

GUNPOWDER MILKSHAKE

Written by

Aharon Keshales
Navot Papsuahdo
Ehud Lavski

January 2018

INT. A DINER - NIGHT

A shiny metal diner, straight from the fifties. WAITRESSES in white hover around the last few PATRONS.

ROSE the waitress (20's) places a frothy chocolate milkshake on a tray. She brings it to a booth, where a little girl sits all by herself -

Meet **EVA**. She's only eleven years old, but her eyes are so much older and wiser. She stares out the window, at the drops of rain smashing against the glass.

Rose puts the milkshake in front of Eva.

ROSE
I put in an extra scoop for my
favorite client.

EVA
Thanks, Rose.

Eva's glance never leaves the window.

ROSE
I'm sure she won't be long.

EVA
You clearly don't know my mother
very well.

Rose puts her hand on Eva's shoulder and looks at her with sadness. She walks away.

Eva stares at the thick Milkshake. At the two straws sticking out of it.

A BELL rings as the front door opens.

ROSE (O.S.)
Hey stranger, can I lighten your
load?

FEMALE VOICE (O.S.)
Not carrying today, Rose.

ROSE (O.S.)
First time for everything, I guess.
She's over there.

FEMALE VOICE (O.S.)
Thanks for keeping an eye on her.

The woman who entered sits down in the booth, across from Eva. Eva stares out the window defiantly.

FEMALE VOICE (CONT'D)
We're doing this again?

EVA
You said you'd be here in thirty minutes.

FEMALE VOICE
So I'm a few minutes late-

EVA
Three hours!

Eva turns, enraged, towards her mother - **SCARLET** (30's).

SCARLET
Really? Time flies when you're having fun.

Scarlet looks like she's been through hell. She tries to hide it behind a playful smile. But Eva sees everything:

Her mother's tired eyes. Her pale face. The blood stains peeking from beneath her coat.

EVA
You're bleeding.

SCARLET
Just another day at the office, sweetie. Did you bring it?

Eva pulls a large hardcover book from her backpack and hands it to her mother. Scarlet looks at the cover: Louisa May Alcott's **LITTLE WOMEN**. Scarlet smiles.

SCARLET (CONT'D)
Anna May can sure pick'em.

Scarlet opens the book. There's a large hole in the pages. A 9mm handgun sits inside it.

EVA
It's loaded.

SCARLET
Good girl. Now listen, I'm going to go away for awhile.

EVA
Go where? I'm coming with you.

SCARLET

You can't. Not this time. Nathan will pick you up soon. He'll take care of you while I'm gone.

EVA

I don't want to go with Nathan. I want to stay with Anna May and the others.

SCARLET

It's not safe for you there anymore. You need to listen to me! I'm doing this for your own good-

EVA

Bullshit!

SCARLET

Language, Eva!

EVA

What's going on? What did you do?

SCARLET

It's complicated-

EVA

Tell me! I'm not a kid anymore.

Scarlet stares at Eva with sadness, trying to remember every inch of her child's face.

SCARLET

No, you're not.

Scarlet looks at the milkshake.

SCARLET (CONT'D)

You haven't touched the milkshake.

EVA

I didn't want to drink it without you.

Scarlet looks at Eva, touched. She grabs a straw. Eva takes the other one. They lean down and drink from the glass, eye to eye, heads almost touching. Their ritual.

Scarlet lets go of the glass. She leaves a blood smear on it. Eva notices. She softens up.

EVA (CONT'D)

Mom-

Scarlet jumps out of her seat.

SCARLET

Stay! I need to make a quick phone
call.

Scarlet hurries towards a phone booth sitting in the back of
the diner.

Eva turns back to the rain outside. The bell rings. Rose
greeted the new clients.

ROSE (O.S.)

Evening, gentlemen. Can I lighten
your load?

A tough male voice answers with a Russian accent:

MALE VOICE (O.S.)

Get lost!

Eva peeks out of her booth. She sees-

Four huge RUSSIAN THUGS stand in the entrance, towering over
Rose. They push her aside and begin scouring the diner.

Eva gets back in the booth. She rearranges her hair in pig
tails. She pulls a pink, sparkly jacket out of her backpack
and puts it on. Finally, she takes out a doll and puts it on
the table.

She drinks her milkshake, looking completely harmless.

The lead thug passes by Eva's booth. He looks at the little
girl. Nothing to worry about. He continues on his way.

Eva breathes a sigh of relief.

The thug stops. He comes back to the table. He stares at-

The milkshake. There's a bloody handprint on the glass.

The thug sits down across the booth from Eva. Eva grabs the
book and holds it tight.

THE LEAD THUG

Hello, little girl.

EVA

Mommy says I'm not allowed to talk
to strangers.

THE LEAD THUG

This mommy. Looks a lot like you?
Only bigger and more stabby? Got my
father's blood all over her?

Eva's lip quivers, on the verge of tears. She's a good actress.

EVA

I don't like you. You're mean!

The thug pulls out a knife. He holds it in front of Eva's eyes.

THE LEAD THUG

Enough games. Where is she?

Eva stops, her face blank. She stares at the thug.

The thug runs his knife along Eva's forehead, drawing blood. Eva just stares at him, not even blinking.

THE LEAD THUG (CONT'D)

Tell me where she is!

EVA

(in Russian)

Go kiss a pig.

The thug spits and curses in Russian. He pulls the book from Eva's hands and throws it open -

It's empty. The gun's gone.

From behind the thug, Scarlet's voice says:

SCARLET (O.S.)

Close your eyes, baby girl.

Scarlet holds the handgun to the thug's head.

Eva shuts her eyes.

We stay on Eva's closed eyes as the sounds of battle explode all around us:

Gunshots. Bullets whistling by. Glass shattering. Plates breaking. Screams of pain. Bodies hitting the ground. And finally -

Silence.

The front door bell rings. Eva opens her eyes. Through the window she sees-

Her mother, running away into the rainy night.

A car screeches to a halt in front of Scarlet. Scarlet stops, her hand on the door handle. But she can't find the strength to look at Eva - she gets into the car.

Eva jumps out of the booth.

EVA

Mom, stop!

Eva runs past the carnage her mother left behind. The dead bodies of the four thugs, lying on the floor.

EVA (CONT'D)

Stop!

Eva's about to burst out of the door when-

A man gets in her way. **NATHAN** (40's), dressed all in black. An expressionless, scarred face and eyes that stare into your soul.

He puts his hands on Eva, stopping her. She fights him but he's too strong. Finally, she gives up.

Eva stares at the car driving away, taking her mother from her. Tears flood the little girl's eyes.

CUT TO BLACK:

GUNPOWDER MILKSHAKE

INT. EVA'S HOUSE - NIGHT

Everything is quiet. Dark.

The front door opens with a creak. A silhouette stands in the doorway, illuminated by moonlight -

A WOMAN, holding a silenced 9mm.

She walks in. Her shoes leave dark footmarks on the impeccably clean floor. They look suspiciously like blood.

IN THE KITCHEN

She lays her gun and mobile phone on the counter. She opens the fridge door. It floods her with white light:

It's **EVA**, now in her late 20's. Strong. Confident. Even in her current tired, beaten state, there's power to her presence.

A small scar on her forehead is a memento of that night at the diner.

She takes out milk, ice cream, and chocolate syrup. She empties them into a mixer and punches the button, bringing it to roaring life.

Seconds later -

She pours the thick, frothy milkshake into a tall glass and sticks a straw in it. WE CLOSE in on her blood-splattered face as she drinks it.

Finally, some relief.

INT. EVA'S BATHROOM - LATER

Lights flicker to life.

Eva stands in front of the mirror, examining a cut on her neck. Her clothes - a tactical black suit under a beige raincoat - are soaked with BLOOD.

Some is hers. Most of it isn't.

She pulls weapons from under her raincoat and throws them in the tub. They hit with a metallic clunk -

A tomahawk - A long hunting knife - A sawed-off shotgun - A baton - Two knuckle dusters - two revolvers - All of them covered in blood.

INT. EVA'S BEDROOM - LATER

Eva sits on the edge of the bed, freshly showered and cleaned. She's stitching a huge knife-wound in her arm with the confidence of someone who's done it a hundred times.

Her mobile phone starts ringing. Eva knows she can't ignore this particular caller. She takes a long breath before she answers.

EVA
Hi, Nathan.

NATHAN (O.S.)
Where are you?

EVA
At home, sewing.

Eva cuts the surgical thread with her teeth.

NATHAN

Ah, so you didn't just pull a
freelance hit without telling us?

EVA

I wasn't aware I needed your
permission.

NATHAN

Eva, the firm is willing to ignore
your little side activities. But
you make things very difficult for
me when you screw up this badly.

EVA

How much trouble am I in?

NATHAN

Just come to the office.

Eva thinks about it.

EVA

I'll meet you at the diner.

NATHAN

So that's where we are now? The
diner?

EVA

Tonight we are.

NATHAN

Fine. See you there.

He hangs up.

INT. THE DINER - NIGHT

Eva walks in the door. Same fifties diner. Same WAITRESSES
serving PATRONS in booths. But something about the patrons
seems...OFF.

A waitress walks over to Eva, flashing the warmest smile.
ROSE, now in her 40's.

ROSE

Evening, sugar. Can I lighten your
load?

And with that, Rose holds her apron pocket open.

EVA
Yes, of course.

Eva pulls a handgun from her coat. She places it inside Rose's pocket. Rose looks back. Behind the counter, an OLDER WAITRESS stares at a small B&W TV. She nods.

ROSE
Sit anywhere, sweetie. I'll bring
you your usual.

Eva walks over to a booth and sits down. She looks around. Tough-looking men fill all the booths, speaking to each other quietly. The tension is palatable.

Rose comes back with a chocolate milkshake and winks at Eva.

ROSE (CONT'D)
An extra scoop for my favorite
client.

EVA
Thanks, Rose.

NATHAN, now in his 50's walks into the diner. He looks, if possible, even tougher than before.

ROSE
Evening, darling. Can I lighten
your load?

Nathan absentmindedly pulls out a handgun and throws it in Rose's pocket. She looks back at the older waitress who SHAKES her head.

NATHAN
Is there a problem?

The older waitress turns the TV towards him. An X-RAY view of his body fills the screen. It shows a small gun stuck in his sock.

Nathan pulls it out. He throws it in Rose's pocket.

NATHAN (CONT'D)
Forgot about this one.

ROSE
Of course you did.

Nathan sits down across the booth from Eva. She tenses up.

NATHAN

These girls are worse than the Stasi. You hurt?

EVA

I'll live.

NATHAN

So? What the hell happened?

EVA

Bad intel. There were supposed to be four or five Koreans with peashooters.

NATHAN

And?

EVA

I stopped counting after twenty.

NATHAN

That's what happens when you take unsanctioned jobs. Things get messy.

EVA

So you're mad we're not going steady?

NATHAN

No, I'm mad because one of my contractors just put thirty-one Koreans in body bags!

EVA

They won't connect it to you.

NATHAN

That's not the point! The firm needs to know they have you under control.

EVA

You mean, you have me under control.

NATHAN

Eva, I'm on your side. But there are limits to what I can do. If you mess up again, they'll put you down. You and everyone you care about. That's protocol.

Eva knows it's true.

EVA
So now what?

NATHAN
Now, you make nice with the firm.
Lucky for you, your talents are
needed tonight.

EVA
What's the job?

NATHAN
Someone stole a briefcase from us.
We need it back.

EVA
Who's crazy enough to steal from
the firm?

NATHAN
Someone desperate.

EVA
What's in the bag?

NATHAN
None of your business. You just
bring it back, OK?

A long beat. Eva nods.

NATHAN (CONT'D)
That's my girl. I'll text you the
address later. And get some clean
boom sticks, for god's sake.

EXT. THE LIBRARY - NIGHT

Eva stands across the street from the huge, historic
building. Four stone LIONESS STATUES sit at the top of a long
flight of steps, guarding the entrance. One statue is broken.

Eva sighs. She clearly doesn't want to be here. But she grabs
her duffel bag and walks towards the building.

INT. THE LIBRARY - CONTINUOUS

We catch glimpses of Eva through the packed book shelves as
she walks through the huge reading room. Warm, beautiful and
empty.

Eva approaches THE LIBRARIAN's desk. A conservatively dressed, strict looking woman in her 50's sits behind it. According to her name tag, this is **MADELEINE**. She looks up to greet Eva.

MADELEINE

Hello dear, what can I do you for?

EVA

I need to exchange some books.

Eva places her duffel bag on the desk.

MADELEINE

Well, that's nice. Not a lot of people your age read these days. Do you have a card with us?

EVA

No. But I'd like to open one.

MADELEINE

Wonderful. What kind of books are you interested in?

EVA

Mostly smaller ones. Maybe a few heavies.

Madeleine takes off her reading glasses and examines Eva.

MADELEINE

Have we met before? You look so familiar.

EVA

I'm embarrassed to say it's been a while since I've visited a library.

MADELINE

Well that's no way to live, dear. Let's get you into a good book.

INT. THE LIBRARY BASEMENT - LATER

Madeleine walks Eva down a spiral staircase. At the bottom is a heavy door with a "RARE BOOKS" sign. There are three locks on it.

Madeleine takes out the kind of keychain butlers carry in Victorian movies. She begins opening locks.

THE RARE BOOKS ROOM

Madeleine walks Eva through the dark room. Rows and rows of shelves filled with large, dusty tomes.

Another female librarian appears from around a corner. **ANNA MAY**(50's). Same demeanor and sense of style. She holds a huge accounting book, taking inventory.

MADELEINE

Anna may, this lovely young lady
wants to open a card with us.

Anna May walks to Eva and examines her from head to toe. She turns to Madeleine with a PISSED OFF look.

ANNA MAY

Well, Madeleine should have known
we don't take new readers without a
reference.

MADELEINE

I had a hunch.

ANNA MAY

Fudge your hunches, if you pardon
my french.
(beat)
Florence dear, will you join us?

A third librarian emerges from the shadows behind Eva. Eva turns to see a sawed-off shotgun pointing right at her. This is **FLORENCE** (50's).

ANNA MAY (CONT'D)

I'm afraid we need a tie breaker.
Madeleine thinks this girl needs to
do some reading.

MADELEINE

I have a hunch. Something in her
eyes feels familiar.

ANNA MAY

Hunch Shmunch. I on the other hand,
believe we should dispose of her
body and have a long talk about our
onboarding protocols.

EVA

You know I can hear you, right?

ANNA MAY

Hush dear, don't be rude. Florence?

FLORENCE
Turn around, hon.

Eva turns. Florence cocks her shotgun.

MADELEINE
Please don't shoot her by accident
like the other day.

FLORENCE
I slipped. There's really no point
going on about it.

Florence weighs the options for a long, tense moment. She examines Eva. Suddenly, her expression changes.

FLORENCE (CONT'D)
What did you say your name was?

MADELEINE
She didn't.

ANNA MAY
Well, girl? Cat got your tongue?

Eva really doesn't want to say it. Anna May is getting angry.

ANNA MAY (CONT'D)
Speak up!

EVA
(sighs)
It's Eva.

A reverent silence takes over the room.

FLORENCE
Scarlet's kid?!

EVA
Yep.

MADELEINE
I told you I had a hunch! She has
her eyes.

FLORENCE
We haven't seen you since you were
about yea high. How is your mother?

EVA
Haven't seen her in fifteen years.

ANNA MAY

Well, at least we have something in common.

MADELEINE

I can't believe it's little Eva. We hear about you all the time.

FLORENCE

You've made quite a reputation for yourself.

MADELEINE

Come here! Give auntie Madeleine a hug.

Florence lowers her shotgun as Madeleine hugs Eva. Anna May grinds her teeth in disapproval.

Florence takes the duffel bag, puts it on the desk and unzips it. She whistles.

FLORENCE

A nice collection. And you take good care of it. Let me guess, you're the sentimental type?

She pulls out an old school revolver and spins the cylinder.

FLORENCE (CONT'D)

RO-MAN-TIC.

EVA

Sentimental types don't last long doing this. So no, I don't think I'm the sentimental type.

Anna May steps forward. She pulls out two 9mms with silencers. She spins them around her fingers, checking their balance. Billy the kid style.

She aims them both at Eva. Eva's heart misses a beat.

ANNA MAY

So, you're an idealist?

EVA

Nope. Maybe I don't have a type.

ANNA MAY

Everyone has a type.

FLORENCE AND MADELEINE

Everyone.

EVA
Then maybe I'm the -
(pause)
Professional type.

ANNA MAY
Ah! Old school. No women-no
children type?

Eva stares right into the barrels of Anna May's guns.

EVA
Women are fair game.

FLORENCE
Gender equality. Very progressive.

MADELEINE
(delighted)
She's a feminist.

Anna May lowers the guns.

ANNA MAY
Fine. You get to live. We'll make
these disappear and get you some
new, clean books.

Anna May goes to the shelves and starts pulling out books.

ANNA MAY (CONT'D)
You'll need a Jane Austen. A
Charlotte Bronte. Maybe a Simone de
Beauvoir. Ooh, a Virginia Wolfe.

She brings the stack of books to Eva. She opens a large one
in front of her. There's a big hole through the pages. Inside
it, sitting snugly - A submachine gun.

And for the first time, Eva smiles. It doesn't last, because -
Her phone beeps. She checks it out. A message from Nathan -

LE BONBON LOVE HOTEL - Room 114

INT. LE BONBON LOVE HOTEL - NIGHT

Black velvet paintings, red lights and disco music. So
sleazy, you can almost smell the bodily fluids.

A **WILLEM DAFOE** doppelganger sits behind the reception desk,
leafing through an IKEA catalogue and smoking a cigarette.

He looks up as Eva walks in. She wears a slick black outfit. Hair tied back. Black boots heavy enough to crash your larynx. The duffle bag in her hand.

Not sexy. Functional.

But that doesn't slow down old pervo. He tries to be charming.

WILLEM

Bonsoir mademoiselle.

EVA

Bonsoir. Parlez-vous français?

He doesn't.

EVA (CONT'D)

*C'est une si belle langue même
quand elle vient d'un cochon comme
toi.*

Willem looks like a deer in headlight as subtitles appear:

"It's such a beautiful language, even when it's spoken by a pig like you".

WILLEM

Oui oui. Merci...

EVA

(sighs)

I need a room. On the first floor.

WILLEM

Just for you?!

EVA

Just *pour moi*.

He checks her from head to toe. He spots the duffel bag.

WILLEM

Tell you what. I'll let you pick
any room you want, for free. As
long as I get to watch.

Willem winks with a huge smile. Eva stares at him blankly.

EVA

Let's go.

INT. LE BONBON LOVE HOTEL/CORRIDOR - NIGHT

Eva walks fast, inspecting the room doors. Every door is decorated with its own atrocious theme. Willem trails behind.

Eva stops in front of ROOM 114. Its door is decorated with hearts. Bingo. She points to the door next to it. The leopard print one.

EVA

That one.

WILLEM

Are you sure? One-twenty-six has a Jacuzzi big enough for two.

EVA

Positive.

WILLEM

As you wish, my lady.

He unlocks the door and holds it for Eva. She walks in. He follows.

WILLEM (CONT'D)

Welcome to the jungle.

INT. LOVE HOTEL/THE JUNGLE ROOM - CONTINUOUS

Quietly, without Eva noticing, Willem locks the door behind them. He slips the key into his pocket.

Eva walks to the bed and throws her duffel bag on it. The full horror of the decor is exposed:

Leopard print bed, fur covered chairs and mini-fridge, plastic palm trees. It's like a jungle threw up in here.

Willem throws a switch. Jungle sound FX begin. Bird calls. Monkey howls. Whistling, Willem struts to the fridge and takes out a tiny bottle of champagne. He pops it open.

Eva unzips the duffel bag.

Willem pours the champagne into a glass. He sneaks a PILL into it. Its fizz disappears among the champagne's bubbles.

He hands the roofied glass to Eva and lies down on the bed.

WILLEM

Champagne. On the house.

EVA
Go sit in the chair.

WILLEM
Yes, ma'am.

He sits down in the furry chair, staring at her expectantly.

Eva puts the glass on the dresser. She takes out a pair of black gloves and begins to put them on. Willem's eyes pop out of their sockets.

WILLEM (CONT'D)
OK!

EVA
Give me a cigarette.

WILLEM
Sorry, you can't smoke in here.
(points up)
Smoke detector. Safety first.

EVA
Always.

Eva takes out a lightweight KEVLAR vest and puts it on. Willem's not sure what he's seeing, but he rolls with it.

WILLEM
Nice. Very Kinky.

Eva takes out a roll of BLACK DUCT TAPE. She slowly begins pulling the tape loose.

WILLEM (CONT'D)
Rock n' roll.

She starts wrapping the tape around him, tying him to the chair. She's not delicate.

WILLEM (CONT'D)
Oww! That's a little too tight,
babe.

Eva takes the cigarette pack from Willem's pocket. She takes one out and shoves the pack in his mouth. She duct tapes over it.

EVA
Hold this for me.

Eva pulls a SILENCED 9MM out of her bag. It's at this point that Willem begins to really FREAK OUT.

She lights the cig and takes a puff. She then places the lit cigarette between Willem's legs. Smoke begins to rise. Willem stares at it in horror.

Eva pulls the room key from his pocket. She unlocks the door and walks out.

Willem squirms in terror as the flame rises, trying to put it out. But this only makes it worse.

INT. THE HEARTS ROOM - NIGHT

Eva unlocks ROOM 114 with Willem's key and sneaks in, gun in hand. The sound of running water is heard from behind the closed shower door.

Eva peeks into the room. It's Filled with hearts of different sizes. Hearts wallpaper. Heart pillows.

THE BRIEFCASE sits on the heart-shaped bed. A white Hello Kitty phone lies beside it.

Eva walks over and picks up the briefcase. She turns to walk to the door. Easy peasy lemon -

Kachaaaaaaaaaaaaa!!!!!!

The HELLO KITTY phone comes to life! Playing a disgustingly catchy Japanese pop song.

The shower door flies open. A man in his forties runs into the room. Wet, a heart pattern towel covering what needs covering. **DAVID**.

He stops in his place, in shock at the sight of Eva and the gun pointed at him.

DAVID

Please, I need to answer it.

EVA

What you need is to stop moving.

David takes another step towards the phone.

DAVID

You don't understand-

EVA

I'm not the understanding type.

The Japanese pop song is driving Eva crazy. She turns her gun towards the phone -

David's eyes widen in terror.

DAVID

No!

David charges at Eva to stop her, catching her by surprise. He pushes her onto the heart shaped table behind her, shattering it to pieces.

The half-naked man is desperate, clawing at her, trying to grab her gun. Eva holds on to it, not letting go. Suddenly -

A muffled BANG is heard.

It takes David a second to realize he's shot. He gets to his feet, looking at the hole in his stomach. At the blood pouring out of him.

DAVID (CONT'D)

No...no...no...

David collapses on the bed.

Eva stumbles to her feet. She looks at him. His blood spreading on the red sheets to the sound of Japanese girls singing.

It didn't have to go down like this.

With his last ounce of strength, David pushes a button on the phone. Eva is too slow to react.

A **CREEPY VOICE** booms out of the phone's speaker.

CREEPY VOICE (O.S.)

Playing hard to get? Not very smart, moron. Not unless you want me to send your little princess back in pieces.

Eva is the embodiment of SHOCK.

CREEPY VOICE (CONT'D)

You have exactly sixty minutes to bring the briefcase to the address I text you. A minute late, and she'll be celebrating her eighth birthday with the worms. SIXTY MINUTES!

Click. Silence...

With a shrill scream of KAWAII! (Cute in Japanese), a text message appears on the phone's screen:

THE GUTTERBALL BOWLING ALLEY - 2nd and Pico

Eva looks from the phone, to the briefcase, to the dying man - The goddman shitshow she stumbled into.

David gasps. He stares up at Eva.

DAVID

Please...My daughter...

Eva looks at him, fighting something inside her. Eventually, she turns and walks out the door.

INT. LOVE HOTEL/CORRIDOR - CONTINUOUS

Eva bursts out of the room, briefcase in hand. She hurries down the corridor. But with every step, her feet grow heavier. Soon, it's like she's trudging through water.

She comes to a complete stop, the struggle showing on her face.

EVA

Fuck me!

And with that, the FIRE ALARM begins to ring, echoing loudly in the corridor. Eva turns and goes back to the hearts room. She disappears inside it.

Doors fly open and half-dressed couples pour into the corridor. Exactly the kind of crowd you'd expect to find in a place like this. They all run to the exit.

Eva walks out of the HEARTS ROOM, supporting the half-conscious David, his body covered by a heart pattern blanket.

Nobody gives them a second look. In fact, they're the most normal looking couple in the place.

EXT. OUTSIDE THE HOTEL - NIGHT

Eva jams David into the trunk of her car.

EVA

Don't die.

She slams the lid shut.

Eva gets in the car and throws the BRIEFCASE and HELLO KITTY phone on the passenger seat.

She sets the timer on her watch to **47:00 minutes**. She presses a button and the timer starts counting back.

Eva turns the key and drives away, tires screeching.

INT. THE CLINIC - NIGHT

The shiny metal elevator doors open with a ding. Eva stumbles out of the elevator, supporting the half-dead David.

She drags him down the corridor, giving us a good look at the space. Huge photos fill the white walls. Close-ups of smiling mouths, perfect teeth glistening.

Yeah, you guessed right - it's a DENTIST'S office.

They stagger to the reception area. It's white. Sterile.

A **NURSE** sits behind the desk. She looks up at Eva. She points to a large model of a TOOTH that sits on the counter.

Eva sighs. She leans David against the desk, face down. He groans. She opens the tooth model and drops her gun in.

NURSE

Room 3. I'll get the doctor.

INT. THE CLINIC/ROOM 3 - NIGHT

Eva KICKS the door marked 3 open and drops David in the dental chair.

There's a cart beside it, filled with medical instruments. They're more suitable for hardcore surgery than dental work.

A man dressed in white walks into the room, dragging a large GAS CANISTER behind him. This is THE DOCTOR (40's). Manic and twitchy. **RICKY GERVAIS'** evil twin.

RICKY

Jesus Christ, woman. I see you more than my own mother. What happened here?

EVA

I happened.

RICKY

You trying to break a record?

EVA
Just fix him! I need him on his
feet in ten minutes.

Ricky peeks under the blanket with a disgusted look.

RICKY
Yikes. He's not going anywhere. Not
in ten minuets. Maybe not ever.

EVA
Can't you do anything?

RICKY
Maybe you could try not shooting
people. That's what we in the biz
call 'preventive medicine'.

David grabs her with a shaking hand. There's a TATOO on his
arm. The smiling face of a seven year old girl. She stares
back at Eva. Eva looks at her watch - 27 minutes.

DAVID
Please. My Emily...

Eva's face changes. Grows softer.

Ricky places the mask connected to the gas canister on
David's face.

EVA
Is that laughing gas?

RICKY
Well, duhhh...

EVA
Just patch him up. I'll be back
soon. He better be functional.

Eva storms out of the room. Ricky turns to David.

RICKY
What a WITCH, right?
(beat)
Who am I asking? The guy she shot
in the stomach.

Ricky removes the mask from David's face. He holds it to his
own. He INHALES. Deeply.

RICKY (CONT'D)
NURSE!

EXT/INT. EVA'S CAR - NIGHT

Eva's car flies out of the parking lot and begins its mad dash through the city. She sneaks a peek at her watch:

19 minutes left.

Her phone rings. She picks up.

NATHAN (O.S.)
Do you have it?

EVA
Yes.

NATHAN (O.S.)
Good girl. I'm waiting at the diner.

EVA
There's a change of plan.

NATHAN (O.S.)
No. There isn't.

EVA
They kidnapped the guy's little girl. That's why he took the briefcase. If I don't get to the Gutterball in fifteen minutes, they'll kill her.

NATHAN (O.S.)
She is not your problem. We are. Bring me the bag. Now!

EVA
I need half an hour. I'll release the girl and bring you the briefcase back.

NATHAN (O.S.)
Eva, you're not thinking straight-

EVA
I'll see you soon.

NATHAN (O.S.)
DON'T YOU DARE HANG-

She hangs up.

INT. THE DINER - CONTINUOUS

Nathan still sits in the same booth. He slams his phone against the table.

THREE GOONS in expensive suits sit opposite him, squeezed into the booth. They stare in fear at his tantrum. They're not used to seeing Nathan lose control.

Nathan takes a deep breath. He addresses the goons.

NATHAN
Go to the Gutterball. Try to reason
with her. Bring me back the
briefcase.

The three goons stand up.

NATHAN (CONT'D)
Wait!

They sit down.

NATHAN (CONT'D)
When I say reason with her, I mean
no guns, no knives. She comes back
alive. Understood?

GOONS
Yes.

The goons get up.

NATHAN
Wait!

They sit back down - again.

NATHAN (CONT'D)
And for god sake's be careful.
Remember who you're dealing with.

The goons look at each other. Is it OK to get up now?

NATHAN (CONT'D)
What the hell are you waiting for?
GO!

The goons scramble to their feet and hurry to the door.

EXT. BOWLING ALLEY PARKING LOT - NIGHT

Eva gets out of her car and stares at the building. A neon sign says THE GUTTERBALL. Letters flicker on and off, making the sign read GUT ALL.

It's past opening hours. The place is closed.

INT. BOWLING ALLEY - NIGHT

Eva walks into the deserted hall, BRIEFCASE in hand. Neon signs and score screens flood the place with eerie, unnatural light.

The HELLO KITTY phone comes to life, playing its Japanese song. Eva answers.

 CREEPY VOICE (O.S.)
Who the fuck are you?

Eva looks around. Whoever this is, THEY CAN SEE HER.

 EVA
Just someone who has your
briefcase. I want the girl.

 CREEPY VOICE (O.S.)
Where's daddy?

 EVA
He had...an accident. He sent me.
You want your briefcase or not?

Click. The creepy voice hangs up.

The look in Eva's eyes says it all. Shit. But she stands her ground. They're watching her.

INT. A DARK ROOM - CONTINUOUS

A CCTV monitor shows the bowling alley. It zooms on Eva and follows her as she looks around. Eventually, she spots the surveillance camera. She waves.

We pull back to reveal a shadowy figure staring at the monitor.

INT. BOWLING ALLEY - CONTINUOUS

A long, tense moment before the Japanese song blasts out of the phone. Eva answers.

The terrified screams of a YOUNG GIRL explode in her ear, sending shivers down her spine. They're cut abruptly.

 CREEPY VOICE (O.S.)
The girl got to this point alive.
If you as much as sneeze without my
permission, that can be easily
rectified.

 EVA
Got it.

 CREEPY VOICE (O.S.)
You have another phone on you?

Eva takes it out and shows it to the camera.

 CREEPY VOICE (O.S.) (CONT'D)
Smash it!

Eva drops her phone on the floor. She takes a bowling ball from a nearby rack and drops it on the device.

 CREEPY VOICE (O.S.) (CONT'D)
Very cute. Go to the lockers.
There's an open one.

Eva walks to the only open locker.

 CREEPY VOICE (O.S.) (CONT'D)
Take the clothes out.

Eva picks up the clothes they've prepared: Gym shorts and a T-shirt celebrating a regional bowling championship.

 CREEPY VOICE (O.S.) (CONT'D)
Weapons go in the locker, along
with what you're wearing now. Slam
it shut and it will lock. You leave
it all behind. Then go to The
westfield mall across the street.
Arrive on foot. Ten minutes. You,
the briefcase, new clothes. Got it?

Eva looks from the new clothes to the camera.

 EVA
Dinner and a show, uh?

 CREEPY VOICE (O.S.)
Don't flatter yourself. We were
expecting the father. Ten minutes.

He hangs up.

Eva takes her gun and drops it in the locker. Same with her knives. She turns on the timer on her watch. 10:00. As she begins changing clothes we-

CUT TO:

EXT. BOWLING ALLEY PARKING LOT - NIGHT

Nathan's goons have landed. They get out of the car and open the trunk. They pick their weapons. Meet the lads:

The one grabbing the BASEBALL BAT will be called **YANKEE**.

CROW will be handling the CROWBAR.

And **SHOCKER** grabs two ELECTRIC CATTLE PRODS.

They walk into the building.

INT. BOWLING ALLEY - NIGHT

Eva, wearing her new clothes, grabs the briefcase and heads out when-

YANKEE (O.S.)
Hello, Eva.

She turns to see Yankee waving his baseball bat.

EVA
Bonehead.

Shocker (cattle prods) and Crow (crowbar) appear from opposite sides, brandishing their weapons. Eva spots them.

EVA (CONT'D)
Boneheads.
(beat)
I really don't have time for this.

YANKEE
Nathan is worried about you. He doesn't want you to do something stupid. Just give us the briefcase and nobody gets hurt.

EVA
Counter-offer: Go back to Nathan. Tell him you tried but I roughed you up. You can beat each other up for added realism.

YANKEE

Funny.

EVA

I'm guessing that's a no.

The goons keep closing in on Eva. She stares at their PATHS.
At their WEAPONS. Taking in EVERYTHING.

EVA (CONT'D)

What? No guns today?

YANKEE

Nathan doesn't want you hurt. Not
too badly, anyway.

EVA

That's sweet. I'll try not to kill
you.

And with that -

The three goons attack at once, waving their weapons. Eva
only has the briefcase and her limbs.

For the first time we get to see Eva in action. She's a sight
to behold. Every movement is perfect. Every punch and kick
land.

The three goons hit her with everything they have. She swats
them aside like flies.

Eva slides on the hardwood floor and hops between tables.
Weapons miss her by inches, smashing everything in their
path.

Think early JACKIE CHAN and you're in the right zipcode.

INT. A DARK ROOM - CONTINUOUS

On the B&W CCTV monitor, creepy voice watches the fight
between Eva and the goons.

CREEPY VOICE (O.S.)

What - the - hell?

INT. BOWLING ALLEY - CONTINUOUS

The fight continues: Eva dodges **Shocker's** cattle prods and
slides between his legs. She kicks him in the back and he
stumbles onto **Crow** - sending the business end of a cattle
prod to his face.

FIVE-HUNDRED WATTS pass through **Crow's** body. He crashes to the floor, twitching.

Yankee seizes the opportunity and hits Eva in the stomach with his BAT. She collapses. He swings again, aiming for her head -

Eva holds the briefcase up, blocking the attack at the last second.

She sweeps **Yankee's** legs, sending him flying. Eva jumps to her feet. She's about to knock out **Yankee** when -

Shocker pushes the CATTLE PROD into her side. Her body stiffens from the electric shock - Eva drops the briefcase.

Shocker picks it up.

YANKEE

Run!

Shocker starts running toward the exit, case in hand.

Eva comes to her senses. She grabs a BOWLING BALL and rolls it in **Shocker's** direction as hard as she can.

The ball chases him, finally hitting his feet. **Shocker** screams and collapses onto a ball rack, sending balls flying.

Eva picks up another ball, when -

Crow, lying on the floor, brings the CROWBAR down on her foot.

Eva stifles a scream. She gets on one knee and -

Brings the BALL down on **Crow's** hand, crashing it!

CROW

Fuuuuccck!

Behind her, **Yankee** swings his bat at her HEAD.

Eva turns in place, slipping under the bat and-

Hits **Yankee** in his thigh with the BALL. Hard enough to break bone. He screams and crashes to his knees.

Across the hall, **Shocker** crawls for the briefcase. Eva spots him. She rolls her ball right at **Shocker's** face. He looks up just in time to see it-

Smashing into his NOSE, shattering it.

Eva stumbles to her feet. She walks to the briefcase, grabs it, steps over **Shocker** and runs to the back door.

The three goons are left behind, rolling on the floor, injured and in pain.

EXT. WESTFIELD MALL - NIGHT

Eva runs towards the mall. It stands in darkness, in the middle of an empty parking lot.

She glances at her watch - 50 seconds. She picks up the pace. Fast as she can. Out of breath.

INT. WESTFIELD MALL - NIGHT

Eva bursts in the front door. Right as the timer turns to 00:00. Her watch beeps.

The HELLO KITTY phone comes to life with a shout of KAWAII!
Eva looks at the text message. One word:

BLOCKBUSTER

Eva races through the closed, deserted mall. It's a postcard from a time when people actually bought physical media. Every store is part of a chain that's now closed:

Tower Records. Borders. Sam Goody and...Blockbuster Video.

Eva pulls at the door of the darkened video store. It's unlocked. She walks in.

INT. BLOCKBUSTER VIDEO - CONTINUOUS

The store stands just as it was left years ago. Long rows of dust covered DVDs.

The neon lights inside come to life one by one, spreading into the store. Finally revealing:

FOUR MEN standing down the row from Eva. Their heads are covered by masks. Classic monster masks. DRACULA, FRANKENSTEIN's monster, THE WOLFMAN and THE MUMMY.

WOLFMAN aims his M-16 at Eva. **FRANKENSTEIN** holds a live grenade over his head. The **MUMMY** stands between them, holding onto a shopping cart.

Inside the cart lies a little girl. Tied up, mouth taped shut. The famous **EMILY**.

DRACULA is behind the counter, talking into a mic. His words echo through the store's sound system.

DRACULA
Cutting it close.

EVA
I had a few hiccups.

DRACULA
We saw what you did to those
HICCUPS. Which is why we decided to
take extra precautions.

EVA
I just want the girl.

DRACULA
Then we'll get along fine. There's
a shopping cart behind you. Put the
case inside!

Eva complies.

DRACULA (CONT'D)
Push the bag cart to us, we'll push
the girl cart to you. Got it?

EVA
Got it.

DRACULA
Fantastic! On three:
One - Two - Three!

Eva pushes the cart as hard as she can toward the masked men -
the mummy pushes Emily's cart her way.

We stare at the carts as they pass one another in SLOW
MOTION. Emily's eyes widen in fear as she's hurled towards
Eva.

Eva catches Emily's cart - The Mummy catches the bag cart.
And the moment he does-

The lights go out in the store.

The sound of receding footsteps in the darkness. A door
creaking open at the back of the store.

Eva turns to the frightened girl.

EVA
It's OK. You're safe.
(beat)
I'll be right back.

And with that, Eva runs towards the back of the store, leaving Emily alone.

Emily's muffled, confused screams can be heard behind Eva.

As Eva runs, she looks around for a weapon. Anything. She passes by a mop sitting in a bucket and yanks it out. She breaks the wooden handle. This jagged stick will have to do.

Eva reaches the back door and bursts out of it.

EXT. PARKING LOT - CONTINUOUS

Eva looks around, searching for the kidnappers. From the other side of the parking lot she hears screeching tires and -

A collision. Followed by a muffled explosion.

She runs towards it, using the building for cover. She turns a corner as -

Shooting starts!

Eva stares in shock at the scene -

THE CAR has crashed into a billboard and burst into flames.

Frankenstein - the BRIEFCASE in one hand, M-16 in the other - is running away from the BURNING CAR.

Dracula, dragging a bleeding leg, shoots at **Frankenstein** with a handgun. **Frankenstein** shoots back.

Behind them -

The **Mummy** is in the driver's seat. He's shot dead. His head lays on the wheel.

Wolfman climbs out of the passenger's window. He's going up in FLAMES. He runs around, screaming.

Eva has no idea what to do about any of this.

Wolfman surrenders to the fire. He crumbles to the ground.

And in the main attraction -

Dracula shoots **Frankenstein** in the leg. **Frankenstein** hits the ground like a rag doll. He starts crawling away, shooting back at **Dracula** until -

He runs out of bullets.

In a final act of desperation, **Frankenstein** takes out his grenade. He pulls the pin out and swings the grenade in **Dracula's** direction, when -

Dracula shoots **Frankenstein** in the chest. He dies immediately.

The LIVE GRENADE drops into **Frankenstein's** LAP. His dead hand still holds the briefcase.

Shit.

Dracula starts running towards **Frankenstein**. To get the briefcase. But the grenade GOES OFF. **Frankenstein** explodes to smithereens. And so does the briefcase.

Dracula is caught by the explosion. His body flies back and hits the burning car. He lies motionless on the ground.

And just like that, it's all over.

Eva snaps out of it.

She walks over to inspect the carnage. Hoping against hope that the briefcase can be salvaged -

Nothing but shrapnel.

Eva stands among the bodies and flaming debris. She puts her head in her hand. She's screwed.

BANG! A bullet hits her in the shoulder.

Eva looks back in shock. The dying, burnt-up **Dracula** raises his M-16 with a shaking hand to shoot at her again.

She closes the distance between them with a single step and stabs **Dracula** in the heart with the JAGGED MOP HANDLE. **Dracula** gurgles through his last breath.

The classic monsters are all dead.

INT. BLOCKBUSTER VIDEO - NIGHT

Eva pulls Emily out of the cart. She removes the duct tape from her mouth and unties her hands and feet. She turns Emily around, inspecting her.

Emily's eyes follow Eva, terrified. Uncertain.

EVA
Anything broken? Are you bleeding?

EMILY
No.

EVA
Bleeding on the inside?

EMILY
(horrificed)
How can you know? It's inside.

EVA
You're probably fine. Let's go. Try
to keep up.

Eva walks toward the door. After a moment she realizes Emily stayed behind.

EVA (CONT'D)
Listen, kid. You can come with me
or you can stay here. As far as I'm
concerned, I've done my good deed
for the day.

EMILY
Where are we going?

EVA
I'm taking you to your father.

Eva pushes the door and walks out. After a moment, Emily starts running after her.

EXT/INT. PARKING LOT/EVA'S CAR - NIGHT

Eva and Emily get in the front seats. Eva puts on her seat belt. She groans when the belt touches her wounded shoulder.

Emily looks at the wound.

EMILY
You're bleeding.

EVA
It's just a scratch.

EMILY

It can get infected. Worms will get in there and lay eggs. And then they will need to cut off your arm.

Eva gives Emily a disgusted look.

EVA

That's what they teach you in school these days?

EMILY

The discovery channel.

EVA

Well, thank god we're going straight to the hospital.

EMILY

Is my daddy there?

EVA

Ah-ha.

EMILY

Is that why he didn't come? Is he sick?

Eva's not sure how to answer that.

EMILY (CONT'D)

It's OK. You don't have to lie for him. He never comes when he says he will.

Emily grabs the seat belt but she struggles with the buckle. There are tears in her eyes. She's been through so much.

EVA

Here. Let me help you.

Eva puts her hand on Emily's and guides the buckle to the right spot. It clicks into place. Emily wipes her eyes.

EMILY

Thank you.

EVA

Sure. Let's go meet your dad.

Eva starts the car and drives off.

INT. THE CLINIC/ROOM 1 - NIGHT

NATHAN'S GOONS are scattered around the small room:

Yankee sits in a wheelchair with his broken leg. **Crow** sits in the dental chair, his broken hand dangling to his side. **Shocker** sits on the floor, nursing his smashed-in nose and broken foot.

They're a mess. But they don't seem to notice since they are too busy passing the LAUGHING GAS MASK between them like teens who found their parents' pot.

The three begin to snicker as the DOCTOR walks in. He looks at the goons, laughing their wounded asses off.

RICKY

I see you assholes found my stash.

SHOCKER

(inhales)

This is some good shit, doctor. You should be very proud.

Shocker cackles like one of ROGER RABBIT'S HYENAS and passes the mask to Crow, but the doctor grabs it from him.

RICKY

This is for medicinal use! It is not a toy!

(inhales)

So who fucked you up like this?

SHOCKER

A girl!

The goons burst out laughing. It's painful and it shows.

RICKY

A GIRL made the three of you look like something out of the walking dead?

SHOCKER

(imitates zombies)

Grrrrrrrr.....

CROW

(giggling)

I never felt pain like this.

YANKEE
(howling with laughter)
This girl got us good, doc. I'm not
sure I will ever walk again.

RICKY
Must be an epidemic. Got a guy in
the next room with the same
symptoms.

Yankee gets as serious as he can, under the circumstances.

YANKEE
Did he tell you what she looked
like?

RICKY
Didn't have to. The WITCH brought
him in.

The goons look at each other. Can it be?

YANKEE
Keep talking, Doc.

INT. EVA'S CAR - CONTINUOUS

Eva drives in silence. Her world has crumbled. She has to
make a new plan. She needs to think.

Emily leans forward and turns on the radio.

A country song BLASTS out of the speakers. Click. Emily
changes the station. A seventies rock number. Click. She
changes it again. A hip-hop beat.

EVA
Just pick one!

EMILY
What?

EVA
Just pick a station already!

EMILY
I can't hear you. The music is too
loud!

And Emily continues changing stations, finally landing on-

KATY PERRY'S FIREWORK. The girl power anthem seems to hit the spot because, baby, she is a firework. Emily nods her head to the music.

Eva can't take it. She turns off the radio.

EMILY (CONT'D)

(sulking)

Music helps people who've been
through a traumatic experience.

EVA

Look, in ten minutes I'm going to
return you to your daddy and you're
gonna be his problem. Until then,
you can do anything you want as
long as it doesn't involve TALKING,
MOVING or PUSHING buttons.

EMILY

Fine.

EVA

Fine.

They continue driving in silence.

INT. THE DINER - NIGHT

Nathan's sitting in his booth, talking on his phone. Yankee is on the other end. He tries to remain angry but he's too high on laughing gas.

NATHAN

Are you sure it's her?

YANKEE

Yeah, she's a frequent flyer over
here. Dropped in some schmuck she
shot. Said she'll come back to pick
him up.

NATHAN

And the briefcase?

YANKEE

She had it the last time we saw
her.

NATHAN

Right before she sent you to the ER?

YANKEE

We wouldn't be here if you weren't
so goddamn sentimental.

NATHAN

I think you forget who you're
talking to.

Yankee did. He stutters, suddenly terrified.

YANKEE

I'm...I'm sorry.

NATHAN

Just get me that briefcase.

YANKEE

She's still getting the VIP
treatment?

The other two goons are giggling in the background.

Nathan closes his eyes. This is killing him.

NATHAN

Eva is no longer family. You have
no restrictions. Bring me the bag.

YANKEE

Alright, alright, alright. Now
that's what I call a work benefit.

Nathan hangs up, heartbroken.

INT. THE CLINIC - NIGHT

Ding! The elevator doors open into the reception area,
revealing Eva and Emily. Eva is tense, on edge. That makes
Emily nervous.

Emily puts her hand in Eva's. Eva pulls her hand away.

EVA

Just stay behind me.

Eva walks to the empty reception desk. Emily follows.

Eva opens the large TOOTH MODEL that sits on the counter,
hoping for some good luck. There's a single 9mm handgun
inside. She pulls out the magazine to inspect it. Full.

She hides the gun in the back of her pants.

Eva leads them toward room 3 when the nurse opens the door and walks out of it. She's carrying a blood soaked sheet. The women's eyes meet.

The look on the nurse's face says it all.

INT. ROOM 3 - NIGHT

Emily stands in front of her dead father. His body lies in the dental chair, covered by a sheet. An arm dangles out from under it.

The nurse stands with Emily, putting a comforting hand on her shoulder.

Eva leans against the wall. She has no idea what to say or do in a situation like this.

Emily slowly approaches her father's body. She reaches for his arm, her hand shaking. She holds his cold hand. Her eyes are dry.

The nurse hugs her and then walks over to Eva.

NURSE

We did everything we could for him.
He didn't suffer.
(eyes Eva's wound)
I'll get you the doctor.

INT. ROOM 1 - CONTINUOUS

The nurse enters the room. The doctor and goons are waiting.

NURSE

She's here. Shot in the shoulder.
Flesh wound. And she brought the
guy's kid with her.

RICKY

Right. You can take your break now.

The nurse walks out.

YANKEE

You ready, doc?

Ricky holds up a syringe filled with colorful liquid.

RICKY

Yep. Once I stick her with this, she will start losing control of her arms. After sixty seconds or so, she'll be a sitting duck.

The goons snicker. Shocker takes a hit from the laughing gas.

RICKY (CONT'D)

You might want to ease up on the stuff. It's not exactly a performance enhancing drug.

SHOCKER

And you might want to shut your piehole and do your part.

RICKY

Or maybe, I can shove this up your-

YANKEE

Hey, hey, hey! Are you gonna screw us on this, Doc?

RICKY

Are you gonna make sure the firm gives me all its business?

YANKEE

Consider it done.

RICKY

Then let's burn the WITCH.

The doctor pushes the plunger, making liquid squirt out of the syringe.

RICKY (CONT'D)

Ready?

The wounded goons take one last hit of the laughing gas and get into their ACTION HERO POSES, pathetic as they are in their current state:

Yankee sits in a wheelchair with his broken leg, a shotgun on his lap.

Crow's bandaged, broken arm dangles to his side. His other arm waves around a Magnum 44.

Shocker's nose is shattered, his face black and blue. He leans on crutches. His broken foot raised. He holds two 9mm guns in his hands -

What a sight!

The doctor just stare at them and shakes his head.

RICKY (CONT'D)
You guys look AWESOME.

INT. ROOM 3 - CONTINUOUS

The good doctor enters the room. Emily stands by her father's side. Eva is tearing her sleeve off to create a makeshift bandage for her bullet wound.

RICKY
What the hell is wrong with you?
Let me do it right.

EVA
It's just a scratch.

RICKY
Scratches get infected. That's how
you lose an arm.

EVA
Yeah, I heard. Just do it quick.

Ricky takes off the dirty piece of cloth.

EVA (CONT'D)
(points at David)
What happened to him?

RICKY
Someone shot him. I hear that can
be fairly lethal.

Ricky takes out THE SYRINGE and is about to inject Eva's shoulder.

EVA
Don't. I'm good.

RICKY
Trust me, you need this.

The needle almost touches Eva. She blocks Ricky's arm at the last second.

EVA
I SAID I'M GOOD!

Eva's raised voice makes Emily look up at her. Eva sees the girl's sad, lost eyes.

EVA (CONT'D)
I'm sorry, I didn't mean to-

Ting!

The doctor takes advantage of the opportunity and STICKS the needle into Eva's arm. Before she can react, he sticks it again in her other arm.

Eva comes to her senses and HEAD BUTTS the doctor. He stumbles back. Blood pours from his nose.

Eva pulls the gun from the back of her pants.

EVA (CONT'D)
You mother-

But then -

Eva's fingers stop doing what they're told. The gun SLIPS OUT of her hand and falls to the floor with a clang. She looks at it, puzzled.

The doctor scurries out of the room. She can hear him shout:

RICKY (O.S.)
SIXTY SECONDS!

EVA
(to herself)
Sixty seconds?!

Eva shakes her arms, trying to combat the paralysis that takes over them. And then it hits her -

It's a TRAP.

She looks around. Her gun on the floor. Scalpels on the cart. Surgical tape.

What to do? What to do?

Her eyes fall on the very shocked Emily.

EVA (CONT'D)
Listen, I need your help. Some bad men are coming to hurt us.

EMILY
The ones who killed my dad?

EVA
That's...complicated. I promise
I'll explain later. But right now,
I NEED YOUR HELP, Okay?

Emily thinks it over. She nods.

EVA (CONT'D)
Good. Grab the biggest knife.

Emily reaches for it.

EMILY
Be careful of the sharp end! Now
grab the duct tape. Excellent. Tape
it to my hand.

Emily places the scalpel in Eva's palm and gently tapes Eva's fingers closed around it.

Eva keeps staring at the open door. A caged animal.

EVA
You're doing great, Emily.
(to herself)
Forty...Thirty-nine...

INT. THE CORRIDOR - CONTINUOUS

The goons advance slowly down the corridor, towards ROOM 3.

Crow pushes **Yankee's** wheelchair with his unbroken hand.
Shocker hobbles behind them on crutches. All have their
weapons at the ready.

The three move between uncontrollable hyena laughter caused
by the gas, and the tension of those going into battle.

YANKEE
Thirty-five...Thirty-four...

INT. ROOM 3 - CONTINUOUS

Emily finishes taping the scalpel to Eva's hand.

EVA
Now tape the gun to my other hand.

Emily kneels down and picks up the gun. She's clearly
terrified of it.

EVA (CONT'D)
Careful. It's loaded.
Fifteen...Fourteen...Thirteen...

Emily places the gun in Eva's hand and begins taping it. From outside the room comes a shout.

YANKEE (O.S.)
ROUND TWO, BITCH!

Eva recognizes the voice.

EVA
Boneheads?!

YANKEE (O.S.)
BETTER GET READY!

EVA
(taunting)
Oh, thank god it's just you three.
For a second there, I thought it
was someone dangerous.

INT. THE CORRIDOR - CONTINUOUS

Crow and **Shocker** howl with laughter. The insult penetrates **Yankee's** haze. He explodes.

YANKEE
You're only breathing because
Nathan wanted you that way! That's
done! I'm going to tear you to
pieces and stomp on every one of
them just to make sure! I'M GOING
TO-

EVA (O.S.)
That's great! Can you hold that
thought? I'll be right out.

The goons look at each other in disbelief.

INT. ROOM 3 - CONTINUOUS

Emily finishes taping the gun to Eva's hand. One finger is loose.

EVA
Now just take my finger and tape it
to the trigger.

Emily inserts Eva's finger into the hole with a shaking hand.

EVA (CONT'D)
Careful. Don't put too much
pressure on it.

Emily tapes the finger to the trigger, holding it in place.

Eva examines Emily's handiwork. A KNIFE HAND and a GUN HAND.
The tape will hold. Emily did good. Eva softens.

EVA (CONT'D)
You're being very brave, Emily. I
need you to do one last thing for
me and then go and hide, OK?

EMILY
OK.

Eva sits down in a wheeled office chair. She nods to Emily
who nods back.

INT. THE CORRIDOR - CONTINUOUS

The goons are right at the door of ROOM 3. Yankee checks with
his colleagues.

YANKEE
Ready? On the count of three.
(beat)
One...Two...

He doesn't get to three.

Eva, crouched on the wheeled chair, rolls out of the room
like a CANNONBALL shot out of a cannon.

The chair's back is turned towards the goons, acting as a
SHIELD.

Caught by surprise, they open fire on the chair. The bullets
hit its back. None of them pass through. With their first
shots out of the way, Eva turns the chair around, facing
them.

She swings her GUN ARM violently towards **Crow**, who stands
closest to her. The movement makes the tape tighten around
her finger:

BANG!

A bullet is released. Right into **Crow's** chest. He screams and
stumbles back, hitting the wall.

He looks down at his wounded chest and giggles.

INSIDE ROOM 3 - Emily hides behind the dental chair, plugging her ears with her fingers.

Yankee and **Shocker**'s daze only lasts a moment. Eva turns the chair around with her feet. Back to shield mode.

The two goons unload their weapons into the back of the chair, BLOWING IT TO PIECES.

Eva jumps up from the chair and kicks it towards **Shocker**. It hits him, almost knocking him off his crutches.

She leaps into action, attacking the three wounded, dangerous men -

It's an insane dance of violence, Eva swinging her paralysed arms around, slicing with her KNIFE ARM and shooting with her GUN ARM. She jumps, turns, slides and bounces off the walls.

It's **EVA SCISSORHANDS ON ICE - For one show only.**

It's the kind of fight scene where you don't know if you're supposed to laugh or wince. The only thing you do know, is that you've never seen anything like this.

The men shoot, kick, punch, and scream. Hitting Eva and each other. Finally, Eva jumps out of the way of one of **Yankee's** shotgun blasts and -

It hits the already wounded **Crow**.

Crow flies through the air and collapses to the floor, laughing hysterically.

Shocker barely manages to balance himself on his crutches as he shoots with both guns. One of his bullets hits Eva's knife arm, making it fly back into -

Yankee's LEG.

Yankee screams in pain that turns to laughter.

Eva pulls, trying to release the knife, but it's stuck in **Yankee's** flesh. She's trapped.

Yankee fumbles with his shotgun. In seconds, he will shoot her from point blank.

That's if **Shocker** doesn't kill her first. He hobbles towards her from the back, guns drawn. To finish her off.

Eva looks From **Yankee** to **Shocker**. She twists her body, pulling, struggling.

Shocker points his gun at her head when -

Eva pulls out the scalpel. She uses her momentum to spin like a BALLERINA. Her KNIFE HAND rises with every spin.

And every spin cuts into **Shocker's** flesh at another point -

Slice. Slice. Slice.

The last, fatal cut is across his throat.

Yankee lifts his shotgun to shoot Eva. She stares into the barrel. With a roundhouse kick, Eva launches **Shocker's** dying body at **Yankee**.

Yankee shoots. And **Shocker** absorbs the full impact.

Shocker collapses on **Yankee's** wheelchair, making it tip over. **Yankee** tumbles to the floor. The shotgun shells roll out of his hand.

Eva swings her GUN HAND in **Yankee's** direction. His eyes open wide. He's a dead man.

Click - Eva's out of bullets.

Yankee giggles maniacally. He begins crawling toward the shotgun shells.

Eva looks around for anything she can use. Her eyes land on-

A FIRE EXTINGUISHER.

Eva kicks it towards **Yankee**. The extinguisher begins rolling after him. She walks beside it.

Yankee reaches a shotgun shell. He looks back at the approaching Eva. Now it's a race. He fumbles to put it into the gun.

Yankee succeeds. With a triumphant laugh, he turns around to shoot Eva. Only to see her-

Clasping the extinguisher between her arms. It takes all her strength to do it.

Eva drops to her knees, splattering **Yankee's** head with the extinguisher.

Silence.

The only noise is Eva's labored breathing.

The show is over.

Something creaks behind Eva. She turns around, ready to rumble. Only to find -

Emily, peeking out of the door, her eyes wide with terror.

Eva wants to say something. Anything. To try and explain. She opens her mouth when-

A PHONE begins ringing. From inside **Yankee's** pocket.

Eva sighs. This is going to suck. But she has no choice.

EVA
Emily, I need you.

Emily just stares at her.

EVA (CONT'D)
Come on! I need you to grab the phone.

Emily finally walks over to Eva. Her face turns white when she sees **Yankee's** state. She stares in fear at his body. At his vibrating pocket.

EVA (CONT'D)
I know it's bad. But it's important. Don't look at his face. Just FISH it out.

Emily leans down and shields her eyes with one hand. Only **Yankee's** legs are visible. With a shaky hand she manages to fish the phone out.

EVA (CONT'D)
You're a goddamn rock star! Put it on speaker.

Emily does and Nathan's voice bursts out of the phone.

NATHAN
Someone better start talking!

EVA
That was a dick move, sending the three stooges after me.

NATHAN
(sighs)
You left me no choice, Eva.

EVA
There's always a choice.

NATHAN
We can still sort this thing out.
Just bring me the briefcase.

EVA
It's gone.

NATHAN
Define gone.

EVA
Blown to a thousand pieces.

IN THE DINER - Nathan closes his eyes. There's nothing left to do. His voice grows softer, sadder.

NATHAN
That's -
(beat)
Really unfortunate.

EVA
So now what?

NATHAN
You know what comes next. For you -
(beat)
And your family.

EVA
It's between you and me. Don't drag her into this. She's out.

NATHAN
That doesn't matter. It's nothing personal. It's just protocol.

AT THE CLINIC - Eva explodes:

EVA (O.S.)
How's this for protocol: If I get out of this alive, I'm coming for you. All of you!

NATHAN
I would expect nothing less.

Eva hangs up.

AT THE DINER - Nathan sits with his head down for a long moment.

He dials a new number.

INT. A KOREAN FUNERAL HOME - NIGHT

The room is packed with mourners, all of them Korean. Crying, talking, staring in disbelief at-

TWO-DOZEN LARGE PHOTOS of young, tough looking Korean men. Eva's victims. They're arranged haphazardly. The room wasn't built to hold this many at once.

In the middle is a huge photograph. A smiling YOUNG MAN in his early twenties.

MR. PARK (60's) is the only person sitting in a chair. A tough, weathered face. Young men in black suits hover around him, waiting on his every word.

His phone rings. A long beat before he answers.

NATHAN (O.S.)

Mr. Park? This is Nathan.

MR. Park recognizes the voice. He grinds his teeth in anger.

MR. PARK

What do you want?

NATHAN (O.S.)

I wanted to offer my condolences on the death of your men. Especially your grandson. It's a terrible tragedy.

MR. PARK

Yes, it is.

NATHAN (O.S.)

As a sign of our utmost respect, we would like to offer you the woman responsible for your pain. A former employee of ours.

MR. PARK

So you had nothing to do with this?

NATHAN

I assure you Mr. Park, this is not how the firm conducts its business. The assassin worked on her own. I'm sending you her last location and closest next of kin. I hope this is satisfactory.

Mr. Park stares at the photo of his grandson. Sorrow turns to rage.

MR. PARK

For now.

He hangs up.

MR. PARK (CONT'D)

(in Korean)

Filthy snake.

He spits on the floor with disgust.

His phone beeps. Two addresses appear on the screen.

Mr. Park raises his hand. A Tough young man in an expansive suit walks over. **BONG** (20's).

Mr. Park shows him the phone's screen. They speak in Korean.

BONG

We have cars waiting. I'll send them over.

MR. PARK

GET EVERYONE.

BONG

Yes, uncle. Anything else?

MR. PARK

Bring her alive. I want her to beg me for death.

Bong bows and walks away. He signals for the young men in suits. They follow him out, piper style.

EXT. DRIVE IN CINEMA - NIGHT

Three BLACK MERCEDES cars are parked in the middle of the huge drive in. They're the only cars in the place.

A film plays on the huge screen. An old black and white Korean melodrama. Young lovers kiss, fifty-feet tall.

Inside each car sit four tough looking KOREAN THUGS. Their automatic weapons lie in their laps.

In the middle car, **THE DRIVER** sheds a tear for the on-screen lovers. The three others stare at him.

DRIVER
 (In Korean)
 What? I have something in my eye!

The three snicker. The driver's about to scald them when-

His phone beeps and AN ADDRESS flashes on its screen. He opens the window and shouts at a small booth:

DRIVER (CONT'D)
 (in Korean)
 Come on! We're leaving!

INSIDE THE BOOTH - A Korean thug points his gun at the terrified projectionist.

The thug turns and runs towards the black car as it begins to drive away. He jumps in the back at the last second.

The car speeds away, going east. The other two cars drive in the opposite direction.

INT. ROOM 3 - NIGHT

Emily removes the empty magazine from the gun taped to Eva's hand. She's already removed the scalpel from Eva's other hand.

EVA
 Good girl, now stick the new magazine in.

Emily Pushes a loaded magazine into the gun. It clicks into place. Eva's GUN HAND is lethal again.

Yankee's phone sits on the cart. It's on speaker. A dial tone. A recorded message begins playing:

FEMALE VOICE (O.S.)
 Good lord, how do you operate this infernal answering machine? Is it this butto-

A loud beep cuts the message.

Eva swings her free arm at the phone, knocking it off the cart.

EVA
 Goddamn it!
 (gets up)
 We have to go.

EMILY
What about my daddy?

EVA
We'll come back for him. I promise.

EMILY
But where are we going?

EVA
I'll tell you on the way.

EMILY
No. Tell me now.

EVA
Emily, we don't have time for this!

EMILY
Tell me NOW!

EVA
(struggling)
We..I...

EMILY
Was that your mom on the phone?

EVA
(sighs)
Yes. We need to get to her before
the BAD MEN will, okay?

A long beat as Emily thinks about it.

EMILY
Okay.

She walks over to Eva and takes her free hand.

INT. THE CLINIC - CONTINUOUS

The two walk hand in hand through the blood splattered
corridor, toward the elevator. Its doors are open. Inside it-

The doctor! Nursing his broken nose. He looks up and sees Eva
and Emily. Terror overtakes him. He starts frantically
pressing buttons.

Eva and Emily are almost at the elevator when the doors begin
to close. The doctor sighs in relief. When -

Emily sticks her tiny hand between the doors. The doctor lets out a high-pitched scream as the doors open.

Eva and Emily enter.

The doctor cowers in the corner.

Eva faces him, seething. She starts swinging her GUN HAND.

Emily feels the tension and yanks Eva's hand. Eva turns around.

EVA
Can you press the button? We're
parked on minus two.

The doctor reaches for the button with a shaking hand.

The elevator starts descending. Eva looks down at Emily. Then back to the doctor. She's fighting the urge to put a bullet in his head.

Emily's tiny hand in hers stifles the urge.

The elevator doors open with a ding. Eva and Emily walk out. Eva turns to the doctor.

EVA (CONT'D)
Just remember that you were spared
thanks to a seven year old girl.

EMILY
(whispers)
I'm seven and three quarters.

EVA
Sorry.
(to the doctor)
Seven and three quarters.

The elevator doors close. The doctor collapses to the floor, shocked that he's still alive.

INT. PARKING LOT - CONTINUOUS

Eva leads Emily to the car. Emily stops in her place.

EMILY
Are you a serial killer?

Eva turns to her, surprised.

EVA

What? No! Where did you learn that expression?

EMILY

History channel.

EVA

You watch way too much television.

EMILY

That's what my daddy says. But he was never home. So I watched TV.

Eva looks at her, saddened.

EVA

Well, I'm not a serial killer.

EMILY

But you kill people?

EVA

Yes.

EMILY

That makes you a killer. And you killed more than one. That is serial.

EVA

It's more complicated than that. Serial killers are mentally unstable. They kill people out of a compulsive urge.

EMILY

So why do you kill them?

(beat)

For money?

A long beat. Emily just hit a nerve.

EVA

It's complicated.

(beat)

Look, I'm going to need your help for a little longer.

EMILY

Because your hands are still paralyzed?

EVA
Yes, after that, I'll get you to
your mother.

EMILY
She's dead.

EVA
To your grandparents then.

EMILY
They're dead.

EVA
Uncles? Anything?

Emily shakes her head. She's on the verge of tears.

EVA (CONT'D)
We'll figure it out, OK?

EMILY
OK.

EVA
So here's an unrelated question: Do
you know how to drive?

INT. PARKING LOT/EVA'S CAR - MOMENTS LATER

Eva's in the driver's seat, her paralysed arms dangling to
her sides. Emily sits on her lap, holding the wheel.

EVA
Let's go over it one more time -
Left!

Emily turns the wheel to the left.

EVA (CONT'D)
Right!

Emily turns the wheel to the right.

EMILY
I got it already! D is for drive, R
is for reverse.
(shifts gears)
And you do the easy part, stepping
on the gas and the brakes.

EVA
Don't be a smartass. Put it in
drive.

Emily shifts gears. Eva gently steps on the gas. The car
begins to roll forward.

EVA (CONT'D)
A little to the left. Good. Now a
hard right. Keep her steady.

The car drives slowly towards the exit ramp. Emily's eyes
shine with excitement.

EMILY
I'm driving!

EVA
(smiling despite herself)
Yes, you are!

Eva's smile fades when she hears-

The roar of engines. The screech of tires. Coming from the
ramp. Coming right at them.

Two black Mercedes cars come flying down the ramp. An **E-Class**
and a **S-Class**. Korean thugs lean out of the windows, assault
rifles in hand.

EVA (CONT'D)
Reverse. NOW!

Emily puts the car in reverse. Eva pushes the gas pedal as
far as it will go. Tires scream as Eva's car speeds
backwards.

The Koreans open fire.

EVA (CONT'D)
Hard left!

Emily turns the wheel violently, getting them out of the line
of fire.

The thugs' bullets hit nearby cars, shattering their windows.

EVA (CONT'D)
Drive!

Emily shifts gears. The car speeds forward. The Koreans
follow.

As the black cars chase them, Eva keeps spitting out directions. With each one, Emily responds quicker. Soon, they drive like they're one person.

EVA (CONT'D)

Left...

Hard right...

Reverse...

Eva and Emily turn in place, fly forward and take cover behind columns, goading their pursuers into more and more dangerous maneuvers.

The thugs sit on the open windows like they're in a wild west stagecoach. They don't stop shooting. What they lack in accuracy, they make up for in volume.

The **E-Class** hits a column and comes to a stop. The driver puts it in reverse. He's about to pull the car back when he looks up to see-

Eva's car, coming at the passenger side at full speed. It rams into the **E-class'** side and begins shoving it towards the wall.

The two thugs sitting on the passenger side windows point their guns at Eva's windshield. They're inches from it.

EVA (CONT'D)

Close your eyes.

Emily does.

The thugs unload their guns at Emily and Eva.

Eva's bulletproof windshield holds. She floors the gas pedal.

The thug sitting on the driver side window looks at the WALL approaching him. Shit! He tries to get back in the car -

Too late. He's smashed to death between the **E-Class** and the wall.

The **S-Class** appears in Eva's rear-view mirror, speeding towards them, guns at the ready.

EVA (CONT'D)

Reverse. Hard right!

Emily, eyes still closed, follows the orders. She lets out a little giggle, oblivious to the carnage.

EMILY

I like driving!

Eva's car screeches as it speeds backwards to the side, leaving the two Korean cars -

TO SHOOT AT EACH OTHER. Bullets hit the two thugs hanging from the **E-class**' windows, tearing them to pieces.

The **S-Class**' thugs look in shock at their handiwork. No time for this. The driver takes a hard turn, continuing to chase Eva.

The **E-class** is totalled. The driver, the ONLY SURVIVOR, pushes a dead thug out of the way and climbs out the window. He holds TWO M-16S in his hands.

He's blood soaked, looking crazed.

Eva sees the exit ramp in the rear-view mirror. She guides Emily towards it, driving in reverse, making a break for it.

The **S-class** speeds up and is now side-to-side with Eva's car. Eva's in reverse, the **S-class** going forward.

The thugs all unload their guns at Eva and Emily. The bulletproof window begins to crack and crinkle -

It's not going to hold for much longer.

Eva looks around. She sees the crazed driver of the **E-Class** running towards them, guns blazing.

EVA
Right! Now left!

Eva maneuvers the car in reverse towards the driver.
The S-Class has no choice but to move along with her.

EVA (CONT'D)
Are your eyes still closed?

EMILY
Yes.

EVA
Good girl.

The on-foot driver stops in his place, seeing the two cars barreling towards him.

Eva maneuvers her car so he'll be right in the path of the **S-Class**.

The **S-Class**' driver notices him at the last second. He pulls to the right as hard as he can, flipping his car.

It tumbles sideways, crashing the thugs leaning out the windows to death.

Only one thing left to do:

Eva runs over the on-foot driver without slowing down. There's a bump as he splatters against the back window.

EMILY
What was that?

EVA
Just a speed bump. You can open your eyes now.

Emily does.

EVA (CONT'D)
Think you can drive to the exit by yourself?

Emily puts the car in drive. She begins rolling towards the exit ramp.

INT. EVA'S CAR - MOMENTS LATER

Eva and Emily drive together down the neon lit city streets. Emily on Eva's lap, turning the wheel. Both are deep in thoughts, the night's happenings taking their toll.

EMILY
Can I turn on the radio?

EVA
Go nuts.

Emily turns on the radio.

The first notes of the YEAH YEAH YEAH's GOLD LION begin playing.

Emily and Eva drive, listening to the music, colorful neon lights flashing across their faces.

EXT. MR. PARK'S VILLA - NIGHT

THE MUSIC PLAYS on as Mr. Park's vast, heavily protected villa stretches before us. A YELLOW SCHOOL BUS is parked outside.

Fifty KOREAN THUGS stand in line, getting on the bus one by one. An army. They carry hatchets, butcher knives, machetes.

Bong stands beside the driver, inspecting the foot soldiers as they get on the bus. They walk silently down the aisle and sit down.

When the bus is full, Bong gives the driver a signal. The bus drives away.

The young men sit in silence, weapons in hand. Going to capture the witch that killed their brothers.

EXT. APARTMENT BUILDING - NIGHT

Eva and Emily leave the car and walk toward an apartment building. Eva, gun in hand, inspects the dark lobby. She stops.

EMILY

Don't you want to save your mommy?

EVA

Something's wrong. There's supposed to be a doorman in there. Let's go through the back.

Emily nods in agreement, a hardened soldier.

INT. APARTMENT BUILDING - MOMENTS LATER

Eva and Emily sneak through the back door, into an unglamorous service corridor.

Eva wriggles her gun hand fingers. They're starting to work. She tries to lift her GUN HAND to eye level. Her arm falls back down, lifeless. Not yet. But she's running out of time.

EVA

We're going to do this together.

EMILY

Do what?

Eva lifts her GUN ARM and places it on Emily's head. She looks through the sight.

EVA

Good. You're the perfect height. You move your head to look at what needs shooting. I shoot.

EMILY

So we're going to kill them?

EVA
God, no. I AM going to kill them.
You just point.

EMILY
But I don't want to.

EVA
Why not? They're really bad people.

Emily tilts her head to the side, making Eva's arm fall down.

EVA (CONT'D)
Jesus Christ...
(sighs)
OK. I promise not to kill them.
I'll just make sure they can't hurt
us.

EMILY
Just arms and legs!

EVA
Do you know how hard that is? On a
good day!

EMILY
Promise!

EVA
Fine! I promise! Can we go now?

Emily takes Eva's gun arm and places it on her head,
satisfied.

EMILY
Now we can go.

INT. APARTMENT BUILDING LOBBY - MOMENTS LATER

Eva and Emily walk slowly through the corridor, lurking in
the shadows. Eva walks behind Emily, her gun hand on Emily's
head.

They peek out at the dark lobby - It's suspiciously empty.
The only light comes from the open elevator.

Eva and Emily sneak toward the elevator. Slowly, silently.
Eva and Emily look around, tense.

Finally, the two step into the elevator. The doors close behind them.

INT. THE SEVENTH FLOOR - MOMENTS LATER

Ding! The elevator doors open. Emily peeks out, the gun on her head.

The corridor is empty.

Eva and Emily walk out. There's a ruckus up ahead. They advance toward the noise.

A door flies open beside them. Emily swings her head in its direction. Eva lets out a shot. It hits the door frame. It's a good thing she missed because -

An **OLD WOMAN** stands in the doorway, furious.

OLD WOMAN

Enough with the noise! It's the middle of the goddamn night-

The woman sees the girls, the gun, and finally the bullet hole. She shuts the door, terrified.

EVA AND EMILY

Sorry!

The two continue towards the noise, when -

A **KOREAN THUG** bursts out of the apartment at the end of the corridor. He's battered and bleeding. He runs straight at them.

Emily can't point Eva at the thug fast enough. He's upon them.

The thug passes them by, ignoring them completely. He runs to the elevator.

Emily looks back at him. Eva squeezes the trigger, but Emily moves-

Bang! The bullet passes to his left.

Eva shoots again. Emily moves at the last second -

Bang! This bullet passes to his right.

EVA

What is your problem?

EMILY

He's running away. He won't hurt
us.

The elevator doors close behind him.

The noise up ahead stops at once. Complete silence.

This makes Eva even tenser. She guides Emily towards the open
door the wounded thug came from.

As they come closer, they catch glimpses of the devastation
inside:

A beautiful apartment. But for now, we'll focus on the latest
additions to the decor: THREE DEAD KOREAN THUGS.

An apartment door opens silently behind Eva and Emily. A
HANDGUN pokes out, finally meeting the back of Eva's head.

Eva stops in her place. Game over.

FEMALE VOICE (O.S.)

Didn't I teach you to always guard
your back?

EVA

(sighs)

Hi, mom.

Eva turns to meet her mother. SCARLET is now in her fifties.
Older than when we last saw her but just as tough. Her
classic frock is covered in blood. None of it hers.

SCARLET

I'm guessing these clowns have
something to do with you?

EVA

Unfortunately.

SCARLET

(at Emily)

And this?

EVA

Well...It's a long story.

SCARLET

Did you -

(pause)

Am I a grandmother?

EVA
What?! God, no!

Emily offers her hand to Scarlet.

EMILY
I'm Emily. I'm her apprentice.

Eva rolls her eyes.

INT. APARTMENT BUILDING LOBBY - NIGHT

The wounded thug that ran past Eva and Emily bursts out of the elevator, hysterical, phone to his ear. His call goes through. They talk in Korean.

THUG
(in Korean)
Mr. Bong? Boss?

BONG (O.S.)
(in Korean)
What now?

INT. THE SCHOOL BUS - CONTINUOUS

The huge vehicle barrels down the streets of the city. The fifty armed Korean thugs sit in tense silence. Bong stands in the aisle, talking on his phone.

THUG (O.S.)
(in Korean)
I'm sorry...She's a demon...She
came out of nowhere...She got
everyone....

Tense silence.

When Bong speaks he makes sure the ENTIRE BUS hears him.

BONG
(in Korean)
You owe me a finger to present to
Mr. Park.
(pause)
If it's not in a box by the time I
get there, we'll fill it with other
parts.

Bong hangs up.

In the bus, all of the foot soldiers have horrified looks.

BONG (CONT'D)
(in Korean, to driver)
Faster!

The driver floors the gas pedal.

INT. SCARLET'S APARTMENT - NIGHT

The apartment is immaculate. Off white, reclaimed wood, flowers everywhere. And THREE DEAD THUGS piled in the corner.

Emily sits on the sofa. She's leafing through a big book of dog breeds and eating a peanut butter and jelly sandwich, no crust.

Scarlet and Eva are in the kitchen, watching Emily from a safe distance.

Scarlet gives Eva a shot in the arm with a syringe. She starts rubbing Eva's shoulders, helping the blood circulation.

SCARLET
That's a hell of a story.

EVA
Hell of a night.

SCARLET
Try moving your fingers. You should get some feeling back in no time.

EVA
Already started working.

Scarlet awkwardly lets go of her daughter.

SCARLET
So, what have you been up to in the last...
(looking at her watch)
Fifteen years?

EVA
The same thing you were doing in the fifteen years before that.

SCARLET
Raising an ungrateful brat?

EVA
No, the killing people part.

SCARLET

I had to provide for us somehow.

EVA

Is that what you're going with? You killed off half the Russian mob to buy me school supplies?

SCARLET

That one -

(reminiscing)

Was fun. We had fun, didn't we?

EVA

Which part? Helping you and your friends sort ammo? Cleaning guns? Or lying in bed every night, thinking today's the day someone finally kills you?

SCARLET

That's why I left.

EVA

You left because taking care of me was too hard.

SCARLET

I left because I didn't want you to end up like me!

EVA

And how's that working out for you?

Scarlet looks at her. One-nil.

EVA (CONT'D)

And by the way - dyeing you hair blonde and moving to the other side of town isn't exactly disappearing.

SCARLET

I wanted to stay close. But I couldn't be in touch with you. Any of you. That was the deal.

EVA

What deal?

A long moment. Eva understands.

EVA (CONT'D)

The FIRM?

SCARLET

Someone had to pay for the Russian mob thing. They promised if I disappear, you'll be off the table.

Eva didn't know.

EVA

Guess the deal is off.

SCARLET

Guess so.

Scarlet lets it all sink in.

SCARLET (CONT'D)

Does the kid know? About you and her father?

EVA

No. But she's smart. She'll figure it out.

SCARLET

What happens when she does?

Eva asks herself the same question.

EVA

We really need to get out of here.

INT. THE SEVENTH FLOOR - MOMENTS LATER

Scarlet and Emily wait for the elevator, hand in hand. Eva's just behind them.

SCARLET

How was the peanut butter and jelly sandwich, sweetie?

EMILY

Really good.

SCARLET

Do you want to know my secret?

EMILY

Ah-ha.

SCARLET

I mix in two jams. Grape and strawberry. Don't tell anyone.

EMILY

I won't.

EVA

(to herself)

So now your maternal instinct kicks in?

The elevator doors open. They walk in.

SCARLET

What was that?

EVA

I asked - what's the plan.

SCARLET

What plan?

EVA

Come on, you always have a plan.
What is it? A secret escape route?
A safe house filled with guns?

SCARLET

I called us an Uber.

EVA

Are you kidding me?

SCARLET

(to Emily)

Can you press the lobby button,
dear?

Emily does and the elevator doors close. It starts descending.

EVA

An Uber?! What the hell are you
talking about? I know you! You make
plans! And then you make plans to
make other plans!

SCARLET

You're frothing at the mouth, dear.
It's unbecoming.

Eva's about to respond when the elevator stops. The doors open to the lobby, exposing-

The FIFTY KOREAN THUGS, led by Bong. The thug that called Bong earlier stands in front of him, holding a bloody finger in a handkerchief. His little finger is missing.

He looks up and sees Scarlet in the elevator. His eyes widen in fear.

Eva elbows Scarlet and she presses the basement button. The elevator lets out a ding!

EVERY THUG in the lobby turns to look at them.

Eva hammers the close doors button.

BONG
(in Korean)
Get them! Alive!

The fifty thugs charge at the elevator at once, a sea of sharp metal objects.

Eva presses the button. Again. And again.

Finally, the doors begin closing. Excruciatingly slowly.

The charging thugs are almost there. Through the crack, Eva can see the whites of their eyes.

The doors close. The elevator descends.

The thugs bang on the doors.

BONG (CONT'D)
(in Korean)
The stairs!

The fifty thugs barrel down the stairs, towards the basement, giving chase.

INT. THE BASEMENT/LAUNDRY ROOM - CONTINUOUS

Eva, Emily and Scarlet burst out of the open elevator. Scarlet leads them through a corridor to the -

LAUNDRY ROOM - Scarlet locks the door behind them. Running footsteps are heard from outside. The thugs begin banging on the door.

Scarlet rushes to a washing machine with an "OUT OF ORDER" sign on it. She grabs a side.

SCARLET
Help me with this.

Eva grabs the other side of the washing machine. They pull.

HATCHETS start breaking through the wooden door behind them.

The entire front of the washing machine comes off. Eva peeks inside. The empty machine covers a hole in the wall. A TUNNEL.

Scarlet crawls in first. Emily goes after her. Eva takes the rear.

EVA
No plan, huh?

SCARLET
Now's not the time!

The thugs break through the door. They stare in confusion at the empty washing machine. One of them peeks in.

IN THE TUNNEL - Scarlet reaches a metal grate that blocks their path. She kicks it. It holds.

Behind them, the thugs have entered the tunnel.

EVA
Need help?

SCARLET
No, thank you...
(kick)
I'm quite capable...
(kick)
Of disposing of one...
(kick)
Idiotic grate.

And with that, the grate flies off.

Scarlet crawls through the hole. Emily and Eva follow her into -

The busy kitchen of an ITALIAN RESTAURANT.

INT. ITALIAN RESTAURANT - CONTINUOUS

The cooks look at them in shock.

Scarlet is already running up the stairs. Eva and Emily follow her up to the EMPLOYEES ONLY area. Waiters stare at them, confused.

Scarlet opens a supply closet. She starts throwing out boxes.

The HEAD WAITER comes running.

HEAD WAITER

Excuse me, can I help you?

SCARLET

We're good, thank you.

The boxes were covering a SECRET DOOR in the wall of the supply closet. Scarlet disappears inside it.

Eva looks back. The first Korean thugs rush up the stairs. She grabs Emily and runs with her through the secret door. They run down a tunnel.

Up ahead, the tunnel ends at a metal door.

EVA

Where is this thing leading?

SCARLET

Away from the Yakuza.

EMILY

The Yakuza are Japanese. These are Koreans.

SCARLET

You're a very well informed young lady.

EVA

She watches way too much TV.

SCARLET

Do you have HBO?

EMILY

No.

SCARLET

Then you better close your eyes for this part. Hold my hand.

Emily closes her eyes and gives Scarlet her hand. Scarlet unlocks the metal door and bursts out of-

A locker. In a MEN'S LOCKER ROOM.

INT. GYM/MEN'S LOCKER ROOM - CONTINUOUS

Men stand around naked, showering, talking to one another. Seeing the women, they grab their towels and scream in panic.

Scarlet, Emily and Eva run out the door. Through a packed gym. Outside. They now stand in front of-

The LIBRARY. The four stone lionesses guard the front door.

EXT. THE LIBRARY - CONTINUOUS

Eva looks up at the library's inviting lights. A strong, well protected safe house. A smile creeps up her lips. Her mother came through.

But then, Scarlet turns away from the library. She begins walking down the street. Eva turns to her.

EVA

Are you kidding me?

SCARLET

Come on! We have to go.

EVA

Go where? You clearly made this plan so you could get to the library.

SCARLET

That was a long time ago.

EVA

Mom!

SCARLET

I'm not going in there!

EVA

Mom, listen to me: We need weapons!
We need a car!

Emily looks from Eva to Scarlet, as if watching a tennis match.

Through the glass front doors of the gym, Eva sees the KOREAN THUGS bursting out of the locker room, confused.

EVA (CONT'D)

We need a goddamn safe house!

SCARLET

I'm not even sure they'll let me in.

EVA

Only one way to find out.

Eva grabs Emily's hand and begins running towards the library. Emily looks back at Scarlet.

Scarlet sighs and starts to follow them.

Eva and Emily run up the library stairs. Eva pulls the handles of the giant doors -

It's locked.

Eva pounds on the doors with her fists. No response. She starts looking for another way in. She inspects the barred windows.

Meanwhile, Scarlet reaches the top of the stairs.

SCARLET

There's a pretty good chance
they'll shoot me on sight.

EVA

I'm willing to take that chance.

SCARLET

I'm serious.

EVA

Ma, they're your oldest friends.
More than that, in some cases.

SCARLET

(heartbroken)

I don't think we're friends
anymore.

Below, the thugs burst out of the gym. They spot the three and start running towards the library.

Scarlet grabs Emily by the waist and lifts her up.

SCARLET (CONT'D)

Above the door. Can you feel it?

Emily moves her hand over the top of the doorway. She finds a key. She shows it to Scarlet, proud.

Scarlet puts her down and unlocks the doors.

SCARLET (CONT'D)

For the record, I still think this
is a bad idea.

Scarlet holds the door open for Eva and Emily. She walks in after them and locks the heavy doors.

Behind her, we see the thugs running up the library stairs.

INT. THE LIBRARY - CONTINUOUS

Eva, Emily and Scarlet walk through the dark library. Towards the empty librarian's desk.

Hollow thuds echo through the space. The thugs trying to break in.

EVA
Hello? Madeleine?

ANNA MAY (O.S.)
I hope for your sake that's a pizza
delivery at the door.

The three librarians walk out of the shadows, armed. Anna May in the front holds the sawed-off shotgun. Madeleine and Florence cover her from behind with assault rifles.

Anna May sees Scarlet. She tries to keep it together.

ANNA MAY (CONT'D)
Girls...
(beat)
I think I see a ghost.

SCARLET
Hello, Anna May.

ANNA MAY
No, no, no. You don't get to talk.
You're a ghost and ghosts can't
talk. You know how I know that?

SCARLET
Can we do this later?

ANNA MAY
Because if ghosts could talk, they
would say something before
disappearing. Or at least leave a
note. But they CAN'T. So ipso
facto, you're a ghost.

SCARLET
You know I had no choice.

ANNA MAY
Oh, fuck you!

MADELEINE
Language, Anna May. There's a child
present.

ANNA MAY
Fine! Fudge you!

SCARLET
Fudge you!

ANNA MAY
Fudge you!

Emily starts giggling. Madeleine and Florence join her. This
makes Anna May even angrier. She points at Emily.

ANNA MAY (CONT'D)
And why is there a toddler in our
place of business?

EVA
(sighs)
The short version?

ANNA MAY
Please!

EVA
Her father was killed and she has
nowhere else to go. I was downsized
by the FIRM and they fed me and mom
to the KOREAN MOB.

ANNA MAY
So you decided to bring them all
here?!

Outside, the Koreans start shooting at the locks.

SCARLET
I'm sorry. Maybe we can come back
at a more convenient time.

ANNA MAY
Sounds good to me.

More gunshots.

MADELEINE
Let's table this for now.

FLORENCE
Seconded. Let's go down.

Anna May takes a deep breath. She nods.

They all turn and begin walking toward the basement stairs.

Eva looks back at the door. The thugs are almost inside. She stands her ground.

EVA

Go. I'll buy you some time. We'll meet at the diner once I finish them off.

FLORENCE

Sure you don't need help? I can use the target practice.

EVA

I'm sure. Go!

Emily runs to Eva and grabs her hand.

EMILY

I'm staying with you.

EVA

No. You're going with them to the basement, where it's safe.

EMILY

But you need me. I'm your apprentice.

EVA

Emily, the bad men are coming. I need you to go with my mom.

EMILY

No! I want to stay with you.

EVA

You can't!

EMILY

BUT WHY?

EVA

Because I killed your father, OK?

Eva has to make Emily go. It just comes out.

Emily drops Eva's hand, shocked.

EMILY

You're lying! You just want to get rid of me!

EVA

(trembling)

Your dad stole a briefcase from some very bad people. They hired me and I...killed...him.

This is as hard on Eva as it is on Emily. They stare at each other. Emily tries to hold back the tears. She fails.

Scarlet looks at the two, broken hearted.

SCARLET

Come on, sweetheart. We have to go.

Scarlet takes Emily's hand and guides her away. Emily has no more fight in her.

The five women walk towards the basement stairs. Eva looks after them. Florence turns.

FLORENCE

If you need a weapon, try the 'self help' section.

They go down the stairs. Scarlet and Eva exchange one last look before Eva disappears into the shadows.

THE THUGS break the lock on the front doors. They swarm into the Library.

Eva sneaks between the book shelves, looking for the self help section. Romance. Historical fiction. Where the hell is it?

INT. THE LIBRARY BASEMENT - CONTINUOUS

A large hall was converted to a garage. The women load equipment onto a sixties-era Volkswagen Transporter. It's the same van hippies drove to Woodstock in, unless you count the bullet proofing on the car's body, windows and wheels.

Oh, and the MINIGUN poking out of a turret on the roof.

Scarlet and Anna May avert their gaze when they pass by each other, carrying boxes. The tension is palatable.

Even Emily helps, carrying a small ammo box into the car.

INT. THE LIBRARY - CONTINUOUS

Eva sees the self help section in front of her. But there's an open space between her and the much-needed weapons. The thugs are patrolling the aisles. She has to risk it.

She runs towards the shelves, keeping low.

Eva reaches the self help section. She pulls out a book, HE'S JUST NOT THAT INTO YOU, and throws it open. Foreign passports tumble to the floor.

She grabs another book: WOMEN WHO LOVE TOO MUCH. Hundred dollar bills scatter from within its pages.

THE THUGS close in on her. Eva counts them. Ten. She can do ten. Probably. If she could just find a fucking gun!

A thug charges at her, gun in hand. He's a few feet away.

Eva opens a copy of WHEN LIFE GIVES YOU LEMONS. A knife sits inside it. That will do.

She throws the knife at the thug's throat. It buries itself deep in his flesh. He falls to his knees and lets out a shot.

THE FLASH of gunfire signals Eva's location to the nine other thugs. And here they come, waving knives and hatchets. Coming all at once. One of them screams:

THUG
(in Korean)
No guns! Get her alive or Mr. Park
will butcher us all!

Eva grabs another book. It pulls her down to the floor, heavy beyond belief. A GOLD BAR falls out. 27 pounds of metal in a small package.

A thug lifts his butcher's knife to bring it down on Eva's back.

Eva grabs the GOLD BAR and smashes his face with it, breaking bones. She turns and hurls it at another thug's head, destroying his lovely smile for good.

A thug grabs her leg from behind, bringing her to the floor. She pulls out a hardback copy of THE SECRET from a shelf and hits him in the face with it.

But the thug doesn't let go. Another one takes the opportunity and grabs her other leg. They begin dragging her back. Towards the others.

As she's dragged along, Eva tries to pull out books. Finally she manages to hold on to one. She opens it -

A shiny new 9MM HANDGUN sits inside.

Eva turns to the two thugs. Their triumphant smile fades. She empties the gun into their torsos. They fly back.

IN THE BASEMENT - the women freeze at the sound of gunfire coming from above.

IN THE LIBRARY - There are five thugs left. They form a circle around Eva, closing in.

Eva's out of bullets. She's breathing heavily. On the verge of defeat.

INT. THE LIBRARY BASEMENT - CONTINUOUS

The van is fully loaded. The women take their places inside. Florence is in the driver's seat. Madeleine sits in the back, her arms wrapped around Emily, comforting her.

Anna May, rifle in hand, is about to climb in the passenger seat.

Scarlet walks over to her. Anna May looks away.

SCARLET

I have to go help her.

ANNA MAY

And you need my permission?

SCARLET

I can't bail on her again.

ANNA MAY

Why? You've gotten pretty good at it.

SCARLET

I thought I was doing the right thing. For her.

Anna May lets out a breath, letting go of fifteen years of anger. She turns to Scarlet.

ANNA MAY

You were doing the right thing.

SCARLET
(surprised)
What?

ANNA MAY
I mean look at this place. That's
no way to raise a kid.

Scarlet is overwhelmed. There are so many things she wants to tell Anna May.

SCARLET
I missed you.

ANNA MAY
(in a good way)
Oh, fudge you.

SCARLET
Fudge you.

Anna May takes Scarlet's hand.

ANNA MAY
Just meet us at the diner. Come
back in one piece, OK? Both of you.

Scarlet nods and lets go of Anna May's hand. She takes one last look at Emily and turns away.

ANNA MAY (CONT'D)
Wait.

Anna May pulls an ornate wooden box from the van. She hands it to Scarlet.

ANNA MAY (CONT'D)
I kept the girls ready for you.

Scarlet opens the box. Inside it sit TWO BEAUTIFUL IDENTICAL HANDGUNS. White, etched with floral engravings.

A gorgeous song starts playing. DAUGHTER'S YOUTH. It's the only thing we hear as -

A SLOW MOTION SEQUENCE BEGINS

IN THE LIBRARY - the five thugs descend on Eva all at once. She manages to block the knives but that leaves her open to a barrage of punches and kicks.

Eva collapses to the ground.

IN THE BASEMENT - Scarlet gets ready for war. She puts her hair in a bun and holds it in place with TWO LONG METAL HAIR STICKS.

She rolls up her sleeves and pushes the magazines into both guns. She starts running up the stairs.

THE LIBRARY - Eva is down on the ground. The thugs kick and punch her. She protects her face and neck with her hand.

A thug raises his heavy boot to stamp on Eva's head. When Suddenly -

He flies back, bullet wounds in his chest.

Through her fingers Eva sees-

HER MOTHER, running towards the thugs, guns blazing. A lioness protecting her cub. Eva can't hide her smile as-

The four remaining thugs are knocked away from Eva one by one, each of them dead before they hit the ground.

Scarlet stands over Eva. She offers her hand and Eva takes it. Scarlet helps Eva to her feet.

There's a noise from outside: The screeching of brakes, struggling to stop a heavy vehicle. The school bus.

EVA

The rest of them are coming.

SCARLET

Will it kill you to say "thank you"?

EXT. THE LIBRARY - CONTINUOUS

The forty remaining thugs pour out of the bus, weapons in hand. Bong stares at them as they run up the stairs to the library.

INT. THE LIBRARY - CONTINUOUS

Eva turns to her mother with a concerned look.

EVA

Mom, you can still go. I'll cover you.

SCARLET

And miss all the fun?

Scarlet pulls books from the shelves and hands them to Eva.

SCARLET (CONT'D)
Women who run with wolves. Awaken
the giant within.

Eva opens them and takes a 9mm handgun from each.

EVA
Ammo?

Scarlet hands her a book.

SCARLET
How to win friends and influence
people.

Eva takes out the extra magazines.

The two women stand side by side, mother and daughter, guns
pointing at the door.

SCARLET (CONT'D)
You know, there isn't a single
person on earth I would rather kill
people with.

EVA
That's the nicest thing you've ever
said to me.

And with that, the thugs STORM INTO THE LIBRARY.

Eva and Scarlet open fire.

THE FORTY MEN pour through the open doors, running straight
at them, waving their fearsome MEDIEVAL ARSENAL.

Eva and Scarlet shoot into the wave of men. Every shot hits.
Every bullet causes its target to drop. We see what this duo
is really capable of-

They're a force of nature. Angels of leaden death.

For a moment, it looks like they're going to win-

But just for a moment.

The enraged thugs stumble over their injured colleagues to
get to Eva and Scarlet. There are simply too many of them.

A large man tackles Scarlet, throwing her to the ground.

Eva shoots him in the forehead. Scarlet tries to get up but it's too late. A dozen men pummel her, holding her down.

Eva shoots into the writhing human mass but-

Every other thug left standing hits her at once. Eva struggles, kicking and punching, breaking noses, jaws and ribs.

But one limb at a time - they pin her down.

Eva and Scarlet look at each other from between the bodies of their captors. Hopeless but trying to comfort each other.

The furious thugs lay into Eva and Scarlet with their fists, boots and batons. Avenging their fallen and wounded comrades. Celebrating the fact that these two are human after all.

BONG (O.S.)
(in Korean)
ENOUGH!

The beating comes to an instant stop.

Bong walks through the sea of thugs, stopping in front of Eva and Scarlet.

BONG (CONT'D)
(in Korean)
Get them on their feet!

The thugs do as they're told.

After the beating they endured, Eva and Scarlet have to be held up. They're bruised and bleeding.

Bong gets in their faces, inches away.

BONG (CONT'D)
You two are very lucky women. Wanna know why?

SCARLET
No.

EVA
Not really.

BONG
Well, I'm gonna tell you anyway.
You-

SCARLET
Then why did you ask us?

BONG
(baffled)
What?!

EVA
She's right. Why did you ask us if
you're not interested in our
answer. It's rude.

SCARLET
Incredibly rude. You should have
phrased it as a statement, not a
question.

EVA
Otherwise, you come off as
insincere. Like you don't really
care about what we have to say.

Bong looks from one woman to the other. A smile creeps onto
his lips.

He punches Scarlet in the face, so hard you can feel it. Her
head falls down as she begins to lose consciousness. He grabs
Scarlet's hair and pulls her up.

Scarlet spits blood.

BONG
You had a girl with you. Where is
she?

SCARLET
In front of me, based on that
punch.

BONG
Cute.

And he turns and punches Eva's face. This clearly hurts
Scarlet more than the punch to her own face.

BONG (CONT'D)
(to Eva)
The girl.

EVA
I would love to help, but I think
that punch killed the last brain
cells that knew where she was.

Bong grabs Eva's head. He stares at her in rage.

BONG

You think you're tough, with your little jokes. You killed my uncle's only grandson. After five daughters and sixteen goddamn granddaughters. Hwan was his only heir, and you took that away from Him.

(beat)

My uncle is an artist. I once saw him skin a man alive, inch by excruciating inch, for three days. He would not let him die. Not until he suffered more than any man I've ever seen. And that was for stealing money. Can you imagine what he will do to you two?

Eva looks at Scarlet, finally broken.

SCARLET

You think that's painful? Try child birth. Twelve hours this one took until she decided to come out. Makes your uncle's bullcrap look like a day at the spa.

Eva smiles with pride. Bong however, is not amused.

BONG

(in Korean)

Crazy witch. Put them on the bus.

EXT. THE LIBRARY - MOMENTS LATER

The three librarians and Emily sit in the parked van, staring at the thugs putting Eva and Scarlet on the bus.

FLORENCE

What do we do?

ANNA MAY

We follow the bus, kill the lot of them and rescue the girls. All in favor?

Florence, Anna May and Madeleine raise their hands. They all look at Emily. After a moment, Madeleine takes Emily's hand and raises it up.

FLORENCE

Motion carried.

Florence turns the ignition.

INT/EXT. THE SCHOOL BUS/HIGHWAY - NIGHT

The bus drives away from the city, on a dark, empty highway.

Eva and Scarlet sit next to each other in the back seat of the bus. Their hands are tied behind their backs. They are surrounded by Korean thugs.

They talk quietly.

EVA

You should have stayed with the girls.

SCARLET

And you should have stayed away from this line of work.

EVA

Are you kidding me? You left. Killing people was the only thing I knew how to do.

SCARLET

OK, maybe in retrospective, it wasn't the best environment to raise a child in.

EVA

You think?

SCARLET

But it made you who you are.

EVA

At least we can agree on that.

SCARLET

It made you a strong, smart, incredibly impressive young woman.

Eva looks surprised.

SCARLET (CONT'D)

I'm really glad I got to see you work, Evey.

EVA

(touched)

Thanks, mom.

Both smile.

SCARLET

So, any new developments in torture techniques since I retired? Are we still talking pulling nails and electrical shocks? Or should I expect some fancy-shmancy new age crap?

Suddenly, Eva sees something through the window:

The librarians' van, driving beside them. Madeleine waves to Eva from the back seat, Emily in her arms.

EVA

I think we might have to take a rain check on the torture.

Scarlet follows Eva's gaze. She sees the van.

In the driver seat, Florence holds up three fingers. Scarlet knows the sign. A countdown.

Scarlet hugs Eva. Well, as close to it as she can with her hands tied behind her back.

Eva is caught by surprise. She lets herself enjoy the emotional gesture from her mom. She closes her eyes.

SCARLET

Grab my hair stick with your teeth. Careful, it's sharp. Drop it in my hand.

Eva realizes that of course, her mother always has a plan.

Eva grabs the top of the hair stick with her teeth and begins pulling it out, inch by inch.

Florence signals to Scarlet from the van, holding two fingers.

SCARLET (CONT'D)

Hurry up!

EVA

(through clenched teeth)
Aaam trying!

SCARLET

Try faster.

Thugs look back at the hugging mother and daughter.

SCARLET (CONT'D)
(to thugs)
She's emotional. You know how we
women get.

That seems to appease the thugs who turn back.

Eva pulls the hair stick out. She drops it behind Scarlet's back. Scarlet grabs it. It's razor sharp with a serrated edge. She starts cutting the ropes tying her hands.

Florence signals to Scarlet from the van - One finger.

SCARLET (CONT'D)
Did you map all their weapons?

EVA
Yep. I'll grab the hatchet from the
big one.

SCARLET
Good choice. I'll take the knives
from the guy with the limp.

Scarlet cuts through her ropes. She's free

SCARLET (CONT'D)
Hold still.

She begins cutting Eva's ropes. In the van, Florence raises a closed fist. This sign makes Scarlet start cutting faster.

SCARLET (CONT'D)
Ten. Nine. Eight.

Scarlet accidentally cuts into Eva's arm.

EVA
Owww!

SCARLET
I said hold still! Six. Five.

EVA
Then stop cutting me!

SCARLET
Big baby. Three. Two. One.

Scarlet cuts through Eva's ropes at the last second.

SCARLET (CONT'D)
Floor. Now!

Scarlet and Eva drop to the floor.

IN THE VAN-

Madeleine opens a hatch in the roof and pops out, grabbing the MINIGUN. She opens fire on the school bus -

FIVE-THOUSAND BULLETS hit the bus at a rate of eighty rounds each second.

THE HAIL of bullets shatters glass and disintegrates metal, passing right above Eva and Scarlet's heads.

It hits the sitting thugs before they understand what is happening. Their bodies are riddled with bullets. Some die. Most are wounded. This should even the odds a little.

Madeleine's minigun spins on empty, out of bullets.

Silence.

SCARLET (CONT'D)

Go!

Eva and Scarlet jump to their feet. They pounce on the thugs they've marked and before they can react, grab their weapons.

Now, every thug that can still stand, rises to their feet. Twenty men turn toward Eva and Scarlet. Wounded, bleeding and FURIOUS.

Eva raises her HATCHET. Scarlet her KNIVES. They face the enraged thugs. Screw Mr Park's orders. These women are not leaving the bus alive.

But there is no place to move. This will be the most close quarters fight scene in cinema history.

The thugs scream in rage and climb over their seats, trying to get to Eva and Scarlet. It's on!

No one has room to swing their arms. Eva and Scarlet slash and stab at short range, clearing a path through the thugs. A tornado of death.

A thug pulls a contraband gun out of his jacket. This thing ends now. He points it at Eva.

Eva spots the gun at the last second. She grabs a thug and pushes him in front of her. The bullets hit his body.

Other bullets ricochet around the bus. One hits the driver in the back of the head, KILLING HIM INSTANTLY.

The driver falls on the wheel, his foot on the gas. The bus starts swaying from side to side.

The thugs lose their balance. Eva takes the opportunity. She grabs a bus handle and swings around, kicking the thugs. She kicks one in the chest, sending him flying OUT THE WINDOW.

A thug behind Scarlet regains his balance, ready to stab her in the back. Scarlet doesn't notice. She's as good as dead-

Bang! A bullet hits the thug right between the eyes. He collapses. Scarlet looks from him to-

The librarians' van. Anna May hangs out of the window, sniper rifle in hand, smirking.

CRASH! A black Mercedes smashes into the librarians' van. The rifle flies out of Anna May's hand.

Bong drives the Mercedes. He pulls up, side to side with the van, holding his gun out the window to shoot the driver. But he finds-

Florence, one hand on the wheel and the other holding a Mac 10 sub-machine gun. She empties the magazine at him. Bullets ricochet all around him.

Bong brakes at the last moment, pulling back from the van.

In the bus, there's rumble under foot. Scarlet looks up, suddenly very worried.

SCARLET (CONT'D)
I think that's our stop.

Eva turns to see: Up ahead, the road curves sharply. The bus speeds forward, towards a deep ravine filled with trees.

Eva and Scarlet look at the back window, its glass gone. They nod to each other and begin running to it.

They perform a synchronised gymnastics routine, jumping over thugs, slashing and pushing them out of the way.

Outside, Bong rams into the librarians' van from the back.

In the van, Madeleine has had enough. She pops out of the roof opening, holding an assault rifle. She shoots it at the Mercedes' grille. The bullets hit the exact same spot.

Smoke starts coming out of the Mercedes. Bong stops the car by the side of the road. The van and bus continue on their way.

Soon, the bus reaches the curve. It flies off the road and rolls down the steep hill.

The thugs forget about Eva and Scarlet. They turn to see the huge trees, coming at them at a hundred miles an hour.

Eva and Scarlet JUMP OUT of the bus' back window and roll out of the way.

The bus crashes into a tree, collapsing like an accordion. Killing every thug left inside it.

Eva and Scarlet get up. They look at the destroyed bus. It looks like the smoking corpse of a giant beast.

They're bruised, cut and covered in blood. But they're alive.

EXT. THE OPEN ROAD - CONTINUOUS

The sound of screeching brakes above makes Eva and Scarlet tense up, ready for anything-

The librarians' van comes to a halt above them. They flash their lights at Eva and Scarlet.

Mother and daughter look at each other. It's over. They begin climbing towards the van, when-

CRASH!

A Mercedes rams the passenger side of the van, smashing it into a utility pole.

The women in the van are in shock from the impact. The pole blocks Florence's door. The Mercedes blocks Anna May's.

Bong steps out of the Mercedes, gun in hand. He walks to the van.

Seeing this, Eva and Scarlet climb faster towards the van, desperate, stumbling.

Bong throws open the van's back door. Madeleine lies inside, in shock, hugging Emily, keeping her safe.

Bong pries Madeleine's arms open to get to Emily. But Madeleine holds on, fighting him. Emily cries.

Madeleine raises her hand, exposing the GUN she's holding. She shoots Bong in the chest.

Bong hisses, then raises his gun and -

Shoots Madeleine in the FOREHEAD.

Madeleine's lifeless body slumps over.

Bong grabs Emily and throws her over his shoulder, crying and struggling. He walks to the Mercedes. Emily starts screaming:

EMILY

No! No!

In the van's front seats, Florence and Anna May come to, seeing the horror. They fumble for their guns.

Emily's screaming makes Eva climb even faster. Faster than it seems possible.

Florence and Anna May try to get out of the van. To do something. But they're trapped inside.

Bong throws Emily in the back seat of his car. He unbuttons his shirt and pulls the bullet from his KEVLAR VEST. He gets in the driver seat.

Anna May lowers her window. She points a handgun at Bong's head and empties it into the Mercedes' windshield.

The BULLETPROOF WINDSHIELD holds. Bong smiles as he turns the car and drives away.

Florence turns the ignition, trying to give chase. But the van is dead.

Eva reaches the top. She runs after Bong's car. It speeds away. Within seconds, it is gone. Eva falls to her knees, screaming in anguish.

Scarlet arrives at the top. She sees her grieving daughter, Bong's car disappearing in the distance, and finally -

The van's open door. Madeleine's dead body.

Time stands still. The earth stops spinning.

EXT. A SUNFLOWER FIELD - DAWN

A gorgeous sunflower field, on the edge of the city. First light peeks from behind the skyscrapers.

Scarlet, Anna May and Florence stand at the edge of the field, over Madeleine's freshly dug grave.

Eva stands behind them, letting the old friends say their last good-byes.

Florence holds a book by Charlotte Bronte in her hands. She starts reciting a poem: Charlotte's beautiful ode to her dead sister.

FLORENCE

There's little joy in life for me,
And little terror in the grave;
I've lived the parting hour to see
Of one I would have died to save.

ANNA MAY

The cloud, the stillness that must part
The darling of my life from me;
And then to thank God from my heart,
To thank Him well and fervently;

SCARLET

Although I knew that we had lost
The hope and glory of our life;
And now, benighted, tempest-tossed,
Must bear alone the weary strife.

Florence lays the book gently on the grave.

SCARLET (CONT'D)

You were the best of us. I'm so
sorry I missed those last years
with you.

Anna May puts her hand on Scarlet's shoulder.

Emily's HELLO KITTY phone begins playing its merry song in Eva's pocket.

The three librarians gather around Eva, knowing what comes next. Eva answers and puts it on speaker.

BONG (O.S.)

Well, that was an exciting night.

EVA

Let me talk to Emily!

BONG (O.S.)

You know, it's a tragedy what
happens to poor orphan girls in our
line of work. They're in high
demand. A very hot commodity. It's
really quite sad.

EVA

What do you want?

BONG (O.S.)

My uncle still insists on meeting you. He says skinning you alive will let him work through his grief. That's not too much to ask, is it?

EVA

If I come to you, Emily goes free. And everyone else is off the table.

BONG (O.S.)

But I was hoping to torture the old witch myself. I even bought some new power tools.

EVA

I killed your uncle's grandson. I'm the only one who should pay.

A long, tense moment.

BONG (O.S.)

OK. We have a deal.

EVA

The diner.

BONG (O.S.)

See you there.

Eva hangs up.

SCARLET

You're not going to just hand yourself over to those animals?

EVA

They can't bring their guns into the diner. It's Emily's best chance.

SCARLET

There has to be another way.

EVA

I'm all ears.

SCARLET

Well...I don't have a plan right now, but-

EVA
It's you, mom. You always have a
plan!

Eva begs her mother with her eyes, a child again.

SCARLET
(sighs)
I'm sorry, Evey. Not this time.

EVA
Then I guess this is goodbye.

Eva lingers for a moment, hoping for her mother to perform a miracle. To save her. But there's nothing up Scarlet's sleeve.

This really is it.

Eva turns away, tears in her eyes. She begins walking towards the city.

Scarlet looks after her for a long, sad moment. Anna may goes to her.

ANNA MAY
We better go.

Behind them, Florence tries to bring the van back to life.

INT. THE DINER - MORNING

Eva walks into the diner. Her clothes torn and bloody. Her skin black and blue. She's been through hell and it shows.

Rose the waitress greets Eva with a solemn look. She looks back at the older waitress. The older woman nods. No weapons.

ROSE
They're waiting for you, honey.

EVA
Thanks, Rose.

Eva walks down the aisle. Every booth houses Korean thugs in black suits. They stare at her. Looks of pure hatred.

She stops by a booth. Emily sits in it, surrounded by Bong and two thugs. Emily can barely stop herself from crying when she sees Eva.

EVA (CONT'D)
Did they hurt you?

Emily shakes her head.

EVA (CONT'D)
It's been a long night. But it's
going to be over soon, OK?

EMILY
OK.

Eva turns to walk away but she stops and turns back to Emily.

EVA
You're a special kid, Emily. I wish
I had more time to get to know you.

And with that, Eva walks to the last table. Emily stares at her with tears in her eyes.

Eva sits down across the booth from **Mr. Park**. He looks at her, stone faced. Eva is tired. Regretful.

EVA (CONT'D)
For what it's worth, Mr. Park, I am
sorry.

Mr. Park looks Eva up and down.

MR. PARK
My men call you a demon. A witch. I
met a real witch once, when I was
young. I never felt fear like that.
It was alive, crawling up my spine.
Taking over me.
(disappointed)
But you're not a witch. Not even
close. I fantasized about all the
things I will do to break you. But
you're already broken.

EVA
Just let the girl go.

MR. PARK
Not yet.

EVA
We had a deal!

MR. PARK
And I'm a man of my word. I will
set the girl free, unharmed.
(beat)
But only after she watches what I
do to you. Every last minute of it.

EVA
Don't do this.

MR. PARK
My grandson was innocent and you
took his life. It's only fair that
I take her innocence. By the time
you and me are done, she will know
the true nature of this world.

Eva is terrified, broken.

EVA
Please. I'll do anything.

MR. PARK
Don't start begging yet. There will
be plenty of time for that.

A waitress approaches the booth. Eva can't take her eyes off
Mr. Park.

WAITRESS (O.S.)
And how are y'all doing? Need
something?

MR. PARK
No, we're good.

WAITRESS (O.S.)
You sure? Can I bring you some more
coffee? Maybe a slice of apple pie?

MR. PARK
If I have to tell you no again,
there will be consequences-

Mr. Park turns to the waitress and faces-

SCARLET, pointing a double-barreled shotgun at his face.

She cocks it.

Eva finally looks up and sees her mother.

SCARLET
Hi, sweetie. Guess there was a plan
after all.

Eva looks around.

All the WAITRESSES stand near the booths, pointing shotguns
and assault rifles at the men sitting in them. FLORENCE and
ANNA MAY stand among the waitresses. They smile at Eva.

EVA

Guess so.

SCARLET

Why don't you take Emily out of here. It's no place for a kid.

Eva gets up. Mr. Park stares at Scarlet, seething.

MR. PARK

You can't do this. This is a neutral zone.

SCARLET

There is no neutral anymore.
Everyone must pick a side.
(out loud)
Right, ladies?

Behind her, all the waitresses COCK THEIR WEAPONS.

Eva walks to Emily's table and leans over Bong, picking her up. Bong can barely stop himself from breaking Eva's neck but there's a gun pointed right at his head.

Emily wraps her arms tightly around Eva. Eva hugs her. She whispers in her ear.

EVA

Close your eyes, baby girl.

Emily does.

Everything goes into SLOW MOTION as MAZZY STAR's FADE INTO YOU starts playing.

Eva walks towards the door, carrying Emily in her arms.

Under the tables, the thugs pull out hidden knives.

Mr. Park makes the first move, coming at Scarlet with an ornate dagger. From his booth, **Bong** stares in shock as-

Scarlet empties both barrels into **Mr. Park's** chest.

Enraged, **Bong** shouts a silent command.

THE KOREAN THUGS burst out of their seats. They charge at the waitresses, knives drawn.

The waitresses open fire.

THE MOTION'S SLOWED DOWN enough that you can see flames exploding out of barrels like deadly flowers. Bullets cutting through the air.

It's a painting come to life:

Bullets hit the thugs, smashing them against the walls.

Knives fly.

Tableware shatters.

Furniture crashes under falling bodies.

And amidst all of it-

Eva crosses the diner, carrying Emily, heading for the door.

At this moment, only the two of them exist.

EXT. THE DINER - CONTINUOUS

Eva and Emily walk out the door. The battle in the diner still rages on behind them. Muzzle flashes. Thugs crashing through the windows.

They walk away without looking back. The longest night of their lives is finally over. And we-

FADE TO BLACK.

INT. CABIN IN THE WOODS - MORNING

A gorgeous cabin, standing in the middle of a dense forest. A picture postcard. Birds chirping Merrily. Sunlight shining through the trees.

Eva opens her eyes in her comfy, sunlit bedroom. She's cleaned-up, her wounds bandaged.

Eva stretches, giving herself a moment to enjoy the peace and quiet. She finally turns around to find-

Emily, holding a GUN to Eva's head.

A long, tense moment.

EVA

Emily-

Bang! Emily shoots.

INT. CABIN IN THE WOODS - MORNING

Eva wakes up with a gasp.

It was only a dream. She catches her breath.

INT. THE CABIN'S LIVING ROOM - MORNING

WE FOLLOW Eva as she walks downstairs. She peeks into the living room and sees:

Anna May sits at a table, reading a book. Scarlet walks out of the kitchen. One hand in a splint, the other holding a cup of coffee.

She walks over to Anna May and hugs her from behind. They move together to music coming from a nearby radio.

Scarlet kisses Anna May's neck.

EVA

Will you two get a room?

The two women laugh.

SCARLET

Oh, please. You've seen worse.

FLORENCE (O.S.)

God knows I have.

Florence lies down on the couch, reading a newspaper, an eyepatch over one of her eyes.

EVA

It's too early for any of this, mom. Can I get a coffee?

SCARLET

Get your own goddamn coffee.

EVA

Mother of the year. They should give you a trophy.

Eva walks to the pot. She pours herself a cup.

SCARLET

You're cranky today.

EVA

I had a bad dream. Emily...She shot me in the head with my gun.

SCARLET

And?

EVA

What do you mean AND?

SCARLET

Sweetie, being terrified of your kid is part of the deal. You scared the shit out of me when you were her age.

EVA

Really?

SCARLET

Welcome to parenthood.

Eva looks around.

EVA

Vert funny. Where is she? I need to talk to someone normal.

SCARLET

Out front.

EVA

Smart girl.

Eva heads to the door.

SCARLET

(lovingly)

Fudge you, sweetie.

ANNA MAY AND FLORENCE

Fudge you.

EVA

Fudge the whole lot of you.

EXT. CABIN IN THE WOODS - CONTINUOUS

Eva walks out. Emily sits on the porch steps, holding a PUPPY in her arms. It's asleep.

Eva sits beside her.

EVA

Picked a name yet?

EMILY
I think I'll call her Madeleine.

EVA
(touched)
I like that. How's Madeleine doing today?

EMILY
She only sleeps and poops. It's cute.

She holds the puppy towards Eva.

EMILY (CONT'D)
Wanna hold her?

EVA
Maybe later-

Too late. Emily sticks the sleeping puppy in Eva's arms.

Eva looks down at the puppy for a silent moment. She looks at Emily. There's something she needs to say.

EVA (CONT'D)
I'm so sorry I killed your father,
Emily. If I could take it back...

EMILY
I know. But you tried to save him.

EVA
Still.

EMILY
And you saved me.

Emily's forgiveness touches Eva. There's nothing she can say except-

EVA
Thank you.

Emily's face toughens up. She looks Eva in the eyes.

EMILY
Besides, I know you just pull the
trigger. I know it's someone else
who tells you what to do.
(beat)
Who sent you to my father?

Eva sighs. She owes Emily that much.

EVA
There's a group of men, called THE
FIRM. They've been running things
for a long, long time.

INT. A FANCY HOUSE - DAY

Gothic architecture. Dark wood and old leather. Taxidermy.

EVA (V.O.)
They make all the rules and change
them when it fits their needs.

The sound of a DOORBELL echoes through the huge house. A man
sitting in an armchair turns towards the sound. **Nathan.**

EVA (V.O.)
They think they're untouchable.
They think they can get away with
anything.

Nathan walks to the door. Through the semitransparent glass
he sees a tiny silhouette.

EXT. THE CABIN - MORNING

Emily gives Eva an unflinching, intense look.

EMILY
But they won't, right?

INT. A FANCY HOUSE - DAY

Nathan pulls out a gun and holds it behind his back. He opens
the front door.

EVA (O.S.)
No. They won't. Not anymore.

A GIRL SCOUT stands at the door. We see her from the back.

NATHAN
Well, what do we have here?

GIRL SCOUT
I'm selling cookies.

NATHAN
Really? Where are they?

Nathan kneels down, now face to face with the girl scout -

It's Emily.

She holds a copy of LITTLE WOMEN in her hand.

NATHAN (CONT'D)
You're the little girl I heard so
much about, aren't you?

He pulls the book from Emily's hand.

NATHAN (CONT'D)
They think so little of me that
they sent a child to do their dirty
work? I'm insulted.

Nathan opens the book, looking for the weapon inside -

It's just a book. A bookmark falls to the ground.

Nathan picks it up. He reads the text on it out loud.

NATHAN (CONT'D)
"Close your eyes, baby girl"?

Emily does as she's told. She closes her eyes.

Nathan looks up, suddenly terrified.

INT. THE LIBRARIANS' VAN - CONTINUOUS

The van is parked four-hundred feet away from the house.

Eva sits in the front, resting a sniper rifle on the open
window.

She stares at Nathan's face through the scope.

EVA
Good girl.

Eva's finger squeezes the trigger. As the shot rings out we-

SMASH TO BLACK.

THE END