

DEADLY DANGEROUS

Drama

original script by Jurijs Zolkevics

+371 29501481  
10116@inbox.lv

©2020 Jurijs Zolkevics

2020

1. EXT. YARD. DAY

The face of captured SOLDIER 1 (20), unshaven, eyes closed, in tears.

The face of captured SOLDIER 2 (26), unshaven, eyes open, quietly saying a prayer.

SOLDIER 2

Lord, please protect me from my enemies, give me strength and wisdom. Keep me safe when harm comes. Please, keep me in your loving hands.

(pause)

I want to live.

The face of captured SOLDIER 3 (30), unshaven, squinting. Turns his face to Soldier 2.

SOLDIER 3

(To soldier 2)

I'll swallow my dick if your God helps us.

(pause)

If he at least lifts a finger for us.

A small courtyard behind a high dilapidated stone wall, surrounded by fragments of broken walls. In the middle of the courtyard there are three captured soldiers in orange clothing, with their hands tied behind their backs, and chains on their feet.

Behind the three soldiers there are three TERRORIST GUNMEN 1,2,3 in black clothing, their faces hidden by black bands, each holding a knife. Behind Terrorist Gunmen 1,2,3 there's a wall with a large black canvas with Arabic letters.

In front of Soldiers 1,2,3 and Terrorist Gunmen 1,2,3, there is bearded TERRORIST GUNMAN 4 (40) wearing a field uniform next to a video camera on a tripod.

TERRORIST GUNMAN 4

(in Arabic, pointing with his hands)

Bring them to their knees. I'll wave my hand and you take turns, slowly stabbing them to death, holding their heads. Then toss the heads forward.

At the side, there are two more bearded TERRORIST GUNMEN 5,6 (40, 50) with Kalashnikov assault rifles on their shoulders,

wearing field uniforms.

TERRORIST GUNMAN 4  
(in Arabic)  
On your knees.

Three Terrorist Gunmen 1,2,3 dressed in black beat Soldiers 1,2,3 below their knees. Soldiers 1,2,3 fall to their knees.

2. INT. CORRIDOR OF A HOUSE. DAY

In the corridor of a dilapidated three-story building, TERRORIST GUNMAN 7 (40) is twitching convulsively, holding his throat. There's a Kalashnikov assault rifle next to him. Terrorist Gunman 7 stops twitching and dies.

At the side, SILHOUETTES IN CAMOUFLAGE UNIFORMS disappear in the doorway.

TERRORIST GUNMAN 8 (30), dead, is sitting on the floor with his back against the wall. There's a bullet wound in his head, and blood on the wall behind his head.

3. EXT. YARD. DAY

Terrorist Gunman 4 raises his right hand and looks at the camera.

TERRORIST GUNMAN 4  
(in Arabic)  
Get ready.

Terrorist Gunmen 1,2,3, dressed in black, put knives to the throats of Soldiers 1,2,3.

Three captured Soldiers on their knees, with three Terrorist Gunmen behind them, and two Terrorist Gunmen 5,6 talking at the side.

Five quick shots go off. Three Terrorist Gunmen 1,2,3 in black with knives fall dead.

Two Terrorist Gunmen 5,6 at the side turn sharply, dropping their machine guns from their shoulders.

Four shots go off. The bodies of Terrorist Gunmen 5,6, twitching from the shots, fall dead to the ground.

Terrorist Gunman 4 at the video camera straightens himself and turns around slowly, when a shot goes off. Terrorist Gunman 4 falls dead with a bullet wound in his head.

The captured soldiers look at someone. Face of Soldier 1.  
Face of Soldier 2. Face of Soldier 3.

Soldier 2 turns to Soldier 3, trying to smile.

SOLDIER 2  
(To Soldier 3)  
Jackie,  
(pause)  
Bon appetit.

Soldier 3 looks at Soldier 2. Soldier 2 looks at Soldier 3.

TITLES

DEADLY DANGEROUS

Scriptwriter, director, cameraman, starring.

There are titles with fighting in the background, gunshots going off, conversations on the radio, the sounds of a helicopter, a helicopter is flying, the sounds of battle.

END OF TITLES

4. INT. JULIE'S APARTMENT. EVENING

A modern apartment, a large room. There's a large Samsung plasma TV on the wall. A punching bag is hanging in the corner of the room.

A desk. There's an HP computer on the desk. Military photos are hanging above the desk. On the desk, there is one photo of a young female Sergeant (25) in military uniform with a parachute on her back, wearing a helmet, two fellow fighters-privates, on either side of her, everyone is smiling.

Nearby, on the wall, there's a large frame with military awards.

JULIE HALL (35) is sitting on the sofa with her eyes closed, wearing a Nike tracksuit and a light leather jacket. She's a strong, athletic woman, of medium height, slim, with short dark hair. Next to her, on the sofa, there is a large Nike sports bag, a pack of sealed envelopes, and a toy - an old Teddy bear.

She opens up her eyes, looks at the Teddy bear, and pats it on the head.

JULIE  
(softly)  
Did you miss me, baby?

Julie gets up slowly, unzips the left sleeve of her jacket, takes out a folding knife, goes to the desk and puts the knife on it, then takes a wallet out of her inside pocket and puts it on the desk, too.

She takes off her track jacket and hangs it on a chair near the desk. There's a belt with a holster and a Five-sevenN pistol on her chest.

Strong muscular arms. A special forces tattoo on her right shoulder, a scar under the tattoo, an ornamented blood group tattoo in the fold of her left arm, a scar under the tattoo.

She removes the belt with the holster, approaches a safe deposit box, dials the code, opens the box, places the belt with the holster and pistol inside, and closes the box. She goes to the sofa and sits down next to the Teddy bear.

JULIE  
(to the Teddy bear)  
Just an ordinary day.  
Nothing special.

5. INT. OFFICE IN ANNA'S APARTMENT. EVENING

A large office with antique furniture, paintings on the wall. There's an HP computer on the desk, and an Apple laptop next to it.

ANNA CLARK (35), wearing jeans and a jumper, with a good manicure and several expensive rings on her fingers. She is nervously pacing around the office, rubbing her hands and shoulders. She comes up to the desk and sits down.

There's a thin folder on the desk. She takes the folder, opens it, and slowly flips through it. The folder contains some photos, printed sheets, and other information.

ANNA  
(to herself, quietly)  
Come on, come on now, you coward.

She starts Skype and types Julie Hall in the query box. A list of Julie Hall appears, and Anna finds Julie Hall from El Paso.

She types a message, asking to add her to Skype contact list.

6. INT. JULIE'S APARTMENT. EVENING

Julie is standing in front of an open General Electric refrigerator. The fridge is completely empty, with only a

small carton of orange juice inside. She takes out the carton of juice, pours herself a glass, puts the carton back into the fridge, and closes the door.

A signal sounds on her computer. Drinking the juice, she goes to the desk and looks at the screen. There's an invitation to add Anna Clark from New York to the Skype contact list on the screen.

Julie clicks OK. She puts her glass on the desk, and moves away from the desk into the room, to the sofa. She comes up to the sofa, picks up envelopes, and looks through them, throwing them one by one on the sofa, then she looks at the Teddy bear.

JULIE  
 Nothing but bills, baby.  
 (pause)  
 Well, at least someone needs us.  
 (pause)  
 Who will they write to when we kick  
 the bucket?

7. INT. OFFICE IN ANNA'S APARTMENT. EVENING

Anna is sitting at her desk, looking at her computer screen, when she gets permission to be included on Julie's Skype contact list.

She covers her face with her hands, then lowers them and types a text.

There is the following message on the screen: May I call?

8. INT. JULIE'S APARTMENT. EVENING

Julie is standing next to her sofa, sorting through her mail, when she hears her computer signal.

JULIE  
 (rude)  
 Fuck! They're screwing me left and  
 right!

She throws the envelopes onto the sofa, approaches the computer, sees the text on the screen, and types a text.

9. INT. OFFICE IN ANNA'S APARTMENT. EVENING

Computer screen. There's an answer from Julie on the screen -  
 What for?

Anna types a reply - We need to talk.

Julie's response appears on the screen - OK.

ANNA

Come on.

Anna makes a Skype call.

10. INT. JULIE'S APARTMENT. EVENING

Julie accepts the Skype call, and moves away from her desk. Speakerphone.

She approaches the sofa, her bag, takes things out of the bag, and lays them out on the sofa - boxing gloves, a towel.

ANNA (V.O)

(quietly)

Hello, Julie.

Julie is placing things on the sofa, and doesn't look at the screen.

JULIE

(crudely)

What do you want?

11. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her desk, tensely looking at the screen.

ANNA

(softly, gently, trying to smile)

I'm your sister.

JULIE (V.O)

(crudely)

I'm asking you - what do you want?

The smile fades from Anna's face.

ANNA

(dismayed)

Julie, don't you understand? I'm your sister,

(pause)

your sibling.

## 12. INT. JULIE'S APARTMENT. EVENING

Julie takes her sneakers out of her gym bag, sniffs them, winces, not looking at the computer.

JULIE  
(rudely)  
Don't fuck with me. Tell me what you want, or I'm out of here.

## 13. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her computer, waving her hands.

ANNA  
Wait. Wait. Give me a minute.

JULIE (V.O)  
Talk. But make it quick.

ANNA  
(anxiously, quickly)  
Julie, we are sisters, twin sisters. Our mother died in the hospital, they had no right to separate us, but they did, it just happened.  
(pause)  
I was adopted by a family in New York, bankers, a wonderful elderly couple, and you were adopted by...

JULIE (V.O)  
Cut the crap. I know my own bastards well enough. Is that all?

ANNA  
(quickly, anxiously)  
My foster father died two months ago, and he told me everything.  
(pause, starts to cry)  
Julie, I haven't slept for two months, I've been looking for you. I hired the best detectives, and there you are.

JULIE (V.O)  
Bye.

ANNA  
(dismayed)  
Julie,  
(rudely)



damn it, look at me, I'm your  
sibling.

14. INT. JULIE'S APARTMENT. EVENING

Julie throws the sports shirt she holds in her hand onto the sofa.

JULIE  
Fuck you!

She comes up to her desk, roughly sits down on the chair, and looks at the screen. She sees Anna on the screen, a mirror image of herself, except for her hair cut. Julie carefully looks at Anna.

JULIE  
What the hell, is this some sort of  
a doubles show? Who the fuck are  
you?

15. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her desk, smiling through tears.

ANNA  
(speaks quickly)  
I told you, we're twins. You  
understand, twin sisters.  
(wipes away her tears)  
Come visit me in New York, I miss  
you terribly.  
(pause)  
How are you? Are you alright? Do  
you need any money?  
What's your account number? I'll  
transfer it right away.

JULIE (V.O)  
Sure, sure, go right ahead,  
transfer.

16. INT. JULIE'S APARTMENT. EVENING

Julie picks up the wallet on her desk, opens it, takes out her bank card, and quickly types her account number.

The account number is on the screen. She sends it to Anna.

## 17. INT. ANNA'S OFFICE. EVENING

Anna makes a payment through her laptop.

ANNA  
Do you have a family?

JULIE (V.O)  
(cautiously)  
No, and what about you?

ANNA  
I have a husband, who has an adult son from his first marriage.

JULIE (V.O)  
How old is he?

ANNA  
Who? My husband? Forty-nine, and his son is thirty.

JULIE (V.O)  
So, who are you fucking, your husband or his son? Maybe both?

Anna shakes her head.

ANNA  
(rudely)  
Julie, stop it.

## 18. INT. JULIE'S APARTMENT. EVENING

Julie is sitting at her desk, looking at the screen. Her iPhone 12 signals a message has come. She opens the message.

The text reads that she has received a transfer of five thousand dollars. She stares at her mobile phone in surprise.

JULIE  
(very quiet)  
What the fuck, is it for real?

## 19. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her computer, tenderly gazing at Julie on the screen, with tears in her eyes.

ANNA  
Julie, I've been searching for you so long and hard. I knew I'd find

you. I just knew it. I have always  
felt that I have someone.

Anna types a phone number on the computer.

ANNA  
(cheerfully)  
That's my phone number, call me any  
time. Got it? Any time.  
(pause)  
Finally, we're together. Family—  
there's nothing more important than  
that. And we are family, we are  
together.

20. INT. JULIE'S APARTMENT. EVENING

Julie looks at Anna in dismay.

JULIE  
Hey, hey, hold on there a minute.  
Which one of us is older?

21. INT. ANNA'S OFFICE. EVENING

Anna looks at Julie tenderly.

ANNA  
You are.  
(pause)  
Three minutes my senior. You're my  
big sister. See you tomorrow, same  
time.

JULIE (V.O)  
Yeah, tomorrow.

Anna gestures Julie a kiss with her lips, exits Skype, sits  
at her desk in front of the computer, wiping her tears.

She gets up, picks up a folder from the desk, and puts it on  
the bookshelf between some books.

Standing in front of the bookshelf, she smiles, wiping away  
tears.

ANNA  
I found her.

## 22. INT. JULIE'S APARTMENT. EVENING

Julie is sitting at her desk, copying Anna's kiss.

JULIE  
(dismayed)  
Yeah, tomorrow.  
(looks up)  
Hey you up there. Old man, what's  
going on? Did you mess anything up,  
by chance? Maybe you smoked some  
weed or injected something?

She sits thoughtful, then quickly types a message on the computer, and sends it. She abruptly picks up her iPhone and dials a number.

JULIE  
(quickly)  
Leonardo. I have a first name, a  
last name, account number, bank,  
and city - give me the date of  
birth. It's urgent. I've mailed you  
all the details.

Julie leans back in her chair and looks at the photo of her combat companions.

She gets up, walks around the room, comes up to the punching bag, and punches it with her fist.

JULIE  
(to the Teddy bear)  
What the fuck, kid?

Phone call. She quickly comes up to the table, picks up the iPhone, and listens.

JULIE  
Are you sure?  
(pause)  
Thanks.

Lowers her hand from the iPhone. Looks at the Teddy bear.

JULIE  
I'll be damned! How do you like  
this turn of events, baby? Five  
thousand plus a little sister, and  
all in just five minutes.

## 23. INT. FITNESS CLUB. MORNING

Julie is standing at the front desk. There are several rows of lockers near the wall. There is a young, slender, pretty GIRL (20), with long, blonde hair, next to Julie at the front desk, serving customers – handing out keys.

JULIE

(To the Girl)

I'll leave a bit earlier today.  
You'll stay on for the evening  
shift.

GIRL

OK.

Enter LATINO 1 (30), LATINO 2 (35), and LATINO 3 (30) of criminal appearance, covered in tattoos. LATINO 1 puts a bag in the locker at the front desk, locks it, and puts the key on the desk.

The tag on the key is numbered ten.

Latino 1 looks Julie in the eyes. Julie looks Latino 1 in the eyes. Their gazes meet. Latino 1 looks away, and walks away. Latinos 1, 2, 3 leave.

MAN 1 (35) and MAN 2 (40), athletic, of criminal appearance, with tattooed arms, come out of the gym and approach Julie. She nods her head subtly, and gives them the key numbered ten.

Man 1 takes the key. Men 1, 2 move away from the front desk.

## 24. INT. JULIE'S APARTMENT. EVENING

Julie is sitting in a Nike tracksuit at her desk in front of the computer.

JULIE

(To Anna)

I don't remember my foster father  
at all.

(pause)

And as for my mother, she fucked  
every god-damn day, each time a  
different guy. Drank and fucked,  
fucked and drank. All the way to  
the grave.

(pause)

The only good thing that's left  
from the past is this Teddy bear.

Julie shows Anna the Teddy bear, patting it.

25. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her desk in front of the computer in a t-shirt and jeans.

ANNA

(pleased)

In two days, my husband and I will merge our funds and create the Clark & Son bank.

(smiles)

Your sister will manage this Bank. I want you to be here next to me, you deserve it.

(pause)

We deserve it. We should be together. Got it? Together.

26. INT. STREET. DAY

Julie is sitting on a sports motorcycle (HONDA BLACKBIRD) at a street intersection. Standing still, stepping on the gas. Red light.

A police car approaches the intersection and stops on Julie's right. In the car, POLICE OFFICER 1 (40) is at the wheel, with POLICE OFFICER 2 (30) next to him. Police Officer 1 looks at Julie, and then turns away.

The light turns green. Julie leaves abruptly. Police Officer 2 looks at Police Officer 1. Police Officer 1 shakes his head - no.

27. INT. JULIE'S APARTMENT. EVENING

Julie is at her computer, wearing a short Nike sports shirt.

JULIE

I've been around.

(pause)

The places I've been, and the things I've seen. I could write a book about it. Nobody would believe me. Most likely, nobody would even publish it.

## 28. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her desk in front of the computer in a dressing gown.

ANNA  
 (quietly)  
 Nobody knows about you, it's my secret. I have another secret.  
 (pause, smiles)  
 Well, for a week or two, I won't be able to hold out much longer.  
 (pause, slowly)  
 I'm pregnant.

## 29. INT. JULIE'S APARTMENT. EVENING

Julie is at her desk in a sports robe, smiling. A boxing match is shown on TV in the background.

JULIE  
 I also have a secret.

ANNA (V.O)  
 (energetically)  
 What? You too?

Julie waves her arms eagerly in front of the screen.

JULIE  
 No. No. No. Get real.  
 (pause)  
 I inhaled such serious shit over in Iraq that I probably won't have any kids ever.  
 (pause, sad, serious)  
 It's so great to have you, so great you found me. It's like taking off a gas mask, and taking a breath of fresh air. You have no idea how much you mean to me.  
 (pause)  
 Hope. Hope of breaking out of this vicious circle.  
 (pause)  
 And now a nephew or niece. I'd tear anyone to pieces for you.

Julie spreads her arms out in front of the screen, and then brings them together, as if giving Anna a hug.

## 30. INT. ANNA'S OFFICE. EVENING

Anna is sitting at her computer.

ANNA  
(quietly)  
Julie. Don't tear anyone up.  
Just come visit me in New York.

Anna repeats Julie's gesture, spreading her arms and then bringing them together, as if embracing Julie.

## 31. EXT. NEXT TO JULIE'S APARTMENT. MORNING

Julie leaves her apartment, comes up to the Honda sports bike, sits down, and starts it. She looks at the motorcycle gauges. The numbers on the gauges are doubling in her eyes. Julie shakes her head.

JULIE  
What the hell?

She leaves abruptly.

## 32. INT. FITNESS CLUB. MORNING

Julie stands at the front desk, dials a number on her iPhone, waits, and throws the iPhone on the desk.

Julie's vision doubles again – she sees two desks in front of herself, shakes her head, and runs her hand across her forehead.

JULIE  
(quietly)  
Shithead.

GIRL  
Is there anything I can do?

JULIE  
(rudely)  
Keep working, don't get distracted.

Julie leaves the reception, and enters the gym.

JULIE  
(quietly)  
Fuck, sis, I'll come and kick your  
ass.

Julie is walking down a long hall to the gym. Two ATHLETIC



GUY 1, 2 (25 and 42) are coming towards her. Julie roughly bumps GUY 1 (25) with her shoulder.

Guy 1 turns around and looks at Julie as she leaves.

GUY 1  
Watch where you're going, long  
legs.

Without stopping or turning around, Julie shows him the middle finger – fuck you.

GUY 2 pulls Guy 1 by the arm, and looks him in the face.

GUY 2  
The owner. Don't mess with her.  
(looks at Julie as she  
goes away)  
Dangerous lady.

GUY 1  
I'm dangerous too.

GUY 2  
(looks at Guy 1)  
Deadly dangerous.

Julie comes up to the ring, watches the fight.

There are three fighters in the ring – FIGHTER 2 (32) and FIGHTER 3 (28) against FIGHTER 1 (35). FIGHTER 1 is clearly stronger and bigger than FIGHTER 2 and FIGHTER 3.

Fighter 1 launches a series of blows aimed at the head and body of Fighter 2. Fighter 2 defends himself, misses some punches, falls down, and lies on the ground, unable to get back up. Fighter 3 stands aside.

Fighter 1 approaches Fighter 3, and they are boxing. Fighter 1 delivers a series of blows at the head of Fighter 3, then knocks Fighter 3 down with his leg.

Fighter 3 goes down on one knee, and leans against his left arm, unable to get back up.

There's a group of eight Fighters near the ring, watching the fight.

Julie looks at the ring, shaking her head.

JULIE  
(loud)  
Two against one, and you still  
can't overcome him. Were you up all

night fucking, or something? What the hell are you doing here? Go home and sleep it off.

Julie turns to one of the fighters watching.

JULIE

Give me the gloves. Help me.

She puts on the gloves and goes up into the ring.

JULIE

(To Fighter 3)

He's getting his ass kicked, and you're just standing there? Rule number one – you save your partner, even if it costs you your life. In the ring and on the battlefield.

FIGHTER 3

This ain't no war. You save him.

(pause)

That dude's twice my size.

Fighter 3 comes down from the ring.

JULIE

(To Fighter 3)

Why do you come here? Some dude will be banging your chick, and you'll be, like – oh, sorry honey, his dick is twice the size of mine.

The fighters around the ring laugh.

Julie takes a fighting stance in front of FIGHTER 1 in the ring, points at herself with her gloves, and hits herself on the chest.

JULIE

Come on, show me what you've got.  
Work it, move it.

FIGHTER 1, in fighting stance, slowly approaches Julie.

She makes a few sharp kicks with her right leg at his left leg, Fighter 1 drops his guard, and Julie throws a right punch to his face. Fighter 1 doesn't have time to react, and closes off. Julie brings Fighter 1 to the ground with an undercut.

The fighters around the ring watch the fight. The faces of the fighters.

Julie leans over Fighter 1 and viciously punches him in the face. Fighter 1 covers his face, trying to defend himself, but fails. She delivers quick, precise blows to his head and body.

FIGHTER 4, FIGHTER 5, and FIGHTER 6 jump into the ring, grab Julie by the hands, and pull her away, separating them. Julie viciously punches Fighter 4 in the face. Fighter 4's nose bleeds. Fighter 5 and Fighter 6 grab Julie by the hands, restraining her and pulling her away.

FIGHTER 5  
Enough, enough already. Calm down,  
simmer down.

Julie calms down, gets up, leans over Fighter 4, and taps him on the shoulder.

JULIE  
Excuse me. I didn't mean to. Got  
carried away.

Julie steps out of the ring.

Fighter 4 slowly stands up, throws back his head, and his nose is bleeding. Fighter 4 carefully checks his nose. Fighter 5 and Fighter 6 are standing nearby.

FIGHTER 4  
That bitch broke my nose.  
(pause)  
Crazy bitch. It's broken for sure.  
Some workout. Bitch.

Julie steps away from the ring.

Julie is walking down the corridor. Two Latinos approach her: LEONARDO (40) and his partner, OSVALDO (40), both of criminal appearance, very muscular, heavily tattooed.

LEONARDO  
Why so glum? What's up?

Julie stretches her gloved hands to Leonardo. Leonardo takes the gloves off her hands.

JULIE  
I don't know, Leonardo.

LEONARDO  
Need some help?

Julie looks at Leonardo, smirking.

JULIE  
I'll handle it. Some helper.

LEONARDO  
(with a grin)  
You bet. You will handle it.  
(pause)  
Well, if you need anything, don't  
hesitate to ask.

Julie hands the gloves over to Leonardo.

JULIE  
Go and practice.

Julie leaves. Leonardo holds the gloves in his hands and  
watches Julie as she leaves.

LEONARDO  
(to Osvaldo)  
Good counsel does no harm.

### 33. INT. SHOOTING RANGE. DAY

An empty shooting range. Julie comes up to the front desk.  
There is PHILIPP (50) - a rather heavy, good-natured, bald  
man, wearing glasses, behind the front desk. Philipp sees  
Julie and nods.

PHILIPP  
As usual?

Julie looks Philipp in the eyes.

JULIE  
(rudely, getting annoyed)  
Wow, you're just mind-reader.  
(pause)  
Philipp, I've been coming here for  
two years now, every week, almost  
every day, and you always ask the  
same stupid question.

Julie puts her driver's license and money on the desk.  
Philipp puts two Five-sevenN pistols, loaded clips, and a pack  
of cartridges into a plastic box on the front desk.

PHILIPP  
(quietly)  
Just a formality.

Julie's face.

JULIE

Formality. Couldn't come up with a more stupid word? These retards come to the club for months and can't do shit - formality, my ass. It's hard for someone to lift their skinny ass and make a call - formality.

(pause)

Philipp. Don't annoy me.

Philipp steps aside.

Julie goes to the firing bench, takes position, abruptly inserts clips into the guns, twists the bolt, and puts on the headphones. She stands, looks at the target, quickly raises her hand, and makes several rapid-fire shots.

Frequent shots, in quick succession. The roar of non-stop gunfire.

The gun runs out of ammo. Julie keeps pulling the trigger, but there are no shots, she lowers her hand, and looks at the gun.

JULIE

As usual.

Bullet holes in and around the center of the target. Julie leans her head downward.

JULIE

Wuss. Get your shit together. It's now or never.

Julie takes the second gun, inserts the clip, moves the target into position, aims And shoots at the target.

Intermittent shots.

Target. The center of the target is torn apart by bullets.

She finishes shooting, removes the magazines from the guns, makes some test shots.

Takes out her iPhone and dials a number. No answer.

Julie goes to the front desk and puts the guns down.

PHILIPP

(quietly, calmly)

Something wrong?

She stares at Philipp.

JULIE

(calmly)

You're definitely a mind-reader. Philipp, it's time for you to open up a fortune-telling salon for lonely old ladies – the widows will be swooning all over you.

(pause)

I don't know, Philipp, I just don't know. Feeling like crap since this morning. Something's wrong, but I don't know what.

34. INT. JULIE'S APARTMENT. EVENING

Julie is sitting at her desk, looking around, turns on her computer, and logs in to Skype. Anna is not on Skype. Takes her iPhone. Looks at the iPhone, and puts it back on the desk.

JULIE

(calmly)

Your games are up, sis.

Looks at the Teddy bear.

JULIE

So what's she up to now? What do you think?

Julie types - Anna Clark, Clark & Son bank - on her computer.

News of Anna Clarke's murder appears on the screen. Julie opens the first news line.

REPORTER – an African-American woman (30) is reporting from a park near the scene of Anna's murder.

REPORTER

I'm reporting from North Park. Today, here,

(pointing to the scene of the murder)

at around seven o'clock in the morning, Anna Clark, the co-owner and manager of Clark & Son bank, was shot twice in the head. The killer managed to escape the scene of the crime.

Julie puts her hands over her ears and shakes her head from side to side.

The Reporter is saying something. Julie doesn't hear what the Reporter is saying, she only sees the Reporter's face on the screen, and her lips moving. Julie looks at the screen in dismay.

JULIE

No.

(pause)

No. This can't be true. No.

Julie gets up from the desk, walks, wobbling from side to side. The room floats before her eyes. Julie falls, gets back up, staggers, and goes to the bathroom. The sounds of her vomiting.

The report of the murder continues on the screen.

REPORTER

The FBI and local police are asking all witnesses to provide any information that may help the investigation.

Julie, without gloves, is smashing the punching bag. She's punching and kicking it. The clock in the background shows it's 11:35 pm.

She stops pounding the punching bag, bends over, breathing heavily. Dripping wet, she takes a fighting stance, and resumes smashing the punching bag.

The clock in the background shows it's 00:15 am.

Julie, completely exhausted and sweaty, barely able to stand, staggers, and slowly hits the punching bag, making occasional punches. Her hands are covered in blood. Tears on her face.

JULIE

(quietly)

No, no, no.

Julie slowly falls to the floor. She lies on the floor next to the punching bag. Her t-shirt, face and hair all dripping wet, and she covers her mouth with her bloodied hands.

Julie's face. Breathing heavily and wheezing. Tears running down her face. Crying. She covers her eyes with her hand.

35. EXT. MOUNTAINOUS TERRAIN. EVENING. FLASHBACK

Julie is crawling on the ground and dragging a wounded soldier STEVEN (22). Steven's right leg below the knee is missing; he has a tourniquet, breathing heavily and moaning.

Dripping wet, her hair matted, Julie is wheezing. She stops to rest.

STEVEN  
Where are we, Sergeant?

JULIE  
Up the ass.  
(pause)  
Deep up the ass.

STEVEN  
(quietly)  
Sergeant, drop this stupid idea.

JULIE  
No.

Steven groans loudly in pain. Julie takes a syringe of painkillers from her breast pocket, opens it, makes an injection in Steven's thigh, and buries the syringe in the sand. Steven moans softly.

STEVEN  
(quietly)  
Go away, Sergeant.

JULIE  
Shut your trap, Steven. One more word and I'll shoot you myself.

Julie takes out a flask of water and opens it. She takes a sip from the flask and looks at Steven. She brings the flask to Steven's lips, and pours water into his mouth. Steven drinks greedily from the flask. Julie watches Steven drinking all the water.

Julie is lying on the ground, breathing heavily, nearby Steven is looking at Julie. Julie takes her Beretta pistol, and removes two bullets from the cartridge. Steven sees it. Julie puts the bullets into her breast pocket, and puts the pistol away.

JULIE  
Stop whining, Steven. I won't leave you.

View from above - endless mountainous and deserted terrain. Below, Julie is dragging Steven.

Two military helicopters appear in the sky; they approach and descend.

Julie's face, looking up. Tears. Julie is kneeling. Steven is



lying dead next to her.

JULIE  
Forgive me.

FLASHBACK END

36. INT. FITNESS CLUB. MORNING

Julie is standing at the reception desk with her hands bandaged, wearing dark sunglasses, with a large Nike sports bag on the floor. Leonardo and the Girl are standing next to her, Osvaldo is standing at the side.

JULIE  
(Leonardo)  
I'll be gone for a week. Gotta go to New York, handle some business. Hold the fort here. You'll be in charge.

LEONARDO  
(pleased)  
In charge? Finally. I'll handle it.

JULIE  
What choice do you have?  
(pause)  
If you don't, I'll kill you.

Leonardo smiles and looks at Julie.

LEONARDO  
(playfully)  
You can do it.

Julie takes off her sunglasses and looks earnestly into Leonardo's eyes. There are bruises around her eyes.

JULIE  
I can.

The smile fades from Leonardo's face.

JULIE  
So, do your very best not to disappoint me.

Julie puts her sunglasses back on and leaves.

Leonardo watches as Julie walks away, squinting his eyes.

LEONARDO

Good things come to those who wait.

37. EXT. RUNWAY. DAY

A plane moves along the runway and takes off.

38. INT. APARTMENT. DAY

Julie is standing in the apartment in front of its OWNER (50), giving her money for the apartment. Julie's hands are bandaged. The owner is a plump, dark-haired, well-dressed woman.

JULIE

This is for two weeks plus the deposit.

OWNER

Are you planning to extend your stay?

JULIE

Perhaps. I'll let you know in advance.

The owner recounts the money.

OWNER

It's a rough neighborhood. If you decide to change the locks, then you'll cover the cost.

JULIE

I'm rather rough myself.

OWNER

Don't bring any guys here, and don't make noise.

JULIE

Honey. I prefer women, myself.  
(pause)  
You know, dark-haired, plump.

Julie looks at the Owner, licking her lips with her tongue. The Owner looks at Julie in surprise, quickly picks up her purse from the table, and puts the money in her purse.

OWNER

(annoyed)  
I'll be calling to check.

JULIE  
 (exaggeratedly sad)  
 I'll be waiting, don't forget me.

The Owner quickly leaves the apartment. Julie shuts the door.

JULIE  
 Warhorse.

She leans her back against the door and slides down to the floor.

Julie is sitting on the floor, talking on her iPhone.

JULIE  
 (slowly)  
 Good afternoon. I'm a client of  
 your bank.  
 (pause, turns away from  
 the phone, closes her  
 eyes)  
 I heard about your misfortune.  
 Please, accept my condolences. I'd  
 like to attend Mrs. Clark's  
 funeral. Could you tell me the time  
 and location?

39. EXT. HANGAR. DAY

Julie rides a Honda sports bike out of a large, new hangar. There's a large sign on the hangar - Honda, motorcycle rental.

40. EXT. CEMETERY. DAY

Julie, wearing a baseball cap, is standing near an unknown grave, looking in the direction of Anna's funeral, with a large bouquet of flowers lying on the ground.

About a hundred meters away from Julie, near Anna's grave, MR. CLARK (49) and his Son (30), some COLLEAGUES, and a PASTOR (60) are gathered.

There are not many people, about thirty. Mr. Clark is a tall, thin, well-groomed man. Next to him is his Son, tall and thin.

Anna's funeral. The preacher says a prayer.

The coffin is lowered into the grave. People come up to the grave, take some sand, and throw it into the grave.

Julie watches the funeral.

The funeral procession moves away from the grave, people approach Mr. Clark and his Son to express their condolences and shake hands, then go to their cars.

Mr. Clark and his Son are left alone, and go to their Maybach.

Several reporters and photographers are standing on the side. One reporter approaches Mr. Clark.

REPORTER (45) in a black suit offers Mr. Clark the microphone.

REPORTER

Mr. Clark, are you and your son now the sole owners of Clark & Son? Mr. Clark?

Mr. Clarke doesn't respond. A large BODYGUARD (40) pushes the Reporter away from Mr. Clark.

BODYGUARD

Excuse me, sir. Sorry.

The Son supports Mr. Clark by the arm. The Bodyguard opens the back door of the car. Mr. Clark takes the back seat. The Bodyguard shuts the car door. The Son quickly walks around the back of the car and joins Mr. Clark.

The Bodyguard opens the front door of the Maybach and sits down next to the DRIVER.

The Reporter stands in front of Mr. Clark's door. He speaks to Mr. Clark through the closed car window.

REPORTER

Mr. Clark, will you be holding a press conference? Mr. Clark?

The Maybach with Mr. Clark and his Son leaves.

The Reporter stands with a microphone in front of the camera and spreads his arms to the sides.

It begins to drizzle lightly. Expensive cars leave the cemetery one by one.

Empty cemetery.

Julie stands in front of Anna's grave, kneels down. She puts flowers on the grave.

JULIE  
 (softly, sadly, slowly,  
 tenderly)  
 So, here I am - I came, just as you  
 asked.  
 (pause)  
 Why didn't you wait for me, sis? I  
 would have protected you.  
 (pause)  
 And now I'm alone again.  
 (pause)  
 It's not fair. You appeared out of  
 nowhere and then suddenly  
 disappeared.

Julie is on her knees in front of Anna's grave, spreading her arms. Julie's face in the rain, crying, bringing her arms together, as in a hug.

41. EXT. PARK. MORNING

Julie in a tracksuit is running through the park with a stopwatch. The scene of Anna's murder.

She t-tops, squats down, and looks around. There are paths on the right, and paths on the left.

She gets up, runs further, stops, and looks at the stopwatch.

An intersection of paths. She stops at the intersection. Looks at one path.

JULIE  
 That's not it.

Looks at the other path.

JULIE  
 No.

Looks at the third path.

JULIE  
 No. That's not it either.

She runs down the path, looks at the path leading to the side, chooses it, and continues running. She runs out to the outskirts of the park.

Metallic fence. Gate. She goes to the gate, opens it, and goes out.

A small empty parking lot. She looks at the stopwatch, and

then around.

JULIE  
Here. Probably here.

42. INT. APARTMENT. EVENING

Julie is sitting at her desk. There are two maps on the desk. A map of the park and streets surrounding the park. The second map shows shooting ranges and shooting fields. She selects distant shooting ranges, and circles them with a red pencil. She looks at the Teddy bear.

JULIE  
He likes to shoot, and so do I,  
baby.

43. EXT. PARKING LOT IN FRONT OF THE SHOOTING RANGE. MORNING

Julie rides up to the shooting range on a motorcycle. She gets off the bike, and enters the shooting range.

44. INT. SHOOTING RANGE. MORNING

There is SHOOTING RANGE EMPLOYEE 1 (50) in the shooting range, lanky, thin, with a stutter.

JULIE  
Good morning. I guess there aren't  
any other weirdos this early in the  
morning?

Shooting Range Employee 1 is holding a pack of cartridges in his hand, placing them under a glass case.

SHOOTING RANGE EMPLOYEE 1  
(stutters)  
Good morning, that's right. If we  
were having a sale, they'd be  
lining up; but we aren't, so  
there's no lineup at such an early  
hour.

Julie hands him her driver's license and examines the guns. A few gun shots go off, someone is shooting, but out of sight.

Shooting Range Employee 1 takes Julie's driver's license, looks at it, and fills out a form.

JULIE  
I'm looking for a friend of mine.

We served in Iraq together,  
 swallowing dust. I've lost all my  
 contacts.  
 He and his brother liked shooting  
 ranges – he was an excellent  
 shooter, the best one among us.  
 His name's Michael Owen, but I  
 don't remember his brother's name  
 though. Do you have any regular  
 customers?

SHOOTING RANGE EMPLOYEE 1  
 (fills out the form,  
 stutters)  
 Regular customers?  
 (pause)  
 There's one in lane eight – they  
 don't come any more regular than  
 that, but no others.  
 (pause)  
 Just amateurs, who like to drop by  
 now and then, take a few shots.  
 Including, among others,  
 (pause, looks at Julie  
 with a smile)  
 some former dust-swallowers.

JULIE  
 I see.  
 (pause)  
 Give me a Five-seven and two boxes  
 of ammo.

Shooting Range Employee 1 passes the form to Julie, and she  
 signs it. Shooting Range Employee 1 hands a gun and some  
 cartridges over to Julie.

SHOOTING RANGE EMPLOYEE 1  
 (stutters)  
 Ninety.

Julie counts out the money, puts it on the front desk, and  
 goes to take up position. Shooting Range Employee 1 smiles as  
 he watches Julie leave.

SHOOTING RANGE EMPLOYEE 1  
 (softly, with a grimace on  
 his face, stammers)  
 Yeah, sure. Iraq. Afghanistan. Navy  
 Seals.

Lanes seven and eight are separated by a partition. Julie  
 takes position in lane seven, next to lane eight, loads the  
 gun, and fires slowly.

Shot, pause, shot. Julie shoots the entire cartridge.

Binoculars from lane eight watch Julie's target. The Shooter's face is not visible.

Julie's target, with a broad spread of bullet holes across the whole target.

Nearby, two shots are fired in pairs. Julie listens to the paired shots in the next lane, and looks at the target of lane eight through binoculars. All the shots are in the nine and the ten.

Two shots are fired in lane eight, both in the ten. Two shots are fired in lane eight – one in the nine, and the second in the ten.

Julie automatically brings the target to herself, removes the target, and examines it carefully.

Target. A broad spread of bullet holes across the whole target.

Julie sets up another target. Automatically moves the target into position. Slowly shoots the entire magazine.

The binoculars in lane eight turn to Julie's target. The Shooter's face is not visible. Julie's target. Broad spread of bullet holes.

Shooting Range Employee 1 hears occasional gunshots, looks at Julie, and shakes his head with a grin.

SHOOTING RANGE EMPLOYEE 1  
(quietly, stutters)  
What the hell did she come here  
for?

In lane eight, the Shooter finishes shooting. Julie shoots slowly.

The SHOOTER (48) is behind Julie, we can see him up to his chest. Julie turns around. The Shooter is in a wheelchair; he has no legs.

SHOOTER  
(seriously)  
Never seen shooting like that,  
ma'am. Thanks.

The Shooter slowly wheels his way to the exit, and she watches him go.

Julie brings the target closer to herself, removes it, and



sets up the next one. She moves the target into position, And slowly shoots the entire clip.

SHOOTING RANGE EMPLOYEE 1  
(annoyed, stammers)  
She'll be hanging out here until  
evening, alley cat.

Julie finishes shooting, goes to Shooting Range Employee 1, puts the gun and pack of targets on the front desk.

Shooting Range Employee 1 takes one target into his hands, and looks at it, frowning. Julie sees his reaction.

JULIE  
It happens. Not my day.

Shooting Range Employee 1 holds the target in his hand, looks at Julie, and smiles.

SHOOTING RANGE EMPLOYEE 1  
(smiles, stutters)  
It happens.  
(pause)  
All ladies have critical days.

Julie looks at Shooting Range Employee 1, and nods her head.

JULIE  
(mockingly imitates,  
stuttering)  
That's right. You nailed it.

Julie turns around and walks towards the shooting range exit. Shooting Range Employee 1 angrily watches her as she leaves, spitting.

SHOOTING RANGE EMPLOYEE 1  
(mockingly imitates,  
stuttering)  
Swallowed dust in Iraq.  
(in his own voice,  
stuttering)  
With shape curves like that, she'd  
better swallow something else, and  
bring more use.

Shooting Range Employee 1 puts Julie's targets in one pile, and looks at them. He raises the targets, looking at them against the light. All the bullet holes in the targets match.

SHOOTING RANGE EMPLOYEE 1  
(doesn't stutter)  
I'll be damned. Not your day. Who

are you?

Shooting Range Employee 1 watches Julie leave.

45. INT. OFFICE. MORNING

An expensive office and furniture. Paintings on the walls, vases in glass showcases.

Mr. Clarke is sitting in a chair at his desk, dressed in an immaculate, formal suit, with a white shirt and tie, and a glass of whiskey in his hand. There's a bottle of Jack Daniels "Sinatra select" on the desk. His Son, in a suit, is sitting next to him. Mr. Clark looks at his Son.

MR. CLARK

(pause)

Emptiness.

The Son takes Mr. Clark's hand into his own and looks at Mr. Clark.

SON

Father.

(pause)

Our clients are worried. Needless rumors are flying, people are talking. We need to hold a press conference at the bank to shut everyone up.

Mr. Clark tenderly looks at his Son.

MR. CLARK

Emptiness.

The Son lets go of Mr. Clark's hand.

SON

The forensic examination revealed she was pregnant.

MR. CLARK

(slowly)

We need to announce a huge reward for any information. For any. I'll prove that we are innocent.

(pause)

Innocent, our only fault is that we failed to protect her.

SON

Alright, father. I'll do everything

exactly as you say.

Mr. Clark lowers his head, raises his head, and looks his Son in the eyes.

MR. CLARK  
Emptiness, Mark.  
(pointing to his chest)  
Here, just emptiness.

46. EXT. PARKING LOT AT THE PARK. DAY

Julie is standing in a small parking lot near the park. She looks around, and goes from the parking lot to the street, to the square. There is a microphone on her jacket collar.

GROUP OF SCENES

Julie walks down the street, sees a surveillance camera on a building, says the address into a voice recorder.

JULIE  
Fifteen Maine Street.

She walks further, sees a surveillance camera on a restaurant, and says the address into the voice recorder.

JULIE  
Six West Island.

She keeps walking, sees a surveillance camera on a store, and speaks into the voice recorder.

JULIE  
Twenty-five Green Street.

Walks on, sees a surveillance camera on an office center, and speaks into the voice recorder.

JULIE  
Forty-two Perry Street.

Julie says the addresses.

JULIE  
Fifteen West Street.

Camera on a building.

JULIE  
Twenty-two Maine Street.

Camera on a building.

JULIE  
Thirty Long Street.

END OF THE GROUP OF SCENES

47. INT. APARTMENT. EVENING

Julie is standing in front of her desk. There are two maps on the desk. On one map, she marks the points where surveillance cameras are located with a red pencil. She takes a green pencil and traces the route from the parking lot to the streets where there are no surveillance cameras for several blocks.

JULIE  
Something like that, if you're not  
a fool.

She takes the second map - the map of shooting ranges, and crosses out a shooting range; three shooting ranges are crossed out on the map. A map of shooting ranges - one final distant point remains, and seven points nearby. Julie's finger stops on the point of the distant shooting range.

JULIE  
Too many.

Julie looks at the wall clock. It's 9:05 pm. She comes up to the GE refrigerator, and opens it. The fridge is empty. She shuts it.

48. EXT. STREET. EVENING

Julie is walking down a deserted street. A MAN 4 (45), of criminal appearance, approaches her, handing her fifty dollars.

MAN 4  
Got change for fifty bucks?  
(pause)  
In hundreds.

Two more guys, MAN 5 (40) and MAN 6 (38), also with criminal appearance, come up to Julie from behind.

Julie takes a step to the side so that the men were in front of her, and no one was standing behind her.

JULIE  
Guys. Such a nice evening. You've  
got fifty bucks. Go grab some beer,  
relax, chill out.

Man 5 takes out a knife.

MAN 5

Stop yapping. Give me the dough.

Julie takes out her wallet and throws it at her feet. Man 5 bends down to pick up the wallet, when Julie abruptly punches him in the face, then kicks Man 5 in the groin. Man 5 falls down, holding his groin and writhing on the ground.

Man 4 throws a punch at Julie's face, Julie dodges the blow, grabs his arm, and breaks Man 4's arm.

Man 6 kicks Julie. Julie grabs Man 6 by the leg, and twists it. Man 6 falls down. Julie kicks Man 6 in the groin, then in the solar plexus.

Man 5 tries to get up, but immediately gets kicked in the head, and falls.

Julie picks up her wallet, stands, and watches Men 4, 5, 6 writhe.

She goes up to Man 4, and takes fifty dollars out of his pocket.

JULIE

Moral compensation. Now you won't get to sip any beer. You can suck some dick instead.

Julie turns and walks away.

Julie walks down the street, stops a taxi, and gets in the backseat.

49. INT. IN THE TAXI. EVENING

The DRIVER (55) is a dark-skinned, heavy man.

JULIE

To a restaurant. Some clean place, with good food. And no dress code, no tuxedos.

DRIVER

Got it.

50. EXT. STREET NEAR THE RESTAURANT. EVENING

The taxi pulls up at a small restaurant.

## 51. INT. IN THE TAXI. EVENING

Julie hands fifty dollars over to the Driver. The Driver takes the money.

DRIVER

Thanks. I can wait. It's a slow evening, there are no clients anyway.

JULIE

Alright, wait.

## 52. EXT. RESTAURANT. EVENING

Julie enters the restaurant.

A small, tidy restaurant with a pleasant interior, tables for two and four. There aren't many guests, and there are free tables.

A WAITER (30) approaches Julie, escorts her to a table with two seats, and gives her a menu, but Julie does not take the menu.

JULIE

What would you recommend?

WAITER

The Texas steak is very good today.

JULIE

Perfect. Steak, vegetable salad and water with lemon, and the bill right away.

The Waiter leaves, and Julie looks around at the other guests. ERIC (35) and a LADY (30) sitting at the side attract Julie's attention. Eric is well-built, with several gold chains around his neck, and a ring on his left hand. In the fold of his left arm, Eric has an ornamented blood group tattoo, similar to the one Julie has.

The Waiter brings the food, puts it in front of Julie, and she gives him fifty dollars.

JULIE

Keep the change.

Julie looks at the bill. The bill comes to forty-nine dollars.

JULIE

Sorry.

She takes out ten dollars and hands them to the Waiter. The Waiter smiles and leaves.

Julie eats, watching the couple.

Eric gets up and goes to the bathroom. The Lady opens her purse, takes something out, and discreetly puts it into Eric's glass of wine.

Eric returns to his seat and drinks wine with the Lady. They laugh. Eric pays to the Waiter, and the Waiter bows.

Eric and the Lady stand up, Eric gives her a hug, and they leave.

Julie is sitting, lowering her head, then stands up, and abruptly throws her napkin on the table.

JULIE

Why is there always some shit going  
on wherever I go?

53. EXT. STREET NEAR THE RESTAURANT. EVENING

A taxi pulls up, Eric and the Lady get into the taxi, and the taxi drives off. Chevrolet Blazer follows the taxi.

Julie walks up to her taxi and gets inside.

54. INT. IN THE TAXI. EVENING

Julie is sitting next to the Driver, pointing ahead.

JULIE

You see that taxi in front of you  
and that blue Chevrolet behind it?  
Stay on their heels, but be  
careful, don't get too close.

(pause)

I ran into an ex of mine with a  
damsel.

55. EXT. ROAD. EVENING

The taxi is going down the road, and Chevrolet is following is closely. Not far behind the Chevrolet, there is a taxi with Julie.

The first taxi stops, Chevrolet pulls up behind the taxi and stops. Two men get out of the Chevrolet, open the taxi door, and carry out unconscious Eric. The first taxi leaves. The men put Eric on the back seat of the Chevrolet, shut the door, and drive off.

The taxi with Julie follows Chevrolet at a distance. Chevrolet turns into the woods.

56. INT. IN THE TAXI. EVENING

Julie puts fifty dollars next to the Driver.

JULIE

Drive forward about fifty meters, stop on the roadside, turn off the lights, and switch off the engine. And now - be sure to wait for me. You'll get another hundred.

DRIVER

Will do.

57. EXT. ROAD. EVENING

Julie gets out of the taxi and walks quickly into the woods.

Eric is tied to a tree. RUSSEL (40), a strong man of criminal appearance, is hitting him in the stomach and head. TAYLOR (55), a rather thin man, stands next to him.

TAYLOR

Thought you could get away with it. Just because the boss decides to put you in charge of Paradise, you think you can cut me out of the deal?

Eric's nose is dripping blood on his white t-shirt. Russel is standing next to him.

Julie is standing behind a tree, watching.

TAYLOR

I've been waiting three months for this moment, handsome. Been racking my brains, how best to send you to kingdom come. And I came up with it.

(pause)

What does he see in you, anyway? What makes you so special?



ERIC  
(slowly)  
You always talk too much and do  
very little.

Taylor looks at Eric.

TAYLOR  
I'll get things right. Straight  
away.  
(to Russel)  
Get our little gift for our friend  
here out of the trunk. Time to  
treat him.  
It'll blow him to pieces out of  
joy.

Russel goes to the trunk of the Chevrolet, opens it, and  
bends down. There's a box in the trunk, covered with a rag.  
Russel removes the rag. There are five small, round  
fragmentation grenades in the box.

Julie takes a knife out of her jacket sleeve and opens it  
automatically.

Russel straightens up. Julie puts her left hand over Russel's  
mouth from behind, and cuts Russel's throat with the knife.  
Supporting Russel's body, she carefully lowers the upper part  
of his torso into the trunk.

JULIE  
Quiet, quiet, quiet.

Russel's body twitches more and more slowly, then goes  
totally still. Julie carefully puts Russel's dead body into  
the trunk.

Slowly, quietly, Julie approaches the tree from behind  
Taylor. Taylor turns around and sees Julie.

TAYLOR  
Who are you?

Eric raises his head and looks at Julie.

JULIE  
Who?  
(pause)  
A forest fairy.

TAYLOR  
Are you stoned, bitch?

JULIE

Don't watch the news? Fifteen  
murders, all men in their prime –  
my mistake, make that sixteen.

Julie slowly approaches Taylor, holding the knife behind her back. Taylor doesn't see the knife, throws an abrupt punch at Julie's head, she bends down, dodging the blow, and stabs Taylor in the heart, killing him.

Taylor's body falls. Julie wipes the knife with Taylor's shirt and looks at Eric. Eric closes his eyes.

ERIC

Oh, my God.

Julie walks up to Eric, and cuts the ropes off him. Eric slowly falls to the ground, to his knees. Julie hides the knife away.

JULIE

That was a joke.

Eric looks up at Julie. She pulls up her left sleeve, showing the blood group tattoo to Eric, takes out her iPhone, and hands it to Eric.

JULIE

Call your guys, tell them to come  
pick you up.

Eric takes the iPhone, looks at Julie, and dials a number.

Chevrolet, and a jeep next to it. Three strong MEN carry the dead bodies of Russel and Taylor into Chevrolet, pouring gasoline over the car.

Eric and Julie are standing at the side. Eric is covered with a blanket, with a bottle of Jack Daniels in one hand, smoking a cigarette.

ERIC

Like in war. One minute you're  
alive, and the next you're gone.  
And does it really take much to be  
happy?

(pause)

A bottle of Jack Daniels and some  
good friends.

GARNET (40), a tall, strong man, comes up to Eric. He looks at Eric, then at Julie. She catches Garnet's gaze. Julie looks at Garnet. Garnet looks at Eric.

GARNET

We might have some problems.

Julie's hands are behind her back. With her right hand, she unzips the left sleeve where she keeps a knife.

ERIC

(To Garnet)

No problem. Wait in the car.

Garnet leaves.

ERIC

I won't ask your name. I'll call you fairy.

(pause, seriously)

Thank you, fairy. Any problem, fly down to Paradise. We always look out for our own people. And that's no joke.

Eric turns around, goes to Jeep Grand Cherokee Trackhawk, passes the Chevrolet, throws a cigarette at Chevrolet.

Chevrolet catches fire. Burning Chevrolet.

58. EXT. SHOOTING RANGE. MORNING

Early morning, light fog. Julie gets off her bike and enters the territory of the shooting range.

A small house on the shooting range.

Julie approaches SHOOTING RANGE EMPLOYEE 2 (50), and hands him her driver's license. Shooting Range Employee 2 is wearing a leather vest; he is rather chubby, good-natured, smiling, with a limp.

JULIE

Good morning. Probably no one here at this early hour, not even regulars.

SHOOTING RANGE EMPLOYEE 2

Marines will arrive from the base; their shooting range has been under repair for a month. Anyway, I got no complaints, we've got enough customers, maybe not regulars, but enough. They come to shoot,

(pause)

into the clouds.

JULIE

(smiles)

So, no real shooters anymore?

SHOOTING RANGE EMPLOYEE 2

They've all died out. The exes come. Can't imagine how they served. They can't hit the target from fifty meters. And then we scratch our heads and wonder why the casualty rate is so high.

Julie looks around at the shooting range.

JULIE

Beretta M9 and two boxes of ammo.

Julie sees a large pile of empty cans with bullet holes.

JULIE

(smiles)

Judging by those cans there, you've got some guys who like to play around.

SHOOTING RANGE EMPLOYEE 2

(smiles)

Yeah, we got some pranksters the Sergeant likes to show off.

JULIE

Can I give it a try?

SHOOTING RANGE EMPLOYEE 2

Yeah, sure. No problem. I'll set it up. There's plenty of room for everyone. It's better to shoot here than on the street. The world has gone completely mad. Things were different back in my days.

JULIE

That's right.

SHOOTING RANGE EMPLOYEE 2

Cops are killing Afro-Americans, Afro-Americans are killing cops. Innocent folks are being gunned down right in the street. We gotta do something, or everyone will get shot.

(pause)

And just take a look at the world, what's happening there. Wars

everywhere, so many young guys are dying.

JULIE

Sure, yeah, fools are fighting, shedding their blood, and all this scum is telling tales and raking in the dough.

SHOOTING RANGE EMPLOYEE 2

Maybe something will change with the new President.

JULIE

Who's gonna let him change anything?

Shooting Range Employee 2 limps, sets up the cans, prepares the targets, and returns.

Julie is standing at the shooting stand, putting on her headphones.

She stands, fires occasional singles, and checks the results through her binoculars.

All the shots are in the target center – nine, ten.

Ten marines noisily enter the shooting range. Lance corporals are led by SERGEANT (35) – a tall, big guy with a large, curled mustache.

The marines see Julie and fall silent. Julie takes off her headphones. The Sergeant is at the front desk.

SERGEANT

Final week here, then we go back to our own place.

SHOOTING RANGE EMPLOYEE 2

Better to your own place than to Syria or Afghanistan.

SERGEANT

To Syria, to Afghanistan, even to the edge of the world. We're not afraid to fight, we'll restore order.

JULIE

(quietly)

Put your own head in order. Pompous moron.

The Sergeant takes two M17 pistols from the front desk, and a lance corporal takes the ammunition packs. They all go to their lanes.

The marines walk past Julie, looking at her from behind. The Sergeant walks behind Julie, looks up playfully, twirling his mustache with his hand.

Julie fires occasional single shots.

The marines take their lanes in pairs.

Shooting. The Sergeant looks at the targets of the shooting corporals. Then the Sergeant takes up position.

SERGEANT

Everyone shoots at their own target, don't help the guy next to you. Every man for himself.

(pause)

You guys are not in good form today. You must haven't seen any girls for a while, and gone slack.

(looks at Julie)

I will show you only once.

The Sergeant takes up position, aims for a long time, then shoots. Shot - missed. Shot - missed. Shot - hit the can. Shot - missed. Shot - hit the can.

Shot - missed. Shot - missed. Shot - hit the can.

SERGEANT

Learn. Almost fifty percent hits.

LANCE CORPORAL WILLIAM

(quietly)

Thirty-seven and a half.

SERGEANT

I have good hearing.

(pause)

I see someone here is good with the numbers, a real accountant.

Probably, a perfect shooter, too.

(pause)

So, here comes the best sniper of the battalion, Sir William, to take up position.

The marines laugh.

Julie takes single shots, and looks at her target through binoculars. All the shots are to the center of the target.

Lance Corporal William takes up position, aims, and shoots.

Shot - missed. Shot - missed. Shot - missed.

SERGEANT

Zero percent.

(pause)

We won't go back to the unit until  
our best shooter makes a hit.

The Sergeant looks at Julie. He looks through binoculars at Julie's target and shakes his head.

SERGEANT

(quietly)

Not bad.

(loud)

Even girls can shoot better than  
you.

The marines laugh.

SERGEANT (O.S)

Stop laughing.

Julie takes off her headphones and listens. Winces. Slowly inserts a full clip into the gun, takes up shooting stance, and quickly shoots the entire clip.

The roar of gunfire and flying cans.

She takes the second cartridge, and shoots the cans on the marines' position next to her; one can remains.

Julie finishes shooting. She puts the gun into the box, and leaves the position.

JULIE

One hundred percent.

Silence. The marines stand quietly, looking at Julie in surprise.

Julie walks up to Lance Corporal William, leans into William's ear, and whispers something into his ear.

JULIE

(quietly)

William, one bullet,  
the last, the very last one in your  
life, and a fat pig with a mustache  
in front of you. Don't miss, my  
friend.

(pause)

Don't miss.

Julie pats Lance Corporal William on the shoulder, turns around, and leaves the position. The marines and Sergeant look at Julie as she goes.

There is a shot and the sound of a downed can. Silence.

59. INT. APARTMENT. EVENING

Julie is sitting at her desk. The map of shooting ranges is on the desk. She crosses out the last circle with the distant shooting range on the map. There are many more circles across the city. She looks at the map of shooting ranges. She abruptly throws the map away from the table.

JULIE

I have nothing. I'm running out of time.

The second map, tracing the Killer's route, is on the desk. Julie pulls the map toward herself, and looks at it.

60. EXT. STREET. DAY

Julie is walking down the street, looking around.

JULIE

Come on, come on.

She hears a noise, and turns around. A small Mexican cafe. There is a metal bike rack and a bicycle in front of the cafe. The OWNER (50), a short, round, bald man, runs out of the cafe in a white apron.

A KID (18) runs away from the bike rack. The Owner returns to the cafe.

Julie walks on, stops, turns around, looks at the Mexican cafe, and sees a small video camera in the corner of the Mexican cafe's window.

She enters the cafe.

61. INT. CAFE. DAY

A small cafe serving Mexican food, with several tables. There are no customers, only the Owner and his WIFE (45), a chubby woman.

Julie comes up to the front desk and checks the menu.



JULIE  
 (in Spanish)  
 Good afternoon. It's been a long  
 time since I've had a real burrito.  
 I'll take two to go - one with meat  
 and another with beans. And  
 guacamole with corn tortillas here.

Julie puts the money on the front desk. The Owner looks at Julie in surprise. Smiles.

OWNER  
 (in Spanish)  
 You're not from around here, are  
 you?

JULIE  
 (in Spanish)  
 From El Paso. Visiting my sister  
 here.

The Owner turns to his Wife.

OWNER  
 (cheerfully, switches to  
 English)  
 Maria, did you hear that? From El  
 Paso. We have an aunt there. She  
 runs a cafe near the park.

JULIE  
 Rio Rio?

OWNER  
 (cheerfully)  
 Exactly. Rio Rio.

The Owner cheerfully serves Julie the guacamole and tortillas.

JULIE  
 Mmmm, just like in Rio Rio.

The Owner looks at Julie with satisfaction.

JULIE  
 Haven't eaten anything so delicious  
 for a long time.  
 (eats, pause)  
 Boys stealing bikes?

The Owner is happy and smiling. At the side, his Wife is cooking a burrito.

OWNER

Yes. One time, they stole a bike from a client. And the client turned out to be a real big shot.

(pause)

He made a huge deal of it, and dragged me to the police station, so I decided to dish out on a video camera.

JULIE

I'm thinking of opening a cafe myself.  
A camera is a good idea. Was it expensive?

OWNER

A couple of hundred. Good thing it records onto a disk. If something happens, I can show it to the police - let them do the looking.

JULIE

Exactly, I should buy one just like it. Is the image any good?

OWNER

Not bad. It's worth the money, and you can figure it out.

JULIE

Could you give me some disks? I'll pay for them.  
I want to check out the quality, and make sure it's up to standard.

Julie puts twenty dollars on the front desk. The Owner looks at the money, hesitating whether or not he should take it.

OWNER

I set it up not long ago, only two weeks. But, if you want.

The Owner goes to the storage room, returns, puts two disks on the front desk, and takes twenty dollars. Julie puts the disks into her inner pocket.

The Owner smiles, wraps two burritos, puts them into a bag, and hands them over to Julie.

OWNER

There you go. My name is Jesus.  
When you get back home, say hello to my aunt for me, and she'll give

you a discount.

JULIE  
For sure. I'm Julie.

Julie extends her hand to the Owner, and they shake hands.  
Julie leaves the cafe.

62. EXT. STREET. DAY

Julie is walking down the street.

A BEGGAR (65) is sitting on the sidewalk. Julie goes up to the Beggar, and puts down the bag of burritos. The Beggar looks at Julie. Julie gives a thumbs-up gesture.

63. INT. APARTMENT. DAY

Julie is at her desk, putting a disk into the processor.

JULIE  
Well, Jesus, you cook like shit.  
Let's see what we've got here. Two  
weeks is just the thing.

Looks at the cafe recordings on the screen.

The cars going by appear on the screen. The car license plates are visible.

There's a sheet of paper on the desk. The sheet shows the day and approximate time of Anna's murder. The week before the murder is broken down by hour. The sheet of paper is covered with crossed-out vehicle license plate numbers. One license plate keeps recurring regularly every day before the murder.

The cars going by appear on the screen. Julie crosses out license plate numbers.

JULIE  
Ok, alright.

She freezes the image. There is a gray Honda Accord on the screen.

JULIE  
That's it.

Only one license plate number remains not crossed out on the paper, recurring at the same time throughout the week.

Julie checks the traffic schedule after the murder - this

license plate number is no longer there. Julie circles the car's license plate number.

She leans back in her chair and dials a number on her iPhone.

JULIE

Leonardo. I need someone here I can trust, one of my guys. Reliable.

(pause)

You didn't quite get it. I mean, next after God.

(pause)

You have one day. I'm waiting. I'm counting on you. Don't let me down.

64. INT. FITNESS CLUB. EVENING

Leonardo is sitting in a chair, feet on the reception desk front desk, talking on an iPhone.

LEONARDO

Mateo, remember me?

(cheerfully)

You owe me, remember? Short debts make long friends. Got some business.

I'm counting on you, don't let me down.

65. EXT. UNDER A BRIDGE. EVENING

A quiet, deserted spot under a bridge. Julie is sitting on a motorcycle, waiting.

A black Jeep Grand Commander with darkened windows pulls up and stops ten meters away from Julie. The Jeep windows open on the right side. GANGSTER 1 (30) and GANGSTER 2 (28) shoot at Julie with Kalashnikovs.

Julie manages to react, jumps off the motorcycle, and lies down behind it, curled up, covering her head.

Shots, shots, shots. All the cartridges of two machine guns are used up. The shots stop. The Jeep windows close. The Jeep takes off abruptly and drives away.

The motorcycle is full of bullet holes.

Julie is lying in a small ditch behind the motorcycle, lifting her head. She gets up, screams, looks at the sleeve of her left arm, sees blood, and takes hold of her right side. Julie looks in the direction of the jeep.

JULIE  
Leonardo, you're dead.

The sounds of a police siren can be heard.

66. INT. IN THE CAR. EVENING

Three gangsters are in the Jeep. GANGSTER 1 is talking on his iPhone.

GANGSTER 1  
I've repaid my debt. Forget about it.

67. INT. FITNESS CLUB. EVENING

Leonardo approaches the club's COACH (30), an athletic girl.

LEONARDO  
Julie hasn't answered for quite a while. Give her a call, I'm worried.

The Coach dials Julie's number. Leonardo, looking very pleased, stands nearby.

COACH  
(to Leonardo)  
She's not answering. Probably asleep already.

LEONARDO  
(smiles)  
Probably, let her rest. May she have sweet dreams.

Leonardo walks happily through the gym, looking around as if he owns it, spreads his arms, and smiles.

LEONARDO  
God helps those who help themselves.

He goes up to Osvaldo and puts his arm around his shoulder.

LEONARDO  
Osvaldo, Osvaldo, my faithful friend. You're always there for me. It seems to me we were born on the same day and will die on the same day.  
I'm kidding.

OSVALDO  
 (spits)  
 You have stupid jokes, bro.

LEONARDO  
 Remember this day. It will change  
 our whole fucking life.

Leonardo and Osvaldo move away down the corridor. Leonardo puts his arm around Osvaldo's shoulder.

LEONARDO  
 We'll bathe in pink champagne and  
 smoke Cuban cigars. Come on, it's  
 my treat.

68. INT. POLICE OFFICE. EVENING

POLICE OFFICER 3 (40) is sitting at a desk, wearing a suit. He's filling out a protocol. Julie is sitting in front of him, her face wet with sweat, holding her right side under the desk.

Police Officer 3 sees the blood on Julie's t-shirt and her shoulder.

POLICE OFFICER 3  
 Ma'am, you need a doctor.

JULIE  
 Just some scratches. I can stand  
 over. I'll go straight to the  
 doctor as soon as we finish here. I  
 promise.

POLICE OFFICER 3  
 OK. But still, what were you doing  
 at such a late hour in such a  
 strange place?

JULIE  
 Honestly? You won't believe it.  
 (pause)  
 I stopped to take a leak. I had  
 just taken off my panties, sat  
 down, and then it started. Not only  
 did I take a leak, but  
 (pause)  
 Everything else, too.

The Police Officer lowers his head, then raises it.

POLICE OFFICER 3

So, ma'am, you didn't see anything at all? Neither those who shot at you, nor the car, its color, make, license plate number?

JULIE

(embarrassed)

Absolutely nothing. After my injury, I'm having some memory problems, and I was also very scared, and it was dark. Probably, they mixed me up with someone else.

Police Officer 3 looks at Julie. Gives her the protocol.

POLICE OFFICER 3

Yes, of course, you were scared, it was dark, and you suffered a concussion.

(pause)

Ma'am, sign here. And if, by chance, you suddenly remember something, give me a call right away.

JULIE

For sure.

POLICE OFFICER 3

And take this, so that you don't forget.

Police Officer 3 gives Julie his calling card. Julie takes the card, signs the protocol, gets up, and leaves the office.

Police Officer 3 gets up, and stands with a serious expression on his face.

POLICE OFFICER 3

Scared, a mix-up. Well, well.

Police Officer 3 snaps his fingers.

The desk where Julie was sitting. Drops of blood on the floor under the table.

69. INT. APARTMENT. EVENING

Julie is standing in front of her desk. She empties some medicines, syringes, and tubes out of a bag onto the desk. There are some medicine bottles, a bandage, a syringe, and

some tubes on the desk. She looks at the wound on her left shoulder, and lifts her T-shirt.

There's a wound on her side.

Julie takes the syringe and makes an injection in the area of the wound on her side.

She takes the second syringe and makes an injection in the area of her shoulder wound.

She takes a swab with some medicine, treats the wound on her side, stitches up the wound with thread, treats the wound, and applies a bandage.

She looks at the bandage, and then treats the shoulder wound.

JULIE

Scars grace a man. What about a woman?

She looks at the scar on her right arm, and then looks at the scar on her stomach, and on her side. She looks at the Teddy bear.

JULIE

How do you like this woman, sonny?  
I'll be damned.

She sits at the desk, her right hand placed over the wound on her right side, looking at a photo on the desk.

It's the photo of Julie with two combat buddies. Julie leans back in her chair and closes her eyes.

70. INT. IN THE PLANE. DAY. FLASHBACK

Soldiers with parachutes and rifles are sitting in a row inside a landing plane.

Julie, with PAUL (28) to her right, and LEO (28) to her left, all looking very tense and serious. Paul mouths a prayer, and crosses himself. Julie takes a look at Paul and closes her eyes. Leo is rubbing the amulet pendant on the chain around his neck with his fingers.

PAUL

If I make it back home safe and sound, I'll become a priest.

JULIE

You'll make it. You'll be a great priest.



Paul crosses himself. Leo looks at Paul.

LEO

And I miss Wendy. You won't be able to tear me off of her for a week.

(pause)

No, make that two. For sure - two. I'll screw her to death.

Julie is sitting with her eyes closed.

JULIE

You'll screw.

Julie opens her eyes and looks at Leo. Leo looks at Julie.

LEO

Sergeant, what about you?

JULIE

Me? I'm definitely not going to become a priest.

(pause)

As for screwing.

(pause, smiles)

I've been screwed enough here with you assholes to last me the rest of my fucking life.

Leo and Paul smile.

JULIE

(seriously)

I don't know, Leo. I don't know. There's no going back to a peaceful life anymore.

Leo takes out his iPhone and hands it to SOLDIER MORGAN (22) across from him.

LEO

Morgan, snap a shot of us for posterity.

Morgan takes the iPhone. Julie, Leo, and Paul make broad, forced smiles.

END OF FLASHBACK

71. INT. APARTMENT. EVENING

Photo - Julie, Leo, and Paul smiling.

Julie is sitting at her desk, looking at the photo.

72. INT. IN A HANGAR. MORNING

A Honda motorcycle covered in bullet holes lies on the floor of the motorcycle rental company's hangar.

Julie is standing on one side, with EMPLOYEE 1 (30), EMPLOYEE 2 (35), and EMPLOYEE 3 (45) of the motorcycle rental company on the other. Julie looks at the employees.

Employees 1, 2, 3 look at the motorcycle.

JULIE  
(quietly, apologetically)  
Can I rent another bike? There's something wrong with this one.

Employee 1 points to the wheel. The wheel is full of holes.

EMPLOYEE 1  
(with a grin)  
Yeah, right, you must have run over a nail, the tire is punctured.

Employee 2 carefully examines the motorcycle from all sides.

EMPLOYEE 2  
(seriously)  
No. Water got into the engine.

EMPLOYEE 3  
(to Julie)  
Ma'am. Perhaps you'd prefer a tank straight away instead?

73. INT. STAIRCASE. DAY

Julie is climbing some stairs, holding her motorcycle helmet. She walks up to a door and rings the bell. Behind the door, a grumpy female voice can be heard.

WENDY (V.O)  
Who the devil is it?

Julie smiles. The door opens.

WENDY (35), a chubby Afro-American woman, sees Julie, smiles, and gives her a hug. Julie hugs Wendy.

WENDY  
Julie, dear. Come in, you're just

in time for lunch.  
(aside, loudly)  
Leo, we have guests.

LEO (V.O)  
Tell them to wipe their feet, and  
that we've already eaten.

Julie looks at the floor. The rug on the hallway floor is a black flag with Arabic letters. Julie carefully wipes her feet on the flag rug.

WENDY  
(to Leo)  
I already said that we're having  
duck with rice and vegetables, and  
that we'll open a bottle of good  
red wine.

LEO (V.O)  
Are you out of your mind?

Leo comes out of the room, sees Julie.

LEO  
Sergeant?

JULIE  
Leo, just Julie.

Leo and Julie embrace.

Julie, Leo, and Wendy are sitting at the table after lunch.

JULIE  
Wendy, everything is so delicious.  
Thanks.

WENDY  
(smiling)  
Well, go and catch up on old times.

Julie and Leo get up and go to Leo's room.

The room is full of working computer equipment. There is the same photo as Julie's - a photo of the three combat buddies - on the desk.

There's a poster on the wall - a naked, large-breasted blonde, with three of Leo's medals on each breast and on her pussy. Julie examines the computer equipment.

JULIE

(smiles)

So that's what hacker center looks like. So that's who fucked the Democrats.

Leo smiles. Julie looks closely at the poster with the blonde.

JULIE

Cool. And such class.

LEO

(pleased)

Dates back to our Iraq days. Reminded me of Wendy.

JULIE

(smiles)

Right, yeah. How is it that I missed the resemblance? Virtually identical twins.

(pause)

Do you keep in touch with any of the guys from our platoon?

LEO

It's been two years. Get together with Paul and Alby sometimes. Alby seems to be losing his marbles – sleeps with a gun under his pillow.

(pause)

Paul has given himself over to religion, all quiet and positive like. The others just closed off. Some are quietly looking for answers at the bottom of the bottle, others are trying to forget the past altogether.

JULIE

I've been taking showers with a gun for nearly a year, too.

(pause)

Now I just take it everywhere I go, it's safer that way. What's about Fred from the second platoon?

Leo looks at Julie in surprise.

LEO

Fred. Fred.

JULIE

Invisible Fred from reconnaissance,  
who appeared suddenly and  
disappeared just as suddenly. A  
master of conspiracy. A sniper.  
Second in shooting.

(pause, smiles)

Second only to me, that is.

LEO

I don't remember.

JULIE

Leo. You should eat garlic.

(pause)

A little bit every day. It helps.

LEO

I see.

(pause)

Well, and what have you been up to?

JULIE

Got my own fitness club. And I'm  
really fond of weapons. Not always  
within the confines of the law, of  
course.

LEO

I see. But don't tell me you were  
in the neighborhood and just  
decided to drop in. Did something  
happen, Sergeant?

JULIE

Something happened.

(pause)

Who can I count on?

LEO

On me. As for Paul, I don't know.

Julie and Leo are sitting in front of each other.

JULIE

Let's meet at your place, on  
Saturday, same time as today, with  
Paul, if possible. Talk it over  
with him.

Leo shrugs his shoulders.

LEO

No problem.

NAT. STREET. DAY

Julie is walking down the street. She passes by a newsstand. Something catches Julie's attention. She goes up to the kiosk, sees a newspaper headline, and buys the newspaper. She opens the newspaper.

The headline on the front page announces the suicide of the owner of Clark & Son bank. She walks down the street, reading the newspaper.

Julie is walking down the street. There is a modestly dressed GIRL (8) standing on the street. Two women next to her are talking with her about something. Julie goes over to them and kneels down in front of the Girl.

WOMAN 1

(to Julie)

She's from a boarding school, fell behind, got lost. How's this possible? We have absolutely no time, and there's no policeman in sight.

JULIE

(to Woman 1)

Go on, I'll handle it. I'll take her.

WOMAN 1

Thank you, otherwise we'll be late.

JULIE

Sure, don't worry.

The Women leave. Julie is kneeling in front of the Girl, and takes her hand in hers.

JULIE

Don't worry, everything will be fine. I'm here for you.

(pause)

What's your name?

GIRL

Samantha.

Julie looks at the Girl, holding her hand in hers.

JULIE

Samantha. I'm Julie, I'll take care of you.

Julie looks at the Girl. There is a sharp sound from a

motorcycle muffler outside. Julie covers the Girl, holding her closely.

The motorcycle leaves. Julie puts the Girl back and stands up.

GIRL  
(smiles)  
Did that scare you?

JULIE  
(seriously)  
A bit. Hold my hand tightly so that you don't get lost again.

Julie and the Girl walk down the street holding hands.

74. INT. LEO'S APARTMENT. DAY

There are photos of cars, a map of shooting ranges, and a street map, a newspaper, and a sheet of paper with a schedule on the table.

Leo's room. Julie, Leo and PAUL (38), a tidy man in a priestly robe, are sitting at the table.

Wendy comes in, puts tea and cookies on the edge of the table, and leaves.

JULIE  
Now you know as much as I do,  
(pause)  
and now I'm in a dead end. I visited all the distant shooting ranges, but got nothing. There's not enough time for everything.

Julie looks at Leo and Paul in turn.

JULIE  
I need your help. But it has to be your choice.

LEO  
You know my view.

Leo looks at Paul. Paul looks down, then looks up at Julie.

PAUL  
Give to the one who asks you, and do not turn away from the one who wants to borrow from you.

Julie puts her hand on Paul's hand.

JULIE

Thanks.

Leo looks at the photo of the car, and Paul examines the car schedule.

PAUL

That's definitely him.

(pause)

There shouldn't be any problem to identify the owner. I'll ask my nephew, he's a police officer, drug department though, but anyway. I'll let you know through Leo on Tuesday.

JULIE

Perfect.

(pause, to Leo)

Leo, I need a clean barrel and some ammo.

(pause)

Well, and a bit of conspiracy wouldn't hurt. We don't know who we're dealing with.

(pause)

This is war.

Leo and Paul look at Julie.

75. EXT. PARK. MORNING

Julie is running through the park in a Nike tracksuit, holding a McDonald's bag in her hand. She stops, sits down on a bench, puts the bag next to her, ties the laces on her sneakers, and holds her right side where she was wounded.

Leo is sitting next to her on the bench, reading a newspaper; a McDonald's bag is next to Leo.

LEO

(quietly)

We identified the car owner. What's more, we even managed to find out something about him. Everything's in the bag.

JULIE

Leo, I'll take it from here.

Julie takes Leo's bag and runs away.



The McDonald's bag is on the bench. Leo reads a newspaper.

76. INT. APARTMENT. MORNING

Julie opens the bag. She takes out a Five-seven pistol, bullets, a silencer, opens the cartridge, checks it, and puts the safety latch on.

Two A4 sheets of paper, and a photocopy of the killer's photo. She reads.

JULIE  
Let's start and  
(pause)  
finish. I hope it won't take long.

77. EXT. STREET. DAY

Julie's van pulls up in front of the killer's apartment.

78. INT. INSIDE THE VAN. DAY

Julie puts on glasses, pulls a fake red ponytail out from under her baseball cap, takes a gun with a silencer out of the glove compartment, twists the bolt, and puts the gun into her jacket pocket.

79. EXT. STREET. DAY

Julie gets out of the van, holding a pizza box in her left hand.

80. INT. BUILDING ENTRANCE. DAY

Julie climbs the stairs and walks towards the door. She looks at the apartment number, takes out her gun, releases the safety latch, and hides the gun in her right hand under the pizza box. She rings the doorbell.

MAN 3 (40) opens the door. His daughter MARY (10) goes up to him from the room.

JULIE  
(looks at the apartment  
number)  
Sorry, I think I made a mistake.  
Does Mr. Jones live here?

MAN 3

No mistake. This is his apartment.  
We're renting it.

Julie looks at Man 3, Man 3 looks at Julie.

MAN 3  
He comes by on Fridays to pick up  
his mail.  
(pause)  
Wouldn't mind some pizza, though.  
(turns to Mary)  
Right, Mary?  
(to Julie)  
How much do we pay?

JULIE  
Fifteen ninety-nine.

Man 3 takes out his wallet and gives Julie twenty dollars.  
Julie is standing in front of Man 3, but can't give him the  
pizza because there's a gun under the pizza box. She nods her  
head in Mary's direction.

JULIE  
Is that princess yours?

Man 3 turns to Mary. Julie quickly hides the gun behind her  
back, under her jacket.

MAN 3  
Sure is.

Man 3 turns to face Julie. Julie takes the money.

JULIE  
A spitting image of her dad.

Man 3 smiles with satisfaction.

MAN 3  
Thanks. Keep the change.

81. EXT. INSIDE THE VAN. DAY

Julie takes off the glasses, pulls off the baseball cap with  
the red ponytail, and throws it on the seat next to herself.

JULIE  
(roughly)  
Asshole. I'll get you anyway, you  
can't escape me.

## 82. INT. CHURCH. DAY

In the church, inside the confessional, Paul is sitting on one side, and Julie is sitting on the other side of the partition.

JULIE

I'll be waiting for him on Friday.  
I'll follow him, then Leo will take  
over, then it will be your turn,  
Paul. You'll follow him all the way  
home.

PAUL

And what if he doesn't go home?

Julie looks at Paul intently through the window in the confessional.

JULIE

You know, Father, how to support me  
in time of need.

## 83. EXT. STREET. DAY

Julie is sitting behind the wheel of a car on a street corner, watching the building. The Hitman's car pulls up. The HITMAN (45) gets out of the car, dials the code, and enters the building.

JULIE

(into a microphone)  
Ready.

The Hitman comes out of the building, gets into a car, and drives away. Julie follows him in her car. At a short distance, Leo follows Julie in his car. Behind Leo, there is Paul in his car.

The Hitman is driving his car. The Hitman looks in his rear view mirror, and sees Julie's car.

The Hitman turns down another street. Julie goes straight.

Julie is driving her car.

JULIE

(into the microphone)  
Leo, I'm out.

Leo is following the Hitman in his car. The Hitman turns to the right. Leo goes straight.

Leo driving.

LEO  
(into the microphone)  
Paul, he's all yours.

The Hitman is driving down the street in his car, and Paul is tailing him.

The Hitman pulls up next to a building, gets out of his car, and enters the building.

Paul drives past the Hitman's building.

84. INT. STREET. EVENING

Julie is sitting in a car, watching the Hitman's building. The Hitman's car pulls up. The Hitman gets out of the car. A light comes on in a window. Julie writes down the window number in her notepad.

85. INT. IN A BUS. DAY

Julie and Leo wear utility worker uniforms. A small tool kit is open. Leo examines the tools, closes the kit, looks at his watch, and then looks at Julie.

LEO  
It's time.

86. INT. BUILDING ENTRANCE. DAY

Leo is fiddling with the lock on the Hitman's door. He makes a mold of the lock.

LEO  
I'll be right back.

Leo goes downstairs.

87. EXT. IN A BUS. DAY

Leo gets in the bus. Paul is behind the wheel.

Inside the bus, Leo is cutting keys on a machine. He finishes up, and gets ready to go out.

PAUL  
Break a leg!

LEO  
To hell with it!

Paul looks at Leo reproachfully, and crosses himself.

PAUL  
May God be with you.

LEO  
Sorry.

88. INT. BUILDING ENTRANCE. DAY

Julie and Paul are standing in front of the Hitman's door. A door slams upstairs, a NEIGHBOR (60) comes down the stairs.

Julie turns to the door. The Neighbor walks past Leo.

LEO  
(loudly at the door)  
We'll have it open in a sec. Give  
me a moment.

The Neighbor looks at Leo. Leo addresses the Neighbor.

LEO  
Gotta be careful with locks. If you  
break it, there's no coming out,  
you'll be stuck at home all day.

The Neighbor passes by, and goes down the stairs.

Julie examines the perimeter of the door, sees a match in the door, pulls it out and hands it over to Leo.

JULIE  
Put it back when you're done.

Leo puts the match into his breast pocket and opens the door.

LEO  
Let's do it.

Julie puts a mask on her face and enters the apartment. Leo shuts the door.

89. INT. IN A BUS. DAY

Leo gets in the bus, and takes some cigarettes and matches out of his pocket. Paul looks at Leo.

PAUL  
You know I hate it when people  
smoke.

Leo reluctantly puts the cigarette back into the pack. He looks at the matches.

LEO  
Hell.

Paul spits and crosses himself. Leo wants to go out of the bus, but sees the Hitman driving up to the building.

90. EXT. STREET. DAY

The Hitman gets out of his car, locks the car door, and goes to the building entrance.

91. INT. IN A BUS. DAY

Leo and Paul are in the bus.

LEO  
(into the microphone)  
Sergeant. I forgot to put the match  
back.

JULIE (V.O)  
Leo. Go to the store around the  
corner.

LEO  
What for?

JULIE (V.O)  
(rudely)  
For garlic, Leo. Eat some garlic.

LEO  
Sergeant. He's entering the  
building.

JULIE (V.O)  
The connection is only with you.  
The connection is over.

Leo takes the amulet around his neck out of his shirt and holds it in the palm of his hand.

## 92. INT. THE HITMAN'S APARTMENT. DAY

Julie is in the Hitman's hallway. She runs to one room, and quickly examines it.

Then she runs to another room, examines it, and runs into the corridor.

Julie stands in front of the front door, scans the hallway, and looks up.

There's a pull-up bar above the front door.

Julie pulls herself up on the bar, sits on the bar, and takes out her gun.

## 93. INT. STAIRCASE. DAY

The Hitman goes up to the apartment door, and examines it. He touches the spot where the match should be. He looks at the floor.

He pulls out his gun, releases the safety latch, opens the door, and enters the apartment.

## 94. INT. THE HITMAN'S APARTMENT. DAY

The Hitman slowly enters the apartment.

Julie is sitting on the bar. From above, she sees the Hitman's gun, the Hitman's hand, and the Hitman's head.

Julie falls on top of the Hitman, and hits him on the head with her gun. Julie and the Hitman falls to the floor.

FADE TO BLACK.

The Hitman is lying on the floor. His hands and feet are bound with a duct tape. His eyes are covered with duct tape. Julie is squatting next to him, with a gun in her hand.

JULIE

You've still got a chance. Albeit a small one.

(pause)

Anna Clarke, who's toes did she step on?

Julie abruptly rips the duct tape from the Hitman's mouth.

HITMAN  
 (anxiously)  
 I don't know any Anna Clarkes.

Julie looks reproachfully at the Hitman. She cocks the bolt of her gun, the sound of the bolt is heard; she puts the gun to the Hitman's temple.

JULIE  
 Clark & Son bank.  
 (pause)  
 I'll count to three, my apologies,  
 I didn't work too hard in school.  
 Like you, I'll make two shots. The  
 first bullet is to your penis.

Julie presses the barrel of the gun against the Hitman's groin.

95. INT. IN A BUS. DAY

Leo and Paul are sitting in the bus. There's a speakerphone on the dashboard of the bus.

JULIE (V.O)  
 The second is to the head.  
 (pause)  
 But who the fuck will need you with  
 a bullet hole in your dick, right?

Leo winces, and looks at Paul. Paul shakes his head.

LEO  
 (quietly)  
 She always knows how to find just  
 the right words and the strongest  
 arguments. You can't argue with  
 that.

96. INT. THE HITMAN'S APARTMENT. DAY

The Hitman is lying on the floor. Julie presses the muzzle of the gun against the Hitman's groin.

HITMAN  
 I don't know her, it's true.

JULIE  
 One.

HITMAN  
 It was an order. I got a phone



message with the locker number at the train station, and there was some money, a photo, and a deadline inside.

JULIE

Two.

HITMAN

(anxiously)

I'm telling you the truth. Fifty thousand dollars in ten days.

JULIE

Who?

HITMAN

I don't know who.

(pause)

I've been working for them for ten years. One or two orders a year. Always through lockers.

(pause)

Some Dutchman. He's in charge of the orders.

(pause)

That's true.

JULIE

It's better now. Where's the money?

HITMAN

In the bathroom, under the bathtub. I don't know anything else, it's true.

Julie puts the duct tape over the Hitman's mouth, gets up, and goes to the bathroom.

Julie bends down, reaches under the bathtub, pulls out a bag, and opens it. Bundles of one-hundred-dollar bills.

Julie leans over the Hitman.

JULIE

Phone number, your number.

HITMAN

Three, six, nine, three, eight, zero, two.

(pause)

If I hadn't done it, someone else would have.

JULIE  
Don't go anywhere - I might need  
you, maybe.

Julie hits the Hitman on the head, knocking him out.

JULIE  
You lucked out. Stay alive.

She takes out a knife, and cuts the tape on the Hitman's  
hands. She gets up.

JULIE  
(into the microphone)  
I'm coming out.

97. INT. IN A BUS. DAY

Julie gets in the bus with a bag of money.

JULIE  
This is our pension fund.

LEO  
Sergeant, I'm sorry. I don't know  
how it happened.

JULIE  
No worries. Everything worked out.  
(to Paul)  
Holy father, I need your relative's  
help.

PAUL  
I'll arrange it.

The bus with Julie, Leo, and Paul leaves.

98. INT. IN A CHURCH. DAY

Julie and Leo are standing in the corner of the church. Julie  
is dressed all in black - black jacket, pants. Leo is also in  
a black suit.

There are several people in the church. The spot near the  
confessional is fenced off with police tape.

Julie looks at the walls, the figures of saints, the  
paintings with biblical themes.

PAUL (V.O)  
Julie, something went wrong. My

nephew was trying to collect some information, and in the evening he was gunned down in a street shootout.

(pause)

It's not known who the attacker was, they didn't catch him, and didn't even see the shooter. And then some shady character came to the church. He hung around and disappeared. You know, I have a nose for these guys.

(pause)

Julie, I need your help.

Candlesticks with candles, paintings of Jesus and Virgin Mary. Julie crosses herself. Leo crosses himself.

Julie holds on to the bench in front of her with both hands. Julie's hands, tightly gripping the bench.

JULIE

(quietly)

Forgive me.

Leo puts his hand on Julie's hand.

99. EXT. CLUB ENTRANCE. EVENING

Julie is standing in front of the Paradise club. There are two big security guards at the entrance - SECURITY GUARD 4 (44) is in charge, and SECURITY GUARD 5 (45). Security Guard 4 has a microphone. Julie comes up to Security Guard 4.

JULIE

Good evening.

Security Guard 4 looks past Julie, taking no notice of her.

JULIE

I'd like to talk to Eric.

Security Guard 4 looks at Julie, looks away, and doesn't respond.

JULIE

We served together.

SECURITY GUARD 4

Who's asking?

Julie thinks for a moment.

JULIE  
Tell him, the fairy has arrived.  
That's my calling card.

Security Guard 5 looks at Julie with a grin.

SECURITY GUARD 4  
(into the microphone)  
Lucas. There's some fairy here,  
asking for the boss.  
(to Julie)  
Wait.

Security Guard 4 puts his hand to his ear, to the microphone.

SECURITY GUARD 4  
Got it.  
(Security Guard 5)  
Show her the way. A VIP guest.

Security Guard 5 opens the door, allowing Julie to go first.

Security Guard 5 takes Julie down a long corridor inside the club.

There are club guests in the corridor, the music is playing. There's a dance hall to the left. One GUY (25) passes a small paper square of drugs to another guy. Julie sees it.

They go further down the corridor. A BLONDE (25) comes out of the bathroom, and Julie sees traces of powder under her nose.

Security Guard 5 knocks on a door, and opens the office door for Julie. Julie walks in, and Security Guard 5 shuts the door.

Business office. Eric gets up from his desk, walks over to Julie, holds out his hand, and says hello.

ERIC  
Sit down, please.

Julie and Eric go to the desk and sit down in chairs.

ERIC  
So, tell me, what brought you here?

JULIE  
I need help.

Eric puts a finger to his lips, and makes a sweeping gesture with his hands to show that someone might be listening. Julie nods.

JULIE

I was thinking of celebrating my birthday at your club. Wanted to arrange something.

Eric nods his head.

ERIC

OK. I'll describe the terms and conditions, then I'll take you to the manager.

Eric gets up, and Julie gets up too. Eric points to a door in the corner of the office. They walk towards the door. Eric opens the door.

A small room with no windows and a large safe deposit box in the corner.

JULIE

(quickly)

I have, as you say, a problem. I'm looking for a guy.

(pause)

A Dutchman, running a band of killers.

Eric bends at the waist, straightens up, and looks at Julie.

ERIC

A problem? You're out of your mind. Have you got any idea what you're getting yourself into?

JULIE

I'm already in, there's no going back.

ERIC

They'll take you out as soon as they find out you're asking about him.

(pause)

And then me, when they find out you were here.

JULIE

Too bad you didn't tell me sooner.

(pause)

We always look out for our own people.

ERIC

Oh God, you're insane.

(pause)  
Theodore van Hocke from Santa  
Torre.

JULIE  
Don't worry. When they start  
cutting and slashing me, I promise  
I won't give you away.

ERIC  
You've made my day. I hope it won't  
come to that.

Julie and Eric leave a small room and go into the office.

Eric extends his hand to Julie, and they shake hands. He  
stares intently into Julie's eyes.

ERIC  
So, if you change your mind, let me  
know.

Julie looks into Eric's eyes.

JULIE  
I won't change my mind.

100. INT. LEO'S APARTMENT. EVENING

Leo is quickly scrolling through pictures of a ranch and the  
surrounding territory on his computer.

LEO  
A ranch, no buildings in the  
neighborhood, an open site. No  
chance of getting close without  
being spotted.  
(pause)  
Then that's exactly what we'll do.  
First the reconnaissance, and then  
as planned.

Julie looks at Leo.

JULIE  
Leo.

LEO  
Sergeant, don't.

GROUP OF SCENES

Leo is buying radio parts at a store, putting them into a

box.

Julie is in another store, buying things from a shopping list: a reflective work vest, pliers, and rubber work gloves.

Leo is looking at some flying drones in the store. She chooses one and shows it to the SALESPERSON.

Julie is choosing work clothes, and tries on a jumpsuit. It's very big, and it completely swallowed Julie. She chooses a construction helmet.

Leo pastes a company name and logo on the construction helmet.

Julie sews the company name and logo on the work clothes. Leo pastes the company name and logo on a tool kit.

Julie and Leo are in a garage. There's a white van in the garage. Julie and Leo paste the company name and phone numbers on the van.

END OF THE GROUP OF SCENES

101. INT. IN THE VAN. DAY

Leo is driving, and Julie is sitting next to him with a map.

LEO  
Let's do it.

The van pulls out of the parking lot.

102. EXT.ROAD. DAY

The van is going down the highway, turns off the highway to a side road, goes down the side road, turns onto a dirt road, goes down the dirt road. Stops next to an electric panel. Julie and Leo get out of the van.

JULIE  
Here. It's not safe to go any  
further. Let's see what's going on.

Leo opens the back door of the van, pulls out a tool kit and a box. Leo connects some parts.

The drone is flying.

Leo launches the drone. Flies the drone, directing it.

Julie and Leo look at the computer screen. Aerial view of the

area.

The drone is flying. There's a ranch below, some outhouses, a fence, and security towers.

Leo marks the places where the security guards stay with a cross on the map.

LEO  
Security like that of the  
President. A platoon, no less.

JULIE  
We can get even the President, if  
we need to.

Leo looks at Julie.

LEO  
Well, this one's not too bad, let  
him live.

JULIE  
(smiles)  
Alright, if you insist.

Julie picks up her iPhone and dials a number.

103. INT. OFFICE. DAY

A luxurious office with expensive furniture, paintings on the walls, vases, and showcases with jewelry.

The phone rings. A DUTCHMAN (50), with full gray hair, wearing an immaculate suit, answers an expensive phone.

DUTCHMAN  
Yes.

JULIE (V.O)  
Good afternoon. This is NN Electric  
Company. We're planning some cable  
repairs in your area, and there may  
be power outages. We've sent one of  
our specialists, Morgan Miller,  
over to your place.  
We hope to restore everything back  
within an hour. Have a nice day.

104. EXT. ROAD. DAY

Leo comes up to the electric panel with a set of master keys



in his hand, and opens it. He looks at the inside of the panel, puts on a rubber glove, turns a couple of switches off and on.

LEO  
Let there be light!

Julie and Leo embrace.

JULIE  
No heroism, please.

Leo salutes.

LEO  
Aye-aye.

Leo puts a photo badge on his work clothes, gets in the van, and drives away.

Julie stands next to the electric panel, looking up at the sky.

JULIE  
Come on, old man.

105. EXT. IN FRONT OF THE RANCH GATE. DAY

There's a van in front of the ranch gate.

SECURITY GUARD 1, in a dark suit with a rifle, is speaking into a microphone to someone, waving his hand. SECURITY GUARD 2 opens the gate.

The van pulls into the yard.

SECURITY GUARD 1  
Mr. Miller?

Leo nods and points to the badge. Security Guard 1 quickly glances at the badge, at the van.

LEO  
I'll check if the cable is intact.  
It won't take more than fifteen or  
twenty minutes.

SECURITY GUARD 1  
Open the trunk.

Leo opens the trunk. Security Guard 1 looks inside, the trunk is empty. Leo closes the trunk. Security Guard 1 inspects Leo, running his hands over his body. Leo stands with his

arms raised, holding a folder over his head.

Security Guard 1 finishes his inspection of Leo.

SECURITY GUARD 1

Go check.

Security Guard 1 goes off to the security room.

Leo takes out an instrument and runs it along the ground. SECURITY GUARD 3 is standing nearby. Leo presses a button on the instrument.

106. EXT. ROAD. DAY

A yellow light flashes on Julie's instrument. Julie comes up to the electric panel. With a rubber glove on her hand, she turns the switches on and off several times.

107. INT. SECURITY ROOM. DAY

The computers in the security room turn off and shut down several times.

SECURITY GUARD 1

Again.

108. EXT. YARD. DAY

Security Guard 3 leaves Leo, and heads to the security room.

Leo looks around, takes a miniature camera out of his folder, and inserts the camera into a crack in the wall. He walks further with his instrument. He comes up to a window and takes out a miniature camera.

Security Guard 2 is walking in the yard.

Leo inserts the camera into the window ledge.

Security Guard 2 comes around the corner, and sees Leo in the company uniform. He comes up to Leo, looks at Leo, and his name badge.

SECURITY GUARD 2

NN Electric? I have worked there  
for three years.

Leo's face.

SECURITY GUARD 2  
In the technical support  
department.

LEO  
I'm in the repair group, only six  
months. We're not in the main  
building.

Security Guard 2 nods his head.

Leo goes towards the exit. Security Guard 1 and Security  
Guard 2 are standing at the gate.

LEO  
Everything is fine here. I'll check  
the line again. I need a signature,  
it's just a formality.

Leo takes a logbook, hands a pen to Security Guard 2, and  
shows where to sign.

LEO  
Here.

Security Guard 2 signs the log.

Leo gets into the van, removes the company helmet, puts it on  
the seat next to himself, wipes his sweat, and speaks into  
the microphone.

LEO  
I'm on my way back. Everything is  
in order.

The van leaves the ranch.

109. INT. SECURITY ROOM. DAY

Security Guard 2 comes up to the desk, behind which SECURITY  
GUARD 1 is sitting.

SECURITY GUARD 2  
Let me use it for a sec. I have  
never heard that we had two  
offices.

Security Guard 2 sits down at the computer. He types -

Electrician, Morgan Miller. A photo of a young dark-skinned  
guy in his mid-twenties with a smile on his face appears on  
the screen.

Security Guard 1 looks at Security Guard 2.

SECURITY GUARD 2  
Unbelievable how old he became.  
(pause)  
Move. Let's get to know him better.

Security Guard 3, Security Guard 2, and Security Guard 1 run out of the security room, Security Guard 1 and Security Guard 2 get into Chevrolet Silverado, Security Guard 3 jumps in the back, and fastens a seatbelt. Chevrolet abruptly pulls out of the ranch.

110. EXT. ROAD. DAY

Leo gets out of the van. Julie is standing nearby.

LEO  
Everything went smoothly. I'll set everything up at home, you'll see their every move.

Julie looks past Leo into the distance, and sees a car speeding along the road, with dust behind the car.

JULIE  
Not quite smoothly, I'm afraid.

Leo follows Julie's gaze, and turns to look at the road.

LEO  
Oh, shit. Quick.

Julie and Leo rush to the van, open the doors, quickly jump in, and take off abruptly.

111. INT. IN THE VAN. DAY

Leo is driving, very tense, Julie pulls out a Five-seven pistol, checks the clip, and pulls the bolt.

112. EXT. VIEW FROM ABOVE. DAY

View from above - the van is speeding along a dusty road, the car with security guards is chasing after the van. The distance is getting shorter.

113. INT. IN THE VAN. DAY

Julie stares at the road.

There's a fork in the road. Straight - the road runs across a field, and to the left - the road goes uphill.

JULIE

Let's go uphill, we won't lose them  
if we go straight.

114. EXT. ROAD. DAY

The van makes a sharp left turn up the hill.

Chevrolet speeds down the road, And stops at the fork in the road.

Security Guard 3 pounds on the roof, shouts, pointing to the left. Chevrolet swerves abruptly, and goes left up the hill.

Chevrolet is speeding uphill. Dust. The van appears in the distance.

Leo looks in the rear view mirror, sees the Chevrolet.

LEO

They're on our tail.

From the back of the car, Security Guard 3 raises his rifle and shoots at the wheels of the van.

Gunshot marks in the sand.

Chevrolet catches up with the van, rams the van from behind with a bumper, trying to overtake it.

The van blocks the road, not allowing Chevrolet to overtake it.

Leo is driving, tense at the wheel, and Julie is looking at the road.

JULIE

We'll get out of this one. We've  
managed to get out of tighter  
situations than this.

(pause)

Get ready. At my command, hit the  
brakes and turn down.

Chevrolet is trying to overtake the van. The van is blocking Chevrolet. There is a small platform ahead.

JULIE

(loud)

Hit the brakes. Let them pass.

The van swerves to the right, brakes abruptly, lets Chevrolet pass, turns around at a small platform, and rushes down.

Security Guard 3 in the back and Security Guard 2 in the car shoot at the van. The bullets pierce the van's body.

Chevrolet turns around in several steps at the platform and likewise rushes down.

SECURITY GUARD 2  
 (To Security Guard 3 in  
 the back of the jeep)  
 Shoot at them, at them, not at the  
 wheels.

Chevrolet is speeding down. The van is speeding down.

The van passes a bend.

Julie points to the road.

JULIE  
 Hit the brakes.

LEO  
 Sergeant.

JULIE  
 Do as I say.

The van slams to a stop. Julie quickly jumps out of the van.

JULIE  
 (to Leo, rudely)  
 Get out of here, quickly.

LEO  
 Sergeant.

JULIE  
 (rudely)  
 That's an order. Do as I say.

The van takes off abruptly, rushes down, and disappears around the bend.

Chevrolet is speeding down.

A bend in the road. Chevrolet with Security Guards 1, 2, 3 appears from around the bend.

Julie stands with her legs slightly bent at the knees, ready to shoot.

Security Guard 3 raises his rifle. Julie shoots at Security Guard 3, killing him with two shots.

Julie shoots at Security Guard 1 and Security Guard 2 through the windshield. She kills both of them.

Julie steps away, holds the gun with both hands, presses it to her chest, and lowers her hands.

Chevrolet drives by Julie, falling off a deep cliff.

115. INT. IN A GARAGE. EVENING

Julie and Leo are in a garage, taking off their work uniforms.

LEO

I'll set everything up, and you'll be able to use the computer. You can watch for a week.

Leo takes out a small packet with a chip inside, and hands it over to Julie.

LEO

A micro-transmitter, just as you requested. With a good battery. As you can see, I still remember something.

Julie and Leo stand in front of the van. The van is full of bullet holes. Julie looks at the shot-up van.

JULIE

Where have I seen this before?

LEO

You should eat some garlic.

Julie and Leo laugh, hugging.

116. INT. STAIRCASE. DAY

Julie is climbing some stairs. She holds large bags of food in both hands.

117. INT. APARTMENT. EVENING

Julie is sitting at her computer. There's food on the table. Julie is looking at the screen and eating.

Julie is sitting at her computer. There are empty plates on the table. She falls asleep, her head falls down.

She wakes up. Pours herself some coffee from a thermos, and drinks. She looks at the computer screen, gets up and picks up the Teddy bear from the sofa, then returns to the computer, looking at the screen.

JULIE

Be patient, baby. This won't hurt.

She makes a cut on the Teddy bear's back with a knife, puts the chip inside, and sews it up.

Julie is sitting at her computer, drinking coffee. She looks at the computer screen. Suddenly, she tenses up and stares at the screen intently.

JULIE

Well, it's getting hot.

118. EXT. RANCH YARD. EVENING

Maybach pulls into the yard and stops. The Son comes out of Maybach. The Dutchman comes up to him, they shake hands, and walk towards the house.

119. INT. OFFICE. EVENING

A large, expensive office. Paintings, statues, vases, expensive furniture.

The Son and the Dutchman are sitting at a desk.

DUTCHMAN

Mark. My condolences. I'm sorry things turned out this way.

(pause)

I did everything as you said, but who would have thought.

(pause)

I didn't attend the funeral, you understand - I couldn't.

(pause)

But you can't stop, the bank is in your hands. Next week, we will start transferring our accounts to you, and the payments will begin immediately, two from Latvian banks and two from Cyprus. We'll increase the account balances. The bank will be good. Just hang in there!



SON

Theodore, I'll do everything as we agreed. Nothing will stop us.

DUTCHMAN

We have no other choice. I'm just a pawn in this game, while there are also kings and queens. It's a big game, huge sums of money, the stakes are very high. All the payments will go through you. You're in charge of the finance. If you fail, they won't play any games.

(pause)

With me too.

120. INT. APARTMENT. EVENING

Julie is pensively standing at the window, looking into the distance, talking on her iPhone.

JULIE

Leo, I'm leaving tomorrow. I have to.

(pause)

At two o'clock. Will you give me a lift?

(pause)

Thanks.

Computer screen. The Son's face is on the screen.

Julie looks out the window into the distance.

Julie is standing in the shower, covering her face with her hands. There's a tattoo on her shoulder, and a scar. She lowers her hands. Her face. Her eyes are closed. Shower water is spurting into her face.

121. INT. IN THE CAR. DAY

Julie and Leo are in the car.

JULIE

Heavy personnel losses. We need to wrap things up. The risk is high.

LEO

Sergeant.

JULIE

Orders are not subject to  
discussion.

(pause)

Leo, I need to stop at a couple of  
places on the way.

LEO

OK, Sergeant.

122. INT. STREET. DAY

Julie goes up to the entrance of the Paradise club. Security  
Guard 4

and Security Guard 6 (35) are at the entrance. Julie comes up  
to Security Guard 4 and hands him a bag with a box.

JULIE

Give this to Eric.

Security Guard 4 opens the bag. There's a bottle of Jack  
Daniels whiskey in the bag.

Julie turns around and walks away, she crosses the street,  
holds up her left hand, giving a thumbs-up sign, and walks on  
without turning around.

123. INT. OFFICE. DAY

Eric is standing at the window and sees Julie leave, with her  
left hand raised, fingers in a fist, thumb to the side,  
showing him that everything is all right. Eric smiles.

ERIC

Take care of yourself, my Fairy.

124. EXT. RAILWAY STATION. DAY

The car pulls up near the railway station, Julie gets out of  
the car, holding a small package, and enters the railway  
station.

Julie comes up to the storage lockers, opens locker number  
107, puts the package inside, and locks the door.

Julie dials 107-3045 on her old cell phone. The message is  
sent.

Julie walks through the station hall towards the exit, takes  
the SIM card out of the phone, and throws the phone into the

trash bin.

125. INT. ORPHANAGE. DAY

Julie is sitting at a table inside the orphanage. She is holding the Teddy bear in her arms. An ORPHANAGE WORKER (50), a thin woman, is looking at Julie.

ORPHANAGE WORKER

It's a very long procedure, it can take a long time, and there aren't any guarantees. Several families have filed for adoption, but, of course, Samantha's wishes will be taken into consideration.

JULIE

I understand.

(pause)

After all, family is the most important thing for everyone. Family and true friends. Samantha needs a family, and I need it.

Julie looks at the Orphanage Worker. The Orphanage Worker passes some papers over to Julie.

ORPHANAGE WORKER

OK. The entire adoption procedure is described here. Try it.

Julie takes the papers.

JULIE

Thanks.

Julie is walking down the corridor with the Teddy bear in her hand. She stops in front of the glass wall of a classroom, and looks inside the classroom. In the classroom, the children are all busy doing their own things.

It's a break. The Girl is sitting at a desk, while the other children are playing. The Girl turns her head, sees Julie, and smiles.

Julie looks at the Girl, smiles, and spreads her arms as if to hug her.

The Girl smiles and spreads her arms. She gets up, runs out of the classroom, and dives into Julie's arms. They hug.

Julie hands the Teddy bear over to the Girl. The Girl takes the Teddy bear, hugs it, and presses it to herself.

JULIE

It's for you. He's my protector.  
Now he'll protect you. Don't let  
him out of your hands, ever.

(pause)

I'm leaving today. But not for  
long. I'll be back soon. I promise.

GIRL

(quietly)

I'll be waiting.

(pause)

I will miss you.

Julie and the Girl hug.

The children look at Julie and the Girl from behind the glass  
wall. Julie hugs the Girl, looks up, and looks at the  
children.

JULIE

I'll be back.

126. EXT. PARKING LOT. DAY

Julie and Leo are standing in the airport parking lot.

JULIE

Leo, thanks for everything.

LEO

Don't mention it, Sergeant.

Julie and Leo embrace. Julie gives Leo a small box tied with  
a ribbon. Leo takes the box.

JULIE

It's for you.

LEO

What is it?

JULIE

A surprise.

Leo removes his silver chain with the amulet pendant and  
gives it to Julie.

LEO

And this is for you, Sergeant. My  
amulet. My mother gave it to me,  
and she got it from my grandmother.  
You remember, in Iraq, I was lucky,

always lucky. And I got lucky to meet someone like you. Wendy and I got lucky. Take it.

Julie turns down Leo's gift.

JULIE  
No, Leo, don't.

LEO  
Julie. Take it. And never take it off. Who knows when we'll see each other again.

Leo puts the chain with the pendant around Julie's neck, and hides the pendant under Julie's t-shirt.

JULIE  
Thanks.

Julie goes to the airport with her bag. Leo watches as Julie leaves, and salutes.

127. INT. IN THE CAR. DAY

Leo is driving. There is a box with a gift from Julie on the seat next to him.

128. INT. IN THE PLANE. DAY

Julie is sitting in the plane, covered by a blanket, looking out the window.

129. INT. IN THE CAR. DAY

Leo is driving the car, untying the ribbon with his right hand, and opens the box. He looks at the box. The box is full of garlic. Leo smiles.

130. INT. IN THE PLANE. DAY

Julie's head starts to droop, her eyes close. She wakes up. Julie's head starts to droop, her eyes close. Julie falls asleep.

131. EXT. MOUNTAINOUS TERRAIN. DAY (DREAM)

A group of soldiers are crouching, making short dashes from one large stone to another, while someone is shooting at

them.

There are gunshot marks on the sand and the stones.

Julie, Leo, and Paul are standing next to each other behind a stone. Leo leans out from behind the stone, shoots, and hides behind the stone again. Julie leans out from behind the stone, shoots, and hides.

132. INT. ROOM AT THE DUTCHMAN'S RANCH. DAY

A room, a desk, a computer on the desk.

PERSON 1 is sitting at the desk, looking at the computer screen. Three more PEOPLE of criminal appearance are standing nearby. Images are rapidly moving on the screen - Leo arriving at the ranch, Leo getting out of the van. The movement on the screen stops.

On the screen, there is a close-up of Leo's face.

PERSON 1 emails the image of Leo, marking it Urgent.

133. EXT. MOUNTAINOUS TERRAIN. DAY (DREAM)

The soldiers are retreating, and Julie is firing back. A grenade explodes near the soldiers. Two soldiers drop dead. Julie is firing back, and shouting something to Leo.

134. INT. OFFICE. DAY

Police officer 3 is sitting in his office. A message appears on the screen. Police officer 3 opens the mail. Leo's face is on the screen. Police officer 3 gets up, and locks his office door with a key.

He sits back down at his desk. Photos of Leo flash by on the screen. Searching. Leo's photo is on the screen, with his personal data card next to it on the second half of the screen.

Police officer 3 sends a message from his computer, and snaps his fingers.

135. EXT. MOUNTAINOUS TERRAIN. DAY (DREAM)

Julie, Leo, and Paul are lying in a ditch. Paul gets out of the ditch, crawls, and retreats. A bullet hits Paul in the back. Paul drops.

Julie and Leo shout something to Paul, get out of the ditch, and crawl to Paul. Julie crawls first, while Leo fires back.

136. EXT. STREET. DAY

Two criminal-type guys-GUY 1 (30) and GUY 2 (35) - get into a car.

137. INT. STAIRCASE OF A BUILDING. DAY

Guy 1 and Guy 2 go up the stairs, and stop in front of Leo's apartment door. Guy 1 looks at the apartment number. Guy 2 pops open a pocketknife, and hides it behind his back. Guy 1 rings the doorbell.

138. EXT. MOUNTAINOUS TERRAIN. DAY (DREAM)

Leo leans over Paul's body, puts his hand to his neck, and feels his pulse. There are bullet holes nearby.

Julie is lying next to him, firing back, looking at Leo. Leo looks at Julie. Julie shouts something, and shoots.

Leo drags Paul's dead body. Julie covers Leo, crouches, and fires back.

139. INT. APARTMENT. DAY

Leo opens his apartment door, holding a box - the gift from Julie.

Leo walks into the hallway, locks the door, and turns around.

Guy 2 stands in front of Leo, pointing a gun at his head.

140. EXT. MOUNTAINOUS TERRAIN. DAY (DREAM)

Julie is firing back. There's a burst of gunfire near Julie. Gunshot marks in the sand. Leo is crawling on the ground, dragging Paul's dead body.

141. INT. APARTMENT. DAY

Guy 2 leaves the room, and stops in the hallway. Behind Guy 2, Wendy's dead body is lying on the floor.

Guy 1 enters the kitchen. Leo is sitting dead in a chair, with bullet wounds in his head and heart. There is a box with

a gift from Julie on the table.

Guy 1 opens the box. There is garlic in the box. Guy 1 takes the box and dumps the garlic on the table. At the bottom of the box, there are five hundred-dollar bundles.

Guy 1 looks around, and puts the money into the pocket of his pants.

142. EXT. MOUNTAINOUS TERRAIN. DAY. (DREAM)

Julie crouches down, trying to take cover from the gunshots. Turns around. Leo is lying on the ground, motionless.

Julie lies down and crawls over to Leo. She crawls up to Leo. There are gunshot marks next to Julie. She turns Leo over. Leo's chest and face are covered in blood. Leo is dead.

Julie is squatting, with Paul and Leo dead next to her, and a dozen other dead soldiers to one side. Julie looks away to the side.

The Girl is standing there, holding the Teddy bear in her arms. Julie stands up, covers the Girl, screams, and fires the machine gun non-stop.

Bullets hit Julie in the chest. Julie turns around, looks at the Girl, closes her eyes, and falls.

143. INT. IN THE PLANE. DAY

Julie wakes up with a start. Sleepy, she runs her hand over her face. She sits pensively in her airplane seat, takes Leo's amulet out from under her t-shirt with her right hand, and clenches it in a fist.

144. INT. APARTMENT. DAY

Apartment corridor. The doorbell rings.

Leonardo is in his dressing gown, holding a cigar. He walks down the corridor, comes up to the door, and looks through the peephole. He sees Osvaldo.

Leonardo opens the door, turns, and walks back down the hall.

LEONARDO  
 (hand gesture)  
 Close the door, Osvaldo. Come in.  
 Old friends and old wine are best.



A quiet shot goes off. The sound of a body falling. Leonardo freezes.

Leonardo's face. Leonardo turns around.

Julie is standing with a gun in her hand, next to Osvaldo's dead body on the floor.

Julie slowly approaches Leonardo.

Leonardo's cigar falls to the floor.

JULIE

Leonardo, I'm very sorry. But you failed.

(pause)

Don't bite the hand that feeds you.

The Cuban cigar is on the floor. A thin stream of smoke is coming from the cigar.

145. INT. GYM. DAY

Julie is in the ring, boxing with FIGHTER 7. She makes precise kicks and punches to his head and body. She dodges a hit from FIGHTER 7. FIGHTER 7 is on the defensive, retreating, unable to keep up with Julie's punches, misses her punches, and falls. Julie stands next to him, holding her right side where she was injured.

146. INT. KITCHEN. DAY

A Mexican family - MOTHER (40), FATHER (50), DAUGHTER (17), two young SONS (8 and 10) are sitting at the kitchen table, having lunch. The Mother is a chubby woman, the Father is a small, thin man in a t-shirt.

Some water drips from the ceiling onto the table. The Mother looks up at the ceiling.

MOTHER

That's all we need!

(turns to the Father)

Go and find out what's going on,  
before we get completely flooded;  
you're a man, after all!

The Father reluctantly gets up and leaves the kitchen. The Mother looks up at the ceiling.

MOTHER

We just had some repairs done. So,

what can you say? Damn you,  
Leonardo.

147. INT. STAIRCASE. DAY

The Father is standing on the stairs, ringing the doorbell of his neighbor's apartment upstairs. No one responds. The Father bangs on the door with his fist. He puts his head to the door and listens. Silence.

A carpenter is fiddling with the lock of the front door, and opens the door.

The Father, several NEIGHBORS, POLICE OFFICER 4 and POLICE OFFICER 5, as well as the CARPENTER are standing at the door.

148. INT. APARTMENT. DAY

Police officer 4 and Police Officer 5, the Neighbors, the Carpenter, and the Father enter the apartment.

Oswaldo's dead body is lying in the hallway.

The Neighbors see the dead body and cross themselves. They stop and don't walk any further.

Police Officer 4 raises his arm.

POLICE OFFICER 4  
Don't go any further.

Police Officer 4 and Police Officer 5 walk around the body, and head to the bathroom, take out and put on rubber gloves.

Police Officer 5 opens the bathroom door.

In a bathtub full of water, pink with blood, is Leo's dead body, with a bullet wound in his head, and a gun on the floor.

Police Officer 4 and Police Officer 5 stand at the bathroom door, looking at Leo.

POLICE OFFICER 4  
Suicide.

POLICE OFFICER 5  
Perhaps.

POLICE OFFICER 4  
Or maybe an accident, simply  
drowned?

Police Officer 4 looks at Police Officer 5.

POLICE OFFICER 5  
 (smiles)  
 It's possible, but it will be  
 difficult to prove.

149. INT. THE HITMAN'S APARTMENT. DAY

The Hitman is sitting at a table, opening a package. He takes a photo out of the package, and looks at it. It's a photo of the Son.

He pulls out bundles of money - ten one-hundred-dollar bundles - and puts them on the table. He smiles, looking at the bundles of money.

He takes out a folded piece of paper, unfolds it, and looks at the text.

HITMAN  
 (pleased)  
 They finally heard me.  
 (pause)  
 I'll do it.

150. INT. ANNA'S OFFICE. DAY

Anna's office is being searched. Four plain-clothed Police Officers and one Police Officer in uniform. Three police officers are looking through the bookshelves, and two are looking through the documents in the desk.

POLICE OFFICER 6 (45) takes a folder from the bookshelf and leafs through it. A piece of paper with Julie's phone number on it. He reads, comes up to POLICE OFFICER 7 (50), who is working at the desk, and hands him the folder.

POLICE OFFICER 6  
 Look, it turns out the victim had a  
 twin sister.

Police Officer 7 takes the folder, flips through it, and reads it.

POLICE OFFICER 7  
 Damn it. Why don't I have a rich  
 brother or sister?

Police Officer 7 closes the folder, thinks for a moment, occasionally hitting his hand with the folder, and then gives it to Police Officer 6.

POLICE OFFICER 7  
Some guys have all the luck.  
(pause)  
Get in touch with the victim's  
lawyer, it's his job now.

151. EXT. MOUNTAINOUS TERRAIN. DAY

A long trail in a mountainous area. A group of terrorist gunmen - twenty people - are walking along the trail at some distance from each other. There are five captured soldiers in orange clothing in the middle of the group.

Mountainous terrain. Stones. From behind a stone, Julie is watching the terrorists in camouflage uniforms through binoculars.

The phone rings.

152. INT. APARTMENT. EVENING

Julie is sitting on the sofa with her eyes closed. The phone rings. She picks up the iPhone from the sofa.

LAWYER (V.O)  
Good afternoon. This is  
the Smith Law Office of New York.  
I'm Casper Smith. Ms. Julie Hall?

JULIE  
(pause)  
Yes, Julie Hall, that's me.

LAWYER (V.O)  
Ms. Hall. Could you please come to  
New York? We are ready to cover all  
the expenses. It is about your  
inheritance.

JULIE  
(quietly)  
Of course.

153. EXT. RUNWAY. DAY

A plane runs along the runway and takes off. The plane flies off into the distance.

THE END