

TITLE CARD

Background sound: Rythmic, repeated TAPPING.

1- EXT./INT.- FORECOURT OF LUXURY BUILDING - CAR -BRIDGE - NIGHT

In a car parked across from the forecourt of a luxury building, a young man (LUC, 26 years old) is anxiously tapping his fingers on the steering wheel. His eyes riveted on the building entrance, he is still tapping the steering wheel when suddenly a man appears (HUGO SARTET, age 41).

Sartet looks at Luc in the car just 100 meters from him. He's holding a hand on his belly, unsuccessfully hiding a bloody gash.

Sartet glances back behind him, then leaves sticking close to the wall of the building.

In the car, Luc senses that something has gone wrong. Suddenly he spots two armed men spilling out of the building.

Luc leans over flat against the passenger seat, out of view.

His mobile phone rings.

Still lying flat, he answers.

Sartet, now on a bridge over the Seine, is walking with one hand holding his belly and the other holding his mobile phone to his ear.

SARTET

Some guys killed the old man and now they're after me...

Luc steals a glance at the door to the building where the two "killers" are heading off after Sartet.

LUC

I see them. Who are they?

SARTET

I don't know!

LUC

Was it Marconi gave us away?

SARTET

No doubt...Drive around and pick me up on the other bank...

Sartet hangs up and throws his mobile off the bridge into the

Seine.

Luc curses and starts the car.

Behind Sartet, the two armed men appear. One of the two shoots straight away at Sartet. Sartet speeds up.

On the opposite bank, Luc watches the scene as he drives. He curses and steps on the gas to get around the bridge.

Sartet crosses the waterfront expressway. Seeing the "killers" approach with no Luc in sight, he has no choice but to head towards the entrance to an expressway tunnel, reserved for traffic.

The two men, who are gaining on him, enter the tunnel after him.

2- INT. EXPRESSWAY TUNNEL - NIGHT

Sartet moves to the side to let a HONKING car pass him. He picks up his pace.

He's now in the line of fire of the two men following him.

A SHOT rings out.

The bullet ricochets off the wall not far from him. Despite his wound, he starts to run for cover. Ahead of him is a fork where two tunnels come together. He looks back at the two men, realizing he is at their mercy.

They are about to shoot. Sartet knows they'll hit him.

He stops to face them. The three men stare each other down.

The first of the "killers" aims and is about to fire: instead of a gun shot there is a DULL THUD. A motorcycle has just hit Sartet. Hard. He is thrown several meters and crashes to the ground. The motorcycle and rider are skidding down the road in a blaze of sparks. The motorcycle runs into an oncoming car. Another car SCREECHES to a halt.

The driver of the car that hit the motorcycle gets out of the car in hysterics.

One of the "killers" starts towards the scene but the other grabs his arm: too many witnesses.

The two men leave.

More cars are coming. Against the tunnel walls, the red and blue lights of a police car siren can already be seen.

On the ground, the bike's rider picks himself up. The panicked automobilists surround Sartet's inert body, soon joined by the police.

A car slows down as it passes. Inside, Luc watches, teeth clenched.

One of the policemen waves him on. He steps on the gas and goes.

Another policeman feels Sartet's pulse.

Background sound: Sartet's HEARTBEAT is slowing down.

3- INT. GYNECOLOGIST'S OFFICE - NIGHT

Background sound: a HEARTBEAT speeding up again.

On a video monitor, we see the black and white image of an ultrasound where we clearly make out the tiny heart that is beating.

We are in a GYNECOLOGIST'S office.

NADIA NOURY (age 32) and her HUSBAND SAMUEL (age 37) are staring at the screen.

The gynecologist takes the probe off Nadia's belly. The video screen goes black.

GYNECOLOGIST

Your cervix is already open... You're going to have be careful.

SAMUEL

Careful how?

GYNECOLOGIST

Best thing to do is to lie down as much as possible until full term...

NADIA

That's almost two months from now!!! I'll go nuts.

GYNECOLOGIST

A pregnancy is 8 months, not 7 and a half (To Nadia)

I'm afraid you have no choice. You'll just have to stay at home and let this gentleman pamper you...

Nadia nods. Samuel, reassured, squeezes his wife's hand. He helps her off the table as the gynecologist heads back to her desk.

4- INT. NADIA AND SAMUEL'S APARTMENT - NIGHT

Nadia and Samuel enter their apartment.

pc 11.1.2010 12:48

Отформатировано: Английский
(Великобритания)

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прописные

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(Великобритания)

Nadia takes off her coat and sits on the sofa.
Samuel approaches, glancing at his watch.

SAMUEL
I have five minutes until I leave for work.
I'll go set the TV up in the bedroom...

Samuel cuts in front of the sofa, Nadia grabs his arm and pulls him towards her.

NADIA
(seductively)
Come here, she said to "lie down!"

SAMUEL
Knock that off!

She tugs harder. They tumble over onto the sofa together.
Samuel relents, being very gentle with her.

SAMUEL
Careful!

Nadia kisses his neck.

NADIA
(in his ear)
I want you...

Samuel sits up, tense.

SAMUEL
What? What's with you?

Nadia smiles at him.

NADIA
Don't worry, I'm just teasing... You can kiss me at least.

Samuel obeys. They kiss tenderly.

SAMUEL
Seriously, Nadia... Do as she says.

NADIA
It'll be fine, don't worry so much...

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SAMUEL

But I am worried. She's the doctor, and she says it's risky for the baby, so you have to lie down...

Nadia eyes him mischeviously, then nods and kisses him. He kisses her back then straightens up again.

SAMUEL

I'm gonna be late... so if you want me to set up the TV...

NADIA

(cutting him off)

Who cares about the TV. Just one more...

She kisses him again. He starts to get up again.

NADIA

One more...

She kisses him again.

NADIA

Just one more...

Samuel relents, smiling.

5- EXT. PUBLIC HOUSING PARKING LOT - EVENING

Samuel leaves his apartment complex and lights a cigarette. He sets off down the boulevard on foot.

6- EXT. BUS STOP - EVENING

Samuel stops at the bus stop. He blows in his hands to warm them while looking down the boulevard.

7- INT. HOSPITAL - INTENSIVE CARE UNIT - NIGHT

An intensive care unit.

The large room is curtained off into cubicles.

In one of the beds is Sartet, stretched out unconscious on a bed. A big bandage is wrapped around the cut in his gut. He is hooked up to a breathing machine.

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Inside a glassed-in office, an orderly (KEVIN, age 21) is sitting at a table, hunched over a game console. Suddenly a silhouette approaches him from behind: he swings around.

KEVIN
(relieved)
Oh it's you?

Facing him is Samuel, also wearing an orderly's white coat. Reassured, Kevin pulls out his game console and starts to play again.

SAMUEL
Intern's not here?

KEVIN
(without looking up)
No, nuh-uh... He's up in pediatrics...
Anyway, it's calm...
(pointing briskly with his chin)
Just one new guy, got run over by a
motorcycle...

Samuel glances through the glass window toward a cubicle where we make out Sartet lying unconscious.

Samuel takes some medical manuals out of a drawer and sets them NOISILY onto the desk in front of him. Imperturbable, Kevin glances at the book and returns to his game.

KEVIN
(without looking up)
So when's the big exam?

SAMUEL
In a month...

KEVIN
(Without looking up)
Damn... When I think if you pass and become a
nurse, you may end up being my boss...

SAMUEL
Yep... and believe me, a few things are going
to change around here.

Samuel snatches the console from Kevin's hands. The young man, upset, gets up to take it back.

KEVIN
Stop messin' with me. I was about to beat
Argentina.

SAMUEL
(feigning regret)
Darn it...

Samuel pushes him playfully and sits down in Kevin's chair facing the desk.

SAMUEL
Go on home Maradona, some of us have got
work to do.

KEVIN
Not funny!

Kevin, piqued, sighs and slips his console into his white coat.

SAMUEL
See you tomorrow...

KEVIN
Yeah... tomorrow...

Kevin leaves.
Alone, Samuel grabs a medical book and opens it.
On the other side of the glass window, Sartet, still unconscious, is breathing to the rhythm of the of a machine with a tube stuck down his throat.
The INTERN on duty enters the office.
Samuel closes the book and stands.

INTERN
Take it easy... I prefer that to that other
nincampoop who spends his time with his
nose in his console...

Samuel doesn't reply.
The intern, obviously in a bad mood, sighs as he looks for a file.

INTERN

The intern on duty in pediatrics is out sick... What do they think? I've got four arms?

The intern reads the file on a patient and leaves the office. Samuel watches him go and sits back down to study his book.

8- INT. HOSPITAL - INTENSIVE CARE UNIT - NIGHT

Samuel is still at the table plunged in his books. Across from him a clock reads 2:23 am.

Behind him, a silhouette crosses the large room where all the patients are located.

Samuel, his nose in his book, is oblivious.

Suddenly a BEEPER goes off. On a light panel, a red light flashes: no. 7. Samuel puts his book down and goes out to check.

In the vast room, only the slow, regular BEEPS from the various medical equipment can be heard. At the end of the room, Samuel enters a cubicle and approaches a bed where an old man is breathing with difficulty.

SAMUEL

You rang, Mr Boutez ?

The weak old man, unable to speak, stares at him, terrified.

SAMUEL (CONT'D.)

Are you thirsty?

The man continues to give him the same frightened look. Samuel fills a glass and hands it to the man who knocks it onto the floor.

SAMUEL (CONT'D.)

Now, now, Mr Boutez, that's not nice...

Samuel kneels down to pick up the glass. Through the rows of beds in the other cubicles he can see all the way down the hall. There, at the other end, are a man's two legs. Samuel stands up, the old man is still staring at him wide-eyed.

Samuel, intrigued, heads towards the cubicle in question: Sartet's.

He walks fast and determined. We can make out a silhouette through the curtain.

Arriving at the cubicle, Samuel draws back the curtain just in time to see a man in a white coat withdraw. Samuel glances at Sartet, still unconscious, then goes out into the hall where the man had gone.

SAMUEL

Excuse me, sir?

The man didn't turn around.

SAMUEL

(assertive)

Hey! I'm talking to you!

The man finally turns around. We recognize one of the "killers".

Samuel tries to catch him but behind him, it sounds as if Sartet is starting to suffocate.

The breathing machine is not working.

Samuel tries to turn it back on but it doesn't respond.

On closer look, he sees the cable has been severed at its base.

In his bed, Sartet is suffocating. His body goes stiff, his arms strain against the straps that are holding him in place. On the monitor, his pulse is accelerating.

Samuel hesitates, then faced with the urgency of the situation, leans towards the man and attempts to "detube" him.

Samuel holds him steady and deftly pulls out the tube.

Sartet starts to breathe again.

The intern rushes into the cubicle.

INTERN

What's going on in here?

In his bed, Sartet's breathing picks up.

SAMUEL

He was suffocating so I "detubed" him!

INTERN

What? That's not for you to do! Out of my way!

The intern shoves Samuel out of his way to get to Sartet, whom he begins to examine.

On the control monitor, his pulse seems to be stabilizing.

CUT TO:

On the control monitor, everything seems "normal". Sartet, in his bed, is sleeping soundly. He is no longer breathing with a tube, merely a mask. Around his bed are Samuel, the intern and three other people, all police: Chief Inspector PATRICK FABRE (age 47), Inspector FRANCK VOGEL (age 34) and a young woman, Inspector ANAÏS SUSINI (age 28). Fabre is inspecting the severed electrical cord. Vogel is facing Samuel.

VOGEL

And the guy in the white coat, can't you describe any better than that?

SAMUEL

I hardly saw him... I had to get back to the patient...

The intern gives him a dark look. Fabre stared at Samuel a moment then looked over to Sartet.

FABRE

(looking at Sartet)
What do we know about him?

Susini, also standing at the bed, consults a notebook.

SUSINI

Nothing... hit by a motorcycle last night. No ID.

FABRE

(to the intern)
What's he got?

INTERN

Concussion, contusions and a deep cut to the abdomen...

FABRE

Knife wound?

INTERN

No idea... Could've been the accident...

FABRE

When can we question him?

INTERN

Not for another ten hours. We had to sedate him. He was really agitated...

FABRE

(to his colleague)

Take his fingerprints...

(To Vogel)

You go ask for one of the guys to watch him. Have him tell us when he wakes up.

Vogel nods and leaves.

Susini goes to take Sartet's prints.

Fabre takes a card from his pocket and hands it to Samuel.

FABRE

Here, the station number and my cell. If you remember anything else concerning the man you saw tonight, don't hesitate to contact me...

Samuel takes the card and nods.

The two policemen leave the cubicle.

Once alone, the intern approaches Samuel.

INTERN

Next time, notify me before intervening on a patient...

SAMUEL

(resentful)

And while I do that, shall I let him suffocate?

The intern moves in towards Samuel. Samuel looks at him steadily.

INTERN

Listen to me: you're not a nurse yet! Until you are, don't overdo it... Because if there's a problem, it's my ass... Ok?

Samuel doesn't reply. The two men size each other up, then the intern leaves the cubicle.

Samuel watches him go.

SAMUEL
(alone)
Asshole...

He returns to Sartet who is sleeping fitfully.
Samuel watches him a moment then looks up at the file hung at the foot of the bed. Under "name" there is only an "X".

9- INT. NADIA AND SAMUEL'S APARTMENT - DAY

Samuel arrives home. He tries to make as little noise as possible.

10- INT. NADIA AND SAMUEL'S BEDROOM - DAY

Softly, Samuel enters the bedroom where Nadia is sleeping. He takes off his T-shirt and curls up spoon style next to her, taking care not to wake her. He wraps an arm around her and gently places a hand on her belly.
He remains there immobile a moment, then shuts his eyes.

CUT TO:

Samuel, still wearing his jeans, is sleeping on his back, his mouth open. He is alone in bed.

CUT TO:

Groggy, Samuel gets up and heads into the kitchen.

11- INT. KITCHEN / LIVING ROOM - DAY

Nadia is at the stove.

SAMUEL
Nadia... Go lay down like she told you to...

Samuel goes over to her. The young woman is tasting her dish.

NADIA
(her mouth full)
Well I have to eat something...

SAMUEL
You should've woke me up...

He kisses her neck. She kisses him back.

SAMUEL
Go on, please, go lie down on the sofa,
I'll finish...

NADIA
I'm okay, really...

SAMUEL
Nadia...

NADIA
Okay, okay...

She leaves the kitchen for the living room.
Samuel puts coffee on.
He's talks loudly to his wife.

SAMUEL
You know you're married to a hero!

In the living room, Nadia is stretched out on the sofa.

NADIA
Who is?

SAMUEL
(disappointed)
I am... I saved a guy last night. I stopped a
murder.

Samuel grabs two plates and starts towards the living room.

SAMUEL
... A guy tried to sabotage a patient's
breathing machine... If I hadn't been
there, he'd of died...
So the cops came to quest-...

Samuel stops short on seeing his wife. She is looking at him,
her eyes filled with tears.

SAMUEL
(worried)
What's wrong?

Behind him, Samuel feels a presence.
He turns around. A gloved hand is holding a telescopic baton
raised above him.

He gets a violent whack in the temple and falls to the ground.
His vision blurs. Right before blacking out, he sees a man
bending over Nadia whose screams sound muffled.

He blacks out completely. Blackness.

CUT TO:

Background sound: A mobile phone RINGS.

Samuel opens his eyes with difficulty. He sits up, breathing
badly.
His mobile is on his chest. Vibrating.
Still stunned, he looks around him then grabs it: the screen
indicates the name of the caller: Nadia.

SAMUEL
Nadia??

On the other end of the line we hear someone crying.
Finally Nadia speaks. She sounds terrified.

NADIA
Samuel... What have you done Samuel?

SAMUEL
(worried)
I didn't do anything! Where are you???

Nadia is no longer on the line.

SAMUEL (CONT'D)
Hello? Nadia?

MAN'S VOICE
(interrupting)
Now shut up and listen to me...

SAMUEL
(violent)
What the fuck is going on? I warn you...

MAN'S VOICE
(interrupting again)
Shut up I said, unless you want to hear the
bitch catch it!

SAMUEL
(getting a grip)

I'm listening...

MAN'S VOICE

You're going to do us a little service. If not, we knock off your wife. And before we do, we'll have some fun with her. They say pregnant women are hot...

SAMUEL

(exploding again)

If you do her any harm it's you I'll kill, you son of a bitch!

MAN'S VOICE

That so? Then listen good...

From the phone we hear Nadia sobbing and begging someone to stop hurting her.
Samuel, terrified, screams also.

SAMUEL

(terrified)

Stop it! Stop!

Nadia is still screaming.

SAMUEL

(shouting)

Stop!

MAN'S VOICE

So?

SAMUEL

(pleading)

All right already! I'll do whatever you want, just don't hurt her!

MAN'S VOICE

Okay... You know the guy somebody tried to kill last night in your hospital, you're going to get him out of there...

SAMUEL

Why me? I...

SAMUEL

No questions or she's a goner. Same goes if you tell the cops!

SAMUEL

All right... just don't hurt her, please... she could lose the baby...

SAMUEL

Another good reason to hurry your ass up... So, you have until noon...if when I call, you're not outside with him, you might as well kiss your woman and kid goodbye... You got three hours...

The man hangs up.

SAMUEL

Hello? Hello?

Samuel, haggard, stands and paces back and forth, obviously not knowing what to do, and shared between hatred and terror. He stops and digs through his pockets. He takes out the card the police inspector gave him.

He hesitates, then dials the first few numbers. He then decides against it and hangs up cursing, totally at a loss.

12- INT. POLICE DETECTIVE DIVISION - DAY

We are in a large open space.
Several policemen are sitting at desks.
Fabre speaks to Vogel.

FABRE

You, compare his prints to the files, you never know.
Susini, come with me...

Susini nods and follows Fabre out of the room.
Vogel scans the fingerprints and starts to run a check.
Inspector TOSTIVINT comes up to him.

TOSTIVINT

(nodding towards the door)
I'm sure he's doing her...

VOGEL

Nah, I don't think so...

TOSTIVINT

D'you see how she looks at him?

Vogel replies while continuing to run the check.

VOGEL

That's called gratitude... Not long before you got here, he got her out of a fix...

TOSTIVINT

What kind of fix?

Vogel hesitates to tell him. Tostivint insists.

TOSTIVINT

C'mon... I'm not gonna leak it, we're a team...

VOGEL

(after a moment)

She put a bullet in the knee of some child molestor being held for questioning...

VOGEL

Wow...

VOGEL

If Fabre hadn't covered for her, she'd be in the unemployment line at best, in the can at worst.

Tostivint nodded pensively, then retorted.

TOSTIVINT

Doesn't mean he's not doing her anyway.

VOGEL

No, I'm telling you... Besides, she's not the boss's type.

Tostivint remains thoughtful.

Vogel runs the fingerprint check.

On the screen, men's portraits are filing by.

13- INT. HOSPITAL - DAY

Samuel is leaving the elevator for his unit.

He's wearing the white coat and appears really nervous.
We recognize his Nintendo-playing colleague who is surrounded
by a FAMILY OF YUGOSLAVIANS with whom he's having trouble
communicating.

KEVIN

I'm telling you there's no Dragan here!!!

Kevin sees Samuel and calls out to him.

KEVIN

What are you doing here? Working mornings
now?

SAMUEL

Yep...

KEVIN

Hey, I hear you're a hero!!!

Samuel nodded soberly and went straight to Sartet's cubicle.
Kevin's Yugoslavian is insistant. Kevin turns back to him
forgetting about Samuel.

KEVIN

I said ask at the reception. He ain't here!
Dragan-no-is-here! Got it?

Samuel enters the cubicle where Sartet lays.
Sitting on a chair is a policeman in uniform.

SAMUEL

(to the policeman)
Gotta take him for an x-ray.

The policeman nods to Samuel without taking his eyes off him.

Samuel looks at Sartet a beat, then gets the bed ready to move
him.

14-INT. FABRE'S TEAM'S OFFICE - DAY

Susini enters the large office.
Vogel is on the telephone with one of his informers.

VOGEL

When I say to come by and see me, you come
by and see me! Otherwise I'll have to tell
my friends in the vice squad about you and

believe me, they won't forget to call in on you...

Susini goes behind him, stops and stares at Vogel's computer screen.
Vogel looks at her, not catching on, then looks at the screen for himself.
He cuts his conversation short.

VOGEL
I'll call you back...

He curses and hits a button on his telephone.

VOGEL
Chief! Better come see this!!

On the computer screen: a mug shot of Sartet.

15- INT. HOSPITAL - DAY

Samuel is placing medical apparatuses on Sartet's bed. He pushes the bed towards the exit. The UNIFORMED OFFICER gets up to follow.
Samuel turns, surprised.

SAMUEL
Don't bother... It's not far. I'll have him back in five minutes...

POLICE OFFICER
My orders are not to leave him... But go ahead, I'm right behind you.

Samuel nods, he's got no choice.
He pushes the bed out of the cubicle followed by the police officer.

16- INT. FABRE'S TEAM'S OFFICE -DAY

The open-space is bustling. Fabre puts his gun in his holster.

FABRE
Alert the officer that's watching him.
Tell him not to budge until we get there!

Susini grabs her phone.

17- INT. HOSPITAL ELEVATOR - DAY

Samuel is in the elevator with the policeman. He is obviously thinking through a solution. He is looking at the officer's gun when the mobile rings.

POLICE OFFICER

Hello? ...No, we're taking him for an x-ray.

Yeah...

The policeman looks worriedly at the man lying unconscious on the bed.

Samuel doesn't bat an eye, but can tell something is happening.

POLICE OFFICER

Okay... Okay... Right away.

The elevator stops and the doors open.

The policeman puts his mobile away and turns to Samuel.

POLICE OFFICER

Gotta go back. There's...

Samuel has worked his way over to him.

He is holding the defibrillator that is attached to the man's bed.

The defibrillator lets off a high-pitched WHISTLE. Samuel slams the paddles on the officer's chest and presses "on".

The officer pitches violently backwards.

The elevator doors open and the officer falls out into the empty hallway. It is the last floor of the hospital which is under renovation.

Samuel is short of breath, stunned at what he has just done.

He checks the pulse of the officer, opens his holster and starts to take the gun. The gun remains attached to the holster by a security cord.

Samuel tugs weakly at it and curses.

18- EXT./INT. PARIS STREETS / CAR - DAY

The police cars carrying Fabre, Susini and the others men are racing across Paris.

In the car Fabre is questioning Susini.

FABRE

So what've we got on him?

SUSINI

The name's Hugo Sartet. Quite a resumé:

Holdups, theft, suspected but never convicted of homicide...
He did 8 years for attacking an armored van. Got out in 2006. Since then? Nothing. He's still suspected of working with the big team though: Corsicans, gypsies... A straight guy and efficient, in high demand...

Fabre nods without responding.

The police cars continue their way, sirens blaring.

19- INT. HOSPITAL - DAY

Still in the empty hall under renovation, Samuel is preparing an adrenaline shot. He takes off Sartet's oxygen mask, grabs his arm and gives him the shot. He puts the seringue down. Sartet immediately shows signs of waking. He opens his eyes and looks around. Samuel looks at him, worried. Sartet starts to mumble, then, against all expectation, he jumps up and grabs Samuel and holds him in an arm lock.

SARTET

Where are we?

SAMUEL

(Grimacing)

In a hospital!

SARTET

Who are you?

SAMUEL

Nobody! Just an orderly!

Sartet holds Samuel firm as he looks around. Twisting his head around he sees the legs of the police officer sprawled on the floor: tied, gagged and unconscious.

There is a metallic CLICK: Samuel cocks the officer's gun in Sartet's back.

SAMUEL

Let go...

Sartet thinks for a moment, then lightens his grip.

Samuel yanks lose, aiming nervously at Sartet.

SAMUEL

(shaken)

I don't give a damn who you are. All I want is to get my wife back... For that I was told to get you out of here. That's what I intend to do!

Sartet observes him closely, sizing him up. Samuel points to clothes he's prepared and laid out on a chair.

SAMUEL

There are clothes right there. Get dressed...

Sartet, still silent, doesn't budge, seeing how nervous Samuel is.

20- EXT. HOSPITAL - STREET - DAY

The police cars are driving up to the hospital.

21- INT. HOSPITAL - HALL - DAY

Samuel and Sartet are both dressed in civilian wear. Samuel is gripping Sartet by the arm, threatening him with the gun through his jacket. Sartet seems on the alert. Samuel pushes him towards the exit. Not far off, the intern who works with Samuel is standing with others. Intrigued, he leaves the group and calls to Samuel.

INTERN

Noury?

Samuel pretending not to hear him, changes direction and leads Sartet towards the door to the parking lot stairs. The intern starts after them, calling louder.

INTERN

Hey! Noury!

Without turning around, Samuel has Sartet step into the stairwell. The intern follows.

22- INT. HOSPITAL - STAIRS TO PARKING LOT - DAY

The intern enters the stairwell and stops. Facing him, alone against the wall, is Sartet.
The intern is about to speak when the butt of a gun hits him across the back of the neck.

The intern stumbles forward and collapses unconscious.
Samuel stands there, again stunned by what he is capable of.
Sartet observes him in silence.

23- EXT. HOSPITAL - DAY

The police cars park in front of the main hospital entrance.

24- INT. HOSPITAL - HALL - DAY

Samuel and Sartet leave the stairs and head towards the exit.
Before them appear Fabre, Susini and other policemen.

Samuel leads Sartet towards a nearby newspaper kiosk.
They stand there immobile looking at the newspapers.

On the front page of a newspaper, Sartet takes in photos of the luxury building seen in the opening scene and an old man, as well as a headline: *"Francis Dumond, 9th biggest fortune in France, assassinated in his Paris apartment"*

The group of policemen walks past them and into the elevator.
Samuel and Sartet wait a moment then leave the hall.

25- EXT. OUTSIDE HOSPITAL - DAY

Outside, Samuel hesitates. In front of them are ambulances, the door to one of them is open; the driver is helping an old woman towards the hospital entrance.
Samuel starts to push Sartet towards the ambulance, but he refuses to move.
Samuel looks at him, surprised.

SARTET

Not the ambulance... The bus.

Nearby, a bus has just stopped to take on passengers.
Samuel hesitates and Sartet stares at him fixedly. Samuel directs him towards the bus.

26- INT. HOSPITAL - DAY

The police, accompanied by an intern, enter the empty cubicle

FABRE
Where are they?

Kevin, the other orderly, is standing behind them.

KEVIN
Samuel took him away with a cop. Err, I mean, a police officer... they took the elevator...

Susini hangs up.

SUSINI
He's not answering...

FABRE
(to his men)
Find them, damn it!!!!

Fabre obviously senses there is a problem.

27- INT. BUS - DAY

Sitting in the bus with Sartet beside him, Samuel is looking back towards the hospital. The gun he is holding on Sartet is peeking out from his jacket. Sartet eyes the gun, then turns to look at a 6-year old boy who has also seen it. Samuel is still looking back at the hospital, waiting for the police to pour out.

Sartet looks intently at the child and puts his finger to his lips for him to keep quiet. The child presses up against his mother. Samuel is oblivious. The bus pulls away from the hospital.

28- EXT. PANTIN (PARIS SUBURB) - ABANDONED SWIMMING POOL - DAY

The abandoned building of a former swimming pool.

29- INT. ABANDONED SWIMMING POOL - BOILER ROOM - DAY

In the basement, the former boiler room is almost empty. Only in the middle is there a chair with Nadia attached to it. The young woman is wearing nothing but a nightgown. Her mascara has smeared from crying.

Through a cracked, heavy door, the silhouette of a man who is guarding the entrance to the basement is visible.
Nadia watches him a moment, then, overcoming her fright, struggles to undo the knots that are binding her hands.

30- INT. HOSPITAL - SECURITY ROOM - DAY

The police are in the hospital security room.
The intern is facing a police officer who is questioning him.
He is holding a compress to the back of his head.

Fabre is watching the security videos.
We see Samuel roll Sartet's bed into the elevator, followed by the police officer.
Fabre turns to Vogel.

FABRE
So how's the colleague?

VOGEL
Sore but he'll get over it...

Fabre turns back to a SECURITY AGENT.

FABRE
Then what?

HOSPITAL SECURITY AGENT
He takes him to the 7th floor. It's being renovated. The cameras are hooked up.
Then we find them back in the hall...

The SECURITY AGENT is fast-forwarding as he speaks.
Fabre watches the screen, following Samuel and Sartet in the hall.

On the screen, Fabre and his men are now walking right past Samuel and Sartet.
Fabre is staring silently at the small monitor when a voice bellows behind him.

MAN'S VOICE (O.S.)
Bravo...

Fabre turns to face three men: his fellow Chief Inspector WERNER, Inspector MANSART and Inspector MOREAU.
Werner speaks to Fabre, cocky.

WERNER

Walked right past him, huh? That's too bad...

FABRE
What are you doing here, Werner?

Werner points to Sartet on the screen.

WERNER
I'm afraid that fish there is a little too big for you... Sorry...

Mansart, the younger of the policemen, places his hand on Fabre's shoulder to usher him out. Fabre grabs his arm and pins him up against the wall. The policeman with Mansart starts to intervene but Susini and Fabre's men step in. The atmosphere is tense. They all observe each other.

FABRE
(to Mansart)
Who do you take yourself for, you little shit?

WERNER
Where's your sense of humour... The boss sent us. He thinks Sartet's got something to do with Dumont's murder last night.

Fabre is taken aback. He hesitates, then lets up on the younger officer who pulls away and glowers at him.

WERNER (CONT'D.)
And he gave the investigation to yours truly...

Fabre scowls, not wishing to admit defeat, then points to Samuel on the monitor's fixed image.

FABRE
So be it... But that guy there messed with one of my men, so "him", he's "my" investigation...

Fabre bears up under Werner's smirk then nods to his team to go. They exit the office.

Mansard, the young inspector, rubs his neck and stares daggers

at Fabre as he goes.
Werner asks to see the video for himself.

31- EXT. BUS STOP - DAY

Sartet follow Samuel's every move, only glancing down at the blood seeping through his shirt.
It's the end of the line and everyone gets off. Samuel and Sartet are alone in the back of the bus.
Out of a sleeve behind his back, Sartet slips the seringue that served to shoot him full of adrenaline. He positions it as if it were a dagger, all the while watching Samuel.
Sartet appears ready to stick him when Samuel's phone RINGS.

SAMUEL
(anxious)
Hello? Yes, I'm outside with him...

32- INTERCUT - EXT. / INT. BUS STOP / BOILER ROOM - DAY

A man's hand is holding a mobile to his ear.
Behind him, Nadia is still sitting on the same chair in the middle of the basement.

MAN
Pass him over!

Samuel holds the phone out to Sartet who is still clutching the seringue behind his back.
Sartet looks at Samuel, hesitates, then takes the phone.

In the basement, we discover the face of the man holding the phone. It's Luc, Sartet's young companion.

LUC
It's me...

SARTET
(after a beat)
Where are you?

LUC
At the old pool... I got the girl.

SARTET
Did you talk to Marconi?

LUC
Yeah, I told him to meet us here. I think

he shit his pants...

SARTET

Stay right there... I'm on my way.

Sartet hangs up.

SAMUEL

What the...? You mean you know the guy?

Sartet looks at him, then gets up, holding his belly.
Samuel aims at him.

SAMUEL

(beside himself)

Where's my wife!!!

(aiming at him)

Tell me, fucker!!!!

Sartet looks at the gun, then looks Samuel in the eye. He
throws down the syringe, still looking at Samuel.
Samuel, still aiming, watches the syringe roll away.

SARTET

He pulled one over on you. Your wife is not
with the guys that are trying to kill me...
So she's in no danger. She'll be home
before the evening's out... So it stops
here for the two of us...

Against all expectation, Sartet starts toward the open bus
door.

SAMUEL

(surprised)

No, hey! Come back!

Sartet, impassive, continues.

SAMUEL

Come back!

33- EXT. STREET — BUS STOP — DAY

Sartet still doesn't turn around. A shot SHATTERS a glass-
covered ad at the bus stop.

Sartet spins around to glare at Samuel. Around them passengers

have heard the shot.

SAMUEL

(threatening)

What do you think? Until I got my wife with me you're not going anywhere! I'm not waiting till tonight to get her back! Call him back and set a place to meet now, where there are lots of people...

Sartet stares daggers at him then looks worryingly around him. Samuel is holding the gun steadfast.

SARTET

(in a hurry)

Okay...

Samuel too is aware of the urgency of the situation and gestures towards towards a nearby street. They leave together.

34- EXT. HOSPITAL - DAY

Fabre's team are heading back to their car when Inspector Tostivint hails them.

POLICE OFFICER

Two men exchanged gun fire in a bus that left from here...

FABRE

Let's get over there before that ass Werner does.

(To susini)

Call criminal records. I want everything they got on Sartet and that orderly.

They all get into the car.

35- INT. LA DEFENSE - RER TRAIN STATION - DAY

Samuel, holding Sartet by the arm, is in the middle of the crowd in the huge hall of the RER station and shopping center at La Défense.

Sartet is sweating and increasingly pale. The bloody patch on his shirt is growing.

Samuel scours the crowd until at last he sees Nadia on the other side of a glass wall separating the main hall from the hall leading to the RER.

Luc is holding her by the arm. The young woman stands out from the crowd, still dressed in a night gown and wearing Luc's jacket.

They approach Samuel and Sartet, separated only by the glass wall.

Samuel tries to smile reassuringly. The young woman smiles back hesitatingly, her eyes still smudged black from tears.

Luc indicates an exit where they can meet.

Samuel drags along Sartet whose state appears to be worsening.

The two groups walk on either side of the glass wall. His wife is practically next to him, Samuel doesn't take his eyes off her.

Suddenly Sartet stops short.

Samuel looks over at him.

Sartet gestures towards the other end of the hall where ahead of them are the two "killers" along with two other men.

Among the crowd, Samuel recognizes the man from the hospital.

SARTET

We've got to run...

SAMUEL

No!

Samuel looks at his wife, so close across the glass.

Luc has stopped too, surprised by Samuel and Sartet's pause. He follows their eyes and he too recognizes the "killers": Il looks questioningly at Sartet.

SARTET

(through the glass)

Back to the old pool. We'll meet there tonight

SAMUEL

No way!

Sartet turns to him.

SARTET

Here we're dead: They'll kill us all, do you hear?

Sartet nods to Luc who starts back the other way, Nadia in tow.

Samuel watches his wife who turns to him imploringly: he pulls out the gun.

SAMUEL

Oh God, no! Bring her back!

SARTET

(looking around him)

Put that away or we're done for...

Samuel hesitates, obviously not wishing to lose his wife again.

Samuel, gun in hand, appears lost.

He watches Nadia be led off into the distance.

Sartet, sweating profusely and weak from his wound, insists again and tugs on Samuel's shoulder.

SARTET

You'll get her back later, I'm telling
you...

Let's haul!

Left with no choice, Samuel ends up following Sartet.

Mixed in with the crowd, the "killers" spot them and split into two groups: one group follows Samuel and Sartet and the other goes after Luc and Nadia.

36- INT. LA DEFENSE - RER TRAIN STATION HALLWAY - DAY

Samuel and Sartet start down one of the hallways that leads from the RER station to the shopping center at La Defense. They cross the crowd and head towards a service door leading outside.

Samuel is close on Sartet's heels, hiding the gun in his jacket.

They are no more than a few feet from the door when it opens on two armored money trucks.

The two security guards freeze as Samuel and Sartet head towards them.

The security guard in charge of covering his colleague, his hand on his holster, sees Samuel's hand hiding the gun in his jacket.

Thinking the guard is going to draw, Samuel draws first and aims.

The two pairs freeze facing each other. It's a stand off.

The first security guard raises his hands and gun. The second throws the money bag at Samuel and Sartet's feet, raising his hands in turn.

SECURITY GUARD 1

Hey man, don't shoot..

Around them, passersby believing they are witnessing a holdup, hurry away.
Samuel looks a moment at the money bag without understanding, then, like Sartet, glances towards the hall where the two "killers" are fast approaching.

Samuel and Sartet make a move for the exit door. Samuel is still holding the gun on the two guards who are backing up, their hands in the air.

Samuel and Sartet sidestep the money bag and exit.

The two security guards look at the money bags lying there on the ground and then at each other before grabbing their guns and calling for help on their walkie-talkies.

The two "killers" see the security guards, now armed, blocking the exit where Samuel and Sartet have fled.

They stop, cursing.

37- EXT. LA DEFENSE - PUBLIC SQUARE - DAY

Samuel and Sartet exit onto the square and hurry away.

38- EXT. LA DEFENSE - STREET - DAY

Samuel and Sartet are walking down a sidewalk along which dozens of cars are parked.

Sartet, gritting his teeth, is walking with his hand on his belly.

He's finding it harder and harder to walk and has to lean up against a car.

His shirt is now covered with blood around his abdomen.

Samuel goes to him.

SAMUEL

It's opened up...

Sartet looks at him, pale, then looks at his blood-soaked shirt.

SARTET

I know where I can fix it...

SAMUEL

No... Only place we're going is wherever my wife is! Where's that old pool?

Samuel is holding the gun on Sartet who is fading fast.

SAMUEL
(threatening)
Where is it?

SARTET
In Pantin... But I don't think
I'm going to make it that long.

Samuel looks down at Sartet's blood-soaked shirt.

SARTET (CONT'D.)
...if I die, what are you going
to trade for your wife?

Cornered, Samuel has no reply.
Sartet shows him his bloody hand.

SARTET
I'd hurry up if I were you.
I think it's urgent.

Samuel stares at him. Left with no choice, he complies.

SAMUEL
I'm warning you...
No tricks

Sartet nods, sweat beading. He glances at the car behind him.
An old model. He gives the side window a blow with his elbow.
Samuel is surprised by the suddenness of Sartet's blow. He
looks down the street but there's no one around.

SARTET
You drive...
I can't...

Samuel hesitates but, out of ideas, nods for Sartet to get in
o the passenger side.
Sartet moves around to other side and gets in.
Samuel looks around then gets in the driver's seat.

39- INT. CAR - DAY

Once inside the car, Sartet reaches under the steering wheel
and pulls the cover off the electrical system.

SARTET

Take the blue and red wires. Touch them together and step on the gas.

Samuel does as he's told and the car starts. Samuel shifts into first gear. Sartet, suffering horribly, collapses in the passenger seat.

40- INT. BUS STP - DAY

We're back at the bus stop where Samuel and Sartet were before.

The police have roped off the area and are inspecting the environs.

Standing off to the side, Chief Inspector Fabre accompanied by inspector Vogel is questioning WITNESSES. They show them a photo of Sartet.

WITNESS 1

Yeah, that's the one... There was another guy with him...

WITNESS 2

Yeah, the one that fired...

Vogel show the witnesses Sartet's photo.

VOGEL

Are you sure this isn't the guy that was armed?

WITNESS 2

Absolutely sure... The other guy fired and made this guy follow him towards the exit, over there...

The other witness nods in agreement. Vogel, circumspect, looks questioningly at Fabre, who doesn't react.

VOGEL

All right... We might have to call you over to headquarters for more information...

The witnesses nod and leave. Vogel goes to Fabre.

VOGEL

So the orderly took Sartet hostage?
What do you make of that?

Fabre, still silent, appears to be thinking hard. Susini joins them.

FABRE

(to Susini)

Well?

All three head towards the station exit.
Susini is reading her notes as they walk.

SUSINI

Not much to go on... As for the orderly:
Nothing, no record.

FABRE

What about Sartet...

SUSINI

Not much either, keeps to himself. All we
know is he works with an old cellmate, a
kid...

Susini hands Fabre a photo of Luc.

SUSINI

Luc Rani, age 26. He did two years at
Fresne, that's where he met Sartet... He
got out in 2006 too.

FABRE

Since then?

SUSINI

That's it... But looks like he's keeping good
company.

FABRE

Okay... Go to the orderly's place. Question
his neighbors and family... I'm going to see
Max Collet at the Madeleine parking lot, he
knows all those guys...
(Before getting in the car)

Be quick about it. We don't have much time.

Susini and Vogel return to their car.
Fabre gets into his.

INT. RUN-DOWN BUILDING — APARTMENT DOOR — DAY

A building under renovation.
Sartet is climbing the stairs with difficulty.
Samuel is close behind him, gun drawn.
Sartet leans against the wall and gestures towards a cast-iron plaque on the wall indicating the gas line.

SARTET

Slip your hand in, there's a key...

Samuel does as he's told and collects the key.
Sartet nods for him to open the door to the apartment.

42- INT. SARTET'S HIDEOUT — LIVING ROOM — DAY

Samuel and Sartet enter the apartment. It's almost empty. In the living room are a few chairs, a camping table and two mattresses on the floor.
Sartet enters the living room and drops onto a chair.

SARTET

First aid's in the cupboard...

Samuel looks around him.

SARTET

(in pain)

Get a move on...

Samuel heads to the cupboard. Inside he finds all sorts of medical paraphernalia and medication. All it takes to remove a bullet and sew up wounds. Sartet, sweating profusely on his chair, is getting worse all the time.

43- INT. ABANDONED SWIMMING POOL — BOILER ROOM — DAY

Back in the old boiler room, Luc has Nadia sit down.

LUC

I'm not going to tie you up... but just stay calm... all right?

Nadia looks at the young man then nods. He is looking back at

her when suddenly there is a sound of CLANGING METAL.
Luc draws his gun from his jacket and leaves the room,
motioning to Nadia to stay quiet.

Alone now, the young woman, worried, watches the door. After a
long moment of silence a shadow appears.
Fear creeps across Nadia's face.
The shadow advances towards her. Nadia is now face to face
with one of the two "killers" from the RER station.

44- INT. SARTET'S HIDEOUT - LIVING ROOM / BATHROOM - DAY

Samuel is dressing Sartet's wound.

He takes the scissors sitting on the oil-burning radiator that
they've turned on nearby. He burns his fingers slightly, the
radiator is on full blast.
He evens out the stitches on Sartet's belly.
Sartet watches him in silence.
Samuel looks away and grabs the seringue.
While Samuel gives him a shot, Sartet looks over at the
scissors that Samuel put down beside them.

SAMUEL
That's it...

Sartet looks down to inspect his wound, now stitched up.
His belly and pants are blood-stained. He stands up.

Samuel plunges his hand into his jacket for the policeman's
gun.

SAMUEL
Where are you going?

Sartet points to the dried blood on his belly.

SARTET
To clean that up ...

The two men look each other in the eyes.

SAMUEL
Leave the door open...

Sartet heads towards the bathroom, enters and leaves the door
cracked open.

Samuel looks at his watch and leans against the window with
the bathroom in line of sight. Sartet gets undressed and

disappears into the shower.

In the bathroom Sartet starts the water running and makes sure Samuel can't see him. He flattens himself against the wall and lifts the lid on the toilet reservoir, fishing out a plastic bag sealed with tape.

Samuel, nervous, fumbles in his pockets and takes out a pack of cigarettes.

He puts one to his lips and lights it. His hands are trembling.

He is trying to calm down when suddenly his attention is drawn out the window. From where he is seated he can see into the neighbor's living room.

In the neighbor's living room the television is on. On the screen, Samuel recognizes his colleague Kevin who is being interviewed.

Samuel glances towards the bathroom then goes to the small television sitting on the floor and turns it on.

KEVIN

...Hey, just a normal guy, you know... He was trying to become a nurse to make more money...

A photo of Samuel appears on the screen. Samuel stares anxiously at his image on the television.

JOURNALIST

And it's no doubt more money he was after in becoming an accomplice to Hugo Sartet's escape... Sartet, a thief with a long record, who according to a source working on the investigation was involved in the murder of Francis Dumond...

Sartet's mug shot replaces Samuel's photo on the screen.

JOURNALIST

First the two men attacked a police officer and stole his gun, then they turned on a young doctor who tried to intervene... Since then the two men have been spotted in several places around the capital, wielding their guns...Notably in a shopping center where they tried to attack the security guards of a Brinks truck...

Samuel stares anxiously at the television as his photo once again fills the screen.

In the bathroom, Sartet, still flat against the wall, is unwrapping the plastic from what turns out to be the elements of an automatic pistol.

JOURNALIST

If you should recognize either of these two men, do not attempt to apprehend them. Notify the police immediately.

The photos of Samuel and Sartet appear side by side on the screen.

JOURNALIST

Remember, these men are armed and dangerous...

The photos of Samuel and Sartet remain in the corner of the screen while back on stage the newscaster moves on to the next topic.

Samuel, stupefied, turns off the television.

Anxious and not knowing what to do, he glances at the bathroom again and searches his pockets. He pulls out the card given him by Chief Inspector Fabre.

45- INTERCUT: INT. MADELEINE PARKING LOT / SARTET'S LIVING ROOM - DAY

Inside a glassed-in parking attendant's booth, Fabre is talking to a man of sixty (MAX COLLET).

MAX

I'll find out what I can about Sartet and get back to you...

Fabre nods. His mobile RINGS. He answers.

FABRE

You do well to call me...

In Sartet's living room, Samuel is holding the telephone to his ear, totally panicked.

SAMUEL

(hushed and confused)

I don't even know the guy! I had to do it, they took my wife! But I didn't do anything, I'm not an accomplice to

anything! You gotta get me out of this...

FABRE

All right, all right... Calm down, we'll straighten it out... Are you with him now?

SAMUEL

(softly)

Yes...

FABRE

Where?

Samuel hesitates to reply.

FABRE (CONT'D.)

I you want me to help you've got to tell me where you are, Samuel...

SAMUEL

(softly)

8, boulevard de Strasbourg...top floor.

FABRE

Okay, listen, stay where you are, we're on our way. Just don't go anywhere! You hear me?

SAMUEL

(softly)

I hear you.

Fabre hangs up and gets back in his car. Max Collet, surprised, watches him drive off.

46- INT. LIVING ROOM - DAY

Samuel puts his mobile away, still keeping an eye on the bathroom door where we hear the sound of running water.

In the bathroom, Sartet is loading the revolver.

Samuel goes quietly to the front door and unlocks it.

He goes back and sits not far from the door to the bathroom. On his guard, he takes the policeman's pistol out of his pocket, clutching it tightly.

In the bathroom, the water is still running.

Suddenly Samuel freezes, feeling the barrel of a gun at the back of his neck.
Behind him, Sartet, naked and soaking wet, is holding the gun.

SARTET
Drop that gun...

Samuel has no choice but to comply.

47- INT. FABRE'S CAR - DAY

Fabre is driving through Paris, all sirens BLARING. He is on the radio with Susini.

FABRE
They're at 8, Blvd. Strasbourg...
Meet me there. And don't make a scene on your way out! I don't want Werner and his men on this. I'll wait for you there. And hurry.

48- INT. SARTET'S LIVING ROOM - DAY

Sartet is now dressed.
With one hand he holds the gun on Samuel, with the other he opens a fake bottom in the cupboard.
He removes money and car keys.

He puts it all in a traveling case as well as some mobile phones and a plastic bag full of SIM cards.

49- INT. SARTET'S HIDEOUT - ENTRYWAY - DAY

In the entry, the front the door is opening gently.

50- INT. SARTET'S HIDEOUT - LIVING ROOM - DAY

Sartet approaches Samuel, still pointing the gun at him.

SARTET
Get going...

They leave the living room and start for the door.
Samuel exits. Sartet is right behind him.
Suddenly, an arm points a gun in Sartet's back.

MAN'S VOICE (O.S.)
Don't move...

Sartet freezes. Two men are covering the door to the living room: Werner's men from the hospital.

51- EXT. STREET OUTSIDE SARTET'S HIDEOUT - DAY

Fabre parks a short distance from the building where Sartet has his hideout. Immediately, he curses.
In front of the building is a car with a blue siren. A police officer wearing an orange arm band is standing beside it.

52- INT. SARTET'S HIDEOUT - DAY

Inside the apartment, the two inspectors have forced Samuel and Sartet back into the living room.

SAMUEL

I had no choice! They kidnapped my wife!

MOREAU

Shut up and on your knees!

The other inspector shuts him up by shoving him violently.

MANSART

(cutting him off)

He said on your knees!

Moreau is pointing the gun and something in his eyes tells Samuel he means business.
Samuel kneels.

The younger inspector goes to Sartet, grinning.

MANSART

You sure gave us a run for the money...

Without warning he hits Sartet across the face with his gun. Sartet falls, his brow split open.

Moreau moves in and kicks Sartet in the gut.

Suddenly, Fabre's voice breaks it up.

FABRE

What the hell is this?

The two inspectors are thrown off by the sudden appearance of

Fabre.

Fabre is staring fixedly at them, surprised at their method.

MANSART

(angry)

And you, what are you snooping around here for?

FABRE

Let me remind you I am your superior you little piece of shit! So change your tone!

Mansart doesn't reply. Fabre puts his gun back in his holster and turns around, sensing someone behind him.

Behind Fabre appears a man Samuel recognizes immediately: the "killer" from the hospital.

Samuel watches the scene, dumbfounded.

Mansart also looks at the "killer" who has a gun drawn. A SHOT goes off.

Fabre drops, dead on the spot: it is Mansart who has just shot him in the neck.

Samuel is petrified.

Sartet, still on the ground, is alert.

Mansart leans over Fabre's lifeless body.

MANSART

Who fucked up?

The "killer" replies, pointing to Fabre.

KILLER

We saw him downstairs. He said his team would be here any minute.

The "killer" seems on edge.

KILLER (CONT'D)

(worried)

You sure we had to kill him?

Mansart nods, sure of himself.

MANSART

Yeah, I'm sure...

Moreau takes control of the situation and heads towards the door, gesturing towards Samuel and Sartet.

MOREAU

Be quick about it. I'll head them off
downstairs while you take care of them.

MANSART
Call the boss while you're at it. Tell him
he can call Dumond's son about the video...

Sartet, still down, doesn't take his eyes off the inspectors.
Samuel is still frozen with fear.
Mansart nods and turns to the "killer".

MANSART
Put your armband on...

The "killer", who turns out to be a cop too, pulls out a
police arm band and puts it on.
Moreau leaves the apartment to go meet Fabre's team.
Mansart approaches Samuel and squats down facing him.

MANSART
(chummy)
Say there... Just what came over you to grab
my colleague's gun and shoot poor old Chief
Inspector Fabre?

The "killer" cop looks at Samuel without smiling.
Samuel looks up at Mansart who is looking back, falsely
inquisitive.

MANSART
That's right... because, despite our
customary warnings, we had no choice but to
put you and your pal down... Tough, ain't it...

Sartet stares at him, poker-faced.
Samuel sees what Mansart is getting at.
Mansart hands the gun to his colleague.

MANSART
Here, comrade... Do your duty...

Using a tissue, he takes the gun that just killed Fabre.
Samuel throws a terrified glance at Sartet.
The young inspector picks up Sartet's bag.

MANSART
Whatta we got here?

Mansart puts his gun down on the camping table and opens the bag. He whistles.

MANSART
(whistling)
Well I'll be damned! Looks like we got
ourselves a bonus..

The other policeman moves closer to Samuel, pointing the gun on him.

Mansart is counting the bills.

Samuel attempts to cover himself, aware he is about to die.

Sartet, still on the ground, observes the scene, then gives a hard kick to the oil-lit radiator near the cop who is aiming at Samuel. The radiator tips over and immediately sets the cop's legs on fire.

The cop yells, aims at Sartet and fires but misses.

Sartet rolls towards Fabre's body.

Sartet grabs Fabre's gun and kills the policeman whose pants are on fire.

He spins around and fires at Mansart who has just grabbed the gun in the tissue but hasn't had time to use it.

Sartet sticks his still bloodied head up and goes for Mansart's gun, gun drawn on him all the while. Mansart, a bullet through his shoulder, is down.

Sartet turns to Samuel, indicating the fire that's starting.

SARTET
Put it out!

Samuel is petrified.

SARTET
(stern)
Put the fire out, for God's sake!

Samuel gets up and runs to grab a cover from the mattress and throws it over the flames.

Sartet goes to the window. Outside, Moreau is waiting for Fabre's team to arrive. Sartet calls to Samuel.

SARTET (CONT'D.)
(to Samuel)
Come watch and tell me when the other cops
get here.

Samuel, given Sartet's determination, takes his place at the window.

Sartet goes over to Mansart. He searches him and takes out his wallet, which he opens to inspect the police ID inside. He puts the wallet in his pocket then grabs Mansart by the hair and shows him the lifeless bodies of the other police.

SARTET

Now you are going to explain what the fuck is going on...

Mansart tries to act tough.
Samuel watches the scene, still under the shock.

MANSART

Go fuck yourself... Five minutes from now the place will be crawling with cops and you're the one who's gonna have to explain...

Mansart smirks.
Without hesitation, Sartet punches him full force in the face, using his gun for brass knuckles.
Mansart's mouth is bleeding.

At the window, Samuel sees two of Werner's men waiting for Fabre's team.

SARTET

I'm listening...

Mansart spits blood in Sartet's face.
Sartet, without blinking, puts the point of the gun against the wound in Mansart's shoulder: he pushes down hard where the bullet went in.
Mansart yells out in pain. Sartet shoots.
Mansart is crying with pain.

Sartet, still hanging on to his hair, pulls his head up.

SARTET

Next time it'll be in the mouth...

He yanks his head back and puts the barrel against Mansart's lips.
The young inspector is bawling now, having lost all trace of arrogance.

Samuel, anxious and completely overwhelmed by the situation, keeps one worried eye on the street and the other on Sartet.

Sartet cocks the revolver in Mansart's mouth.

SARTET
You're dead...

MANSART
Okay... okay...

Sartet pulls the gun out of his mouth.

SARTET
Who are you? And who were those guys who
tried to kill me the other night?

MANSART
Criminal investigations, all the same
group...

Sartet points to Fabre's body.

SARTET
What about him?

MANSART
Him too, but he ran another team...

Sartet looks at him a moment, then speaks again.
Samuel is anxiously watching down below.

SARTET
So what are you investigating?

Mansart takes a while to answer, Sartet pulls his head further
back and puts his gun to his lips again: Mansart gives in.

MANSART
There is no investigation... It's just,
sometimes they bring us in as extras... Most
times the "clients" don't even know we're
cops...

SARTET
What do you do for these "clients"?

MANSART
Depends. Scare debtors. Sometimes it's
more... "radical"... You know what I mean.

SARTET

What's the deal with Dumond?

Mansart hesitates. Sartet shoves the barrel back in his wound.

MANSART

His son hired us...

FLASHBACK TO

INT. OFFICE — NIGHT

In a chic office, an old gentleman with his mouth taped over and a rope around his neck is standing on a chair. Around him are the "killers" from the beginning as well as Chief Inspector Werner. Half-hidden outside an office door, a fifty-year old man is looking into the room. He is sweating and anxious.

MANSART (V.O.)

...his old man wasn't planning to leave him
the keys to the family empire...

In the office, the old gentleman seen on the front page of the newspaper is seated, a pen in his hand. Facing him are Werner and three of his men. Inspector Moreau has his gun trained on the old gent, who hesitates to sign. He turns to look toward the door where his son is watching. His son snaps back out of sight.

MANSART (V.O. CONT'D)

...so we made him change his will...

The old man looks back at Moreau, then signs the will.

MANSART (V.O. CONT'D)

...kinda "final" like...

Werner grabs the will and nods to Moreau.

Moreau cocks his gun. Behind the door, the son looks down. Two shots are fired with a SILENCER. At each shot, the son flinches.

MANSART (V.O. CONT'D)

...To cover up, Werner had thought up a

burglary that went wrong... We paid a fence,
Marconi, to find us somebody who could
crack the old man's safe...

INT. CAFE - NIGHT

Werner is sitting across a table from a man of sixty. Werner
hands him an envelope.

MANSART (V.O. CONT'D)
... that was supposedly full of jewelry...

INT. APARTMENT - NIGHT

In the half-light of the apartment, someone breaks in. A
silhouette crosses the apartment.

MANSART (V.O. CONT'D)
... who'd Marconi give us? You...

A man enters the old man's office. It's Sartet.
He whips a gun out of his jacket and points it at the armchair
behind the desk. He swivels the chair around and finds himself
face to face with the old man, dead.

MANSART (V.O.)
...Then we were supposed to get rid of you
and makeover the scene of the crime...

The two killers are advancing, their guns, equipped with
silencers, drawn.
Sartet spots their reflection in a mirror. He makes a guess
and fires, diving toward the glass desk which shatters under
his weight. In breaking, a piece of glass cuts a gash in his
belly.
The two men, flattened against the wall of the hallway,
advance cautiously toward the office, but Sartet has
disappeared. In the middle of the shattered glass is his gun.
In the corner of the room is an open door. They run through it
after Sartet.

MANSART (V.O. CONT'D)
...But we missed...

BACK TO PRESENT

INT. SARTET'S HIDEOUT - LIVING ROOM - DAY

Back in living room of Sartet's hideout, Sartet stares at the young cop.

SARTET
So what's this video?

Mansart says nothing.
Sartet puts the barrel of the gun to his cheek.
Mansart acquiesces.

MANSART
(nervous)
The old guy had just installed a security
camera in his office...

FLASHBACK TO:

INT. OFFICE — NIGHT

On the video image we see Moreau kill the old man.

MANSART (V.O.)
(nervous)
...but since it was our investigation, we
got to the video before anybody else...

The son enters the office. Werner hands him the will.

BACK TO PRESENT:

INT. SARTET'S HIDEOUT — LIVING ROOM — DAY

SARTET
So where is it now?

MANSART
On a flash drive at Headquarters. The safe
in Werner's office.

FLASH BACK TO:

INT. OFFICE — NIGHT

On the video image, the son is standing alone looking
at his dead father.

MANSART (V.O.)
Thanks to that video we should get a nice

extension from the old man's son!

BACK TO PRESENT:

INT. SARTET'S HIDEOUT — LIVING ROOM — DAY

Sartet stares fixedly at Mansart at moment.

SARTET
(hardening)
How'd you get this address?

Mansart remains silent.

SAMUEL
They're here!

SARTET
(to Mansart)
Don't make me repeat myself...

MANSART
(anxious)
Your friend talked... Marconi told us he
was there with the girl. We've been
trailing them since noon. That's how we
found you at La Défense...

Sartet's face darkens.

Samuel, fearing the worst, approaches the two men.

SAMUEL
What "girl"?

Samuel exchanges a glance with Sartet. His closed face worries
him all the more.
Now he leans over the cop.

SAMUEL
(worried)
What'd you do to them! Speak up!

Sartet gets up and goes to the window where we see Fabre's
team getting out of their cars. Samuel grabs Mansart by the
collar and shakes him.

SAMUEL
Tell me, damn you!

MANSART
(scared)
I wasn't there! I didn't do anything to
them!!! I wasn't even there!!!

Sartet gathers his things together hurriedly: papers,
money...
Samuel, freaking out, turns to him.

SAMUEL
(crazed)
What did they do to them!!!

Sartet looks at him without answering.

53- EXT. SARTET'S BUILDING - STREET - DAY

In front of the building, Susini and her team have reached the
members of Werner's team.

MOREAU
(acting worried)
Sartet and that orderly opened fire. I
think your boss was hit...

Susini glares at him and rushes toward the building entrance.

54- INT. SARTET'S HIDEOUT - LIVING ROOM - DAY

Sartet heads towards the front door.

SARTET
(to Samuel)
You stay here and you're a dead man...

Sartet leaves the apartment.
Samuel remains facing Mansart, alone.

SAMUEL
(screaming)
What did you do to them?

Mansart remains mute.
The police can be heard running up the stairs.
Samuel, powerless against Mansart, hesitates, then exits too.

55- INT. SARTET'S BUILDING - STAIRWELL - DAY

In the stairwell, Susini and Vogel are starting up the stairs four by four.

Samuel sees them coming, looks back at Fabre's body. He hesitates, but then follows Sartet, who, on the floor above, is bashing in the door to the roof.

56- EXT. SARTET'S BUILDING - ROOF - DAY

Samuel reaches Sartet who blocks the roof door with a plank.

They look around the roof for a way out.

The nearest building, also under renovation, is ten or so meters off. Between the two buildings, an empty courtyard.

Sartet starts towards a ladder leaning up against the wall and turns to Samuel.

SARTET

Give me a hand.

The two men pick up the heavy ladder and swing it over onto the scaffolding of the building across the court.

57- INT. SARTET'S HIDEOUT - LIVING ROOM - DAY

Susini and her team rush the apartment.

They stop cold in the living room at the sight of the bodies of Fabre and Werner's two men.

Susini freezes at the view of her chief.

One of the cops leans over his colleague with the burned legs.

TOSIVINT

He's still breathing!

Mansart, in a lamentable state, point to the stairs

VOGEL

They were heading for the roof!

The police climb rush out of the apartment, except for Susini, who remains staring at Fabre.

58- EXT. SARTET'S BUILDING - ROOF - DAY

Sartet is walking first across the suspended ladder towards the other building.

Samuel turns towards the blocked door to the roof which the police are trying to force open. The planks budge, but do not break.

Sartet is nearing the scaffolding opposite when the ladder flips and falls down into the courtyard.

Sartet just barely manages to grab the scaffolding and haul himself onto the roof.

Samuel is trapped at the edge of the roof.

Behind him, the planks barring the door are beginning to give way to the persistent battering of the police.

Sartet is on the other side. The two men look at each other. With no way to help Samuel, Sartet leaves, disappearing behind the chimneys.

Samuel turns back towards the access door when he hears the PLANKS BUST. The police appear, guns held high.

Samuel hesitates, then leaps over the edge towards the scaffolding on the building opposite. He crashes through the protective covering and slams onto a platform lower down. The entire structure shimmies.

On the roof, the police approach the edge and train their guns on him.

Samuel flattens down on the scaffolding planks.

Just a few meters ahead of him is a chute for removing rubble.

The police still have their guns drawn on him, preventing him from getting up.

They shout for him to give himself up.

Susini has just joined them, he gun drawn.

VOGEL

Don't move!

Samuel bellies up to the chute and climbs into it. Susini fires at the chute but misses Samuel as he slides down.

The police run back towards the door.

Samuel lands smack in the rubble. He jumps up and out of the dumpster.

150 meters behind him, Susini, Vogel, Moreau and another of Werner's men are already on hot on his trail.

59- EXT. STREETS AROUND SARTET'S BUILDING - DAY

Samuel rounds the street corner fast and runs till his lungs are ready to burst. Behind him, the police are shouting.

It's a busy street, Samuel slaloms between cars blocked at a stand-still behind a delivery truck.
The four police officers are now only 50 meters away.
Moreau stops and opens fire in Samuel's direction.
In the street, people panic. The deliverymen and passersby duck to the ground.
Samuel, shielded by a car, reaches the delivery truck and disappears behind it.
Vogel shouts at Moreau.

VOGEL

Put that thing down! Look at this crowd!

Moreau doesn't reply. He and his colleague take up the chase.
Samuel is running as fast as he can. He turns to see the police, who have appeared from behind the delivery truck. He picks up speed and races down into a nearby metro station.

60- INT. METRO - DAY

Without slowing, Samuel leaps over the swinging doors and disappears into one of three metro corridors.
The police chase after him. They too leap over the doors but stop short faced with the choice of three possible corridors.
They hesitate and Susini gestures towards a metro employee exiting a service door.
She runs over to him, whipping out her police ID. She and the three other police dash into the control room equipped with surveillance cameras.

INT. METRO CONTROL ROOM - DAY

Susini waves her card and leans over the monitors.
Surrounded by the other officers, she studies the images and suddenly spots Samuel walking with long quick strides down a corridor while looking back over his shoulder to see if he's being followed.

SUSINI

There!

Vogel turns to one of the metro staff.

VOGEL

Where's that?

The man looks at the screen.

METRO EMPLOYEE

The corridor to get to line 1.

Werner's men are already dashing out the door.
Vogel turns to Susini.

VOGEL
Stay here and tell us where to go!

SUSINI
No, you stay...

Susini heads for the door.

VOGEL
Susini!

She's gone. Vogel curses and has no choice but to remain watching the screen.

62- INT. METRO ESCALATOR - DAY

Samuel is reaching a long, crowded escalator. He races down it, zig-zagging through the crowd.
Werner's men reach it too and spot him down below.
Susini is 10 meters behind.
The two policemen shove people roughly out of the way, some of whom are quite vocal in their complaints.

Samuel, a few dozen meters ahead of them, hears the hubbub and turns to see the police on his tail.
He speeds up, pushing people himself now.
The police are gaining on Samuel. Samuel is about to reach the bottom of the escalator when, looking over his shoulder, he trips inadvertently over a tourist's suitcase and falls flat on his face.
Sprawled on the ground, Samuel can see through the crowd the police drawing nearer in their descent, guns drawn.

There's no time to for him to get. The police appear to have him for sure.
Samuel spies the escalator's red security button and reaches out and slams on it.
The escalator stops short, causing the crowd to fall domino-like.
The three policemen are carried down with human tide as wailing arises.
Samuel gets up and runs off.
Susini and Werner's men have a hard time breaking loose of the mangled crowd.

63- INT. METRO CORRIDOR - ESCALATOR / CONTROL ROOM - DAY

Samuel runs down the corridor.

Susini gets off the escalator and contacts Vogel by walkie-talkie.

SUSINI
Do you see him?

In the control room, Vogel is searching for Samuel on the screens, spotting him as he arrives onto a metro platform. He points him out to the metro employee.

METRO EMPLOYEE
That's the line 4 platform... He'll be
stuck there, there's no other way out.

Vogel speaks into the walkie talkie.

VOGEL
Line 4 platform! It's a dead end. You've
got him!

Susini followed by Werner's men head towards the line 4 platform.

64- INT. LINE 4 METRO PLATFORM - DAY

Samuel is heading down the platform, looking over his shoulder all the while.
Halfway down he realizes he's cornered.
He's about to head back when he sees the police.
He hesitates, then trapped, jumps down onto the rails.
A train is stopped at the opposite platform
The waiting passengers watch, spellbound.
Samuel heads into the tunnel and starts to run.

On the platform Susini and the two policemen peer into the tunnel.
Without hesitation, Susini jumps down too.
Werner's men follow suit.
Samuel is running his lungs out. Behind him in the half-light of the tunnel, he sees the silhouettes of Werner's men followed by Susini.

Samuel picks up his pace and heads into a curve, which puts him out of view of the police. He is running when he sees the tunnel walls ahead of him light up: a metro train is heading straight for him.

Samuel stops and then starts towards the other rail which puts him in the line of fire of Werner's men.

A bullet ricochets off the wall next to Samuel.
The oncoming sound is growing louder, the headlights are coming closer. But Samuel can't remain in the line of fire and flattens up as best he can against the tunnel wall to let the train pass.

The train appears, then screams past full speed not 30 cm from his face. Flat against the wall, he closes his eyes.

He is standing on a rocking old rail up against to the wall. His footing is unstable. He could at any moment slip and be drug under the metro.

He feels around for a handhold, unable to keep his balance much longer.

The police are also forced to move out of the way of the oncoming train. They have time to move onto the opposite rails and continue their way down the tunnel while the train passes. When the metro has gone and they've rounded the bend, the tunnel is empty. Samuel has disappeared.

Werner's men and Susini run in search of Samuel when suddenly they spot an open service door in the tunnel wall...

65- INT. METRO SERVICE CORRIDOR - DAY

They dash into one dark corridor, then another, then come up to a metal door with a push system. The door is slightly cracked, letting in a stream of light.

They open it wide. Against all expectation, they find themselves in the crowded Forum des Halles shopping center.

66- INT. FORUM DES HALLES SHOPPING CENTER - DAY

The place is jam-packed. There is no way to spot Samuel.

At the other end of the huge hall, Samuel is disappearing up an escalator, shielded by the crowd.

The police are sullen, realizing they've lost him.

67- EXT. STREET IN FRONT OF SARTET'S HIDEOUT - DAY

Back at Sartet's building, police cars are crowding the street.

Stretchers with black plastic body bags are being carried towards ambulances.

On one stretcher, the cop with the burned legs is being carried out with a breathing machine.

Susini and her colleagues watch Fabre's body bag go by in silence.

Werner and Moreau are talking to Marsart, who is in an ambulance

MANSART

(grimacing)
They took us by surprise.

Werner looks at him suspiciously.

WERNER
Did he ask any questions?

Werner watches his response.
Mansart, obviously afraid of his boss, worms his way out of the question.

MANSART
No... When you catch'em give them some for me.

Werner nods and steps back to let a medic through.

An official's car parks nearby.
A man in a suit steps out: ROLAND JAFFART, the head of criminal investigations.

JAFFART
You can imagine how on edge they are at headquarters. So you and your men go bring me those sons-of-bitches... I don't care what it takes.

Standing back, Susini steps forward to speak.

SUSINI
If I may, sir, we were working with Chief Inspector Fabre on this case and it was him who the orderly called... So I...

Werner looks daggers at her and cuts her off short.

WERNER
Right... To lure him in. Now look at the result!
(pointing to the body bags)
We told you this was too big for your crowd.

Jaffart interrupts.

JAFFART
Werner!

(To Susini)
I understand what you must be feeling
Susini and I share that sentiment... but I
gave this case to Chief Inspector Werner...

Susini doesn't reply but throws Werner a dirty look.
Jaffart turns back to Werner.

JAFFART
We're dealing with cop-killers here, so
shoot first...

WERNER
Don't worry, sir... We'll find them and make
them pay... Trust me on that...

Jaffart salutes the group and returns to his car.

Werner exchanges a last glance with Susini then, without a
word, returns to his men.

Once alone, Vogel turns to Susini.

VOGEL
Don't worry... Werner's an ass but he's a
good cop... They'll get them, that's for
sure...

Susini, grinding her teeth, nods, all the while watching
Werner.

VOGEL
Want a lift?

SUSINI
No, I'm taking the chief's car back...

Vogel stares at her a beat, then turns and leaves.
Susini turns to watch Werner and his men, then goes to Fabre's
car.

Werner is standing off a ways, his men around him.

WERNER
Enough pussy-footing around. Get all your
informers on it and tell Marconi to get
back to us if Sartet makes contact...

They all nod and head towards their cars.

68- EXT./INT. PARIS STREET - DAY

Samuel is in a small street in the Les Halles neighborhood. He is walking briskly towards a man who is parallel parking his car.

Samuel looks around him and down the deserted street, opens unhesitatingly the car door and yanks the man out of car.

SAMUEL

Out!

The man falls on the ground and starts to yell. Samuel points a determined finger at him and shouts louder than him.

SAMUEL

(shouting)

Shut your face!

The man freezes in the face of Samuel's determination. Samuel gets behind the wheel and speeds off.

69- EXT. ABANDONED POOL - NIGHT

In front of the abandoned pool. Night has fallen. Samuel slips through a hole in the fence. He heads towards the old main building.

70- INT. ABANDONED POOL - BASEMENT - DAY

Samuel is exploring the pool basement. He picks up a metal bar. Someone is observing him from the shadows in the basement. Samuel, totally unaware, continues his way in the dark. He hears a NOISE, turns around and stops in his tracks. There is a dead body on the ground in front of him. It's the cop Werner sent to watch the place.

Sartet is standing behind Samuel, gun drawn. Sartet watches him, his expression dark.

SARTET

How'd you shake them?

Samuel doesn't reply. He's too worried about Nadia.

SAMUEL

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Where's my wife?

Sartet doesn't reply. Samuel, anguished, cranes his neck to look around Sartet towards the door where Nadia was being held.

He pushes Sartet aside. Sartet lets him through without resistance.

Samuel enters the room.

71- INT. POOL BOILER ROOM - NIGHT

In the middle of the room, the chair is still there. On it sits an inert body.

Samuel approaches, terrified at what he might find. On the chair, chest bared and bloody, is Luc.

He is dead. His face and torso are black and tumified. He has obviously been tortured.

Samuel, shocked at the appearance of Luc's body, lifts his gaze to Sartet, fearing the worst for Nadia.

SARTET

(a beat)

They'll keep her until you turn yourself in, then they'll kill you both...

Samuel looks as if he's at the end of his rope. Seeing no way out, he puts his hand to his face and wails.

Sartet keeps his eyes trained on Samuel, waiting for him to regain calm.

Samuel, stops, trying to catch his breath.

SARTET (CONT'D.)

We've got to get ahold of that flash drive the cop told us about. It proves we're innocent and sends them straight to prison... If you want to see your wife again, that's the only solution...

Samuel replies bitterly.

SAMUEL

Yeah right, at police headquarters...

SARTET

I know... and there's a good chance your

wife is there too... For them it's the
safest place to keep her...

Samuel takes his measure.

SAMUEL
(aggressive)
The whole Paris police force is out to get
us and all you can come up with is to march
right into their headquarters?

SARTET
That's right. But I can't do it alone...
and now you're all I've got...

Samuel doesn't reply. He looks instead at Luc's lifeless body.
Sartet is still looking at Samuel.

SARTET
It's either that or they kill your wife...

The two men look at each for a moment. Samuel puts his
hand nervously to his face. With no other choice, he
nods.

Sartet nods towards the exit.

Samuel heads towards the door. Sartet pauses to look at Luc
once last time, then he exits too.

72- INT. SARTET'S CAR - NIGHT

Sartet and Samuel get in Sartet's car, a powerful sedan.
Sartet starts the engine.
Samuel turns towards him.

SAMUEL
How do we get into their headquarters?

SARTET
We set fire to Paris...

Samuel doesn't know what to say.
Sartet shifts into first gear and steps on the gas.

73- INT FABRE'S CAR - NIGHT

Susini is in Fabre's car which she has just parked in the police headquarter's parking lot. Visibly marked by the death of the Chief, she is about to get out when something catches her eye. On the passenger seat is the ticket to the parking lot where Max Collet works. Susini grabs it, thinks for a moment, and puts it in her pocket. She gets out of the car.

74- INT. PARIS RESTAURANT - NIGHT

In the back room of a restaurant, a 70-year old man is seated alone in front of a dish.

A MAN WEARING A DARK SUIT comes and says something in his ear, pointing to the other end of the room where Sartet and Samuel are waiting. Not far from them, two thugs with the faces of killers stare at them in silence.

The old man nods.

The man who spoke into his ear heads towards Sartet. He nods towards Samuel.

MAN

Who's he?

Sartet replies without looking at Samuel.

SARTET

Nobody...

Samuel takes the insult, silent with discomfort at the two men who don't take their eyes off him.

The man in the dark suit looks at Samuel then turns back to Sartet.

MAN

Come...

Sartet starts towards the back of the room.

Samuel starts after him but the man in the dark suit holds up a hand.

They look each other in the eyes, Samuel trying to act tough.

The man turns on his heels and follows Sartet to the table where the old man is having dinner.

Samuel stands alone in the doorway. Nearby, the two thugs stare at him in silence.

Samuel watches Sartet, who has arrived before the old man whom he kisses on the cheek.

The old man invites Sartet to sit down across from him.

Samuel observes the scene, trying to appear detached despite

the gaze of the two men watching him.

75- INT. SARTET'S CAR - NIGHT

Through a windshield we see Sartet and Samuel leave a restaurant.

They head towards Sartet's car and get in.

SAMUEL

Who are those guys?

Sartet looks at him a beat then looks at the wheel and turns the key.

SARTET

Nobody...

He starts and shifts into gear.

Samuel nods, knowing the answer will have to do.

76- EXT./INT. CARAVAN CAMP - UNDERGROUND PARKING LOT - NIGHT

Samuel is still sitting in Sartet's car.

He watches as Sartet, surrounded by upscale caravans, shakes hands with a corpulent man age 60.

Around them are several men of various ages.

The man of 60 invites Sartet into his caravan.

Samuel, alone in the car, is stilling looking straight ahead, but the decor has changed. We are now 5th floor underground in a parking lot that, compared with the other, is almost empty.

Sartet is talking to a young man, a flashy dresser. Around them are a few luxury cars and large four-wheeled drives around which hover other youths, dressed Paris suburb style. Samuel sits in the car, visibly uneasy.

77- INT. WERNER'S SERVICE - POLICE HEADQUARTERS - NIGHT

Moreau enters the office where one of his colleagues is keeping an eye on Nadia who is sitting handcuffed to a chair. Moreau grins, looking at Nadia.

He pulls out a cigarette and lights it.

POLICE OFFICER

Haven't you heard? It's against the law to smoke.

Moreau nods, blowing smoke across the room.

MOREAU
Yeah...

Nadia observes the two men who are sharing pizzas then looks discreetly towards the next office where hanging on the back of a chair is a belt equipped with a tonfa and a holster from which the butt of a gun is protruding.
Nadia quickly looks back at the two men who are no longer paying attention to her.

78- INT. MARCONI'S BEDROOM - NIGHT

Marconi is sleeping soundly in his bed. Suddenly he opens his eyes. The barrel of a gun is pressed against his temple.
Sartet is standing over him holding the gun.
Samuel is standing in the bedroom doorway.

79- INT. MARCONI'S LIVING ROOM - NIGHT

Sartet is attaching Marconi's wrists to the headboard of his bed with thick tape.
Samuel is standing back.

MARCONI
(terrified)
Don't do anything stupid Sartet! I'll give
you money!

Sartet doesn't reply. He puts down the roll of tape and sticks his hand in his jacket.

MARCONI
Don't! Don't do it!

Samuel holds his breath. He too fears the worst for the fence.
Sartet pulls a phone out of his pocket and using the card he took off of Mansart dials Werner's number.

Marconi looks at him without understanding.

80- INTERCUT: INT. WERNER'S OFFICE / MARCONI'S LIVING ROOM - NIGHT

The telephone rings. Moreau picks up then takes the phone to Werner.

MOREAU

It's Marconi...

WERNER
Hello?

In his living room, Marconi is still tied. He speaks into the receiver that Sartet is holding up to his face.

MARCONI
Sartet called. They're coming here tomorrow
at 10:00 am for IDs and money...

WERNER
Both of them?

Sartet nods "yes".

MARCONI
Yeah...

WERNER
We'll get there first and take care of him
before he takes care of you...

Marconi looks worryingly at Sartet. Sartet looks back, without a blink.

MARCONI
Okay...

Werner hangs up

81- INT. MARCONI'S LIVING ROOM - NIGHT

Sartet hangs up the phone and cuts a new piece of tape to put over Marconi's mouth.

MARCONI
Don't do that! I told you I'd give you
money!

Sartet tapes his mouth shut. Marconi's eyes bulge with terror.

Sartet grabs a pillow off the sofa and holds it over the fence's face, who despite the tape lets off muffled cries. Samuel intervenes.

SAMUEL

Stop it! You're gonna kill him!

SARTET

Shut up!

Samuel goes up to Sartet and puts a hand on his arm.
Sartet turns to look at him.
Tears are rolling down Marconi's cheeks.

SAMUEL

No... Not like this...

Sartet appears to hesitate.

SAMUEL

Leave him till tomorrow... and the cops
will see to him... We've got more important
business.

Sartet lowers his gun and takes away the pillow.
Marconi looks relieved.

SAMUEL

Let's go...

Samuel waits as Sartet backs away. They head for the door.
They're about to leave when Sartet spins around, changing his
mind. He charges over to Marconi and empties his gun into him.

Samuel is stunned.

Sartet turns back to the door.

SARTET

Let's go...

Samuel gasps, looking at Marconi's lifeless body.

82- INT. WERNER'S OFFICE - NIGHT

Werner walks over to the glass wall separating the two offices
and looks at Nadia.

WERNER

Tomorrow, when Sartet and the orderly are
out of the game... She just won't be able
bear the shock and will jump out a
window...

COP

Huh? But Chief, she's pregnant...

Werner looks viscerously at the cop.
Moreau and the other cop with him shut up under the Chief's glare.

WERNER

You got a problem with that?

The cop looks down.

COP

No...

Werner looks at the cop fixedly.

WERNER

Good

(after a beat)

Call Dumont junior. See if he's got the money.

The cop nods.

WERNER

(to Moreau)

For tonight, take her down and put in the cooler...

Werner turns on his heels and disappears.

COP

(worried)

He's nuts... They're gonna come down on all of us... It'll be prison at best! Junior there isn't the only one on that video, we're all on it!

MOREAU

(cynical)

You stupid or what? All he'll give him is the part with him in it. Anyway, it's like poker... When the stakes are high, so's your risk...

The cop says nothing, but doesn't look convinced.

83- INT. PARKING LOT - NIGHT

Susini is talking to Max Collet.

MAX COLLET

Yeah, I found some stuff out. Sartet often works with a guy named Albert Marconi, a fence specialized in jewelry.

SUSINI

You know where he lives?

MAX COLLET

No...

Susini looks him square in the eyes.

MAX COLLET

What about my wife? She's no hooker. Street's just to make ends meet...

SUSINI

Get me Marconi's address and I'll see what I can do.

MAX COLLET

Ok...

She nods and exits the booth.

84- EXT. / INT. PARIS - OURCQ CANAL / SARTET'S CAR - EARLY MORNING

Samuel is pacing back and forth, his nerves visibly hanging on by a thread.
Sartet watches him, then looks down at his watch.

A wristwatch reads almost 8:00 am, but the watch is no longer Sartet's. It's the watch of a man sitting in a car with three others, parked not far from a bank.

CUT TO:

On a street corner, two men on a motorcycle watch the digital clock above a pharmacy blink green figures: 7:58.

CUT TO:

At the Gare du Nord train station a groups of youths in baggy

jogging wear and baseball caps are looking up at the big station clock.

CUT TO:

One after the other, we see several groups of men waiting at various points around Paris...

CUT TO:

The man parked not far from the bank looks back at his watch which now reads 8:00 on the dot.
The watch turns into Sartet's, who looks up and turns towards Samuel.

SARTET

Go on up... It's time...

On the sidewalk, Samuel looks at him silently. The silence is broken by a burst of AUTOMATIC WEAPONS fired from the car in front of the bank. The car speeds off. The BANK ALARM rings.

CUT TO:

A posh quarter of Paris. Youths armed with baseball bats BASH in the windshields of a row of parked cars. The CAR ALARMS go off one after the other, making a DEAFENING RACKET.

CUT TO:

Two hooded figures on a motorcycle throw a molotov cocktail against an armored van then speed off.

CUT TO:

A shopping center on the Champs-Élysées. A group of YOUTHS dressed Paris suburb-style kick the metal roller security shutters on storefronts to set off SHOP ALARMS.

CUT TO:

A crowded café betting office. Two men start an all-out brawl.

CUT TO:

A metro car. a young man discretely drops a smoke bomb. The bomb rolls under the seats and sets off a wave of panic.

CUT TO:

Gare du Nord train station. Several groups of youths cross the busy station knocking over signs and pushing passengers

around.

CUT TO:

All over Paris, various groups are committing crimes to set off ALARMS AND SIRENS...

85- INT. WERNER OFFICE - DAY

Werner and his men are walking down the central stairs at the Paris police headquarters.

WERNER
(to Moreau)
You, go get the girl and wait for my call
to take care of her.

Moreau nods.

As they continue to descend, the CACOPHONY from down below grows.

At headquarters there is tremendous agitation. Police are running every which way. The TELEPHONES are ringing off the hook.

Werner and his men work their way down the stairs through the turmoil.

Inspector Vogel is headed down an equally busy corridor.

VOGEL
What is this! A revolution or something?

Vogel calls over an officer.

VOGEL
Are they all suspects?

The officer, overwhelmed, points to a group of men.

POLICE OFFICER
No, those there are, uh, witnesses...

The agitation is getting out of hand and the police station is filling to bursting point with suspects, witnesses and plain cloths cops.

Vogel goes to Susini who is on the phone.

SUSINI
And you're sure that's the right

Address?...Okay.
(annoyed)
Yeah, yeah, I'll see to your wife.

She hangs up and puts on her jacket.
Vogel stops her.

VOGEL
Where are you going?

SUSINI
There's a thing I gotta do...

VOGEL
What. Like there aren't enough "things" to
do around here? You can do it later but
right now you're going to help us...

SUSINI
(embarrassed)
I can't... this is important.

VOGEL
Who gives a shit. Right now you're helping
me!

Susini sides up to him and speaks to him on the sly.

SUSINI
Listen... The Chief's informer, the parking
attendant, has info that Sartet's working
with a certain Marconi and I...

Vogel cuts her off.

VOGEL
Stop right there! Sartet's no long our
problem...

SUSINI
Yeah but I...

Vogel cuts her off again and grabs her arm firmly.

VOGEL
I too would have loved to settle accounts
with those sons of bitches and make them

pay for what they did to the Chief... But
we're no longer on the case.
Last time you got out of revocation by the
skin of your teeth... So don't fuck around,
'cause this time there's nobody to cover
you...

They look each other in the eyes.
Vogel lets go of her arm and motions towards a group of
waiting suspects.

VOGEL
Take down their statements...

Susini can only take off her jacket and take care of the
suspect. Vogel watches her a moment then he too goes to the
various suspects and witnesses that are filling the corridors.

86- EXT. HQ COURTYARD - DAY

In the headquarters's courtyard, Werner and his men are filing
towards their car.
Police cars and wagons in the courtyard are spilling out
police, suspects and witnesses at a fast rate.
Werner and his men take off, forced to drive around the police
wagons.

87- EXT. PARIS STREET - DAY

Werner's car drives out of the headquarters and turns onto the
quay heading towards Marconi's.

Parked in the street, Sartet and Samuel wait patiently in the
car.
When Werner's car has gone, they get out.

Across from them is the entrance to the headquarters through
which Warner and his men have just left.
Sartet stops, looks around him, then flattens up against a
parked van. He takes out a police arm band and slips it on.
He turns to Samuel.

SARTET
Show me your wrists...

SAMUEL
Maybe I should play the cop?

SARTET

You look like too nice a guy...

Samuel looks at him a moment then holds out his wrists to Sartet.

SAMUEL
(worried)
You sure this is gonna work?

SARTET
(soberly)
No...

Samuel looks at him without reply.
Sartet closes the handcuffs and leads Samuel towards the HQ entrance.
Sartet pushes Samuel towards a group of suspects held by police.

88- EXT. HQ COURTYARD - DAY

In the courtyard, chaos reigns.
They head towards the building's main entrance.
Nobody pays any attention to them as they mingle with the masses.

89- INT. HQ MAIN BUILDING - DAY

Moreau takes Nadia out of her individual cell. The young woman's exhaustion shows. Around there appears to be chaos. Moreau closes the door but Nadia manages to slip away. Nadia zigzags through the suspects and throws herself at two uniformed police: a man and a WOMAN OFFICER.

NADIA
(pleading)
Help me! I'm innocent! Please!

The woman cop looks at her a moment then grabs her arm.

WOMAN OFFICER
Aren't you all... Don't you move, doll!

Moreau catches up.

MOREAU
Damn her... She bit me!

NADIA

(pleading)
It's true! I was kidnapped!

WOMAN OFFICER
Sure you were...
(To Moreau)
Boy, what an education her kid is in for...

Nadia looks at the woman officer, speechless.
Moreau grabs her arm and pushes her into the corridor.

MOREAU
Advance! ... No sense yelling, we're used
to it around here...

Unable to resist, she lets Moreau lead her away.

90- INT. HQ MAIN BUILDING - DAY

Inside the building is in an uproar. The central stairs are
jammed with police leading around suspects.

SAMUEL
(inquiet)
They're gonna recognize us...

SARTET
Not here... Go on.

They are heading towards the stairs when Sartet stops an
oncoming POLICEMAN.

SARTET (CONT'D.)
Excuse me, Chief Inspector Werner's office...
Can you tell me where it is?

POLICEMAN
Yeah, go all the way up, take the hall on
the left and it's all the way down, the
office at the end...

Sartet smiles convincingly.

SARTET
Thanks.

A group bumps into the cop as they pass. He turns to Sartet as
a witness.

POLICEMAN
Some day, huh?

SARTET
Yeah... Fifteen years, never saw the likes of
it...

POLICEMAN
You said it...

The policeman nods and walks off.
Sartet gives Samuel a bossy shove towards the stairs.

SAMUEL
You're overdoing it...

Sartet doesn't reply but pushes him onward. They keep heading
up through the crowded stairs.

91- INT. HQ CORRIDOR - DAY

Moreau is still forcing Nadia down the crowded corridor.
Suddenly the young woman stops and doubles over in pain.

NADIA
(face twisted)
I'm having a contraction...

MOREAU
Shut up and move!

Moreau forces her to advance.
Nadia's eyes fill with tears.

92- INT. WERNER'S FLOOR - CORRIDOR - DAY

Samuel is about to start down another hall when Sartet grabs
him by the shoulder and throws him against the wall: at the
end of the corridor are two policemen with a suspect.

SARTET
There... the office behind them.

Impatient and worried, Samuel tries to hide his anxiety in the
face of the obstacle.
A finger to his lips, Sartet motions to stay put.
Sartet surveys the environs.
Across from them is an office. Sartet approaches the door and

within ten seconds has the lock undone.
He signals Samuel to follow.

93- INT. WERNER'S FLOOR — OFFICE — DAY

Once inside the office, Sartet heads towards the window.
He leans out to see how far it is to Werner's office.
Down below, the courtyard is filled with cops who are bound to see them.
Sartet steps back, expressionless. He moves around the room, looking for a solution.
Samuel watches him anxiously.
His eyes are suddenly drawn to an object on top of a metal locker.

94- INT. WERNER'S FLOOR — CORRIDOR — DAY

In front of Werner's office, two policemen are killing time discussing possible transfers. Sitting between them, a suspect barely 18 years old.

POLICE OFFICER 1
I'm hoping to ask for Brittany, you know,
something central-like...

POLICE OFFICER 2
Dream on... Without 5 years of duty behind
you, there's no way you'll get a good
transfer...

POLICE OFFICER 1
It depends, I know a guy...

The policeman stops mid-sentence.
In the hall, Sartet is advancing towards them at a determined pace.
As he goes, he lifts his arm, holding a Flash-Ball gun. He shoots.

The first officer, who's back is towards Sartet, takes the full impact of the rubber ball in the back.
The second tries awkwardly to draw.
Still advancing, Sartet quickly reloads the firearm.
He aims and fires a new ball into the chest of the second officer who drops unconscious to the floor.
Having disarmed the two policemen, he turns to the kid suspect who is watching him, dumbfounded.
Sartet throws him the keys to his handcuffs.

SARTET
Now get out of here and keep your mouth

shut!

The kid nods and hurries off.
Sartet grabs the first officer by the shoulders.

SARTET (CONT'D.)
(to Samuel)
You get the other one.

Sartet gets a hold around his cop and Samuel instantly imitates him.

95- INT. MARCONI'S APARTMENT - DAY

Werner and his men enter Marconi's living room.
They stop cold in front of his body.
Werner says nothing. His men wait for his reaction.

96- INT. WERNER'S OFFICE - DAY

The door to Werner's office opens and Sartet, taking cover, points his gun around the room. No one is there.
Sartet immediately goes to inspect the back of the office where the safe is. He opens the panel that conceals it.

Samuel is desperate. His wife is not here.

SAMUEL
I'm gonna check the other offices.

Samuel turns to go but Sartet stops him.

SARTET
Wait...

Samuel turns back towards him.
Sartet hands him the police arm band.

SARTET (CONT'D.)
This too...

From out of his belt, Sartet pulls the gun he confiscated from the policeman in the corridor.
Samuel looks at it, hesitates, then looks up at Sartet.
The two men look at each other a moment, then Samuel takes the gun, puts on the orange arm band and leaves the room.

Sartet turns back to the safe. It is equipped with a numeric keypad. From a pocket he pulls out an ultraviolet flashlight like those used to verify banknotes.

He turns it on and shines it on the keys of the keypad. On four of them there is clearly a sign of frequent usage.

97- EXT. PARIS STREET - DAY

Werner and his men are climbing into their cars and speeding off.

98- INT. MOREAU'S OFFICE AT HQ - DAY

Moreau pushes Nadia into his office.
He points Nadia to a chair and answers.

Moreau looks at Nadia strangely.

MOREAU
It's too hot, don't you think?

The young woman looks back, not understanding.

99- INT. WERNER'S FLOOR - CORRIDOR - DAY

Samuel heads down the hall, inspecting the offices and other rooms where archives are piled high.
He opens a first door: nothing.
He opens a second door.

100- INT. WERNER'S OFFICE - DAY

In Werner's office, Sartet takes a blackberry style phone out of his pocket. He dials four numbers. In a fraction of a second, a list of a possible 256 combinations appear.
He sets to work.

101- INT. WERNER'S SERVICE - CORRIDOR - DAY

Samuel is trying all the doors unsuccessfully. His worry and stress are increasingly evident.
He opens another door.

102 INT. WERNER'S TEAM'S OFFICE - DAY

Moreau opens a window. He then grabs a chair which he places in front of it. He turns to Nadia.

MOREAU
I think it's about time you got a little
fresh air...

Realizing what awaits her, Nadia starts to breathe heavy.

103- INT. WERNER'S OFFICE - DAY

In Werner's office, Sartet is continuing to type in various combinations at a quick, even pace.

104- EXT. PARIS STREET - DAY

The police cars of Werner and his men are racing towards headquarters.

105- INT. WERNER'S FLOOR - CORRIDOR - DAY

Samuel opens another door and stops. Facing him is a policeman.

Samuel manages to keep his cool.

SAMUEL

Hey, man...

The officer stares at him without replying, then turns to a computer screen where a photo of Samuel appears next to that of Sartet.

When he looks up, Samuel is gone. The officer jumps up after him.

INT. WERNER'S SERVICE - CORRIDOR - DAY

The officer runs out into the corridor and finds himself face to face with Samuel, who is waiting for him. Samuel shoves him up against the wall and holds the gun on him.

SAMUEL

Don't move!

The officer sees his serious and acquiesces.

SAMUEL (CONT'D.)

Now step back and drop your gun.

The officer gently takes his gun from its holster and throws in into the open door of his office.

SAMUEL (CONT'D.)

Put your handcuffs on!

The officer puts a handcuff on.

Samuel approaches, still holding the gun on him, and steps

behind him to attach him to the radiator with the other handcuff.
He pushes the officer forward, but the officer headbutts him violently with the back of his head. Samuel's nose busts with a loud CRACK.

Samuel stumbles back under the impact. His view goes fuzzy.
The officer jumps on him and forces him to drop his gun.
Samuel and the officer throw punches, fighting for the gun in the middle of the hall.

107- INT. WERNER'S TEAM'S OFFICE - DAY

Moreau has seized Nadia by the hair.

He is forcing her onto the chair he has put in front of the window.

Nadia appears resigned.

MOREAU

Go on, get up there..

The young woman, docile, begins to lift her leg, but rather than put her foot on the chair, she thrusts a knee hard into Moreau's groin.

Moreau has the wind knocked out of him.

Nadia pushes Moreau and makes a dash for the holster still on the chair behind the other desk.

She pulls out the gun but Moreau, despite the pain, is already upon her.

The two fall to the ground: him on his belly, her on her back.
Moreau lifts his head: Nadia is facing him, pointing the gun at him.

Moreau reaches a hand out from behind his back towards his own gun.

Nadia wraps her hands tightly around her gun, ready to shoot.

MOREAU

You wouldn't dare...

Moreau, not taking her seriously, starts to go for his gun, daring her with his expression.

108- INT. WERNER'S SERVICE - CORRIDOR - DAY

Samuel and the officer continue to wrestle in an attempt to reach the gun he lost.

Sensing he is losing, Samuel spots a fire extinguisher right nearby.

The policeman's fingers land on the butt of the gun.

109- INT. WERNER'S TEAM'S OFFICE - DAY

Moreau draws his gun from its holster.
Nadia cries out and pulls the trigger.
Moreau smirks at the CLICK of the empty revolver chamber.
Nadia is petrified.

MOREAU

Stupid bitch... You think we leave them lying
around loaded...

Wiping the smirk from his face he goes towards her and stands
over her in a rather obscene manner.
He puts the barrel to her temple.
He looks at her then slides the gun slowly down to the young
woman's belly.
Nadia glares straight at him. Moreau throws her a vicious
look and holds the revolver to Nadia's prominent belly.

MOREAU

Gee, I can feel it move...

Moreau COCKS the hammer back.

Background sound: The dull BLAST of a gun going off.

110- EXT./INT. HQ COURTYARD / SUSINI'S OFFICE / WERNER'S
OFFICE - DAY

In the courtyard of Headquarters, everyone looks up at the
last floor where a window is open.
Werner and his men, who are just getting out of the car, look
up too.

In their office, Susini and Vogel, look at each other on
hearing the gun blast. They rush out of their office.

In Werner's office, Sartet, busy composing the various
combinations, has also heard it. He steps up his efforts to
find the right code.

Down below, Werner is suspicious. He looks darkly at his men.
They races towards the building.

111- INT. WERNER'S TEAM'S OFFICE - DAY

Nadia's eyes are still open. Her breathing has slowed.
Moreau is still standing above her. Oddly immobile, he turns
to look at the desk next to him, where a bullet hole is
clearly visible.

SAMUEL (O.S.)

Get your hands off my wife!

Standing behind Moreau is Samuel. He is the one who fired the shot. His face is swollen and his nose bloody. He is standing at the office door.

His gun is drawn on Moreau, his eyes full of hatred.

SAMUEL

(shouting)

Get your hands off my wife!

Moreau hesitates, but raises his arms.

Samuel goes to him and holds the barrel to his head.

Moreau drops his gun.

Samuel grabs him by the shirt collar and drags him backwards.

Samuel handcuffs him to the radiator.

Behind Samuel, Nadia is up and is coming towards them.

Samuel finishes handcuffing Moreau and then turns to her.

Nadia is standing there with the Tonfa she took off the same belt as the holster. She wallops Moreau across the face with it.

In hysterics, the young woman is ready to let go on Moreau, to relieve all that stress by assailing him, but Samuel holds her back.

He calms her down and holds her in his arms.

Nadia breaks down in tears and holds her husband tight.

Samuel is immediately concerned about her state.

SAMUEL

Are you all right?

NADIA

I will be...

She falls into his arms again.

112- INT. WERNER'S SERVICE - CORRIDOR - DAY

Susini and Vogel are racing up the stairs to Werner's floor.

113- INT. WERNER'S SERVICE - CORRIDOR - DAY

Samuel and Nadia hurry into the hallway: the officer Samuel fought with is handcuffed to a radiator, clearly knocked out. Nearby in the middle of the hall, is the fire extinguisher he was hit with.

Nadia turns to her husband who is leading her down the long corridor.

NADIA
What's going on? Tell me!

SAMUEL
(hurrying)
Not now! We've got to get out of here!

Samuel puts the orange police arm band back on his arm.
The couple heads down another hallway.

114- EXT. HQ - CENTRAL STAIRS - DAY

Werner and his men are racing up the stairs as best they can through the crowd.

115- INT. WERNER'S SERVICE - CORRIDOR - DAY

Nadia and Samuel turn a corner when the woman stops holding her belly.
Samuel turns towards her, terribly worried.

SAMUEL
(worried)
What is it?

The young woman doesn't answer, but only looks at her husband, petrified. Samuel looks down at his wife's feet where a puddle is growing. Nadia is losing her water.
Samuel looks at her, approaches and takes her by the shoulders.

SAMUEL (CONT'D.)
(worried)
Sit down, I'll be right back.

Nadia slides down against the wall.
Samuel starts off. He heads into a long corridor into which Susini and Vogel, guns pointed, are entering from out of the service stairs.
Vogel sees him first. Samuel freezes.
Vogel aims at him. Samuel raises his hands in the air, holding his gun by the trigger. He calls out to them.

SAMUEL
I'm innocent! You've got to help us!

Vogel continues to aim at Samuel as Susini draws up behind him. Vogel realizes immediately she is going to shoot. At the other end of the hall, Samuel freezes. Susini fires. Vogel just barely manages to deflect her arm.

VOGEL
Stop!

The bullet misses Samuel, who flattens up against a wall and disappears around a corner. Susini looks daggers at Vogel.

VOGEL
He was giving himself up!

SUSINI
(beside herself with rage)
I don't give a damn.

Susini, determined, glares at her colleague. Behind them, Werner and his men reach the top of the service stairs. Werner turns to Susini and Vogel.

WERNER
What's happening here?

VOGEL
The orderly! He's here!

WERNER
And Sartet?

VOGEL
Don't know yet!

Susini starts after Samuel followed by two of Werner's men. Werner turns on his heels and heads swiftly towards his office. Vogel heads in pursuit of Susini and Werner's men.

116- INT. WERNER'S SERVICE - CORRIDOR - DAY

Samuel goes to Nadia and helps her up.

SAMUEL
Come on...

The young woman is at the end of her strength.

NADIA
I can't...

Samuel loses no time trying to persuade her.

SAMUEL
Come!

Nadia has no choice but to follow her husband.
Samuel helps her and they head towards the service stairs that lead to the lower levels.
They descend, losing themselves in the crowd. Samuel, still wearing his arm band, goes unnoticed.

117- INT. HQ SERVICE STAIRS - DAY

Vogel, Susini and Werner's men race down the same stairs and arrive in the confusion of the second floor.

118- INT. WERNER'S OFFICE - DAY

Werner enters his office.
No one is there. There is no trace of Sartet.
The panel concealing the safe is closed.
Werner rushes to the safe.
He opens the panel and composes the combination.
The safe door CLICKS as it unlocks.

Werner opens the door and freezes as he peers into the safe.
He pauses a moment, then his face relaxes.
There in the safe are the documents and the flash drive.
Werner, reassured, pushes the safe door shut.
A silhouette appears behind him: Sartet is pointing his gun at him.

119- INT. HQ CORRIDOR - DAY

Nadia and Samuel head down another corridor.
Behind them, Susini and the other police are gaining ground.
The couple turns at the end of the hall. Samuel opens a door and shows Nadia in.

120 INT. HQ STORAGE ROOM - DAY

The couple enters a room reserved for storage. All sorts of objects line the shelves, from cleaning products to office supplies.
Samuel cracks open the door. Susini runs by without stopping and disappears around a corner.
Seeing the coast is clear, Samuel turns to Nadia. The young woman is palid. He goes to help her.

SAMUEL
Come...

NADIA
Just a second...

She slides to the floor again.
The young woman's face twists at a contraction.
She lies down between the brooms and buckets.
Samuel leans over her and puts his hand on her belly.
He rolls his jacket up and places it behind his wife's head.

NADIA
What are you doing?

SAMUEL
Breathe...

The young woman looks at him, terrified, then seized with a contraction throws her head back.

121- INT. WERNER'S OFFICE - DAY

Werner opens the safe under the threat of Sartet.

SARTET
The flash drive...

Werner looks at Sartet, weighing his options. He executes, holding the drive out to Sartet.

Sartet reaches for it, but Werner drops it on the ground.
Sartet looks down for only a split second.
It is long enough for Werner, who throws himself on Sartet.
Werner hits Sartet hard. Sartet drops his gun.
The two men are thrown onto Werner's desk. Of matched strength, the fight's outcome is uncertain.
Sartet nevertheless gains the upperhand but Werner draws a switchblade from his pocket and holds it to Sartet's throat.
Werner, with Sartet at his mercy, stands and presses the blade into Sartet's throat.

WERNER
So, are you gonna bawl like your little pal
did when I cut you?

Sartet stares hard at him.

SARTET

I'm the one who's going to kill you...

Given the circumstances, Werner can't help but grin.

WERNER

Never make promises you can't keep...

Werner, still grinning, presses the knife deeper into Sartet's throat, but the latter plants a wooden crayon in his cheek. Werner yells out in pain. Sartet throws him off. Werner falls to the ground. Sartet's gun is within arm's reach and Werner grabs it and leaps up, pointing the gun around the office.

Sartet is gone. The door is open.

Half of Werner's face is covered in blood.

His eyes search the floor. The flash drive is gone.

122- INT. STORAGE ROOM - DAY

Nadia's face contorts with the pain.

Samuel is still leaning over her. He seems totally lost when the door opens behind him. Susini is aiming straight at him, ready to shoot.

Samuel turns around, using his body to block his wife.

SAMUEL

(terrified)

Please help, she's hemorrhaging!

Samuel shows Susini his hands full of blood.

Susini cranes her neck to see Nadia and is taken aback.

The young woman, hearing her husband, grimaces with pain and is totally panic-stricken.

Samuel shouts.

SAMUEL (CONT'D.)

(shouting)

Call an ambulance!

One of Werner's men runs up.

WERNER'S MAN

Don't listen to him! Shoot the bastard!

Susini appears to be at a loss.

Vogel, now behind her, tries to stall her.

VOGEL

Anaïs... No...

Susini, her face distorted with anger, hesitates, then lowers her gun.
Werner's men give each other a troubled glance.

SAMUEL

For Christ's sake call an ambulance.

Susini handcuffs Samuel and drags him out.
Nadia gives Samuel a panicked look.
Vogel goes to Nadia and leaning over, realizes she's getting worse fast.

VOGEL

What are you waiting for, call an ambulance!

Susini pushes Samuel towards an office. Nadia disappears from his sight as he continues to protest.

SAMUEL

Let me stay with my wife!

SUSINI

Shut the fuck up!

Werner's men head towards the stairs on their way to their offices.

Vogel catches up with Susini who's dragging Samuel away.

SAMUEL

I want to stay with my wife! Your colleagues are the one that did it!

SUSINI

Move it!

SAMUEL

I'm not the one that killed your boss!

At the mention of her boss, Susini stops in her tracks and yanks Samuel towards her.

SUSINI

(icy)

Shut up or I'll kill you...

Susini throws Samuel a hateful look when a group of suspects bumps into them.
Vogel goes up to Susini, still trying to calm her down. He grabs Samuel by the arm.

VOGEL
(to Susini)
Its okay, let's go...

Vogel, on edge and trying to help them through, shouts at the police who are trying to direct the group.

VOGEL
Get out of the way, damn it!

The other police are also on edge.

POLICE OFFICER 1
Cool it! We're doing what we can!

Another officer turns to the group of suspects, pushing them towards the stairs that lead to the exit.

POLICE OFFICER 2
Hurry it up!

Vogel is pushing Samuel towards their office when a mobile phone RINGS.
Susini, surprised, looks at her jacket where the ringing is coming from.
With one hand she searches her pockets as Vogel watches on.
She takes out a mobile phone. It's Sartet's Blackberry.

SUSINI
(surprised)
Whose is this?

The mobile stops ringing. Susini turns it over. The flash drive is taped to the back.

Samuel turns towards the end of the hall where the group that bumped into them is being herded towards the exit. In the crowd, a man wearing a trench coat turns around. It is Sartet. He looks at Samuel then turns back and leaves quickly.

Vogel grabs the mobile phone from Susini's hands and looks at the flash drive, intrigued.
Samuel turns back to them.

SAMUEL

Look what's on it and you'll see I'm
telling the truth!

The two police look at each other a moment then Vogel pushes him towards the office.

Through the window on the courtyard we see group of suspects and witnesses leaving Police Headquarters.
Among them is Sartet. A group of men pass in from of him. When the group has passed, Sartet is gone.

123- INT. FABRE'S TEAM'S OFFICE - DAY

The door slams open. Werner and two of his men burst into the office. He's holding a tissue to his bloody cheek.
He addresses Susini who is leaning over her desk.
With authority, he points to Samuel.

WERNER

It's my case. He's coming with me!

Susini turns around to face him. The young woman is strangely silent, as indeed are all of Fabre's team who are present in the office.

They all glare at Werner and his two men.

Werner, taken aback by their silent treatment, tilts his head to look at Susini's computer screen. On the screen, we make out the image of the video camera showing Werner and his men killing the old man.

SUSINI

No. I don't think so...

Around Werner and his two men, the members of Fabre's team, Vogel in the lead, are still staring at them, obviously ready for anything.

Werner looks at all the glaring faces and realizes the game is up.

Samuel is watching them as well.

Tostivint locks the door, while Fabre's team continues to glare at the three men.

124- INT. MATERNITY WARD - DAY

The door to the elevator opens and Samuel, his face still swollen, enters with Susini and a uniformed officer.
Tense, they head towards the reception.

CUT TO:

Samuel is heading anxiously down the hall, still accompanied by the two police.
He stops in front of a glassed-in room. Lying on the bed, he recognizes Nadia.
The young woman, peaked, turns towards her husband.
She stares at him a long while, terribly pale. Samuel, worried gazes into her eyes.

Nadia slowly turns her head towards the opposite corner of the room.
Samuel follows her eyes to the corner.
In the corner is an incubator.

Samuel heads towards the door as if in a trance.
The police officer starts to intervene, but Susini holds him back.

Samuel enters the room and goes to the incubator where his tiny daughter is sleeping peacefully.
On her wrist is a name tag: Léa.
Samuel turns to Nadia who, tears in her eyes, smiles at him.

Through the window, Susini watches them. Samuel goes to his wife and takes her in his arms.

Susini continues to watch them in silence.

125- INT. SUPERSTORE - DAY

Inside a superstore.
Nadia appears and places an item in a shopping cart. The young woman looks just as she has throughout the story. She is 7½ months pregnant.

A seven-year old girl walks up holding a pencil case.

NADIA
No Léa, put that back... You already have three!

Nearby, Samuel is looking at a display case full of batteries.
Nadia, her hand on her belly, calls to him.

NADIA (CONT'D.)
I'm going to go see if I can find Léa a school bag.

SAMUEL
Okay... I'll wait here...

Nadia and Léa wander off.

Samuel sighs, apparently trying to decide which batteries to buy when suddenly he freezes. On a model television on the wall of televisions opposite him is a photo of Werner.

The full screen photo shrinks to an inset, leaving a journalist to speak from in front of a small, cheap hotel.

Samuel goes the SALES CLERK.

SAMUEL
Can I have some sound?

SALES CLERK
Sure...

The man takes the remote and turns up the sound.

JOURNALIST
*...For the moment we know little about just
what happened here in this hotel last
night...*

The sales clerk excuses himself and goes to help a customer.
Samuel stares at the screen.

JOURNALIST (CONT'D.)
*Patrick Werner, who, I may remind you, was
sentenced to 16 years of imprisonment for
the murder of the industrialist François
Dumond,...*

FLASHBACK TO

EXT. PRISON GATE - EVENING

The gates to the Santé Prison open to reveal Werner.

JOURNALIST (V.O.)
*...was released from the Santé Prison last
night with two days of parole for good
behavior...*

Once out of the gate, Werner looks up and down the street and heads off on foot.

JOURNALIST (V.O.)
*...Incarcerated nearly 7 years ago, the
former Chief Investigator took this hotel*

room at 8 pm last night...

Werner is standing in front of the shabby hotel where the journalist was standing. He enters.

JOURNALIST (V.O.)
According to receptionist on shift last night, whom we were able to question, the man appeared very somber, if not depressed...

The receptionist closes the door to the room, leaving Werner alone inside.
He looks around the room, his expression blank.

JOURNALIST (V.O.)
...So it's not surprising that a well-informed source close to the case is already talking about suicide...

Behind Werner, the door to the hotel room opens again.
He turns around and freezes. Facing him is Sartet.

JOURNALIST (V.O.)
Indeed at approximately noon today the body of the former Chief Investigator was discovered in one of the hotel rooms...

The two men stare at each other in silence.

JOURNALIST (V.O.)
...where he appears to have hung himself...

BACK TO PRESENT

Samuel stares at the wall of televisions, silent.
On the screen, the studio newscaster moves on to the next story.

Samuel continues to stare at the television, pensive.
A voice calls his name. He jumps, startled.

NADIA (O.S.)
Samuel?

Samuel turns to his wife who is watching him inquisitively.
She looks at the televisions which are now showing the highlight of a soccer match. She looks back at her husband.

NADIA

What is it? You look kind of strange. Are you all right?

SAMUEL

Yes... I believe I am.

Nadia smiles.

Samuel smiles back then bends down to gather up his daughter in his arms.

The three of them walk away.

FADE TO BLACK.

THE END