

# BLINK

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FADE IN:

EXT. NEVADA DESERT -- VALLEY -- NIGHT

A CONVOY moving through the cover of night. Full moon above, cliffs on either side of them.

They're PRIVATE SECURITY FORCES, the logo of ALDERWOOD INDUSTRIES on each vehicle.

**SUPER: MOJAVE DESERT. NEVADA, USA.**

Escorting a LIMOUSINE sandwiched in the middle of the convoy.

INT. PERFORMING ARTS THEATER -- AUDITORIUM -- NIGHT

A DANCE RECITAL in progress. Dozens of families in attendance, a full theater of modest size.

BAILEY MAGUIRE (11), cute as a button, dances in unison with her peers. Classical music, and graceful ballet.

Her eyes search the audience for someone. Sees her MOTHER, ASHLIN MAGUIRE (33) recording with a digital CAMCORDER.

Ashlin is fair-skinned, pretty yet also approachable. Everything about her is warm. She waves at Bailey--

But all Bailey can see is the empty seat next to her.

EXT. NEVADA DESERT -- VALLEY -- NIGHT

ON THE CLIFFS

A UNIT of FIVE MEN in BLACK-OPS GEAR watches the CONVOY traveling below. They're heavily armed, ready.

Their LEADER silently gestures to hold their position. Moonlight falls across his features, revealing the face of--

MATTHEW MAGUIRE.

Mid-30's. The sort of man constantly aware of his surroundings. The sort who can see right through you.

His EYES REFLECT IN THE MOONLIGHT, because they are an UNNATURAL SILVER.

The IRIS of each eye GROWS LARGER and SMALLER, like the expanding and contracting of a CAMERA SHUTTER.

**MAGUIRE'S POV**

His vision includes a TARGETING SYSTEM. Data on the MOVING CONVOY. Vehicle models. Weather conditions. The time. And then ZOOMING into the VALLEY below him...

**MAGUIRE**

Speaks into the COM-LINK device attached to his ear.

**MAGUIRE**

Readouts confirm. High-Value  
Target is inside the limousine.  
We're a go for extraction. Hold  
your positions, I'm moving in--

Raises his left hand. Counting down. 3...2...1...

His SILVER EYES LIGHT UP. There is an OUTWARD FLASH OF LIGHT FROM HIS EYES, as--

**INSIDE MAGUIRE'S EYE**

The BURST OF LIGHT SPREADS INTERNALLY.

Time slows to a crawl to witness what happens next.

In reality, this process is almost *instantaneous*.

Traveling down the OPTIC NERVES, the PIERCING LIGHT streaks through Maguire's body like a COMET -- leaving an unending stream of STARDUST in its wake.

The light rockets through Maguire's body, engulfing every organ, every vein, every cell.

Reaching his HEART, and BOOM! MAGUIRE'S HEART EXPLODES--

Just as abruptly, the light retreats.

MAGUIRE'S HEART RE-ASSEMBLING ITSELF.

Every cell coming back together, his body being made whole again...

--FOLLOWING THE LIGHT BACK THROUGH MAGUIRE'S EYES--

Finding that we are now--

**DOWN NEAR THE CONVOY**

MAGUIRE crouched, blending into the darkness. Hiding out of sight behind a cluster of large rocks.

He looks up, finding--

The DARK FIGURE of a man standing less than half a mile in front of the fast-approaching convoy.

INT. PERFORMING ARTS THEATER -- AUDITORIUM -- NIGHT

BAILEY continues to dance. One of the ENTRANCE DOORS to the theater opens -- and she looks hopeful.

Her hopes are dashed...someone's GRANDMOTHER enters through the door.

Losing focus, Bailey STUMBLES for a moment. She quickly regains her footing. Her face is sullen. Crushed.

EXT. NEVADA DESERT -- VALLEY -- NIGHT

HEADLIGHTS illuminate the DARK FIGURE.

Coming from the LEAD VEHICLE. Not slowing down. Barreling toward this man like a freight train.

The lone figure doesn't move. Doesn't even flinch.

This is HO-TIEN. Mid-30's, Chinese. Described in one word, we'd call him: Efficient.

Like Maguire, his eyes are also silver. The vehicle's headlights reflected in the camera-like irises.

**MAGUIRE**

MAGUIRE  
Hit 'em.

**HO-TIEN**

Remains still.

HO-TIEN  
Not yet.

HEADLIGHTS getting closer--

MAGUIRE (O.S.)  
Go!

The LEAD VEHICLE just inches from his face.

If you miss what happens next, nobody will blame you. With a QUICK SURGE OF LIGHT--

INT. LEAD CONVOY VEHICLE -- FRONT SEAT -- CONTINUOUS

HO-TIEN BLINKS right in the front seat, between the DRIVER AND PASSENGER.

(From this point on, anytime someone TELEPORTS -- DENOTED BY THE FLASH IN THEIR EYES AND THE OUTWARD BURST OF LIGHT, the term is "BLINKING.")

Ho-Tien pulls the door open and THROWS the passenger outside, while simultaneously ELBOWING the driver in the face.

Speaking into his COM-LINK as he GRIPS THE WHEEL--

HO-TIEN

Don't tell me I had you worried.

SLAMS the BRAKES--

OUTSIDE

MAGUIRE climbs to his feet. Draws his weapon--

MAGUIRE

Only 'cause good cannon fodder is hard to find.

INT. PERFORMING ARTS THEATER -- AUDITORIUM -- NIGHT

The DANCERS switch from classical ballet to JAZZ-FUNK, picking up the tempo.

DUBSTEP MUSIC BLARES, and--

INTERCUT:

E/I. NEVADA DESERT/THEATER AUDITORIUM

BRAKES SQUEAL as the LEAD VEHICLE STOPS and GRINDS the ENTIRE CONVOY TO A HALT.

ARMED SECURITY rushing out of their vehicles--

**MAGUIRE**

RAATTTAATTAAA!!! Unloading his firearm at the enemy, WHILE--

**BAILEY**

Breaks it down on stage with her fellow dancers. She's good for her age, executing every fast-paced move without a flaw.

**MAGUIRE**

RUSHING through what has become a BATTLEFIELD. His STRIKE TEAM now in the valley, EXCHANGING FIRE with the enemy.

He sees the LIMO DRIVER swing the door open, gun drawn...the driver has no time to react as Maguire instantly BLINKS right in front of him.

**BAILEY**

Performing the final moves of the routine. *She moves as fluidly as her father.*

The recital coming to an end--

**MAGUIRE**

Exchanging a SERIES OF PHYSICAL STRIKES and BLOCKS that finishes with him SLAMMING his gun into the driver's face.

**BAILEY**

Taking a bow with the other girls and boys, to the CLAPPING families in the audience.

**MAGUIRE**

Drops the LIMOUSINE DRIVER, and BLINKS again--

**BAILEY**

Is the only performer not smiling as they take their final bows.

ASHLIN notices. Her face full of sadness.

She CLOSES THE CAMCORDER, as--

INT. LIMOUSINE -- SAME TIME

MAGUIRE BLINKS inside the BACK OF THE LIMO.

Across from a LONE BUSINESSMAN in his late 60's. Expensive suit. Shock of gray hair.

ARTHUR ALDERWOOD.

Maguire raises his gun.

Alderwood's hands calmly go up.

He remains completely unflappable.

OUTSIDE

MAGUIRE'S TEAM systematically demolishes Alderwood's PRIVATE SECURITY FORCES.

One of MAGUIRE'S TEAMMATES -- a FRESH-FACED ROOKIE in his early twenties, stands several feet away from the LIMOUSINE.

His SILVER EYES fall onto the vehicle.

The IRISES expand--

**"ROOKIE'S" POV**

We're in "BLINK VISION" again.

The make and model of the limousine in the corner of his sight...

And then turning into INFRARED VISION.

SEEING INSIDE THE LIMOUSINE, the figures of Alderwood and Maguire--

Then BACK on

**"ROOKIE"**

His EYES LIGHT UP.

Just as a SOLDIER ON A MILITARY-OUTFITTED MOTORCYCLE FLIES IN FRONT OF THE LIMOUSINE.

"Rookie" stares at the motorcycle. Losing focus. But it's too late. He can't stop his blink.

COLLIDING INTO THE MOTORCYCLE MID-BLINK...

INSIDE THE LIMOUSINE

--MAGUIRE's gun still aimed at ALDERWOOD--

As BLINDING LIGHT AND A SHOCKWAVE BLAST SHAKES THE LIMO...

MOTORCYCLE DEBRIS BLOWS OUT THE WINDOW on Maguire's side.

A GRUFF VOICE calls out from the COM-LINK device inside Maguire's ear.

GRUFF VOICE

--Man down! Repeat, we need medical attention--

Maguire's face falls back to Alderwood.

The old man puts his hands down--

*And Maguire lowers his gun.*

He reaches for the door.

Alderwood grabs his arm, in a fatherly gesture.

ALDERWOOD

My boy, wait--

Maguire shakes his head.

Locking eyes with Alderwood as he speaks into his COM-LINK.

MAGUIRE

I'm calling it. This test is over.

OFF Alderwood's look--

INT. CAR -- NIGHT

ASHLIN is driving down a busy highway.

BAILEY stares out the window at the passing traffic.

She's since changed into her regular clothes, though her hair is still done from the recital.

Behind them are PACKED SUITCASES.

Tension in the car, the sense that they've been driving in silence for awhile.

ASHLIN

You were wonderful up there.

Ashlin is Irish, though her accent is more of a hint than a full brogue.

ASHLIN (CONT'D)

I filmed the whole recital.

Bailey stays silent.

ASHLIN (CONT'D)

We can watch it on the plane together--

Bailey folds over. Doesn't want mom to see her crying. Ashlin pulls the car to the side of the highway.

BAILEY  
He wasn't even there. I thought,  
maybe...I kept looking and...

Bailey's tears roll down her cheeks.

BAILEY (CONT'D)  
Every time I heard the door open,  
I...

Ashlin strokes her daughter's hair.

ASHLIN  
Listen to me, okay? This is what  
we need to do. It's you and me.

BAILEY  
Mom?

ASHLIN  
Yeah?

BAILEY  
Do you think Da will want to visit?

ASHLIN  
(getting back on the road)  
That's something you're going to  
have to ask him.

BAILEY  
I hope he doesn't. I hope the  
whole ocean keeps him away.

Bailey goes back to staring out the window. Plugs her iPod's  
earbuds in. Done talking.

Outside the windshield, an EXIT SIGN informs Ashlin that the  
AIRPORT IS 10 MILES AHEAD.

Ashlin stares ahead, but her face speaks volumes:

This is the hardest decision she's ever had to make.

EXT. NEVADA DESERT -- VALLEY -- NIGHT

HO-TIEN shouting orders--

HO-TIEN  
We've got a bad blink! Move!

MEDICS running onto the scene--

Though HIS BIKE IS IN PIECES, the MOTORCYCLIST is unharmed.

The same cannot be said for the Rookie.

He's SCREAMING in pain. His LEG IS SEVERED AT THE KNEE. The rest of his leg is gone. Like it never existed.

The injury has been INSTANTLY CAUTERIZED by the effects of being caught mid-blink.

A RING OF GLOWING HEAT AROUND WHAT REMAINS OF HIS LEG.

Ho-Tien grabs the CHIEF MEDIC on the scene.

HO-TIEN (CONT'D)  
Get him treated. Now!

CHIEF MEDIC  
Sir, we're working on it--

MAGUIRE approaches quickly.

MAGUIRE  
*Work faster.*

Ho-Tien releases the Chief Medic. The other MEDICS hurrying to pump the injured man with sedatives.

As "Rookie" stops thrashing, they BLINK away. Ho-Tien blinking with them, staying at the injured soldier's side.

ALDERWOOD SLAMS his fist into the side of the limousine door.

ALDERWOOD  
What the hell happened with your team?

MAGUIRE  
What I told you would happen. We aren't ready. He could have died.

ALDERWOOD  
And I assure you, no one regrets it more. But we've run dozens of search and rescue operations, Matthew. You know as well as I. Our men *should* have been prepared.

MAGUIRE  
With all due respect, sir, we aren't talking search and rescue. This is combat. It's a completely different animal.

Beat, as Alderwood reveals a PAIR OF BLINK LENSES in the palm of his hand--

ALDERWOOD  
Ho-Tien has the situation well in hand. We'll continue this discussion at the facility.

MAGUIRE  
That kid just lost his leg. You're not using the blink.

He SNAPS the LENSES into his eyes.

ALDERWOOD  
The boy will be provided for.

Ignoring the PAIN which comes as the lenses form into place.

ALDERWOOD (CONT'D)  
If I don't believe in my creation enough to use it, who else will?

Off Maguire's silence. Alderwood's tone softens.

ALDERWOOD (CONT'D)  
Don't waver on me, son. Not now.

Maguire locks eyes with Alderwood. Knowing he has no further say in this matter.

MAGUIRE  
Be careful.

Alderwood nods, and he's GONE.

INT. UNDERGROUND FACILITY -- R&D LAB -- MOMENTS LATER

Both ALDERWOOD and MAGUIRE reappearing simultaneously INSIDE THE MASSIVE ALDERWOOD INDUSTRIES FACILITY.

Each room is surrounded by ROCK WALL to the sides and above:

This facility has been BUILT INTO A MOUNTAIN.

ISAAC ALDERWOOD (mid-20's. Jesse Eisenberg-esque. Young and arrogant.), glares at MAGUIRE with contempt. He wears the white lab coat of a scientist.

ISAAC  
You blinked *my father* back here?  
Do you have any concept of how irresponsible--

ALDERWOOD  
I blinked *myself*, Isaac.

It's clear from his tone that Alderwood has little patience for his son. Isaac sticks his hand out toward Maguire.

ISAAC  
Lenses, Maguire.

Maguire places a finger into the center of his left eye, and the SILVER LENS RELEASES ITSELF WITH A SLIGHT HISS.

He grimaces. It's painful. Maguire repeats the right eye and hands both lenses to Isaac.

ALDERWOOD  
Walk with me, boys.

Alderwood dislodges his own lenses. Places them in his jacket as they walk. Maguire and Isaac follow in-step with him, heading out of the room, across the--

#### MAIN FLOOR OF THE FACILITY

It looks like a GIANT HANGAR. There are DOZENS of SCIENTISTS working on HI-TECH COMPUTERS and EQUIPMENT.

ALDERWOOD  
Matthew, how soon will we be market-ready?

Monitors display LARGE IMAGES OF THE BLINK TECH IN VARIOUS STAGES OF DEVELOPMENT, from a PROTOTYPE HEAVY VISOR to the sleek LENSES.

ISAAC  
You've read my reports. Maguire isn't qualified to--

ALDERWOOD  
And I know he disagrees with you. Let him speak.

They pass SEVERAL TECHNICIANS watching a WHITE MOUSE in a GLASS CAGE. A white mouse with silver eyes.

The mouse is attempting to grab a PIECE OF CHEESE behind A GLASS PARTITION. It bangs its nose against the glass--

MAGUIRE  
The lenses use a tremendous amount of energy. They still run hot thirty-six hours after activation.

ISAAC  
*Laptops run hot.*

The MOUSE BLINKS into the other side of the cage.

Nibbling on the cheese triumphantly...only to suddenly SHRIEK as its EYES TURN RED AND SIZZLE. We don't see the outcome.

MAGUIRE  
Laptops don't burn out their user's eyes.

As ALDERWOOD, ISAAC, and MAGUIRE head up to the SECOND FLOOR, a walkway lined with office doors.

ISAAC  
They also don't have to atomize and reassemble their user.

Stepping INSIDE

#### ALDERWOOD'S OFFICE

Entering the office, a SERIES OF TELEVISION SCREENS are silently playing NEWS NETWORKS from around the world.

All too familiar HEADLINES and IMAGES running across each station:

--A PRISONER in the desert, moments from being BEHEADED by a masked JIHADIST.

--"EARTHQUAKE DEATH TOLL RISES." Demolished buildings. Families screaming and crying in the streets.

--EBOLA VICTIMS being treated in third-world conditions.

--SYRIAN REBELS exchanging GUNFIRE with MILITARY FORCES.

--STARVING WOMEN AND CHILDREN in an AFRICAN VILLAGE fighting and shoving each other violently for FOOD AND MEDICINE.

--RIOTING IN THE STREETS. POLICE firing TEAR GAS...

ISAAC  
We've got a technology that works flawlessly. The lenses will take you anywhere in the world at a moment's notice.

A beat as Isaac continues, turning to Maguire--

ISAAC (CONT'D)

Satellite routing. Nanotechnology. GPS. Nobody's had a breakthrough like we have. The neural connection alone...

ALDERWOOD

Don't give me the bullshit. Give me our timetable. *What* are the dangers? How are we *fixing* them?

MAGUIRE

Besides overheating? Environment should be our top priority.

ISAAC

Which is why the internal heat generated from blinking is so important. It won't stop a bullet, but it *will* keep a bug from being blinked into your insides.

ALDERWOOD

Then how do you explain what happened out there?

Alderwood opens a liquor cabinet and begins fixing two glasses of scotch.

ISAAC

Two larger objects will *never* be able to occupy one space. But our routing systems are learning to adapt and compensate. These accidents are unfortunate, but this is human error...

MAGUIRE

Human error? Why don't you try being out in the field?

ISAAC

Because that's what you're *here* for. We create, you test-run.

MAGUIRE

I know my job.

ISAAC

Then don't tell me how to do mine.

ALDERWOOD

*Enough.* Isaac -- you said you've doubled our weight limitations?

ISAAC

Yes. We've tested up to a five-hundred pound maximum. Our projections are that vehicles are still two or three years away. We're talking--

MAGUIRE

--Troop transports? Tanks?

Alderwood hands the first glass of scotch to Maguire as he responds. He *keeps* the second.

ALDERWOOD

I know you see the dangers, Matthew. But imagine first-responders saving lives the moment disaster strikes. Transporting food or humanitarian aide to anywhere on the planet.

MAGUIRE

I imagine a terrorist abducting the President from his bedroom.

Loaded beat.

MAGUIRE (CONT'D)

I see these dangers because they exist.

Alderwood walks to his desk. Behind him is a FRAMED NEWSPAPER HEADLINE:

**TERROR ATTACK DEATH TOLL AT 39.**

MAGUIRE (CONT'D)

When I signed onto this project, it was to help people.

Alderwood's eyes fall over the frame. The image of a COURT BUILDING ON FIRE, crumbling.

We can see the way he looks at that headline. A constant reminder of pain.

MAGUIRE (CONT'D)

No one believes in this technology more than me. But the world isn't ready yet. We aren't ready yet.

ALDERWOOD

Then what would you have me do?

MAGUIRE

Wait before we take this public.  
Focus on the humanitarian aide.  
Make sure we have more safeguards.

ISAAC

You can't be seriously considering--

MAGUIRE

We need to make sure the blink  
isn't weaponized by the wrong  
people.

ALDERWOOD

No priority is higher. But we have  
investors to answer to. And how  
long exactly do you think we can  
skirt federal regulations?

Beat.

ALDERWOOD (CONT'D)

Our *only* option is to make a public  
display.

MAGUIRE

When you put me in charge of these  
field tests, you told me I'd have  
final say on our launch.

That news hits Isaac like a gut punch. He whirls, facing his  
father with an accusatory look.

ISAAC

You did *what*?

Alderwood ignores him. Continues speaking to Maguire...Isaac  
is almost an invisible presence.

ALDERWOOD

I know what I promised you. But if  
we don't launch now, they're going  
to take this from us. I need a  
moment with Matthew, alone.

ISAAC

Of course you do.

The door ANGRILY SLAMS behind him.

ALDERWOOD

Sometimes I fear he inherited the  
worst of me. All of my ambition,  
only a fraction of my restraint.

His tone softens as he lets Maguire into his counsel.

ALDERWOOD (CONT'D)

I'm not disagreeing with you. But this is my life's work, and the wolves are at the gate. I forgot. You're not a drinking man.

MAGUIRE

Not a day in my life.

Maguire sets the glass down. Alderwood reaches over, adding the contents to his own.

ALDERWOOD

It'd be criminal to waste such damn fine scotch.

MAGUIRE

You're deflecting. Why didn't you tell me sooner?

ALDERWOOD

Because I'd hoped it wouldn't come to this point.

Beat. Alderwood checks his watch.

ALDERWOOD (CONT'D)

Now, I believe you have someone *else* to go see. Take some advice, and lead with an apology.

MAGUIRE

They're hours away. You're *still* deflecting.

ALDERWOOD

I'm not the one avoiding his problems right now.

MAGUIRE

You need me here, sir.

ALDERWOOD

Nothing is going to be solved overnight. From one father to another, go see your daughter. And please give Ashlin my best.

Maguire is silent. And off his silence--

ALDERWOOD (CONT'D)

Matthew? I suggest you bring *gifts*.

EXT. SUBURBAN NEIGHBORHOOD -- BEFORE SUNRISE

A neighborhood of modest, middle-income homes. Clean, pleasant. The street is quiet, nobody awake yet.

MAGUIRE parks his CAR on the street.

AT THE DOOR

A moment later. He's in civilian garb. Jeans, a jacket. A pair of small WRAPPED PACKAGES in his hand.

KNOCKS on the door. Waiting -- no noise inside. RINGS the DOOR BELL. More waiting. RINGS again--

INT. SUBURBAN HOUSE -- LIVING ROOM -- MOMENTS LATER

MAGUIRE forces a window open. Climbing into the house. Instantly feels that something is wrong...

As he sees THE ENTIRE ROOM IS EMPTY. CLEARED OUT.

UPSTAIRS HALLWAY

Maguire bounds up the stairs. Rushes into the hallway, and opens a CLOSED BEDROOM DOOR, stepping inside a--

GIRLS' BEDROOM

Flips the light on.

The walls are painted pink. THE ROOM IS COMPLETELY EMPTY, just like the living room before it.

Only a SINGLE PACKED BOX is left in the middle of the room.

Marked in black Sharpie: FROM DAD

Maguire approaches the box. Opens it. Reaches inside.

Postcards from around the world. A stuffed animal. A few small snowglobes from several major cities.

Everything he's ever sent his daughter. Condemning evidence of an absent parent.

He sits on the floor. Silent. Regretful. Emptying the box, as he looks through every last item that's been left behind.

CUT TO:

INT. UNDERGROUND FACILITY -- MAGUIRE'S ROOM -- LATER

Small, with a single bed, a locker, and a desk. Maguire's eyes look tired. He's on his laptop, Skyping--

ASHLIN

She doesn't want to speak with you,  
Matty. Can you really blame her?

MAGUIRE

C'mon, Ashlin. I get why you're  
selling the house. But...just help  
me out, okay? Put her on, please.

A beat. Maguire pleading. Keeping her resolve is painful to Ashlin, too. They're both hurting.

ASHLIN

She needs space. Give it time.

MAGUIRE

When this is over, everything will  
make sense. I promise.

ASHLIN

I've...I've heard all this before,  
Matthew. There's always some  
greater good pulling you away.

MAGUIRE

Don't give up on me. What we're  
doing...why they need me here.  
We're changing the world.

ASHLIN

I love you. With all my heart.  
But you've never learned how to be  
a hero and a father.

MAGUIRE

I'm trying, I swear to you that I'm  
trying.

ASHLIN

Are you? First Interpol, now  
Alderwood. Do you know how much  
you've missed?

Maguire doesn't answer.

ASHLIN (CONT'D)

Every birthday. Holiday.  
Volleyball game. Swim meet.  
(MORE)

ASHLIN (CONT'D)  
You've never seen one dance  
recital.

MAGUIRE  
What, you've been keeping track?

ASHLIN  
No...*She* has.

That stings. Maguire opens his mouth, and then notices--

MAGUIRE  
Is that a gate number behind you?  
Ashlin...*where* are you taking her?

ASHLIN  
I didn't tell you because I knew  
you'd fight me on this.

MAGUIRE  
Tell me what? Where are you?

ASHLIN  
Bailey and I are at the airport.  
Back home.

MAGUIRE  
Dublin? Dublin's not safe, Ash.  
You *know* why we left.

ASHLIN  
He's locked away for good, Matt.  
There's no reason *not* to go home.  
This is what's best for us. For  
you and her, too.

MAGUIRE  
You think going halfway across the  
world is better for us?

Ashlin pauses. Even now, there's love between the two of  
them, and the regret of how far apart they've become.

ASHLIN  
...I think it'll give you time to  
decide what you really want.

She looks up -- and then back to the computer.

ASHLIN (CONT'D)  
Our taxi is almost here. I have to  
go...we'll...we'll talk more later.

MAGUIRE  
Just...wait. Tell me where you're  
staying. Give me a day, and I--

The CONNECTION ENDS.

Maguire SLAMS his laptop shut. He looks over to his locker--

At a PHOTO OF BAILEY, smiling on stage in a ballerina's  
costume. Clenching his fists, he stands, leaving the room.

EXT. COTTAGE -- IRISH COUNTRYSIDE -- LATER

Out in the COUNTRYSIDE. Secluded. Beautiful scenery, two-  
stories, cozy. A TAXI pulling away.

**SUPER: IRELAND. 25 MILES OUTSIDE DUBLIN.**

ASHLIN pulls two heavy suitcases up the porch steps.

ASHLIN  
A little help here?

BAILEY doesn't even look up. Her face is sullen and angry.

ASHLIN (CONT'D)  
This attitude is going to change.

BAILEY  
Yeah, or what? You'll move me out  
to the middle of nowhere?

ASHLIN  
I'm doing my best, kid. So how  
'bout giving me a little slack?

Bailey silently grabs one of the suitcases, hauling it into--

INT. COTTAGE -- ENTRY HALLWAY -- CONTINUOUS

Heading to the living room--

Only for a MASKED MAN TO STEP OUT BEHIND ASHLIN and BAILEY,  
FROM BEHIND THE DOOR.

*They don't see the masked man yet.*

INSIDE THE LIVING ROOM

A SECOND MASKED MAN appears. Bailey and Ashlin scream, as  
the second man LOOMS OVER THEM BOTH--

Turning to run, they find the FIRST MASKED MAN BLOCKS THEIR PATH. They're trapped. *Helpless.*

The SECOND MASKED MAN raises his fist--

THIRD MAN (O.S.)  
Gentle now. Don't hurt them, or  
I'll hurt you.

A THIRD MAN appears from the doorway. No mask on. He's got an Irish accent--

Ashlin knows who he is.

And a look of terror washes over her face.

ASHLIN  
*Loughlin.*

LOUGHLIN MAGUIRE nods. 36, handsome, but hardened. His right ear has been burned off. Vague menace behind his eyes.

ASHLIN (CONT'D)  
How? You were...

LOUGHLIN  
Rotting in a cell 'til my grave? A  
lot's changed, for the both of us.

Ashlin holds Bailey protectively. Fearful. Trying to process this impossibility.

LOUGHLIN (CONT'D)  
It's been a long time, Ash. Part  
of me wishes you'd stayed away.

ASHLIN  
What do you want?

Loughlin takes a few steps toward them.

LOUGHLIN  
Is that how we treat family now?  
Matty owes me a debt, girl. You  
know this better than anyone.

ASHLIN  
Do you see him here?

She lowers her voice, almost to a whisper.

ASHLIN (CONT'D)  
If we meant anything to you, leave.  
Don't do this, Loughlin.

Loughlin shakes his head. The SECOND MAN, still MASKED, moves behind them -- standing behind Ashlin with a GUN.

LOUGHLIN  
Matthew will come. He'll do what I  
ask. He'll do it for *her*.

WHAM! The GUN HITS ASHLIN OVER THE SIDE OF HER HEAD, and she falls, UNCONSCIOUS AND BLEEDING.

Bailey screams, but Loughlin GRABS her, covering her mouth.

LOUGHLIN (CONT'D)  
No, none of that. Do what your  
Uncle Loughlin says, or your mum  
gets a bullet between the eyes.

A beat. Letting his threat sink in.

LOUGHLIN (CONT'D)  
Bailey. Nod if you understand.

Bailey nods, tears in her eyes, as Loughlin removes his hand.

LOUGHLIN (CONT'D)  
That's a girl. Sit down.

He points to a rocking chair across from him, as he produces an iPhone from his jacket pocket.

The CAMERA on her--

LOUGHLIN (CONT'D)  
And listen very carefully.  
(beat)  
We're going to send your father a  
message...

CUT TO:

INT. UNDERGROUND FACILITY -- TRAINING ROOM -- LATER

MAGUIRE wears his BLACK-OPS GEAR, full body armor, unarmed.

SNAPPING his BLINK LENSES into place.

In a sparse TRAINING ROOM as HO-TIEN, also in body armor, stands at the OPPOSITE END of the room.

Unlike Maguire, Ho-Tien is armed. Raises a SEMI-AUTOMATIC--

Maguire BLINKS and appears a few feet away, narrowly avoiding the HAIL OF GUNFIRE.

He's RUNNING and BLINKING simultaneously, and GETTING CLOSER to Ho-Tien. Finally BLINKS within arm's length--

But Ho-Tien has anticipated the move, and MAGUIRE TAKES SEVERAL SLUGS TO THE CHEST.

Hits the ground hard. Flung off his feet, on his back.

Ho-Tien lowers the weapon and strides over to Maguire. Offering a hand.

HO-TIEN  
Lucky we use rubber bullets.

Maguire grimaces, the wind knocked out of him. Ho-Tien cracks a little smile as he grabs Maguire's hand.

HO-TIEN (CONT'D)  
I've never seen you move that slow...you okay? Have a big breakfast or something?

Maguire climbs to his feet. UNSNAPS the lenses from his eyes.

Ho-Tien can see that Maguire's mood is less than jovial.

HO-TIEN (CONT'D)  
Hey, talk to me, man. What happened with you and Ashlin?

Maguire shakes him off. Clearly not ready to elaborate.

MAGUIRE  
My head's just not in the game.

Ho-Tien puts a hand on his shoulder.

HO-TIEN  
Right. Let's break for ten.

Maguire nods, brushing past Ho-Tien.

INT. MAGUIRE'S ROOM -- MOMENTS LATER

Maguire enters his room. His laptop is open, and he sees a new VIDEO MESSAGE.

Pulls up the screen, seeing an image of BAILEY.

Smiles as he PLAYS THE VIDEO--

And his smile quickly fades, as LOUGHLIN comes into frame.

ON THE SCREEN -- Loughlin stands behind Bailey, who sits in the chair. His hands on her shoulders.

LOUGHLIN  
Hello, little cousin. It's been a  
long time, hasn't it?

MAGUIRE reacts. Shaken to his core.

The CAMERA ZOOMS TIGHTER on BAILEY. Fear evident in her eyes, she wipes away tears.

BAILEY  
Daddy, he says I -- I need you to  
kill someone for him. And if you  
don't, he's going to make me do it.  
(wiping away more tears)  
I don't know what he's talking  
about...I'm scared, Da, I'm...

The CAMERA PULLS BACK. Loughlin in frame again.

LOUGHLIN  
Enough, sweetie. He gets the  
point. Don't you, Matt?

There's a malicious smile on his face.

LOUGHLIN (CONT'D)  
This is your penance. If you make  
good on what you owe me, she'll be  
unharmd. But if you fail, or  
cross me in any way, the little  
angel will pay your debt for you.

Camera GOES TIGHTER on Loughlin.

LOUGHLIN (CONT'D)  
Your instructions are at the old  
flat. See you soon, cousin.

The MESSAGE ENDS. FROZEN on Loughlin's horrible grin.

Maguire ROARS, tearing the laptop off his desk and THROWING IT against the wall.

He looks at the LENSES in his other hand. Knowing what he must do...but he quickly feels another presence, turns--

Finding HO-TIEN standing in his OPEN DOORWAY, alongside THREE OTHER SECURITY GUARDS.

No idea how long they have been there or what they've seen, their faces are expressionless.

MAGUIRE  
How long have you--?

HO-TIEN  
Hand me your lenses. The old man  
wants to see you.

Ho-Tien's face makes it clear: *They know.*

INT. ALDERWOOD'S OFFICE -- MOMENTS LATER

Ho-Tien escorts Maguire into the office. Alderwood is standing in the middle of the room, in front of his desk.

ALDERWOOD  
You can leave us.

Ho-Tien nods, closing the large oak door behind him. An immediate look of concern comes into Alderwood's eyes.

ALDERWOOD (CONT'D)  
You're aware we monitor all  
incoming and outgoing  
communications.

MAGUIRE  
I put those protocols in place  
myself.

Alderwood approaches him, placing a hand on his shoulder.

ALDERWOOD  
I know what you've sacrificed to  
make this world a safer place.

A beat.

ALDERWOOD (CONT'D)  
It's why I chose you, Matthew. Why  
I gave you final say on our launch.  
And you have never let me down.

MAGUIRE  
This is my daughter...

Alderwood SLIPS something into Maguire's hand.

ALDERWOOD  
Thirty-Nine.

Maguire looks down.

He's been handed a new pair of Blink Lenses.

ALDERWOOD (CONT'D)  
 That's how many people died in the bombing. And if I'd been smarter, richer...if I'd had invented this technology sooner, *my wife* would still be here.

A beat.

ALDERWOOD (CONT'D)  
 I'll tell them you overpowered me.  
 I'll buy you as much time as I can.

Maguire is speechless as he slips the lenses into his eyes--

The lenses FORM TO HIS EYES, SNAPPING INTO PLACE with a painful hiss. He finally locks eyes with Alderwood.

MAGUIRE SETS THE TIMER ON HIS WRIST WATCH.

### **THIRTY-SIX HOURS.**

MAGUIRE  
 Why? *Arthur*, this is risking everything you've built here--

ALDERWOOD  
*This* is why I created the lenses, Matthew. GO.

Maguire CLOSES his eyes--

From his POV:

An INTERFACE loading up. A WORLD MAP. DATA streaming across his vision. TIME ZONES, WEATHER CONDITIONS--

Maguire mentally making a selection.

ZOOMING IN ON THE WORLD MAP...a SATELLITE'S POV, onto an IRISH COUNTRYSIDE--

And then there is a SUDDEN BURST OF SILVER LIGHT. WHOOSH!  
 Just as fast, we're in the--

### EXT. IRISH COUNTRYSIDE -- DAY

Green grass, bright sun.

The city of DUBLIN is just visible on the horizon.

Maguire's fists clench. A look of determination and rage.

INT. DIRTY APARTMENT -- DAY

Moldy walls, garbage strewn around.

TWO MEN sit on a torn-up couch watching a sports channel, with machine guns resting in their laps.

The first man's got a tattoo on the back of his shaved head. Mid-30's, vicious in every way. This is SEAN.

The second man has SEVERAL PIERCINGS IN HIS FACE. Early 30's, his hair cropped into a military buzz.

BAILEY sits at a KITCHEN TABLE, silent.

She catches the Pierced Man staring at her. He licks his lips, and she quickly looks away in fear--

As LOUGHLIN takes the seat across from her.

Loughlin slides over a plate of food and soda can.

LOUGHLIN  
You've gotta be hungry, lass. Long  
flight and all.

She eyes the food warily.

LOUGHLIN (CONT'D)  
It ain't drugged.

Bailey looks briefly back to the Pierced Man, his eyes on the television set. Loughlin reading between the lines.

LOUGHLIN (CONT'D)  
Nobody's laying a finger on you, I  
promise.

She's still dazed, trying to process what's happened.

BAILEY  
How do you know my Da?

Loughlin gestures to the food.

He places a HANDGUN on the table, across from her. Bailey flinches. She has no silverware, so she picks up the food with her hand, eating as he speaks.

LOUGHLIN  
That's a girl. Matty and I are  
cousins. We grew up together.  
Like brothers.

A beat.

Loughlin pulls a FOLDED, OLD PHOTO from his pocket.

BAILEY

If you were like brothers, why  
didn't I know you even existed?

He smirks. Unfolding the photograph--

LOUGHLIN

You've got that Maguire fire in  
you. We all do. It's a gift and a  
curse, ain't it?

She's silent. He places the photo in the middle of the  
table, where Bailey can see it.

### THE PHOTOGRAPH

It's MAGUIRE and LOUGHLIN together, in a HOSPITAL ROOM.  
Eleven years younger.

Loughlin holds Bailey, as an infant, in his arms.

LOUGHLIN (O.S.) (CONT'D)

In prison, that's the only thing  
they let me keep. The last time I  
remember being happy was holding  
you in that little hospital room.

BACK to BAILEY and LOUGHLIN.

He takes the photo, folds it up again as he places it back  
into his pocket.

LOUGHLIN (CONT'D)

We both went into Special Forces  
and Interpol, together. And when I  
struck out on my own...I thought  
he'd come with. But you know your  
Da. Duty first, family second.

He looks into her eyes.

LOUGHLIN (CONT'D)

I ain't like that, though. You're  
*family*, Bailey. That means  
something to me. And you'll be  
safe so long as he does what I ask.

She washes the food down, speaking at the same time. Her  
eyes falling back to the gun resting near his hand.

BAILEY  
You want to make him a killer.

LOUGHLIN  
Your Da's already a killer,  
sweetheart. And a traitor.

She finally looks up, stares daggers at him.

BAILEY  
He's *not* a traitor.

LOUGHLIN  
A traitor to his family. Worked  
with Interpol and hunted me down  
like a dog. The one person who'd  
have died for him. All he left me  
with was that photo...and this.

He gestures toward the scarred remains of his right ear.

LOUGHLIN (CONT'D)  
He should've taken more than my  
ear. And frankly, I should blow  
your brains all over this table.

Loughlin's hand falls across the handgun.

A loaded beat.

He PICKS THE WEAPON UP--

And BAM!

A SINGLE BULLET TEARS INTO THE PIERCED MAN'S SKULL.

Bailey knocks over the soda can, as Sean leaps to his feet.

SEAN  
Why the hell did you do that?!

LOUGHLIN  
He was giving her the creeps.

He stands up and holsters the weapon. Walks behind her.  
She's rigid in fear and shock.

LOUGHLIN (CONT'D)  
Clean that spill and eat up.

He pats Bailey on the head.

INT. PUB -- DAY

Quiet, just the handful of drunks lingering inside.

At the bar, GARVEY (mid-50's, beer gut) is paying his tab.

GARVEY  
Keep the change.

Clearly piss-drunk, he stumbles out the door.

EXT. PUB -- DAY

Fumbling for his car keys, he's parked on the side of the building. Finally unlocks his vehicle and slips inside--

GARVEY'S CAR

Closes the door behind him. Dripping sweat, he wipes his brow, and then -- almost leaps out of his seat, were he not so large.

Because MAGUIRE is in the backseat, right behind him.

MAGUIRE  
I trusted you, Detective Garvey.

His teeth are gritted. Barely controlled rage.

MAGUIRE (CONT'D)  
When I captured him, you  
promised...swore, Loughlin would  
never see the light of day again.

Garvey tries to move for his glove box, but Maguire's already got the man's HANDGUN--

MAGUIRE (CONT'D)  
Looking for this?

He presses it to the base of Garvey's skull.

GARVEY  
Maguire...

MAGUIRE  
Sit still. And choose your words  
wisely.

GARVEY  
What do you want to know?

MAGUIRE  
Everything. How did he get out?  
And why didn't anyone tell me?

GARVEY  
He was released two weeks ago. I  
don't know why you weren't told.

Maguire presses the gun into his skull, hard.

MAGUIRE  
These are mercenaries. Terrorists.  
And Loughlin is one of the best at  
what he does.  
(getting angry)  
I spent years with Interpol chasing  
him across the world. When it was  
done, the only way to protect my  
family was to make us disappear.  
You have *no idea* the cost--

His voice rises, shouting into Garvey's ear--

MAGUIRE (CONT'D)  
--So you tell me how he ended up  
walking free!

GARVEY  
He cut a deal.

A beat. Garvey winces.

GARVEY (CONT'D)  
This went a lot higher than my pay-  
grade, boyo.

MAGUIRE  
He *cut a deal*? I can smell the  
bullshit on your breath, Garvey--

Maguire PRESSES the gun into Garvey's skull, hard.

GARVEY  
Look, look, it smelled rotten to  
me, too. So I asked around...

A beat.

GARVEY (CONT'D)  
Someone pulled a lot of strings to  
get him his deal. And anybody  
setting a killer like Loughlin  
loose in the world *ain't* someone  
I'm digging too deep into.

MAGUIRE

This man bombed churches, banks,  
parks. Butchered women and  
children across the globe...all to  
the highest bidder. And now  
someone wants him to kill again.

Garvey glances at Maguire through the rear-view mirror.

GARVEY

I don't know anything else. If you  
came to shoot me, you should just  
get it over with.

Maguire cocks the gun, and Garvey lowers his head.

MAGUIRE

Goodbye, Garvey. Reflect on your  
sins.

And a moment passes. Then another. There's a short burst of  
light, and Garvey finally has the courage to look back up...

Finding that he's alone again.

GARVEY

Christ.

Reaching under his seat, Garvey pulls out a bottle of scotch,  
drinking straight from the bottle.

CUT TO:

EXT. ALDERWOOD FACILITY -- DAWN

ALDERWOOD standing at the MAIN ENTRANCE OF THE FACILITY,  
BUILT INTO THE SIDE OF A MOUNTAIN.

Watching the NEVADA SUN beginning to rise.

Behind him are TWO GUARDS STATIONED at a METAL ELEVATOR, the  
only access point to the facility.

The ELEVATOR DOOR OPENS, as HO-TIEN steps out.

HO-TIEN

They're all waiting for you.

ALDERWOOD

My wife and I watched the sunrise  
every day. Did I ever tell you  
that?

HO-TIEN

You may have mentioned it, sir.  
(delicately)  
The word's out on Maguire...you  
need to make a decision.

ALDERWOOD

I've never heard you speak about  
your family.

Ho-Tien shakes his head.

HO-TIEN

Personal connections are a  
liability in my line of work.

ALDERWOOD

And that is precisely why I  
promoted Matthew above you.

HO-TIEN

I've never questioned that  
decision. I owe Maguire a lot.  
More than you know.

Alderwood nods, understanding. They turn, heading back  
toward the ELEVATOR ENTRANCE--

HO-TIEN (CONT'D)

Maguire leads with his emotions.  
He *will* do whatever he thinks is  
right, regardless of the cost.

ALDERWOOD

Something you feel he and I have in  
common, is that right?

The METAL DOORS SLIDE OPEN, and they ENTER--

#### INSIDE THE ELEVATOR

CLOSING BEHIND THEM. And SPEEDING DOWNWARD.

From the windows of the elevator, we can see them DESCENDING  
UNDERGROUND LIKE A SPEEDING BULLET.

HO-TIEN

I don't believe for a moment that  
Maguire stole a pair of lenses from  
your office. Or that it's outside  
our ability to track him.

ALDERWOOD  
You're a man of integrity. So  
listen when I tell you--

Alderwood reveals that he is holding Bailey's photo in his  
hand. Giving it to Ho-Tien.

ALDERWOOD (CONT'D)  
Until you've lost the most  
important thing in your life.  
Because you weren't fast enough.  
Because you were a world away when  
she needed you most. Until that  
happens...you can't know what a man  
would do to make it right.

Locking eyes with Ho-Tien.

ALDERWOOD (CONT'D)  
Matthew is like a second son to me.

HO-TIEN  
And what if he goes too far?

The ELEVATOR COMES TO A HALT. DOORS OPENING--

ALDERWOOD  
Then I will need someone who leads  
with their head. We know him  
better than anyone, you and I.  
I'll trust you to do what you must.

HO-TIEN  
And I'll hope, for all our sakes,  
it doesn't come to that.

Alderwood silently walks away.

Ho-Tien remains inside the elevator...stares at Bailey's  
photo, but buries his emotions.

CUT TO:

INT. ABANDONED FLAT -- DAY

MAGUIRE enters an OLD FLAT, LONG ABANDONED.

Layered in dust, old furniture, decaying walls lined with  
faded rock posters, the signs of rebellious youth...

A HANDGUN drawn. Cautious, ready for anything.

Anything except what he finds. Freezing as he sees--

ASHLIN tied to a chair, her mouth duct-taped, and a nasty gash on the side of her head.

Maguire instantly holsters his gun and rushes to her side. Pulling out a switchblade, he uses it to cut her free.

Gently removing the tape from over her mouth.

She falls into his arms, sobbing.

ASHLIN

He took her...he took our girl...

He brushes the hair out of her eyes, inspecting the injury on the side of her head. Caked with dried blood.

MAGUIRE

We need to get you to a doctor.

She's pale, her eyes wide with horror. Living every mother's worst nightmare.

ASHLIN

No! They'll ask questions. He said if I talked to anyone, he'd kill her.

(voice calming down)

He didn't want me. Only her. Oh god...there's...there's a message.

She points over to a DVD waiting on the counter, alongside a laptop. Maguire climbs to his feet and hesitantly puts the disc in--

As a RECORDED MESSAGE PLAYS.

INTERCUTTING BETWEEN THE SCREEN and MAGUIRE watching.

LOUGHLIN

If you're watching this, then you've made the right choice. I could have killed them, Matthew. Remember that. Your girls are only alive because of my mercy.

Maguire glances over to Ashlin, sitting on the ground, numb.

ON THE SCREEN

An IMAGE OF A BUSINESSMAN IN HIS MID-40's APPEARS, alongside a name, age, and brief dossier.

VINCENT MONTANARI.

LOUGHLIN (V.O.)  
 Your target is Vincent Montanari.  
 One of the wealthiest men in Italy--

A LOGO for PAX EUROPAEA appears on the screen--

Then VIDEO of MONTANARI delivering an IMPASSIONED SPEECH  
**OUTSIDE THE VATICAN.**

LOUGHLIN (V.O.)  
 Montanari inherited his fortune  
 after his father's death last year.  
 He founded Pax Europaea, the  
 largest, privately-funded anti-  
 terror group on the continent.

CNN FOOTAGE shows MONTANARI waving to reporters as he exits a  
 hotel, along with his BEAUTIFUL WIFE, STEPHANIE (late 30's)  
 and SON, LUCA (age 7).

LOUGHLIN (V.O.)  
 He's a devoted husband and father.  
 Philanthropist. Humanitarian.

MORE FOOTAGE of the ENTIRE FAMILY working a SOUP KITCHEN.

LOUGHLIN (V.O.)  
 He's like royalty...

Loughlin appears BACK on screen.

LOUGHLIN  
 And it's time his reign ended. His  
 life for hers. Do the right thing,  
 and save your little girl.

The message ends and the screen goes dark.

Maguire clenches his fists, as Ashlin climbs to her feet,  
 stepping near him.

He tries to pull her close, but instead she pulls away,  
 furious. Lashing out in grief and rage.

ASHLIN  
 No...don't touch me. Don't. This  
 is your fault. It's you he wants  
 to hurt...

Wiping away her tears, she pleads with him.

ASHLIN (CONT'D)  
 You want to go after Loughlin, but  
 don't do it.  
 (MORE)

ASHLIN (CONT'D)  
I'm *begging* you, for Bailey...just  
do what he says. He left me alive  
to make sure you do what he says.

For the first time, she notices that his eyes are a  
reflective silver, and gasps.

ASHLIN (CONT'D)  
Your eyes...

Maguire only half hears Ashlin. His mind racing.

MAGUIRE  
Listen to me...someone wants  
Montanari dead. Loughlin's just  
the contractor.

Already seeing the angles, thinking through his options.

MAGUIRE (CONT'D)  
And my blood is his payment.  
They're setting me up. Maybe  
setting Arthur up, too.

ASHLIN  
Alderwood? What does this have to--

MAGUIRE  
I don't know yet. Get treated at  
the hospital. Tell them you fell.

He's firm, commanding.

Not a father now, but a soldier.

MAGUIRE (CONT'D)  
Make them believe it. And wait for  
me at our cottage. When this is  
over...I'll tell you both  
everything. No more secrets.

He places his hands on her shoulders.

MAGUIRE (CONT'D)  
You have every right to blame me.  
But I can get her back, Ashlin. I  
*will* bring her home.

TIGHT on his silver eyes, as we--

MATCH CUT TO:

EXT. MONTANARI'S MANSION -- NIGHT

MAGUIRE's crouched on a CLIFFSIDE POSITION--

--His IRISES EXPAND and CONTRACT--

**MAGUIRE'S POV**

"BLINK VISION."

The lenses' TARGETING SYSTEM looking over--

A FORTIFIED MANSION ON AN ITALIAN CLIFFSIDE. Walls to the front, and the ocean to the rear. Going into INFRARED.

SCANNING the ARMED GUARDS on the BALCONY and on the MANSION GROUNDS.

SEEING INSIDE THE MANSION. The place crawling with security.

And then returning to NORMAL "BLINK VISION"--

**SUPER: ITALY.**INT. MONTANARI'S MANSION -- STUDY -- NIGHT

VINCENT MONTANARI standing in the middle of the room as he holds a VIDEO CONFERENCE--

A large screen against the wall displaying the face of--

**ISAAC.**

ISAAC

Don't be short-sighted. Think about your son. This is his future we're talking about.

VINCENT MONTANARI

Tell Arthur I'm sorry. I know what I promised him. But I can no longer give you my support.

A loaded beat. Tension between them.

ISAAC

My father is old. This is *my* future, too. Sleep on it, *before* you blow a trillion-dollar deal.

VINCENT MONTANARI

This isn't about money. My answer will be the same in the morning.

OFF ISAAC'S EXPRESSION, we--

EXT. MONTANARI'S MANSION -- NIGHT

Are BACK on Maguire.

LOADS a TRANQUILIZER GUN, and BLINKS--

ONTO THE MANSION BALCONY

Behind the first of TWO GUARDS. Grabs the man in a chokehold as he SHOTS A TRANQUILIZER into the second guard's neck.

The first guard loses consciousness in Maguire's grip, and is dropped to the ground.

Maguire BLINKS just as the GUARDS ON THE MANSION GROUNDS LOOK UP, missing him.

INT. MONTANARI'S MANSION -- GRAND HALL -- CONTINUOUS

Maguire appears in the hall, right in front of a security guard. The guard is stunned, but quickly raises his weapon--

FIRES ONCE, as Maguire BLINKS a few feet behind him and shoots him with a tranquilizer.

But the guard's GUNFIRE has DRAWN THREE MORE SECURITY INTO THE HALL, FLOODING IN FROM TWO SEPARATE DOORS--

Maguire BLINKS again, vanishing.

INT. MONTANARI'S MANSION -- STUDY -- CONTINUOUS

A BODYGUARD draws his gun and listens in on his ear-piece, hearing the commotion.

MONTANARI'S BODYGUARD

*You saw what?*

MONTANARI stands up from behind his desk. He's on the phone, looks to his bodyguard -- gesturing for him to end the call.

VINCENT MONTANARI

*Tell Luca I said goodnight. Honey,  
I have to go.*

He drops the phone. His bodyguard cautiously opens the door--

MONTANARI'S BODYGUARD  
*We need to get you to the panic  
room, sir.*

As his bodyguard creeps into the hallway, MONTANARI behind him--

INT. MONTANARI'S MANSION -- VARIOUS LOCATIONS -- CONTINUOUS

We FOLLOW MAGUIRE as he BLINKS INTO DIFFERENT LOCATIONS.

INSIDE THE KITCHEN

A GUARD with a SEMI-AUTOMATIC BEGINS UNLOADING at Maguire.

RAAATTATTATTATA!!

Bullets spraying everywhere.

Maguire BLINKS AROUND HIM, narrowly missing the gunfire...

Until he gets into CLOSE RANGE and GRABS THE WEAPON.

TWISTS IT FROM THE GUARD'S HAND and SLAMS IT ACROSS HIS HEAD.

TWO GUARDS burst in, and Maguire BLINKS BEHIND THEM!

THWIP, THWIP!

Two more tranquilizers to the back of their necks, and they go down.

He BLINKS--

INTO THE UPPER HALLWAY

To find FOUR GUARDS WITH THEIR WEAPONS RAISED.

THREE MORE GUARDS COME FROM THE OTHER SIDE--

He's trapped in the middle of them.

GUARD  
Don't move! Hands up, drop the  
weapon!

Maguire raises his arms--

MAGUIRE  
I'd suggest you drop yours.

--BLINKING--

As they OPEN FIRE. Hitting EACH OTHER--

Several of the guards go down...

GUARD  
Cease fire! Cease--!

MAGUIRE has BLINKED behind the first wave. Tranquilizers nail the LAST THREE GUARDS STANDING.

ALL EIGHT MEN DOWN. He bends over, inspecting a GUARD WHO HAD BEEN SHOT...

Ripping open his shirt to find a BULLETPROOF VEST.

The guard writhes and groans in pain. Maguire's face expresses relief that they're alright.

Maguire stands, and BLINKS again...

#### INSIDE MONTANARI'S BEDROOM

Just as MONTANARI locks himself into the PANIC ROOM. His BODYGUARD TACKLES MAGUIRE--

Maguire throws the man off him. Bodyguard draws his gun, only Maguire KICKS the weapon away.

The two exchanging a FLURRY OF HAND-TO-HAND BLOWS. Bodyguard is bigger, slower than Maguire--

Maguire ducks, and delivers an UPPERCUT to the Bodyguard's jaw. Pushing him back...back...

Through OPEN BALCONY DOORS.

Maguire delivers another KICK, and the Bodyguard SPINS OFF THE BALCONY--

But Maguire is fast, and GRABS HIS HAND. Helping him to HOLD ONTO THE BALCONY RAIL.

#### INSIDE THE PANIC ROOM

MONTANARI breathes heavily. Wiping sweat from his face...

A FLASH OF BLINDING LIGHT FILLS THE ROOM.

Montanari staggers, as...

MAGUIRE APPEARS RIGHT BEHIND HIM.

He turns, staring down Maguire defiantly.

VINCENT MONTANARI  
The whole world's going to see your  
face...

Maguire looks into the upper corner of the room, to find a  
CAMERA staring down at him.

Unholsters a HANDGUN, shoots it down. Too little, too late.

VINCENT MONTANARI (CONT'D)  
Whatever happens to me, they'll  
hunt you.

Maguire grabs Montanari, lifting him by the collar.

MAGUIRE  
There are people who want you dead.  
Believe it or not, I'm not one of  
them.

Montanari opens his mouth -- only for Maguire to JAB A  
TRANQUILIZER INTO HIS NECK.

He falls unconscious, as Maguire blinks them both away...

INT. MAGUIRE'S SAFE HOUSE -- CONTINUOUS

Into an OLD INTERPOL SAFE HOUSE. Almost everything has been  
boxed up; this place clearly hasn't been used in years.

DROPPING the unconscious Montanari into a chair. He cuffs  
the back of Montanari's hands to the chair, securing him.

Maguire pulls out his phone and dials a number--

MAGUIRE  
It's done.

LOUGHLIN speaks on the other end.

LOUGHLIN (V.O.)  
Don't lie to me, Matthew. There's  
no way...

MAGUIRE  
I said *it's* done. I have him.

A silent beat.

LOUGHLIN (V.O.)  
Is he dead?

MAGUIRE  
No. If you want him dead, you do  
that yourself.

Another silent beat...and then we're--

**ON LOUGHLIN**

We can't see the location, staying tight on him.

MAGUIRE (V.O.)  
His life for hers, Loughlin.  
That's the deal, remember.

LOUGHLIN  
Watch that tone. Or do you need to  
learn another lesson?

He's got an OPEN POCKET KNIFE in his other hand. Scratches  
his missing ear with it--

LOUGHLIN (CONT'D)  
Maybe I'll take one of her ears.  
Think she'd miss it?

**MAGUIRE**

Slams his fist into the side of an old piece of equipment.

MAGUIRE  
If you want to punish someone,  
punish me. Kill me. Do whatever  
you want...Just let her go.

**LOUGHLIN**

Folds the knife. He smiles, savoring the moment.

LOUGHLIN  
This *is* your punishment, Matthew.

Loaded beat.

LOUGHLIN (CONT'D)  
I'm sending you a location.  
Midnight, and not a minute later.

PULLING BACK--

To reveal that Loughlin is on a PRIVATE JET.

BAILEY sits silently across from him, glaring with hatred.

CUT TO:

EXT. ITALIAN TOWN -- THE DOCKS -- MIDNIGHT

LOUGHLIN'S HENCHMAN, SEAN waits on the DOCKS.

In a SMALL ITALIAN TOWN -- a FISHING COMMUNITY, with several boats docked nearby.

Pacing, checking his watch--

MAGUIRE (O.S.)  
You have my daughter?

Sean turns, startled, to find MAGUIRE having appeared from nowhere. He stands several feet away.

SEAN  
You have Montanari?

Maguire takes a step closer, and Sean PULLS OUT A PISTOL.

SEAN (CONT'D)  
That's close enough. Where is he?

MAGUIRE  
I can get him in a heartbeat. I want to see Bailey.

SEAN  
Lough's changed the deal, I'm sorry to say. Montanari, then the girl. You'll just have to trust him.

Maguire doesn't look surprised.

MAGUIRE  
I know my cousin better than you do. This doesn't end until he's dead, or I am.

Loaded beat.

MAGUIRE (CONT'D)  
Only blood can even our score.

Sean spits on the ground. Keeping the gun trained on Maguire.

SEAN

Then I should just kill you where  
you stand.

MAGUIRE

He set you up, Sean.

Looking into Maguire's eyes. The silver lenses unnerve him.

SEAN

What happened to your eyes, mate?

A loaded beat. Sean's tension evident. His finger tightens  
around the trigger. Sean FIRES...

Only Maguire BLINKS, the bullets hitting the boat behind him,  
as he reappears at Sean's side.

Disarms him in a flash and GRABS his throat as they BLINK to--

EXT. THE EIFEL TOWER -- NIGHT

The TOP of the EIFEL TOWER. Sean looks like he could piss  
himself as he realizes where they are...

And the fact that MAGUIRE HOLDS HIM BY THE THROAT, DANGLING  
HIM OFF THE TOWER with one arm.

MAGUIRE

I can do things. I can leave you  
somewhere it'd take a hundred years  
to find the body.

His face contorts into rage.

MAGUIRE (CONT'D)

Tell me where my daughter is!

He DROPS SEAN, watching him fall--

Screaming in mortal terror. Falling faster and faster--

Maguire LEAPS after him. BLINKING as he falls and GRABBING  
HOLD OF SEAN'S JACKET.

BLINKING AGAIN:

EXT. RUSSIAN TUNDRA -- NIGHT

Whirling Sean around to face him.

Keeping his hands on Sean's collar. The SNOW falling around them, frigid.

SEAN

I don't know! You cut a deal with the devil, didn't you?!

Maguire smirks. Evil, chilling.

MAGUIRE

What makes you think I'm not the Devil?

EXT. TROPICAL JUNGLE -- DAWN

Blinking into a JUNGLE CLEARING. Daylight struggling to break through the massive trees.

Maguire releases his grip on Sean, who falls to his knees, breathing heavily. All of his bravado has vanished.

MAGUIRE

Where's Loughlin?! TALK!

SEAN

He's gone!

Loaded beat--

SEAN (CONT'D)

I swear it! They're on a jet to China! They're gone, mate...

MAGUIRE

What city? Why take my daughter with him? What's his plan?!

SEAN

He didn't say where! He got his orders, and I got mine!

MAGUIRE

Who hired him, Sean?! WHO?!

Sean is spilling his guts. Pleading.

SEAN

I don't know! I...I don't wanna die out here...!

Maguire backs away, disgusted. Something RUMBLES and GROWLS nearby, out of sight.

SEAN (CONT'D)  
Take me home...put me away. I'll  
do my time, please!

Sean is still on his knees. Looking around the jungle nervously. Every bit of rustling a potential predator.

Maguire's face says everything as he takes another step back. He has no intention of taking Sean with him.

SEAN (CONT'D)  
C'mon, Maguire. You can't just  
leave me here!

Maguire turns away, finished.

MAGUIRE  
This is where animals belong.

TIGHT on Maguire--

SEAN (O.S.)  
Maguire, don't! Maguire!!

As Maguire BLINKS away, leaving Sean to his fate.

CUT TO:

INT. PRIVATE JET -- NIGHT

LOUGHLIN and BAILEY sitting alone in the MAIN CABIN.

BAILEY  
I need to use the bathroom.

Loughlin nods, gesturing behind him.

LOUGHLIN  
Ain't like you got anywhere to run.

She gets up, and heads to the back--

INSIDE THE BATHROOM

Bailey TEARS THE SLEEVE OF HER SHIRT, and WRAPS THE CLOTH AROUND HER HAND.

A moment of hesitation, and a deep breath, before she MAKES A FIST, WINDS BACK, and SLAMS HER HAND INTO THE GLASS MIRROR.

Winching in agony, she holds back the urge to cry out. Glass shards falling into the sink.

IN THE MAIN CABIN

Loughlin vaguely hears the commotion. He stands up, following Bailey to the bathroom--

INSIDE THE BATHROOM

Bailey hurriedly finds the largest, meanest shard of glass, taking hold of it in her wrapped hand.

As Loughlin bangs on the door...

LOUGHLIN

What's going on in there? Open up--

He BANGS HARDER as she doesn't answer.

LOUGHLIN (CONT'D)

I said open the damn door! Don't make me--!

Taking more deep breaths, she steps back...

IN THE MAIN CABIN

Loughlin TAKES HIS FOOT and KICKS THE DOOR IN!

Only to find Bailey STANDING over the toilet, as she LEAPS with the GLASS SHARD RAISED, SLAMMING INTO LOUGHLIN...

He falls back into the cabin, HITTING THE GROUND hard.

She's feral as she tries PRESSING THE GLASS SHARD into his throat -- his hand catching the glass.

Blood dripping down on his face...

The two fighting for control and the pointed end just inches from his throat.

Locking eyes with her. He grins, sinister.

LOUGHLIN

Do it. Do it, little girl, you've got the advantage--

He's LAUGHING at her.

LOUGHLIN (CONT'D)

Just put a little more weight into it. C'mon, finish the job!

Bailey struggles, giving it all her strength, until--

She can't hold onto the shard any longer. Lets go, as he effortlessly lifts her off him.

Bailey SCREAMS in rage as Loughlin CARRIES her back to the seat--

Throwing her back into the seat and fastening her belt. She stops screaming, her face red.

Loughlin slumps into the seat next to her. Wipes the blood from his face, and grins.

LOUGHLIN (CONT'D)  
Lass, you've got even more Maguire  
blood in you than I thought.

He's been playing with her this entire time. In fact, he almost looks *proud*.

LOUGHLIN (CONT'D)  
In another lifetime, maybe you'd  
have been *my* daughter, huh?

She's silent. Still breathing heavily.

LOUGHLIN (CONT'D)  
Another life. Try to get some  
sleep. It's still a long flight.

Off her hateful expression--

CUT TO:

INT. MAGUIRE'S SAFE HOUSE -- LATER

MONTANARI stirs awake. Hands shaking his shoulders--

ALDERWOOD (O.S.)  
Vincent! Vincent, wake up.

He's groggy, adjusting his eyes.

**ALDERWOOD**

Is in front of him, and has keys to his handcuffs.

ALDERWOOD (CONT'D)  
Hold still, my boy.

VINCENT MONTANARI  
Where am I? How'd you find me?

Alderwood uncuffs Montanari.

ALDERWOOD

I'll explain everything, but we  
must hurry.

As Alderwood steps back into his view, Montanari notices that he's wearing teleportation lenses.

VINCENT MONTANARI

My attacker was using *your*  
technology. The lenses.  
(beat)  
I told you, it's dangerous -- too  
dangerous for the market.

Montanari climbs to his feet.

ALDERWOOD

Not if your men had also been  
equipped with lenses.

Beat.

ALDERWOOD (CONT'D)

Grab hold. We need to leave.

Montanari freezes -- his expression changing from gratitude to suspicion.

VINCENT MONTANARI

Did you set this all up to *change*  
*my mind*?

Alderwood looks at him crossly, like a disappointed parent.

ALDERWOOD

This isn't the time for suspicion.  
I came here to save you.

He takes Montanari by the arm, but the other man pulls away, out of physical reach. He's not going anywhere.

VINCENT MONTANARI

That doesn't answer my question,  
Arthur.

ALDERWOOD

Your father was there for me when  
my Rebecca died. He believed in my  
cause enough to invest a fortune--

Montanari angrily cuts him off.

VINCENT MONTANARI

I'm not my father. I'll take the loss. Do you know how many laws you've broken to keep this tech off the books? It's over. Tomorrow morning, your whole operation is going public.

ALDERWOOD

You're making a mistake, lad.

VINCENT MONTANARI

How do you think the United States government is going to react to your facility in the desert? Or the weapon you've created?

As Montanari presses him, Alderwood takes a step back. He looks small and frail.

ALDERWOOD

You know damn well the lenses have never been a weapon. There's no need for threats.

VINCENT MONTANARI

You abducted me from my home.

ALDERWOOD

That wasn't me.

VINCENT MONTANARI

I don't believe you. This isn't a threat, it's a promise.

Loaded beat.

VINCENT MONTANARI (CONT'D)

I'm shutting you down, Arthur. Your technology *cannot* run unchecked across the world...

ALDERWOOD

I'm sorry you still feel that way.

His voice lowers, regret on his face.

ALDERWOOD (CONT'D)

Truly, truly sorry.

As Alderwood looks away...

PFFFFT!

A SILENCED GUNSHOT goes off--

As Alderwood is revealed to be brandishing a PISTOL.

Montanari has been hit in the chest...slumping down into the chair. A look of shock. Alderwood looms over him.

No longer the frail old man, but an ice-cold killer.

ALDERWOOD (CONT'D)  
I'd hoped you'd listen to reason.  
But I can let nothing threaten my  
gift to the world. *Nothing.*

He stares down Montanari--

ALDERWOOD (CONT'D)  
As we speak, my associate is en  
route to China.

*This means something to Montanari.*

He struggles to speak, but no words escape his throat.

ALDERWOOD (CONT'D)  
Did you think I wouldn't know?  
You've left me no other choice.

Montanari's face contorts into rage. Trying weakly to reach out toward his killer...

Alderwood looks into Montanari's fading eyes.

ALDERWOOD (CONT'D)  
Shhhh...stop struggling. It's all  
over, my boy. Be at peace.

FIRING TWO MORE SHOTS INTO MONTANARI'S SKULL.

Wiping down the gun afterward, and placing it at the dead man's feet.

He reaches into his jacket and pulls out his cell phone.  
Making a call--

ALDERWOOD (CONT'D)  
(into phone)  
Trace my location. I need you here  
*immediately.*  
(beat)  
You were right, Ho-Tien. Matthew  
has done something horrible...

CUT TO:

EXT. DUBLIN -- CITY STREET -- NIGHT

MAGUIRE approaches a PAYPHONE. Putting the change inside--  
The phone RINGS. And then an answer--

MAGUIRE  
How long have we been friends?

INTERCUTTING:

BETWEEN THE PAYPHONE AND THE SAFE HOUSE

HO-TIEN standing over MONTANARI'S BODY, covered in a blood-stained sheet. Talking to Maguire via CELL PHONE.

HO-TIEN  
A long time. Is that a Dublin  
number?

Maguire checks his watch--

MAGUIRE  
Don't try a trace. I'll be gone  
before you've even blinked.

HO-TIEN  
This doesn't end well for you. Not  
if you keep running.

MAGUIRE  
You know damn well *who* I'm chasing,  
and why I'm doing it.

HO-TIEN  
When we talked about keeping the  
blink out of the wrong hands, I  
never thought we'd be talking about  
you.

MAGUIRE  
I'm going to do whatever I have to,  
to save her.

Ho-Tien looks down at the corpse. Bristling.

HO-TIEN  
And I'll do what I must to protect  
what we've built.

Maguire grits his teeth. Angry, the sense of betrayal etched  
onto his expression.

HO-TIEN (CONT'D)  
What is this really about? Why  
make this call now?

MAGUIRE  
Give me more time. You owe me  
this.

HO-TIEN  
I can't do that. You know they're  
going to send me after you.

MAGUIRE  
Then stand down. Don't make me  
your enemy.

For the first time, Ho-Tien sounds angry as he speaks.

HO-TIEN  
You've done that all on your own.

CLICK. The line goes dead--

And MAGUIRE IS GONE. The payphone dangles off the hook.

CUT TO:

INT. ALDERWOOD'S OFFICE -- LATER

ON THE TELEVISION MONITORS -- as NEWS REPORTS FROM AROUND THE  
WORLD are playing the SAME FOOTAGE and news...

A BLINDING FLASH OF LIGHT--

And then MAGUIRE SHOOTING THE CAMERA INSIDE MONTANARI'S PANIC  
ROOM.

FEMALE NEWS ANCHOR  
It's been several hours since the  
mysterious abduction of Vincent  
Montanari, one of Europe's most  
influential businessmen...

MAGUIRE'S FACE broadcast across the globe. The same story  
replaying across ITALY, the BBC, CNN...

BBC ANCHOR  
Questions remain as to how  
Mister Montanari's panic room  
was breached...we are still  
awaiting a statement from his  
wife...

FEMALE NEWS ANCHOR  
Little is known about his  
abductor, but sources have  
identified him as Matthew  
Maguire, a former operative  
of a joint taskforce between  
Interpol and--

The news is MUTED. ALDERWOOD sets the remote down, troubled.

ALDERWOOD  
*They have the blink on camera.*

Standing across from him is HO-TIEN, in full black-ops gear.

HO-TIEN  
They don't know what they have.

ALDERWOOD  
But they're asking questions.  
Matthew should never have allowed  
himself to be seen.

HO-TIEN  
Desperation has a way of making all  
men careless. If your investors  
connect Maguire back to you,  
they'll take all of this away...

ALDERWOOD  
Do you think I care about that?  
This is human life we're talking  
about. I never agreed to murder.

HO-TIEN  
You couldn't know he'd go this far.  
Nobody could have.

Beat.

HO-TIEN (CONT'D)  
What if he kills again? The longer  
he's out there, the more  
compromised you are. Let me do my  
job and assemble a team.

Alderwood shakes his head, firm.

ALDERWOOD  
No, no team. I want this handled  
quietly. I'm counting on you.

Ho-Tien nods, as Alderwood walks behind his desk, opening a  
HIDDEN SAFE IN THE WALL.

Alderwood removes a **HI-TECH WRIST DEVICE** from the safe.

Handing the device to Ho-Tien...

ALDERWOOD (CONT'D)  
It's a tracking device. A  
prototype, one of a kind.  
(MORE)

ALDERWOOD (CONT'D)

(beat)

It locates any active lenses in the world. Every time they use a satellite to blink, it will piggyback their signal.

HO-TIEN

You could have used this to find Maguire at any time.

ALDERWOOD

I had to give him a chance.

Ho-Tien snaps the device onto his wrist. A HOLOGRAPHIC INTERFACE POPS UP. The SYSTEM LOADING...

ALDERWOOD (CONT'D)

If he won't come in, then you know what you need to do.

Alderwood's hand trembles as he takes a drink.

ALDERWOOD (CONT'D)

God forgive me.

But as he turns away from Ho-Tien, his troubled expression vanishes.

The hunt for Maguire is on.

CUT TO:

INT. COTTAGE -- LIVING ROOM -- NIGHT

MAGUIRE enters to find ASHLIN on the couch, numbly watching one of the NEWS REPORTS about her husband.

From behind her--

MAGUIRE (O.S.)

*Ashlin.*

She turns the television off, standing, vaguely hopeful. Maguire stands a few feet away.

ASHLIN

You did it. Where is she?--

Off his silence--

ASHLIN (CONT'D)

I don't...you did everything he asked. Why?...

Tears in her eyes. Shaking. She's close to a breakdown.

ASHLIN (CONT'D)  
They'll hunt you. Like you hunted  
him...

MAGUIRE  
Let them. It doesn't matter.  
Bailey *is* my life. You both are.

Beat.

MAGUIRE (CONT'D)  
I'm close, Ash. To figuring this  
out. To getting our daughter back.  
That's what I came to tell you.

He strokes her hair, bringing her close to him.

ASHLIN  
I said things. Things I didn't  
mean. I said this was your  
fault...I'm so sorry...

MAGUIRE  
When I had to leave Interpol  
behind, I was angry. I blamed you.  
And when Arthur brought me on...I  
lost sight of you both.

Beat.

MAGUIRE (CONT'D)  
I *wasn't* there when you needed me.

Kissing Ashlin on the forehead. So much regret and pain  
between the two of them.

MAGUIRE (CONT'D)  
I'm not asking for a second chance.  
But you used to have faith in me.  
I'm asking you...have faith again.

She opens her mouth to speak, but is cut off, as out of the  
corner of his eye--

Maguire SEES HO-TIEN'S REFLECTION IN THE TELEVISION SCREEN.

He THROWS Ashlin and himself to the floor, as the SCREEN  
EXPLODES FROM GUNFIRE.

WARNING SHOTS.

Protectively shielding her, as they BLINK--

INTO THE BEDROOM

Ashlin looks dazed. Taking in her surroundings.

ASHLIN  
How did you?...

MAGUIRE  
Get under the bed.

But she's still frozen. Stunned.

MAGUIRE (CONT'D)  
Please, Ash...hurry!

She rolls under the bed just as GUNFIRE TEARS THROUGH THE WALLS. HO-TIEN SHOUTS from the HALLWAY.

HO-TIEN (O.S.)  
I don't want to kill you, Matthew!  
Come along peacefully and--

Maguire dives -- BLINKS mid-dive--

INTO THE HALLWAY

SLAMMING into Ho-Tien's back. The two of them falling forward and BLINKING again, this time to--

THE NEVADA DESERT

Daylight disorienting them both.

Maguire and Ho-Tien on their knees, as Maguire is behind Ho-Tien, keeping him in a CHOKE-HOLD.

Ho-Tien is forced to drop the SEMI-AUTOMATIC in his hand, as he simultaneously breaks out of Maguire's grip.

Both men fall back, getting some distance. The gun is on the ground between them...

A tense beat.

The men locking eyes, and then--

Maguire rushes for the weapon, as Ho-Tien rushes toward him as well...but Ho-Tien isn't going for the gun--

He TACKLES Maguire to the ground.

Hitting him in the face, slamming his skull down two, three times. Maguire is dazed, kicks him off with all his force--

Maguire climbs to his feet, as Ho-Tien charges him again. No time to fight back, he makes the sensible choice...

And RETREATS.

BLINKING away in desperation, as Ho-Tien narrowly misses him and hits the ground instead.

EXT. SEATTLE SPACE NEEDLE -- OBSERVATION DECK -- DAY

Maguire BLINKS onto the CROWDED OBSERVATION DECK.

Nobody even noticing his presence. Breathes--

Only for a HAND to grab his shoulder.

Ho-Tien standing beside him.

He taps the TRACKING DEVICE on his wrist.

HO-TIEN

I can follow your signal. We can track anyone using the lenses.

Ho-Tien's face says everything.

His respect for Maguire, their friendship. A desire not to see this end in bloodshed.

HO-TIEN (CONT'D)

Come in. There's nowhere else to run.

MAGUIRE

I need to find my daughter.

HO-TIEN

And how's she going to feel knowing you killed a good man to save her?

A loaded beat--

MAGUIRE

What the hell are you talking about?

HO-TIEN

I'm talking about Montanari.

MAGUIRE  
Montanari's still alive. I left  
him in a safe house...

Ho-Tien locks eyes with Maguire.

HO-TIEN  
You left him with two bullets to  
the skull.

He takes a step forward. Maguire's face confused, agitated.

HO-TIEN (CONT'D)  
Don't play games with me. We have  
his body. We know what you did.

Tension rising between the two of them.

MAGUIRE  
That's impossible. The safe house  
was Interpol. Abandoned. It was a  
secure location.

Maguire raises his arms.

MAGUIRE (CONT'D)  
I don't know what's going on here,  
but I didn't kill him.

Taking a step back. Distance between them.

HO-TIEN  
Don't fight me, Matthew. It  
doesn't end well.

MAGUIRE  
I can't come in. Not yet.

He BLINKS away -- just as HO-TIEN GRABS HIS ARM and FOLLOWS.

**THE TWO FIGURES BLINK ACROSS A VARIETY OF LOCATIONS IN A SPAN  
OF SECONDS, WHILE ENGAGING IN A BRUTAL FIST-FIGHT.**

**LAS VEGAS.** A flurry of punches and kicks.

**THE RED SQUARE IN MOSCOW.** Ho-Tien delivers a nasty uppercut  
to Maguire's jaw.

**THE ARCTIC.** Maguire rams his fist into Ho-Tien's gut.

**THE VATICAN.** Swinging around, locked in combat, a battle of  
wills...

MAGUIRE PULLS A FLASH GRENADE FROM HO-TIEN'S BELT--

And finally:

INT. SUBWAY TUNNEL -- MOMENTS LATER

Inside a dimly lit TUNNEL, as--

KABOOM! AN EXPLOSION OF LIGHT FILLS THE TUNNEL.

HO-TIEN'S ON HIS KNEES, TEMPORARILY BLINDED.

The TRACKING DEVICE ON HIS WRIST SPARKS and SIZZLES.

With a pained cry, he quickly TEARS OFF THE DEVICE and throws it to the ground--

MAGUIRE is unscathed.

MAGUIRE

Someone accessed that safe house.  
It had to be Loughlin--

He stands over Ho-Tien--

MAGUIRE (CONT'D)

He isn't done. Montanari is just  
the beginning. There's something  
he needs -- something in China.

He takes a step backward--

MAGUIRE (CONT'D)

I need to know what. We can find  
him. We have the tech--

HO-TIEN

Go to hell...

MAGUIRE

Listen to me. I need your help.  
You're a good man; you'll do the  
right--

BBBBBZZZZTTTTT!!

MAGUIRE SCREAMS AS ELECTRICITY COURSES THROUGH HIS BODY, and  
he FALLS TO THE GROUND.

TWO SOLDIERS revealed to be standing behind them.

Both of them armed with HI-TECH ELECTRIC RIFLES, still  
CACKLING with spent power.

Ho-Tien shakily climbs to his feet, standing over Maguire.

HO-TIEN  
You're right, I owe you plenty.

One of the soldiers offers support, but Ho-Tien bats him away, his vision just starting to return.

HO-TIEN (CONT'D)  
But this makes us even.

He STOMPS HIS FOOT INTO MAGUIRE'S FACE, and--

Everything goes black.

FADE OUT.

FADE IN:

INT. HOSPITAL ROOM -- MEMORY

Light diffuses through curtain windows.

Finding MAGUIRE AND ASHLIN together, a YOUNG COUPLE delighting in their NEWBORN BABY.

Eleven years younger. Brighter, happy.

Ashlin is in the hospital bed, the newborn in her arms. Maguire sitting in a chair next to her bedside.

MAGUIRE  
So next week we'll get started on baby number two, right?

Ashlin laughs. She's visibly exhausted. The sense that it's been a long couple of days for them both.

ASHLIN  
The only thing you'll be starting on is diaper duty.

Maguire smiles. But he can see some sadness in Ashlin's eyes, something unspoken.

MAGUIRE  
Hey, what is it?

She reaches over, taking his hand.

ASHLIN  
Promise me. From now on, you're putting us first.

Maguire opens his mouth--

When someone else CLEARS THEIR THROAT.

LOUGHLIN stands in the doorway. A STUFFED TEDDY BEAR underneath his arm.

He strides across the room, setting the bear down as he gives Ashlin a peck on the forehead.

ASHLIN (CONT'D)  
Want to hold her?

Loughlin stares down at the newborn, apprehensively.

LOUGHLIN  
Once was enough for today. 'Fraid  
I'll break her or something.

He looks toward Maguire.

LOUGHLIN (CONT'D)  
I need a word, Matt.  
(to Ashlin)  
If that's okay, of course.

Ashlin nods at Maguire.

ASHLIN  
We're not going anywhere.

INT. HOSPITAL -- HALLWAY -- MEMORY

MAGUIRE and LOUGHLIN alone in one of the halls.

They're near the NURSERY ROOM -- across from them is the GLASS WINDOW, as NURSES INSIDE tend to the newborn babies.

LOUGHLIN  
Everything's gonna change.

Maguire puts a hand on his shoulder.

MAGUIRE  
It's just a baby. It's not the end  
of the world.

Loughlin locks eyes with him. Knows he's lobbing a grenade into all of their lives.

LOUGHLIN  
I ain't talking about the kid,  
Matt. *I'm done with Interpol.*

Loaded beat.

LOUGHLIN (CONT'D)  
I've been taking jobs for months.

MAGUIRE  
What are you saying?

LOUGHLIN  
I'm saying it's time we start doing  
for ourselves. *Our* family. The  
Reinbach assassination alone paid  
more than I'd seen in my life.

Maguire, jaw tightening.

MAGUIRE  
Reinbach was *you*?

LOUGHLIN  
He was scum. He *deserved* to die.

Off Maguire's silence.

LOUGHLIN (CONT'D)  
You've never been in the filth like  
I have. Maybe that's my mistake.  
I've protected you.

Loughlin turns, looking into the nursery.

LOUGHLIN (CONT'D)  
The world ain't gonna be a better  
place. So why not leave something  
more for Ashlin? For Bailey?

Maguire grabs his shoulder -- WHIRLING Loughlin around, and  
SLAMMING HIM AGAINST A WALL.

MAGUIRE  
*Don't give me that bullshit.*

PRESSED against the wall. Maguire's rage boiling.

MAGUIRE (CONT'D)  
You lay this on me, and -- what?  
I'm supposed to give up my life and  
join you?

Maguire's VOICE has raised enough to draw attention. One of  
the NURSES looks up inside the nursery, concerned.

LOUGHLIN  
Interpol is gonna find the truth.  
They're already digging.  
(MORE)

LOUGHLIN (CONT'D)  
Take Ashlin, take the baby -- we  
can start over, all of us.

Beat. Desperation in Loughlin's voice. Maguire backs away from Loughlin.

LOUGHLIN (CONT'D)  
I need you, Matt. You're my  
conscience.

Maguire -- breathing hard, fists clenched.

MAGUIRE  
Get the fuck out of here.

His anger barely controlled as he speaks.

MAGUIRE (CONT'D)  
If you ever go anywhere near Ash or  
the baby again...you're dead.

Loughlin looks into his eyes -- sees that Maguire means it.

It's the single greatest betrayal of his life.

Tense beat, as he brushes past Maguire, without another word.

TIGHT on MAGUIRE. Loughlin's footsteps growing more distant.

Suddenly, a WHITE LIGHT BATHES THE FRAME, as we--

FADE TO:

INT. UNDERGROUND FACILITY -- HOLDING CELL -- PRESENT

MAGUIRE stirs awake, out of his memory.

MAGUIRE  
Loughlin?...

Groggily coming to his senses, to find himself sitting in a chair, hands cuffed behind him.

His LENSES have been REMOVED.

ALDERWOOD stands a few feet away. Waiting.

ALDERWOOD  
Matthew. I am so sorry.

Maguire's eyes find Alderwood, sadness on the old man's face.

ALDERWOOD (CONT'D)  
I bought you as much time as I  
could, son. It just wasn't  
enough...

MAGUIRE  
I still have intel on where  
Loughlin is heading. We can stop  
him...

Alderwood shakes his head.

ALDERWOOD  
It's beyond my control now. I  
tracked you -- I found Montanari's  
body myself. Any action I took  
could endanger our whole operation.

Maguire looks at him angrily. Alderwood takes a step closer  
and puts a hand on Maguire's shoulder.

ALDERWOOD (CONT'D)  
We're turning you over to the  
authorities tomorrow morning.

MAGUIRE  
And you want to know what I'm going  
to tell them.

ALDERWOOD  
That's not fair.

Maguire's tone softens.

MAGUIRE  
I won't say a word about what  
you've been developing down here.  
You gave me a chance to save her...  
(beat)  
When this is over, find Ashlin.  
Tell her I'm sorry...

Alderwood nods. His expression fatherly.

MAGUIRE (CONT'D)  
This is my wife, Arthur. Protect  
her...she'll need you.

ALDERWOOD  
I promise you. I'll see to it that  
she's taken care of.

He leaves the room.

Alone, Maguire casts his gaze downward. No more anger, just hopeless acceptance.

CUT TO:

INT. UNDERGROUND FACILITY -- HALLWAY -- MOMENTS LATER

ALDERWOOD finds HO-TIEN waiting in the hallway.

ALDERWOOD

I thought we agreed on how to handle Matthew. I would hardly call a three-man strike team what we discussed.

HO-TIEN

I knew Maguire would never come in on his own.

Walking back toward the main floor of the facility.

HO-TIEN (CONT'D)

And I didn't want his blood on my hands unless it was necessary.

ALDERWOOD

You did the right thing...

Beat.

ALDERWOOD (CONT'D)

I just wish you'd cleared your plan with me.

A brief look of surprise on Ho-Tien's face. Suspicion? He quickly recovers...his change of expression going unnoticed.

Pressing Alderwood--

HO-TIEN

You've got him back. Are you really turning him over?

ALDERWOOD

I don't see a choice.

He looks pained at the decision. Switching subjects.

ALDERWOOD (CONT'D)

And what of the tracking device? The prototype?

A moment of hesitation. Then--

HO-TIEN  
 ...Destroyed. It's gone. I'm  
 sorry, sir.

On Alderwood. His expression is impossible to read.

ALDERWOOD  
 No, compared to what we've lost,  
 it's nothing.

He walks past Ho-Tien...

ALDERWOOD (CONT'D)  
 Nothing at all.

And we go TIGHT on HO-TIEN'S FACE.

The look is unquestionable: *He no longer trusts Alderwood.*

CUT TO:

EXT. LANDING STRIP -- LATER

A private airfield.

It's NIGHT, and RAINING, as LOUGHLIN exits from the jet,  
 BAILEY in front of him.

There's a LIMOUSINE waiting. And a DRIVER, who speaks in  
 SUBTITLED CHINESE.

CHINESE DRIVER  
*Everything's been prepared. Your  
 payment was received in full.*

Handing Loughlin a BRIEFCASE.

CHINESE DRIVER (CONT'D)  
*A floor plan of the room, and  
 everything you need to get access.  
 The rest is in your hands.*

LOUGHLIN responds in Chinese as well, subtitled.

LOUGHLIN  
*Good. Take me to the drop site,  
 and in two hours, your payment will  
 be doubled. Loyalty is rewarded.*

Loughlin places a hand on Bailey's shoulder.

LOUGHLIN (CONT'D)  
 Bailey, get in.

She climbs into the limo. Loughlin closes the door--

As LOUGHLIN MOVES WITH LIGHTNING SPEED, and SNAPS THE DRIVER'S NECK.

LOUGHLIN (CONT'D)  
*Sorry, friend. Not my call.*

**ALDERWOOD**

Steps into frame.

ALDERWOOD  
An impressive display.

LOUGHLIN  
Just following your orders. No loose ends.

ALDERWOOD  
Vincent is dead. We have Matthew in custody now. Of course he'll never make it to the authorities.

LOUGHLIN  
I get to kill him. That's our deal.

ALDERWOOD  
Stay on-task, and I promise that we will both get what we want.

LOUGHLIN  
And what about my friend over there? Did he get what he wanted?

Loughlin gestures to the body on the ground. Alderwood steps over the driver's corpse.

LOUGHLIN (CONT'D)  
I hate sacrificing my men needlessly. Loyalty is hard to come by.

ALDERWOOD  
There are pawns and there are kings. Which are you?

Loughlin shakes his head.

LOUGHLIN  
That's the question I'm worried about. I don't like being played, Mister Alderwood.

Gesturing to the private jet--

LOUGHLIN (CONT'D)  
You've given me a jet, and tools,  
but that don't mean I trust you. I  
want assurances.

A loaded beat, as Alderwood pulls out a SMALL BLACK CASE from  
inside his jacket pocket.

ALDERWOOD  
Then consider this your insurance  
policy.

Loughlin takes the case, opening it -- barely holding back  
his elation at the contents.

ALDERWOOD (CONT'D)  
Once activated, they only have  
thirty minutes of power.

LOUGHLIN  
A half hour ain't much.

Alderwood nods, as Loughlin's smile fades.

ALDERWOOD  
I'm not a fool, young man. That's  
enough time to kill Matthew and  
disappear *anywhere* in the world.

Loughlin stares down at the open the case...

A pair of BLINK LENSES.

INT. UNDERGROUND FACILITY -- HO-TIEN'S ROOM -- LATER

Another small room with a simple bed, desk, and locker.

All the lights out, save the GLOW of a COMPUTER SCREEN.

The TRACKING DEVICE, though DAMAGED, is plugged into the  
computer--

HO-TIEN IS INSIDE ALDERWOOD'S PERSONAL SERVER.

Reading over RECORDS AND FILES.

Over HALF OF THESE FILES ARE ENCRYPTED.

No matter what he does, the outcome on the monitor is the  
same, over and over again:

Access Denied.

He stands, and closes the laptop. Pulling a FLASH DRIVE out of the computer -- a man on a mission.

INT. UNDERGROUND FACILITY -- HOLDING CELL -- MOMENTS LATER

MAGUIRE looks up as HO-TIEN enters the holding cell, alone. He's got something tucked under his arm--

Tossing a SECURITY GUARD UNIFORM to the ground, complete with a black ballcap, the word "Security" emblazoned on front.

MAGUIRE  
What is this?

HO-TIEN  
Your freedom.

Ho-Tien walks behind Maguire and UNCUFFS him. Maguire stands, rubs his wrists.

Looks up, noticing that the CAMERA IN THE ROOM FLASHES A RED LIGHT, DEACTIVATED.

HO-TIEN (CONT'D)  
Hurry.

MAGUIRE  
Why are you helping me?

HO-TIEN  
Because someone is setting you up.  
We're all being played, Maguire.

MAGUIRE  
Loughlin had to access that safe house. He wanted Arthur to find him...I didn't kill Montanari.

Ho-Tien nods.

HO-TIEN  
If I thought you did, I wouldn't be here.

Maguire slips the ballcap on last.

MAGUIRE  
I've lost a lot of time.

Ho-Tien locks eyes with Maguire.

HO-TIEN

You can't keep running blind. The tracker is too damaged for use, but-

Handing him the FLASH DRIVE.

HO-TIEN (CONT'D)

The device was connected to Alderwood's personal server. If there's answers to be found, it's on this drive. Except everything's been encrypted. You need to find out what's on here.

MAGUIRE

We can go to Arthur. He'll--

HO-TIEN

Don't trust Alderwood, Maguire.

Loaded beat.

HO-TIEN (CONT'D)

I know what he means to you. But trust no one. You asked for my help, and I believed you. Now believe me.

Opening the door, as he leads them--

INT. UNDERGROUND FACILITY -- HALLWAY -- CONTINUOUS

Walking briskly down the hallway. Empty.

HO-TIEN

From the main floor it's a straight shot to R&D. I couldn't get a new pair of lenses without flagging myself. They'll be suspicious as to how you escaped, as it is.

(beat)

Isaac's got your old lenses on his desk. How long before they overload?

Maguire looks down at his watch.

**ONE HOUR AND FORTY-SIX MINUTES** left.

MAGUIRE

Long enough.

Stepping through automatic sliding doors, into the:

MAIN FLOOR

They're on the second story walkway. A ton of activity going on below them, per usual.

Maintaining their pace. Looking forward, to not draw attention. Over halfway across the walkway, when--

YOUNG GUARD (O.S.)  
Sir! Stop, sir--

A YOUNG GUARD is approaching from behind. Ho-Tien takes a step behind Maguire.

HO-TIEN  
Hit me and run.

SECURITY GUARD (O.S.)  
Sir! The camera in the holding cell went out, and...

Ho-Tien REACHES FOR MAGUIRE'S SHOULDER.

HO-TIEN  
Maguire! Stop there!

Maguire SPINS AROUND and DECKS HO-TIEN!

Ho-Tien falls hard. The young guard looks at Maguire, face full of surprise and fear. Nervously draws his weapon--

YOUNG GUARD  
Sir--!

Ho-Tien barks orders...

HO-TIEN  
Shoot him! Now!

MAGUIRE LEAPS OVER THE RAILING AS THE YOUNG GUARD FIRES, just barely missing his head.

We FOLLOW HIM DOWN, as he LANDS HARD ON A TABLE, ROLLING IN A CROUCHED POSITION onto the floor before leaping to his feet.

Tears off the ballcap for better vision -- RUNNING fast.

ABOVE HIM, Ho-Tien is already on a radio.

HO-TIEN (CONT'D)  
(into radio)  
The prisoner's escaped! Shoot to kill, I repeat, shoot to--

MAGUIRE doesn't even turn around to see the TWO GUARDS pursuing him, guns drawn, setting their sights--

Right as he pushes through a CROWD OF SCIENTISTS in lab coats. The guards can't get a clear shot...

Maguire's breathing hard. The GLASS R&D DOOR visible just a few feet away. He's still running...

As the GUARDS TAKE AIM and FIRE AGAIN--

Maguire SPINS, OPENS THE DOOR, using it as cover--

Because it's BULLET-PROOF. The door holds. He heads inside, and shuts it behind him--

#### INSIDE THE R&D LAB

JAMMING the door with a METAL CHAIR, just as--

ISAAC CREEPS UP BEHIND HIM WITH A CLOSED LAPTOP, and SWINGS IT DOWN...

Maguire is faster, and barely moves his head out of the way. SHOVING Isaac backward, into his desk.

MAGUIRE  
My lenses. Now.

Isaac's eyes fall toward the LENSES on his desk. Maguire grabs them, as THREE GUARDS TRY FORCING THE DOOR.

Snapping the lenses into place.

WHOOSH! TWO SOLDIERS BLINK INTO THE ROOM--

The FIRST SOLDIER SCREAMS IN PAIN, as HIS SIDE IS FUSED WITH END OF THE DESK.

There's an EXPLOSION OF LIGHT AND SOUND, and the FIRST SOLDIER IS FLUNG BACK, in agony. His SIDE is SIZZLING.

The SHOCKWAVE HAS RATTLED EVERYONE, and CRACKED THE BULLETPROOF GLASS.

THE SECOND SOLDIER SHAKILY DRAWS HIS HANDGUN--

Only for Maguire to KICK THE HANDGUN AWAY. Moves before the soldier can grab him--

GUARDS STILL WORKING ON THE DOOR...The SOLDIER BLINKS BEHIND MAGUIRE--

Who's READY. Anticipating the move, Maguire BACKHANDS THE SOLDIER THE MOMENT HE APPEARS, and the soldier crumples.

The first soldier is near Maguire's feet, clutching his injured side. Maguire glances down at the soldier--

MAGUIRE (CONT'D)  
You're going to be fine. It's just  
a bad blink. Next time, watch how  
the mouse does it.

ISAAC stares at the chair blocking the door. Seconds from giving. Other men working the cracked glass. He turns back to Maguire--

As Maguire grabs Isaac by the wrist.

ISAAC  
Wait, what are you?--

HE BLINKS THEM BOTH AWAY--

As the chair falls forward and the door flies open. It's too late. Maguire is gone, and he's taken Isaac with him.

INT. ABANDONED FLAT -- LATER

Maguire SHOVES Isaac into a chair. At a DESK and LAPTOP.

ISAAC  
Is this your plan? First you kill  
Montanari, now me? My father will  
find you...he'll--

Maguire places the FLASH DRIVE down on the desk.

MAGUIRE  
If you want to live, *work quickly.*

Maguire turns his back to him, A CELL PHONE in hand -- dialing a number as Isaac starts typing...

HO-TIEN answers.

HO-TIEN (V.O.)  
Talk fast. I don't know how long  
this line will stay secure.  
(beat)  
They've confiscated all the lenses.  
You've set off a real shitstorm.

MAGUIRE

Isaac is working on the decryption.  
You said they took all the lenses.  
Can you get access?

HO-TIEN (V.O.)

It's impossible. But I held onto  
my last pair...for however long  
they last.

Maguire's mind is racing. He glances back at Isaac--

MAGUIRE

Then I need one more favor.

Beat.

MAGUIRE (CONT'D)

Get to my wife. Protect her.

Maguire ends the call, turning back to Isaac--

As ALL THE DATA ON THE COMPUTER SCREEN DECRYPTS BEFORE OUR  
EYES.

FILE after FILE OPENING--

IMAGES telling the whole story.

Maguire. His family. Montanari. LOUGHLIN.

An unending barrage of photos, dossiers, and records.

They both look floored, as understanding sets in.

CUT TO:

INT. COTTAGE -- BEDROOM -- NIGHT

Ashlin sitting at the foot of her bed. Staring at a FAMILY  
PHOTO -- Maguire, Bailey, herself. Happier times.

Silence, just the sound of her breathing...

And then something STIRS in the next room.

Ashlin stands up, runs toward the dresser--

Pulling out a HANDGUN. She holds it shakily. Hearing  
another NOISE, she creeps out into the hall...

INT. COTTAGE -- LIVING ROOM -- MOMENTS LATER

Into the living room. Ashlin moves carefully past the shattered glass of the television screen, her feet bare.

The room is dark, and only the MOONLIGHT provides illumination through the window. Nobody there. Relaxing--

ALDERWOOD (O.S.)  
Ashlin, don't shoot.

She WHIRLS, finding ALDERWOOD standing a few feet away. He is wearing LENSES, and raises his hands--

ALDERWOOD (CONT'D)  
Don't shoot!

Ashlin barely holds back on the trigger. Recognizing him, she lowers the handgun, as we--

INT. ABANDONED FLAT -- SAME TIME

Are BACK on MAGUIRE. Learning the truth, at last.

MAGUIRE  
No...

Isaac whirls around, and stands. He looks numb.

ISAAC  
My father killed Vincent. He took  
your kid...

Maguire angrily GRABS Isaac, slamming him against the wall.

MAGUIRE  
He set me up for his murder! Why?!  
(louder)  
How is Montanari connected to the  
blink?!

ISAAC  
Because without him, there *is* no  
Alderwood Industries!

Loaded beat--

Maguire lets go of Isaac. Stepping back--

ISAAC (CONT'D)  
His father bankrolled us. When he  
died--

MAGUIRE  
His son inherited it all. But he  
wanted to shut us down. That's why  
Arthur accelerated the launch.

A beat.

MAGUIRE (CONT'D)  
That's why Montanari had to be  
killed.

ISAAC  
Not just him. You.

OFF ISAAC'S WORDS--

INT. COTTAGE -- LIVING ROOM -- SAME TIME

ALDERWOOD takes a step closer to ASHLIN.

ASHLIN  
Oh, Arthur -- thank God. Did Matt  
send you?

Alderwood nods, taking a step closer.

ALDERWOOD  
I'm so sorry it's come to all of  
this. You're in terrible danger.

He extends his hand. She reaches out--

HO-TIEN (O.S.)  
Stop! Don't--!

Ashlin turns.

HO-TIEN stands opposite of Alderwood in the room, and she is  
literally caught between the two of them.

Raising her gun at Ho-Tien.

INT. ABANDONED FLAT -- SAME TIME

Anger on Maguire's face. Betrayal.

MAGUIRE  
Using Loughlin to frame me, he gets  
away clean...

ISAAC

And the blink goes public. Nobody  
left standing in the way.

Loaded beat.

ISAAC (CONT'D)

All this time I thought you were  
the favorite.

MAGUIRE

Loughlin's not finished. What's in  
China, Isaac?

INT. COTTAGE -- LIVING ROOM -- SAME TIME

Ashlin's gun trained on Ho-Tien.

ASHLIN

Arthur, it's him! He tried to kill  
us...stay where you are!

HO-TIEN

I'm unarmed. Don't trust this man--

ALDERWOOD

He's a killer, Ashlin...shoot now!

Ho-Tien extends his hand toward Ashlin. Gun shaking as it's  
pointed at him.

ALDERWOOD (CONT'D)

Take my hand, Ashlin. I can get us  
out of here. *Take my hand.*

His voice desperate, a hint of anger.

Ashlin hesitates, eyes on both men, judging them--

HO-TIEN

He sent me here to kill Matt. But  
I didn't...Maguire's alive. He's  
trying to save your daughter right  
now. Alderwood's using you...

ALDERWOOD

They're lies. Please, you know me.  
I'm begging you...your life's in  
danger!

She doesn't know what to do. A loaded beat -- Ho-Tien  
reaches out further...

HO-TIEN  
Listen to me. I'm here to protect--

WHOOSH! ALDERWOOD BLINKS--

BEHIND HO-TIEN, and SLASHES HIS THROAT WITH A KNIFE.

Ho-Tien crumples to the floor.

Lifeless.

Alderwood's eyes narrow in on Ashlin...

INT. ABANDONED FLAT -- SAME TIME

ISAAC  
My father is dangerous, Maguire.  
More than you realize.

MAGUIRE  
*What's in China?* I won't ask  
again.

Isaac's eyes fall back toward the COMPUTER SCREEN--

A PICTURE OF MONTANARI WITH HIS WIFE STEPHANIE AND THEIR SON.

MAGUIRE (CONT'D)  
Of course...she knows everything,  
doesn't she?

Isaac nods.

ISAAC  
She's not just his wife. She's his  
business partner.

Maguire stares him down, as all the pieces come together.

ISAAC (CONT'D)  
Her and their son are on lockdown  
in Beijing. The Eclat Hotel...the  
top-floor.

A beat--

ISAAC (CONT'D)  
I'm a lot of things, but I'm not a  
killer. We can expose the truth.  
You can still get your life back.

As Maguire PULLS THE FLASH DRIVE out of the laptop--

ISAAC (CONT'D)  
Wait...What about my father?

Maguire is silent.

ISAAC (CONT'D)  
I can't let you kill him.

MAGUIRE  
He's finished, Isaac.

TIGHT on MAGUIRE.

MAGUIRE (CONT'D)  
When this is over, I'm burning this  
company to the ground.

INT. COTTAGE -- LIVING ROOM -- SAME TIME

ASHLIN RUNS. Bolting toward the--

KITCHEN

She's running for the BACK DOOR. Hand on the doorknob,  
swinging the door open....

But ALDERWOOD is already there. She GASPS--

Alderwood SHOVES Ashlin back inside. Pressed against the  
countertop. He looms over her, the bloody knife in hand.

ALDERWOOD  
As I said. You are in terrible,  
terrible danger.

CUT TO:

EXT. HOTEL ECLAT -- EST. SHOT -- NIGHT

EST. SHOT of the LUXURY HOTEL. Rain continuing to downpour.

INT. HOTEL LOBBY -- NIGHT

There's a PARTY going on within the BANQUET HALL has rendered  
the lobby crowded with WELL-DRESSED GUESTS.

In the crowd, LOUGHLIN escorts BAILEY across the expansive  
lobby. They're both in raincoats.

He keeps a firm grip on her shoulder, politely pushing their way past the partygoers.

INT. HOTEL ECLAT -- LUXURY SUITE -- NIGHT

WHOOSH! MAGUIRE Blinks into a LUXURY SUITE. Finding the room dimly-lit, the skyline visible through a large window.

Eyes scanning the room...something doesn't feel right. Then--

The FRONT DOOR KICKS OPEN!

TWO PRIVATE SECURITY GUARDS have guns on Maguire -- as SIX MORE GUARDS FLOOD IN FROM THE BEDROOM, KITCHEN, ETC.

They're all CHINESE, and dressed in black suits. Part of the MONTANARI FAMILY'S SECURITY DETAIL.

They've got Maguire surrounded in a circle. All of them armed, nowhere for him to go.

CHINESE SECURITY GUARD  
Hands in the air, Mister Maguire!

Maguire slowly raises his hands--

And BLINKS! The GUARDS reacting, as Maguire reappears behind two of them, shoves them forward--

BLINKING AGAIN and AGAIN as a fight breaks out. WEAVING in and out of the circle--

GUNFIRE going off left and right, as MAGUIRE SYSTEMATICALLY DISARMS AND TAKES DOWN EACH GUARD WITHOUT LETHAL FORCE.

He's lightning-fast, and the guards are disoriented and in a panic--

MAGUIRE IS A FLURRY OF PUNCHES AND KICKS, never in one place for more than a second or two.

Some of the guards try fighting back, but it's useless. Within moments, they're all down--

All except for a single guard, whom Maguire has left alone.

The man raises his gun, FIRING at MAGUIRE...BAM! BAM! BAM!

Maguire is a blur. BLINKS each time, until THE CLIP HAS BEEN EMPTIED INTO THE WALLS.

Finally, Maguire BLINKS in front of the man, and KNOCKS the gun from his hand -- GRABBING him by the collar and hoisting the guard into the air.

MAGUIRE  
Where are they?

CHINESE SECURITY GUARD  
Out of your reach.

MAGUIRE  
I know what you think. But I'm not  
your enemy.

The Chinese guard is silent as Maguire sets his feet back on the ground.

MAGUIRE (CONT'D)  
If I was a killer, you and your men  
would already be dead. I took  
Montanari to *protect* him.  
(beat)  
The real threat is still out there.  
And if you don't help me, he's  
going to kill Montanari's wife and  
son.

Maguire locks eyes with him.

MAGUIRE (CONT'D)  
You need to give them a warning.

The guard doesn't move, staring Maguire down defiantly.

CHINESE SECURITY GUARD  
Whatever you're hoping to achieve,  
it's not going to work. You can  
kill each of us before we'd betray--

MAGUIRE  
Aren't you listening to me?!

Tense beat -- as Maguire raises his voice--

MAGUIRE (CONT'D)  
Warn them, or it's going to be too  
damn late!

CUT TO:

INT. THE PENINSULA HOTEL -- PENTHOUSE -- NIGHT

As LUCA MONTANARI plays with some action figures.

STEPHANIE MONTANARI stares out the window at the city skyline.

There are TWO BODYGUARDS behind her, and more in the next room. A mixture of Chinese and European guards.

She looks over to her CHIEF BODYGUARD, ODILON, a Frenchman of African-American descent.

STEPHANIE MONTANARI  
When can we leave this country?

ODILON  
When we're certain of your safety.  
Now I must ask you to please back  
away from the window.

STEPHANIE MONTANARI  
You've already moved my son and I  
from one hotel. And now we're in  
what must be one of the highest  
penthouses in the city. I think  
I'm safe, Odilon.

ODILON  
Miss, it has been my experience  
that the higher you are, sometimes,  
the greater the fall.

Stephanie is about to retort, when ODILON'S PHONE RINGS.

At the same time, they hear the DING OF THE ELEVATOR in the HALLWAY.

Odilon's got the phone in his hand, still ringing. Looks to Stephanie, as she grabs her son's hand.

ODILON (CONT'D)  
Go into the bedroom.

Stephanie Montanari hurries her son into the next room, closing the door. Odilon finally answers his phone--

INT. PENINSULA HOTEL -- HALLWAY -- SAME TIME

THREE GUARDS standing near the penthouse entrance, GUNS RAISED as the ELEVATOR DOOR OPENS...

And BAILEY steps out, body covered by a long raincoat. Holding a STUFFED BEAR in her hands.

She's trembling, face tear-streaked.

The GUARDS keep their weapons raised. Unsettled.

One of them GETTING ON HIS RADIO.

BODYGUARD USING RADIO  
It's okay! It's just a little girl,  
she's probably lost...

#### INSIDE THE PENTHOUSE

ODILON drops his phone...frantically GRABS the radio attached to his belt--

ODILON  
(into radio)  
No -- listen!

#### IN THE HALLWAY

The GUARD lowers his gun, taking a step closer--

ODILON (V.O.)  
--Do not approach!--

He freezes, hearing a TICKING SOUND coming from Bailey--

As her raincoat slides open, the guards can see what she's concealing...and why she is shaking in fear.

Because there is an EXPLOSIVE VEST STRAPPED TO HER TORSO.

Suddenly, LOUGHLIN DROPS DOWN FROM THE ELEVATOR and BLOWS ALL THREE OF THE GUARDS AWAY -- SINGLE HEADSHOTS.

He takes Bailey's hand, and coldly steps over their bodies toward the penthouse door--

When ANOTHER GUARD steps out past the door, and is met by a skull shot.

He goes down, and Bailey stifles the urge to scream.

#### INSIDE THE PENTHOUSE

ODILON pulls free a PISTOL.

He can hear the gunshots in the hall, and gestures to FOUR MEN to take positions facing the door.

ODILON  
You die before they breach this  
room! Understand?!

TIGHT on the DROPPED CELL PHONE on the ground--

INT. HOTEL ECLAT LUXURY SUITE -- SAME TIME

The CHINESE SECURITY GUARD hears all the activity OVER THE  
CELL PHONE IN HIS HAND.

Both he and MAGUIRE can hear the yelling--

The Chinese guard lowers the phone. Face shows that he now  
believes Maguire.

MAGUIRE  
Do you know where they're staying?  
(off guard's nod)  
I need an address, and a full  
workup of the room. Pictures, a  
floor plan. All of it, now!

The guard quickly moves to a COMPUTER on a desk. Types in  
the password, pulling up files on the PENINSULA HOTEL.

CHINESE SECURITY GUARD  
What good is this going to do? You  
won't be fast enough to help them--

Maguire pushes him aside, looking over the files and  
photographic layout of the room.

Eyes pouring over the photos, floor plan, etc., as we--

BACK TO:

INT. PENINSULA HOTEL PENTHOUSE -- SAME TIME

A tense beat. The guards keeping aim at the door...

As a SECURITY GUARD IS THROWN PAST THE DOORWAY--

--BULLETS EXPLODING INTO HIS ALREADY DEAD BODY--

And LOUGHLIN rolls into the room! BAM! BAM! BAM!

He doesn't miss a single shot, TAKING DOWN THE FOUR GUARDS  
with frightening ease.

Only ODILON left standing, as LOUGHLIN PULLS BAILEY INTO THE  
ROOM and USES HER AS A HUMAN SHIELD.

Preventing Odilon from getting any sort of clear shot.

ODILON

You think I won't shoot her? My  
only priority is the safety of this  
family.

Loughlin silently opens Bailey's RAINCOAT, to reveal the  
EXPLOSIVE VEST, and a DETONATOR in his free hand -- the other  
holding a pistol.

LOUGHLIN

The lass is already dead.

Tense beat.

LOUGHLIN (CONT'D)

But can you hit me before I blow  
all of us to hell?

ODILON

If you wanted us dead, you'd have  
done it already.

Loughlin grins, unnerving.

He lowers his detonator hand -- and Odilon's eyes flinch for  
just a second.

Enough for LOUGHLIN TO DOUBLE-TAP ODILON IN THE CHEST,  
sending the man flying backwards to the floor.

LOUGHLIN

Or maybe I just want to live.

He pushes Bailey forward by a few feet, and then his eyes  
lock onto the child, who's frozen in fear.

LOUGHLIN (CONT'D)

You did good. I'm sorry it has to  
end this way for you...but there's  
the rub. Close your eyes.

He aims the handgun at her.

LOUGHLIN (CONT'D)

Do it. This'll be quick, I  
promise. Better than being ripped  
apart by explosives.

BAILEY

Please...don't do this...

She squeezes her eyes shut...

As MAGUIRE BLINKS INTO THE ROOM AND TACKLES HER TO THE GROUND, the BULLET SHATTERING THE LARGE WINDOW several feet past them.

Loughlin reacts, taking aim at Maguire, who BLINKS AGAIN, this time RIGHT IN FRONT OF HIM.

SNATCHING THE GUN AWAY, and WHAM! Loughlin is nailed in the face by cold steel.

The DETONATOR FLIES OUT OF HIS HAND.

Maguire hits him again, and again -- Loughlin falls back, his nose broken, as Maguire continues the assault...

MAGUIRE  
(with each hit)  
YOU! THINK! YOU CAN! THREATEN!  
MY FAMILY?!

WHAM! WHAM! It's a brutal beating with the butt of the gun.

At the same time, BAILEY sees the detonator across the floor...

She reaches out and GRABS THE DETONATOR with trembling hands.

MAGUIRE is ready to bring the gun down on Loughlin's skull again, when he sees Loughlin's eyes dart toward Bailey--

He looks away, sees Bailey holding the detonator, just as LOUGHLIN PLUNGES A KNIFE INTO MAGUIRE'S SIDE.

Bailey's eyes widen -- she leaps up to her feet and screams out--

BAILEY  
Daddy!

Loughlin takes the gun from Maguire's hand, as Maguire falls to his knees.

He spits a wad of blood onto the floor.

LOUGHLIN  
Time to watch your little girl die.

Raises the gun at Bailey...

Only for ODILON TO COME OUT OF NOWHERE AND PUSH BAILEY THROUGH THE SHATTERED HIGHRISE WINDOW.

Loughlin SHOUTS in RAGE, and SHOOTS ODILON IN THE SKULL...

And MAGUIRE IS ALREADY BACK ON HIS FEET...

...RIPPING THE KNIFE OUT OF HIS SIDE as HE BLINKS...

EXT. PENINSULA HOTEL -- NIGHT

Rain pouring as MAGUIRE DIVES DOWN THE SIDE OF THE HOTEL AFTER HIS DAUGHTER.

BLINKING -- CLOSER and CLOSER...but she's JUST BARELY OUT OF REACH OF HIS OUTSTRETCHED HAND...

He PUSHES HIMSELF TO THE LIMITS, SPEEDING TOWARDS HER LIKE A SILVER BULLET.

FOLLOW them, cutting back and forth between Bailey's plummet and Maguire's pursuit...

Ten seconds until oblivion. Bailey's lungs unable to generate another scream....

MAGUIRE'S HAND GRABS HER WRIST. PULLS BAILEY CLOSE...

Just a split-second from hitting PAVEMENT. His EYES FLASH, BLINKING ONTO--

EXT. IRISH COUNTRYSIDE -- NIGHT

They CRASH into a GRASSY FIELD, Maguire shielding Bailey with his body.

A moment of stillness...

He climbs to his feet, helping her up.

Cutting the explosive vest from her, and tossing it to the ground. The detonator long gone in the freefall.

She's trembling. He holds her tightly.

MAGUIRE

Your mother's up there, waiting.

He gestures to the COTTAGE about a quarter-mile off.

BAILEY

How is this...is this real?

She looks a little in shock. Her mind unable to entirely comprehend everything that's happened.

MAGUIRE

It's real. Bailey, *listen* to me.  
I'll tell you everything, but I  
need you to do what I say.

BAILEY

Come with me. *Please*.

Shaking his head. It hurts to leave her alone again. But he knows...

MAGUIRE

I've got to keep you safe.

Kisses her forehead.

MAGUIRE (CONT'D)

Nothing's ever hurting you again.

He BLINKS--

BACK TO:

INT. PENINSULA HOTEL PENTHOUSE -- BEDROOM -- SAME TIME

Right as LOUGHLIN KICKS THE BEDROOM DOOR IN.

GUN AIMED at MONTANARI'S WIFE AND CHILD, backed into the corner. His face is savage, ready to finish this--

Only he's TACKLED by Maguire. Slammed into a wall. Maguire knocks the gun away.

With a feral roar, Loughlin DIGS into Maguire's side injury, forcing him backward.

LOUGHLIN

You haven't won. I'll kill your  
girl, and everything else you  
love...

His eyes are cold. Filled with purpose, hatred.

LOUGHLIN (CONT'D)

If it takes years. I'll bathe in  
their fuckin' blood.

And with that...Loughlin RUNS.

Maguire looks over to the family -- placing the FLASH DRIVE from his pocket onto a desk.

MAGUIRE  
Contact Interpol. Give them  
everything. This isn't over...not  
yet.

Stephanie eyes the flash drive in understanding.

MAGUIRE (CONT'D)  
My freedom is in your hands.

He BLINKS--

INT. PENINSULA HOTEL -- HALLWAY -- SAME TIME

Cutting LOUGHLIN off in front of the elevator.

But now Maguire's rage is let loose.

This is something new. He's ANIMAL, going into attack-mode.  
Both of them fighting with nothing held back...

Raining blow after vicious blow down on each other. Guttural  
roars, blood and sweat flying--

Only for MAGUIRE'S TIMER ON HIS WATCH TO GO OFF.

Without warning, his SILVER BLINK LENSES TURN RED!

Burning, searing pain grips Maguire.

Clutching his eyes, he falls back.

LOUGHLIN  
Looks like your time's up, brother.

Maguire futilely reaches for him, as Loughlin brushes past  
him into the elevator.

As the elevator door closes, Maguire staggers to regain  
control, squinting his eyes, focusing...

**FROM MAGUIRE'S POV**

His VISION IS BLURRED, EVERYTHING SEEN THROUGH A RED-FILTERED  
PRISM. Bright and blinding...

HIS TARGETING SYSTEM ROAMING UNCONTROLLABLY. Fizzing in and  
out, the word "WARNING" flashing above his vision.

**BACK TO MAGUIRE.**

A man who won't, *cannot*, let Loughlin escape. With a CRY OF AGONY, his EYES FLASH RED--

INT. PENINSULA HOTEL -- LOBBY -- MOMENTS LATER

And MAGUIRE BLINKS INTO THE CROWDED LOBBY, still full of PARTYGOERS. Nobody even notices him--

But he can see LOUGHLIN roughly shoving past the crowd, BARRELLING OUT THE FRONT DOOR.

Half-blind, Maguire pursues.

EXT. PENINSULA HOTEL -- ENTRANCE -- NIGHT

Loughlin sees a TAXI about to board an older couple. He PUSHES them aside, and RIPS OPEN THE FRONT PASSENGER SEAT--

The CHINESE CAB DRIVER shouts something, but Loughlin SHOVES HIS HANDGUN IN THE MAN'S FACE.

LOUGHLIN  
Get out! You understand that?  
OUT!

The driver gets the hell out of the car. Loughlin climbs into the front seat, and slams the driver's side door shut--

Just as Maguire comes out of the hotel.

Sees the driver on the ground, and the TAXI PEEL AWAY, the SIDE DOOR TORN OFF as it scrapes against an expensive automobile.

Maguire sees a CAR passing by--

And PAINFULLY BLINKS--

INSIDE THE CAR

The driver stunned. The TAXI several cars in front of them, and moving fast...

Maguire BLINKS AGAIN--

ONTO THE HOOD OF ANOTHER CAR

Getting closer with each blink. He JUMPS off the hood....

BLINKING ONTO ANOTHER HOOD.

JUMPING, BLINKING, gaining ground...just two cars away...

#### INSIDE THE STOLEN TAXI

Loughlin OPENS the BLACK CASE ALDERWOOD GAVE HIM, staring down at the LENSES INSIDE.

In his rearview, he can see Maguire....

And he MAKES A SHARP SWERVE.

#### OUTSIDE

The taxi turns down another street...

#### ONTO TIANANMEN SQUARE

Weaving through traffic. MAGUIRE BLINKS onto the SIDEWALKS, and he's RUNNING...

RUNNING and BLINKING with each step.

Making more ground on his feet, shoving past tourists, relentless...

So close. His EYES FLASH--

#### INSIDE THE STOLEN TAXI

MAGUIRE BLINKS INTO THE PASSENGER SEAT.

He ELBOWS Loughlin, wrestling for the wheel--

And FLIPS THE TAXI OVER.

BLINKING out of the taxi just as--

#### OUTSIDE

The TAXI FLIPS, over and over...

Slamming, grinding, at last to a halt. Cars having stopped around the accident, TOURISTS TAKING PHOTOS...

Maguire is on his knees. He climbs to his feet, and slowly approaches the crashed taxi.

Standing a couple of feet away from the wreck.

Brutally PEELS the LENSES from his bloodshot eyes and drops them to the ground.

They're SMOKING, and MELT DOWN INSTANTLY INTO NOTHINGNESS.

SIRENS are fast approaching in the distance. Maguire bends down, checking the wreckage.

Only for LOUGHLIN TO BLINK SILENTLY BEHIND HIM.

A KNIFE RAISED...

Maguire sees his reflection in the shards of broken mirror. He MOVES, just in time to avoid being knifed...

Loughlin swings the blade again, and Maguire has no choice but to catch his arm...

As LOUGHLIN BLINKS THEM BOTH TO--

EXT. A FRIGID MOUNTAINTOP -- NIGHT

Snow falling. Full moon above them. Loughlin SWINGS THE BLADE AGAIN, and SLICES INTO MAGUIRE'S ARM.

LOUGHLIN  
Nowhere to run, Matty. How does it  
feel to be on the other end of  
these things?

He taps the corner of his left eye with the blade.

LOUGHLIN (CONT'D)  
I can go anywhere now. Maybe I'll  
leave you here, finish off your  
wife and child, and then...

Maguire ROARS, and RUSHES LOUGHLIN--

Only for Loughlin to BLINK again, behind him.

Maguire falls forward, hitting snow and rock.

LOUGHLIN (CONT'D)  
It's over. Stop fighting. I never  
wanted this...I wanted you *with me*.

WHAM! HE BLINKS in front of Maguire, and STRIKES HIM, hard. Again and again, PUMMELING him without mercy.

LIFTING Maguire up. So little fight left in him, his face bruised and bloody, blood dripping from his SIDE WOUND--

Maguire has to do something -- he BITES INTO LOUGHLIN'S NECK.

With a howl, Loughlin DROPS Maguire, who SWEEPS HIS LEG OUT and KICKS LOUGHLIN'S KNEE -- sending him crouched to the ground.

Maguire climbs back to his feet, tries to attack, but LOUGHLIN BLINKS BEHIND HIM AGAIN, back on his feet--

Loughlin is more furious than ever.

Loughlin BACKHANDS HIM, and BLINKS -- GRABS MAGUIRE BY THE THROAT BEFORE HE EVEN HITS THE GROUND.

Raises his fist -- full of unbridled rage.

LOUGHLIN (CONT'D)  
I was your family! Your blood!  
I'd have died for you!

Meaning to deliver a FINAL DEATH BLOW. BRINGS HIS FIST DOWN...only....

MAGUIRE CATCHES LOUGHLIN'S FIST IN HIS HAND.

Maguire's eyes burn with a renewed fire...ready to face Loughlin with everything he's got.

Using his other FIST TO SLAM INTO LOUGHLIN'S FACE, forcing him back several feet.

Staring each other head-on...and this is the moment we knew was coming from the start--

The true fight has just begun.

What happens next is blinding fast, the two are almost inhuman as they beat the living hell out of each other...

And Maguire is gaining the edge.

Each blow weakening Loughlin, who's just not his physical equal.

Maguire PRESSES his momentum--

Only for LOUGHLIN TO BLINK backwards, forcing Maguire to stumble.

He lands a powerful hit on Maguire's shoulder, and then KICKS him in the chest...

BLINKING AGAIN, and DRIVING HIS FIST INTO MAGUIRE'S SPINE--

LOUGHLIN (CONT'D)  
 You hunted me across the world.  
 Locked me away and left me to rot.

PANNING around MAGUIRE--

As WHOOSH! A FIST HITS HIM IN THE FACE, knocking him off-balance. WHOOSH! ANOTHER STRIKE, AND ANOTHER...

Faster than his eyes can see...

He SWEEPS MAGUIRE'S LEG...

And WHOOSH! In a second, he's GRABBED MAGUIRE'S NECK FROM BEHIND IN A CHOKE-HOLD -- TWISTING VICIOUSLY...

Maguire SLAMS HIS HEAD BACKWARDS, before Loughlin can break his neck...

CONNECTS WITH LOUGHLIN'S FACE and forces the other man to release him...

Staggering to his feet as Loughlin staggers backwards. Maguire is unnerved. That was too close...

Loughlin wipes blood from his nose. PULLS FREE ANOTHER VICIOUS LOOKING KNIFE.

LOUGHLIN (CONT'D)  
 This isn't revenge. It's justice.

Loughlin holds the blade up.

LOUGHLIN BLINKS RIGHT IN FRONT OF MAGUIRE...And FINDS THE KNIFE HELD AT BAY...

JUST an INCH FROM MAGUIRE'S CHEST. Maguire's hands having caught Loughlin's wrists, wrestling for control.

He TWISTS LOUGHLIN'S ARM, SPINS, and PLUNGES THE KNIFE INTO LOUGHLIN'S THROAT.

Loughlin slumps to the ground, dead.

Maguire stands over his body...breathing heavily, he falls to his knees next to his cousin's corpse.

PULLING OUT into a WIDE VIEW of the mountaintop, as we--

CUT TO:

INT. COTTAGE -- LATER

MAGUIRE entering through the front door -- stopping as he sees HO-TIEN'S BODY in the hallway.

A look of panic--

MAGUIRE  
Ashlin! Bailey!

He RUSHES into the

LIVING ROOM

And sees them both sitting on the couch, holding each other.

Relief flooding across his expression, and quickly fading away again, as--

ALDERWOOD (O.S.)  
That's close enough, Matthew.

ALDERWOOD stands about four feet away from the couch.

A handgun trained on Ashlin and Bailey, while his eyes are locked firmly onto Maguire.

ALDERWOOD (CONT'D)  
Don't blink. You may be fast enough to save one of them, but not both.

Loaded beat.

ALDERWOOD (CONT'D)  
It's maddening to be so close to what you want, and yet have it just out of reach, isn't it?

MAGUIRE  
What do you hope to achieve, Arthur? Let them go...

ALDERWOOD  
Remove your lenses. Now. If you took them from Loughlin, I'm doing you a favor. Hurry.

Maguire takes the lenses out of his eyes, and drops them to the floor.

MAGUIRE  
Stephanie Montanari's still alive.

A beat--

MAGUIRE (CONT'D)  
We've got everything, Arthur. All  
your records. The money you've  
spent. The time it took to plan  
this. You killed Montanari.

ON ALDERWOOD. His face unwavering, the gun still on Ashlin  
and Bailey. Maguire takes a step closer.

MAGUIRE (CONT'D)  
You planned my daughter's abduction  
for weeks, maybe months...

ALDERWOOD  
You were lost when I chose you,  
Matthew. You've always needed  
something bigger than yourself.  
(beat)  
I didn't make you leave your family  
behind. So don't pretend they  
matter to you now.

MAGUIRE  
You're a lunatic. No better than  
the monsters who killed your wife.

ALDERWOOD  
I used Loughlin to stop men like  
him from ever being able to kill  
again. I made the hard choices--

MAGUIRE  
Your own son turned against you.

ALDERWOOD  
You were more my son than he's ever  
been. I built you as surely as the  
technology you've mastered.

He looks almost regretful. Almost.

MAGUIRE  
I'd have stood with you. If you'd  
just given the world more time.

Alderwood shakes his head.

ALDERWOOD  
Time is the one thing I don't have.  
I owe this to my Rebecca.

Maguire stares at him with disdain.

MAGUIRE

You think *this* will honor your wife's memory? Tomorrow morning, a flood of military, CIA, and FBI will be raiding your facility.

ALDERWOOD

You're wrong. I still have one card left. Work with me, and I'll let your family live.

Desperation in Alderwood's voice. He doesn't look strong or threatening. He looks frail, a weak old man.

Maguire's disdain has turned into an expression of pity.

MAGUIRE

Is this what you want the world to remember? A desperate old man who killed women and children? Put the gun down. Turn yourself in.

ALDERWOOD

Then you've made your choice. I'm sorry, my boy. I won't spend my last days in a cell. And no matter how fast you move--

What happens next, happens *fast*. Alderwood RAISES the gun--

ALDERWOOD (CONT'D)

You can't save everyone.

Maguire moves three steps at a time...

As the GUNSHOT ROARS...

Bailey SCREAMS.

Maguire SLAMS INTO ALDERWOOD, and SNAPS HIS NECK.

He looks down...BLOOD seeping from his side.

Maguire FALLS...

Bailey is still screaming. Ashlin GRABS her, pulling her in close. Shielding her face, as she screams and sobs into her mother's chest.

TIGHT on MAGUIRE'S EYES...the light fading...

The sound of SIRENS fast approaching.

DISSOLVE TO:

EXT. TROPICAL ISLAND -- DAY

EST. SHOT of an ISLAND. Beaches, a city, crystalline water.

**SUPER: ONE YEAR LATER.**

EXT. ISLAND BEACH -- DAY

BAILEY sits on the shore, sketching a picture of the beach and ocean water.

There's a CAMCORDER strapped around her shoulder. And a GREAT DANE cuddled next to her.

ASHLIN stands several feet away, watching her...

As MAGUIRE appears at her side. Using a CANE. Placing a HAND on her stomach. Surprised, as--

MAGUIRE  
The baby just kicked.

Ashlin laughs.

ASHLIN  
Where've you been? He's been  
kicking all morning.

Ashlin takes his hand. About to kiss, when--

BAILEY  
C'mon. Ewww.

Bailey's standing in front of them. Showing her sketch off.

BAILEY (CONT'D)  
Well? What do you think?

MAGUIRE  
I think it looks like home.

He notices the camcorder slung to a strap around her arm.

MAGUIRE (CONT'D)  
Where'd you get that?

BAILEY  
I found it today. It's got my last  
recital, Mom.

ASHLIN  
I must've packed it away.

MAGUIRE  
Well, let's sit down and--

Suddenly, his senses pick up. Maguire raises his head, looking over to the--

THE PARKING AREA

Seeing a parked LIMOUSINE.

And a familiar woman in a sharp business suit standing there, watching him. She's wearing sunglasses--

STEPHANIE MONTANARI.

**BACK ON MAGUIRE,**

Looks at Ashlin and Bailey apologetically.

MAGUIRE  
I'll be back in a minute.

Ashlin's eyes follow his own, seeing Stephanie. Recognizing her right away.

ASHLIN  
That's--

MAGUIRE  
She's a friend.

Bailey can read her father's hesitation at leaving them, and gives him a peck on the cheek.

BAILEY  
Da? It's gonna be alright.

EXT. BEACH PARKING LOT -- MOMENTS LATER

MAGUIRE joins STEPHANIE near the limousine.

STEPHANIE MONTANARI  
You're looking well.

Her DRIVER steps out.

Presenting a BRIEFCASE, which he opens to reveal STACKS OF MONEY and PASSPORTS.

MAGUIRE  
I'm getting there. What is this?

STEPHANIE MONTANARI  
You saved the life of myself, and  
my son.

MAGUIRE  
You already cleared my name. You  
don't owe me anything.

He's studying her. Trying to decide if she's friend or foe.

MAGUIRE (CONT'D)  
Why are you *really* here?

Stephanie removes her sunglasses, to reveal SILVER EYES.

STEPHANIE MONTANARI  
I've bought Arthur's shares of the  
company. I own Alderwood  
Industries now...

Maguire nods, not surprised.

MAGUIRE  
But you don't control the blink  
anymore, do you?

Off her silence--

MAGUIRE (CONT'D)  
No. It's CIA property.

STEPHANIE MONTANARI  
They were never going to bury this  
technology. But at least I have a  
voice in how it's being used.

MAGUIRE  
Is that how you sleep at night?

STEPHANIE MONTANARI  
I'd rather be half in, than locked  
out. Maguire...Matthew. You  
believed in this. What happened?

MAGUIRE  
I opened my eyes.

The driver snaps the briefcase shut, handing it to Maguire.

STEPHANIE MONTANARI  
Nobody knows this technology like  
you do. I've read your file, I've  
seen footage...

MAGUIRE

And you want me back in the fold,  
even after everything?

A beat. It's clear he's not going to do it. Now, or ever.

MAGUIRE (CONT'D)

I thank you for your interest,  
Misses Montanari.

STEPHANIE MONTANARI

Keep the money, and the passports.  
If this island starts to feel too  
small, you now have a means to  
start over anywhere in the world.

**ASHLIN AND BAILEY**

Are playing fetch with their GREAT DANE. Safe, happy. A  
whole family again.

**MAGUIRE**

Is already turning away, their business concluded.

MAGUIRE

My world's right here.

STEPHANIE MONTANARI

Then I wish you nothing but  
happiness, Mister Maguire.

As he walks away, Stephanie climbs back into the

LIMOUSINE

Closing the door behind her, when--

ISAAC (O.S.)

I told you he'd never accept your  
offer.

ISAAC sits across from her. He wears a sharp suit -- looks  
more his father than ever.

STEPHANIE MONTANARI

I had to try.

ISAAC

Let the past stay in the past.  
Because what we're building? It's  
the *future*.

BACK ON THE BEACH

MAGUIRE approaches ASHLIN AND BAILEY, sitting in the sand and holding the open camcorder.

BAILEY  
What's that?

Looking at the briefcase.

He sets it down, and sits next to his wife and daughter. Not even giving it a second thought.

MAGUIRE  
It's not important. We ready?

BAILEY  
Ready.

Turning the camcorder on--

ASHLIN  
We can hook this up to the television if you--

She stops speaking, as the DIGITAL VIDEO RECORDING starts.

Bailey's DANCE RECITAL begins to play on the little screen.

MAGUIRE  
No, no...this is just right.

A beat, as Bailey appears on the stage.

MAGUIRE (CONT'D)  
Look at you up there...

On the screen, she performs a flawless ballet maneuver.

As he watches the recital, Maguire's face says it all.

Wrapping his arms around Ashlin and Bailey.

From this point on there's only one thing in the world which matters to him.

And he's never going to lose sight of them again.

FADE TO BLACK.

END.