy says nothing. She raises her head and looks at her  
husband standing over them. George looks away. They both  
know. Things are never going to be the same.

E N D

TITLES SEQUENCE UNDER THE HARMONICA MUSIC THAT LYNN ALWAYS  
PLAYED.