

VANISHED

By

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FADE IN:

EXT. FASHION DISTRICT - ROME, JULY 4 - MORNING

Alive with mid-morning activity. Shoppers, tourist families crowd restaurants, elegant boutiques and small shops.

INT. BLACK FERRARI - MORNING

Parked outside a POSH BOUTIQUE. Engine idling. JEAN-MICHEL at the wheel, late 20's, handsome in a boyish kind of way.

EXT. POSH BOUTIQUE - MORNING

Glass walled. SHOPPERS move in and out. A BEAUTIFUL REDHEAD exits in a strapless dress, late 20's with intense BLUE EYES. She gets into the passenger seat of the black Ferrari.

INT. BLACK FERRARI - MORNING

Jean-Michel passes a MOBILE PHONE to the Redhead, who starts dialing a number. A SCAR the size of a nickel is exposed on the inside of her left wrist. Jean-Michel pulls away and --

EXT. POSH BOUTIQUE - MORNING

A SUDDEN LIGHT flashes inside the boutique, BOOM! It EXPLODES in a huge FIREBALL. A tidal wave of flames and glass invades the street. When the smoke clears, nothing moves.

EXT. PORT VELL - BARCELONA, SEPTEMBER 6 - LATE NIGHT

Among the luxurious YACHTS, an OLD FISHING BOAT docks. Quiet for a moment. Then Jean-Michel steps off, a SILVER BRIEFCASE in hand. He calmly walks away from the port.

EXT. PORT VELL - PARKING LOT - LATE NIGHT

A limousine bearing the SPANISH NATIONAL FLAGS on the hood is parked in the shadows. Jean-Michel heads toward it.

EXT. LIMOUSINE - LATE NIGHT

The back window rolls down revealing FERNANDO and MILA REYES. Late 60's. Jean-Michel passes the briefcase to Fernando and leaves. The window rolls back up as the limo drives off.

INT. DARK BEDROOM - PARIS, SEPTEMBER 8 - NIGHT

Rain slithers down the glass window. A YOUNG WOMAN asleep in bed. A WHEELCHAIR sits nearby. Suddenly, she wakes up, eyes wide with fear.

A SILHOUETTED FIGURE

appears over her, with a silent .22 RUGER PISTOL. Before she could scream, she gets pistol whipped across the face. She's out cold. We will come to know her as RIANE.

EXT. CHARLES DE GAULLE AIRPORT - SEPTEMBER 10 - AFTERNOON

WILLIAM BECKFORD exits, 35, well groomed, pulling a suitcase with one hand. In the other, he carries JADE, his daughter, 4, long dark hair.

FULLER (O.S.)
Hey, Will!

William turns, smiles as FULLER heads toward him. Mid-40's.

JADE
(upon seeing Fuller)
Uncle Fuller.

Jade leaps into Fuller's arms. He lifts her up in the air.

FULLER
Hello princess.
(taps his left cheek)
Aren't you forgetting something?

Jade happily kisses Fuller's cheek.

FULLER
There it is.

Fuller and William shake hands.

FULLER
How are you, Will?

WILLIAM

I'm good.

JADE

(to Fuller)

Do it! Do it, now! Do it!

FULLER

Okay. Okay. Ready?

Jade nods. Fuller starts spinning with her. She's laughing, having a good time. William looks on, smiles.

INT. FULLER'S CAR - PARIS STREET - AFTERNOON

William gazes impassively out the passenger window. Jade is in the back seat, admiring the scenery. Fuller glances at a wedding ring in William's finger.

FULLER

It's been four years, Will. What are you doing?

WILLIAM

(turns toward Fuller)

Come on, Fuller. Don't start with that.

FULLER

Lara is dead, Will. And she's not coming back.

William looks out the window. His face suddenly emotional.

FULLER

(concerned)

I know you loved my little sister. But you really need to stop blaming yourself for what happened and move on with your life, especially for Jade.

WILLIAM

(changing subject)

So, what is it about this case that's giving you so much trouble that you think you need my help?

Fuller catches on, but lets him be.

FULLER

I just need a fresh perspective on it.

WILLIAM

You don't need my help, Fuller. You're a brilliant lawyer.

FULLER

So are you. Look, it's no big deal. We'll talk about it tonight over dinner.

WILLIAM

What about Jade? What am I suppose to do with her?

FULLER

This is Paris, Will. Every hotel has a nursery.

WILLIAM

You know that I'm not comfortable with the idea of leaving her with some stranger in a hotel nursery.

FULLER

Ah, don't worry. She'll be fine.

William looks at Jade in the back seat.

WILLIAM

Are you okay, sweetie?

Jade smiles, nods. William returns her smile.

INT. MARSEILLAISE HOTEL - 2ND FLOOR HALLWAY - AFTERNOON

PIERRE, 29, Nigerian, awaits the elevator. He is dressed in a bellboy uniform, a luggage cart by his side.

ELEVATOR DOORS

open. CLAIRE, a pretty brunette, breaks away from MARCEL. Both in their 30's, wearing CLERK UNIFORMS. She emerges, Marcel remains inside.

CLAIRE

Bonjour, Pierre.

PIERRE
Bonjour, Claire.

Claire heads down the hall. Marcel steps aside, while Pierre pushes the cart into the elevator. Pierre hits a button. As the doors shut, he and Marcel share a smile.

EXT. MARSEILLAISE HOTEL DRIVEWAY - AFTERNOON

Pierre exits the hotel with the luggage cart toward Fuller's car which has just pulled up. The trunk opens.

EXT. FULLER'S CAR - AFTERNOON

William exits and takes Jade out of the back seat as Pierre removes his suitcase from the trunk and sets it on the cart.

FULLER
(leans toward William)
See you tonight at Chez Monique?

William nods. Then Fuller looks at Jade for a long moment, forces a smile.

FULLER
Bye, princess.

JADE
Bye.

Fuller drives off. Pierre smiles at William.

PIERRE
(broken English)
Follow me, sir.

William complies. They enter the hotel.

INT. MARSEILLAISE HOTEL LOBBY - AFTERNOON

Vast and luxurious. William trails Pierre to the front desk. Jade affectionately rests her head on William's shoulder.

FRONT DESK

Claire smiles from behind the counter.

CLAIRE
Bonjour, monsieur. Welcome to the
Marseillaise hotel.

WILLIAM
Good Morning. William Beckford,
checking-in.

Claire hits a few keys on the computer keyboard, checks the
screen. Looks up.

CLAIRE
Yes, Mr. Beckford. Suite 2003.
Everything is ready.
(hands Key Card to Pierre)
This is Pierre. He will show you
to your room.

Pierre takes the Key Card and leads the way to the elevators.
William follows.

INT. ELEVATOR - AFTERNOON

William, Jade and Pierre ride up. Pierre glances at William.

PIERRE
American?

WILLIAM
New York City.

PIERRE
(excited)
Yeah? Man, I love New York.

WILLIAM
You've been to New York?

PIERRE
(sadly)
No. Snoop Dog's music videos.

William smiles, nods.

INT. 20TH FLOOR HALLWAY - AFTERNOON

Pierre exits the elevator, followed by William. They reach
suite 2003. Pierre swipes the Key Card, opens the door.

INT. HOTEL SUITE - AFTERNOON

William enters. Pierre follows. William puts Jade down and looks around. The suite is elegant, with window walls.

Pierre finishes unloading the suitcase. William hands him a twenty Euro. Pierre takes the cash.

PIERRE

Merci, monsieur. Enjoy your stay.

William nods. Pierre exits, shuts the door. William looks around. Jade is nowhere in sight.

WILLIAM

Jade?

No answer. William walks further into the living room area.

WILLIAM

Jade?

Still no answer. He turns to the bedroom. As he rushes in:

WILLIAM

Jade?! Jade?!

THE BEDROOM

William scans the room. No sign of Jade. Then Jade charges at him from behind. The two fall onto the bed, laughing and playing around.

EXT. M4 FREEWAY, LONDON - NIGHT

Rain falls on the rear window of a STATION WAGON surrounded by a squad of heavily body armored MEN. They aim automatic weapons at the car. Suddenly, their weapons discharge and --

INT. JEAN-MICHEL'S BEDROOM - DUSK

A BRUNETTE sits upright in bed, jolted by the nightmare. Her face is obscured. Jean-Michel is there, takes her hand.

JEAN-MICHEL

It's okay. It's only a dream,
remember?

The Brunette and Jean-Michel hug for a long moment. As they break away...

JEAN-MICHEL

It's time.

INT. MARSEILLAISE HOTEL LOBBY - NIGHT

The back of an ATTRACTIVE BLONDE heading toward the elevator. She carries a room Key.

ELEVATOR DOORS

open. Pierre emerges pushing the luggage cart past the blonde woman entering the elevator. He smiles politely at her. The woman's face is not fully viewable. She presses a button and the doors slide shut.

INT. WILLIAM'S SUITE - NIGHT

William dons a jacket in the mirror. Jade watches on the bed.

WILLIAM

How do I look?

JADE

Beautiful.

William smiles, sits and puts Jade on his lap.

WILLIAM

Listen, I know it's always been you and me and...

(off Jade's gaze)

... we never really talk about your mom and what happened --

JADE

I know what happened.

WILLIAM

You do?

JADE

(nodding)

Grandma said that God wanted mommy's help in Heaven. That's why she had to leave.

WILLIAM

Grandma is right. But you know sweetheart, you can talk to your mommy anytime you want.

(MORE)

WILLIAM (cont'd)
 (as Jade looks at him,
 confused)
 You see, even though your mommy is
 in Heaven, she's also here with us.

Jade looks around. She now seems more confused than before.

JADE
 Where?

WILLIAM
 In here.
 (touching Jade's heart)
 In our hearts.

Jade smiles, understands.

WILLIAM
 I love you.

JADE
 I love you.

They hug. A KNOCK at the door interrupts the moment.

WILLIAM
 That must be your Nanny.

LIVING ROOM

William opens the door, Jade in one arm. The TV broadcasts the news in the background.

IN THE HALL

SOPHIE CAPOIS, 20's, short blonde hair, stands in her hotel uniform. ID BADGE clipped to her uniform pocket.

SOPHIE
 (French accent)
 Hi. I'm Sophie. The Nanny.

William checks her hotel ID BADGE. It reads Sophie Capois.

WILLIAM
 Please, come in.

Sophie steps in, shuts the door. She locks eyes with Jade.

SOPHIE
 What a beautiful little girl.

She reaches for Jade, who leaps into her arms.

SOPHIE
See, she loves me already.

William smiles. The TV NEWSCASTER's voice is heard in the background.

TV NEWSCASTER (V.O.)
As preparation gets underway for
the arrival of British Prime
Minister, Adam Caldwell tomorrow...

Sophie turns toward the television, watching.

ON TV SCREEN

A view of the LUXURIOUS MARRIOTT HOTEL on the CHAMPS ELYSEE.
A photo of ADAM CALDWELL in the right corner of the screen.

TV NEWSCASTER
... security here at the Marriott
Hotel gets tighter and tighter.
Prime Minister Caldwell will be in
town to give a speech on the rise
of terrorism in Western Europe...

BACK TO SCENE

William watches Sophie watching the news.

WILLIAM
So, how is it in the nursery?

SOPHIE
(turns toward William)
Oh, it's very nice. There are toys
and other children there.
(off William's gaze)
Don't worry, she will be fine.

WILLIAM
Okay.

William kisses Jade's forehead.

WILLIAM
I'll see you later, okay?

JADE
Okay, daddy.

William opens the door. Sophie exits in the hall with Jade.

INT. CHEZ MONIQUE, LOBBY - NIGHT

William heads over to the MAITRE D', who looks up from his reservation list.

WILLIAM

I'm here to meet Henry Fuller.

MAITRE D'

Mr. Beckford?

(William nods)

Mr. Fuller called. He said he will be a little late. You may wait at the bar if you wish.

WILLIAM

Thank you.

William heads into the main dining area.

MAIN DINNING AREA

Well dressed patrons dine on fine meals. William proceeds to the bar, takes a seat. The BARTENDER comes over.

BARTENDER

(French, subtitles)

What can I get you?

William doesn't quite get it, but he understands that he has to order something.

WILLIAM

Scotch and water.

The Bartender looks at William as if he were an alien. Then --

WOMAN (O. S.)

Il prend un ecossais et l'eau.

BARTENDER

Ah. Oui.

William turns, finds himself staring at JOSEPHINE, 30, wears a dress that outlines her slender body.

WILLIAM

Thank you.

Josephine simply nods, turns away. William glances at her. She truly is beautiful. The Bartender places the drink in front of William, who hands him a fifty.

WILLIAM
 (re. Josephine)
 And for whatever the lady is
 drinking.

JOSEPHINE
 No, thank you. That's not
 necessary.

WILLIAM
 Please, let me buy you a drink.
 That's the least I can do.

She looks at him, considering. Then --

JOSEPHINE
 [A glass of red wine, please.]

The Bartender nods, walks away.

JOSEPHINE
 Thank you.

WILLIAM
 You're welcome.
 (holds out his hand)
 I'm William.

JOSEPHINE
 (shakes his hand)
 Josephine.

MOMENTS LATER

Josephine stares at a photo of Jade that William had shown her. She is LEFT-HANDED. William watches her.

JOSEPHINE
 She's beautiful.

WILLIAM
 Thank you.

She hands the photo back. He puts it into his wallet, which goes into his jacket pocket.

WILLIAM
So. What kind of things do you
paint?

JOSEPHINE
(hesitant)
Portraits, mostly.

WILLIAM
You like it?

JOSEPHINE
Yeah. I mean, when I paint, I feel
secured. Nothing can hurt me.

William smiles, nod. Then he checks his watch.

JOSEPHINE
Is everything okay?

WILLIAM
Yes. My friend was supposed to be
here, half an hour ago.

JOSEPHINE
Mine, too. I guess we both got
stood up, tonight.

WILLIAM
I guess so.

They smile. There is an obvious attraction here. More so on
Josephine's side.

JOSEPHINE
I like you.

WILLIAM
I like you, too.

JOSEPHINE
Where are you staying?

WILLIAM
The Marseillaise. It's on --

JOSEPHINE
I know where it is.

She smiles timidly. Then she sees the wedding ring. After a
sip of wine...

JOSEPHINE

So. How long you've been married?

William feels the ring around his finger, looks at Josephine.

WILLIAM

It's not what you think.

Just then...

ELODIE (O.S.)

Josephine!

Josephine turns to see --

ELODIE and ANNE standing by the door. They're waving at her.

JOSEPHINE

waves back and motions to them to wait. She looks at William.

JOSEPHINE

Well, my friends are here. I have to go.

William nods. Josephine gets off the stool. William rises. They stare at each other for a moment.

JOSEPHINE

It was nice meeting you.

WILLIAM

Same here.

They smile. Josephine turns, takes a step, then turns back toward William. He watches her pull out a card.

JOSEPHINE

(hands card to William)
I don't know how long you are in town for, but if you want a Tour Guide, give me a call.

WILLIAM

(takes card)
I will.

Then unexpectedly, she leans over and gives him a quick peck on the cheek and leaves. He watches her go, smiles softly.

INT. MARSEILLAISE HOTEL LOBBY - NIGHT

William crosses to the Front Desk. Marcel flashes a smile.

MARCEL
Good evening, sir. How can I help
you tonight?

WILLIAM
Beckford, suite 2003. My daughter,
Jade is in the Nursery. Could you
please call and let them know that
I am back?

Marcel gives William a puzzled look.

MARCEL
Sir?

WILLIAM
My daughter, Jade. She's in the
nursery. I need you to call and --

MARCEL
I heard you, sir. But --

WILLIAM
But what?

After a moment.

MARCEL
We don't have a nursery, sir.

Beat. William stares at Marcel.

WILLIAM
What are you talking about? Since
when?

MARCEL
Since ever.

WILLIAM
Is this some kind of a joke?

MARCEL
A joke, sir?

WILLIAM
I called earlier and spoke to a
woman and --

Marcel shakes his head.

WILLIAM
 Why are you shaking your head?
 Don't shake your head. Speak!

It's getting loud in the lobby. GUESTS begin to stare.

MARCEL
 I'm the only one here, sir. I've
 been here since five o'clock.

A door opens on the side of the counter. NOIRET exits, 60's.

NOIRET
 Excuse me sir, what seems to be the
 problem?

WILLIAM
 Who are you?

NOIRET
 Phillip Noiret. I'm the manager
 here. What can I do for you?

WILLIAM
 My name is William Beckford and I'm
 staying in suite 2003. My daughter
 was picked up earlier by one of
 your Nannies and --

NOIRET
 We don't have Nannies, sir. We
 don't have a nursery.

Beat. William looks at Noiret, then Marcel, then turns back
 toward Noiret.

WILLIAM
 What's going on, here? Where's my
 daughter?

Noiret and Marcel just look at William.

WILLIAM
 Where the hell is my daughter?!

EXT. MARSEILLAISE HOTEL DRIVEWAY - MOMENTS LATER

An UNMARKED COP CAR screeches to a halt. BOUVIER, 45, stocky,
 exits from the passenger door. FRANCOIS, 30's, emerges from
 the driver's side. They enter the hotel.

INT. NOIRET'S OFFICE - NIGHT

William paces with a cordless phone to his ear. He is in the midst of leaving a message for Fuller.

WILLIAM

She took her, Fuller... this woman,
she came to my room pausing as a
Nanny. And she took Jade.

INT. FULLER'S APARTMENT, BEDROOM - NIGHT

William's voice is heard through Fuller's ANSWERING MACHINE. Then Fuller comes into view, lying face down on the bed in a pool of blood.

WILLIAM (V.O.)

... call me at the hotel when you
get this.

INT. NOIRET'S OFFICE - NIGHT

William hangs up the phone, sits and buries his face into his hands, crying silently.

The door opens. Bouvier and Francois step in, trailed by Noiret. William looks up, wipes his eyes.

BOUVIER

Good evening, Mr. Beckford. I am
detective Bouvier. My partner,
detective Francois.

William shakes Bouvier's hand, then Francois'.

BOUVIER

Please, sit.

William sits down. Francois looks at William, whose face displays nothing but pain.

FRANCOIS

Would you like a glass of water
before we start, Mr. Beckford?

William nods. Francois looks to Noiret, who picks up the phone and punches a number.

NOIRET
 (into phone)
 [Could you please bring me a glass
 of water? Thank you.]

Noiret hangs up and sits at his desk. Bouvier and Francois settle across from William. Bouvier takes out a pen and note pad.

BOUVIER
 What is the girl's name, age?

WILLIAM
 Jade. Her name's Jade. She's
 four.

As Bouvier writes in the note pad...

WILLIAM
 Look, it's obvious that this woman
 kidnapped my daughter. Now how do
 we get her back?

Bouvier and Francois share a look.

BOUVIER
 Are you wealthy, Mr. Beckford?

WILLIAM
 I'm an attorney, I have some money.

BOUVIER
 What about politics, you involved
 in politics?

WILLIAM
 No.

BOUVIER
 Did anyone call and request any
 money?

WILLIAM
 No.

BOUVIER
 Then what makes you think she was
 kidnapped?

WILLIAM

SHE. Has a name. It's Jade. And she's four, you think she's taking a stroll down the Champs Elysee by herself with a camera in her hand snapping fucking pictures?

The room turns silent.

FRANCOIS

Look Mr. Beckford, what my partner is trying to say is that, unless there's a ransom demand, the Anti-Kidnapping Division won't even look at your case, until it's been 24 hours.

There's a KNOCK at the door, which then opens. Pierre enters carrying a glass of water on a tray. He presents the tray to William, who grabs the water.

WILLIAM

Thank you.

Pierre nods and steps away, waiting for William to drink the water to recuperate the glass. William takes a sip.

BOUVIER

The woman you spoke of, Mr. Beckford, what did she look like?

WILLIAM

5'9. Short blonde hair. About 25 years old.

BOUVIER

This is Paris. Most of them look that way.

As Bouvier writes in the note pad, we catch Pierre's reaction to the description of the woman. He looks down, thinking.

FLASH CUT:

Pierre leaving the elevator passing Sophie entering. Sophie carries a room Key. Pierre smiles at her.

BACK TO SCENE

Pierre looks up at William, who looks back sensing something. William rests the glass on Noiret's desk, rises.

WILLIAM
You saw her, didn't you?

Pierre nods.

WILLIAM
When? Where?

PIERRE
Tonight, about eight o'clock. She was coming into the elevator as I was leaving. She had a room key. I thought she was a guest.

FRANCOIS
(to Noiret)
Who worked the front desk at the time?

NOIRET
Marcel.

BOUVIER
Let's talk to Marcel.

Pierre leads everyone out of the office into --

THE LOBBY

At the Front Desk, they find three GUESTS waiting in line to be checked in. No Marcel. Then William turns toward --

THE EXITS

Marcel's only steps away from the door, his right hand tucked in his pants pocket.

WILLIAM
Marcel!

Marcel spins. His hand comes out of his pocket, clutching a GLOCK .9. He opens FIRE. The sound is deafening.

Francois is hit dead center in the face. He collapses to the floor. Dies.

PANDEMONIUM. People scream and take cover anywhere they can find.

Marcel fires again...

William dives to the floor, followed by Noiret and Pierre as the bullet blows a huge hole in Noiret's office door.

Bouvier whips out his pistol, drops to one knee and blasts at Marcel.

Bullets shatter the glass doors around Marcel as he continues to fire and backs away. He's out of the door.

Bouvier's already on his feet giving chase. He bolts out the door. The screaming continues in the background.

EXT. MARSEILLAISE HOTEL, STREET - NIGHT

Bouvier on the move, scanning, gun by his side. He peers down an alley, store windows and passing cabs. Marcel's vanished.

INT. MARSEILLAISE HOTEL LOBBY - NIGHT

William rises from the floor. He looks at some of the guests that have gathered around Francois' dead body.

Pierre helps Noiret off the floor then assists him in sitting down on one of the sofas in the waiting area. We hear police sirens approaching.

AT THE DOOR

Bouvier comes running back in. He holsters his pistol and heads toward Francois' body on the floor. William follows.

WILLIAM
What happened?

BOUVIER
He got away.

WILLIAM
What do you mean, he got away?

Bouvier ignores William. He kneels next to Francois' body. William watches him pull out his cell phone, dial a number.

BOUVIER
(into phone, French)
This is detective Bouvier. I need
an ambulance at the Marseillaise
hotel. My partner, detective
Francois has been shot. He's dead.

Bouvier hangs up, rises and looks at Noiret.

BOUVIER
Get me Marcel's address, now.

Noiret nods to Pierre. Pierre hurries into Noiret's office.

WILLIAM
I'm coming with you.

BOUVIER
Listen to me, Mr. Beckford. Right now, you need to go back to your room in case someone is trying to reach you. Do you understand?

WILLIAM
That's it. Just go back to my room and wait?

BOUVIER
For now, yes.

EXT. MARSEILLAISE HOTEL DRIVEWAY - NIGHT

The first police car pulls up. TWO COPS jump out, guns drawn and run into the hotel.

INT. MARSEILLAISE HOTEL LOBBY - NIGHT

Guests part away as the Cops head toward Bouvier and William.

COP #1
(in French)
Are you okay, detective?

BOUVIER
[I'm fine.
(re: Francois' body)
Stay with him until the ambulance arrive.]

Cop #1 nods, walks away.

Just then, Pierre exits Noiret's office and hands Bouvier a piece of paper. Bouvier takes the paper.

BOUVIER
(hands card to William)
Here. Take this. If they contact you, call me right away.

William takes the card. Bouvier heads to the door. William watches him get into his car and take off.

INT. BACK OF TAXI - TRAVELING - NIGHT

Marcel talks on his cell phone as he looks behind him, making sure he isn't followed.

MARCEL
Just pack a few things, Claire.

INT. CLAIRE'S BEDROOM - NIGHT

Claire tosses the cordless phone on the bed and rushes to the closet. She grabs a bag and begins stuffing clothes into it.

EXT. PARIS STREET - NIGHT

Bouvier's car guns through an intersection. Lights flashing and sirens wailing.

BOUVIER (V.O.)
Yes... in full gear...

INT. BOUVIER'S CAR - NIGHT

Bouvier navigates the car with one hand as he talks on his cell phone.

BOUVIER
(into phone)
Suspect is armed and dangerous. I
repeat, armed and dangerous.

INT. MARSEILLAISE HOTEL, WILLIAM'S SUITE - NIGHT

William paces back and forth in front of the phone, nervously rubbing his hands together.

EXT. STREET - NIGHT

The taxi pulls up outside a building complex. Marcel pays the driver, throws the door open and runs into the building.

INT. CLAIRE'S APARTMENT - NIGHT

Claire opens the door. Marcel enters, shuts the door behind.

MARCEL

Ready?

CLAIRE

Yeah. Just get the money.

Marcel hurries into the bedroom.

EXT. STREET - NIGHT

Bouvier's car pulls up. The street's flooded with POLICEMEN. They wear helmets and bullet proof vests and carry automatic weapons.

Bouvier exits and pulls out his pistol. One of the policemen passes a bullet proof vest to Bouvier. Bouvier puts it on.

BOUVIER

[We all know what to do. Let's
go.]

Bouvier leads everyone into the building complex. One of the policemen carries a heavy battering POLICE RAM.

INT. CLAIRE'S BEDROOM - NIGHT

Marcel removes two big wads of cash beneath the mattress and stuffs them into his inner jacket pocket.

INT. BUILDING HALLWAY - NIGHT

Bouvier and the cops enter the hallway. They move cautiously. Bouvier steps up to apartment 13.

INT. CLAIRE'S LIVING ROOM - NIGHT

Claire passes a WHITE ENVELOPE to Marcel, who re-enters the room. Marcel pockets the envelope.

INT. BUILDING HALLWAY - APARTMENT 13 - NIGHT

Bouvier nods to the cops. Everyone gets ready. Bouvier bangs on the door.

INT. CLAIRE'S LIVING ROOM - NIGHT

Marcel and Claire freeze, as they hear the KNOCK on the door.

INT. BUILDING HALLWAY - APARTMENT 13 - NIGHT

Bouvier banging on the door...

BOUVIER
[Police! Open the door!]

Bouvier nods to the Policeman holding the battering ram and he steps forward. The policeman hoists the ram... hits the door once... twice and the door flies open. They storm in.

INT. APARTMENT 13, LIVING ROOM - CONTINUOUS - NIGHT

Empty, no sign of Marcel. Bouvier gives order to search the other rooms as he holsters his pistol.

INT. CLAIRE'S LIVING ROOM - NIGHT

The KNOCKING continues as Claire positions herself behind the door. Marcel slowly moves to the door, checks the peep hole. Marcel sighs, relieved. He opens the door.

INT. HALLWAY - NIGHT

Marcel talks to the person, whose face is obscured for now.

MARCEL
I know. We're leaving, now.

Marcel turns and the person enters the apartment. As the person shuts the door, its face appears. It's Jean-Michel.

INT. WILLIAM'S SUITE - NIGHT

William picks up the phone and pulls out Bouvier's card. He dials the number.

INT. MARCEL'S APARTMENT - NIGHT

Bouvier sifts through some papers on a desk. His cell phone rings. He answers.

BOUVIER
 (into phone)
 Hello.

INTERCUT - BOUVIER & WILLIAM

WILLIAM
 It's William. Did you get him?

BOUVIER
 He wasn't home. And I don't think
 he's coming back.

WILLIAM
 So where do we go from here?

BOUVIER
 Look, Mr. Beckford. You really
 need to stay off the phone. I will
 call you when I get something.

INT. WILLIAM'S SUITE - NIGHT

The line goes dead. William hangs up and leaves.

EXT. MARSEILLAISE HOTEL - STREET - NIGHT

A RENAULT pulls up across the hotel. MERCIER, 35, is behind
 the wheel. He punches a number on his cell phone.

MERCIER
 (into phone, English
 accent)
 I'm in position.

INT. MARSEILLAISE HOTEL, EMPLOYEES LOCKER ROOM - NIGHT

William bursts into the men's locker room, shouting Pierre's
 name.

WILLIAM
 Pierre! Are you in here?

William proceeds down a hall lined up with rows of lockers.

WILLIAM
 Pierre! You in here?!

Pierre emerges from between two rows of lockers, dressed in
 his casual clothes. He is surprised to see William.

PIERRE

Mr. Beckford, what are you doing here?

WILLIAM

Pierre, listen, what do you know about Marcel?

PIERRE

Not much. I've only been working here a month.

WILLIAM

Come on, think. You must know something about him.

PIERRE

(thinking)

Well, he's 34. Reads a lot. I once gave him a ride to Claire's apartment.

WILLIAM

Claire? Who's Claire?

PIERRE

The woman who checked you in earlier. She is his girlfriend.

WILLIAM

Pierre, I need a favor.

EXT. MARSEILLAISE HOTEL - STREET - NIGHT

Pierre and William cross toward Pierre's car which is parked a few cars ahead of Mercier's. Mercier watches the two with interest.

INT. PIERRE'S CAR - NIGHT

Pierre gets behind the wheel and removes a BUILDING BLUEPRINT off the passenger seat before William settles in. Pierre puts the blueprint on the back seat, starts the car and drives.

WILLIAM

What's with the blueprint?

PIERRE

Oh, I go to an architecture school in the day.

(MORE)

PIERRE (cont'd)
 I want to become an architect and
 go back home and build houses for
 orphan children.

Mercier's car can be seen through the rear window pulling out
 and following.

WILLIAM
 That's very noble of you. Where's
 home?

PIERRE
 Nigeria.
 (beat)
 I understand what you are going
 through, Mr. Beckford. I too have
 a little girl.

They share a look.

WILLIAM
 How old?

PIERRE
 Josie is five. She lives with my
 parents back in Nigeria. I hope to
 bring her here someday.

William nods, stares ahead.

EXT. AVENUE CAROT - CONTINUOUS - NIGHT

Pierre's car turns into the street. Mercier's car is right
 on its tale.

INT. PIERRE'S CAR - CONTINUOUS - NIGHT

William sitting catatonic. Pierre looks at him for a moment.

EXT. ONE-WAY STREET - PIERRE'S CAR - NIGHT

Turning into the street. Stops outside of Claire's building
 complex.

EXT. MERCIER'S CAR - NIGHT

Drives past Pierre's car and parks a few cars ahead. Engine
 goes off.

INT. PIERRE'S CAR - NIGHT

Pierre kills the engine. William looks at Claire's building complex.

WILLIAM
Is that it?

PIERRE
Yeah. What are you going to do?

WILLIAM
Wait here.

William exits.

INT. MERCIER'S CAR - NIGHT

Mercier watches William through the rear window as he enters Claire's Building complex. Mercier pulls out his cellular.

INT. BUILDING HALLWAY - NIGHT

William reaches Claire's door to find it ajar. He uses his foot to push the door, open it wider. He SEES --

ON THE LIVING ROOM FLOOR

Marcel's body, lying face down, shot through the back of the head.

Claire's body lies a few feet away. Dead in a pool of blood.

A SILHOUETTED FIGURE

approaches William from behind. William spins, startled. It is Pierre.

WILLIAM
I told you to stay in the car.

PIERRE
I just --

Pierre sees the dead bodies. He takes a step back. Shocked.

PIERRE
Merde! Are they dead?

WILLIAM
I think so.

William enters the apartment. Pierre remains in the hallway.

WILLIAM
(looks at Pierre)
You already here, you might as well
come in.

Reluctantly, Pierre goes in. Shuts the door using his elbow.
William notices.

INT. CLAIRE'S LIVING ROOM - NIGHT

William sifting through some magazines and papers on a desk.

PIERRE
(whispering)
What are you looking for?

As William kneels down to Marcel's body...

WILLIAM
I don't know. Anything.

William starts going through Marcel's pockets. He finds the
envelope, opens it. As he looks inside...

MARCEL'S FOOT

suddenly jerks on the floor. Pierre catches this, leaps back
into the door.

WILLIAM
What's wrong with you?

PIERRE
(pointing at Marcel)
He moved.

William looks at Marcel. He is still alive, gurgling blood.

WILLIAM
Marcel, where's Jade?

Marcel tries to speak. Nothing but blood comes out of his
mouth.

WILLIAM
Marcel, who's the blonde woman?

MARCEL
 (softly)
 Claire...? Where is... ?

WILLIAM
 Claire is dead, Marcel.

A tear streams down Marcel's cheek as he shuts his eyes.

WILLIAM
 Marcel, please. Tell me who the
 blonde woman is?

Marcel opens his eyes, more tears coming out. He whispers...

MARCEL
 Isa...

WILLIAM
 Isa... ?

William leans closer to Marcel's face. Pierre looks on.

WILLIAM
 Okay, Isa... go on.

MARCEL
 (softly)
 I... Isa... belle.

Marcel slowly closes his eyes. He is gone. William stands.

PIERRE
 Look Mr. Beckford, I don't think I
 want to get mix up in this.

Pierre opens the door and hurries out. William pockets the envelope and goes after him.

HALLWAY

William rushes to a stairwell door that Pierre had just gone through. William catches the door before it closes.

A MAN standing in his doorway in a PINK BATHROBE glimpses at William as he heads down the stairs.

BUILDING LOBBY

Pierre exits a stairwell door. Proceeds out of the building. Seconds later, William emerges from the same door, heads out.

EXT. CLAIRE'S BUILDING COMPLEX - DAWN

Daylight breaking. Mercier's car is parked in the same spot. He watches Pierre hurry toward his car, followed by William.

WILLIAM

Pierre, wait.

Pierre stops.

WILLIAM

Look, I'm really sorry that you had to see the bodies upstairs. But I need your help.

PIERRE

To do what? I'm just a bellboy, Mr. Beckford.

WILLIAM

Who knows this city. I will pay you to drive me around.

Pierre looks at William. Pause.

WILLIAM

How much do you make at the hotel?

PIERRE

A thousand Euro a month.

WILLIAM

I'll pay you a thousand a week.

PIERRE

A week?

WILLIAM

A week. Just to drive me around. You know, as a guide.

PIERRE

What about the police?

WILLIAM

I can't just sit and wait for the police. My daughter and I aren't from here. To them, this is just another missing person's case.

(off Pierre's gaze)

To me, it's a lot more than that.

Beat.

PIERRE
Get in.

They enter the car.

INT. PIERRE'S CAR - EARLY MORNING

Doors are shut.

WILLIAM
So... what do you say?

Pierre considers this a moment.

PIERRE
I have some free times coming up
from work. I guess I can do it.
But, just driving, right?

WILLIAM
(nodding)
Just as a guide.

PIERRE
Okay.

WILLIAM
Thanks, Pierre.

Pierre nods, starts the car and drives.

INT. MERCIER'S CAR - EARLY MORNING

Mercier pulls out and follows Pierre's car, which turns down
a main street. Mercier duplicates the turn.

EXT. BOULEVARD DIDEROT - MORNING

Pierre's car is seen up ahead. Mercier's car is three cars
back.

INT. PIERRE'S CAR - MORNING

William takes out the envelope he'd taken from Marcel, opens
it. He pulls out two airline tickets.

WILLIAM

(reading)

They had one-way tickets to Spain.
They were leaving and they weren't
coming back.

(scanning ticket)

We need to find that Isabelle.

PIERRE

Do you know how many Isabelle might
be living in Paris?

WILLIAM

It doesn't matter. I'll go through
the whole country if I have you.

William reaches the last page of the ticket. He stares and
smiles.

WILLIAM

What if we have her last name?

Pierre looks at him.

WILLIAM

Montpellier. Isabelle Montpellier.

PIERRE

Now maybe we have a chance.

INT. CLAIRE'S APARTMENT HALLWAY - MORNING

Bouvier interviews Man in pink bathrobe as two forensics, a
MAN and WOMAN walk past with their gears and enter Claire's
apartment.

BOUVIER

[Are you sure it was him?]

MAN IN PINK BATHROBE

[I'm positive.]

BOUVIER

[Thank you.]

EXT. CLAIRE'S BUILDING COMPLEX - MORNING

Bouvier exits toward his car and gets behind the wheel. He
starts the engine and drives off.

INT. JEAN-MICHEL'S APARTMENT - MORNING

The shades are drawn. Jean-Michel comes in and takes off his jacket. He heads into --

THE KITCHEN

He opens the refrigerator, takes out a bottle of water, heads back into --

THE LIVING ROOM

He chugs down half of the bottle of water, then looks toward a closed bathroom door.

JEAN-MICHEL
(British accent)
You can come out, now.

The bathroom door opens, Jade is wheeled into the living room in a stroller. Her long dark hair is now blonde and shorter.

The person pushing the stroller comes into view. It's Sophie. She locks eyes with Jean-Michel.

JEAN-MICHEL
(re: Jade)
Get rid of her.

Sophie removes Jade from the stroller. As she points toward the bedroom...

SOPHIE
Go play in there, sweetheart.

Sophie and Jade share a smile before Jade disappears into the bedroom. Jean-Michel catches this.

JEAN-MICHEL
What the bloody hell was that?

Jean-Michel moves toward Sophie. She steps back. Obviously, she is frightened of him.

JEAN-MICHEL
Didn't I tell you not to get too
attached to the girl? What is it?
You want to be her friend?
(off her gaze)
Perhaps keep her for yourself?

SOPHIE

I'm sorry.

JEAN-MICHEL

You are sorry? Guess what? The father knows about you. Now we have to kill them both.

He moves toward her. She backs away, this time into the wall.

EXT. JEAN-MICHEL APARTMENT BUILDING - ALLEY - MOMENTS LATER

Jean-Michel suddenly bursts out from a door into the alley to SEE --

SOPHIE'S CAR

Racing away with Jade's head peeking out of the back seat. He whips out his cell phone and punches a number.

JEAN-MICHEL

(into phone)

It's me. She took off... just get it done. And find me another place to stay. This one is burnt.

Jean-Michel turns off the phone and pulls out a cigarette lighter.

INT. SOPHIE'S CAR - TRAVELING - MORNING

Sophie glances back, making sure she is not being followed. Then she looks at Jade, smiles. Jade smiles back.

EXT. MARSEILLAISE HOTEL DRIVEWAY - MORNING

Pierre's car pulls up. He and William emerge. As they head into the hotel...

EXT. STREET - MERCIER'S CAR - MORNING

Pulling up across from the hotel. Mercier watches Pierre and William enter the hotel.

INT. MARSEILLAISE HOTEL LOBBY - MORNING

William and Pierre get to the front desk. AMELIE is behind the counter.

WILLIAM
Beckford, 2003. Did a Mr. Fuller
call for me?

AMELIE
No. But a miss Josephine called.
She said you have her number.

WILLIAM
Thanks.
(to Pierre)
Check the phone book, I'll be back.

Pierre nods and William heads toward the elevators. In the background, we see Amelie passing a big phone book to Pierre.

INT. WILLIAM'S SUITE - MORNING

William enters, goes to a safe inside a closet. Punches his code and opens the door. He takes out some cash, closes the door and the phone rings. He hurries toward it, answers.

WILLIAM
(into phone)
Hello.

WOMAN (V.O.)
I have Jade.

WILLIAM
(alert)
Is this Isabelle? Is Jade okay?
Can I talk to her?

WOMAN (V.O.)
Don't speak, just listen. Meet me
at Cafe Des Phares in half an hour.
Come alone.

The line dies. William runs out the door.

INT. MARSEILLAISE HOTEL LOBBY - MORNING

William exits the elevator and meets with Pierre by the front desk.

PIERRE
Isabelle's address isn't listed.

WILLIAM
Forget about that. She called.
Let's go.

They exit the hotel.

EXT. MARSEILLAISE HOTEL DRIVEWAY - CONTINUOUS - MORNING

William and Pierre heading toward Pierre's car. Then William sees --

BOUVIER'S CAR

Turning from the street into the hotel driveway.

BACK TO WILLIAM

As William watches Bouvier exit the car...

WILLIAM
Wait in the car, Pierre.

Pierre proceeds to his car and gets behind the wheel.

BOUVIER
Morning, Mr. Beckford.

WILLIAM
Morning, detective. Anything knew?

BOUVIER
Nothing yet. But there's something
else I'd like to discuss with you.

WILLIAM
What it is? I'm in a hurry.

EXT. MERCIER'S CAR - MORNING

Parked in the same spot. Mercier watches William and Bouvier talk.

EXT. MARSEILLAISE HOTEL DRIVEWAY - MORNING

Bouvier and William...

BOUVIER

Marcel is dead. And so is his girlfriend, Claire Tennant. She also worked here at the hotel.

William displays no emotion.

BOUVIER

A neighbor of Ms. Tennant found the bodies, minutes after he saw a man fitting your description leaving her apartment. So, Mr. Beckford, where were you last night?

WILLIAM

My daughter is missing and you came here to accuse me of double murder.

BOUVIER

I am not accusing you of anything, Mr. Beckford. But if someone that looks like you is out there running around and trying to do my job, that person would only get himself in trouble. Do you understand me?

WILLIAM

I'm not going to just sit in some hotel room waiting for a call, or for you and your police department to do their job.

Bouvier gets in William's face.

BOUVIER

Listen you, and listen good. This is not America, where you go home, get your gun and go out and take the law into your own hands. This is France, and we don't go for that bullshit here. And if I find out that you had anything to do with these people being killed. I will personally bust your American ass.

WILLIAM

Get out of my face.

Beat. Bouvier steps back. Then --

BOUVIER

(with empathy)

Look Mr. Beckford, I know that you are going through a difficult time right now, and perhaps you wish that you could do more to help us find your daughter. But this is a police matter, and you need to let us handle it.

Pause. After a moment.

WILLIAM

Sure. You can handle it. Now if you'll excuse me, there is somewhere I have to be.

William heads toward Pierre's car, opens the door.

BOUVIER

I still have more questions for you concerning Marcel and Ms. Tennant's deaths. So don't leave town yet.

WILLIAM

(looks back at Bouvier)

Not without my daughter, Detective.
Not without my daughter.

William gets in the car. Bouvier watches Pierre's car pull away and merge with traffic.

EXT. MERCIER'S CAR - MORNING

Mercier turns on the engine, pulls a U-turn, follows Pierre's car.

INT. PIERRE'S CAR - MORNING

Pierre drives. He glances at Mercier's car in the rear view mirror, ignores it for now.

PIERRE

So, where are we going?

WILLIAM

A place called Cafe Des Phares.

PIERRE

I know where that is.

WILLIAM

Now you see why I need you.

William hands the cash to Pierre. Pierre pockets it without counting it. He turns down Boulevard St. Michel.

EXT. BOULEVARD ST. MICHEL - MORNING

Mercier's car makes the turn and proceeds after Pierre's car.

INT. PIERRE - MORNING

Pierre glances into the rear view mirror. Again, Mercier's car right behind them.

PIERRE

I think we are being followed.

William looks back.

PIERRE

Who do you think it is?

WILLIAM

I don't know. But we're going to lose him.

PIERRE

Lose him?

WILLIAM

Just do what I tell you.

EXT. BOULEVARD ST. MICHEL - CONTINUOUS - MORNING

Pierre's car stops at a red light. Mercier's car behind it.

INT. PIERRE'S CAR - CONTINUOUS - MORNING

Pierre is nervous. William checks Mercier in his side mirror.

PIERRE

Now?

WILLIAM

Not yet.

The light turns green.

PIERRE
Now? Now?

WILLIAM
Not yet.

HORNS start blaring behind them.

INT. MERCIER'S CAR - MORNING

Mercier observes Pierre's car, which is just sitting there. Then he looks at the stagnant vehicles behind him.

INT. PIERRE'S CAR - MORNING

William's gaze is fixed on the Green light, which then turns Yellow.

WILLIAM
Wait...

More HORNS blaring. Then the light turns RED...

WILLIAM
Now, Pierre. Now.

Pierre floors the gas.

EXT. BOULEVARD ST. MICHEL - MORNING

Pierre's car takes off, tires screeching, gunning through the intersection at full speed.

EXT. MERCIER'S CAR - MORNING

It attempts to follow through, but gets rear-ended by a truck and sent skidding into the middle of the street --

Gets struck by two other cars going on opposite direction and sent CRASHING into a parked car. Mercier is dazed.

INT. PIERRE'S CAR - MORNING

William smiles, pats Pierre on the shoulder. Pierre displays a thin smile.

EXT. PLACE DE LA BASTILLE - DAY

Alive with traffic, people. Cafe Des Phares is at the end of the block. A Volvo is seen driving past the cafe, turns down a back alley.

EXT. BACK ALLEY - DAY

The Volvo has stopped. A MAN emerges from the driver's side, face obscured. He removes a briefcase from the trunk, enters through the side door of a building.

INT. CAFE DES PHARES - DAY

Glass walled. Small but elegant. The CUSTOMERS represent an assortment of ages and races.

CORNER TABLE

Sophie sips from a cup of coffee, then looks around the room as she tensely puffs on a cigarette.

EXT. BUILDING ROOFTOP - OVERLOOKING CAFE DES PHARES - DAY

The Man with the briefcase exits from a door. Makes his way over to the roof's edge. He kneels, opens the briefcase.

INSERT - BRIEFCASE CONTENTS

A dismembered RIFLE with a telescopic sight... silencer and several bullets.

BACK TO SCENE

The Man begins to assemble the rifle. The butt is pushed in and fastened...

EXT. STREET - DAY

Pierre's car pulls up across from Cafe des Phares. William observes the patrons going in and out.

WILLIAM
Keep it running.

William exits and heads toward the Cafe. Pierre watches him.

EXT. BUILDING ROOFTOP - DAY

The barrel of the rifle is locked into the body. The silencer is now being twisted onto the barrel.

INT. CAFE DES PHARES - DAY

William enters, scans the place. His eyes fall on Sophie at the corner table. He instantly recognizes her.

EXT. BUILDING ROOFTOP - DAY

A bullet is inserted into the chamber of the rifle, pushed in and ready to go. The Man turns toward the Cafe and aims. As he does, his face appears. It's Bouvier.

INT. CAFE DES PHARES - DAY

William joins Sophie at the table. Sophie puts the cigarette out in the ashtray.

WILLIAM

Isabelle. Where's my daughter?

SOPHIE

She is okay. My sister is watching her at my place.

WILLIAM

Take me to her.

SOPHIE

I will, but first, you have to help me.

WILLIAM

Or maybe I can call the cops and have you arrested.

SOPHIE

You won't do that.

WILLIAM

Why not?

SOPHIE
Because right now. I'm all you
have.

William stares at her, knowing she's right.

SOPHIE
Look, I'll take you to Jade, after
you promise to help me and my
sister get out of the country.
Because if you don't, they will
kill us.

WILLIAM
Who's they? What are their names?

SOPHIE
Do we have a deal or not?

WILLIAM
How do I know you're telling the
truth?

SOPHIE
I guess you're just going to have
to trust me.

WILLIAM
Okay, sure.

SOPHIE
No. You have to give me your word.

After a moment.

WILLIAM
(with sincerity)
Okay. You have my word. Now let's
go.

They rise. William grabs her by the arm, heads to the door.

EXT. BUILDING ROOFTOP - DAY

Bouvier is adjusting the telescope, while aiming at the Cafe.

SCOPE POV - DOOR OF THE CAFE

Patrons moving in and out. Bouvier zooms in and out of focus
until the image is clear.

EXT. CAFE DES PHARES - DAY

William and Sophie come out. He continues to hold on to her arm.

EXT. BUILDING ROOFTOP - SCOPE POV - DAY

William leading Sophie toward Pierre's car. The target DOT showing on his forehead.

BOUVIER'S THUMB

releases the safety and his finger moves above the trigger.

EXT. CAFE DES PHARES - DAY

Sophie stops walking.

WILLIAM
What is it?

SOPHIE
Let's take my car.

WILLIAM
Where's your car?

Sophie points toward her car, which is parked three cars up on the same side of the cafe.

SOPHIE
Over there.

William turns to Pierre. As he waves him off, he catches a reflection of Bouvier's SCOPE in the afternoon sunlight.

EXT. BUILDING ROOFTOP - DAY

Bouvier squeezes the trigger and --

EXT. CAFE DES PHARES - DAY

William hits the ground, pulling Sophie down with him as the glass door of the cafe SHATTERS to pieces.

ALL HELL BREAKS LOOSE. People scream, run in all directions.

INT. PIERRE'S CAR - DAY

Pierre puts the gear in drive and takes off down the street.

EXT. BUILDING ROOFTOP - DAY

Bouvier spots the tip of William's head behind a car, fires another shot.

EXT. STREET OUTSIDE CAFE - CAR - DAY

The rear window of the car EXPLODES. Glass rains on William and Sophie on the ground. They crawl toward Sophie's car as distant police sirens are heard.

EXT. BUILDING ROOFTOP - DAY

Bouvier continues to aim at the cars, searching for William and Sophie. The police sirens amplifying.

EXT. STREET - SOPHIE'S CAR - DAY

William and Sophie reach the car. Sophie takes out her keys.

WILLIAM

Wait.

William raises his head and peeks at the building's rooftop.

WILLIAM

(upon seeing Bouvier)
Bouvier.

William gives Sophie a nod. Sophie opens the passenger door.

EXT. BUILDING ROOFTOP - DAY

Bouvier continues to aim at the parked car, waiting for his shot. Then he looks down the street and SEES --

EXT. STREET - DAY

Two speeding POLICE CARS turning into the street with sirens wailing. Lights flashing.

EXT. BUILDING ROOFTOP - MORNING

Bouvier ducks and starts disassembling the rifle, packing the pieces into the suitcase.

EXT. SOPHIE'S CAR - MORNING

William's head snakes back up toward the building's rooftop. Bouvier is no longer there.

WILLIAM
Go now, Sophie.

INT. SOPHIE'S CAR - MORNING

Sophie climbs behind the wheel and William into the passenger seat. Sophie starts the engine, waits for the police cars to drive by and pulls away.

EXT. STREET - OUTSIDE THE CAFE - DAY

More police cars arriving. Cops jump out, guns drawn. Some run into the cafe, others aim at the surrounding rooftops.

EXT. BACK ALLEY - DAY

Bouvier exits the building, heads to his car. He dumps the briefcase in the trunk, gets behind the wheel and takes off.

INT. SOPHIE'S CAR - TRAVELING - AFTERNOON

Sophie drives. William glances at her hands on the steering wheel, then looks at her face.

WILLIAM
How far is your place?

SOPHIE
About fifteen minutes from here.

WILLIAM
Make it ten.

Sophie accelerates.

INT. BOUVIER'S APARTMENT FOYER - AFTERNOON

Bouvier enters, locks the door. Heads into the living room.

IN THE LIVING ROOM

Bouvier freezes as he sees Jean-Michel sitting on the couch.

BOUVIER
It wasn't my fault. She --

Jean-Michel whips out his gun, shoots Bouvier dead and exits.

INT. APARTMENT BUILDING HALLWAY - AFTERNOON

William and Sophie walk toward an apartment at the end of the hall. She pulls out her keys and opens the door.

INT. SOPHIE'S LIVING ROOM - AFTERNOON

Sophie enters, followed by William, who closes the door. As William looks around...

WILLIAM
Jade?

SOPHIE
(French, subtitles)
Riane, I'm back.

Nothing. Sophie heads into the bedroom and William follows.

WILLIAM
Jade? It's daddy.

INT. SOPHIE'S BEDROOM - AFTERNOON

Sophie and William enter. The bedroom is empty. Then Sophie notices the wheelchair lying sideways on the floor.

SOPHIE
Oh, Mon Dieu. Non. Non.

William grabs Sophie by the arms, slams her against a closet door.

WILLIAM
You lied to me. Where's Jade?

SOPHIE
I don't know.

WILLIAM
Where did your sister take my
daughter?

SOPHIE
She can't take her anywhere.

WILLIAM
(firmly)
Don't lie to me.

SOPHIE
(sobbing)
She can't take her anywhere. She's
paralyzed from the waist down.

WILLIAM
Don't you fucking lie to me.

William bangs her against the closet door, this time breaking
it open.

The lifeless body of a teenage girl falls out onto the floor,
with a clear plastic bag over her head.

SOPHIE
(screams)
Riane!

William backs off as Sophie drops to her knees and rips open
the plastic bag over Riane's face. Her eyes wide open. She
touches Riane's face, tries to revive her.

SOPHIE
Riane, wake up.
(nothing from Riane)
Riane, please, wake up.

WILLIAM
She is dead, Sophie.

Sophie looks at William, tears streaming down her face. Then
she passes her hand over Riane's eyes, shutting them up.

William watches Sophie cry and cradle Riane in her arms. For
a brief moment, he almost looks sympathetic toward her.

INT. JOSEPHINE'S APARTMENT, STUDIO - LATE AFTERNOON

Music plays. Josephine sketches a BEAUTIFUL NUDE FEMALE MODEL pausing on a sofa. Suddenly she stops, listening. A phone is heard ringing in the background.

IN THE LIVING ROOM

The phone continues to ring. Josephine comes in and answers.

JOSEPHINE

(into phone)

Hello. William, I didn't think you would... yeah. Sure. 122, Rue du Montparnasse.

INT. JOSEPHINE'S LIVING ROOM - LATE AFTERNOON

Josephine opens the door. William and Sophie are in the hall.

INT. JOSEPHINE'S LIVING ROOM - NIGHT

William looks out the window. Josephine joins him. He turns toward her.

WILLIAM

I'm really sorry. I didn't mean to barge in on you like this. I just didn't know where else to go.

JOSEPHINE

It's okay. I'm glad you called.

They look at each other.

WILLIAM

How is she?

JOSEPHINE

Gave her some aspirin and put her in the Guest Room.

WILLIAM

I need to talk to her.

William heads toward the guest room. Josephine follows.

IN THE GUEST ROOM

Sophie is curled up in bed. Her back is to the door. Face emotional.

THE DOOR

opens. William steps in, followed by Josephine. Before he can even say anything...

SOPHIE

You want to know how Riane ended up
in a wheelchair?

Sophie turns and faces William. She sits upright in the bed.

SOPHIE

I put her there. Nice, huh?

William sits beside her. Josephine observes by the door.

SOPHIE

I used to drink. A lot. And um...
Riane, well, she idolized me
growing up. She would follow me
everywhere.

(beat)

Then one night, I was driving back
home after one of my usual benders.
I ran a red light and got struck in
the back by a truck.

Moisture forms in her eyes.

SOPHIE

I didn't know she had been hidden
in the back seat all night waiting
for me.

(chocking back tears)

I was her big sister.

(looks at William)

I was supposed to protect her. And
now, I got her killed.

She breaks into tears. Josephine looks on as William reaches for her hand.

WILLIAM

I'm truly sorry about your sister.
But right now, I really need your
help.

She wipes her tears away.

WILLIAM

I need you to tell me everything
that you know about Jade's
kidnapping and the other people
that are involved.

Sophie looks at William. After a moment --

SOPHIE

Two days ago, I got a call at work
from a woman.

INT. RESTAURANT - KITCHEN - (FLASHBACK) - NIGHT

Sophie, in a waitress uniform, crosses to the phone, answers.

SOPHIE (V.O)

The woman told me that something
had happened to Riane and I was
needed at her place.

*Sophie hangs up. She takes off her apron, whispers something
to another waitress then hurries out the door.*

INT. RIANE'S LIVING ROOM - NIGHT

*Sophie rushes in to find a note taped to the television. She
grabs the note and reads it.*

SOPHIE (V.O)

The note said "We have your sister,
if you alert the police, she will
be killed."

INT. JOSEPHINE'S GUEST ROOM - PRESENT - NIGHT

William stares at Sophie. Josephine continues to observe.

SOPHIE

So I went home and waited. Then an
hour later, I received an envelope.
Inside was direction to go to the
Gars De L'est train station and
look for a brunette in a red dress.

INT. GARS DE L'EST - SUBWAY PLATFORM - FLASHBACK - NIGHT

Sophie on the subway platform. She sets eyes on the brunette in the red dress sitting on a bench. She moves toward her and sits beside her.

The woman turns, it's Claire. Sophie passes a white envelope to her. She hands a shopping bag to Sophie. They part ways.

INT. JOSEPHINE'S GUEST ROOM - PRESENT - NIGHT

On William...

WILLIAM

What was in the bag?

SOPHIE

I don't know.

WILLIAM

Go on.

SOPHIE

Um... I went to a bar and met with a man in his forties, stocky.

WILLIAM

(mutters)

Bouvier.

SOPHIE

(shrugs)

I gave him the bag and he told me to go home and wait for his call.

INT. SOPHIE'S LIVING ROOM - (FLASHBACK) - NIGHT

The phone rings. Sophie answers.

SOPHIE (V.O.)

He instructed me to go to the Marseillaise Hotel and asked for a man named Marcel.

Sophie hangs up and hurries out the door.

INT. MARSEILLAISE HOTEL LOBBY - FRONT DESK - NIGHT

Marcel passes a Key Card to Sophie, who then heads toward the elevators.

The elevator doors open, Pierre emerges past Sophie entering. He smiles politely at Sophie.

INT. MARSEILLAISE HOTEL - 20TH FLOOR HALLWAY - NIGHT

Sophie exits the elevator, proceeds toward Suite 2004, right next to William's Suite.

INT. SUITE 2004 - CONTINUOUS - NIGHT

Sophie enters. As she shuts the door, the phone rings. She hurries to the night stand and answers.

SOPHIE

Hello...

BOUVIER (V.O.)

On the bed, there's an envelope and hotel uniform. Do you see them?

Sophie sees the envelope on the bed above the hotel uniform.

SOPHIE

Yes.

BOUVIER (V.O.)

I want you to put the uniform on. Inside the envelope, you will find an ID badge. Put it on. In about five minutes, your phone will ring again and when you answer, I want you to say: NURSERY, and --

We don't hear Bouvier's next word, but whatever he tells her; terrifies the heck out of her.

SOPHIE

Please, don't make me do this.

INT. JOSEPHINE GUEST ROOM - PRESENT - NIGHT

William stares at Sophie. Tears are streaming down her face.

SOPHIE

What was I supposed to do, huh?
 Tell me. What was I supposed to do?
 (off William's gaze)
 I had no choice. You have to
 believe me. I had no choice.

Sophie puts her head down, ashamed. Josephine looks at her, then gestures to William to say something to her.

WILLIAM

I probably would've done the same
 thing if I was in your position.

Sophie looks up at William, who reassures her with a nod.

WILLIAM

Anything else?

SOPHIE

That night, that Bouvier guy took
 me and Jade to see another man.

WILLIAM

What was his name? What did he
 look like?

SOPHIE

He never told me his name. But he
 was a young guy, with short blonde
 hair. And he told me that if I
 watch over Jade for a couple of
 days, he would let Riane live.
 (real emotional)
 He lied to me.

William stares at Sophie for a moment. Then --

WILLIAM

(to Josephine)
 Get me a pen and paper.

Josephine heads out the room.

WILLIAM

Give me your car keys.

Sophie hands over the car keys as Josephine returns with a pen and paper. William takes them and passes them to Sophie.

WILLIAM

I need you to write down the address where you were watching Jade and how to get there.

Sophie writes down the address and direction. William takes the paper.

WILLIAM

Stay here until I get back.

Sophie nods. William gestures to Josephine, who follows him out.

IN THE LIVING ROOM

William and Josephine heading toward the door.

JOSEPHINE

I don't think you should go alone, William. You should call the police.

WILLIAM

Don't you understand? I can't trust the police after Bouvier.

JOSEPHINE

Then let me go with you.

WILLIAM

No. I need you to stay here and keep an eye on her for me.

JOSEPHINE

Okay.

WILLIAM

Thank you.

Josephine nods. William opens the door.

JOSEPHINE

William?

William turns toward Josephine.

JOSEPHINE

Be careful.

William nods and leaves.

EXT. MAIN STREET/JEAN-MICHEL'S STREET - NIGHT

William pulls up to find a POLICE CAR blocking the entrance of Jean-Michel's street, keeping a crowd at bay.

William reverses, parks and joins the crowd. William looks into the street and SEES --

Jean-Michel's burnt building. Smokes still rising above the rooftop. FIREMEN packing their gears into Fire Trucks.

WILLIAM
(mumbles)
Fuck.

William heads back to the car, takes out his keys, opens the door and --

A CAR screeches to a halt beside him. The passenger and back windows roll down, guns emerge toward William.

MERCIER
(riding shotgun)
Get in the bloody car.

NITTI is in the back seat, 36. SANDS is the driver, mid-30s.

INT. OFFICE BUILDING - THIRD FLOOR - NIGHT

Mercier leads William past rows of cubicles to a door in the back. Nitti and Sands follow. Mercier opens the door, they all go in. The door closes behind them.

INT. CIRCULAR HALL - CONTINUOUS - NIGHT

Mercier leads William, Nitti and Sands around a circular hall into a large office.

LARGE OFFICE

ALAIN GERARD, 38, sits at the head of a table sifting through a folder. A remote dimmer sits beside a laptop, which is then connected to a SMALL PROJECTOR facing a white wall.

GERARD
(rises)
Good evening, Mr. Beckford.
(extends hand to William)
I am Alain Gerard.

William ignores the hand.

WILLIAM
Who are you people?

GERARD
We are not who you think we are,
Mr. Beckford.

Gerard pulls out a badge and holds it to William's face.

WILLIAM
Interpol?

GERARD
Counter Terrorism Division.
(pockets badge)
This is Agent Nitti, from the Rome
office...

Nitti nods to William, then takes a seat.

GERARD
... agent Sands, from the London
office. And agent Mercier, who
works here with me at the Paris
branch.

William nods to Sands, then Mercier. They both sit down.

GERARD
Please, sit down, Mr. Beckford.

William sits.

WILLIAM
Okay, who wants to go first. Why
am I here?

Silence for a moment. Then --

GERARD
Mr. Beckford, we are an elite group
that's been tracking down a man and
a woman terrorist team for some
time now.
(off William's gaze)
And we have reason to believe that
this man and woman were also behind
your daughter's kidnapping.

WILLIAM

I'm sorry, gentlemen. I'm... I'm not understanding any of this. I mean, what could terrorists possibly want with Jade? She is just a child.

NITTI

You see, Mr. Beckford. These people aren't your regular terrorists or kidnapppers... they are also human traffickers.

WILLIAM

What?

GERARD

Come on, Mr. Beckford. You are an intelligent man. You know that if Jade was kidnapped for money, you would've received a ransom demand within hours of the abduction.

(off William's gaze)

You didn't receive any demand, it's because they don't want your money.

William stares at Gerard, still not understanding. After a moment.

GERARD

They are going to sell her, Mr. Beckford.

The room turns silent as everything within William shrivels.

WILLIAM

Wait. Wait... what do you mean, sell her?

GERARD

Human trafficking is just their way of raising capital to finance their bombings.

WILLIAM

Who are these people? What are their names?

Gerard picks up the remote dimmer, dims the lights down. He turns on the projector, which puts a screen on the wall. He then punches a few keys on his laptop and --

ON THE SCREEN

Jean-Michel's photo, with intense eyes staring back at us.

BACK TO SCENE

William stares at Jean-Michel's photo. He is a dead ringer for the description that Sophie had provided him with.

GERARD (O.S.)
His name is Jean-Michel Mathieux, a
British National...

EXT. CHAMPS ELYSEE - SAME TIME - NIGHT

Jean-Michel across the street from the MARRIOT HOTEL taking pictures of the hotel. He shoots every angle.

GERARD (V.O.)
... educated here in Paris and
Spain.

INT. GERARD'S OFFICE - NIGHT

Gerard hits the ENTER KEY on his laptop, changing the screen.

ON THE SCREEN

A BEAUTIFUL BRUNETTE stares at us. Mid twenties. Long hair. Intense hazel eyes.

GERARD (O.S.)
This is the other half of the team.
Adele Julien...

BACK TO SCENE

William stares at the woman's photograph.

GERARD
... born Deirdre Maguire in 1981,
in Belfast, Ireland, to a French
mother and English father. This
photo was taking nine months ago in
London, before she blew up a cafe,
killing twenty-one.

Gerard hits the enter key on the keyboard. Another photo appears on screen. A different woman, same age as Deirdre. Short dark hair.

GERARD

Six months ago in Barcelona before she blew up a Ferry, killing sixty-four...

William opens his mouth to speak, but the photo is already been replaced with another woman's photo.

ON THE SCREEN

The REDHEAD who got into Jean-Michel's black Ferrari in Rome.

GERARD (O.S.)

... and three months ago in Rome...

BACK TO SCENE

William stares at the Redhead's photo in disbelief.

GERARD

... before blowing up a boutique, killing thirty-five.

Gerard looks at William who gives him a puzzled look.

GERARD

Plastic surgery. After each job, she surgically alters her face, changes her name and hair color, before moving on to the next job. Now I doubt she still looks this way.

WILLIAM

Wait... how do you know that's her for sure?

SANDS

They used cell phone detonators in all their bombings... and scars.

WILLIAM

Scars?

SANDS

Bullet wound scars... on her body.

GERARD

Deirdre's parents, Sam and Dalia were members of a radical group that carried out a series of bank robberies and kidnappings throughout Europe in the late 70's.

(beat)

She also had a twin brother, Liam. But shortly after the twins' sixth birthday, their parent's car was ambushed by London police on the M4 Freeway. Unbeknownst to the police, Deirdre and Liam were asleep in the back seat at the time. Sam and Dalia were killed instantly along with Liam. Deirdre was shot multiple times, but she survived.

(off William's gaze)

She was then adopted by a Spanish family and moved to Spain. I suppose that's where she hooked up with Jean-Michel. And because they are not tied to any particular group, they had to find other means to make money. Thus, they became human traffickers.

WILLIAM

So, what is it? They just pick up random kids off the street and --

NITTI

No. They don't do random. Every kidnapping has been well planned and executed.

(off William's gaze)

Did you think Jade's kidnapping was accidental, Mr. Beckford?

(shakes head)

They knew you were coming before you even set foot on that plane.

WILLIAM

How?

GERARD

Your brother in-law, Henry Fuller.

WILLIAM

What? That's bullshit.

(looks at everyone)

Henry loves Jade.

(MORE)

WILLIAM (cont'd)
(off Gerard's gaze)
He adores her.

Gerard removes a photograph from the folder and slides it down the table toward William.

GERARD
Up until detective Francois'
untimely death, he worked
undercover for us.

William picks up the photo and stares at it.

INSERT - PHOTOGRAPH

Bouvier and Fuller talking on a park bench, side by side.

GERARD (O.S.)
We knew his partner, detective
Bouvier was involved with Jean-
Michel, we just didn't know exactly
what he was doing for him.

BACK TO SCENE

William continues to stare at the photo as if he's not yet convinced.

GERARD
Your brother in-law started meeting
with detective Bouvier two weeks
ago...

William slowly rests the photo down on the table.

GERARD
... right after he was fired from
his law firm for embezzling half of
a million dollars. He has to repay
the firm or face ten years in
prison.

William looks down.

GERARD
Your brother in-law invited you to
Paris for the same reason detective
Bouvier got involved in the
kidnapping... MONEY. And just like
Bouvier, he will never get to enjoy
it.

William looks up at Gerard.

WILLIAM

You mean Fuller is dead?

GERARD

Yes. My guess is, it happened sometimes last night. Sixteen hours before we discovered Bouvier's body in his apartment.

SANDS

(to Gerard)

They are tying up loose ends.

WILLIAM

Okay. Now, that we have all this, how do we get Jade back?

Beat. Gerard stares at William.

GERARD

Listen Mr. Beckford, Interpol is not making Jade's kidnapping a first priority.

WILLIAM

Come on, Gerard. This is my daughter we're talking about here.

NITTI

I'm sorry about your daughter, Mr. Beckford, but there are much bigger things at stake here.

WILLIAM

Like what?

NITTI

Like finding out when and where Jean-Michel and Deirdre are going to strike next.

WILLIAM

Are you saying my daughter's life is expendable?

NITTI

In this case, yes.

William lunges at Nitti and knocks him to the floor with a blow. Mercier quickly pulls him off Nitti.

WILLIAM
That's bullshit, Gerard...

Gerard stands.

GERARD
(to Mercier)
Let him go, now.

Mercier releases William.

WILLIAM
... pure bullshit.

William storms out. As Gerard follows him...

GERARD
(re: Nitti)
Help him up.

Sands helps Nitti off the floor. Nitti has a bloody lip.

INT. HALLWAY - OUTER INTERPOL OFFICE - CONTINUOUS - NIGHT

William reaches the elevator and hits the down button. The doors open, he goes in.

INT. ELEVATOR/HALLWAY - NIGHT

William presses the "L" button for lobby. As the doors move to close...

Gerard sticks his hand inside and the doors slide back open.

GERARD
William, wait.

William just looks at Gerard.

GERARD
Nitti never said finding Jade
wasn't important.

WILLIAM
He didn't have to.

GERARD
We will get Jade back. But you
have to trust me.

Pause. The two men share a look. Then Gerard pulls out his card, hands it to William.

GERARD

That's my private number. From now
on you deal only with me.

William takes the card and the elevator doors slide shut.

INT. CHARLES DE GAULLE AIRPORT - PASSPORT CONTROL - NIGHT

Fernando and Mila Reyes are being led by ARMED GUARDS toward a door. Fernando carries the Silver Briefcase.

EXT. CHARLES DE GAULLE AIRPORT - NIGHT

Fernando and Mila walk to a limousine, escorted by a police car. AUGUSTO, their bodyguard opens the back door.

Fernando and Mila get in. Augusto shuts the door and gets into the passenger seat. The police escort leads the way, sirens blaring. The limousine follows.

INT. FERNANDO LIMOUSINE - TRAVELING - NIGHT

Fernando dials a number on his cell phone. Mila watches him.

FERNANDO

(into phone)

It's me. I'm on my way to the
hotel... everything's okay.

Fernando hangs up, smiles at Mila, who returns a sweet smile.

INT. NORMANDY HOTEL - ON A LAPTOP COMPUTER SCREEN - NIGHT

A file is being downloaded. As it reaches a hundred percent, an image begins generating. It's Jade's photo.

Pull back to reveal Fernando and Mila in front of the laptop in their hotel suite, holding hands. They smile at the sight of Jade's photo on the screen.

INT. TAXI - TRAVELING - NIGHT

William is in the back seat, staring out the window. LIGHTS blurring by. We hear Gerard's words.

GERARD (V.O.)
 "Deirdre was shot multiple times,
 but she survived."

INT. JOSEPHINE'S BATHROOM, SHOWER - SAME TIME - NIGHT

Water streams down the back of a woman. Several bullet wound scars are seen on her shoulders and throughout her back.

INT. TAXI - TRAVELING - NIGHT

William stares ahead, thinking. Gerard's words...

GERARD (V.O.)
 "After each job, she surgically
 alters her face, changes her name
 and hair color, before moving on to
 the next job. Now I doubt she
 still looks this way."

INT. JOSEPHINE'S BATHROOM - NIGHT

A silencer is screwed onto a .22 RUGER PISTOL. A bullet wound scar is seen on the inside of the person's left wrist.

INT. TAXI - NIGHT

William looks down... still thinking.

FLASH CUT:

FEMALE LEFT HAND. A visible scar from a gun shot wound on the inside of her left wrist.

BACK TO SCENE

William looks up and realizes...

WILLIAM
 Shit... Josephine.

INT. JOSEPHINE'S APARTMENT, GUEST ROOM - NIGHT

Sophie's back as she stares out the window. A cell phone in her hand. She punches a number on the cell phone and puts it to her ear. Then she turns, startled by Josephine standing in the doorway.

JOSEPHINE (O.S.)
Who are you talking to?

SOPHIE
(turns off cell phone)
Oh, I was just going to order some
food.

JOSEPHINE
There's plenty of food in the
refrigerator.

SOPHIE
I know. I just wanted Italian.

Josephine stares at Sophie for a moment. Then --

JOSEPHINE
Okay. Well, you're welcome to have
whatever you want, if you change
your mind.

SOPHIE
Thank you.

Josephine nods, turns. And Sophie's right hand comes away
from her back, clutching the .22 Ruger pistol.

SOPHIE
Excuse me, Josephine.

EXT. WILLIAM'S TAXI - NIGHT

Racing down the street.

INT. JOSEPHINE'S APARTMENT, BATHROOM - NIGHT

Josephine is tied up to the bottom of the sink. Sophie sits
across from her on the edge of the tub. A roll of duct tape
on her lap. Sophie looks admiringly at the gun in her hand.

SOPHIE
This was my mother's. I remember
her showing me and my twin brother
how to use it, when we were just
four years old. We were all so
happy then.

Josephine stares at Sophie, who looks away, eyes filled with
emotion.

EXT. M4 FREEWAY - LONDON - FLASHBACK - NIGHT

A Station Wagon glides along the freeway, headlights tearing through darkness and heavy rain.

INT. STATION WAGON - BACK SEAT - NIGHT

YOUNG DEIRDRE and LIAM MAGUIRE, six, sleep soundly under the cover.

IN THE FRONT SEAT

SAM MAGUIRE drives. DALIA in the passenger seat, dozing off. Suddenly, Sam slams on the breaks and the station wagon skids off, then comes to an abrupt stop.

INT. JOSEPHINE'S APARTMENT, BATHROOM - PRESENT - NIGHT

Sophie looks at Josephine. Her eyes intense blue and empty, just as we saw them in Rome.

SOPHIE

Then they were taken away from us.

EXT. M4 FREEWAY - LONDON - FLASHBACK - NIGHT

The station wagon is surrounded by a squad of heavily, body armored BRITISH SWAT MEMBERS, aiming automatic weapons at it.

SWAT TEAM LEADER

Show us your bloody hands!

INT. STATION WAGON - NIGHT

Sam reaches into his waistband for his gun, Dalia shakes her head. He lets go of the gun.

SWAT TEAM LEADER (O.S.)

Show us your bloody hands, now!

Dalia looks out the passenger side window.

DALIA

Don't shoot. Our kids are in the back seat!

In the back seat, Deirdre's head emerges from underneath the blanket.

DEIRDRE

Mummy.

DALIA

Keep your head down, Deirdre.

Deirdre obeys, puts her arms around Liam who's still asleep.

DALIA

(screaming)

Don't shoot. There are kids in the car!

SAM

*Our kids are in the back seat.
Don't shoot!*

INT. JOSEPHINE'S APARTMENT, BATHROOM - PRESENT - NIGHT

Josephine looks at Sophie, whose eyes are filled with tears.

SOPHIE

My parents begged them not to shoot. They begged the bastards not to shoot.

EXT. STATION WAGON - FLASHBACK - NIGHT

We see Sam and Dalia screaming something. Dalia pointing in the back seat. The Swat Team Leader can't hear them.

SWAT TEAM LEADER

Your hands, lady! Show us your hands!?

Then Dalia turns toward the back seat, reaches for something.

SWAT TEAM LEADER

Noooo!

The station wagon is hit by a fusillade of bullets.

SWAT TEAM LEADER

Stop firing. Stop firing.

The firing stops and the Team Leader moves toward the bullet ridden station wagon. Inside, Sam and Dalia lie dead.

Then he looks in the back seat and sees Deirdre and Liam, bloody. Her arms are still around Liam, whose eyes are wide open.

SWAT TEAM LEADER

Oh God, no! No! No!

INT. JOSEPHINE'S APARTMENT, BATHROOM - PRESENT - NIGHT

Sophie wipes her face. Josephine looks at her with empathy.

JOSEPHINE

I'm sorry about your parents.

SOPHIE

Why? You didn't know them.

JOSEPHINE

Well, it's just that I can't imagine losing my parents that young. It must have been hard for you and your brother growing up.

SOPHIE

What are we now, girlfriends?

EXT. JOSEPHINE APARTMENT BUILDING - NIGHT

William's taxi screeches to a stop. William tosses cash to the driver, exits and dashes into the building.

INT. JOSEPHINE'S BUILDING LOBBY - CONTINUOUS - NIGHT

William rushes to the stairwell door, opens it and runs up the stairs.

INT. JOSEPHINE'S APARTMENT, BATHROOM - NIGHT

Sophie checks her watch.

JOSEPHINE

The story about your crippled little sister being kidnapped, that was all a farce?

FLASH CUT:

Sophie pistol whipping Riane on the bed, then suffocating her with a clear plastic bag. She stuffs her body into a closet.

SOPHIE (V.O.)
 She was crippled. And I'm sure she
 was somebody's sister. We just
 wanted a place to operate and hers
 was perfect...

BACK TO SCENE

Sophie has a thin smile on her face.

SOPHIE
 (nonchalantly)
 ... that my dear, is called
 collateral damage.

Josephine looks at Sophie with disgust.

INT. JOSEPHINE'S BUILDING - STAIRWELL - NIGHT

William flying up the stairs, gets to the stairwell door. He
 opens the door into --

JOSEPHINE'S FLOOR HALLWAY

then comes to an abrupt stop. He takes a deep breath, calmly
 proceeds toward Josephine's door.

INT. JOSEPHINE'S APARTMENT, BATHROOM - NIGHT

Sophie looks at Josephine.

SOPHIE
 You think I'm a monster, huh?

JOSEPHINE
 Actually, I don't think much of you
 at all.

There's a KNOCK at the door. Sophie's light on her feet, duct
 taping Josephine's mouth. She exits the bathroom into --

THE LIVING ROOM

Sophie proceeds to the door, gun in hand. She checks the peep
 hole, then tucks the gun behind her back. She opens the door,
 William enters, shuts the door. She flashes a sweet smile.

WILLIAM
How do you feel?

SOPHIE
Better.

WILLIAM
Where's Josephine?

SOPHIE
Bathroom.

William turns, takes a step forward. Sophie reaches behind her back for the gun and --

William spins. WHAM! He punches Sophie in the face. She's out cold.

WILLIAM
Bitch.

INT. BASEMENT APARTMENT, LIVING ROOM - NIGHT

Jean-Michel watches cartoon with Jade on the couch. His cell phone rings. He checks the phone screen, then answers.

JEAN-MICHEL
(into phone)
It is done?

INT. JOSEPHINE'S APARTMENT, BATHROOM - NIGHT

William talks on Sophie's cell phone. Josephine's observing. Sophie is now the one tied up to the bottom of the sink. She doesn't appear to be conscious. Duct tape covers her mouth.

WILLIAM
(into phone)
I'm sorry to disappoint you Jean-Michel, but Deirdre didn't complete the mission.

INTERCUT - WILLIAM AND JEAN-MICHEL

JEAN-MICHEL
Well, well, well. William Beckford.
(puts arm around Jade)
Is she okay?

WILLIAM

She's fine. As long as Jade is okay.

JEAN-MICHEL

Jade's okay. We're watching cartoon. I suppose you want to trade?

WILLIAM

You read my mind. Where?

JEAN-MICHEL

Delfine Bar. Eight o'clock.

WILLIAM

See you then.

INT. BASEMENT APARTMENT, LIVING ROOM - NIGHT

Jean-Michel turns off the cell phone and continues watching cartoon with Jade.

INT. JOSEPHINE'S APARTMENT, BATHROOM - NIGHT

Water splashes into Sophie's face. Sophie slowly opens her eyes to see William kneeling before her. William pulls the duct tape off her mouth.

WILLIAM

Welcome back, Deirdre Maguire.

(off her gaze)

What? You surprised I know your real name?

Sophie displays a sweet smile.

SOPHIE

You really think that matters at this time? By tomorrow morning, the whole world will know my name.

That gives William a pause for a beat.

WILLIAM

Well, guess what? Tonight, you and I have an appointment with your buddy Jean-Michel. I'm going to trade you for Jade.

SOPHIE

(smiles)

You actually believe that he'll
trade me for Jade?

(off William's gaze)

Face it, William. You're never
going to see your little girl
again.

WILLIAM

(untying Sophie)

We'll see about that.

EXT. DELFINE BAR, FRONT PORCH - NIGHT

The porch is empty except for Jean-Michel smoking at a table.
PATRONS are seen inside through a large window, drinking and
socializing.

EXT. JOSEPHINE'S CAR - NIGHT

Pulls up across the street from the bar. William is in the
back seat with Sophie. He watches Jean-Michel on the porch.

WILLIAM

(to Josephine)

Stay here and keep the car running.

(to Sophie)

Let's go.

William emerges first, then Sophie. The gun is tucked in his
jacket pocket. He grabs her by the arm and leads her toward
the bar.

EXT. DELFINE BAR, PORCH - NIGHT

William and Sophie step onto the porch. Jean-Michel watches
them sit across from him.

BENEATH THE TABLE

William removes the gun from his jacket pocket and directs it
toward Jean-Michel.

BACK TO SCENE

Jean-Michel takes a drag of his cigarette and blows out the
smoke.

JEAN-MICHEL

(to Sophie)

Are you okay?

(as Sophie nods)

Will, Will, Will... you know you're
a major pain in my ass, don't you?
If only Bouvier had done his job.

WILLIAM

You sent Bouvier to kill me?

JEAN-MICHEL

Christ, Will. Don't make it sound
like it's such a bad thing.

WILLIAM

I know what kind of a man you are.

JEAN-MICHEL

No, you don't. Cause if you did,
you would've known that you didn't
accomplish anything by taking her
hostage.

WILLIAM

Where's Jade?

Jean-Michel takes another drag of his cigarette, exhales.

JEAN-MICHEL

Look across the street. Red Van.

William looks across the street as a RED VAN pulls up a few
cars ahead of Josephine's car.

INT. JOSEPHINE'S CAR - NIGHT

Josephine looks at the Red van for a moment, then turns back
toward William on the porch.

EXT. RED VAN - NIGHT

The side door slides open. Inside, on the carpet floor, Jade
listens to music via headphones, while she plays with a teddy
bear.

EXT. DELFINE BAR, PORCH - NIGHT

William is relieved to see Jade, but he keeps his cool. Then
something else inside the van catches his EYES --

INT. RED VAN - NIGHT

A HAND, raising a DOUBLE BARREL shotgun at the back of Jade's head. We follow the hand to the person's face. It's Pierre.

EXT. DELFINE BAR, PORCH - NIGHT

William locks eyes with Pierre, who waves and smiles. Still, William retains his composure.

WILLIAM

The deal remains the same.

JEAN-MICHEL

And what deal was that?

WILLIAM

You give Jade back to me. I'll let your little friend here, live.

JEAN-MICHEL

Oh, I don't recall saying anything about that. But, here's what I think should happen. I think you should go back to New York and forget about Jade. I think that would be the best solution.

WILLIAM

No father could ever do that.

JEAN-MICHEL

Man, you bloody Americans are too sensitive. That is why you will never win.

William's gun hand emerges from under the table. He jams the gun barrel into Sophie's ribs.

WILLIAM

Tell Pierre to bring Jade here.

JEAN-MICHEL

Put the gun down, Will. You're not the killing type.

WILLIAM

Maybe I'll surprise you.

(cocks the gun)

I have nothing to lose, but that little girl.

(MORE)

WILLIAM (cont'd)
 Now, for the last time, tell Pierre
 to bring Jade here.

Jean-Michel grins, tosses the cigarette. Stares at William as if daring him to pull the trigger.

William simply brings the gun down to Sophie's right thigh, pulls the trigger. Sophie winces in pain, then displays a sinister smile.

JEAN-MICHEL
 (clapping)
 Bravo, Will! Bravo! Fucking A!

William directs the gun barrel toward Sophie's left thigh.

WILLIAM
 Why don't we go two for two?

Jean-Michel smiles. As William moves to pull the trigger...

JEAN-MICHEL
 Okay. Okay. You're a badddd, man.

Jean-Michel looks at Sophie for a long moment. The two share a warm smile. Then Sophie nods.

William observes the two. Something is definitely happening but he doesn't really know what yet.

Again, Sophie nods to Jean-Michel, as if giving him an order. Jean-Michel displays a sweet smile.

JEAN-MICHEL
 Okay, William. Have it your way.

Jean-Michel's hand flies out from under the table, clutching a handgun. BOOM! He blows Sophie's head off.

Blood splatters all over the side of William's face who just sits there, frozen. His gun hand trembling.

INT. JOSEPHINE'S CAR - NIGHT

Josephine's eyes widen in shock. Her gaze remains fixed on the porch.

EXT. DELFINE BAR - FRONT DOOR/PORCH- NIGHT

A few patrons emerge from the bar, but they quickly run back inside at the sight of --

SOPHIE'S BODY

Her head hangs over the back of the chair. She dies... eyes wide open.

William turns toward the van and watches as Pierre pulls the side door shut and takes off with Jade.

WILLIAM

(aiming at Jean-Michel)
You mother-fucker!

Jean-Michel tucks the gun into his waistband and lights up a cigarette. He blows out the smoke.

JEAN-MICHEL

(calmly)
This was somebody I loved more than life itself. So you can understand how important this mission is.

(beat)
Now, here's some advice. And it's the best one you are ever going to get. If you really care about your daughter's life, back off and go home. Or I promise you, I will cut her up slowly into little pieces and scatter her fucking remains all over Paris.

Jean-Michel rises, moves the chair out of his way. He means business. William lowers the gun.

WILLIAM

She's just a baby. Can't you see what you're doing is wrong?

JEAN-MICHEL

Who the fuck are you to talk to me about what's right or wrong? You are an American. Your government bombs countries in the Middle East and South America everyday, killing thousands of people, women and children included.

(off William's gaze)
In their eyes. That's justified. They lie, cheat to get what they want. Hey, that's great. But if a poor Palestinian boy straps a bomb to his chest and blows himself up, taking a few assholes with him.

(MORE)

JEAN-MICHEL (cont'd)
 He is a terrorist. Tell me
 William, why should we be any
 different?

WILLIAM
 In war, people die. You and your
 friends aren't at war with anybody.
 You're just a bunch of hoodlums.

JEAN-MICHEL
 That's where you're wrong, William.
 We are at war with everybody. Your
 government. My government. That
 fucked up group you called THE UN.
 And any government, who thinks they
 can do whatever pleases them.

Jean-Michel tosses the rest of the cigarette away.

JEAN-MICHEL
 You bloody Americans want the rest
 of the World to be like you, and
 bow down whenever you bark like the
 fucking dog that you are. News
 flash, the World doesn't revolve
 around you people. The day of
 reckoning is coming my friend. And
 guess what? Your little girl made
 it all possible.

We now hear distant police sirens.

JEAN-MICHEL
 I guess that's my cue.

Jean-Michel turns to leave.

WILLIAM
 Okay. I'll buy her from you.

Jean-Michel turns back toward William.

JEAN-MICHEL
 What?

WILLIAM
 I'll buy her from you. I can get
 the money.

JEAN-MICHEL
 Interpol told you quite a bit, huh?
 (pause)
 The answer is no. Go home Will.
 (MORE)

JEAN-MICHEL (cont'd)
Or I guarantee you I will make good
on my promise.

William sticks his gun in Jean-Michel's face.

WILLIAM
Not if I kill you first.

JEAN-MICHEL
Have you ever shot anyone before,
William, then looked into their
eyes as life slowly drifted away
from them?

WILLIAM
No. But there's a first time for
everything.

The police sirens amplifying.

JEAN-MICHEL
Remember this, if I get cornered by
the police, Pierre has instructions
to kill Jade. Slowly.

William stares into Jean-Michel's eyes. The police sirens
closing in. William lowers the gun.

JEAN-MICHEL
Goodbye, Will. At least take
comfort in knowing that Jade will
have a future.

Jean-Michel backs away and jumps over the porch's fence. He
disappears around the corner. William pockets the gun, runs
across the street toward Josephine's car.

INT. JOSEPHINE'S CAR - NIGHT

Josephine watches William open the door and settle in. As
she drives off...

EXT. STREET - NIGHT

Two POLICE CARS speed by and screech to a stop outside the
bar.

INT. PIERRE'S APARTMENT - NIGHT

Jean-Michel enters and Pierre knocks him to the floor with a blow. Pierre pulls Jean-Michel up by the collar, slams him against the wall.

PIERRE
She's fucking dead, man. You
fucking killed her.

Jean-Michel knees Pierre in the groin then punches him in the face.

Pierre stumbles backward onto the coffee table. Jean-Michel pulls Pierre up by the hair, drives him into the wall, wraps his hand around his throat, blocking his air passage.

JEAN-MICHEL
Calm the fuck down.

Pierre struggles to get free. Jean-Michel squeezes harder. Pierre's pupils start dilating.

JEAN-MICHEL
Are you going to calm down?

Pierre nods. Jean-Michel releases him. He begins to cough and sucking up air.

PIERRE
You had no fucking right, man.

JEAN-MICHEL
I had to do it. I had to maintain
operational security.

Tears start streaming down Pierre's face.

PIERRE
She was my wife... !

JEAN-MICHEL
(angrily)
... and she was my sister!

Pause. They stare at each other. Tears continue to stream down Pierre's face. Jean-Michel lays a hand on his shoulder.

JEAN-MICHEL
Look, I know it's hard. But this is
the life that we've chosen. Deirdre
knew that.

(MORE)

JEAN-MICHEL (cont'd)
 It was her destiny and she
 fulfilled it. And very soon, so
 shall we.

Pierre just stands there, numbed, staring at Jean-Michel.

JEAN-MICHEL
 Now, come on. We have work to do.

Jean-Michel heads to a closed door, opens it, looks inside.

Jade is sound asleep on the bed with her teddy bear. Jean-Michel shuts the door.

INT. JOSEPHINE'S LIVING ROOM - JADE'S PHOTO - NIGHT

Clasped between William's thumb and forefinger. William is staring at his little girl's face. Eyes emotional.

JOSEPHINE (O.S.)
 Hi.

William pockets the photo, turns toward Josephine. Beat.

WILLIAM
 You know, Jade wasn't the first
 time Lara and I tried.
 (off Josephine's look)
 After going through three
 miscarriages, doctors told us even
 if Lara were to get pregnant again,
 there was a big chance that she
 wouldn't survive the labor. But
 still, she convinced me to try one
 last time, because she knew how
 much I wanted a child.

(beat)
 She wanted me to be happy.

(thin smile)
 The night we found out that we were
 pregnant again, I was so happy that
 I never once thought about what the
 doctors said. I should've never
 went along with it. I let her down
 then. And now, I've let her down
 again.

He looks away. She lays a hand on his shoulder. He turns toward her. Emotional.

WILLIAM

Somewhere out there, my daughter is calling out for me, and there isn't a damn thing I can do about it.

JOSEPHINE

(concerned)

Lara's death wasn't your fault, William and neither is Jade's kidnapping.

(off his gaze)

Lara did what she did because she loved you. And look what you got out of it. A beautiful little girl.

WILLIAM

I don't have Jade, Josephine.

JOSEPHINE

But you will get her back. I know it.

William looks away. Josephine gently takes his face in her hands and turns it toward her.

JOSEPHINE

You will get her back. Okay?

WILLIAM

(staring into her eyes)

Okay.

Then she kisses him passionately. He responds.

INT. PIERRE'S APARTMENT - NIGHT

Pierre passes a cell phone to Jean-Michel. There are three different colored wires hanging beneath the cell phone with alligator clips on each end.

JEAN-MICHEL

It is ready?

Pierre simply nods. Jean-Michel pulls out another cell phone, dials a number. The cell phone that Pierre handed him starts ringing. He turns it off, looks at Pierre.

JEAN-MICHEL

Good work. And the vest?

PIERRE

It's done.

JEAN-MICHEL

Okay. You ready?

PIERRE

Yeah. Just let me use the bathroom.

Pierre heads into the bathroom. Jean-Michel watches him shut the door behind him.

INT. PIERRE'S BATHROOM - NIGHT

Pierre dials a number on his cellular, when the door suddenly bursts open and Jean-Michel appears, gun in hand.

JEAN-MICHEL

(aims at Pierre)

Who the fuck did you call?

PIERRE

You didn't have to kill her.

Jean-Michel smiles, then pumps a bullet into Pierre's chest.

JEAN-MICHEL

You have now fulfilled your destiny, my friend.

EXT. PIERRE'S BUILDING/STREET - MOMENTS LATER - NIGHT

Jean-Michel emerges with Jade wrapped in a blanket, crosses to the red van. He opens the side door and lays her on the carpet floor, closes the door. He takes out his cigarette lighter and heads back toward the apartment when he SEES --

JEAN-MICHEL'S POV - A POLICE CAR

turning into the street about thirty yards away from him.

JEAN-MICHEL

calmly walks back to the van, opens the door and gets behind the wheel. He starts the van, drives. He nods respectfully to the two policemen in the car as he drives past them.

INT. JEAN-MICHEL'S RED VAN - NIGHT

Jean-Michel looks at the police car in the rear view mirror, pulling up outside of Pierre's building.

INT. JOSEPHINE'S BEDROOM - NIGHT

Josephine in bed watching William by the window. They have just made love. William is dressed.

WILLIAM

He shot her. Just like that.

JOSEPHINE

I guess she wasn't that important to the cause as she thought her and her brother were.

William turns toward Josephine.

WILLIAM

Why did you say that?

JOSEPHINE

What?

William joins her on the bed.

WILLIAM

(inquisitively)

The thing about her brother?

JOSEPHINE

Oh. Earlier when she was talking about her parents she said: "They were taken away from us." So I just assumed that --

WILLIAM

He's alive.

JOSEPHINE

Who?

William pulls out Gerard's card and grabs a cordless phone on the night stand. William dials Gerard's number.

WILLIAM

(into phone)

Gerard, listen, Jean-Michel...

(MORE)

WILLIAM (cont'd)
 (listens)
 ... I'll see you in ten minutes.

INT. PIERRE'S APARTMENT, LIVING ROOM - NIGHT

Mercier works on Jean-Michel's laptop at a desk, checking his documents as --

Nitti interviews the two policemen we saw earlier in the car.

INT. BEDROOM - NIGHT

Using a flash light, Sands searches behind a dresser that he had pulled away from the wall. He then kneels and beams the flashlight under the dresser.

INT. BATHROOM - NIGHT

Gerard kneeling over Pierre's body on the floor. He inspects the body with a pen light. Gerard heads into --

THE LIVING ROOM

Past the two policemen heading out. Nitti approaches Gerard.

NITTI
 They took a good look at him. It
 was definitely Jean-Michel.

Mercier turns toward Gerard and Nitti.

MERCIER
 Hey boss, come see this.

Gerard and Nitti head over to Mercier.

MERCIER
 Jean-Michel sent three e-mails to
 the same address in the last hour.

Mercier hits the enter KEY.

ON LAPTOP SCREEN

Jade stares at us in a photo.

MERCIER (O.S.)
 One of the e-mails had this photo
 attached to it.

BACK TO SCENE

As Mercier looks at the photo...

GERARD

Now tell me you can track who that
e-mail address belongs to.

MERCIER

I can do better than that.
(starts typing)
Just give me five minutes.

GERARD

You got it.

Gerard walks away with Nitti.

NITTI

I don't understand this. Why would
he leave anything behind?

GERARD

Perhaps he didn't have time to burn
this place down, too.

NITTI

Or maybe he wanted us to know.
(as they look at each
other)
You thinking what I'm thinking?

GERARD

Suicide mission. He doesn't expect
to survive this one.

AT THE DOOR

William comes in. Gerard nods to Nitti and meets William.

WILLIAM

What's going on?

Gerard leads William toward the bathroom. William stares at
Pierre's body from the outside.

GERARD

His real name is Isaac De Bankole,
an engineer from London.

WILLIAM

Guess Jean-Michel didn't need him anymore. How did you find him?

GERARD

He called the police. But before he could tell them anything, they heard a gun shot.

WILLIAM

What about Jade?

GERARD

Mercier was able to find the buyer's e-mail address. He's now working on putting a face and a name to the buyer.

WILLIAM

Okay.

Gerard then pulls William aside, away from the others.

GERARD

Deirdre's dead. And I have witnesses that put you at the scene outside the bar.

William just looks at Gerard.

GERARD

You should've called me, William.

WILLIAM

She died right before my eyes, Gerard. He shot her like she was nothing.

(off Gerard's gaze)

Here's something else you didn't know. Jean-Michel is really Liam.

GERARD

What?

WILLIAM

He's alive. And if we don't find him soon, he's gonna strike again.

SANDS (O.S.)

(calling from the bedroom)

Gerard, you better come see this.

Gerard and William head into the bedroom, trailed by Nitti.

INT. PIERRE'S BEDROOM - NIGHT

Gerard, William and Nitti stand over Sands, who is kneeling down over a hole on the floor that was covered by the bed.

Sands dips into the hole and pulls out a black plastic bag. He hands it to Gerard. Gerard takes the plastic bag, heads back into the living room followed by William and the others.

IN THE LIVING ROOM

Gerard reaches inside the plastic bag, pulls out a stack of photos and spreads them across the coffee table. All of the photos are of the Marriott Hotel taken from different angles.

GERARD

Merde! He's going after the
Marriott Hotel.

As William thinks...

SANDS (O.S.)

Why the hotel? Why not a landmark
like the Eifel Tower or Notre Dame?

FLASH CUT:

William watches Sophie watching the news in his hotel room. On the screen, we see a photo of the British Prime Minister Adam Caldwell.

BACK TO SCENE

William looks at Sands.

WILLIAM

Because the British Prime Minister
is not going to give a speech in
any of those places.

All eyes turn on William.

GERARD

Caldwell?

WILLIAM

Yeah. He is scheduled to give a
speech at the hotel tomorrow night
on...

(off Gerard's gaze)

(MORE)

WILLIAM (cont'd)
 ... on the rise of terrorism in
 Western Europe.

GERARD
 Shit. Okay. Okay.
 (to Sands)
 Call the hotel and get his room
 number.

Sands heads off to the side to make the call.

GERARD
 (to Mercier)
 Where are we with the buyer's
 identity?

MERCIER
 I'm getting there.

Sands returns.

SANDS
 Caldwell is staying in the
 penthouse suite.

GERARD
 (to Nitti)
 You stay here with Mercier.
 (to William and Sands)
 You two come with me.

Gerard leads the way. William and Sands follow.

INT. NORMANDY HOTEL, REYES' SUITE - NIGHT

Fernando emerges the bedroom past the silver briefcase on the
 coffee table to answer the KNOCK on his door.

Augusto stands in the hall.

AUGUSTO
 (In Spanish)
 Excuse me, Mr. Ambassador. It's
 time.

Fernando nods, lets Augusto in. Mila exits the bedroom with
 Fernando's suit jacket. She assists him with the jacket.

FERNANDO
 [I'll see you soon, okay?]

Mila nods and kisses Fernando. Fernando then grabs the silver
 briefcase and he and Augusto head out the door.

INT. NORMANDY HOTEL, ELEVATOR - NIGHT

Fernando and Augusto ride down past the second floor closing in on the lobby.

EXT. NORMANDY HOTEL, PARKING GARAGE - NIGHT

The elevator doors open. Fernando and Augusto emerge toward Fernando's limousine. Augusto opens the back door, Fernando gets in. Augusto shuts the door and stands guard outside.

EXT. NORMANDY HOTEL, STREET - NIGHT

Jean-Michel's van turns from the main street. It drives past the hotel and enters the hotel's underground parking garage.

EXT. NORMANDY HOTEL, PARKING GARAGE - CONTINUOUS - NIGHT

Jean-Michel's van drives down the ramp into the parking area, continues down the aisle and pulls into a parking space next to Fernando's limousine.

Jean-Michel exits... Augusto opens the door of the limousine and Jean-Michel gets in.

INT. FERNANDO'S LIMOUSINE - NIGHT

Fernando passes the silver briefcase to Jean-Michel, who sits across from him. Jean-Michel opens the briefcase.

INSIDE THE BRIEFCASE

Regular briefcase contents. Folders... papers. Pens. Then Jean-Michel removes the layer, revealing a very sophisticated liquid bomb. Three plastic bottles side by side connected by a clear rubber hose at the middle.

The bottle on the right is filled with blue liquid. The one on the left, with red liquid. The middle one is empty. Each bottle has the same three colored wires protruding from it and are embedded into RDX EXPLOSIVES underneath.

BACK TO SCENE

Jean-Michel shuts the briefcase, looks at Fernando and grins.

JEAN-MICHEL

The other stuff I asked for?

Fernando passes a duffel bag to Jean-Michel, who checks the contents of the bag. As Jean-Michel hands the van's key to Fernando...

JEAN-MICHEL

She's in the van. Welcome to fatherhood.

Fernando takes the van's key. Jean-Michel exits the limo.

INT. MARRIOTT HOTEL - CALDWELL PENTHOUSE SUITE - NIGHT

ADAM CALDWELL turns from the window toward Sands, William and Gerard. He's in his 50's, distinguished. FOUR BRITISH SECRET SERVICE AGENTS in the room, along with a SECRETARY.

CALDWELL

How credible is the threat?

GERARD

Very credible, sir.

CALDWELL

Well, I can assure you gentlemen that I will not be cancelling my speech tomorrow night. Because if I do, then they've already won.

William watches Gerard step up to Caldwell.

GERARD

We're not asking you to cancel your speech. Just delaying it, until --

CALDWELL

Look gentlemen, we can not live our life in fear of these people. We can not lock our children inside and expect the problem to go away. We need to go out there and confront terrorism, by any means necessary. Whether is by talking about, or hunting them down. Or even denying them the funds to carry out their attacks. And the only way to do that, is not by hiding out. Leave that to them, they're the cowards.

EXT. MARRIOTT HOTEL - NIGHT

The back of a man wearing a blue overall entering through the side door of the hotel. "GAS DE FRANCE" written in orange on the back of the overall. A duffel bag hanging over his right shoulder.

INT. MARRIOTT HOTEL, HALLWAY - NIGHT

The man continues toward a door, opens it and steps into the lobby.

IN THE LOBBY

The man crosses toward a stairwell door. He opens the door, looks back. It's Jean-Michel. He heads down the stairs.

INT. STAIRCASE - NIGHT

Jean-Michel pulls out the building blueprint from his duffel bag, opens it as he proceeds down the stairs toward a door.

INT. CALDWELL PENTHOUSE SUITE - SAME TIME - NIGHT

Caldwell shakes Gerard's hand, then William and Sands.

CALDWELL

I do appreciate your concern,
gentlemen. But the speech goes on
as schedule.

INT. MARRIOTT HOTEL, SECURITY ROOM - NIGHT

VIDEO SCREENS line the wall. Each one displays a different view of the hotel. TWO SECURITY GUARDS monitor the screens.

VIDEO SCREEN #2

Jean-Michel is seen walking down the stairs toward a door. He opens the door into a hallway.

BACK TO SCENE

Security Guard #1 looks at the screen.

SECURITY GUARD #1
 (in French)
 Who's that?

SECURITY GUARD #2
 [Gas De France.]

Security Guard #1 checks his log book.

SECURITY GUARD #1
 [I don't see them in the schedule.]

SECURITY GUARD #2
 [You better check it out.]

Security Guard #1 heads out the door.

INT. HOTEL ELEVATOR - NIGHT

Gerard, William and Sands riding down. Gerard's cell phone rings. He answers.

GERARD
 (into phone)
 Go ahead, Nitti.

INTERCUT - NITTI AND GERARD

Fernando Reyes' photo is plastered on Jean-Michel's laptop screen.

NITTI
 We have the buyer's identity...

Gerard gives William a nod, indicating they have the buyer.

NITTI
 ... his name is Fernando Reyes.
 And guess what? He is a diplomat
 from Spain.

INT. MARRIOTT HOTEL LOBBY - NIGHT

The elevator doors open. All three men exit into the lobby.

GERARD
 (into phone)
 Good job. Now get the picture
 posted in all the airports and
 train stations in the area.

Gerard turns off the cell phone. As they head toward the exit...

WILLIAM
Caldwell's speech is tomorrow
night?

SANDS
Yeah.

William stops walking.

GERARD
What is it?

WILLIAM
Back at Josephine's place, Deirdre
didn't seem too surprised when I
mentioned her real name. And do
you know what her response was: "By
tomorrow morning, the whole World
will know my name". Tomorrow
morning.

As William and Gerard share a look, the elevator doors open, Security Guard #1 rushes out, almost knocking William down.

GERARD
[Hey, stop.]

Security Guard #1 stops.

GERARD
(flashes badge)
[What's the problem?]

SECURITY GUARD #1
[There's a gentleman from Gas De
France in the basement, and --]

GERARD
Gas?

William and Gerard look at each other.

GERARD
[Where's your security room?]

SECURITY GUARD #1
[Third floor.]

GERARD

Sands, go to the security office
then call me on his radio.

Sands hurries into the elevator.

GERARD

William, you stay here.
(to Guard)
Show me where the man is.

William watches Gerard and Security Guard #1 head to the stairwell. Gerard opens the door and they go in.

INT. BASEMENT HALLWAY - NIGHT

Jean-Michel opens a door into a long corridor. You can either go right or left. Jean-Michel checks the blueprint and heads left.

INT. CORRIDOOR - NIGHT

Jean-Michel gets to another door. A sign on the door reads: "GAS DE FRANCE EMPLOYEES ONLY." Jean-Michel pulls the door open and steps inside. The door is shut behind him.

INT. GAS ROOM - NIGHT

We see a series of gas pipes lined up vertically against the wall from top to bottom.

Jean-Michel stands with his back against the door, then looks up to his left at a video camera in the corner.

INT. SECURITY ROOM - NIGHT

Sands comes in and flashes his badge to Security Guard #2.

SANDS

Interpol. Give me your radio.

Security Guard #2 hands over the radio. Gerard and Security Guard #1 can be seen moving down the hallway in video screen #5.

SANDS

(into radio)
I'm here, Gerard.

GERARD (V.O.)
(using security guard's
one radio)
Stay put.

INT. BASEMENT HALLWAY - NIGHT

Gerard and Security Guard #1 are approaching the door to the corridor. Gerard draws his gun. So does Security Guard #1. Gerard opens the door into the corridor.

GERARD
Okay. I'll go right. You go left.

Gerard heads right. Security Guard #1 goes left.

INT. GAS ROOM - NIGHT

Jean-Michel pulls out a knife and cuts the wire of the video camera.

INT. SECURITY ROOM - NIGHT

Monitor #3 goes black. Sands notices.

SANDS
What happened? That screen just
went black.

SECURITY GUARD #2
I don't know.

SANDS
Where is that camera?

SECURITY GUARD #2
In the basement. Gas room.

SANDS
Shit.
(into radio)
Gerard, come in.

INT. GAS ROOM - NIGHT

Jean-Michel kneels and removes the briefcase from the duffel bag. He opens it and goes to work on the bomb.

INT. BASEMENT CORRIDOOR - GERARD - NIGHT

Running back toward the gas room.

INT. CORRIDOR - SECURITY GUARD #1 - NIGHT

creeping up to the door of the gas room, gun at the ready. He slowly opens the door, looks inside and SEES --

Jean-Michel kneeling over the briefcase.

INT. GAS ROOM - NIGHT

Jean-Michel connects one of the alligator clips from the cell phone into the wire coming from the blue liquid container and does the same with the wire coming out of the red liquid container. Jean-Michel closes the briefcase and carefully slide it behind the gas pipes. As he rises...

SECURITY GUARD #1
Don't move.

Jean-Michel stands still, his back facing Security Guard #1.

SECURITY GUARD #1
Put your hands up.

Jean-Michel complies. Security Guard #1 steps into the room.

SECURITY GUARD #1
Get down on your knees!?

In a flash, Jean-Michel spins, grabs Security Guard #1's gun with his left hand. The knife appears in his right hand and he slices the Guard's throat. He sits the Guard against the wall, takes his gun and heads out.

INT. BASEMENT CORRIDOOR - NIGHT

Gerard arrives at the door to the gas room, gun at the ready. He opens the door and rushes in.

INT. GAS ROOM - NIGHT

Gerard sees Security Guard #1's body.

GERARD
Merde.

Then he sees the briefcase behind the gas pipes. He advances toward it. Examines it, then pulls out his radio.

INT. SECURITY ROOM - NIGHT

Gerard's voice comes over Sands' radio.

GERARD (V.O.)
Sands. Come in.

SANDS
(into radio)
Go ahead, Gerard.

INTERCUT - SANDS AND GERARD

GERARD (V.O.)
Get the bomb squad here. Then
start evacuating the hotel,
starting with Caldwell.

INT. SECURITY ROOM - NIGHT

Security Guard #2 hears this, looks at Sands.

SANDS
Come with me.

As they hurry out the door...

SANDS
I'm gonna need you to pull the fire
alarm in exactly thirty seconds.

INT. BASEMENT HALLWAY - NIGHT

Jean-Michel heading toward the stairwell door. Gun in hand. He checks the clip, then puts the gun in his pocket.

INT. BASEMENT CORRIDOR - NIGHT

Gerard is running toward the door, leading into the hallway.

INT. HOTEL LOBBY - NIGHT

William paces back and forth, checking on the stairwell door. Then the fire alarm SIREN SOUNDS. William becomes alert.

PA (V.O.)
 (French, subtitles)
 A fire has been reported. Please
 leave your rooms immediately and
 proceed down marked fire exits. Use
 the staircases. Do not use the
 elevators. I repeat, do not use
 the elevators.

INT. CALDWELL PENTHOUSE SUITE - HALLWAY - NIGHT

Sands leads Caldwell, the Secretary and the Secret Service Agents out of the suite toward the stairwell door. Sands opens the door, they go down the stairs.

INT. HOTEL LOBBY - STAIRWELL DOOR - NIGHT

Guests start evacuating the hotel. William heads to the exit doors and positions himself there. He searches the crowd for Jean-Michel.

INT. BASEMENT STAIRWELL - NIGHT

Jean-Michel walking up the stairs. He merges with the guests coming down the stairs and exiting into --

THE LOBBY

Jean-Michel heads toward the exits among the guests. He sees William by the doors. He stops, turns back toward --

THE STAIRWELL DOOR

where Gerard has just stepped out. They lock eyes. Gerard's hand is already wrapped around his gun behind his back.

JEAN-MICHEL

is trapped in the middle. He turns back toward the exit doors and locks EYES with --

William, who's already closing in on him. Jean-Michel thinks for a moment. BOOM! He pops a bullet into the ceiling.

CHAOS as guests scream and rush toward the exits. Jean-Michel in-between them.

William jumps out of the way, while a heavy set woman crashes through the glass door.

Gerard, meanwhile runs after Jean-Michel, who is already out the door. Gerard gives chase.

William gets to his feet and takes off after Gerard and Jean-Michel.

EXT. MARRIOTT HOTEL - AVENUE DES CHAMPS ELYSEE - NIGHT

Jean-Michel runs toward Avenue Montaigne, rounds the corner. Gerard continues to give chase, with William a few feet back.

EXT. AVENUE MONTAIGNE - NIGHT

Gerard turns into the avenue, gun by his side, scanning for Jean-Michel. William joins him.

GERARD

Stay behind me.

EXT. MARRIOTT HOTEL - AVENUE DES CHAMPS ELYSEE - NIGHT

The Bomb Squad Truck pulls up, sirens wailing. Officers in full body armored invades the lobby of the hotel.

EXT. MARRIOTT HOTEL, UNDERGROUND PARKING GARAGE - NIGHT

Sands leads Caldwell, the Secretary and the agents to their car. They get in and drive off.

EXT. AVENUE MONTAIGNE - NIGHT

Jean-Michel walks calmly among the crowd. He pulls out his cell phone and starts dialing.

INSERT - PHONE SCREEN

we see the numbers entering -- 776544...

GERARD AND WILLIAM

William spots Jean-Michel, who's still dialing. He directs Gerard's attention toward him. Gerard aims at Jean-Michel. Pedestrians shy away at the sight of Gerard's gun.

GERARD
Jean-Michel!

Jean-Michel stops, slowly turns toward Gerard, clutching the cell phone in his left hand.

GERARD
Put the phone down, now!

Jean-Michel doesn't budge as Gerard moves toward him, gun at the ready.

GERARD
I said put it down, now!

Jean-Michel looks down at the cell phone screen.

INSERT - PHONE SCREEN

7765441244 -- All the numbers have been entered. Jean-Michel only needs to push the "SEND" button.

BACK TO SCENE

Jean-Michel flashes a sinister smile, then goes for the SEND button. BOOM! Gerard puts a bullet into the arm holding the cell phone. Jean-Michel goes down and the phone slides under a parked VOLVO.

As bystanders scream and take cover, Gerard moves toward Jean-Michel on the ground.

Jean-Michel lies on his back on the ground, eyes closed. Then his eyes snap open. He sits up, whips out his gun and fires.

Gerard is hit in the left shoulder and goes down.

William dives behind a car just as Jean-Michel takes a shot at him.

Jean-Michel then crawls to the Volvo, reaches underneath it, trying to recover the cell phone.

Gerard sits up and fires at Jean-Michel, misses. Jean-Michel abandons the cell phone and runs into the street in front of a cab, which screeches to a halt.

JEAN-MICHEL
(aiming at driver)
Get out of the fucking car.

The cab driver exits with his hands up. Jean-Michel jumps in.

WILLIAM

jumps to his feet, sees Jean-Michel speeding away in the cab. He heads to Gerard on the ground.

WILLIAM

Are you okay?

GERARD

I'm fine.
(hands gun to William)
Get him.

William pockets the gun, steps into the middle of the street, blocking a BMW's path. The beemer stops, William opens the door and pulls the woman out.

WOMAN

(in French)
Hey, that's my car.

William jumps behind the wheel and takes off like a bat out of hell.

GERARD

crawls toward the Volvo, reaches underneath it and retrieves the cell phone. Gerard hits the "CANCEL" button and takes a breath.

GERARD

(into radio)
Sands, come in.

SANDS (V.O.)

Yeah.

GERARD

I got the phone. How's the Prime Minister?

SANDS (V.O.)

Secured.

EXT. STREETS - NIGHT

Jean-Michel's cab speeds across a boulevard into a rising narrow street --

THE BWM. Guns across the boulevard, almost colliding with a van and proceeds after the cab --

THE CAB. Up the hill. It rounds a corner at full speed --

THE BMW. In full pursuit. William driving and he's on the hill now, taking a hard right after the cab --

THE CAB. Zooms down the hill. Pedestrians run for cover --

THE BMW. Appears up the hill skidding. William sees the cab ahead. Punches the gas --

WIDE STREET. Lots of traffic. The cab rockets into the flow of traffic --

THE BMW. Behind the cab in full pursuit. William maneuvers the beemer with dazzling aplomb --

THE CAB. Pushing forward. Jean-Michel sees the entrance for the A1 FREEWAY. He cuts across two lanes and exits onto the freeway --

THE BMW. Comes up to the freeway sign. William has no choice but to FLOOR IT! --

EXT. A1 FREEWAY ENTRANCE - DAWN

Night gives way to the early morning fog as Jean-Michel's cab screeches onto the freeway almost colliding with another car.

EXT. STREET, A1 FREEWAY ENTRANCE - DAWN

The BMW rounds the corner, tires smoking. It skids onto the freeway.

EXT. A1 FREEWAY - A FEW MILES AHEAD - EARLY MORNING

An EIGHTEEN WHEELER has been knocked onto its side, leaving a pile of stagnant vehicles behind.

EXT. A1 FREEWAY - JEAN-MICHEL'S CAB - EARLY MORNING

Screeching to a halt. Tires smoking.

INT. CAB - EARLY MORNING

Jean-Michel looks at the stagnant pile of cars ahead of him.

JEAN-MICHEL
Fuck! Fuck! Fuck!

Jean-Michel looks back and sees a small passageway in between the concrete divider that separates the North bound lane from the South bound lane. He throws the cab in reverse and floors it.

EXT. JEAN-MICHEL'S CAB - EARLY MORNING

Gunning backward. Motorists blow their horns and move out of the cab's way.

INT. BMW - A1 FREEWAY - EARLY MORNING

William, pushing forward sets eyes on the cab reversing. He snaps on his seat belt, guns the engine, heading straight for the cab.

INT. CAB - EARLY MORNING

Jean-Michel sees the BMW coming straight at him. He slams on the breaks, tires smoking. He goes for the door handle. Too late.

EXT. A1 FREEWAY - EARLY MORNING

WHAM! The BMW smashes into the rear of the cab. Jean-Michel's head slams into the steering wheel. He's dazed for now.

INT. BMW - EARLY MORNING

William punches the gas and starts pushing the cab forward...

EXT. A1 FREEWAY - EARLY MORNING

Smoke rises from the BMW's tires as William continues to push the cab forward, heading straight toward the back of a TRUCK.

INT. CAB - EARLY MORNING

Jean-Michel shakes it off, looks ahead. Eyes wide with fear. He slams on the breaks, but to no avail. Finally, he ducks across the passenger seat and --

EXT. A1 FREEWAY - EARLY MORNING

The BMW rams the cab into the rear of the truck at full speed. The windshield of the cab is smashed in. Steam rises from the cab's cracked radiator.

EXT. BMW - EARLY MORNING

William unhooks his seat belt, gets out of the car and starts toward the cab.

EXT. CAB - EARLY MORNING

Jean-Michel opens the door, gun in hand. He's about to exit the cab when --

William knocks him right back down on the driver's seat with a blow.

The gun falls beneath the cab. William drags Jean-Michel out the cab and buries his fist into his face. Jean-Michel goes down. Blood gushes from his nose.

Jean-Michel reaches for the gun underneath the cab, grabs it, turns and fires.

William is hit in the shoulder, but he keeps coming, kicking the gun out of Jean-Michel's hand and kicking in the groin.

Jean-Michel winces in pain. Distant police sirens are heard, amplifying.

Jean-Michel manages to rise and runs further into the freeway among the stagnant cars.

William gives chase. He grabs Jean-Michel by the back of the head and buries his face into a car window.

The driver screams and abandons the vehicle. William removes Jean-Michel's head out the window, shoves him to the ground.

William pulls out his gun and points it toward Jean-Michel on the ground. William holds the gun with both hands.

WILLIAM

Now, tell me where my daughter is?

Jean-Michel just stares at William, a thin smile on his face. Blood running down the side of his face.

EXT. GERARD'S CAR - MORNING

leading a line of police cars and a SWAT VAN toward William and Jean-Michel. Gerard's left arm is in a sling.

They stop. Everyone jumps out, guns drawn. They run toward William and Jean-Michel and surround them.

GERARD

You got him, William. Hand me the gun.

WILLIAM

Where is she?!

William's hands are steady. Jean-Michel remains calm. A cell phone is heard ringing faintly in the background.

GERARD

Come on William, give me the gun.

William steps toward Jean-Michel, puts the barrel of the gun against his forehead. The cell phone continues to ring.

GERARD

Don't do it, William. Don't do it.

William pulls back the hammer, finger moves atop the trigger. Then Gerard finally hears the ringing phone. He answers...

GERARD

(into phone)
Not now, Nitti --

NITTI (V.O.)

We have Jade.

GERARD

(into phone, eyeing
William)
What?

NITTI (V.O.)

Can you hear me? We have Jade.

WILLIAM

For the last time, where is my daughter?

GERARD

William, stop. We got Jade.

William looks at Gerard, gun still pointed at Jean-Michel's forehead.

Gerard smiles, then reassures William with a nod.

William lets out a thin smile. Backs away from Jean-Michel and lowers the gun. He turns toward Gerard --

Jean-Michel then unzips his overall zipper, exposing a BOMB VEST.

GERARD

Bomb!

William spins back toward Jean-Michel and the gun discharges.

The bullet strikes Jean-Michel in the neck. He falls on his back, still alive.

William approaches Jean-Michel, whose eyes are open, panting. The two men lock eyes.

Life slowly begins to drift away from Jean-Michel, who winks at William. Then Jean-Michel shuts his eyes. Dies.

EXT. CHARLES DE GAULLE AIRPORT PARKING LOT - MORNING

A police car screeches to a stop. William and Gerard in the back seat. William exits almost before the car has stopped and runs toward --

A POLICE VAN

surrounded by Nitti and Airport Security Guards. Nitti takes Jade out of the van and puts her on the ground.

ON WILLIAM

As his face lights up and running toward Jade...

WILLIAM

Jade!

Jade turns and sees her daddy. She starts toward William...

JADE

Daddy! Daddy! Daddy!

William scoops Jade off the ground. Hugging and kissing her.

WILLIAM

I'm sorry, sweetheart. I'm sorry.

Father and daughter hold on to each other... for a long time. William then looks at Nitti and gives him a "Thank you" nod.

Nitti nods back, smiles.

Gerard watches William and Jade from where he stands, with a thin smile on his face. Then he turns sideways to see --

Fernando, Mila and Augusto in handcuffed and being put in the back of a police car.

EXT. MARRIOTT HOTEL - MORNING

A flurry of activity. Police cars and Ambulance. REPORTERS, camera crews lined the sidewalk giving reports, interviewing people. Camera pulls back and we see what we are watching is BBC NEWS on TV. We are in --

INT. JOSEPHINE'S LIVING ROOM - MORNING

Josephine watches from the couch. An Anchorwoman standing on the other side of the street, reporting.

ANCHORWOMAN (ON TV)

This is what we know so far, a few minutes ago, the Bomb Squad removed a very sophisticated bomb from the basement of this Marriot Hotel, where British Prime Minister Adam Caldwell had been staying since his arrival here yesterday morning. The Prime Minister who was in town to give a speech on the rise of terrorism in Western Europe, was safely evacuated out of the hotel by Interpol agents. Authorities here aren't saying much, but we will be staying with you to keep you informed.

(checks note pad)

In other news, The Ambassador of Spain, Fernando Reyes, his wife Mila and their bodyguard were arrested earlier at Charles De Gaulle Airport in connection with child kidnapping. A little girl was recovered and reunited with her father.

Josephine smiles.

EXT. QUEENS CEMETERY, NEW YORK - 2 DAYS LATER - DAY

Josephine sits atop the hood of a car, watching William and Jade in the distance.

WILLIAM AND JADE

William's kneeling at Lara's headstone. Jade is in front of him.

WILLIAM

I guess you already know why I'm here.

He lays his left hand on the stone. The wedding ring is still in his finger.

WILLIAM

I met someone. Her name is Josephine. I like her and I want to get to know her better.

(beat)

I will always love you, Lara. But I think it's time for me to move on.

Another long pause as William stares at the wedding ring in his finger. Then he takes off the ring.

WILLIAM

I will always cherish what we had. Take care sweetheart. Until next time.

JADE

Bye, mommy.

William pockets the ring, stands. He takes Jade's hand and they head toward Josephine.

We pull back, but stay on them to see Jade leaping into the arms of Josephine. William kisses Josephine.

FADE OUT.