



INT. UNDISCLOSED ROOM - NIGHT

Female hands with purple fingernail polish flip tarot cards over (candle light shimmers in the background).

The last card flipped over is the card of death.

A woman's eyes close as she chants.

INT. BLACK SPORTS CAR - DAY

There is the growl of a powerful car engine. Hands on the steering wheel move to adjust the review mirror, revealing the same purple fingernails that were flipping tarot cards.

EXT. DESERT ROAD - DAY

The black sports car roars by at a high rate of speed.

It pulls off of the road into a gas station and parks at a pump.

A woman's suede shoes with thick heels are shown walking from the car to the gas station store office, then she goes in.

Two boys (around 15 years old) run out of the gas station to the pump, and one starts to fill the car with gas.

FIRST BOY

Wow, a Ferrari F8! This car is awesome!

SECOND BOY

I wonder who she is.

The woman has her hair pulled back, dark glasses, a long coat, a rimmed hat and stands at the counter where a man works.

She looks to her left down the hall where the bathrooms and a back door are. She then pays the man, points down the hall and leaves to go down to the bathroom.

As soon as she closes the bathroom door behind her, a man walks in the front door of the store and goes to the counter.

MAN ENTERING STORE

Yeah, where are your bathrooms at?

STORE COUNTER WORKER

Damn, the bathrooms are more popular than anything today. Down there buddy.

The man proceeds to walk down the hall to the men's bathroom.

As he starts to open the men's restroom door, the woman comes out of the woman's restroom (next to it), points a hand gun with a silencer at the man's forehead and pulls the trigger.

The man falls to the ground, and the woman walks out the back door, and back to the car where the two boys still stand admiring it.

She smiles at them and gives them a twenty dollar bill for a tip, then gets in the car and spins tires leaving, while the boys smile in awe.

EXT. GAS STATION STORE - DAY (SOME TIME LATER)

Two police cars and a forensics van sit in front of the gas station store.

INT. GAS STATION STORE - DAY (CONTINUED)

Two Police officers stand nearby while detective STEVE MANNINGS sits at a table with the store counter worker.

STEVE MANNINGS

So, you say the woman just walked in here, paid for gas, went to the bathroom, came out of the bathroom and shot this guy in the head?

STORE COUNTER WORKER

Well, it had to be her. There was no one else in the store. I had my back turned while stocking the counter shelf.

A police officer brings in the two boys from outside.

STEVE MANNINGS

Hi boys. So, you guys didn't get a good look at this woman?

FIRST BOY

No sir, her sunglasses and hat hid quite a bit of her face. She did look pretty though, from what I did see.

STEVE MANNINGS

What do you mean?

FIRST BOY

I mean, she had nice cheek bones. You know, kind of like a model or something.

SECOND BOY

Yeah, and she dressed fancy, kind of classy hippyish. Or gypsy or something. Suede boots and a leopard scarf. Bracelets. Purple fingernail polish.

STEVE MANNINGS

And you didn't get the license plate?

SECOND BOY

Well, no. We were so hung up on that car.

FIRST BOY

Black Ferrari F8 Spider!

SECOND BOY

Oh, it did have some kind of symbol near the Ferrari emblem though.

STEVE MANNINGS

Like what?

SECOND BOY

A kind of wiggly line through a half moon.

STEVE MANNINGS

But, it WAS a black Ferrari F8 Spider you say. Right?

The Detective gets up and goes over to one of the police officers.

STEVE MANNINGS (CONT'D)

Well, that can't be too hard to track down. How many people own cars that expensive?

INT. POLICE STATION - DAY

Steve Mannings is scrolling through facial recognition records on the computer of the man found at the gas station, and it pinpoints a record photo name of "Rubin Chandler"...

Convicted felon of sex assaults and violence, acquitted of murdering Tennessee woman Andrea Phillips in 2015 because of insubstantial evidence.

STEVE MANNINGS

(To himself)

Well, well, at least we know who  
YOU were.

Detective Mannings gets up and walks over to the coffee maker and pours himself a cup, then walks over to an office door with the name "Sergeant Stevens" on it and knocks.

SERGEANT STEVENS (O.S.)

Come in.

Mannings walks in.

SERGEANT STEVENS (CONT'D)

What you got?

Mannings takes a sip of his coffee and makes a bitter face.

STEVE MANNINGS

Ewww, someone likes to make the  
rocket fuel.

Sergeant Stevens' eyebrows go up and he shows a (waiting for an answer) look.

STEVE MANNINGS (CONT'D)

Well, the man at the gas station  
wasn't a very nice chap. He's got a  
slew of convictions, from sex and  
violence assaults to a murder  
charge.

SERGEANT STEVENS

Murder?

STEVE MANNINGS

Yeah, but he was acquitted because  
of insubstantial evidence. Looks  
like a lot of money was on his  
side. He had Markingston  
representation.

SERGEANT STEVENS

Good Lord, where's he from?

STEVE MANNINGS

Manhattan. He's been hooked up with several underground organizations, but settled here in Nevada after seeking a more normal life.

SERGEANT STEVENS

Well, who the hell shot him?

STEVE MANNINGS

I'm thinking it was some of his friends from up in Manhattan. But there was a woman that just happened to be in the gas station at the perfect time. It just doesn't make sense how she could know he was going to that gas station, and that bathroom, at that time.

Mannings takes another sip of the bitter coffee.

SERGEANT STEVENS

Could it be a coincidence. Maybe he goes there often.

STEVE MANNINGS

I don't know. I'll get back to you.

Mannings starts to walk to the door, stops and turns toward sergeant Stevens.

STEVE MANNINGS (CONT'D)

You know, who ever made this coffee should be arrested.

Sergeant Stevens gives a smirk.

Mannings walks out the door.

INT. SHEIK ALI BROHAYEM'S FORTRESS - NIGHT (2 YEARS EARLIER)

Sheik Ali Brohayem sits in his chair speaking to his assistant Muhammad.

SHEIK ALI BROHAYEM

Muhammad, your sure of this?

MUHAMMAD

Yes sir, I've had multiple sources inform me, and I've also overheard her with my own ears.

The Sheik looks disturbed, nods yes.

SHEIK ALI BROHAYEM

Very well, get the guards.

Muhammed turns and walks out the door, then two guards walk in.

SHEIK ALI BROHAYEM (CONT'D)

Bring Akila in

The guards exit the door.

Sheik Brohayem looks at the ceiling with a sad face, that then turns angry.

The guards walk in the door holding the arms of a beautiful young woman with long brown hair.

Sheik Brohayem signals everyone to exit the room, leaving him alone with Akila.

SHEIK ALI BROHAYEM (CONT'D)

I have found out from my closest sources that you intend to leave me.

Akila says nothing.

SHEIK ALI BROHAYEM (CONT'D)

After all I've done for you.

AKILA

One cannot say who has done more than I, for YOU.

SHEIK ALI BROHAYEM

You were my favorite.

AKILA

Of course I was, I've helped you become one of the most powerful and wealthy men on the planet.

SHEIK ALI BROHAYEM

Your gift is something I cannot let anyone else have.

AKILA

Your abuse is something I cannot  
let anyone else have.

The sheik suddenly holds his chest and his face becomes  
filled with pain, then he falls to the ground.

Akila turns and walks out the exit.

EXT. FERRARI MASERATI DEALER - DAY (PRESENT DAY)

Detective Mannings pulls up in front of the car dealership  
and looks at the sign that says "Ferrari Maserati".

He shakes his head as if to express disbelief, then proceeds  
to go into the dealership.

While looking at several beautiful exotic cars shining under  
the showcase lights, a man walks up to him.

CAR SALESMAN

Good afternoon sir,  
(Shakes his hand)  
May I be of assistance?

STEVE MANNINGS

Why yes, maybe. I was wondering if  
anyone here can tell me how many  
black Ferrari F8 Spiders were made?

CAR SALESMAN

Well, are you interested in  
checking one out?

STEVE MANNINGS

No, I'm with the police department,  
investigating a case.

Mannings shows his badge.

CAR SALESMAN

Well then, let us see the manager,  
sir.

The car salesman leads Mannings over to an office. Knocks on  
the door and opens it, then peaks in.

CAR SALESMAN (CONT'D)

Hello sir, an investigator with the  
police department was wondering if  
he could get a little information.

The car salesman nods at Mannings to go in.



STEVE MANNINGS

Hello sir, I'm with the Nevada police department.

(showing his badge)

Just a few questions.

CAR DEALERSHIP MANAGER

Sure.

STEVE MANNINGS

We're investigating a crime that involved the suspect driving a black Ferrari F8 Spider. That's pretty much all we have.

CAR DEALERSHIP MANAGER

Well, we haven't sold any here. They're pretty rare indeed, Black Spider that is. The model is becoming pretty popular after replacing the 488, but it still isn't plentiful.

STEVE MANNINGS

I guess there's no way of finding out all the one's produced and where?

CAR DEALERSHIP MANAGER

Well, sure. Can I get back to you on that?

Mannings hands the manager his card.

STEVE MANNINGS

It's very appreciated.

CAR DEALERSHIP MANAGER

Sure. I'll have to do a little research.

Mannings nods, gives a small hand wave and starts to walk out the door, then stops and turns.

STEVE MANNINGS

Oh, there was one more thing.

Car dealer manager looks up at him raising his chin.

CAR DEALERSHIP MANAGER

What's that?

STEVE MANNINGS

The witness said that there was a symbol near the Ferrari logo. A wiggly line through a half moon. Does that mean anything to you?

The car dealer manager looks surprised.

CAR DEALERSHIP MANAGER

Well yes, it does. Not many people know this, but that is a special edition model that was customized by a Saudi Sheik.

The detective looks surprised.

STEVE MANNINGS

You mean Saudi Arabia?

CAR DEALERSHIP MANAGER

Yes. Narrows the field, but it might be a tad tougher to pin down because of the personal assembly of the vehicle.

STEVE MANNINGS

What do you mean?

CAR DEALERSHIP MANAGER

Well, they almost have their own factory assembly line. They're customized cars, so the vin number might not be the original, it might not even be in the Ferrari system.

STEVE MANNINGS

Doesn't seem legal.

CAR DEALERSHIP MANAGER

Yeah, well, with all their money, they can probably slip in and out of every loop hole.

STEVE MANNINGS

Great. Alright, well, please get back to me if you find out anything.

CAR DEALERSHIP MANAGER

You got it.

Mannings walks out the door.

INT. UNDISCLOSED ROOM - NIGHT

Lit candles sit around a pentagram star circle. There is a silhouette of a woman sitting in it, making sounds of a witches' chant.

She sits in a meditative way, as if to reel in spirits of the dead.

She starts to see images from beyond.

MONTAGE: FIRST VISION

A ghostly image of a woman appears and fades in and out of clear view.

The woman reaches and tries to get attention to convey a message.

WOMAN IN VISION

He said he loved me. Even after  
putting up with all his abuse, he  
ended up killing me.

The woman is shown getting beat, and then being raped.

Laying on the floor looking up at a man, she sees him pick up a lamp and slam it on her face, causing everything to go black.

The woman's image appears again with a disfigured face and blood dripping from it.

WOMAN IN VISION (CONT'D)

Tuesday 4:36PM U.S. Route 50 at the  
240 mile mark.

The image of the woman starts to fade.

WOMAN IN VISION (CONT'D)

Tell him it's his time to pay.

END VISION

The woman's head tilts back, as if she is fully feeling the intensity of her vision. She breaths out and tilts her head forward again then opens her eyes.

The candlelight glimmers on her face, revealing Akila.

EXT/INT. MANNING'S HOUSE - EVENING

Steve Mannings pulls up in the driveway of his house. He gets out of his car and walks in his front door.

His 9 year old daughter Mia runs up to him.

MIA

Daddy!

He picks her up and pulls her close, then kisses her on the cheek.

STEVE MANNINGS

How's my baby?

His wife Angie puts down the spoon she was preparing dinner with and walks over to Steve and kisses him on the lips.

ANGIE

Welcome home, my love. And how was your day?

STEVE MANNINGS

Well, I'm home now, that's all that counts.

ANGIE

Ah ha, not good?

Steve puts down Mia and goes to the refrigerator and pulls a Budweiser out, opens the bottle and takes a sip.

STEVE MANNINGS

I would never survive without coming home to you and Mia.

Steve sits down at the kitchen table and leans back in his chair to relax.

STEVE MANNINGS (CONT'D)

What ya say we all go on a little get away vacation after I'm done this case I'm on?

Steve points at Mia to come over and hug him.

ANGIE

That sounds like an awesome plan!

STEVE MANNINGS

You think that's an awesome plan?

(tickling Mia)

Do ya? Do ya?

Mia laughs, and a family's happiness fills the air.

EXT. U.S. ROUTE 50 - AFTERNOON

The man from Akila's vision (John Underwood) is driving a large pickup truck.

He's adjusting his radio, but not getting any reception.

JOHN UNDERWOOD

What the fuck! I want something to  
listen to on this boring ass road!

His engine starts to backfire and then it stalls, leaving him coasting to the side of the road.

He looks down at the gas gauge and sees it's on empty.

JOHN UNDERWOOD (CONT'D)

Mother fucker! You got to be  
kidding! How could I be so fucking  
stupid!

As the truck starts to come to a stop on the side of the road, he pulls out his cell phone and starts to dial.

He takes the cell phone away from his ear, looks at it and sees it's out of range.

JOHN UNDERWOOD (CONT'D)

FUUUCCCKKK!!!

Sitting at the side of the road, he looks around at the desolate area.

JOHN UNDERWOOD (CONT'D)

Now what the fuck am I gonna do?

Underwood sits there for a while without any cars going by.

He gets out of the truck and tries moving his phone around in the air, while taking a few steps in each direction.

Then he hears the sound of a car coming at a high rate of speed.

As it gets closer, he steps out on the road to flag it down.

The car (A black Ferrari with it's top down) starts down shifting. As it almost stops and drives slowly by, it reveals a girl (Akila) wearing sunglasses, a tied top and a short skirt.

JOHN UNDERWOOD (CONT'D)

Holy fuck.

She stops in front of him and pulls down her sunglasses to have eye contact with him.

AKILA

Is there a problem cowboy?

Underwood takes in her and the car's beauty then swallows softly, as if he is slightly nervous.

JOHN UNDERWOOD

Yeah, you could say that. I ran out of gas.

AKILA

Well, not a good place to do that.

JOHN UNDERWOOD

Yeah, well, I think my gas gauge isn't quite accurate.

AKILA

I could give you a ride into town if you like.

JOHN UNDERWOOD

That would be great.

AKILA

Just as long as you're not one of those psycho killers or something.

Underwood gives a slight kidding smirk. Then Akila leans over and opens the passenger side door.

Underwood gets in and Akila puts the top on, then smokes the tires taking off.

Grabbing hold of the door handle he gives a slight laugh.

JOHN UNDERWOOD

You're my kind of woman.

AKILA

Oh yeah? And you take good care of women huh?

JOHN UNDERWOOD

Yeah, you could say that. I'm fucking good with women.

AKILA

Oh, I love a man with confidence.

JOHN UNDERWOOD

You seem like a woman that has her  
shit together.

AKILA

Well, I do alright, but question  
is, what's a confident man like  
you, doing out here running out of  
gas?

JOHN UNDERWOOD

I told you, my gauge is off, seemed  
like I had enough gas to get across  
this damn desert road.

AKILA

So where ya headed?

JOHN UNDERWOOD

I'm going to my company operations  
office in Reno.

AKILA

K, well my name's Akila

JOHN UNDERWOOD

John

Underwood looks at Akila's legs, and almost looks as though  
he's about to salivate.

AKILA

I bet you couldn't handle me.

Underwood gives another smirk, and acts a little antsy.

JOHN UNDERWOOD

Ha! I can handle any woman.

AKILA

Are you a gambling man?

JOHN UNDERWOOD

What are you talking about?

AKILA

Are you a gambling man? Will you  
put your money where your mouth is?

JOHN UNDERWOOD

About what?

AKILA

Well, I say you can't handle me.  
I'd be willing to give this car to  
you on that bet alone. But I'm sure  
you wouldn't last.

JOHN UNDERWOOD

Damn bitch! You're serious aren't  
you.

Akila looks over at him and licks her lips seductively, then  
looks over her sunglasses and gives Underwood a wink.

JOHN UNDERWOOD (CONT'D)

You're on!

AKILA

Maybe we can take a slight detour,  
and find a place to play a little.

JOHN UNDERWOOD

Fuckin A!

Akila floors it and reaches a speed of 200 mph.

JOHN UNDERWOOD (CONT'D)

Something tells me you've done this  
betting thing before.

AKILA

Only with men I think will be a  
challenge.

Akila takes an exit ramp and pulls into the Rodnick Hotel  
parking lot. She opens her door and gets out.

AKILA (CONT'D)

Well, you coming?

JOHN UNDERWOOD

Don't we have to check in?

AKILA

Already takin care of.

JOHN UNDERWOOD

What, do you stay here a lot?

AKILA

Oh, stop asking questions and lets  
go have some fun.

JOHN UNDERWOOD

Damn, alright then.



Akila leads Underwood to room number 124, and opens the door with a key card.

They walk in and Underwood looks around the room.

JOHN UNDERWOOD (CONT'D)  
These aren't bad rooms.

Akila walks over to him and pushes her body against him, sticks her tongue in his ear and then blows in his ear.

JOHN UNDERWOOD (CONT'D)  
Damn bitch!

Underwood grabs her, picks her up and carries her over to the bed eagerly.

AKILA  
No, no, no, we do this my way.

While sitting on the edge of the bed, Akila undoes his pants button and pulls down his jeans.

She starts rubbing her face on the crotch of his boxers, then pulls away.

Underwood looks very excited.

AKILA (CONT'D)  
Get into bed. I'll slip into something more provocative. This is a bet you know.

JOHN UNDERWOOD  
Yeah, you got it.

Underwood pulls his pants and underwear completely off and gets into bed anticipating Akila's return from the bathroom.

Akila walks out in stunning lingerie, turns a full 360 to model her outfit.

Underwood swallows hard and shakes his head in disbelief.

She crawls up on the bed and on top of Underwood, kisses the side of his face, then blows in his ears.

AKILA  
Well, let me show you my appreciation for the confident man I have here today.

Underwood is breathing heavy while nodding his head yes.

Akila puts her hands under the sheets to pull them back over her head while she starts to disappear under them, then pops back out holding small ropes.

Underwood looks surprised.

JOHN UNDERWOOD

How the fuck did you do that? And what do you think you're doing with them?

AKILA

Oh, you didn't think that I would let you use your hands, that's too easy. Remember, you'll get a three hundred thousand dollar car if you last long enough.

Akila lays on top of underwood and teases him, pretending to kiss his lips.

Underwood nods ok.

Akila starts to tie his hands to the bed posts.

After they're tied, she starts to climb back under the sheets.

AKILA (CONT'D)

Ok, where were we.

She disappears completely underneath the sheets.

Underwood starts to breath heavy as Akila moves around under the sheets.

JOHN UNDERWOOD

Holy fuck bitch.

He starts to squirm and try to move his arms, but can't.

Sweat starts to appear on his face, as he breaths heavier and heavier.

JOHN UNDERWOOD (CONT'D)

Damn bitch, damn.

Underwood can't seem to stand it anymore.

JOHN UNDERWOOD (CONT'D)

Oh shit. Oh, oh oh eh, eh eh.

Underwood starts to have an orgasm, then screams in extreme pain.

JOHN UNDERWOOD (CONT'D)  
You mother fucking bitch! What the  
fuck did you do!

Akila flips the sheets back and sits up on Underwood with a  
knife in her hand and blood all over her. She tosses  
something bloody to the side while looking at Underwood.

AKILA  
(Voice of woman in vision)  
It's your time to pay.

Underwood's scream can be heard far away from the hotel.

EXT/INT. RODNICK HOTEL - EVENING

3 police cars, a forensic van, and Detective Manning's car  
sit in the parking lot of the Rodnick hotel.

Inside the room detective Mannings is looking at Underwood's  
body still tied to the bed, while forensic investigators are  
gathering samples around the room.

Mannings walks over to an officer that was at the gas station  
killing.

STEVE MANNINGS  
Black Ferrari again.

OFFICER  
Looks like it.

A Forensics investigator walks over to Mannings and shows him  
a blood colored sealed bag with something in it.

FORENSICS OFFICER  
Looks like the victim had sexual  
relations around the time this  
happen.

STEVE MANNINGS  
Gee, ya think she's a Man-hater? My  
God!

OFFICER  
Well, if she's a man lover, I'd  
hate to see her enemies.

STEVE MANNINGS  
Just wish we had some clue as to  
who or what exactly we're looking  
for. She's a freaking mystery.

Another police officer walks up to Mannings.

OFFICER 2

Found out his name is John Underwood. He's still under investigation for the murder of his wife. Out on one million dollar bond. Oh, and he's got a record a mile long for sexual abuse on women.

STEVE MANNINGS

(Slight laugh)

Well, he certainly didn't have the upper hand in THIS case.

The police officer gives a slight smile as another officer walks up to them.

OFFICER 3

His truck was found abandoned about one hundred miles south of here. Looks like it ran out of gas.

STEVE MANNINGS

Oh boy, I got a bad feeling about this one.

OFFICER 2

What?

STEVE MANNINGS

Well, I know this is going to end up a big question mark.

OFFICER 2

Not gettin ya.

STEVE MANNINGS

She probably picked him up and gave him a ride, right?

OFFICER 2

Makes sense.

STEVE MANNINGS

Well, she just happened to run across another guy who abuses and murders woman. Out here, in the middle of nowhere.

OFFICER 2

Maybe she followed him?

Mannings cell phone rings and he answers it while walking away.

INTERCUT - RODNICK HOTEL / FERRARI DEALERSHIP - EVENING

STEVE MANNINGS

Mannings.

CAR DEALERSHIP MANAGER

This is Willows at the dealership.  
I might have a possible lead on  
where that car came from.

STEVE MANNINGS

All ears, what ya got?

CAR DEALERSHIP MANAGER

Well, there were only a few black  
F8 spiders to work with over there,  
and only one was altered. The only  
Sheik invested in that was a guy  
called Sheik Ali Brohayem, in  
Riyadh.

STEVE MANNINGS

Thanks buddy.

CAR DEALERSHIP MANAGER

You got it.

INT. POLICE STATION - EVENING

Mannings sits across the office from sergeant Stevens at his desk looking at photos of Underwood's body.

STEVE MANNINGS

This is ridiculous, we have a  
dangerous killer on the loose  
killing dangerous killers.

SERGEANT STEVENS

Can you say vigilante?

STEVE MANNINGS

Yes.

Mannings throws down the photos on the desk.

STEVE MANNINGS (CONT'D)

But, the way she just shows up at  
these places.

(MORE)

STEVE MANNINGS (CONT'D)

Maybe if we find out where she comes from, and learn who we're dealing with. I've got that lead, but it would involve traveling to Riyadh.

SERGEANT STEVENS

In Saudi Arabia? Is that what you want to do?

STEVE MANNINGS

Well, we're not getting anywhere here. She's a total mystery. No one seems to be able to make a clear identification.

Officer 2 barges into the office.

OFFICER 2

Might have another one.

Mannings jumps out of his chair and walks down the hall with the officer.

OFFICER 2 (CONT'D)

The body of a wealthy business man named James Connors was found at a cabin in Beatty. The manager said he saw a black Ferrari in the parking lot briefly the night before.

STEVE MANNINGS

No sightings of our girl?

OFFICER 2

No.

INT. WILD WEST GETAWAY CABIN - EVENING

Mannings walks in the door.

Forensics are still investigating.

He looks over and sees the body of James Connors held up against the wall with/from a crossbow arrow through the middle of his forehead.

STEVE MANNINGS

Jesus.

OFFICER 4

One hell of a crossbow.

STEVE MANNINGS

Records?

OFFICER 4

James Conners, under investigation  
for the murder of a Sara Jennings.  
A long list of convictions for...

STEVE MANNINGS

Sexual abuse on woman?

OFFICER 4

Yes.

Forensics investigator starts to walk past Mannings.

STEVE MANNINGS

Any prints?

FORENSICS OFFICER

No, not a trace of anything so far.

Steve Mannings stares ahead.

INT. FLIGHT 147 - DAY

Mannings sits in seat 34A looking out the window at the  
mountainous terrain below, then drifts off to sleep.

As he wakes up, he sees a woman with her face covered by a  
scarf, carrying a rifle, walking down the aisle toward him.

There's no one else seen on the plane.

She walks up to Mannings and points the gun at him.

He has a look of terror on his face, nowhere to hide, facing  
her - face to face.

He puts his hands up.

She acts as though she's about to pull the trigger.

Mannings is covered with sweat.

Her eyes are the only thing showing, and they have a smiling  
look to them.

She then moves the gun, and points it at the window.

STEVE MANNINGS

Don't do it, you'll probably kill  
everyone then.

She gives a chuckle, then pulls the trigger.

The window blows out with an incredibly loud sound. Mannings and almost everything unanchored in that section of the plane is sucked out the window.

Mannings then wakes with his hair messed and sweat rolling down his face. Realizing it was a nightmare, he looks at the other sleeping passengers in the seats around him.

He looks back out the window with a worried face.

Pilot comes on the intercom.

PILOT (O.S.)  
We'll be arriving at King Riyadh  
International Airport in  
approximately forty five minutes.

EXT. KING RIYADH INTERNATIONAL AIRPORT - DAY

Steve Mannings exits the plane and spots a man holding a sign with his name.

They shake hands and walk to a limo where the man opens the back door for Mannings to get in.

Sitting in the back looking out the window for a portion of the ride, Mannings tries to strike up a conversation with the driver.

STEVE MANNINGS  
A lot hotter here than Nevada,  
where I'm from.

Driver says nothing.

STEVE MANNINGS (CONT'D)  
Kinda the same dry air though.

Driver says nothing.

Mannings rolls his eyes.

STEVE MANNINGS (CONT'D)  
Well, guess this is business  
anyway.

The limo pulls up to a building, and the limo driver gets out and opens Mannings door.

They walk in the building and down a hallway where there are double doors. The driver knocks.



The door opens and a man wearing a thobe (Arab wear) opens it and invites Mannings in. The driver leaves.

Five men sit at a table and a few men wearing suits with rifles over their shoulders stand to the side.

The man in the thobe (Abdalmalek) pulls out a chair for Mannings to sit.

But before Mannings has a seat, two men come over and pat him down.

ABDALMALEK

As we agreed, this meeting is private and anything said will be kept confidential.

Mannings has a seat.

ABDALMALEK (CONT'D)

I think we have the information you seek.

STEVE MANNINGS

If you know who this person, woman is, she will be brought to justice.

ABDALMALEK

There is more to it than that.

Mannings looks with a (waiting for an answer) look.

ABDALMALEK (CONT'D)

We cannot have the U S prosecute this person. We need to be the ones who bring justice.

STEVE MANNINGS

She's murdered three men in the United States that we already know of.

ABDALMALEK

Well, she's murdered one VERY important man here.

Mannings has a surprised look.

ABDALMALEK (CONT'D)

Sheik Ali Brohayen's life ended because of this person you seek.

STEVE MANNINGS

But there was no news of this.

ABDALMALEK

And there won't be until an actual successor is announced.

STEVE MANNINGS

Look, we're both after the same person. We can find her together and prosecute her in the Nevada criminal courts.

ABDALMALEK

The person you are looking for, Akila, is one of four wives to Sheik Ali Brohayen. She has to be dealt with in this country, and with this royal family.

Another man (Muhammad) walks in.

MUHAMMAD

Excuse me sir, but as agreed, we would inform our guest of any important calls he may have.

ABDALMALEK

(Looking at Mannings)

Alright, but no word of this, do you understand?

Mannings shakes his head yes, and Muhammad hands him the phone.

STEVE MANNINGS

Mannings. What? No! Christ almighty! Peterson? Yeah. I'll have to tell you later. Can't talk now. Alright.

Manning hangs up and gives the phone back to Muhammad.

STEVE MANNINGS (CONT'D)

Your friend has murdered one of our officers. She's going to be prosecuted in the U S, no other way.

ABDALMALEK

I had a feeling it would go this way. I have no choice (Nods at the guards).

The two men with the guns walk over to Mannings. One points his gun at him, and the other pulls Mannings hands behind his back and snaps some cuffs on.

STEVE MANNINGS

There's no reason for this. She is wanted in both countries. She'll be prosecuted, and pay for her actions. Why does it matter where?

The two men take Mannings out of the room and into another room, where they take his cuffs off, lock the door and leave.

INT. MANNING'S HOUSE - EVENING

The door bell rings and Angie looks through the peep hole to see who it is.

She sees it's Sergeant Stevens and lets him in.

SERGEANT STEVENS

Angie, I'm afraid I have some unpleasant news.

Angie shows a terrified face.

SERGEANT STEVENS (CONT'D)

Steve has been taken into custody by the royal family over there.

ANGIE

What do you mean? He just went to investigate where the murderer was from?

Mia comes out from around the corner.

MIA

Mommy, is daddy coming home?

ANGIE

Not yet honey, go into your room, I'll tuck you in, in a minute.

SERGEANT STEVENS

They said there won't be any harm done to him, at least not for the time being, but they're determined to find this woman their own way and don't want him involved, or the United States, for that matter.

ANGIE

But the U S is where she is, right?

SERGEANT STEVENS

Yeah, well apparently the only way to assure Steve's safety, is to let them find her and try her in Riyadh.

ANGIE

That's crazy. You'll let them then, right?

SERGEANT STEVENS

Unless I can think of a better way.

ANGIE

Why is this woman taking matters into her own hands?

SERGEANT STEVENS

Angie, if I knew that, I might have some clue as to who she is and what we're dealing with.

Sergeant Stevens puts his arms out and Angie hugs him for a moment, then Stevens walks to the door and turns towards her.

SERGEANT STEVENS (CONT'D)

We'll do everything in our power to assure Steve's safety. I'll keep you posted, please try not to worry.

Angie nods yes, and the Sergeant walks out the door, down the driveway and into his car.

As Stevens sits in his car for a moment a police officer comes on the radio.

OFFICER ON RADIO (V.O.)

Sarge, you copy?

SERGEANT STEVENS

Yeah, what's up.

OFFICER ON RADIO

We just got some news on Officer Peterson. Confidential records were released.

SERGEANT STEVENS

Yeah.

OFFICER ON RADIO

You're not going to believe what he was suspected of doing.

SERGEANT STEVENS

Ohh, I can just imagine.

INT. UNDISCLOSED ROOM - NIGHT

Akila sits with her lit candles and pentagram star circle. She closes her eyes and awaits a new spirit to come into focus.

MONTAGE: SECOND VISION

A woman starts to appear. She is soaking wet and puts her hands out for Akila.

Another image of the same woman comes into focus and there's a man pushing her down under water. Her arms struggle to stop him then the splashes start to calm as her body becomes limp.

The woman appears again to tell Akila something, then the vision gets interrupted with the woman turning into what looks like Akila herself.

END VISION

Akila snaps out of it fast and has a concerned look on her face.

EXT/INT. UNDISCLOSED BUILDING RIYADH SAUDI ARABIA - MORNING

The sun comes up in Riyadh and shines in a window onto Steve Mannings face, where he wakes, then puts his hand up to block the bright light from his eyes.

He then looks around the room where there is only a night table and the bed he's on.

There's a knock on the door, then it slowly opens and Muhammad peeks in then enters.

MUHAMMAD

You doing alright?

STEVE MANNINGS

Yeah, I guess. Would rather be free though.

MUHAMMAD

Sorry about Abdalmalek.

STEVE MANNINGS

I still don't understand why we can't find her together.

MUHAMMAD

I don't think it was right to keep you here.

STEVE MANNINGS

Can't agree more.

MUHAMMAD

There is a reason though.

Steve looks at Muhammed with a (waiting for an answer) look.

MUHAMMAD (CONT'D)

If they knew I was here with you, my head would be put in a basket.

STEVE MANNINGS

You're here now.

Steve gives the look again.

MUHAMMAD

Akila is no ordinary woman.

STEVE MANNINGS

Yeah, I'll say.

MUHAMMAD

No, I mean she has abilities.

STEVE MANNINGS

You mean like murdering men in a variety of ways?

MUHAMMAD

No, that is what she was driven to do. She's also been trained with several weapons. But that's not what I'm talking about. You see, she has mystical talent.

Steve gives the look.

MUHAMMAD (CONT'D)

She can see things before they happen.

STEVE MANNINGS

So, she's psychic.

MUHAMMAD

Yes.

STEVE MANNINGS

Yeah, well, I guess I believe in that. People playing with their little tarot cards and things.

MUHAMMAD

She uses them to focus, but there's much more to it.

STEVE MANNINGS

Look, we're talking freakin murder guy. I can't sit here and listen to this bullshit when there's a murderer loose and I'm stuck here.

MUHAMMAD

How do you think Sheik Ali Brohayen got to be who he is?

Steve stares ahead like he's exhausted from frustration.

MUHAMMAD (CONT'D)

I've watched her develop her talent over time. She started out with small predictions, then started getting into magic.

STEVE MANNINGS

Oh, bullshit! So she's psychic. So what.

MUHAMMAD

No sir, she's much more than that. Has there been any mystery in your investigation? Haven't you noticed strange occurrences?

STEVE MANNINGS

I've noticed some, but there's different ways of looking at it.

MUHAMMAD

What do you mean? Haven't you noticed how she walks through walls? There's no trace.

STEVE MANNINGS

She's pretty damn good, I'll give her that, but I'm going to get her, you can bet on it.

MUHAMMAD

I'll bet you won't, unless you get the right help.

STEVE MANNINGS

You don't think the Nevada police department or the FBI can handle her?

MUHAMMAD

No

Steve laughs and gives Muhammad a (get out of here) gesture with his hand.

MUHAMMAD (CONT'D)

She has a twin sister with the same abilities.

There are noises of cars pulling up outside.

MUHAMMAD (CONT'D)

They're back from the ceremony, I've got to go.

Muhammad gets up from sitting on the floor and leaves.

EXT. NEVADA DESERT HIGHWAY - DAY

A police officer sits in his car on the side of an open road with a radar gun waiting for speeders.

He looks extremely bored and plays on his phone for something to do.

The text on his phone shows a woman saying "I'm going to take advantage of you tonight". And he response texting "That's alright with me".

Suddenly a black car with a roaring engine comes from behind and passes the officer at an extremely high rate of speed.

He fumbles to get the radar gun aimed at the speeding car.

The radar gun gets a fast blip of a reading saying 205mph. Then the officer scrambles to get someone on the radio

OFFICER 5

Oh, I think we might have our Ferrari girl heading west on 50. Requesting backup.

POLICE ON RADIO (V.O.)

Roger that. We're calling ahead to block her off.



The officer starts the car and spins the wheels to go after her.

The police car's engine screams down the road as the officer's speedometer reads 125mph. Then an industrial park comes into view.

He slows down and pulls into the parking lot where another police car pulls in from the other direction.

They both get out of their cars and look a little confused as to where the speeding sports car ended up.

As they both walk around a corner of the building they see the black Ferrari parked with no one in it.

The one officer looks at the license plate and sees the numbers starting to change. He shakes his head and looks again.

They take their guns out and proceed with caution around the other corner of the building, then see a door, where they enter.

Industrial equipment sits in the middle of the warehouse, so they split up to go around both sides and surround the area.

As the one officer walks farther he hears a noise.

They both come around and see a man in a noose with the rope going up over a pulley and into the hands of a woman dressed with a scarf over her face. They both point their guns.

OFFICER 6

Put your hands up.

The woman does not turn around.

ROY BERG

(Man in noose)

Get me out of here, she's fucking nuts!

OFFICER 6

I said put your hands up.

Then there is the sound of a gun being cocked behind the officers.

MALE VOICE FROM BEHIND (O.S.)

Drop your weapons.

The one officer looks at the other and signals a move.

They both drop down and roll in different directions then turn with their guns facing where the voice came from, and there's no one there.

They turn back around and see the woman is gone.

ROY BERG

She fucking disappeared into thin air, Christ almighty, she's a fucking witch!

One officer holds his gun ready for anything, while the other starts to untie the man and take the noose from his neck.

They place the man's hands behind his back and cuff them.

As they all walk towards the exit and out, another voice is heard from the side.

MANNY JENKINS

(Roy Berg's accomplice)

Drop your weapons, or I'll shoot you in the fucking head.

They both look and see a man with his gun pointed at them.

They both put their guns down, and the man gets closer with his gun still aimed at the one officer's head.

MANNY JENKINS (CONT'D)

Take the cuffs off him.

The officer takes the key out of his uniform and uncuff's him.

MANNY JENKINS (CONT'D)

You got the money right?

ROY BERG

Yeah, it's in there, I was about to get it when..

MANNY JENKINS

Alright, well lets all go back inside then.

They all turn around and go back in and walk towards the area where Berg was. Berg takes a bag out from under a pipe that's against the wall.

Berg picks his gun up off the floor.

ROY BERG

What are we going to do with them?

MANNY JENKINS

They both saw us, we don't have a choice.

Jenkins points his gun at the one officer's head and starts to pull the trigger, when a gun shot is heard and Jenkins gun is knocked out of his hand and falls close to the one officer.

Another gun shot is heard and Roy Berg gets shot in the head.

The officers look and see the woman.

She walks closer with her gun pointed at them, then walks even closer with her gun almost at the one officers head.

Terrified, he looks at her face and sees her eyes with a smiling expression.

She backs up with her gun still pointing at them till she exits the building.

The one officer picks up Jenkins gun and points it at Jenkins while he walks over to get his own gun on the floor.

Then the other officer (officer 6) picks up his gun.

Officer 6 runs and exits the building to get into his car where he tries to start it and can't. He then gets out of his car and into the other officer's car and tries to start it, but it won't start.

He then tries the radio and can't get it to work.

He grabs the steering wheel with both hands and places his head on the wheel in frustration.

The black Ferrari is long gone.

INT. POLICE STATION - DAY

Sergeant Stevens sits at his desk while the two police officers walk in his office and sit down in the seats in front of him.

SERGEANT STEVENS

Well, I'm glad you two finally found your way back.

OFFICER 6

Sarge, you won't believe what we went through with that woman. We didn't have any....

SERGEANT STEVENS

Oh, it doesn't matter. We got Jenkins behind bars, and Roy Berg got a early death sentence for murdering a Utah woman.

Both officers look surprised at the news.

SERGEANT STEVENS (CONT'D)

But what I want to convey to you both, just like I told the rest, is we are not to kill this woman at any cost. The Brohayen family is to be in charge of capture and prosecution.

EXT. MCCARRAN INTERNATIONAL AIRPORT (NEVADA) - DAY

Abdalmalek and 2 Arabian soldiers walk out of a jet and down the stairs, then into the back of a limo, where Sergeant Stevens and 2 agents sit.

SERGEANT STEVENS

As agreed, we'll take you to the area where she was last seen and keep in contact with any updates on her whereabouts. We're holding you to your word.

ABDALMALEK

You have our word. Mr Mannings is in very comfortable surroundings.

CUT TO:

INT. UNDISCLOSED BUILDING RIYADH SAUDI ARABIA - DUSK

STEVE MANNINGS

For God's sake, let me out of this stupid room!

A guard comes to the door and drops off a plate with food on it.

Mannings sits on the floor, not interested.

As the sun goes down he starts to climb into bed.

As Mannings starts to fall asleep, he hears the door opening. He opens his eyes and sees Muhammad closing the door behind him.

Muhammad comes over to him.

MUHAMMAD

I certainly don't want to see you in here like this, and I certainly don't want to have Akila loose on her vengeful path either.

STEVE MANNINGS

Yeah, well what does that mean?

MUHAMMAD

That means I'm going to get you out of here.

STEVE MANNINGS

I'm game.

MUHAMMAD

The guards and staff are all attending another ceremony tomorrow at noon. I have arranged a car to take us to a private plane.

STEVE MANNINGS

You won't be sorry buddy.

MUHAMMAD

Like I said, if I get caught I WILL be beheaded. But, I can't let Abdalmalek have his way either. He only wants her for her abilities.

STEVE MANNINGS

Yeah, well, whatever your reason, you're doing the right thing overall.

Muhammad walks towards the door and turns to Mannings.

MUHAMMAD

Tomorrow at eleven fifty I will have a clearing for us. We'll have to move quick. There's only enough time between guard posts at that moment.

Mannings nods yes, and Muhammad leaves the room.

EXT. DESERT ROAD - DAY

The front of the black Ferrari is seen traveling at a high rate of speed, and inside of the car shows Akila behind the wheel.

As Akila looks ahead at the road, an image of a face starts to appear, taking up the whole view ahead. It's an image that looks like herself staring back.

She quickly slams on the brakes and spins to a stop on the side of the road.

The dust of the desert road swirls around the sports car and covers it from view until it settles, this time showing a frustrated face on Akila.

EXT/INT. THE BUILDING IN RIYADH SAUDI ARABIA - MORNING

Limos are pulling away from the building. Two men enter the last limo and the back door is closed by the limo driver.

Muhammad is watching from a nearby window.

As the car pulls away, Muhammad goes back in and walks down the hall pointing a remote control at a box in the ceiling corner.

Screens for security camera monitors are shown turning off in another room.

He walks down the hall to where Mannings is being held, opens the door with a key and signals Mannings to come out.

They both walk back up the hall quickly, and keep an eye out for any surprises.

A car pulls up to the front entrance. They both get in and it speeds away.

EXT/INT. UNDISCLOSED BUILDING IN NEVADA - SUNRISE

The sun rises over the rocks of the desert hills.

Abdalmalek and the 2 Arabian soldiers sit in a room with laptop computers and weapons laying on a table.

Abdalmalek's cell phone rings and he answers it.

ABDALMALEK

Yes? What?! No! How could you let that happen? I never would of thought he'd do that.

Both soldiers look at Abdalmalek.

ABDALMALEK (CONT'D)

Muhammad has turned against us.

SOLDIER 1

Sir?

ABDALMALEK

He's taken the American side and helped Mr. Mannings escape.

SOLDIER 2

How could they get past security?

ABDALMALEK

Muhammad knows every opportunity to do so.

SOLDIER 1

So, they're on their way?

ABDALMALEK

Yes, and we'll be ready for them.

Abdalmalek picks up one of the rifles on the table, cocks it and shoots the head off a statue sitting in the corner.

INTERCUT - PRIVATE JET/NEVADA POLICE HEADQUARTERS - DAY

Muhammad hands Steve Mannings his cell phone.

STEVE MANNINGS

(On jet)

Thanks.

Sergeant Stevens, while sitting at his desk, answers his phone.

SERGEANT STEVENS

(At police headquarters)

Stevens.

STEVE MANNINGS

I'm going to need some backup.

SERGEANT STEVENS

Steve? Where the hell are you?

STEVE MANNINGS

Well, right now I'm at thirty seven thousand feet above the Atlantic.

SERGEANT STEVENS

What's the deal, did they change their mind?

STEVE MANNINGS

No, I can't talk right now.

SERGEANT STEVENS

Well use the secure number and fill me in on everything, especially where you've flown into. Glad to hear from you buddy!

STEVE MANNINGS

You got it.

INT. MANNING'S HOUSE - DAY

The phone rings and Mia answers.

MIA

Hello?

Angie is shown in her room laying down on her bed with her eyes half closed.

MIA (CONT'D)

Daddy!

Angie's eyes open wide, she jumps out of bed and runs to the phone.

MIA (CONT'D)

You coming home daddy?

ANGIE

Let me have that honey.

Mia hands the phone over to Angie.

MIA

Daddy says he's coming home!

ANGIE

Steve!

STEVE MANNINGS

(On jet)

So good to hear from you baby.



ANGIE

Oh my God, I've been worried sick.

STEVE MANNINGS

Well, I'm on my way home.

ANGIE

Thank God Steve. I love you so much. When? When will we see you?

STEVE MANNINGS

Well, listen to me. It's not safe to come home right now. I'm having security sent for you and Mia also.

ANGIE

What do you mean? Did they let you go?

STEVE MANNINGS

No, I escaped. I've got to stay low right now, so if you don't hear from me for a while, it's for security reasons.

ANGIE

Oh God Steve, when is this going to be over?

STEVE MANNINGS

Hopefully soon, hey, I've got to go. Love you baby, and give Mia a huge kiss for me, ok?

ANGIE

Yes, love you too.

Angie hangs up with a worried look on her face then picks up Mia and gives her a big kiss on the cheek.

INT. UNDISCLOSED BUILDING IN NEVADA - DAY

Abdalmalek sits with two men wearing head phones connected to laptop computers.

First man signals Abdalmalek's attention.

LAPTOP MAN 1

They're sending security to Manning's family.

ABDALMALEK  
Probably local. Tap into their  
headquarters.

EXT. LARGE CLIFF OFF A DESERT ROAD - DUSK

At the end of a dirt road sits a black Ferrari and a Chevy blazer.

A man (Jack Hungred) stands at the edge of a cliff. Hundreds of feet below are jagged rocks and dead trees.

The man sweats with fear while Akila stands in front of him with a gun pointed at his knee.

AKILA  
You know, you're better off jumping  
over the side then having me play  
with you.

JACK HUNGRED  
You're crazy. Why do you want to  
kill me?

Akila speaks with another person's voice.

AKILA  
(Another woman's voice)  
Oh Jack, I love when you call me  
sunshine.

Jack Hunger looks at Akila strangely.

AKILA (CONT'D)  
(Woman's voice)  
When you showed me that perfect  
secluded area in the woods, it was  
perfect for choking me and letting  
me die in your lovely hands.

Jack Hunger looks at Akila stunned.

JACK HUNGRED  
What the hell are you?

AKILA  
Well, I remember a movie, where the  
guy said. Oh, I know. It was Rambo,  
I think the third one. He said "I'm  
your worst nightmare".

Akila shoots Hungred in the knee. He drops down on the other one while holding together pieces of the shattered wound.

Akila points the gun at Hungred's other knee.

AKILA (CONT'D)

No, no, I don't want to shoot you in the other knee. That would be stupid. Then you wouldn't be able to get over to the edge and jump. Or fall (laugh).

JACK HUNGRED

(In extreme pain)

Ya ya you're fa fa fucking ca crazy witch.

Akila points the gun at Hungred's crotch.

AKILA

If I hit it just right, you'll still be able to get over to the edge.

JACK HUNGRED

Please. Please.

Akila lowers her arm with the gun.

Hungred lunges forward after the gun and Akila quickly raises her arm and shoots him in the crotch.

Hungred screams in agony and drops on his side.

AKILA

Oh no. You can take more than that. I know, I'll shoot your ears off.

Akila pulls out a knife from the side pocket of her coat.

AKILA (CONT'D)

No, I'll cut them off.

Jack Hungred crawls as fast as he can to the edge of the cliff, pulls himself over and falls. As part of a tree branch rips through his torso he then crashes onto the jagged rocks below.

The Ferrari is seen leaving as it's tires spin dust and rocks onto the Chevy blazer that remains.

The moon and stars shine bright in the Nevada sky as the sun has set completely.

A shooting star flies across the sky.

EXT. PRIVATE AIRPORT IN NEVADA - NIGHT

A limo and two other cars pull up next to the jet. Steve Mannings and Muhammad walk down the stairway from the airplane, while 5 men greet them at the bottom.

One man shakes Mannings and Muhammed's hand, then they turn and get in the limo.

AGENT IN LIMO

We've been assigned to your protection. Abdalmalek undoubtedly knows of your freedom.

STEVE MANNINGS

Well, I certainly want to be part of finding Akila. I've been on this case since the beginning.

AGENT IN LIMO

We need you as a consultant ONLY for now. A whole team including the FBI are on this case now.

MUHAMMAD

I certainly will help in anyway possible. Akila is no ordinary woman.

Steve Mannings looks at Muhammad with a (keep quiet) expression.

AGENT IN LIMO

Steve, you and your family are protected. So is Muhammad, that's all I can guarantee.

EXT/INT. MANNING'S HOUSE - NIGHT

An unmarked police car parks on the side of the road across from the Mannings household.

And from the other direction a police car (marked #2341 on the side) parks within view.

Sergeant Stevens pulls up in the driveway. Gets out of the car and knocks on the door.

Angie peeks through the peep hole and then opens the door.

ANGIE

Please come in sergeant.

Sergeant Stevens goes inside and pulls a couple photos out of his coat.

SERGEANT STEVENS

Angie, I've had two police officers sent to secure the area. I'm sure Steve filled you in a little.

ANGIE

Yes.

Stevens shows Angie the photos.

SERGEANT STEVENS

These are photos of the officers on duty. Just so you know.

ANGIE

Is that woman still killing people?

SERGEANT STEVENS

Yeah, she's still at it. But if it's any consolation, she hasn't killed or harmed anyone who was innocent.

ANGIE

So, she really is a vigilante.

SERGEANT STEVENS

Looks that way. The only real problem for you is Abdalmalek wanting leverage after Steve's escape.

ANGIE

I don't really understand this whole thing.

SERGEANT STEVENS

She's wanted for murder here and over there. They have different plans for her apparently.

Angie's worried face is seen close. In her eye shows the reflection of the reddish colored light that hangs on the opposite wall of the house.

The reddish colored light in Angie's eye transitions to the morning sun coming over a hill in the Nevada desert.

EXT. SAND MOUNTAIN, NEVADA - DAWN

Akila sits on the side of a hill watching the red sunrise with her black sports car in the background.

INT. SHEIK ALI BROHAYEM'S FORTRESS - NIGHT (3 YEARS EARLIER)

Sheik Ali Brohayem slams a door, and there's crying coming from behind it.

SHEIK ALI BROHAYEM  
You'll learn not to refuse me  
eventually Akila. What I say goes.

Behind the door, with a bruised eye, Akila pulls up her underwear and dresses again, as tears roll down her face.

INTERCUT - ABDALMALEK (HOTEL)/SERGEANT STEVENS (HEADQUARTERS)  
(Present day)

Abdalmalek sits with his staff. Computers, radio equipment and weapons are on the table.

The phone rings and Abdalmalek answers.

ABDALMALEK  
Yes.

SERGEANT STEVENS  
Can we work this out another way?

ABDALMALEK  
What are you proposing?

SERGEANT STEVENS  
We can capture her together. We try her here. We prosecute here, and you share the authority of the process.

ABDALMALEK  
No, I know Mr. Mannings has escaped, but it does not change my plan.

Abdalmalek hangs up the phone.

INT. UNDISCLOSED ROOM - DAY

With shades drawn in a dark room, Akila's face is intense as candle light flickers against her skin.

Her eye's start to roll up into the back of her head, as a whispering voice starts to be heard out of thin air.

EXT. DESERT ROAD - DAY (LATER)

The black Ferrari is seen going by at a high rate of speed.

INT. POLICE HELICOPTER - DAY

Two officers wearing headphones are in the copter patrolling the area, when one sees the Ferrari.

COPTER CO-PILOT  
Well, well, there's our little beauty.

COPTER PILOT  
Call it in, before I attempt to get closer.

The co-pilot gets on the radio.

COPTER CO-PILOT  
(On radio)  
This is Chopper one. We have the Ferrari in sight. Permission to pursue.

The Co-pilot nods yes to the pilot and the chopper tilts forward to gain speed.

As the helicopter gets closer to the Ferrari, the Ferrari starts picking up speed.

COPTER PILOT  
This is crazy, that car's going 230 miles per hour.

The chopper starts to get closer, and the co-pilot talks through the loud speaker.

COPTER CO-PILOT  
(On loud speaker)  
Slow down, pull over and stop.

The Ferrari doesn't slow down.

COPTER CO-PILOT (CONT'D)  
(On loud speaker)  
I said, slow down and pull over. You are being pursued by the Nevada police.

The car does not slow down.

COPTER PILOT

Let me try to persuade her a  
little.

The copter starts getting very close to the Ferrari, then it  
flies along side of the car.

Akila can be seen looking out her window.

Suddenly the chopper gets pulled in an updraft and rises fast  
up into the sky, then spins around.

The pilot wrestles the stick to gain control, but the chopper  
continues to spin and fly erratically.

The pilot finally gains enough control to land the chopper.  
Then the engine stalls.

COPTER CO-PILOT

Jesus, what the fuck happen!?

COPTER PILOT

(Trying to restart it)

I can't give you an answer, cause I  
have no idea.

The copter sits just off the road with clouds of dust still  
settling around it as the Ferrari continues to drive away.

INT. POLICE HEADQUARTERS - DAY

Two agents and three police officers argue over where the  
helicopter was last heard from, and where Akila could be  
headed.

FIRST OFFICER

Those can't be the coordinates,  
this has to be it.

AGENT GLOCK

Well, the last one was here...  
(pointing on a map)

Steve Mannings and Muhammad stand to the side and watch.

Steve gets close enough to Muhammad to speak in private.

STEVE MANNINGS

I know that area, there's only one  
place that would be worth going to.

(MORE)



STEVE MANNINGS (CONT'D)

You said you might be able to get through to her, right?

MUHAMMAD

I know the way she thinks, that's all I meant. But, yes, I might be able to find the inner part of her soul by speaking with her.

Steve looks at the side exit, then looks at all the commotion still going on with the officers.

Mannings gestures Muhammad to follow him, and they walk out the side exit.

INT. STEVE MANNINGS CAR - DAY

Muhammad and Mannings drive at a good rate of speed.

STEVE MANNINGS

I know there's a business building park just off the road in that area. It's got to be where she's going. There's nothing else around there.

INT. POLICE HEADQUARTERS - DAY (MINUTES LATER)

The officers and agents are still showing each other charts and graphics, when one agent turns to look behind him where Muhammad and Mannings were standing, and they're gone.

AGENT GLOCK

Great.

The others look behind them.

FIRST OFFICER

I hope they aren't going where I think they're going.

Two of the police officers grab a few of their things off a counter and head toward the door.

FIRST OFFICER (CONT'D)

Just go to the approximate area we were talking about. We have air surveillance for chopper one.

The officers nod and head out the door.

Tires are heard spinning outside while the remaining officer and two agents put on their guns and gather some of their things.

INT. STEVE MANNINGS CAR - DAY (CONTINUED)

The speedometer reads 115mph and the engine is loud.

STEVE MANNINGS

You know, I've never been this determined to apprehend someone in my life.

MUHAMMAD

Well, besides being a murderer, she has a way of playing with minds. She's no ordinary wom.....

STEVE MANNINGS

Yeah, yeah, yeah, I know.

The car drives by at a high rate of speed.

INT. UNDISCLOSED BUILDING IN NEVADA - DAY

Abdalmalek is standing looking at a map on the wall, while one of his assistants walks up to him.

ASSISTANT 2

We've got a general area to search. She was seen about thirty minutes ago.

ABDALMALEK

Well, lets go then.

Abdalmalek's men gather weapons and radio equipment.

INT. STEVE MANNINGS CAR - DAY (CONTINUED)

Steve Mannings and Muhammad glance to each side of the road for any sign of Akila.

STEVE MANNINGS

There it is. Up there. That's the business center.

Ahead are seven 14 story buildings clustered in an industrial office business park.

Mannings slows down and pulls into the complex.

As he pulls up to the front guard station, he rolls down his window to speak to the guard.

STEVE MANNINGS (CONT'D)

Hello Sir,  
(Showing his badge)  
I wonder if you can tell me if a  
black Ferrari came through here  
recently.

GUARD

As a matter of fact..

The guard suddenly seems to lose track of his thought, and shakes his head (as if to get his senses back).

Steve gives him a weird (trying to figure him out) look.

STEVE MANNINGS

Well?

The guard seems to come back to his senses.

GUARD

I was going to say..

The guard stops and gets the same lost look on his face.

MUHAMMAD

I know what's happening.

Steve turns to Muhammad.

STEVE MANNINGS

What the hell are you talking  
about?

MUHAMMAD

I told you. She is playing with his  
mind. She's keeping him from  
answering.

Mannings looks at Muhammad like he's full of it, then turns back to the guard.

STEVE MANNINGS

Let us in or I'll take YOU in for  
obstructing justice.

The guard still looks lost, then Muhammad speaks to the guard.

MUHAMMAD

Daeh Yadhhab

The guard suddenly seems to snap out of it.

GUARD

Yes, a young lady asked to go in and meet with Justin Lewis. In building three. She had an appointment number. And yes, she was driving a black sports car.

The gate starts to open and Steve proceeds to drive through.

STEVE MANNINGS

What did you say to him?

MUHAMMAD

It was Arabic. I told Akila to let him go. For some reason when she would have someone under a spell, it would be broken when I said it.

STEVE MANNINGS

Where the hell do you get this crap?

They drive up to building three and see the Ferrari, then park near it.

Steve gestures Muhammad to get out of the car and go with him.

He pulls out his gun, places a silencer on it and shoots all of Akila's tires out, one by one.

STEVE MANNINGS (CONT'D)

I'm not taking any chances.

They look up at the windows and how tall the building is, then start walking towards the entrance door keeping an eye out for any surprises.

Going through the front door there is a directory they both stop and look at.

Steve points at the suite that says "Justin A. Lewis business coordinator - suite 1444".

They proceed to go to the elevator and get on.

The elevator stops at the fourteenth floor and the door opens.

As they walk down the hall closer to suite 1444, Steve pulls his gun out and holds it up and close to his chest side.

They stand in front of suite 1444 as Steve nods and signals to Muhammad that he's going in first.

Mannings tries the door knob quietly but it's locked. Then he gets ready to kick the door in.

He backs up a little, then kicks the door open and lunges forward into the room with his gun pointed in front of him.

They both see a man (Justin Lewis) standing on a chair with a noose around his neck and his hands tied behind him. Akila is standing in front of him as she turns toward the door opening.

Steve has his gun pointed at Akila. From behind Steve, Muhammed shows himself.

AKILA

Muhammad! I felt you, what are you doing here?

MUHAMMAD

Akila, please. Stop.

AKILA

You only made it easier to pursue this journey.

MUHAMMAD

I had to try and stop you. I knew you would do this.

AKILA

But Brohayem would have had my head.

MUHAMMAD

The needs of the many outweigh the needs of the few.

AKILA

Or the one.

Akila runs toward the balcony, turns back and shoots the leg off of the chair Lewis is standing on, but right after, Steve shoots the rope and takes the tension off of Lewis's neck.

Lewis falls on the ground and Mannings and Muhammad run over to the balcony where Akila has apparently jumped from.

They look over the side and see Akila 14 stories down walking toward her car.

She stops and looks up at them, then gets in it and drives away.

Steve Manning looks exhausted and in shock as he falls against the wall almost fainting.

Muhammad stands next to him not saying anything.

About ten seconds goes by with everyone in silence, including Justin Lewis, who looks exhausted himself.

In a worn out voice, Steve Mannings finally speaks to Muhammad.

STEVE MANNINGS

Alright, you're gonna have to tell me about her. I want to know everything.

EXT/INT THE INDUSTRIAL PARK BLDG 3 - DAY (15 MINUTES LATER)

Two police cars pull into the industrial park with their lights flashing. Then the officers go into the building.

The officers walk in suite 1444 and see Justin Lewis still tied and sitting on the floor with no sign of Mannings or Muhammed.

Outside, a car drives by slow. In it is Abdalmalek and his assistants observing the police cars in the parking lot.

MONTAGE FLASHBACK with DIALOGUE EXPLAINING:

INT. SHEIK ALI BROHAYEM'S FORTRESS - (THE LAST 3 YEARS)

MUHAMMAD (V.O.)

From the time Sheik Brohayem brought her to the fortress, I knew she had the gift.

Sheik Ali Brohayem introduces Akila to the staff.

MUHAMMAD (V.O.)

She was polite, incredibly beautiful and very intelligent.

Akila sits at a table giving tarot card readings to some of the Sheik's staff.

MUHAMMAD (V.O.)

She was very entertaining, telling fortunes and being incredibly accurate. Brohayem fell in love with her instantly.

Akila and Brohayem's marriage ceremony. The fortress is filled with celebration.

MUHAMMAD (V.O.)

After a while Brohayem took advantage of Akila's gift and had her predicting where the earth was rich with oil.

Brohayem points on a map, while Akila shakes her head yes. Then he signals his assistants to go investigate the situation.

MUHAMMAD (V.O.)

Brohayem was thrilled with her accuracy. Soon he could not lose. He became one of the richest of the royal family. Between stocks, bets and rich land.

Brohayem opens the door violently into the room where Akila sits. He has his assistants with him, then turns and signals them to leave him alone with Akila.

MUHAMMAD (V.O.)

Akila was wrong for the first time and Brohayem lost thirty million dollars on land he bought that had no value.

Brohayem beats Akila with his fists, then he takes off his belt from under his robe and whips her with it.

She cries and looks at him with red marks all over her face.

MUHAMMAD (V.O.)

As time went on I eavesdropped on her and noticed her studying the mystical studies that brought her from Wicca white magic to black magic.

Akila sits, legs crossed in the middle of a pentagram design with candles lit.

MUHAMMAD (V.O.)

She conquered the physical realm.  
She learned how to manipulate  
matter.

Akila starts to levitate slightly off the floor, and there's a queer look on Muhammad's face as he observes the strange phenomenon.

MUHAMMAD (V.O.)

It was rather frightening knowing  
what she could do. There were times  
staff members that rubbed her the  
wrong way, suddenly got sick.

Akila and her twin sister laugh in the woods near the fortress.

MUHAMMAD (V.O.)

Akila's twin sister Alia would  
visit from time to time.

ALIA

Watch, my beautiful sister.

Alia holds her arm out and a falcon swoops down and lands on her sleeve. She laughs and then sends it on its way.

AKILA

No, you watch, my beautiful sister.

Akila holds her arm out and an Osprey lands on her sleeve. She laughs, then it claws part of her skin. She sends it on its way then yells. The bird then explodes and pieces fall out of the sky.

Alia looks at Akila with sad eyes.

MUHAMMAD (V.O.)

Besides the gift there was a big  
difference in the sisters, but they  
still had a bond as family. I too,  
had a bond with Akila, despite our  
differences. As a matter of fact,  
we were connected with our minds.

Akila stands talking to Brohayem.

The sheik suddenly holds his chest and his face becomes filled with pain, then he falls to the ground.

Akila turns and walks out the exit.

END MONTAGE FLASHBACK



INT. UNDISCLOSED ROOM - DAY

Mannings is sitting on a desk while Muhammad sits in a chair next to him.

MUHAMMAD

I knew she would escape with flooded rage in her system. I had to try and stop her, even if it meant Brohayem executing her. I knew she wouldn't be just killing the guilty.

STEVE MANNINGS

And she escaped anyway.

MUHAMMAD

I didn't think she'd kill him.

STEVE MANNINGS

You really think she killed Brohayem with her witchcraft?

MUHAMMAD

I know she did. And she walked right out of there without a hitch.

STEVE MANNINGS

So, you think her sister could help?

MUHAMMAD

Oh, in more ways than one. She can help as family and with her abilities.

STEVE MANNINGS

Alright then, we have to find her.

MUHAMMAD

Well, she's here, she's in this country, and not far. I feel it. I'm connected to both of them.

STEVE MANNINGS

Where do we begin to look?

MUHAMMAD

I'll know in a while. It's just a matter of time.

Mannings hops off the desk he was sitting on and starts to walk to the door, then stops.

STEVE MANNINGS

This is so hard for me to take in.

Muhammad looks at Steve Mannings like a friend.

INT. POLICE HEADQUARTERS - EVENING

Justin Lewis sits at a table with a police officer standing nearby.

In another room an officer walks in with paperwork. He slaps it on the table in front of Sergeant Stevens.

FIRST OFFICER

He has physical abuse on record,  
but not even a suspicion of murder.

SERGEANT STEVENS

You mean, she was wrong?

FIRST OFFICER

Not unless there's something we  
don't have record of.

As Sergeant Stevens sits with both arms on the table, he then looks down, closes his eyes and puts his hand over his face.

SERGEANT STEVENS

Jesus, I started to believe she  
couldn't be wrong. Now we might be  
going after a cold blooded killer.

INT. AGENT GLOCK'S HOUSE - EVENING

AGENT GLOCK walks through his door takes off his jacket and undoes his shoulder holster.

He places his holster and gun in a cabinet drawer.

From another room, a voice (his wife June) yells.

JUNE (O.S.)

Why the hell are you so late  
again?!

AGENT GLOCK

I told you, I come home when I'm  
finished. I don't need this shit!

June comes out of the other room, obviously intoxicated and stands in front of Glock.

JUNE

You were out with your fucking girlfriend again, I just know it.

AGENT GLOCK

There's no fucking girlfriend, I was very busy at work on a case.

JUNE

You can't stand there and tell me that shit, when I know for a fact you got a little whore you're seeing.

Glock waives off June and turns the other way to do something. June picks up the bottle of wine she's been drinking from and smashes it over Glock's head.

Glock holds his head while almost passing out, then snaps out of it and goes after June in extreme anger.

He starts punching her and pushes her over. As she falls to the ground her head hits the corner of the living room table and she passes out.

Glock hurries to her side and tries to resuscitate her.

AGENT GLOCK

June! June! Come on, wake up. Come on baby.

INT. NORTHERN NEVADA MEDICAL CENTER - NIGHT

Agent Glock enters the hospital swiftly, carrying his wife June.

Two doctors and a nurse greet him and take her on a stretcher to the trauma ward.

As they hook her up to a monitor and fluids, one doctor brings Glock to the side.

DOCTOR

What happened here?

AGENT GLOCK

She tripped and hit her head on the living room table.

DOCTOR

I think you might want to tell me the whole story. How did she get the bruises on her face?

AGENT GLOCK

Oh Doc, we've been having problems for a while now. We probably shouldn't still be together. She drinks heavy and drives me insane.

Glock points to the side of his head, then shows the doctor the cut from the wine bottle.

AGENT GLOCK (CONT'D)

Look what she did to ME. She broke a wine bottle over my head.

DOCTOR

Well, if she pulls through this, you might want to at least try counseling.

Glock nods his head yes, then the other doctor comes over.

DOCTOR 2

She's in a coma, but her signs are stable for the moment. We have her monitored closely. If you want to wait you can, but if you can't and she shows any sign of change we'll be in touch immediately.

AGENT GLOCK

Thanks doctor, I've got to get a little rest, but still be available for work. So, I'm going to go home for now, it's not far from here, please keep me posted.

The doctor nods his head.

INT. (JUNE'S ROOM) NEVADA MEDICAL CENTER - NIGHT (LATER)

June lies in her bed with the monitoring machine displaying a steady heartbeat rhythm.

Suddenly, the rhythm of the machine's sound becomes erratic, and an alarm for the room brings nurses and a doctor in.

They scramble to get her stabilized, but June's heartbeat flatlines. A defibrillator is hooked up, and they start to shock her chest.

The view of June's body and the hospital staff trying to revive her gets farther away until it reaches ceiling height.

Then the view turns a different direction and a tunnel of light appears.

Traveling at an incredible speed through the tunnel to a different destination until a woman is seen sitting in a pentagram circle with candles lit.

INT. UNDISCLOSED ROOM - NIGHT (SECONDS LATER)

Akila sits in one of her trances with the pentagram's candles flickering light on her face.

A voice that sounds like June (Glock's wife) starts to be heard, coming from just above Akila's head.

INT. AGENT'S GLOCK'S HOUSE - NIGHT (LATER)

Agent Henry Glock sits at his computer going over files for work, when he hears a noise near the front door.

He gets up to see what it is, and as he walks around the room divider he sees Akila standing there.

AGENT GLOCK

Jesus!

He runs over to the cabinet to get his gun out of the drawer.

He takes his holster out of the drawer and his gun out of the holster, starts to aim it at Akila, when a knife goes through his sleeve and pins his arm against the wall.

He quickly uses his other arm to retrieve the gun and another knife pins him in an awkward position against the wall.

Akila walks over to him and stares him in the face.

She slowly pulls a longer knife out of an obvious holster she has under her long coat, then holds it under Glock's neck as if she's about to swipe a deep cut.

The phone rings and they both look over at it.

An answering machine picks up the call and one of the doctors from the hospital is on the other end.

DOCTOR 2 (V.O.)

Henry, this is Doctor Kumar, your wife had a close call, but we got her back. She's awake and responding. Maybe you should stop by if you're able. Thanks.

Akila looks back at Glock, pulls the knife out of one of his sleeves and leaves.

A roaring engine and spinning tires is heard leaving, while agent Glock struggles to slowly break free then hurry out the door.

INTERCUT POLICE HEADQUARTERS / HOTEL ROOM - DAY

Sergeant Stevens sits at his desk looking at his computer with pictures of Akila on the screen, when the phone rings.

SERGEANT STEVENS

Stevens.

STEVE MANNINGS

You know, one of those overly strong cups of coffee would be nice right now.

SERGEANT STEVENS

Steve! I should have recognized the number. Just didn't think you'd call. You should come in guy. They'll be light on you.

STEVE MANNINGS

Can't do that sarge. I've got to try this my way first. She knows Muhammad. And there's something we're going to try before I give it up to the feds.

SERGEANT STEVENS

You were at the industrial park, weren't you. They found casings with your prints.

STEVE MANNINGS

There's more to this woman than anyone ever suspected.

SERGEANT STEVENS

You're in danger Steve. Abdalmalek and his band of crazies are loose, and after ALL of you.

STEVE MANNINGS

Well, just wanted to touch base. Talk later.

Mannings hangs up the phone, turns around and goes out of the hotel room.

Sergeant Stevens hangs up, shakes his head no with a worried look on his face.

INT. HOTEL LOBBY - DAY (MINUTES LATER)

Muhammad sees a brochure rack on the wall across the room and notices one particular brochure that stands out.

A sun beam streams from the window and seems to single out the brochure as the second page flutters singularly from a draft in the room.

He picks up the brochure and looks at the second page reading: "Hope Valley" near Lake Tahoe, in the Sierra Nevada Mountains of California.

Steve Mannings walks up to Muhammad.

STEVE MANNINGS

I think we should be moving on. I called sergeant Stevens. He thinks Abdalmalek probably isn't far behind.

MUHAMMAD

I think we've found her.

STEVE MANNINGS

What?

MUHAMMAD

I think we've found her. Alia. I have a strong feeling this is where she is.

He hands Steve the brochure with the second page showing.

Steve reads it.

STEVE MANNINGS

OK, I'm not going to doubt you, but this doesn't narrow it down much.

MUHAMMAD

Lets just go there. It will get clearer.

EXT. POLICE HEADQUARTERS - DAY

A police officer (Officer Marley) stands talking with another officer.

OFFICER MARLEY

I'm headed over to the Mannings house for shift three now. Ya think you can hook me up with those Aces tickets?

OTHER OFFICER

Sure, but you still owe me for the last tickets.

OFFICER MARLEY

Oh come on, you know I'll pay you.

OTHER OFFICER

What's that saying? Money where your mouth is?

Officer Marley goes to punch the other officer in the gut playfully, and the other officer laughs.

Officer Marley starts walking to his police car, then turns around.

OFFICER MARLEY

I'll add interest with that loan.

The other officer waves him off.

OTHER OFFICER

Yeah right.

Then the other officer turns and goes inside the headquarters building.

Marley gets in his car (#2341), starts the engine and pulls away from the police parking lot.

As he's driving down the road, the back of his car is seen close up. And underneath his back bumper there is a small metal box stuck to the lower part of his wheel well.

A small light is seen blinking on it.

As Marley drives along he sees a huge Semi truck and trailer pull out in front of him from a side road.

It blocks the road and Marley has to stop.

He puts his police lights on and gets out of his car to investigate.

As he's walking toward the truck cab, four men with guns aimed at him seem to come out of nowhere. They surround him.



OFFICER MARLEY  
What the hell?

MAN WITH GUN 1  
Take your gun out and put it on the  
ground.

Officer Marley puts his gun on the ground, and a man comes over and grabs it.

MAN WITH GUN 1 (CONT'D)  
Keep your hands up in the air and  
go with them.

The men take Marley behind some trees, where he sees the other police car (unmarked) that was guarding the Mannings house.

MAN WITH GUN 1 (CONT'D)  
Take your uniform off.

OFFICER MARLEY  
What?

MAN WITH GUN 1  
Just do it.

Marley undresses down to his underwear, and a man comes over and takes his uniform.

MAN WITH GUN 1 (CONT'D)  
Alright, get in the car.

Marley gets in the car parked next to them.

EXT. HIGHWAY 88 - DAY

Wind blows through the car as Mannings and Muhammad drive with the windows down.

While Muhammad glances occasionally side to side at road signs, Steve keeps looking at Muhammad for any other kind of sign

Then they both see a road sign that says "Hope Valley 20 miles".

The car is seen continuing down the road.

EXT. MANNING'S HOUSE - DAY

Officer Marley's car (#2341) pulls into the usual spot diagonally across the street from the Mannings house.

Angie sees his car while she is cleaning the upstairs bedroom near the window, when her cell phone receives a text.

"Angie, this is officer Marley across the street. I know it isn't protocol, but I haven't gone to the bathroom on schedule today and wonder if I can use your bathroom real quick."

Angie looks out the window again with a questionable look. Then back at the text.

She types back.

"Sure, I guess it's OK."

The officer gets out of his car wearing sunglasses and apparently looks the same as every other day he's been securing the area.

He walks to the door and knocks.

Angie peeks through the peep hole out of habit, then opens the door.

The officer enters the house and Angie shows him where the bathroom is.

As he walks toward the bathroom, Mia comes out from her room.

MIA

Hi officer!

The officer kneels down.

OFFICER MARLEY ?

Awe, how you doing sweetheart?

He gestures her over, while Angie watches with a half smile.

The officer swoops her up with one hand and pulls his gun out with the other.

Angie cries in panic.

ANGIE

No! What are you doing? No! My God!  
Officer Marley, what are you  
doing?!

The officer looks out over the top of his sunglasses.

OFFICER MARLEY ?  
 Sorry ma'am, but officer Marley  
 couldn't make it.

Angie looks horrified.

OFFICER MARLEY ? (CONT'D)  
 Now we're going to take a little  
 ride.

EXT. HOPE VALLEY MOUNTAIN RD. EXIT - AFTERNOON

Mannings looks at Muhammad after seeing the exit and Muhammad  
 nods yes.

As they go up the mountain road it becomes narrower and more  
 secluded with trees and bushes.

Then, as they slow down and come up to a driveway on the  
 right, a large falcon lands on a stone fixture.

Muhammad stares at it and it stares back at him.

MUHAMMAD  
 This is where we want to go.

Steve looks at Muhammad, then at the bird, then back at  
 Muhammad.

STEVE MANNINGS  
 Alright then.

Steve backs the car up a little and turns into the driveway.

As they travel up the long stone driveway, there are  
 beautiful trees, flowers and plants everywhere.

The trees become more dense and almost turn into a beautiful  
 wall of seclusion around the property.

After driving for a few minutes, a house becomes visible  
 through the trees. A beautiful small stone mansion with Ivy  
 growing up the side of it.

Without seeing any indication of who lives there they still  
 proceed to drive up to the front of the place.

They get out of the car and take in the beauty of the  
 property, then go to the front door and knock.

A man (James) opens the front door.

JAMES

May I help you gentlemen?

STEVE MANNINGS

Sorry to bother you, but we're wondering if we can find Alia Abadi here.

JAMES

Well who are you? I'm the butler, and have to know about anybody that steps foot on this property.

STEVE MANNINGS

I'm sorry, my name is Steve Mannings, and this is Muhammad Hashim, a friend of Alia.

The butler looks surprised.

JAMES

(Looking at Muhammad)

I do recognize your face sir. It's in a few photos I've seen. Wait here.

The butler leaves. Steve glance's around and notices at least 4 security cameras observing him.

James comes back.

JAMES (CONT'D)

Come in gentlemen.

The men go inside with James and walk down a hallway where Wicca signs and artwork cover the walls.

They come to a lounge room with meditative music softly playing, and James signals them to have a seat.

James nods to the men and goes out the door.

Steve and Muhammad look all around where creative artwork fills the room with nature and symbols.

After a few minutes the curtain entrance on one side of the room opens and Alia enters the room wearing a veil.

She takes her veil off and Mannings looks extremely uneasy seeing the same face as Akila.

With tears in her eyes, Alia opens her arms for Muhammad.

ALIA

Muhammad, I felt you were coming.

Also having tears in his eyes, Muhammad hugs Alia.

Alia backs up a little from Muhammad

ALIA (CONT'D)

I'm not feeling this to be just a reunion.

MUHAMMAD

Alia, your sister. You had to have felt the disturbance.

Alia looks as though she's admitting the question.

ALIA

And be involved? What would be worse? Akila and the world, or a possible extension of the evil that has penetrated the so called gift we inherit.

Muhammad looks sad.

MUHAMMAD

Possible, not certain. Akila apparently hasn't given herself proper shielding. You knew that.

ALIA

Yes, but it's so powerful Muhammad, I didn't, and don't want anything to do with it. It opens up vortexes that take over your life. I chose the peaceful Wiccan way, and not beyond.

MUHAMMAD

But there's a reason you and your sister were given the ability of reaching beyond. Your sister let trauma imbed, the spirits slipped through the cracks. You can be different.

Muhammad looks over at Steve, then back to Alia.

MUHAMMAD (CONT'D)

You have to try Alia, she's about to kill innocent people, not to mention the terror of Abdalmalek's pursuit.

At that moment Alia sees a vision of the future.

MONTAGE: VISION 3

A.) Men holding Muhammad down, while Abdalmalek swings a large sword to behead him. B.) Abdalmalek holding a knife to the neck of Steve's daughter Mia. C.) A white Pelican, then a fire in a casino with people screaming in terror. D.) Steve's cell phone ringing in the next few minutes.

END VISION

Alia's face turns to a worried look, then Steve's cell phone rings and he answers it.

STEVE MANNINGS

Sergeant? .... No! When? Damn it!  
No! God almighty.

Steve hangs up with a frustrated look on his face. Muhammed looks at him with concern.

STEVE MANNINGS (CONT'D)

Abdalmalek has my wife and my  
little girl.

Alia walks over to the Wiccan "Live in Peace" poster on her wall.

ALIA

(Facing the poster)  
If I do this, and it does take me  
over, promise me, that given the  
chance, you will kill me without  
hesitation.

Muhammad quickly hugs Alia.

Steve Mannings stressed face with watering eyes is seen close up.

INT. UNDISCLOSED ROOM - NIGHT

Akila sits on the floor with her knees together and her arms wrapped around her legs. The lights are on and the pentagram circle is to the side of her.

She stares ahead with a wondering look, shakes her head no, then covers her face with her hands.

Then she takes her hands off her face and has the look of an idea coming to her.

She lights the 5 candles and turns out the lights.

INT. ARIA RESORT & CASINO - NIGHT

A man (Rocky Marlona) sits on a sofa with two beautiful women next to him and a third snorting cocaine from a mirror on the glass coffee table in front of him.

He laughs as she tries to get all of the powder up her nose after snorting it.

ROCKY MARLONA

Hey baby, what ever drops out of  
your pretty little nose, I'll snort  
up with pleasure. (Laugh)

They all laugh, then the one girl next to him whispers in his ear and moves down to his crotch area.

SECOND GIRL

My turn.

The second girl goes over to the mirror and starts to snort her share of cocaine.

The third girl finally stops choking on the huge line that she snorted and starts dancing erotically.

THIRD GIRL

You know we all love you Rocky.

Rocky starts really enjoying the girl down at his crotch, then a look of anger starts to appear on his face.

ROCKY MARLONA

Look bitch, I said to not nibble  
that way. Why do you always have to  
nibble.

Rocky grabs her head and throws her over to the side.

He points at the third girl, then signals her to come over.

ROCKY MARLONA (CONT'D)

Come on baby, I know YOU know what  
I like.

The girl comes over and kisses his ears, then moves down to where the other girl left off.

Rocky acts like he's enjoying it, then he has the look of anger again on his face.

ROCKY MARLONA (CONT'D)  
You can't give head either!

He pulls her face up and slaps it so hard that she falls over on the floor.

THIRD GIRL  
You bastard! You just can't get it up! You're pitiful.

Rocky reaches for his gun with a silencer on the side table and takes the safety off.

ROCKY MARLONA  
You mother fucking bitch! No one ever talks to me like that! It's gonna be a pleasure to throw you and your friends in the river!

Rocky points the gun at the third girl and starts to pull the trigger, when a bullet goes through his head from the other direction. Blood spurts everywhere.

The girls scream in terror, then look and see Akila standing there with her gun in her hand.

She's wearing a scarf over her mouth and nose, but her smiling eyes can clearly be seen.

She turns and walks out the door without saying a word.

The first girl grabs her cell phone and the second girl goes to the window to watch the mysterious woman leave.

The third girl sits on the floor crying and shaking.

INT. POLICE HEADQUARTERS - NIGHT (SECONDS LATER)

A police officer sits at his desk on his computer, when sergeant Stevens quickly walks around the corner and into the room.

SERGEANT STEVENS  
Alright, we got the latest whereabouts on Akila. Find any officers that are near the Aria Resort. We got a call for there.

EXT. ROUTE FIFTEEN NEAR THE ARIA RESORT - NIGHT

A police car drives along route fifteen and suddenly turns on his police lights to respond to the call.



INT. POLICE HEADQUARTERS - NIGHT (SECONDS LATER)

Sergeant Stevens goes back into his office and makes a call.

On the conference speaker you can hear Abdalmalek answer.

ABDALMALEK (V.O.)

We'll be monitoring every move.

SERGEANT STEVENS

We have an army of officers and the FBI that can help.

ABDALMALEK (V.O.)

I do plan on leaving that option open Mr. Stevens, but I'm also relaying again that we are in full control, with two of your officers and your detective's wife and kid in our custody.

SERGEANT STEVENS

Are they alright?

ABDALMALEK (V.O.)

Yes, everyone is alright at the moment, but we have a very hard task to accomplish and will not tolerate any interference, as far as who takes custody of Akila.

SERGEANT STEVENS

Well, you heard all the information. Our guys are not far away, just let us know.

INT. ARIA RESORT & CASINO - NIGHT (MINUTES LATER)

An officer (Ryan) stands talking to the second girl taking notes.

OFFICER RYAN

So you're saying that you have no idea who this woman was, but she came in out of nowhere and saved your lives from this guy?

GIRL TWO

Yes, I swear to God. We were all just partying and Rocky got really pissed at us cause he's a fucking loser!

She turns and spits on Rocky's dead body.

The officer looks shocked and grabs the girl by the shoulders.

OFFICER RYAN

I don't think you understand the implications here. You girls have illegal substance spread all over the place. Most of the time there wouldn't even be a statement taken because of it.

The third girl is still sitting on the floor trembling in fear.

THIRD GIRL

(Sniffling)

Please Sir, we've gone through enough. Please forgive us and get us out of this.

EXT. ROUTE FIFTEEN - NIGHT

A car with Abdalmalek's men speed by going south.

Another car with Abdalmalek's men speed by going north.

They both meet each other in front of a driveway that leads to a huge old abandoned building.

They drive in and park, then two men get out of each car with their guns pulled and proceed to go to the entrance.

As they enter the building they see several rooms, including a window to a car garage where the black Ferrari's parked.

One of the men (Agent 1) goes through the door to the garage and walks around the car to investigate, then pulls out a metal box from his pocket and sticks it in the wheel well.

Another man (Agent 2) opens a suit case full of darts which will be used for ammunition.

The other agents gather around him.

ARAB AGENT 2

We are not to kill Akila, but only to sedate her.

The men load their dart guns and begin to explore the building.

As agent 3 observes the upper balcony he sees Akila seemingly just appear out of nowhere wearing a long purple cloak.

She doesn't have her usual veil or scarf over her face and is looking down at him with the glowing red eyes of a demon.

The agent looks stunned, but quickly raises his gun and shoots a dart up at her.

It seems to go right through her as if she was just a hologram.

He rushes to the stairway to go after her while talking in his radio mic.

ARAB AGENT 3

I've got her spotted, she's up on  
the left balcony.

As he gets to the top of the stairs he doesn't see her anywhere.

Downstairs agent 4 looks up at the left balcony where agent 3 is and sees Akila.

He shoots his dart gun at her but she disappears into thin air, revealing agent 3 behind her getting hit by his shot and falling down.

He quickly runs over and climbs the stairs to try and help agent 3.

As he climbs the stairs almost all the way up to the balcony, the boards collapse from underneath and he falls to the ground breaking his leg.

Agent 1 starts walking around to where agent 3 said he spotted Akila and sees, what looks like Abdalmalek standing there signaling him over to let him see his dart gun.

His presence almost seems dream like and agent 1 observes him with a strange look on his face.

He reluctantly lets him have his gun and in return gets shot with it, revealing the illusion of Abdalmalek really being Akila.

Agent 2 sees Akila standing there and goes to shoot her, but she gets him first.

The Ferrari is seen exiting the driveway and speeding away.

INT. UNDISCLOSED ROOM - NIGHT (LATER)

Abdalmalek watches a computer screen with a concerned look on his face, at the tracer signal from the Ferrari.

He looks to his left where a heavily guarded Angie and Mia sit.

Abdalmalek picks up the phone

INTERCUT - UNDISCLOSED ROOM/POLICE HEADQUARTERS - NIGHT

Abdalmalek makes a call.

Sergeant Stevens answers.

ABDALMALEK  
Where is Mannings?

SERGEANT STEVENS  
I don't know.

ABDALMALEK  
I'm not a fool Stevens.

SERGEANT STEVENS  
I really don't. I did talk to him,  
he knows you have his family. He'll  
probably be in soon.

ABDALMALEK  
He better be.

Abdalmalek holds the phone with one hand, and swipes his face with the other hand, as if making a hard decision.

ABDALMALEK (CONT'D)  
Alright, I'm going to go with the  
idea of your squad helping our  
pursuit. But that's all. We still  
get her in the end.

SERGEANT STEVENS  
Alright then.

ABDALMALEK  
We have a tracer on her car. I'll  
send you the signal.

EXT. ROUTE 68 - NIGHT

As Akila drives, she starts to lose concentration and pulls over to the side of the road. Her eyes roll up into the back of her head and she drifts off into a premonition.

MONTAGE: VISION 4

A.) Images of many men's faces quickly flash by. B.) A lot of the same men playing table games at a casino. C.) A man choking a woman. D.) A man beating a woman. E.) A man stabbing a woman with a knife. F.) Flashes of the numbers 196 280 196 280 196 280.

END VISION

She opens her eyes again, puts the sports car back in gear and takes off.

INT. ALIA'S HOUSE - NIGHT

Steve Mannings and Muhammad wait in Alia's living room.

STEVE MANNINGS

How long are we going to wait here?  
I've got to move. I've got to do something.

MUHAMMAD

Alia told us she has to meditate on Akila's energy and the situation around it. She's knows what she's doing. She'll be out in a little bit, I'm sure.

INT. POLICE HEADQUARTERS - NIGHT

Sergeant Stevens watches a computer screen showing Akila's tracking signal with eight other police and two agents.

SERGEANT STEVENS

Where the hell is she going?  
McMantis, you've got the chopper on it, right?

Officer McMantis (wearing an earphone in one ear) gives a thumbs up to sergeant Stevens from across the room.

SERGEANT STEVENS (CONT'D)

We've got to get her before she gets away from the car.

The officers gear up, and get ready to go.

Sergeant Stevens hits the intercom button on his phone and Abdalmalek instantly answers.

ABDALMALEK

My men are on it also. It looks like she's headed for your mountain called Chokecherry.

SERGEANT STEVENS

My men will see yours there.

INT. ALIA'S HOUSE - NIGHT

Alia walks into the room and Mannings and Muhammad quickly stand up for her information.

ALIA

I was hoping it wouldn't lead to this, but she has the energy of undeniable miss judgement.

Steve and Muhammad stare at her waiting for her opinion and plan.

ALIA (CONT'D)

She has the opportunity to confront many potential murderers in one location, in one session. She has been taken over completely by the negative energy I was always afraid of.

STEVE MANNINGS

Are you saying she's planning a mass murder of her own?

ALIA

Yes, and she feels that extinguishing them will be worth the few innocent dying. It will stop a cycle that will continue through time.

MUHAMMAD

The needs of the many outweigh the needs of the few.

STEVE MANNINGS

What the hell are you talking about?! Murder is murder. How many innocent?

ALIA

I keep seeing the numbers one hundred ninety six and two hundred eighty. I would say eighty four?

STEVE MANNINGS

Where?

ALIA

Does a white pelican mean anything?

STEVE MANNINGS

Good God! The Manando organization is renting out the White Pelican casino's main game room tomorrow.

MUHAMMAD

Are they all murderers?

STEVE MANNINGS

Well, they aren't known for good things, but she could be wrong about a lot of them. Plus, she'll still be killing eighty six innocent people, and whatever future generation.

Muhammad and Alia give a nod showing they agree.

STEVE MANNINGS (CONT'D)

My family, are they alright?

ALIA

Yes, for now. But we should not interfere with what Akila is planning next. She will draw the pursuit to be under the glowing eye's of the full moon's glory.

STEVE MANNINGS

What?

Muhammad puts his hand on Steve's shoulder to comfort him.

MUHAMMAD

She knows what she's doing.

EXT. HIGHWAY 93 - NIGHT

The police helicopter flies overhead.

Several police cars ride by with other cars following.

A full moon in the sky shines light on the mountainside.

INT. POLICE HELICOPTER - NIGHT (SECONDS LATER)

The pilot sees the Ferrari below with no one in it and continues to fly by.

PILOT

(On radio)

Spotted Ferrari below, going to  
make a pass to see where she went  
on foot.

The helicopter engine starts sputtering and the lights on instrument panel start flickering.

PILOT (CONT'D)

Oh good God! Not again!

The copter starts spinning, loses altitude and makes a hard landing.

The pilot tries to call on the radio, but it doesn't work.

EXT. DIRT ROAD TO CHOKECHERRY MOUNTAIN - NIGHT

The police cars along with Abdalmalek's men continue to drive up the mountain.

Four of Abdalmalek's men drive along and continue to keep an eye out for Akila.

ARAB AGENT 1

The copter went down over there,  
she's got to be around here.

The moonlight shows, what looks like, a person walking up the highest hill near the dirt road.

ARAB AGENT 1 (CONT'D)

There! Over there!

The agent driving gets on the radio and reports seeing her, then all the cars start going toward the hill.

Everybody parks in different areas, surrounding the huge hill.

They get out of their cars and start to walk up.



Still far away from the hill, mountain lions are seen crossing streams, climbing over rocks and coming out of trees to get to the area where all the officers and agents are.

All the men continue to walk up the hill until some of them reach the top. There's no sign of Akila

ARAB AGENT 1 (CONT'D)

Where is she?

A few officers still farther down happen to turn around and see a large group of moonlit reflected eyes coming from lions at the foot of the hill.

OFFICER ON THE HILL 1

Do you see what I see?

OFFICER ON THE HILL 2

Yeah, but I don't believe it.

All the officers, agents and Arab men notice that they are surrounded by the lions.

One of the Arab agents pulls out his gun and shoots it into the air.

The lions don't budge.

OFFICER ON THE HILL 2 (CONT'D)

Why aren't they even flinching?

ARAB AGENT 2

I'm going to shoot one of them, that will show them who's in control here.

The agent walks almost all the way down to the bottom, points his gun and shoots one of the lions in the head.

The lion falls over dead before five others lunge forward at him.

He manages to shoot another before four lions rip him apart with their claws and teeth.

His intestines can be clearly seen in a cat's mouth as it pulls them from his insides.

OFFICER ON THE HILL 1

Christ almighty.

OFFICER ON THE HILL 2

Oh my God. And look at all of them. There's lions everywhere.

Surrounding the bottom of the hill are hundreds of mountain lions, while 22 men remain trapped.

A lot of the men start trying to use their radios and cell phones, but nothing is working.

The full moon shines bright in the clear night sky as most of the men are just sitting down and waiting.

INT. POLICE HEADQUARTERS - NIGHT

Sergeant Stevens walks up behind an officer on a computer.

SERGEANT STEVENS

Anything new?

OFFICER AT COMPUTER

No Sir, not a thing. No signal anymore. Lost all contact with everyone, including the chopper.

The phone rings in sergeant Stevens office not far away. He rolls his eyes, then goes to it.

He opens the conference speaker and Abdalmalek is on the other end.

ABDALMALEK (V.O.)

Is this some kind of trick sergeant?

SERGEANT STEVENS

If you're referring to the lost signals and communication, no. My men have not been heard from either.

ABDALMALEK (V.O.)

I have six of my best men out there and they're lost?

SERGEANT STEVENS

Well, I have 12 officers and 4 FBI agents missing. So we're trying to figure out exactly where they last were before we lost contact.

EXT. THE HILL AT CHOKECHERRY MOUNTAIN - NIGHT

The men sit on the hill, not able to do much of anything. Then they hear the noise of the Ferrari starting and taking off.

It becomes visible as it drives from around the next hill and roars away.

All the men look as if they can't believe what they're seeing.

And the lions wait for their next meal.

INTERCUT - CAR MANNINGS/HEADQUARTERS SGT. STEVENS - NIGHT

Steve drives with Muhammad and Alia on their way to the casino and Steve makes a call.

Sergeant Steven's phone rings and he sees it's his private number for Manning's calls. He answers.

SERGEANT STEVENS

Steve!

STEVE MANNINGS

We're on our way to the White Pelican casino. There's something big going on Sergeant.

SERGEANT STEVENS

What? Tell me buddy.

STEVE MANNINGS

First of all, what's the status of my family?

SERGEANT STEVENS

Abdalmalek is getting antsy, we lost all communication with six of his men and sixteen of ours. Don't know what happened.

STEVE MANNINGS

Yeah, well I got a pretty good idea, and we're going to need all the help we can get.

SERGEANT STEVENS

What are you getting at?

STEVE MANNINGS

I don't think the men will be harmed unless they do something stupid. Otherwise, they'll be held up for a while and out of commission.

(MORE)

STEVE MANNINGS (CONT'D)

At this point, I'm willing to let Abdalmalek know where she is, so he can get his prize possession.

SERGEANT STEVENS

Well he's not far away. The White Pelican huh? Manando organization?

STEVE MANNINGS

You got it! Akila is planning a mass murder, with innocent people involved.

SERGEANT STEVENS

How do you know that?

STEVE MANNINGS

Trust me. I've never steered you wrong.

SERGEANT STEVENS

Alright Steve, we'll be there as soon as possible.

The Sergeant hangs up the phone, then hesitantly makes a call on the other phone.

INT. UNDISCLOSED ROOM - NIGHT

Abdalmalek answers the phone.

ABDALMALEK

Yes? ..... ok. You better not be pulling something. I will still have Manning's family and your men here.

Abdalmalek hangs up the phone and looks behind him at the only two men he has left, as they guard the room where Angie, Mia and the two officers are.

ABDALMALEK (CONT'D)

Alright, get an extra lock on that door. We're taking a ride.

INT. THE WHITE PELICAN CASINO - NIGHT

People are seen walking, playing slot machines and sitting in lounges.

At the 3 main game room entrances there are door men checking ID's.

Inside, the huge game room looks filled to capacity. A few more people straggle in through the entrances.

INT. CAR WITH MANNINGS, ALIA, MUHAMMAD - NIGHT

STEVE MANNINGS

(Driving)

So how is she planning on doing this?

ALIA

The best tool for manipulating the spiritual realm to the physical is electricity.

STEVE MANNINGS

So, she'll electrocute everybody?

MUHAMMAD

She'll burn everybody.

ALIA

She'll create a fire with electricity.

STEVE MANNINGS

How does it work? So, does she use the electricity that's there? Create her own, or?

ALIA

She'll have to have it available to manipulate it. So, yes. It has to be there already. She'll use what ever is powering things.

STEVE MANNINGS

So we'll have to find out where to turn the power off.

Steve makes a call to the sergeant with the car phone.

SERGEANT STEVENS (V.O.)

We're on our way Steve.

STEVE MANNINGS

Good. Can you have an officer email me the power schematics for the main game room?

SERGEANT STEVENS (V.O.)

You got it. Abdalmalek will be there also, by the way.

STEVE MANNINGS

Good.

INT. THE MAIN GAMEROOM WHITE PELICAN CASINO - NIGHT

Men sit around a card table. Two of the men converse.

1ST MAN AT TABLE

Come on Tony, you need to win  
something this time, or your family  
will disown you.

A few other men laugh.

Tony throws down his hand.

2ND MAN AT TABLE (TONY)

What you takin bout bitch.

Down the way at another table, a young woman kisses dice then  
throws them on the table and people cheer.

INT. THE WHITE PELICAN CASINO PARKING GARAGE - NIGHT

Akila's black Ferrari enters the parking garage.

She drives up the ramp and parks in the corner where the car  
is mostly hidden in the dark.

The car door opens and she gets out, then walks down a  
hallway on her way to the main gameroom.

The backs of her leopard skin boot heels can be seen as she  
walks with a strut to her destination.

A security guard comes from the side entrance to speak to  
her.

SECURITY GUARD

Excuse me miss? I'm afraid you  
can't enter from this way.

Akila sweeps her hand at him.

SECURITY GUARD (CONT'D)

You're goin bla ho de... ga

The guard falls to the ground with no coordination, like his  
brain has short circuited.

She continues to walk until she comes to some metal stairs with a sign reading "Upper control room, restricted access, authorized personnel only".

She starts climbing the stairs.

INT. CAR WITH MANNINGS, ALIA, MUHAMMAD - NIGHT

As they come up on the entrance to the casino.

MUHAMMAD

Now where?

STEVE MANNINGS

I think there's only one way to the main game room from the back entrance. She wouldn't have gone to the front, I'm sure.

ALIA

She's already where she wants to be. I can feel her preparing for an energy draw.

The car goes into the parking garage and up the ramp as Steve gives Muhammad a portable spot light to search while they drive up the floor levels.

MUHAMMAD

There!

Steve pulls into the nearest space and parks.

He takes his laptop out and opens the email with the game room power schematics.

He points his finger on the screen at the wiring diagram.

STEVE MANNINGS

Got it.

They get out of the car, then walk through the hallway where they see the guard Akila left immobilized (snapping out of it).

He goes to stop them.

SECURITY GUARD

Sorry you people can't go in from this way.

Steve pulls out his badge and shows him. Then pulls out a photo.

STEVE MANNINGS

We're looking for this woman.  
(Showing photo)  
We think she passed through here.

The guard looks confused.

SECURITY GUARD

I must have passed out somehow, but  
I do remember seeing her. She went  
that way.

The guard holds his head like he's still trying to wake up.

SECURITY GUARD (CONT'D)

I think I better call in someone  
else for tonight's shift.

Steve, Alia and Muhammad keep walking, while Steve gives a smirk over the familiar scene of the security guard.

INT. UPPER CONTROL ROOM/GAME ROOM - NIGHT

Akila sits legs crossed like she's meditating, next to a circuit board and generator panel that connect hundreds of power cables leading to the walls.

She puts her head back and starts breathing more rapid.

A mystical light seems to appear around her head, similar to a halo, but more like pure energy.

Then the light around her head becomes erratic, and the generator she sits next to starts sending such a strong current through the wires that they begin to glow.

Akila's eye's roll up into the back of her head showing a demonic look, while the wires continue to glow with extreme heat.

The three doors at the entrances of the gameroom suddenly shut and the security guards try to open them, but can't.

People in the gameroom don't seem to notice as they play their games and continue to be entertained.

INT. OUSIDE BACK OF GAMEROOM - NIGHT

Steve, Alia and Muhammad arrive at the metal stairway to the control room and notice that the stairs glow from extreme heat.



STEVE MANNINGS

I don't think we're going to be able to use these stairs. Course, I'm sure she'll have the door locked also.

ALIA

I'm going to connect with her. I might be able to slow her energy some.

Alia looks over at a small hallway off to the side.

ALIA (CONT'D)

I'll need to have some time alone to concentrate.

Steve nods his head yes then looks at Muhammed.

STEVE MANNINGS

There's some metal boxes in the power lines around the outside of the room that have fuses in them.

(Showing his laptop screen)

They look like this. You go that way, and I'll go this way. If you find one, then that's the way to the main power levers.

(Hands him a portable radio)

Radio me if you get too far away and I'll be over.

INT. INSIDE THE MAIN GAMEROOM - NIGHT

People start noticing the temperature getting hotter in the room.

One man unbuttons his shirt.

MAN WITH UNBUTTONED SHIRT

Jesus it's fucking hot in here.

Other people are seen sweating, and men start taking off their suite-coats and unbuttoning their shirts.

INT. OUTSIDE BACK OF GAMEROOM - NIGHT

Steve gets a call from sergeant Stevens.

STEVE MANNINGS

Yeah Sarge. Follow the wall around to the left. I'll be checking for fuse boxes.

INT. CONTROL ROOM AKILA/HALLWAY ALIA - NIGHT

Akila, with her eyes rolled in the back of her head and a current of light connecting her to the power generator, lights up the control room with intensity.

Outside, Alia is in a meditative position with an intense expression on her face as she concentrates on connecting with Akila.

Akila's face shows interruptions in her concentration as her eyes come back in to place, then roll back up in to her head.

Gaps start in the electrical charge that connects her with the generator, wires and cables.

INT. OUTSIDE BACK OF GAMEROOM - NIGHT

Muhammad is following the wires against the wall and suddenly has a hand grab him on the shoulder and turn him around.

It's Abdalmalek, and his two assistants.

ABDALMALEK

I was hoping I'd catch you alone.

The 2 assistants grab him and secure his arms.

MUHAMMAD

You don't know what you're after.

ABDALMALEK

What do you mean I don't know what I'm after? I've been focused on Akila for years. You have turned against the royal family and interfered with my plans.

MUHAMMAD

She wouldn't help you anyway, you'd probably die in her hands.

ABDALMALEK

Yeah, well I think you know the consequences of YOUR actions then.

The assistants pull Muhammad down and pin him to the floor.

Abdalmalek opens a long black case and takes out a huge sword.

He lifts the sword up over his head then swiftly swings it down.

Blood spatters all over the front of his outfit.

CUT TO:

INT. CONTROL ROOM AKILA/HALLWAY ALIA - NIGHT

Akila suddenly stops and opens her eyes.

Alia stops and opens her eyes.

They both scream.

AKILA/ALIA  
Nooooooooooooo!

Akila shows tears in her eyes.

Alia shows tears in her eyes.

Akila's face then turns to anger, and she rolls her eyes up back into her head.

A much stronger current comes from her, like lightning bolts shooting in all directions.

INT. INSIDE THE MAIN GAMEROOM - NIGHT

People start to head to the doors, but the heat of the wall is too much for them.

Smoke starts to appear from the upper corners of the room.

The fire alarms go off.

Electric sparks start coming from the slot machines.

People start panicking.

Slot machines start blowing up and fires start to spread around the room.

Everybody tries to get away from the fires and sparks.

One man determined to open the door uses his coat to use the door handle, but the coat catches fire and spreads to his clothes.

No one seems to help him as he screams and burns, falling to the floor.

People start throwing up from the smell of his burning flesh.

Smoke starts to suffocate people as they cough and cough.

INT. OUTSIDE BACK OF GAMEROOM - NIGHT

Sergeant Stevens and his two officers come around the corner and quickly go to Steve.

SERGEANT STEVENS

What the hell is going on in there!

STEVE MANNINGS

Where's Abdalmalek?

SERGEANT STEVENS

He said he was on his way and meet us here.

STEVE MANNINGS

No! I thought he was coming with you! If he sees Muhammad, he'll kill him.

Steve starts running the other way, where Muhammad was supposed to be and the sergeant and officers start running with him.

SERGEANT STEVENS

What the hell's going on?

STEVE MANNINGS

She's in the control room and she's sending enough power into the gameroom to burn everyone in there.

SERGEANT STEVENS

What do you mean? How's she doing that?

STEVE MANNINGS

No time to explain, but we've got to stop her.

INT. OUTSIDE BACK OF GAMEROOM (OTHER SIDE) - MORNING

Abdalmalek picks up Muhammad's head and puts it in a bag that he had attached to the sword case.

On the right of him are statues and decorations that are from the inside of the game room.

One of them is a statue of a native American with a white pelican on his shoulder and he's holding a spear.

Alia walks around the corner and they see her.

ABDALMALEK

Alia?

Suddenly the spear from the native American statue flies out of it's hand and into Abdalmalek's neck which pins his body against the wall.

Blood is spattered all over the wall, his garments and the floor.

Abdalmalek's assistants run away in fear, but Mannings, the sergeant and his men pull their guns on them.

SERGEANT STEVENS

Stop right there!

They stop.

The men walk over to where all the blood is and see Abdalmalek hanging on the wall from a spear through his trachea.

SERGEANT STEVENS (CONT'D)

Good God!

Screams are heard from inside the thick walls of the gameroom.

STEVE MANNINGS

They're burning in there. My God.

Alia, with tears in her eyes points to an area on the wall.

ALIA

If you shoot your guns up between the two pipes on that wall, above the trim, you will stop Akila. She sits there.

STEVE MANNINGS

Sergeant, trust me on this.

The sergeant gestures the men to fire.

They all start firing in the area where Alia said.

INT. CONTROL ROOM/OUTSIDE/GAMEROOM - MORNING

The room is just about on fire from all the bolts of lightning coming from Akila as she gets hit with bullets.

She gasps for air and the energy stops. The wires start to cool.

Outside, the control room metal stairs cool.

Outside the gameroom, the doors open and everyone that can still breath run out.

Paramedics that were called on the scene run in the doors to help who they can.

EXT. THE HILL AT CHOKECHERRY MOUNTAIN - MORNING

The men on the hill notice all the mountain lions leaving and going their own way.

They all look at each other, then start to go down the hill.

INT. UPPER CONTROL ROOM - MORNING

The Sergeant and his men, Alia and Steve run up the metal stairs and into the gameroom where Akila lies on the floor barley breathing.

Alia kneels down next to her sister with tears in her eyes.

ALIA

Akila.

Akila barely opens her tear filled eyes and looks at Alia.

AKILA

Looks like I blew it my beautiful sister.

ALIA

I love you, no matter what. You know that, right?

AKILA

Promise me, you won't let this power take you over. I didn't want it to go this far. It's so addicting to be able to use it.

Alia hold Akila's hand as the tears continually drop on the floor.

ALIA

I promise my beautiful sister, I  
promise.

Akila closes her eyes for the last time and Alia puts her  
head on her chest crying.

ALIA (CONT'D)

Goodbye my beautiful sister.

EXT. THE WHITE PELICAN CASINO (OUTSIDE) - MORNING

As the sun starts to come up, ambulances, police and fire  
engines are seen in the parking lot of the casino.

People are being taken out on stretchers by paramedics.

Emergency lights flash everywhere as Mannings and the  
Sergeant stand viewing the situation.

SERGEANT STEVENS

You know, I still don't know what  
the hell happened.

STEVE MANNINGS

Some things take a while to absorb  
sergeant. I'll fill you in over  
time. All I can say is that we did  
the right thing here.

SERGEANT STEVENS

Yeah, well I know we have a lot  
more criminals in our prison as a  
result of tonight. Turns out there  
were men here we've been after for  
a while now. And the Saudis,  
there's a story in itself.  
Terrorist connections.

Alia walks over to Steve before getting in a car.

ALIA

552 Monarch street, central  
district. 3rd building on the left.  
Back room in the hallway to the  
right. Bring a crowbar.

The Sergeant looks puzzled. He looks at Steve and Steve  
smiles.

Steve walks close to Alia to speak in private.

STEVE MANNINGS

You know you would do great service  
to the justice system, ah heck, to  
MANKIND, if you'd change your mind.

Alia starts to tear again, then walks away.

As she walks farther away she turns and sees Steve still  
standing there looking at her with a (waiting for an answer)  
look.

FADE OUT





