

Hanna

Original screenplay
by Seth Lohead

Revisions by Joe Wright
11th January, 2010.

Prior revisions by David Farr and Joe Penhall

FOCUS FEATURES
76 Oxford Street
London
W1D 1BS
+44 207 307 1330

Winter. Silence on the forest floor. Snow falling. Then the sound of breathing. The soft footfall of a person running.

HANNA, fourteen years old, long hair, eyes like blue ice, glides through the trees, a bow strapped to her shoulder. She is dressed in animal skins and fur shoes. She blends almost completely into the landscape of trees and snow.

She stops dead. Her breath visible in the freezing air.

Suddenly alert, she has spotted her prey. A REINDEER nuzzling the snow, trying to unearth a patch of grass to eat. Its head pops up - danger. Too late. The sudden swoosh and the snap of an arrow piercing its skin.

The deer flops to the ground with a thud. It whines, its feet dig at the earth. Its mouth gnaws at the icy air. Steam pouring from its nostrils.

HANNA approaches, removes a fur glove. She bends to her knees.

She reaches out and gently pets the animal's frightened face. She runs her hand down along its neck, in towards the wound.

HANNA

I just missed your heart.

She stands and pulls out an old pistol from her waist holster.

She fires two shots directly at CAMERA.

CUT TO TITLE: HANNA

A knife enters the deer near its anus.

HANNA

(whisper)

Remove the penis and scrotum, make a deep, circular cut around the rectum.

HANNA pulls the knife up towards the brisket.

HANNA (CONT'D)

(whisper)

Cut from the rear to the brisket.

She works calmly without expression.

The deer lies on it's side.

HANNA breaths hard. She reaches deep into the body cavity and pulls out intestine, stomach, liver.

She freezes, sensing danger.

Her hand deep inside the animal. She listens. She looks out into the still forest. No sound.

ERIK, mid forties, a mammoth with leathery face, stands behind her like a ghost.

ERIK

You're dead. Right now. I've killed you.

HANNA spins spraying deer-blood on to the snow and brings her fist right to ERIK's face. He blocks and thumps an open palm on to HANNA's shoulder sending her sprawling into the snow.

She leaps to her feet, as ERIK aims a kick at her head. She dodges, punches below his knee cap, and goes for her pistol. ERIK slaps the hand away.

ERIK (CONT'D)

Use your hands!

She goes for the gun again and again he stops her.

He moves in tight, pulling the gun from its holster and tossing it deep into the forest.

HANNA clips ERIK'S temple sending him to the ground.

She wraps her arms around his neck preparing to snap...

... but she can't.

He throws her over his shoulder into a pile of snow.

ERIK stands and wipes the snow from his pants. His face shows a touch of frustration.

He plods into the forest.

ERIK (CONT'D)

Drag it back yourself.

HANNA drags herself to the deer's side. She stares at its dead face.

HANNA
 (In German w/ English
 subtitles)
 I'll do better next time.

ERIK
 Italian.

HANNA
 (In Italian w/ English
 subtitles)
 I'll do better next time.

ERIK
 Spanish.

HANNA studies her food and slowly takes a spoonful.

ERIK (CONT'D)
 (insistent)
 Spanish.

HANNA
 (In Spanish w/ English
 subtitles)
 Did you really want me to snap your
 neck?

He looks at her - drops the quiz.

ERIK
 How much did you pull off the deer?

HANNA
 A hundred and twenty with scraps.

ERIK
 About 200 pounds in total?

HANNA nods.

ERIK (CONT'D)
 That explains it.

HANNA
 What?

ERIK
 How you beat me. You're getting
 strong.

HANNA almost blushes.

ERIK stands to put his bowl away.

ERIK (CONT'D)
 (In Spanish w/ English
 subtitles)
 (MORE)

ERIK (CONT'D)
I'm glad you didn't snap my neck.

9

INT. HANNA'S ROOM. LOG CABIN - NIGHT

9

HANNA is in bed under fur covers listening while ERIK reads to her from an old encyclopedia.

ERIK
The Great Blue Whale is the largest animal to have ever existed. A blue whale's tongue weighs over two and a half tons and its mouth is large enough to hold 90 tons of food and water.

HANNA
How much is that?

ERIK
It's bigger than the cabin. Its heart weighs thirteen hundred pounds and a male has seven gallons of testicles.

HANNA smirks.

ERIK (CONT'D)
The Blue Whale's "music" can be heard for over 500 miles.

He shuts the book.

ERIK (CONT'D)
Time for sleep.

HANNA
Good night.

He stands by her bed looking down at her.

ERIK
Did you forget something?

HANNA
No.

ERIK takes HANNA'S gun out of his pocket and puts it on the table next to her bed.

HANNA (CONT'D)
Sorry.

ERIK
Good night.

He walks to the door. HANNA stops him with a question.

HANNA
What's music like?

ERIK
It's difficult to explain.

HANNA
Try.

He opens the encyclopedia again, leafs through the pages and reads.

ERIK
(reading)
'Music. A combination of sounds
with a view to beauty of form and
expression of emotion'.

HANNA
But how does it *feel*?

Erik is not equipped to answer such esoteric questions.

ERIK
Good. It feels good. It's, uh,
nice.

HANNA
Tell me properly. Can you play
music?

ERIK
Your mother could. She used to sing
very well.

HANNA
I'd like to hear it for myself.

ERIK
You will soon enough.

HANNA
How soon?

Erik looks away from her questioning eyes.

ERIK
When you're ready.

HANNA
I'm ready. I'm ready already.

They look at each other- he weighs it up.

ERIK
Just go to sleep now. I'll see you
in the morning.

Hanna covers herself in an animal skin as ERIK pulls a wattle screen across her bed, strokes her hair gently for a moment and leaves the room.

HANNA reaches under her bed and takes out an old battered photograph, taken 15 years ago, of a YOUNG WOMAN with eyes like hers - her MOTHER, JOANNA ZADEK.

10 **EXT. LOG CABIN - MORNING** 10

The morning sunlight slants through the forest.

ERIK is walking through the trees. He stops, raises his pistol at a tree trunk some distance away and fires.

The tree breaks apart.

11 **INT. HANNA'S ROOM. LOG CABIN - MORNING** 11

HANNA wakes with the sound of the GUNSHOT. She is still holding her mothers photgraph.

HANNA pushes the photograph under her mattress and climbs out of bed.

12 **EXT. LOG CABIN. SHOOTING RANGE - MORNING** 12

Another GUNSHOT breaks a tree apart.

Hanna fires. Another tree breaks apart. She rolls and fires.

She rolls and fires. She reloads. And fires.

ERIK watching.

13 **EXT. LOG CABIN - DAY** 13

HANNA attacks ERIK. Hand. Knee. Elbow. Fist. He defends easily.

ERIK

Again.

They reset. She repeats the motion. Hand. Knee. Elbow. Fist.

ERIK (CONT'D)

Again.

Hand. Knee. Elbow. Fist. She's getting faster. Her strikes are solid.

14 **EXT. LOG CABIN - DAY** 14

A medium size log nailed along two pillars of the cabin acts as a chin-up bar.

Erik and Hanna do chin-ups. Both are fit. Neither will give up. ERIK observing HANNA's power. Both have the sense that he is judging her. HANNA's face fiercely determined.

15 **EXT. LOG CABIN - DAY** 15

ERIK and HANNA sit with their backs to a tree in the huge forest as they breathlessly recover from the exhaustion of the exercise. HANNA speaks fast, reciting.

HANNA

I live in Leipzig. German city.
Population 0.7 Million people. We
live at Number 7 Weissingerplatz. I
go to school at the Klaus Kohle
Gymnasium and my best friends are
Rudi Gunter and Clara Schliess. I
like literature and sport, in
particular tennis and athletics. I
have a dog called Trudi.

16 **EXT. NORTH SWEDISH FOREST - DAY** 16

HANNA is running, racing ERIK. Fierce determination, almost anger in her eyes. They reach the river and dive in.

17 **EXT. RIVER - DAY.** 17

HANNA and ERIK are swimming hard against the current of the fast-flowing river, working at full pelt just to stay still. They swim and swim, their muscles busting, their lungs bursting.

ERIK

Don't give up! Don't give up!

HANNA's arms flails as she fights against the stream and she screams in pain. She is grabbed under by the undertow and is pulled downwards. For a second she is underwater and in darkness but ERIK's hand pulls her back up and she breaks the surface with a gasp of relief.

18 **EXT. NORTH SWEDISH FOREST. RIVER BANK.** 18

On the bank, HANNA climbs out. ERIK approaches her but moodily, even angrily, she pushes him away.

HANNA

I didn't need your help.

As the fox eats it makes low grunting noises which HANNA expertly mimics - causing the fox to look up, puzzled - they seem to have a genuine connection - as if they've done this before.

Suddenly the snow fox freezes, pricks up its ears, looks up, HANNA looks up too.

An aeroplane is approaching overhead. The fox darts back into the undergrowth as the roar of the plane reverberates through the forest.

HANNA jumps to her feet and with incredible speed and dexterity climbs to the very top of a near by tree. The plane roars over her head and disappears over the snowy wilderness, oblivious to HANNA'S tiny presence.

It's only now that we see the full extent of HANNA'S isolation.

25

INT. CABIN - MORNING.

25

HANNA enters breathless with excitement. ERIK sits pensively with his back to the door.

HANNA

Did you see it? Wasn't it beautiful, like thunder. I had to stick my fingers in my ears it was so loud. Did you hear it?

She stops, sensing ERIK'S mood.

HANNA (CONT'D)

What's wrong?

Sitting in front of ERIK is a metal case, caked with frozen dirt. ERIK pops open the case. Inside a tangle of technology. HANNA looks at the case, mesmerized.

HANNA (CONT'D)

What does it do?

ERIK

It tells Marissa Wiegler where we are.

He looks at her, a hint of a challenge.

ERIK (CONT'D)

When you want to leave here all you have to do is flip that switch.

She approaches the box and places a single finger on the small red switch.

ERIK (CONT'D)

But once it's done, there'll be no going back. She'll never give up until you're dead, or she is. You understand? I won't be there to hold your hand. So be sure. Be sure it's what you really want.

HANNA

You're not scaring me.

He looks at her disbelievingly.

She shakes her head in protest, but simultaneously moves away from the switch.

He softens towards her.

ERIK

It's here. There's no rush. Take your time.

HANNA turns her back on the box, but can't help taking another look at it over her shoulder.

26

INT. CABIN. HANNA'S ROOM - NIGHT

26

HANNA is under the covers again while ERIK reads more from the encyclopedia.

ERIK

Laika, a mongrel dog from the streets of Moscow, was the first animal to orbit the Earth. She was launched into outer space on the third of November, 1957. Scientists believed humans would be unable to survive conditions of outer space, so flights by animals were viewed as an experimental precursor to human missions. Her rocket was not designed to be retrievable, and Laika had always been intended to die.

HANNA

That's sad.

ERIK awkwardly turns the page to change subject.

ERIK

When a star collapses the supernova explosion is 10 billion times brighter than other stars.

HANNA shuts her eyes and tries to imagine how bright that might be.

27 **INT. LOG CABIN - MORNING**

27

ERIK straps the bow to his chest and grabs a quiver of bolts.

ERIK
Will you hunt with me?

Hanna is sweeping the ground.

HANNA
If you want.

ERIK
It's up to you.

HANNA
Me?

ERIK
Yes.

HANNA eyes the box sitting open, it's waiting for her.

HANNA
I'll stay.

ERIK
Fine.

ERIK leaves abruptly.

HANNA continues to sweep the ground, her movements bring her closer to the metal box. She stops sweeping and looks at the box. She turns and walks out of the cabin.

28 **EXT. LOG CABIN - CONTINUOUS**

28

HANNA comes out of the cabin and sits down on a tree trunk.

She sees the snow fox cub but says nothing. It comes over and noses around the cabin, but HANNA'S mind is elsewhere.

HANNA
(whispering to herself)
Marissa Wiegler.

29 **INT. LOG CABIN - CONTINUOUS**

29

CLOSE ON - the metal box, the switch catches the light from the door as HANNA enters to confront it. The room is still and quiet.

HANNA approaches the metal box and slowly reaches out her hand.

HANNA
 (whisper)
 Come and find me.

CLOSE ON - She flips the switch, a little red light begins to flash.

An ALARM CLOCK begins to ring as we cut to -

30 **INT. MARISSA'S APARTMENT. VIRGINIA. USA - EARLY MORNING** 30

CLOSE ON - a bedside alarm clock ringing loudly.

MARISSA WIEGLER, a handsome woman in her mid-40's with red hair, reaches over and slams the alarm clock off.

She's alone in her bed. She always is. She has no children. She's made choices in her life and lives without looking back.

She walks into her ensuite bathroom and looks at herself in the mirror. She collects her toothbrush and bares her teeth in a snarl as she brushes them. Her gums bleed a little.

31 **INT. LOG CABIN - EVENING** 31

HANNA tends to boiling pots. She's cooking a feast. ERIK enters. He stamps his feet shedding ice at the door.

He walks by the box and sees the little red light flickering on. HANNA sees this and sees him smile, but she knows he's sad.

ERIK
 You were lucky to grab that deer.
 There was nothing out there today.

ERIK looks over at the meal HANNA is preparing.

ERIK (CONT'D)
 Smells good.

He wraps an arm around her shoulder. They don't hug much and it shows. HANNA is almost defensive and tense. And then the hug is over.

32 **EXT. CIA HQ LANGLEY VIRGINIA - DAY** 32

MARISSA, wearing a sharp business suit, drives a black Acura into her designated spot in the CIA HQ's car park.

As she gets out, we see the parking space is designated for MARISSA WIEGLER.

Her young male PA and TECH ONE are already waiting for her.

TECH ONE

Ma'am. We've had a signal reported by Interpol. We think it's Eric Heller.

An unusual expression of shock on MARISSA'S face.

MARISSA

Well I'll be.

TECH ONE

It seems he's in Sweden. Jokkmokk. 40 miles out.

MARISSA

What the fuck is he doing there?

TECH ONE

Living in the middle of nowhere, like the frigging Una Bomber.

MARISSA

The son of a bitch. Sweden? Sweden?!

The PA hands her a coffee and she hands him some files.

TECH ONE

Apparently he turned on his locator.

MARISSA

He's not an idiot.

TECH ONE

I know... I mean I believe so. But that's what happened.

MARISSA

After 14 years in Jokkmokk, maybe he'd rather go to prison.

33

INT. LOG CABIN - NIGHT

33

ERIK is leaning over a pail of water, cutting his beard off with a knife.

MARISSA (V.O.)

Eric Heller. From the Czech Republic. I recruited him in 1991 when they were all joining the Velvet Revolution and sticking it to the commies

ERIK, now clean shaven, opens a wooden case in the corner of the room and takes out an old folded three piece suit and rolled shirt.

MARISSA (V.O.)
 He couldn't wait to kiss some
 yankee butt and make some bucks
 doing our dirty work.

ERIK awkwardly begins to change into the suit.

34

INT. VIDEO CONFERENCE ROOM, LANGLEY.

34

MARISSA sits in a video conference room surrounded by worried looking faces, with her are her close advisors WALT and BOB. She's also speaking into a microphone on the table in front of her.

MARISSA
 Trouble was he had his own way of
 doing things. Kinda paranoid.

WALT fires up a computer screen and logs on. He uses an access code. This takes him to a new file. He enters the tracking device number. A name comes up. ERIK HELLER.

He clicks on a link. HELLER's face pops on to the screen.

MARISSA (CONT'D)
 Not a team player. Not a "joiner."
 He became increasingly isolated and
 disturbed. Kept mouthing off about
 classified programmes.

WALT clicks on a link to a newspaper article which comes on to the screen: The headline: POLICE HUNT FOR MURDER SUSPECT. A picture of Heller in the article and a smashed car on a rural road. The two men stare at his face.

MARISSA (CONT'D)
 I kept warning and he kept getting
 worse. In the summer of 1995 he
 took his girlfriend, Johanna Zadek,
 on a trip to the Baltic coast and
 blew her head off.

WALT hits a new link: A still of the same young woman as the photo HANNA was previously looking at in her bedroom. Her name printed below it: JOHANNA ZADEK.

MARISSA (CONT'D)
 Never heard from him again.

BOB
 Anybody know why?

MARISSA
 (dryly)
 Maybe the pressure got to him, Bob.
 You know what that's like.

A MALE VOICE comes from the speaker, this is LEWIS but we don't see him yet.

LEWIS (O.S.)
What do you want us to do?

MARISSA
Bring him in.

WALT
What do you mean? Call the police,
Marissa -

MARISSA
- Walt. This is exactly the kind of
shit we can't have out there
anymore. He was one of ours, we
trained him. He kills some other
poor woman and it's a cluster fuck.

WALT
Tell it to Interpol. Let them pick
him up. Try him for murder.

BOB
He's right. This has nothing to do
with us. I don't understand.

MARISSA
You don't have to. I'm making the
call.

BOB and WALT exchange a look.

MARISSA (CONT'D)
Thank you, Gentlemen. That'll be
all.

The video screen flickers off, people take their files and start to leave. MARISSA WIEGLER stands in the darkness.

35 **INT. HANNA'S ROOM. LOG CABIN - CONTINUOUS**

35

HANNA sits in her bed reading her encyclopaedia.

ERIK, dressed incongruously in the suit and tie, enters and sits on the edge of her bed. She doesn't look up from her book. His face shows more emotion than we've seen before.

ERIK
Hanna...

HANNA looks up, still trying to hide her fear.

ERIK (CONT'D)
Tell me again?

HANNA
Marissa Weigler.

ERIK
Then?

HANNA
Postcard.

ERIK
Then?

HANNA
What?

ERIK
The address where we meet.

HANNA
Wilhelm Grimm's house.
Stephanstrasse 260. 10559, Berlin.
Germany.

ERIK moves a strand of hair from HANNA'S forehead and looks at her with paternal care.

ERIK
Good night my sweet girl.

He stands and quietly goes to the door when her voice stops him.

HANNA
Father...

He turns to look at her, both their eyes full of trepidation.

ERIK
You can do this. You're ready. Just
remember what I've taught you.

She smiles reassuringly at him.

HANNA
I'll see you there.

36 **EXT. LOG CABIN. NORTH SWEDISH FOREST - NIGHT.**

36

ERIK comes out of the cabin carrying a small rucksack. He closes the door behind him and takes a deep breath.

37 **INT/EXT. HANNA'S ROOM. LOG CABIN - CONTINUOUS**

37

HANNA gets out of bed and goes to the small window.

She watches as ERIK walks away from the cabin for the last time.

38 **EXT. EDGE OF NORTH SWEDISH FOREST. NIGHT.** 38

Dusk in the forest as the flickering sun goes down. As peaceful a place as you could imagine. A calm blueness of impending night on the snow.

Then a series of ropes break the top frame and FIFTY US SPECIAL FORCES dressed in white snow gear silently abseil down to the ground.

39 **INT. HANNA'S ROOM. LOG CABIN - NIGHT** 39

HANNA is doing push-ups on her bedroom floor.

40 **EXT. FOREST/CABIN - NIGHT** 40

Infra-red POV as the SPECIAL OPS TEAM head through the forest wearing night vision-goggles. The Leader of the Operation follows the tracker signal.

SPECIAL OPS
Is this guy one of ours?

HEAD OF OPS
Used to be. Tread carefully, he's been in there a long time, he's damaged goods, and he knows we're coming.

We see through the infra-red vision the endless trees in the pitch blackness.

The SPECIAL OPS FORCES get closer. They see the cabin in the night. They approach. Silence in the darkness. Just the breathing of men in the icy cold.

41 **INT. HANNA'S ROOM. LOG CABIN - NIGHT** 41

HANNA stops her push-ups, sensing the SPECIAL FORCES approach.

She silently springs to her feet and moves to the front of the cabin.

She looks out and sees shadows moving among the trees.

She turns and presses herself against the wall.

42

EXT. LOG CABIN. NORTH SWEDISH FOREST - NIGHT

42

The HEAD OF OPS waves TWO SPECIAL OPERATIVES forward. The rest of the forces surround the cabin, but at a distance.

The two men approach the cabin. One opens the door and the other steps in. Then the first follows close behind. Both are engulfed by darkness.

The rest of the forces wait in silence for a radio signal.

The HEAD of SPECIAL OPS loses patience and picks up the radio.

HEAD OF OPS
McCullum? Do you read me?

No response.

HEAD OF OPS (CONT'D)
I repeat, do you read me?

The HEAD of OPS waves all thirty of his men closer to the cabin. Guns at the ready.

The HEAD of OPS and five other men storm the cabin.

43

INT. CABIN DINING AREA.

43

Through night vision we see the cabin interior. Then the two SPECIAL FORCES, dead on the floor. Necks broken.

Then find HANNA sitting quietly, looking timid and unsure. Just a little girl, her eyes shining in the dark.

44

INT. LANGLEY. VIRGINIA.

44

MARISSA is walking through long concrete corridor as her phone rings. She answers quickly.

MARISSA
What is it?

LEWIS (O.S.)
Ma'am, this is Lewis.

MARISSA affects a "business as usual" tone.

MARISSA
Go ahead.

LEWIS (V.O.)
The target escaped.

MARISSA
How did that happen?

LEWIS (V.O.)
 We're thinking maybe he got away in
 the snow, in the thick snow, or...
 But he's in the wind and I have two
 men down.

MARISSA
 (urgent)
 Find him, Lewis. Find him and take
 him out.

LEWIS
 Ma'am. There's more. They found a
 child, his daughter.

MARISSA turns pale.

45 **INT. CAMP G. HOLDING CELL.**

45

ON CLOSED CIRCUIT TELEVISION:

A cement box. HANNA lies on a small bed. Not moving. Two
 American voices.

VOICE 1
 She hasn't moved since we brought
 her in.

VOICE 2 (BURTON)
 Has anyone talked to her?

VOICE 1
 They want a psych evaluation before
 they interrogate.

46 **INT. HANNA'S HOLDING CELL.**

46

HANNA lies on the cot. She's been cleaned up and is wearing
 an army regulation jump suit. The metal door drags open. A
 Doctor, BURTON, closes the door behind him. He walks up to
 HANNA.

BURTON
 Hello Hanna.

Hanna lies motionless.

BURTON (CONT'D)
 My name is Dr. Burton. Would you
 like to talk to me?

BURTON'S voice has been trained to engender a state of peace
 and security. HANNA sits up and hangs her legs off the side
 of the cot.

HANNA

I was told by my father to gain the upper hand.

BURTON

Really. Interesting. What else did your father tell you?

HANNA

Where am I?

BURTON

You're in holding.

HANNA

I see.

BURTON

This must all be very strange for you. You've been in the forest a long time. But I want you to know no one's going to hurt you. We just want to talk to you about your father.

HANNA seems to be staring up at the ceiling.

BURTON (CONT'D)

Hanna?

He follows her eye-line to the CCTV camera above them.

HANNA

Is that a camera?

BURTON

Ah, yes, that's a camera. To keep a record.

HANNA

Camera obscura, it's Latin for "dark chamber".

47 **INT. CAMP G. OBSERVATION ROOM.**

47

LEWIS sits with the MONITOR, watching HANNA watching him.

LEWIS

Plug the CCTV through to Langley.
Extension 247.

MONITOR presses some buttons as LEWIS calls on his phone and speaks into it.

LEWIS (CONT'D)

You should have visual on the psych evaluation now.

48 **INT. OBS ROOM. LANGLEY HQ. NIGHT. CONT.** 48

MARISSA, alone in a Langley OBS ROOM. No one else there. Late at night in America. Something secret about Marissa here.

On the screen she sees HANNA in the Interrogation Room. Her screen tells she is watching CAMP G - Interrogation Room 3. MARISSA watches HANNA intently.

HANNA

It was first described by the
Arabic scientist Ibn Alhazen in the
year 1021.

MARISSA

What's she saying?

LEWIS (O.S.)

Gobbledygook.

49 **INT. OBS ROOM. LANGLEY HQ. NIGHT. CONT.** 49

MARISSA stares at her screen, at the blank face of the fourteen year old HANNA. Focus in on MARISSA's face as she studies this strange young woman. The sense that MARISSA knows more about this girl than she is letting on.

On the screen BURTON continues to probe.

BURTON

Can I get you something? What do
you like? Music? Magazines? Just
say. Anything at all.

50 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 50

HANNA leans forward. Looks at BURTON, who encourages her with his eyes. She whispers.

HANNA

I want to speak to Marissa Wiegler.

51 **INT. OBS ROOM. LANGLEY - CONTINUOUS** 51

MARISSA sits in stunned silence.

LEWIS (O.S.)

Did you hear that?

MARISSA pauses before she answers.

MARISSA

Tell her I'll be there tonight.

LEWIS

But...

MARISSA

Just do it.

52 **INT. CAMP G. MILITARY LABORATORY.**

52

A white space with specialist lighting and the hum of specialised air pressurizes. A protected environment - this is the DNA lab. A MILITARY DOCTOR is looking at the result of something on a computer. It has shocked and intrigued him. He calls across to another doctor.

MILITARY DOCTOR 1

John come and take a look at this kid's blood sample.

MILITARY DOCTOR 2 walks across. He sees the sample on the screen.

MILITARY DOCTOR 2.

Is that right? That can't be right.

MILITARY DOCTOR 1

And I got a sample of her hair.

MILITARY DOCTOR 2 looks at the results, baffled.

MILITARY DOCTOR 2

That must be contamination.

MILITARY DOCTOR 1

What contamination? What would it be?

MILITARY DOCTOR 2

Run it again.

53 **INT. HANNA'S HOLDING CELL.**

53

HANNA is sitting on her cot with her back against the wall.

A metal door drags open.

A pair of smart female shoes enter the room, accompanied by the military boots of two guards.

FALSE MARISSA (O.C.)

My name is Marissa Wiegler. You wanted to speak to me?

HANNA turns to look.

It is a completely different woman, dressed in similar clothes to MARISSA but not her.

HANNA stares at her, then looks at the two guards.

FALSE MARISSA (CONT'D)
(to the guards)
You can wait outside.

The guards exit and the door slams shut behind them.

54 **INT. CAMP G. OBSERVATION ROOM. DAY. CONT.** 54

In the Observation Room LEWIS is looking at a small Monitor. He speaks into a consoles microphone.

LEWIS
You should have visual.

55 **INT. CIA LANGLEY OPERATIONAL HQ. EARLY DAWN. CONT.** 55

MARISSA WIEGLER sits alone in the empty CIA Langley headquarters, watching the CCTV relay.

HANNA (V.O.)
Where am I?

56 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 56

HANNA stares at FALSE MARISSA awaiting an answer.

FALSE MARISSA
You're in a safe place. Let's talk
about your father. You must love
him very much.

HANNA
Where did you meet him?

The false MARISSA pauses.

57 **INT. OPERATIONAL HQ. LANGLEY - CONTINUOUS** 57

MARISSA hears the question. Thinks fast, her mind totally focussed.

MARISSA
Tell her it was by a news kiosk in
Alexanderplatz, East Berlin. Say it
was raining.

58 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 58

FALSE MARISSA pauses looking at HANNA. We see that she has a tiny microphone in her ear.

FALSE MARISSA
At a news kiosk. Alexanderplatz. In
the rain.

She smiles reassuringly. HANNA nods, looking at FALSE
MARISSA.

59 **INT. CAMP G. OBSERVATION ROOM - CONTINUOUS**

59

LEWIS watches on the screen. But then gets a call from the
Military Laboratory.

LEWIS
Lewis.

MILITARY DOCTOR
Sir we need to talk to you. We've
run tests on the girl.

His voice sounds urgent, concerned. But Marissa has
interrupted.

MARISSA (V.O.)
What tests?

As the argument continues, we see and hear on the screen the
FALSE MARISSA continuing to talk to HANNA.

FALSE MARISSA
Do you know where your father is?

In the OBS room LEWIS, half watching the screen, explains to
MARISSA on intercom.

LEWIS
Standard DNA and meds.

60 **INT. OPERATIONAL HQ. LANGLEY - CONTINUOUS**

60

MARISSA, alone in Langley, suddenly alert.

MARISSA
Send the results straight to me.

On the screen FALSE MARISSA is talking to HANNA.

FALSE MARISSA
Did he tell you where he was going?
We're all worried about him.

On the CCTV Hanna looks at the FALSE MARISSA. She begins to
cry, holds out her arms to be held.

61 **INT. CAMP G. OBSERVATION ROOM - CONTINUOUS** 61

The MONITOR sees her cry and turns to LEWIS who is still half-embroiled in the tests discussion.

MONITOR

Sir look.

LEWIS looks at HANNA.

62 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 62

The FALSE MARISSA tentatively takes HANNA in her arms.

FALSE MARISSA

It's OK. It's OK.

HANNA coils her thin arms around the FALSE MARISSA'S neck, clinging to her like a monkey.

The FALSE MARISSA looks up to the security camera, slightly concerned. Hanna wriggles in her arms, to get a better grip...

63 **INT. OPERATIONAL HQ. LANGLEY - CONTINUOUS** 63

MARISSA watches this strange image of her false self hugging this young girl. HANNA begins to weep more and more, burrowing her face into the FALSE MARISSA.

On the CCTV we hear.

BURTON (V.O.)

You want me to give her something?

64 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 64

HANNA clutching on to FALSE MARISSA, nestles close, weeping.

FALSE MARISSA

I think it might be necessary.

65 **INT. OPERATIONAL HQ. LANGLEY. CONT.** 65

MARISSA watches, now concerned. Something is wrong.

MARISSA

Get her out of there.

66 **INT. CORRIDOR OUTSIDE HANNA'S HOLDING CELL - CONTINUOUS** 66

Burton comes rushing down the corridor filling a syringe as he goes. He arrives at HANNA'S door.

BURTON

Open up.

The first guard opens HANNA'S door.

LEWIS (V.O.)

Abort. I repeat. Abort.

67 **INT. HANNA'S HOLDING CELL - CONTINUOUS** 67

Hanna hugs, weeping, on to the FALSE MARISSA. BURTON hears the instruction to abort but too late...

...as suddenly and with total efficiency HANNA SNAPS the FALSE MARISSA'S neck.

68 **INT. OPERATIONAL HQ. LANGLEY. DAY. CONT.** 68

MARISSA stares in shock as her false self slumps dead to the floor. Then she watches as HANNA grabs the first GUARDS handgun from his holster and fires two rounds into Burton's skull. And two more into the first GUARD'S chest.

69 **INT. CAMP G. OBSERVATION ROOM. CONT.** 69

LEWIS immediately presses the Alarm Bell.

LEWIS

Jee-sus wept!

On another screen LEWIS watches as the other Guard tries to drag the metal door shut. He hits a fleshy door jam - Burton. Hanna is upon him. Two shots.

70 **INT. LANGLEY. OPERATIONAL HQ. CONT.** 70

MARISSA watches HANNA aim straight at camera. HANNA'S fierce eyes looking at her, MARISSA cant help but pull away from the screen. HANNA fires and the screen goes blank.

71 **INT. CAMP G. OBSERVATION ROOM. CONT.** 71

LEWIS watches as, one after another, his camera's go down. But still there's no sign of HANNA.

LEWIS

She's a child for Christsake!

72 **INT. CAMP G. CORRIDOR IN SECURE BRIEFING AREA.** 72

Alarms are sounding and red lights flashing in the corridor.

HANNA walks fast along the corridor. She ducks into a door to avoid two Centre Guards running past, dives down another corridor and walks through a pair of double doors with warning signs on them. PROTECTED ENVIRONMENT - CLASSIFIED PROGRAMME.

73 **INT. CAMP G. MILITARY LABORATORY. CONT.**

73

She finds herself in the specialist Military DNA Laboratory. The MILITARY DOCTORS stare at her. One of them reaches for an alarm but HANNA is too fast. She flies across the desk and smashing a glass test tube, she cuts the doctor's neck, then turns and does the same to the other one.

HANNA looks round, trying to find a way out. Then she sees something on the desk. It is a file with a photo of herself clipped to it and a collection of papers - she scans it and reads in several places the letters "DNA."

But before she has time to read properly, she hears a female voice from outside the lab.

FEMALE GUARD

This is Sanders. I'm checking Zone eleven.

The FEMALE GUARD radios off, then enters. She senses something.

POV SANDERS - The DNA laboratory suddenly seems empty. The buzz of the lab's lighting and the whir of the air-pressurizes are the only sounds as the GUARD looks around. Then the GUARD hears a rustling from behind her and tenses up.

She turns around but HANNA has vanished into thin air, there is silence.

74 **INT. CAMP G. CORRIDOR IN SECURE BRIEFING CENTRE.**

74

HANNA, runs along the corridor. She has in her hands the DNA results which she scrunches up and jams into a pocket.

75 **INT. CAMP G. AIR-CONDITIONING DUCT ABOVE CORRIDOR. CONT.**

75

HANNA eyes the vent above her. She peers around a corner - her only other route of escape and sees:

76 **INT. CAMP G. CORRIDOR. CONT.**

76

MILITARY PERSONNEL reach the intersection close to HANNA and spread out, all going in different directions but none coming towards her.

The last pair of personnel start heading towards her. She looks up at the duct again and a length of ducting along the wall, about waist height.

She puts a foot on a rail, hauls herself up towards the vent. She fiddles with the vent, eventually opening it as the personnel are almost upon her.

77 **INT. CAMP G. AIR-CONDITIONING VENT. CONT.** 77

She crawls through the narrow air-conditioning duct. She stops, alert to the sounds beneath her. Through small perforations in a vent she sees more MILITARY PERSONNEL running down the corridor.

78 **INT. CAMP G. AIR-CONDITIONING DUCT ABOVE CORRIDOR. CONT.** 78

The duct bends to a vertical angle. She begins to crawl up a steep gradient towards a crack of light.

79 **INT. CAMP G. OBSERVATION ROOM.** 79

LEWIS sits in silence. MONITOR looks at him nervously.

MONITOR
You think she's out?

LEWIS
She can't get out.

LEWIS picks up an internal telephone.

LEWIS (CONT'D)
(into telephone)
Who's on the perimeter? Detail every unit available.

80 **INT. CAMP G. AIR-CONDITIONING VENT. CONT.** 80

HANNA is sweating, exhausted, blinking in the darkness, trying to make out what the light source is.

The gradient has got steeper and she starts to slide backwards on the smooth metal surface. She digs her fingers into the rivets joining the plates of stainless steel, trying to get a purchase.

She summons the last of her strength and reaches a crest. She rests a moment, then hauls herself over the crest and immediately starts sliding... she tumbles, gathering pace, falling down a long chute into the blackness. She has no idea where she is or what's happening, but she's covering a lot of ground.

Once BANKS is satisfied he walks away a few paces, gets out a pair of high powered binoculars, looks this way and that.

He walks up a dune and scans the dunes with his binoculars.

Finally he walks back and climbs into the Jeep, gets on the radio.

BANKS.

I'm at a perimeter opening at the far east wing. Something's not quite right...

He doesn't notice but the lid is open now and the air-conditioning duct is empty.

CUT TO:

As the Jeep moves off we see HANNA is clinging to the axle, hanging upside down underneath. Her face is pressed to the oily metal, her back just an inch from the desert floor flashing beneath her.

The jeeps now take a track along the edge of a steep dune. HANNA takes her chance and lets go of her grip. She clenches her eyes shut as the jeep passes over her. As soon as the jeeps clears she rolls herself over the edge of the dune.

HANNA rolls down the sand dune at speed until finally she slows and stops. She lies still and shocked by the quiet as the Jeep disappears into the distance. Then she sits up and looks around herself. She has no conception of this landscape, no idea where she might be.

84 **INT. MARISSA'S APARTMENT. VIRGINIA. USA - NIGHT**

84

MARISSA moves between her wardrobe and a suitcase packing clothes, underwear, another power suit.

Fully packed she goes to the back of the wardrobe and pulls aside some dresses to reveal a hidden safe. She keys in the security code, the safe door opens and from the back of the safe Marissa retrieves a blue file.

MARISSA looks at the files title in large blunt letters:
GALINKA.

85 **EXT. FOREST ROAD - FLASHBACK**

85

FLASHBACK to 1995.

A much younger MARISSA watching a very fast-moving car on a deserted forest road. She takes from her pocket a small detonating device and as the car approaches a bend, presses it.

There is a small explosion and the car swerves off the road and smashes headlong into a post. The horn starts to blare.

MARISSA approaches the car. The road is empty. MARISSA looks through binoculars at the car.

She sees a woman, on the passenger side, head thrust forward. JOHANNA ZADEK. Blood everywhere. MARISSA shoots her in the head just to be sure. But the driver's seat is empty. MARISSA stops dead.

Then the back door opens on the other side. A man, a younger ERIK HELLER crawls out. He is holding a two year old child in his hands. The child's coat is covered in blood.

MARISSA stares at the shocked child and takes the rifle to her eye to shoot again. As she does, ERIK senses her movement and throws himself to the ground.

Through the rifle viewfinder we see just a glimpse of ERIK and the red glare of the coat covered in blood, ERIK HELLER grabbing the child and sprinting for the forest,

MARISSA taking aim at HELLER, and then firing as HELLER dives into the forest.

86 **INT. MARISSA'S APARTMENT. VIRGINIA. USA - NIGHT**

86

PRESENT DAY.

MARISSA puts on a pair of rubber kitchen gloves and sets fire to the file in the sink.

When it's all burnt up she switches on the garbage disposal and pushes the ashen remains down the gurgler with a dish mop.

87 **EXT. MOROCCAN DESERT - LATER**

87

The sun has dipped a little now, the shadows of the dunes are longer, but the heat is still intense.

HANNA's throat is parched by the dry heat, her pale eyes scorched by the angry sun. She walks purposefully but with a growing awareness of her tiny scale in this seemingly endless sea of sand. She has no conception of this landscape, no idea where she might be.

HANNA

(muttering)

I live in Leipzig. German city...
0.7 Million people... I go to
school at the Klaus Kohle
Gymnasium... literature and
sport... I have a dog called Trudi.

HANNA climbs a steep dune, eyes down, feet pounding. A shadow falls across her path and she looks up to see the shape of a GIRL standing at the top of the dune silhouetted by the sun. HANNA's hand goes to the concealed gun.

The GIRL stares at HANNA. They must be about the same age but there the resemblance ends. HANNA, dusty, bloodied and bruised in military top, trousers and boots stares at this perfect image of western adolescence. Dressed head to toe in pink and drinking a can of coke, no concession to where she is whatsoever. This is SOPHIE LYALL.

SOPHIE

Hello.

HANNA stares at her, then abruptly turns to walk in opposite direction until she sees another convoy of US military trucks in the distance.

SOPHIE (CONT'D)

All right?

HANNA turns back. Looks at SOPHIE. Like a wary animal.

SOPHIE (CONT'D)

Don't you speak English?

HANNA is unsure how to speak to this strange person.

SOPHIE (CONT'D)

That can't be helped. You look terrible.

At that moment SOPHIE'S brother, MILES, eight years old, rises over the dune and stands by SOPHIE'S side. In his hand is a stills camera, not digital, film. MILES stares at HANNA while talking to SOPHIE.

MILES

Who's she?

SOPHIE

I don't know. I just found her.

MILES

What's her name?

SOPHIE

She can't talk.

HANNA

Hanna.

MILES

She talked.

HANNA

I live in Leipzig. German city.
Population 0.7 Million people. We
live at Number 7 Weissingerplatz. I
go to school at the Klaus Kohle
Gymnasium and my best friends are
Rudi Gunter and Clara Schliess. I
like literature and sport, in
particular tennis and athletics.

MILES

(re' HANNA)
She's weird.

HANNA

I also have a dog called Trudi.

MILES

We had a dog called Vincent, but he
went mad and died.

SOPHIE

I'm Sophie and this is my brother,
Shit for Brains.

From over the dune comes the voice of SOPHIE and MILES'S
mother, RACHEL LYALL.

RACHEL (O.S.)

Come on, Sophie! We'll miss the
light.

MILES raises his camera to his eye and snaps a picture of
HANNA.

MILES

Bye.

SOPHIE

See you.

SOPHIE takes one more puzzled look at HANNA, then turns and
disappears over the sand dune.

HANNA rises to the top of the dune. SOPHIE turns back to
HANNA.

SOPHIE (CONT'D)

Do you need a lift somewhere?

HANNA

No. I prefer to walk.

SOPHIE

Suit yourself.

SOPHIE and MILES head back towards their nouveau hippy parents, RACHEL and SEBASTIAN LYALL who are waiting for them beside an old VAN parked by a tarmac road that cuts straight through the desert.

88

INT. AEROPLANE - NIGHT.

88

MARISSA sitting in first class, trying to hide the fact that she's on her cell phone mid-flight. There's turbulence.

LEWIS(O.O.V)

She's in the desert east of
Essouiara.

MARISSA

Have you got the DNA results?

LEWIS

We can't find them. It's possible
she has them on her.

Marissa takes that in.

MARISSA

Okay. I want you to focus on Erik
Heller.

LEWIS (O.O.V)

Why?

A sweet-faced male AIR STEWARD hovers over MARISSA.

AIR STEWARD

Excuse Madame, airline regulations
state that -

MARISSA

I'm in conference.

AIR STEWARD

All the same -

MARISSA

Back off, honey. I'm *busy*.

MARISSA'S response is so fierce that the AIR STEWARD instinctively does as he's told.

LEWIS (O.O.V)

You know this isn't going to go
away.

MARISSA

I'm dealing with it Lewis.

LEWIS (O.O.V)

Okay but I just want you to admit -
my Lord - how did she know to ask
 for you?

She hangs up.

89 **EXT. DESERT/OASIS TOWN - DUSK**

89

HANNA walking along the side of a tarmac desert road,
 approaching a dusty oasis town.

HANNA enters the outskirts, teaming with scooters, trucks,
 taxis, mules and goats. The impact knocks HANNA backwards,
 assailed by the smells of dried fruit, meat tagines, couscous
 cooking at market stalls, fresh fish and meat, still bloody
 and twitching, hanging in the sun for the flies. She listens
 to the babble of Arabic, her ears, nose and eyes sensitive to
 every conversation and twitch of life. It all overpoweringly
 exotic and visceral to her.

An old broken-backed woman inches her way to market. HANNA
 stares at her in astonishment. Her wrinkled skin.

She eyes the abundance of animals - animals she's never seen
 before in her life: Chickens. Goats. A camel, which Hanna
 finds bizarre and hilarious.

90 **INT. CENTRE OF TOWN/NIGHT MARKET - EVENING**

90

HANNA finds a stall with simple cotton clothing. She chooses
 some cheap clothes and unseen goes around the back of the
 stall. She changes out of her ragged old clothes into her new
 clothes.

HANNA sees MILES running through the crowds carrying a bag of
 cherries.

She follows him a little way, onto a busy street with hotels
 and cheap jewellery stores.

He runs up the steps and enters a small mid-range hotel.

HANNA looks up at the hotel, then enters.

91 **INT. MOROCCAN HOTEL RECEPTION - EVENING**

91

HANNA stands at the reception desk. A kindly looking HOTEL
 OWNER is eating a jammy biscuit. He's a little confused by
 HANNA.

HOTEL OWNER

Where's your family?

HANNA
Are you Arab?

HOTEL OWNER
I'm Moroccan.

HANNA
Morocco. Capital city Rabat. Places
of interest. Marrakesh. Essouaira.
Religion Islam. Language Arabic
(in Arabic w/ English
subtitles)
I like Arabic very much. It's like
Japanese. It's big.

The HOTEL OWNER nearly spits out his biscuit in shock.

HOTEL OWNER
(in Arabic w/ English
subtitles)
You speak Arabic?

HANNA
(in Arabic w/ English
subtitles)
Yes, of course.

HOTEL OWNER
(in Arabic w/ English
subtitles)
Where's your family?

HANNA
(in Arabic w/ English
subtitles)
I need a room for one night. Can
you help? I don't have any money.

92

INT. MOROCCAN HOTEL BEDROOM - EVENING

92

The HOTEL OWNER leads HANNA into a simple whitewashed hotel
room with twin beds.

They speak in Arabic with English subtitles.

HOTEL OWNER
It's the best we've got.

HANNA
Thank you.

HANNA stares at the light switch.

HANNA (CONT'D)
Do you have one of these in every
room?

HOTEL OWNER
Of course. All mod cons.

HANNA
It's electricity?

The HOTEL OWNER looks at HANNA askance.

HOTEL OWNER
Yes.

HANNA
I know a little bit about
electricity. They say Edison
discovered it, or was it Franklin?

HOTEL OWNER
Some American, I'm sure.

He picks up an electric kettle.

HOTEL OWNER (CONT'D)
Electric kettle for the English -
they like to make their own tea.

He switches it on, Hanna stares as it heats up noisily.

He goes to a small wall mounted TV, switches it on for her, a
fuzzy, terrible picture of an Arabic TV show. HANNA is
fascinated, doesn't take her eyes off the TV as she sits on
the edge of the bed.

HANNA
What is it?

HOTEL OWNER
It's the best we can do.

She stares at the picture, bemused.

HOTEL OWNER (CONT'D)
Where do you come from?

Distracted, HANNA is caught off guard.

HANNA
The forest.

The HOTEL OWNER smiles, himself a little puzzled by this
strange encounter, and leaves.

She just sits there staring at the TV as it's volume seems to
increase.

Meanwhile the electric kettle begins to boil. Steam pours
from its spout and the whole contraption starts to rattle
violently.

HANNA gets up and approaches the kettle very warily. She tries the light switch in an attempt to stop the kettle, but it keeps boiling and making its strange rattle. HANNA tries another switch, the ceiling fan begins to turn, confusing HANNA even more.

On the TV the news shows footage of war in the Middle East, the sound of gunfire.

The ceiling fan is at its top speed, it's blades cut the air like a helicopter.

A telephone beside the bed starts to ring.

Combined the noises rise to a terrifying crescendo.

HANNA backs away towards the bathroom. She stumbles and falls through the bathroom door straight into the shower, inadvertently turning the taps on. Water pours down on her.

HANNA springs up and turns to face the stream of water as if it were an attacker. She runs back into the bedroom.

In the bedroom the kettle is still having a violent tantrum, the TV is still screaming, the fan still cutting, the phone still shouting.

HANNA pulls at the exit door, but doesn't know to turn the handle. She panics. Smashes at the door. Eventually she falls through the door and into the corridor.

93

INT. MOROCCAN HOTEL CORRIDOR - EVENING

93

Silence as HANNA sits on the corridor floor catching her breath.

A little way down the corridor MILES and SOPHIE emerge from their bedroom.

MILES

Look. It's that girl.

He nudges SOPHIE.

HANNA eyes them suspiciously.

SOPHIE

Hey you made it.

MILES

Hey, again.

SOPHIE

Did you *walk* here?

MILES

She looks different.

SOPHIE
Do you want to hang with us?

MILES
Are you hungry?

SOPHIE
Miles is always hungry.

HANNA
I'm thirsty.

94

EXT/INT. STRIP CLUB. HAMBURG.

94

The Reeperbaln, the main street of Hamburg's red light district. Tough and unglamorous. MARISSA WIEGLER gets out of a taxi, checks the sign of the strip club and crosses the road. She is on the phone and we hear.

LEWIS (O.S.)
The Swedish borders are sealed. I have Swedish, Norwegian and Danish border patrols on high alert and Interpol have briefed the police.

MARISSA
I don't want any bad news Lewis.
Neither of us can afford a fuck up.

MARISSA hangs up. She enters a converted car park which is now a lap dancing bar. It's early in the day and the patrons are as scarce as the clothes on the dancers.

At the far end of the room is the reason Marissa is there, MICHAEL ISAACS. Mid fifties. Rumpled suit, bleary, unshaven and drinking a scotch.

ISAACS smiles coldly at MARISSA.

ISAACS
I didn't think they let women in here.

MARISSA
They let them in, they just don't let them get dressed.

He smiles, drinks, she eyes the scotch.

MARISSA (CONT'D)
Still drinking on the job. You haven't changed.

ISAACS
You have.

MARISSA
Adapt or die.

ISAACS
You want a drink?

MARISSA
I'll wait until I really need one.

He grins and drinks. She sits, with a sigh, looks him in the eye.

MARISSA (CONT'D)
Erik Heller's still alive.

ISAACS glances up from his drink.

ISAACS
You don't say.

MARISSA
There's more.

MARISSA passes him a newspaper. He opens it. Hidden inside is a picture of Hanna. He looks it over, surprised.

ISAACS (IRONIC)
Wow. All grown up.

MARISSA
He did a good job.

ISAACS
Did she turn out like you hoped?

MARISSA
She just tried to kill me.

ISAACS
Isn't it always the way?

MARISSA
The fuck does that mean?

ISAACS
You bring them into this world,
teach them how to kill and maim...
and then they turn against you.

MARISSA
I didn't teach her.

ISAACS
No, it's better than that. You bred
her from a test tube.

MARISSA turns to the BARMAN and signals for a round of the scotches, "Two of these..."

MARISSA

Here's the problem: She thinks we killed her mother.

He smiles wryly.

ISAACS

Just get her sectioned or something.

MARISSA

Sure, just as soon as she's done breaking peoples necks. You get her sectioned, if you can catch her.

The drinks arrive, MARISSA drinks.

MARISSA (CONT'D)

Right now she's in Morocco but she'll be trying to get out of the country. Find her and bring her to me. Quietly.

ISAACS

I'll need funds.

MARISSA slides an envelope of bills across the table.

MARISSA

Don't spend it all on candy.

She glances meaningfully at the STRIPPERS, who have been eyeing up ISAACS as a potential mark.

ISAACS looks at the money. When he looks back up MARISSA is already walking out the door.

95

EXT. NIGHT MARKET RESTAURANT. OASIS TOWN - NIGHT

95

HANNA is sitting at a table with the FAMILY who are all eating falafel while HANNA eats meat.

SOPHIE and MILES parents, RACHEL and SEB, have some difficulty relating to their daughters attitudes. They belong to a generation of counter cultural radicals whose priorities have, over the past decade, shifted and they're now trying to assimilate into mainstream society whilst still holding on to their ideals of autonomy and social liberation.

SOPHIE is describing a recent cultural phenomenon while she picks at her food.

SOPHIE

She's beautiful. I wish I had a body like hers. She's really cool too. She's married to a footballer and really loves him -

Meanwhile HANNA eyes the crowd, constantly on the look out.

SOPHIE (CONT'D)

- only the papers found out he was shagging like loads of other girls so she went and got all successful in her own right and now does a make-over show where she turns right dogs into real babes. I could do you a make-over if you'd like?

RACHEL

Perhaps Hanna doesn't want a make-over, sweetie.

SOPHIE ignores RACHEL and addresses all her responses to HANNA.

SOPHIE

Rachel doesn't believe in making the best of yourself.

RACHEL

No Sophie, I just don't believe fourteen year-old girls should be dressing to look like porn stars. It objectifies them.

SOPHIE

(to HANNA)

Do you shave your armpits yet?

HANNA

I don't think so.

RACHEL

Good. Keep it that way.

SOPHIE

That's SOOO gross.

RACHEL

Do you often travel on your own, Hanna?

HANNA

My father encourages me to be independent.

SEB

And your mother?

HANNA

She's dead.

SEB

Oh, I'm sorry.

SOPHIE
Nice one, Dad.

HANNA
People die.

MILES
What did she die of?

HANNA
Three bullets.

RACHEL
Oh. God. How terrible.

SOPHIE is weirdly impressed.

96 **EXT/INT. BUTCHERS SHOP. SOUTH SWEDEN - NIGHT**

96

ERIK HELLER, still wearing his three piece suit, enters a tiny provincial Swedish butchers shop and walks up to the counter. He checks around to make sure no one is following him before approaching the BUTCHER and slapping some cash on the counter.

HELLER
Three pounds of goose fat if you please.

97 **INT. MOROCCAN HOTEL CORRIDOR - LATER**

97

HANNA arrives back at the hotel with RACHEL, SEB, MILES and SOPHIE. MILES is sleepy and SOPHIE a little grumpy.

SOPHIE
Why do we always have to get up so early?

SEB
If you were a Berber shepherd -

SOPHIE
- I'm not a shepherd. Jesus.

RACHEL
We have to be at the port by eight tomorrow so I want you to pack now...

MILES
I'm too sleepy.

HANNA listens anxiously, knowing she needs to go with them to be safe.

She arrives at her door.

HANNA

Good night.

But the family are too wrapped up in their discussion to notice her.

SEB

No, you're not. Come on we'll do it together.

HANNA enters her room. SOPHIE turns at the sound of HANNA'S door closing.

SOPHIE

She's weird. Is it me, or is that girl weird?

98

INT. MOROCCAN HOTEL BEDROOM - NIGHT

98

The TV flickers illuminating HANNA as she sits on her bed looking at the DNA report folded up into a tight wad. She smooths it out and reads.

The test reads: HANNA HELLER - "SGM + test results. Interfering sequence present. Abnormal. B sample confirms result"

HANNA stares at the words. "Interfering sequence present. Abnormal." HANNA looks at the photo of herself and those words.

HANNA

"Abnormal"

What does it mean?

She looks up at the TV and sees footage of millions of Muslim worshipers circling the Kaaba at Mecca. The sheer mass of humanity stuns her. HANNA turns up the volume and hears the call to prayer.

She listens in wonder to her first experience of music.

HANNA (CONT'D)

(whispers)

Music. A combination of sounds with a view to beauty of form and expression of emotion.

She breathes in the beautiful sounds.

99

EXT. SOUTH SWEDISH COAST - PRE-DAWN

99

The music continues over -

A barren rocky outcrop on the South Swedish coast. HELLER arrives. He has a rucksack on his back.

HELLER undresses and puts his suit in a plastic bag that he knots tight. He puts the bag into the rucksack and puts it on his back.

Then HELLER starts to cover his body in the goose fat he bought in the butcher's. He stares across the water towards DENMARK in the distance.

100 **EXT. HOTEL CAR PARK. - PRE-DAWN** 100

HANNA appears in the blue morning light and stalks around the car park looking for the family van.

When she finds it, she tries the doors but they're locked.

She tries the back door but that's also locked.

She gets her foot onto a wheel and another foot onto a doorhandle and climbs up onto the roof.

101 **EXT. VAN/ROOF - PRE-DAWN** 101

She studies the sun roof of the recreational vehicle. It has been left open a few inches for air.

She gets her hands in there and tries to prise it open further but it's mechanised and won't budge.

She looks around the car park for an implement.

She spies a fire escape with a caretaker's nook next to it.

She climbs back down off the van and goes to the caretaker's room.

102 **INT. CARETAKER'S ROOM - PRE-DAWN** 102

HANNA searches the tiny office until she finds a crowbar.

103 **EXT. FERRYPORT. MOROCCO. DAY** 103

A busy bustling ferry-port, cars in both directions.

ISAACS looks round, makes silent contact with other men. His men. Four of them dotted around the ferryport.

ISAACS approaches a BORDER GUARD. The GUARD is looking at a photocopied photo of HANNA from her holding cell. The GUARD pockets the photocopy as ISAACS passes him a wad of cash.

104 **INT. VAN - DAY.**

104

THE FAMILY travels towards the ferry-port, sleepy and grumpy, yawning, looking around.

The sun roof to the rear, above the breakfast table and bench seats, is wide open.

SEB

... Somebody broke the sun roof. I said somebody broke the sun roof. It won't close...

RACHEL

Call the rental.

SEB

I hope its insured.

105 **EXT. FERRYPORT. MOROCCO - CONTINUOUS**

105

ISAACS watches closely every car that approaches the ferry from behind his dark glasses.

He sees the FAMILY have joined a cue of vehicles and are having their papers checked. Then they're waved on board. He scrutinises them but has no reason to suspect anything.

106 **INT. FERRY CAR DECK. - DAY**

106

Cars are parking, their headlights on in the dark hull, horns blowing, FERRY GUARDS directing people to parking spaces - it's chaos.

SEB parks the van with some difficulty, complaining all the while.

SEB

Typical. Get me back to the European Union.

RACHEL

Don't be rude.

They get out, taking with them anything they might need - knapsacks, computer games, suit cases.

They head off towards the stairs up to the decks, passing ISAACS on their way.

ISAACS searches between the cars and trucks.

He passes the back of the FAMILY'S van as the camera pushes in on its back door. The handle is being JIGGLED FROM INSIDE.

107 **INT. VAN/FERRY CAR DECK - DAY**

107

Inside, the van is as the family left it, but the bench seats around the breakfast table are disturbed. One has been opened out, the lid taken off, the mattress strewn on the floor - inside is a big storage space where HANNA has evidently hidden... The crowbar has been discarded there.

HANNA is trying to get out. She tries the back door but its locked.

She climbs over the seats and climbs into the front cabin, the driver's seat. She finds a lock on the door and unlocks. She climbs out.

108 **EXT. LOWER FERRY DECK - DAY**

108

HANNA walks out on deck and sees the sea, the sight of it takes her breath away. She walks to the railings and looks over the edge. Then up at the seagulls following the boat.

A little way off the FAMILY are sitting eating ice-creams. SOPHIE lies out on a bench sunning herself.

RACHEL

What has got into you? Oh my God,
look over there.

They all look where she is pointing - at HANNA.

SOPHIE

It's her.

SEB

You think she... you don't think
she... Rachel, the sunroof?

RACHEL

You think we should say something?

SEB

What's there to say?

RACHEL

Maybe she's in trouble.

SEB

Maybe she's a hooker. Or a
terrorist. There's a lot of them in
Germany.

SOPHIE

Hookers or terrorists?

RACHEL

I'll go over.

SEB
Rachel, walk away. I'm insisting
here. I'm putting my foot down...

RACHEL heads off towards HANNA, SOPHIE follows.

CUT TO:

SOPHIE and RACHEL approach HANNA and move to positions either
side of her.

SOPHIE
All right?

HANNA
Did you know that 71 percent of the
earths surface is covered in water?

SOPHIE
My father thinks you're a stowaway.
He thinks you broke our sunroof
too, which puts you in deep shit.

RACHEL
Sophie just - I'll handle this.
(TO HANNA)
Where's your father?

No reply.

RACHEL (CONT'D)
I really think it might help if you
told us the, you know, *the truth*
and all that. Have you run away
from somewhere?

SOPHIE
Are you okay?

HANNA
I'm fine.

RACHEL
I'm worried about you.

SOPHIE
She said she's fine.

RACHEL
You have to understand this really
is a problem for us.

SOPHIE

You know what? Why don't I stay here with her and you go off and be with dad? He's looking kind of tense.

CUT TO:

RACHEL rejoins SEB and MILES.

SEB

Has she even got a passport?!

RACHEL

I don't think I handled that very well.

SEB

How do you know she's not some kind of illegal immigrant?

109 **EXT. UPPER FERRY DECK - CONTINUOUS**

109

ISAACS searches the upper deck. Through the bar on the other side of the ferry he sees one of his men searching the opposite deck.

A CHILD knocks into ISAACS and the few photocopied photographs he has of HANNA fall from his pocket and are blown along the deck.

ISAACS scrambles to pick-up the photocopies.

110 **EXT. LOWER FERRY DECK - CONTINUOUS**

110

HANNA and SOPHIE are still standing at the railings. SOPHIE offers HANNA some of her ice-cream.

SOPHIE

Would you like some?

HANNA looks curiously at the ice-cream.

HANNA

Please.

She tries it.

HANNA (CONT'D)

It tastes like music.

SOPHIE

You're so weird, aren't you? Did you have a fight with your dad or something?

HANNA

Yes.

SOPHIE

Was it bad?

HANNA

No. I won.

HANNA studies the sea.

HANNA (CONT'D)

Can you help me get home?

At that moment one of ISAACS photocopied pictures of HANNA rolls across the deck and catches on the railings.

HANNA looks down at it, recognizes herself and quickly pockets it. She looks across the deck, too many people, she shouldn't have let herself be so exposed.

HANNA (CONT'D)

You could do me a make-over if you like?

111 **INT. VAN. FERRY CAR DECK - DAY**

111

MILES is sitting in the driver's seat, pretending to drive the stationary van.

Through the windscreen, RACHEL and SEB can be seen having a heated discussion.

In the back, HANNA is changing into some of SOPHIE'S clothes.

SOPHIE

You're pretty. You know that?

HANNA

Am I?

SOPHIE

Of course you are. You've got pretty eyes and you're tall. I always wanted to be tall. If I were a man I might fancy you.

She laughs. HANNA responds seriously.

HANNA

I'm not a man.

SOPHIE laughs even more.

The door swings open and SEB is standing there with RACHEL, nervous but determined.

SEB

Okay, here's the deal. We're going to find a way to get you home just as soon as we get off this crate. But since you don't have a passport with you right now, we're just going to have to be a bit gorilla. Okay?

RACHEL

We passionately believe it's the right thing to do.

They don't look sure at all, but SOPHIE puts her arm round HANNA and HANNA returns the gesture, everybody slightly embarrassed.

112 **EXT. FERRY PORT ALGECIRAS - DAY** 112

The FERRY is docked, the huge doors are open and cars are starting to drive out, halting on the dock to have passports checked.

113 **INT. VAN. FERRY CAR DECK. - DAY** 113

Cars are revving up, manoeuvring and getting ready to disembark.

RACHEL is at the drivers wheel while SEB is in the back stripping the cushions from the bench seats to prepare a place for HANNA to hide.

HANNA waits, breath bated, her arm round SOPHIE's shoulders.

On the far side she sees ISAACS enter the deck. She watches him carefully and decides he must be looking for her. She ducks down a little further.

RACHEL, looking nervous, turns to HANNA.

RACHEL

You okay honey?

HANNA

Yes yes I'm ready!

ISAACS is getting closer, walking between the cars. The ferry gates are open and the noise subsides.

SEB discovers the crowbar, examines it.

SEB

Oh Jesus.

HANNA grabs it and sticks it back in the box, helps SEB fling cushions aside and gets into the compartment.

SEB grits his teeth.

SEB (CONT'D)
Here goes nothing.

He shuts the bench seat over HANNA and replaces the cushions just as ISAACS passes the van, sniffing around.

SEB gets out of the back and walks around to the front. He passes ISAACS on his way round.

SEB (CONT'D)
Excuse me. Sir?

ISAACS gets out of the way and SEB gets into the front passenger's seat. RACHEL starts the engine, checks her mirrors.

SEB eyes ISAACS with some paranoia - although he has no idea who he is.

INSIDE HANNA'S HIDE OUT -

HANNA lies quietly, her eyes glistening in the dark. She listens, hearing the van disembarking the ferry.

114 **EXT. DANISH COASTLINE - DAY**

114

Dark rain pours down on to a beach on the Danish coast.

A figure struggles to land. Then, like a monster from the deep, ERIK emerges out of the surf. His lungs bursting with the exertion. Water dripping from his body.

He collapses for a while then stumbles up the beach. He approaches the beach car park.

A POLICE CAR swings into the car park.

ERIK tries to run, but it's too late. The POLICE CAR is on him.

He stops and turns towards the police car.

TWO POLICEMEN get out of the car and approach ERIK. He watches them very carefully.

115 **EXT. MOTORWAY/SOUTHERN SPAIN - DAY**

115

The FAMILY'S van speeds along the E-15 up from the Bay of Gibraltar, heading north east towards the mountains.

116 **INT. VAN - DAY**

116

HANNA stares out at the changing light in the rugged landscape.

Hills are emerging and the land is turning green in the gold evening light.

HANNA watches RACHEL unscrew the cap of a water bottle and brings it to SEB'S mouth while he drives. SEB laughs as a little water spills down his front.

SOPHIE is listening to an IPOD. HANNA looks at her. SOPHIE takes one earphone out of her own ear and puts it in HANNA'S.

117 **INT. MARITIME SECURITY/OFFICE - DAY**

117

ISAACS shows fake ID to the ferry's frowning SECURITY OFFICER, who doesn't appreciate the unsolicited approach.

ISAACS

Sir, I'll be as brief as I can, we have a situation here...

118 **INT. MARITIME SECURITY/OFFICE - LATER**

118

ISAACS is studying CC TV footage of the ferry. He views a number of scenes with no luck until he notices:

The car deck - HANNA and SOPHIE weaving through the cars and boarding the van.

119 **INT. VAN - DAY**

119

HANNA rests her head on SOPHIE'S shoulder and relaxes for the first time. MILES relaxes his head on HANNA'S shoulder and they stare at the huge, granite mountain range...

She starts to nod off... she falls asleep on SOPHIE'S shoulder.

120 **EXT. DANISH COASTLINE - DAY**

120

MARISSA walks along the desolate patch of coastline. She approaches a Crime Scene. Dogs, markings on the ground. Two DANISH POLICEMEN lie inert on the pebbles, their throats freshly sliced.

LEWIS

The Danish authorities are taking this very seriously. They've doubled the number of officers on the ground. We've sent up spotter planes over the channel.

(MORE)

LEWIS (CONT'D)
They're appealing for witnesses
through the local media...

MARISSA nods and looks out at the roiling grey sea. The reality of ERIK'S determination unnerving her.

LEWIS (CONT'D)
You think he really swam it?

MARISSA knows he did. She calls over her shoulder as she walks away.

MARISSA
Keep me posted.

121

EXT. SPANISH CAMPSITE - DAY

121

The campsite is heaving with humanity, thousands of EUROPEAN CAMPERS who have turned the site into what amounts to a shanty town - a small city with its own shops, drainage, borders and rules. Families come here from cities across Europe and bring their whole lives with them.

The LYALL FAMILY van is squeezed in between a GERMAN family walking around in skimpy swimming costumes - and a serious looking FRENCH family with quad bikes.

SOPHIE, MILES and HANNA stare at the other families a moment.

GERMAN CAMPER.
Guten tag.

HANNA
Guten Morgen.

GERMAN CAMPER.
Wie geht es Ihnen?

HANNA
Gutm und Ihnen?

GERMAN CAMPER.
Jah, gut, gut...

A FRENCH CAMPER nods at them.

FRENCH CAMPER.
Bonjour. Ca va?

HANNA
Ca va. Oui. Bien...

HANNA starts efficiently helping SEB erect the children's tent. He's watches impressed as HANNA expertly ties complicated knots.

RACHEL and MILES start blowing up two inflatable mattresses.

RACHEL
 Maybe we could all go for a walk
 when we've put the tent up.

SOPHIE
 No thanks.

HANNA looks off to the tree line. In the distance she spots a couple of RABBITS in a pool of sunlight.

122 **INT. SPANISH CAMPSITE. OFFICE/SHOP.** 122

HANNA turns a display unit of postcards.

Through the window she can see SOPHIE talking to TWO TEENAGE BOYS.

One of the boys enters the shop. He looks at HANNA as he passes and smiles. This is FELICIANO. He is handsome. HANNA'S not used to this feeling of being looked at.

While the SHOP ASSISTANT serves FELICIANO HANNA pockets a postcard and a book of stamps.

123 **EXT. SPANISH CAMPSITE. OFFICE/SHOP.** 123

HANNA sits on a low wall writing her postcard:

'Mission accomplished'

HANNA gets up and posts the card.

124 **EXT. WOODS NEAR CAMPSITE - DAY** 124

RACHEL and HANNA are walking in the woods together. Above them the evening chorus is in full song.

RACHEL
 I just feel connected when I'm in
 the countryside. The city stifles
 me... emotionally, creatively.

HANNA'S attention is elsewhere, she's spotted something in the undergrowth.

RACHEL (CONT'D)
 Anyway, I was very young when I...
 Seb and I.... He was so impressive.

HANNA suddenly runs into the woods.

RACHEL (CONT'D)
 Hanna?!

125 **EXT. SPANISH CAMPSITE - EVENING**

125

The FAMILY are sitting in fold-out chairs eating charred veggie sausages.

SOPHIE

It's probably just a bunch of Spanish farmers, mum. We're hardly going to be out all night.

RACHEL

You're not going, Sophie. No way, Jose.

HANNA appears from the woods carrying TWO SKINNED RABBITS. She lays them in front of the family.

HANNA

Food.

SOPHIE lets out a shriek of nervous laughter, while SEB and RACHEL are confused as to what the appropriate reaction might be.

MILES

That's gross.

126 **INT. CAMPSITE PUBLIC BATHROOM - NIGHT**

126

The girls are hiding out in the Ladies Room as SOPHIE does HANNA'S make-up.

SOPHIE

I don't know why I'm doing this, you're going to steal all the best men off of me.

HANNA

What do you mean?

SOPHIE

Though quite frankly I don't need more digits than I've got right now. Loads. Loads and loads.

HANNA watches herself in the mirror. Mascara, eye liner. She licks the lipstick, puzzled. Almost a woman, but it doesn't look right on her.

HANNA

It's like paint.

SOPHIE

Don't lick it off.

SOPHIE finishes HANNA's face, looks at her in the mirror.

SOPHIE (CONT'D)
You're gorgeous.

127 **EXT. CAMPSITE. NIGHT.**

127

SOPHIE and HANNA sneak through the campsite together and move secretly between the parked cars. HANNA is dressed in some of SOPHIE's clothes and has the make-up on. They are excited, SOPHIE alive with the thrill of disobedience.

HANNA
I can't walk in this.

SOPHIE
You look hot.

HANNA
Where are we going?

SOPHIE
Shhhhh!

HANNA uncomfortable with the situation.

HANNA
I shouldn't take unnecessary risks.

SOPHIE
Says who?

SOPHIE heads off down the road.

HANNA weighs the situation and then quickens her pace to catch up with SOPHIE.

128 **EXT. RAVE AT ROMAN AMPHITHEATRE. NIGHT.**

128

A loud out door rave in a Roman amphitheatre.

SOPHIE and HANNA stand at the top of the amphitheatre looking down on the thrilling spectacle, soaking up the bass, the abstract sounds, the sheer volume, the pulsing lights and electric atmosphere - HANNA is thrilled and startled.

Many of the crowd seem to be wearing fancy dress. HANNA stares at a girl dressed as a red ladybird.

CUT TO:

The girls approach a bar and SOPHIE goes to order. She's forced to mime and shout her order over the music.

SOPHIE
Vodka. Two.

The bartender shakes his head and holds up two bottles of water.

BARTENDER
Water only. No booze.

Meanwhile HANNA spots FELICIANO, the handsome SPANISH BOY from the camp site shop, across the dance floor. He is staring at her again.

SOPHIE comes back with two bottles of water and hands one to HANNA.

HANNA
What do they call this music?

SOPHIE
Banging.

HANNA stares at the dancers, people losing themselves in it - SOPHIE just grins, starts to move to the music.

HANNA smiles awkwardly, tries to copy SOPHIE.

CUT TO:

ISAACS enters the rave followed by two of his HENCHMEN. They split up and start to survey the crowd.

Over in a secluded corner ISAACS sees a drug deal taking place.

ISAACS sidles over to the DEALER and his PUNTER. The PUNTER, thinking ISAACS is probably a cop, makes a hasty getaway.

ISAACS
What you got?

DEALER
(in Spanish w/ English subtitles)
Nothing man. That guys just a friend.

ISAACS frisks the DEALER, nothing. He turns the DEALER against the wall and checks his socks where he finds a stash of tiny baggies each containing a gram or two of white powder.

ISAACS samples the powder and pockets the lot.

DEALER (CONT'D)
(in Spanish w/ English subtitles)
Hey, you're not police. What the fuck?

ISAACS turns as he walks away and puts a finger to his lips.

ISAACS

Ssh.

CUT TO:

Back near the bar HANNA and SOPHIE are approached by a couple of scrawny SPANISH BOYS in day-glow tops.

SPANISH BOY
(in Spanish w/ English
subtitles)
Where are you from?

The girls just look at each other.

SPANISH BOY (CONT'D)
English? American? You like to
party?

They watch, puzzled, as SOPHIE smiles disinterestedly and leads HANNA away.

HANNA
Will you teach me to do dancing?

SOPHIE
It's easy.

HANNA and SOPHIE walk onto the dance floor and begin to dance.

HANNA starts by dancing like a five year-old, swinging her arms jerkily and lifting her feet as if walking through a field. But soon her movements become more sophisticated and expressive.

CUT TO:

ISAACS is searching through the crowd. He eyes the bodies around him greedily.

He takes another dab of the white powder and rubs it into his gums.

CUT TO:

Back on the dance floor, HANNA and SOPHIE are dancing.

FELICIANO approaches through the crowd followed by a FRIEND. THEY start to circle HANNA and SOPHIE, dancing, insinuating their way in.

SOPHIE (CONT'D)
He's after you.

HANNA
How can you tell?

SOPHIE

Duh, look at the way he's looking
at you. He's gorgeous.

FELICIANO'S FRIEND approaches SOPHIE, he's not bad looking
either.

FELICIANO'S FRIEND

What's your name?

SOPHIE

Sophie.

FELICIANO'S FRIEND

Have you come here before?

SOPHIE

All the time.

FELICIANO'S FRIEND

Really? You dance well.

SOPHIE

So do you.

HANNA and FELICIANO hold eye contact.

The music rises and now they're lit only by the intermittent
flashes of a strobe light.

HANNA and FELICIANO begin to dance around each other, their
movements caught in still flashes.

CUT TO:

From some distance away ISAACS spots HANNA. He smiles and
starts to move through the crowds towards her.

CUT TO:

SOPHIE and the FRIEND are kissing. HANNA sees this and
laughs.

The crowd is jumping.

HANNA feels FELICIANO'S hand take hers, she flinches a
moment, then lets him draw her towards him. Their eyes still
locked.

ISAACS is getting closer, his eyes flashing eerily in the
strobe lighting.

HANNA and FELICIANO are in a world of their own.

His fingers trace the lines of her arms, shoulders and neck.

He draws her face towards his.

HANNA
Are we going to kiss now?

FELICIANO
Would you like to?

HANNA
Kissing requires a total of thirty-four facial muscles.

Their lips are almost touching.

HANNA (CONT'D)
The most important muscle involved is the orbicularis oris muscle, which is used to pucker the lips -

He kisses her.

HANNA closes her eyes.

ISAACS moves in.

FELICIANO becomes more ardent, puts his arms around her waist, she doesn't like it. He tries to open her mouth with his.

HANNA snaps.

In a few swift moves, HANNA pulls FELICIANO round and throws him to the ground. She falls to his side and, with one knee on his back, she holds his head, about to snap his neck.

SOPHIE turns and sees them on the ground. A few of the closest DANCERS also stop dancing and stare.

ISAACS backs off, watching from a safe distance.

SOPHIE
Hanna! Holy crap...

FELICIANO
Please, don't hurt me.
(to SOPHIE)
Please, tell your friend...

HANNA looks up at SOPHIE. Now that she has FELICIANO on the ground she doesn't know what to do with him.

HANNA
Should I let him go?

SOPHIE
As opposed to what? Yes, you should let him go.

HANNA leans in to whisper into FELICIANO'S ear.

HANNA
I'm going to go now.

FELICIANO
Sure.

HANNA
It was nice.

And she's gone, pulling SOPHIE away through the crowd.

ISAACS jumps into action. But he's lost sight of the girls among the mass of dancing bodies.

HANNA and SOPHIE move quickly through the crowds towards the exit.

SOPHIE
Oh, my God, Hanna. I thought you were going to kill him. Where d'you learn to do that?

HANNA
My father taught me.

They escape through a hole in the perimeter fence.

129 **INT. LOUNGE. KATRIN'S APARTMENT. EAST BERLIN HOUSING PROJECT - NIGHT**

An immaculately tidy lounge in a small apartment on the ground floor of a run down East Berlin housing project.

A well-dressed woman in her 60's, KATRIN, is sitting alone listening to music on an old cassette machine.

The door buzzer rings. KATRIN gets up slowly and approaches the door.

KATRIN
Who is it?

No reply. KATRIN puts the safety chain across the door and opens it a small amount.

MARISSA
Hello Katrin.

KATRIN slams the door shut in fright and double locks it.

Fear racing through her veins, she rushes her way through the lounge, knocking furniture as she goes.

130 **INT. KITCHEN. KATRIN'S APARTMENT - NIGHT**

130

KATRIN races to the kitchen door and bolts it.

Thinking the apartment is secure, she tries to catch her breath. But slowly she becomes aware of someone else's presence in the room.

She turns to face the intruder... MARISSA standing, waiting patiently.

KATRIN
You look different in pictures.

MARISSA
Well here I am in the flesh.

KATRIN'S mouth twitches with all the imagined conversations she's had with MARISSA.

MARISSA (CONT'D)
Has Erik Heller contacted you?

KATRIN
Erik's dead.

MARISSA sits calmly in an old arm chair.

MARISSA
Huh, if only.

KATRIN
If he's alive why would he contact me?

MARISSA
That depends on whether you believe he's innocent, or not.

KATRIN
I'm an old woman with a broken heart -

MARISSA
- What's in the past, stays in the past, right?

KATRIN
Something like that.

MARISSA
So why all the years of snooping around and sticking your nose in?

KATRIN
You'd understand if you had kids.

She turns her back on MARISSA.

MARISSA
Kid's, they fuck you up, don't they?

MARISSA stands up, puts a 9mm to the back KATRIN'S head and pulls the trigger.

KATRIN drops to the floor revealing a framed, blood splattered, photograph of KATRIN ZADEK'S daughter - JOANNA.

131

INT. TENT. SPANISH CAMPSITE. EARLY DAWN.

131

HANNA and SOPHIE lie next to each other in sleeping bags with a torch between them.

SOPHIE
Can't you sleep?

HANNA
No.

SOPHIE
Me neither.

SOPHIE pauses. Looks at her.

SOPHIE (CONT'D)
Hanna?

HANNA
Yes?

SOPHIE
Where do you really come from?

HANNA
Leipzig, I live in Leipzig -

SOPHIE loses her patience.

SOPHIE
If we're going to be friends you have to be honest with me. Them's the rules.

HANNA is taken aback.

HANNA
Are we friends?

SOPHIE
Yes. I like you.

HANNA
I'd like to have a friend.

SOPHIE
I mean you're a freak and everything, but I like you.

HANNA

I like you too. I really do. But there are things I can't tell you. Do you understand?

SOPHIE

Yes... Actually, no, I don't.

HANNA

There are people that want to harm me. Bad people.

SOPHIE

I see.

HANNA

And they wont stop.

SOPHIE

Right.

HANNA

So for your own safety...

HANNA looks into SOPHIE'S eyes.

HANNA (CONT'D)

Can we still be friends?

SOPHIE

I don't know. I mean, I don't really know who you are. Do I?

HANNA

That's just it. Neither do I.

She reaches into her bag. Brings out the DNA report. Shows it to Sophie. They read. Interfering Sequence. Abnormal.

SOPHIE

What is it?

HANNA

I think it's about me. DNA is kind of how we're made I think. I mean who we are.

They look at it.

SOPHIE

What will you do?

HANNA

I'm going to Berlin. I have to meet my father at the house of Wilhelm Grimm.

SOPHIE
As in "Grimm's Fairytales"?

HANNA
That's right.

SOPHIE sighs at HANNA.

SOPHIE
If you say so.

HANNA
Did I say the wrong thing again?

SOPHIE looks at HANNA, sees she's vulnerable. She takes a bracelet off her own wrist. Gives it to her.

SOPHIE
Keep this. To remember me.

HANNA takes it, puts it on. Moved. Looks at SOPHIE.

SOPHIE (CONT'D)
It's a friendship bracelet.

HANNA
Thank you.

HANNA stares at the ceiling, looks over at SOPHIE who's starting to sleep. HANNA reaches out and touches her hair.

Beside them, separated by a thin piece of fabric, we see that MILES has woken and has been listening in the darkness.

132 **INT. KATRIN'S APARTMENT - NIGHT**

132

MARISSA is searching the apartment. She's thorough and fast. She rips cushions and throws books from their shelves. Her actions become progressively more frantic, relishing the destruction. She finds more and more photograph's of JOANNA. The photographs seem to have a driving effect on her.

She walks down the hall and opens a door onto a small spare bedroom that had been turned into home office. Every available wall space is covered in newspaper clippings and photographs relating JOANNA'S murder.

On the floor MARISSA finds a box of old cassette tapes. She stops to inspect one of the tapes. A label reads: 'Joanna no. 24'.

133 **INT. DANISH HOSTEL - MORNING.**

133

ERIK HELLER walks into a small, long-established family hotel on a Danish road near the coast.

He is in the slightly dated suit he wore when he left the forest and looks a little dishevelled and odd. A sixtyish Danish woman stands behind the counter, scrutinising him.

They speak in Danish with English subtitles.

ERIK (SIGHS, EXHAUSTED)
I need a room.

RECEPTIONIST
Yes of course.

ERIK
I stayed here fifteen years ago. It hasn't changed.

RECEPTIONIST
We don't much like change here.

ERIK
Neither do I.

RECEPTIONIST
Name?

ERIK
Olsson. Peter Olsson.

RECEPTIONIST
You have some post.

She turns and retrieves HANNA'S POSTCARD from the mail rack and hands it to him.

ERIK
Thank you.

ERIK reads: "Mission accomplished"

RECEPTIONIST
Have you heard about the manhunt?
A man has killed two coastguards.
Everybody is being asked to keep an eye out.

ERIK
For what exactly?

RECEPTIONIST
I don't know.

He smiles. She takes a closer look and notices goose fat smeared behind his ear.. and blood on a shirt cuff...

The FAMILY have checked out and are leaving the campsite.

HANNA

How long until you drop me off?

RACHEL

We should have you there by dinner time. From Lille you can get a train to Berlin. Leipzig's just a few hours further.

HANNA and SOPHIE exchange a look.

135 **EXT. RECEPTION. SPANISH CAMPSITE - CONTINUOUS** 135

The FAMILY van passes through the campsite gates to reveal ISAACS coming out of the reception hut.

He sees the van, recognises it. He sees the kids in the back. Bingo. He runs to a black BMW where two of his HENCHMEN are waiting for him.

ISAACS

Wake up. It's them.

He jumps in the passenger seat whilst the driver revs the engine.

The BMW pulls out in front of an oncoming truck narrowly avoiding a collision.

136 **INT. ISAACS' BMW - CONTINUOUS** 136

ISAACS holds onto the dash.

ISAACS

Keep your distance.

137 **INT. DANISH HOSTEL - DAY** 137

The RECEPTIONIST picks up the phone and dials.

RECEPTIONIST

Is that the police? Yes, I don't want to trouble you but I have a new guest you may wish to know about.

138 **EXT. VESTERBROGADE STATION/COPENHAGEN. DAY.** 138

A commuter train pulls into the vast station. Amongst the morning commuters alighting the train is ERIK HELLER. He looks furtively around, and tries to blend in with the crowd.

POV - from a walkway above the station - someone is watching HELLER as he tries to conceal himself within the throng. A DANISH AGENT, hidden on a metal walkway above the platform.

On the platform HELLER walks amongst the commuters, past the ticket collectors, past another DANISH AGENT posing as a commuter - he stops and lingers by him, noting something not right.

He moves off and enters a small bar.

The second AGENT immediately follows and from the walkway, the other rushes downstairs to give chase too.

HELLER walks through the bar into the toilets, finds a FIRE EXIT and walks out through it.

139

EXT. GOODS YARD/VESTERBROGADE STATION - DAY

139

HELLER finds himself in a goods yard adjoining the train station. He walks through the goods yard, then suddenly, and apparently for no reason, stops dead, then throws himself behind a skip of empty bottles.

As he does two new men, AMERICAN SPECIAL OPS, run round the corner into the goods yard.

From the fire exit, the DANISH AGENTS EMERGE and after signalling to each other, head off to the perimeter.

The various agents scour the yard. The SPECIAL OPS get closer to HELLER's hiding place. HELLER suddenly emerges from his hiding place and sticks an elbow in the face of one, a knee in the groin of another.

There's a brief exchange of blows.

One of the SPECIAL OPS draws his hand gun.

HELLER produces a knife out of nowhere and launches at the man, cutting him on the hand, making him drop his gun.

He stabs the other in the eye and the man falls to the ground squealing.

HELLER leans in and takes from the man's pocket his CELLPHONE.

HELLER makes a run for it. One of the SPECIAL OPS lets off a shot, the bullet clipping HELLER in the leg.

He falters but limps off behind the towering containers.

140

EXT. FRENCH ROAD - DAY

140

The FAMILY van is making its way up through France.

Following in the black BMW, a few cars behind, ISAACS and his HENCHMEN are biding their time.

141 **INT. VAN/FRENCH ROAD - EVENING**

141

RACHEL is driving, while HANNA rides in the front seat keeping her entertained.

HANNA

...they can live at freezing temperatures for up to nine months without food. Imagine that, nine months.

RACHEL

Why do you know so much about fleas?

HANNA

I read it in my Encyclopaedia.

HANNA is looking in the side view mirror. She sees ISAACS BMW and frowns, she's seen it before.

HANNA (CONT'D)

Also, they can jump around 200 times their own body length, which makes them the best jumpers of all known animals except for the froghopper. Now they can really jump.

RACHEL makes a turn and HANNA checks the side view mirror again. Yes, the BMW is still there. HANNA becomes anxious.

RACHEL

Everything all right?

HANNA

I think so.

But HANNA'S face betrays her concern.

JOANNA (V.O.)

Mama, I know you're disappointed in me, I know it. I'm so sorry, Mama. But I have found maybe a way to make it better...

142 **INT. HOTEL SUITE. COPENHAGEN - NIGHT**

142

CLOSE ON - a portable cassette machine playing one of the tapes MARISSA discovered at KATRIN ZADEK'S.

JOANNA (V.O.)
I'm in a program now... a program
to make babies stronger.

In an adjoining bathroom MARISSA, in a pair of cotton
pyjamas, is brushing her teeth. Her lips pulled back in a
snarl.

JOANNA (V.O.)
An American program. It's very
scientific. Important scientific
work.

Still brushing MARISSA walks through to the tape machine and
presses fast forward. Then play -

JOANNA (V.O.)
Erik says he can get these tapes to
you -

MARISSA
(mutters)
Bastard.

JOANNA (V.O.)
- He says I look beautiful. I don't
feel beautiful...

MARISSA doesn't care, fast forwards. Play -

JOHANNA (V.O.)
...I'm not sure if it's true that
the baby can hear, but at night I
sing. I hope it hears me.

MARISSA listens, for some unknown reason to MARISSA this
catches her imagination.

The phone rings.

MARISSA
What?

RECEPTIONIST
Frau Wiegler, this is reception. I
have one Erik Heller for you.

MARISSA stops dead.

MARISSA
Put him on.

ERIK (O.S.)
You were supposed to be dead.

MARISSA
So were you.

143 **EXT. PARK. COPENHAGEN - NIGHT**

143

A phone booth in a city park. ERIK shivering in the cold as icy rain falls around him, he's holding the CELLPHONE he stole from the dead SPECIAL OPS. HELLER'S leg is bleeding profusely.

ERIK
Well, here we are.

MARISSA
How did you know I was here?

ERIK
I killed one of your men. Got his cellphone. You've gotten soft.

MARISSA (O.S.)
No, I just grew up. The world's changed since you died.

ERIK
You got kids?

144 **INT. HOTEL SUITE. COPENHAGEN - CONTINUOUS**

144

MARISSA stops, taken aback by the question.

MARISSA
No, I made choices.

ERIK
Hanna's practically yours, you know?

This goes straight to an ache that's been building in MARISSA.

MARISSA
Not interested.

But she is.

ERIK
She's true and good and funny.
Yeah, she's funny. She's special.
You should see her.

MARISSA
I'm looking forward to it.

ERIK
You'll have to catch her first.

The line goes dead. MARISSA puts the phone down and sits quietly for a moment. Then presses play again on the tape machine.

JOANNA (V.O.)

Was it like this for you, Mama? I think I know what the baby looks like. I think it's a girl -- I hope so.

145 **EXT. INDUSTRIAL ROAD - NIGHT**

145

The FAMILY'S van drives - behind ISAACS BMW tails it, lights on high beam.

JOANNA (V.O.)

I wonder who she'll be? I hope she's smart. I hope she's a stronger person than I am.

146 **INT. VAN - NIGHT**

146

HANNA sits beside her in the passenger seat, her anxiety growing.

RACHEL is still at the wheel, watching the bright headlights behind.

RACHEL

Shit. Shit, shit, shit. I think we're lost, Hanna.

HANNA checks the side view mirror again and sees ISAACS BMW. She's knows that whoever is driving that car is after her.

She looks back and sees SEB, SOPHIE and MILES all comfortably asleep. MILES' fingers wrapped around a Transformers toy.

RACHEL (CONT'D)

I'm going to pull over.

HANNA

No, don't.

RACHEL

I need to check the map.

147 **EXT/INT. CAR/CONTAINER PARK - NIGHT**

147

The van slowly pulls in at the side of the road.

RACHEL waits for the BMW behind to pass but instead it pulls in behind the van.

On either side of the road is an enormous container park. The containers are piled on top of each other like a giant baby's building blocks.

RACHEL

Why won't that car pass? He has his lights on high beam, I was doing everything I could to get out of the way...

SOPHIE wakes up in the back.

SOPHIE

Are we stopped? I need to pee.

RACHEL

Well, I don't want you going too far right now.

HANNA

I think you should stay where you are, Sophie.

HANNA doesn't take her eyes off the mirror. She can see the silhouettes of ISAACS and his MEN. They don't move and neither does HANNA. Both are waiting for the other to make the first move.

RACHEL

Hanna, what's going on. Seb wake up.

HANNA

Please.

SOPHIE

This is creepy. You're creeping me out.

SEB

(groggy)

Are we in Lille?

HANNA

I'm sorry. But you really mustn't get out of the van.

HANNA climbs into the back of the van and comes very close to SOPHIE.

HANNA (CONT'D)

What ever you do, don't follow me. Promise not to follow me.

SOPHIE

I promise.

RACHEL

Hanna, tell me what's going on or Seb will go over to that car and find out.

SEB
Like fuck I will. Everyone stay
put. Where's my phone?

HANNA
(to SOPHIE)
Thank you for being my friend.

HANNA looks back at the BMW. All at once all four of the car doors open.

In a flash, HANNA pulls open the van's side door and bolts from the van.

RACHEL
Hanna!

RACHEL sees ISAACS and one of the HENCHMEN chase after HANNA. The SECOND HENCHMAN appears at her drivers window aiming his gun at her head. RACHEL screams.

148 **EXT. CONTAINER PARK - NIGHT**

148

HANNA sprints across hard tarmac heading for the relative safety of the container park.

ISAACS and his HENCHMAN follow at speed.

HANNA enters a dark gully between two enormous containers.

ISAACS slips around the other side to block her off. He signals to the HENCHMAN to loop around and flank HANNA.

HANNA moves quietly between the containers, turning this way and that.

ISAACS voice comes echoing through the maze.

ISAACS (O.S.)
Don't be a silly girl, Hanna. You
need to come with me now. I know
where your papa is.

She listens.

CUT TO:

ISAACS, his gun in hand, calls out again.

ISAACS (CONT'D)
He wants to talk to you, Hanna. He
misses you.

CUT TO:

The HENCHMAN appears directly behind HANNA. HANNA double-kicks him in the chest.

HANNA pulls herself up the side of the containers and scrambles on top of them and runs, jumping between the containers when she reaches a gap.

The HENCHMAN appears having climbed up too.

A chase ensues. HANNA, followed by the HENCHMAN climbing up higher, now four containers high.

ISAACS follow below.

HANNA jumps an enormous gap between two containers and right over the head of ISAACS.

HANNA slips and tumbles but catches the edge of one of the containers on her way down. She hangs there a moment, then pushes herself off the side of the container and manages to land on a lower container on the other side.

HANNA running across the tops of the containers sees the HENCHMAN appear at the far edge. She grabs a discarded wrench and throws it at the man, catching him in the side of the head - a perfect aim - and he tumbles to the ground.

She descends the containers with nimble leaps and comes to the ground.

She's running now through a maze of tight alleys between the containers. She stops at a 'T' junction, unsure which way to go. Suddenly ISAACS appears at the end of one alley, HENCHMAN ONE at the end of another, and HENCHMAN TWO at the end of the third.

She's trapped.

ISAACS (CONT'D)
Just take it easy.

HANNA makes her decision and runs straight at ISAACS.

He stretches out his arms in an attempt to catch her.

She hits him like a bowling ball hitting the last pin and he crashes to the ground.

She rolls and springs to her feet.

The HENCHMEN follow but HANNA is too quick.

149

EXT. SCRAP METAL YARD/CANAL - NIGHT

149

HANNA sprints full tilt out of the container park and through a scrap metal yard. Either side of her rise mountains of waste.

HANNA reaches the edge of an industrial canal from where the scrap metal is unloaded.

A large industrial barge is passing beneath. HANNA jumps and lands on the moving barge. Then quickly takes cover under a tarpaulin.

150

INT. HOLDING CELLS. DAWN

150

Four holding cells in a row, each one holding a member of the family.

SEB paces around his cell. RACHEL sits stoically in hers. SOPHIE is crying in her cell while MILES is playing with his Nintendo in his cell.

MARISSA walks into SOPHIE'S cell.

MARISSA

Would you please stop crying?

SOPHIE

I'm not telling you anything.

MARISSA

Honey, your friend is in a lot of danger. You need to help us find her.

SOPHIE

I don't know where to find her!

MARISSA grits her teeth, shows SOPHIE a photo of FELICIANO.

MARISSA

Do you know him?

SOPHIE

No.

MARISSA

He knows you.

CUT TO:

MARISSA now in RACHEL'S cell.

RACHEL

We gave her a ride because we thought she was in trouble.

MARISSA

But you knew she didn't have a passport. You smuggled her into port and helped her illegally gain entry -

RACHEL

She said she lived in Leipzig. She went to the Klaus Kohle Gymnasium.

MARISSA

There is no Klaus Kohle Gymnasium.
It closed five years ago.

Shock on Rachel's face.

MARISSA (CONT'D)

Did she give any idea of where she
was going?

Rachel wracks her brains.

RACHEL

She said she was going home, to
Leipzig. She seemed lost. Like she
needed taking care of.

(woman to woman)

You understand.

MARISSA shows her the photograph of JOANNA ZADEK.

MARISSA

This was Hanna's mother, Joanna
Zadek. Fifteen years ago Hanna's
father shot her to death on a
camping holiday by the Baltic.

RACHEL swallows, goes pale.

CUT TO:

MARISSA now in SEB'S cell.

SEB

She was odd. I'll give you that.
Disconnected. I mean I get on with
most kids, you know, have a
rapport. But, this one -

MARISSA

You know, Mr Lyall, it's days like
these that I really hate my job.

SEB

I'm sure you do.

MARISSA

It's a very, very difficult thing
to do.

SEB

Absolutely.

MARISSA

But sometimes children are bad
people too.

CUT TO:

MARISSA in MILES'S cell. MILES is terrified of MARISSA. She puts her hand out and strokes his hair.

MARISSA (CONT'D)
I'm not going to hurt you.

MILES shrinks from her touch.

MARISSA (CONT'D)
Miles is a nice name. Are you a nice boy?

She strokes MILES' hair and immediately he starts crying loudly.

SEB pounds on the wall from his cell.

SEB
Hey what's going on in there? We don't have to put up with this! We're in the EU, Goddammit!

151 **EXT. BARGE. RURAL FRANCE INTO GERMANY. DAWN** 151

HANNA watches as the sun rises over the misty fields either side of the canal. It's a beautiful sight. HANNA is strangely peaceful.

152 **INT. HOLDING CELLS. DAWN** 152

Now the whole family are reunited in MILES' cell. He sniffs and plays with his Nintendo. The others look wan as MARISSA passes around a photo of the two dead DANISH POLICEMEN. The family go silent.

MARISSA
Three days ago Hanna's father killed two Danish policemen on a beach with a hunting knife.

SEB
Where is he now?

MARISSA
He's still at large and he's still very dangerous. We need to find Hanna before he does.

Pause. SOPHIE thinks about it but clams up. Marissa notices.

MARISSA (CONT'D)
If you know anything at all, it's vital you tell us for her own safety. We are now very worried about her.

But SOPHIE doesn't say a word.

RACHEL
Sophie?

Still nothing. They all look at her. MILES suddenly speaks.

MILES
She's going to Berlin. To Wilhelm
Grimm's house.

SOPHIE (TO MILES)
You little bastard!

RACHEL
How did you know that?

SOPHIE
You fuckwad!

SOPHIE slaps MILES over the back of the head but SEB pushes her back.

SEB
Hey hey hey! Sophie for God's sake.

153 **EXT. BERLIN CANALS - DAY** 153

HANNA'S sits on the prow of the barge as it makes it's slow progress into Berlin.

154 **INT/EXT. CAR/STREET - DAY** 154

MARISSA looks out at a school playground as she waits in the back of her car.

The passenger door next to her opens and ISAACS gets in.

ISAACS
I've looked through Heller's
contacts from the 1980's. There's
no one called Wilhelm.

MARISSA
Wilhelm Grimm wrote fairy-tales. He
died two hundred years ago.

MARISSA hands ISAACS a brown envelope containing one of the photographs she took from KATRIN'S apartment.

The photograph shows a happy looking JOANNA and ERIK at a busy family amusement park. Between ERIK and JOANNA is a clown, his arms around both of them. This we will come to understand is KLAUS KNEPFLER. Behind them is a GRIMM'S BROTHERS HOUSE OF FUN.

ISAACS
What the hell is this?

MARISSA smiles slightly.

MARISSA
Wilhelm's house.
(to the DRIVER)
Drive on.

155 **EXT. BERLIN STREETS - DAY** 155

HANNA wanders through the skyscrapers and glass constructions of Berlin.

People swarm around her but pay her no mind.

156 **INT. TRAM - DAY** 156

HANNA is riding a tram to the outskirts of town.

157 **EXT. ABANDONED AMUSEMENT PARK - DAY** 157

HANNA walks beside a wire mesh fence that separates her from an abandoned amusement park. Behind her is an enormous steel works from which great industrial plumes of steam rise.

HANNA climbs under the fence and walks through this surreal playground long since reclaimed by nature. There are huge fibreglass dinosaurs toppled over with heads missing and abandoned dinosaur legs. Rising above the park, surrounded by a muddy moat, is the big wheel now standing at a vertiginous angle. In front of the big wheel is the WILHELM GRIMM HOUSE.

The house is a Grimm Brothers fairytale theme 'Fun House'. It's windows long since shuttered, vines growing through its roof.

HANNA stands in front of the house in deep anticipation. She walks up the small steps that lead to the front door and knocks. She waits, heart sinking at the thought of there being no-one home. Then, ever so slightly the door opens and peering out at her is a man with the sad face of an out of work clown.

KNEPFLER
Excuse me young lady?

It is the man from the photo, but twenty years older. Small, with a wiry intensity.

HANNA
Are you Wilhelm Grimm?

KNEPFLER

Not exactly, but it'll do for now.
Come this way.

He leads her inside.

158

INT. WILHELM GRIMM'S HOUSE - DAY

158

They come inside - it's old and full of hoarded junk, antiques, boxes, books, dusty china, lamps, figurines, but still functional - an old man's home. He stops to look at her.

KNEPFLER

So you are Hanna.

He puts out his hand to shake.

KNEPFLER (CONT'D)

It's very nice to meet you, Hanna.

HANNA smiles and shakes his hand, she likes him already.

KNEPFLER studies her, quietly moved by his memories.

KNEPFLER (CONT'D)

My real name is Knepfler. Herr Knepfler. I'm an old friend of your father's. I am a sort of "caretaker" here.

HANNA

What happened to it?

KNEPFLER

No car park. You need a car park these days, otherwise people wont come. But somebody has to watch over it...

HANNA

It's beautiful.

KNEPFLER

I like it too. Erik used to come here a great deal.

HANNA

Have you heard from him?

He nods.

KNEPFLER

You must wait. He will be here soon.

HANNA stares, not quite believing.

HANNA stares out the window, thinking all this through.

KNEPFLER leads HANNA through a reception area and under a spider with a human face that straddles a door to a run down kitchen.

159

INT. KITCHEN. WILHELM GRIMM'S HOUSE - CONTINUOUS

159

HANNA follows KNEPFLER into the kitchen.

KNEPFLER
Please, sit down.

HANNA sits at the old kitchen table on a wooden bench, while KNEPFLER goes to the stove.

KNEPFLER (CONT'D)
Would you like an egg? They're fresh.

HANNA
Please.

HANNA takes an egg, breaks it and swallows it raw.

KNEPFLER smiles. He gives her a buff envelope. She looks inside - some money, a passport, ID cards.

KNEPFLER
You'll need a fresh photograph.
Don't get it wet.

HANNA looks at the passport with a new name - ANNA-MARIE ELKAN. She takes a deep breath, not really comprehending.

HANNA
I don't really understand.

KNEPFLER
ID. Identity. It tells people who you are.

She stares at the passport with the blank space for her photo.

KNEPFLER (CONT'D)
There is an apartment ready for you in the south. Erik will come and the car will take you there today. You will live there now.

HANNA
Do I have to?

KNEPFLER
Don't you want to?

HANNA

I don't know. I miss the forest. I miss my home.

KNEPFLER

That's to be expected. But the city is so exciting, don't you think?

HANNA

I suppose.

She drinks her water, thinking.

HANNA (CONT'D)

Did you know my mother?

KNEPFLER

I did.

HANNA

What was she like?

KNEPFLER

She was very gentle, she was very funny, very talented - a singer - did you know that?

HANNA

Yes...

KNEPFLER

She had your eyes.

He smiles at her.

She here's a noise outside and runs to look out the window.

She sees ISAACS BMW pull up outside the house followed by a second car.

HANNA

It's him.

KNEPFLER

Quick.

KNEPFLER leads HANNA out of the kitchen.

160

EXT. WILHELM GRIMM'S HOUSE - CONTINUOUS

160

The driver of the second car gets out and opens the back door for MARISSA. She gets out and looks up at the house.

161 **INT. RECEPTION. WILHELM GRIMM'S HOUSE - CONTINUOUS** 161

KNEPFLER points HANNA towards a set of stairs that lead up from the reception.

KNEPFLER

Upstairs.

There's a knock at the door.

HANNA begins to climb the stairs while KNEPFLER approaches the front door.

There's another knock at the door.

162 **INT. GRANDMA'S ROOM. WILHELM GRIMM'S HOUSE - CONTINUOUS** 162

HANNA enters a room that's been designed to look like Grandma's bedroom from Little Red Riding Hood.

HANNA hurriedly slides under the bed. Breathing as quietly as she can.

She can hear the sound of ISAAC'S MEN starting to spread through the house.

KNEPFLER (O.O.V)

Listen to me, listen. There is no one here. There is nobody up there...

MARISSA (O.C.)

Check the attic.

Footsteps to the attic.

163 **INT. WILHELM GRIMM'S HOUSE/STARS - DAY** 163

MARISSA has KNEPFLER cornered on the stairs.

MARISSA

Erik Heller? Do you know him?

KNEPFLER

I have never heard of him.

MARISSA

Really?

MARISSA shows him the photograph of JOANNA, ERIK and KNEPFLER outside the house.

KNEPFLER

I don't know these people.

MARISSA

Think very carefully

He shrugs and MARISSA grabs KNEPFLER by the throat. He speaks in gasps.

KNEPFLER

He called me. She's coming soon. To meet him.

MARISSA

When?

KNEPFLER

Tomorrow! Tomorrow morning.

MARISSA lets him go. She turns to ISAACS.

MARISSA

Take him in there. Find out what he knows.

164

INT. GRANDMA'S ROOM. WILHELM GRIMM'S HOUSE - DAY

164

The sound of KNEPFLER being escorted into a next-door room, the door shutting. The sound of footsteps coming into the room. HANNA silent under the bed. MARISSA'S GREEN SHOES are in sight, nothing else.

The green shoes come close and HANNA feels the mattress compress as MARISSA sits on the bed. She looks at the shoes as she hears her call.

MARISSA

Lewis. It's Marissa.

HANNA hears the name. The name of the woman she thought she had killed. Her face pale in shock and fear.

MARISSA (CONT'D)

You got anything? He's coming here.
I can smell it. Double the men.
But, Lewis, I want to talk to him.

HANNA hears MARISSA hang. Another pair of shoes enter the room. Male. ISAACS.

ISAACS

His name's Klaus Knepfler. He used to send Heller's things from Berlin before the Communists were kicked out of Prague.

MARISSA

How much does he know about the programme?

ISAACS
Everything. He knew Johanna.

MARISSA
What does he know about the child?

ISAACS
He also thinks Erik's the father.

MARISSA
Well that's good.

ISAACS
Everybody thinks Erik's her father.
Erik probably thinks he's her
father.

They snigger. HANNA's eyes widen in shock. She can barely control her breath.

MARISSA
Crazy bastard. You got a fix on him
yet?

ISAACS
Let's see what else Knepfler has to
offer.

He leaves her. MARISSA suddenly senses something. Did she hear an intake of breath? She turns and quickly looks under the bed. No one there. Her imagination maybe.

MARISSA stands and we see the shoes walk away to the door. They reach the door. HANNA, clinging to the bedsprings in mid-air, not breathing. The green shoes leave. HANNA breathes. Hurriedly she climbs out from under the bed and goes to a window.

165 **EXT. WILHELM GRIMM'S HOUSE - DAY** 165

HANNA lands having jumped from the window.

She looks around quickly. Then, out of sight from the cars at the front of the house, she runs for dear life.

166 **EXT. BERLIN STREET - DAY** 166

HANNA walking fast, in total shock and confusion. Who is she? She walks head down, determined not to be seen. Not knowing where she is going. Her world turned upside down. She sees an internet cafe. Ducks into it.

167 **INT. INTERNET CAFE. BERLIN - DAY**

167

HANNA sits down at a computer. The young OWNER comes up to her.

OWNER

Excuse me. You have to pay first.

HANNA

How much?

OWNER

3 Euros for half an hour.

She looks at the money that Knepfler gave her. It contains Euros. She hands some over to the OWNER.

HANNA

How does it work?

OWNER

You've never used the internet?

HANNA

No.

He smiles in amazement and logs on for her. The owner brings up a search engine.

OWNER

Just type whatever it is you're looking for here.

He walks away and HANNA slowly starts to type. She types in DNA INTERFERING SEQUENCE.

168 **EXT. AMUSEMENT PARK/WILHELM GRIMM'S HOUSE - DAY**

168

ERIK HELLER limps, head bowed, through the Amusement Park.

He suddenly stops dead and ducks behind a fallen fibreglass dinosaur as he sees two CIA AGENTS sitting in a car outside the house.

HELLER watches for a moment or two.

Then, keeping low, he makes a painful run towards the house.

HELLER throws himself against the back wall of the kitchen. He breathes heavily for a moment, clutching his wounded leg.

He turns and rises to look through the kitchen window.

Inside he sees KNEPFLE, stripped to the waist his body bloodied, hanging upside down from a meat hook. He's obviously dead.

MARISSA stops dead. Looks at ISAACS.

MARISSA
She's not coming here.

172 **EXT. KATRIN ZADEK'S APARTMENT BLOCK. EAST BERLIN HOUSING PROJECTS - DAY** 172

HANNA gets out of the taxi and looks up at an enormous grey housing block - the Heizinger building.

She approaches the entrance and looks on all the buzzers. Sees a name scrawled on one - Number 14. Zadek.

She presses the buzzer. Waits. No answer.

A GANG OF KURDISH YOUTHS come out the block and HANNA catches the door and enters.

173 **INT. HALL. KATRIN ZADEK'S APARTMENT BLOCK - DAY** 173

HANNA knocks at the door of number 14, waits, knocks again, louder. No reply.

A door further along opens. Kurdish music pours out. A KURDISH WOMAN wrapped in shawls emerges pushing a pram. She's followed by her two other CHILDREN.

HANNA
(In German w/ English subtitles)
Excuse me. I'm looking for Joanna Zadek's house. Can you help?

The KURDISH WOMAN won't look HANNA in the eye as she passes. She mutters her response.

KURDISH WOMAN
(In Kurdish w/ English subtitles)
I don't speak German.

HANNA kicks at the door but knows it won't be answered so doesn't wait.

174 **EXT/INT. KATRIN ZADEK'S APARTMENT. EAST BERLIN HOUSING PROJECT - DAY** 174

HANNA walks round to the back door of the apartment and approaches the kitchen window. She peers through.

On first inspection the kitchen seems undisturbed. Then HANNA sees the framed photograph of JOANNA on the wall. Blood splattered across the glass.

HANNA quickly moves to the door, tries to force it. She looks around, no-one's coming. With a sharp kick she smashes the glass.

175

INT. KATRIN ZADEK'S APARTMENT - DAY

175

HANNA climbs through the broken glass into the kitchen. The air is thick with the buzz of Bluebottle flies.

HANNA sees the photograph of JOANNA. With some trepidation she moves round the kitchen table and sees the body of KATRIN ZADEK. The back of KATRIN'S head is blown clean away. The flies have laid their eggs in the bloody mess of her brain that spreads across the cheap lino floor.

HANNA steps back and gags.

She backs out of the kitchen and into the hall. Turns and goes through into the lounge.

The lounge has been over thrown. Cushions ripped, shelving pulled down. HANNA stares at the destruction wrought by MARISSA'S hunt for information.

HANNA turns, walks back down the hall and passes a door to a tiny second bedroom. She stops and enters.

The room had been turned into a home office, there are newspaper clippings relating to JOANNA'S MURDER and photographs of JOANNA herself covering every available wall space. A testament to KATRIN'S unremitting search for the truth behind her daughters murder.

HANNA begins to search the room for clues. Anything that will help her understand who she is and where she came from.

Then suddenly she hears a quiet familiar voice.

ERIK (V.O.)
You won't find anything.

HANNA turns in shock.

ERIK
Marissa would have been much too careful for that.

HANNA stares at him. ERIK HELLER.

ERIK (CONT'D)
Sit down Hanna.

HANNA
Are you my father?

ERIK
Sit down.

HANNA
Are you my father?

ERIK
Please.

HANNA
Are you?

Moment of electric silence between them. ERIK does nothing but she knows the answer is no.

ERIK
I was going to tell you.

HANNA sinks to the floor. Breathing fast.

HANNA
What's wrong with me?

ERIK flinches slightly.

ERIK
Nothing.

HANNA
Where was I born?

ERIK knows he has to tell the truth.

ERIK
At Galinka.

HANNA
What's that?

ERIK
It was a secret CIA research programme in rural Poland.

HANNA
What kind of research?

ERIK
Children.

HANNA stares at ERIK.

ERIK (CONT'D)
It was run by Marissa Wiegler. The science came from the old East Germany. The money from the CIA. The intention was to explore whether small genetic changes could be made to embryos... to improve them

HANNA CONT'D)

Improve?

ERIK looks at her. She looks so young, so numb, so lost.

ERIK

Reduce capacity for fear. For pity.
Increase muscle strength. Heighten
senses. Anything that might make a
better soldier.

HANNA looks up, stares at him. It's her he's talking about.

HANNA

How did you know about it?

ERIK's stares right at her.

ERIK

I worked for it.

She stares at him. He hands her a piece of paper from his pocket.

ERIK (CONT'D)

This is what you were looking for.

HANNA reads. It is an invitation to Johanna Zadek to participate in the Galinka project. A projected date of arrival at the Galinka Centre. A date - 23rd February 1995. An agreed fee to be paid to Johanna. Five hundred American dollars. An agreement to give up the child and have no legal claim over it. The letter is signed by Erik Heller.

ERIK (CONT'D)

I recruited your mother at an
abortion clinic in May 1994. She
was about to terminate an unwanted
pregnancy. Some boy at a disco.

HANNA looks at the paper in shock.

ERIK (CONT'D)

I had recruited twenty women. She
was the last. She was different.
Two years later I heard the
programme was to be terminated. The
research "disposed of".

HANNA

Disposed of?

ERIK

I tried to save all of you. But you
were the only one I was able to
rescue.

HANNA stands in shock. She reaches to the window of the room to get some air. She is reeling - faint.

ERIK (CONT'D)
Hanna listen to me.

HANNA
Keep away from me.

ERIK approaches her. With real conviction.

ERIK
It worked. You worked.

HANNA
You mean I'm a killer?

ERIK
No... no..

He makes to touch her. HANNA springs back in violent repulsion.

HANNA
Don't touch me.

ERIK
We have a new identity for you. A new life. A new beginning.

She stares at him, then pushes past him. ERIK stops, pushes her back but then HANNA grabs a sharp letter opener.

ERIK (CONT'D)
Don't.

She attacks, ERIK pushes her to one side, grabs her. A fight in the apartment. Chaos, photos of Johanna crashing, lamps and bookshelves falling. HANNA murderous, ERIK just defending himself, not willing to hurt her. But then she overpowers him, has a knife to his throat.

HANNA
Let me go.

He releases her. She goes to the door.

ERIK
I tried to prepare you for what your life would be.

HANNA
You didn't prepare me for this.

And her look is so full of pain that in that moment ERIK knows he has done a terrible wrong. She starts to leave down the fire escape. ERIK calls after her.

ERIK
Hanna wait.

He looks out to watch her go. It's then ERIK sees the cars coming across the estate scrubland.

ERIK turns in panic. And dashes back into the apartment, runs through the destroyed living room, and out through the front door.

176 **EXT. KATRIN ZADEK'S APARTMENT. EAST BERLIN HOUSING PROJECT DAY** 176

ERIK comes out of the main entrance and runs into full view of the cars, deliberately distracting them from HANNA.

177 **INT. MARISSA'S CAR. CONT.** 177

MARISSA's car is about to turn the corner and bump straight into HANNA when suddenly...

MARISSA sees ERIK leaving the front of the apartment block. She speaks to ISAACS.

MARISSA
That's him.

And the car swerves to follow him. Thus moving unknowingly away from the slight figure of HANNA. HANNA can see the cars in full chase of Erik Heller. He has distracted them.

178 **EXT. STREET. EAST BERLIN.** 178

HELLER sprints fast across the wasteland. Incredible athleticism. He dives down a side alley, losing his pursuers for a second. Takes out a gun, looking for Marissa. Looking to finish it off.

Just as he has done this ISAACS' HENCHMAN approach from the end of the street. HELLER fires in their direction, starts to run down an alley. He vaults a dividing wall, scratching himself on barbed wire. He sprints round a corner and sees a doorway ahead of him. He walks towards the doorway.

MARISSA (O.C.)
Drop it.

MARISSA steps out of the doorway, her gun trained on him.

There are men at the end of the alleyway. No escape. HELLER drops his gun.

Silence between them. He turns to look her in the eye.

ERIK
So go ahead.

She stares at him. Wants to make this as painful as she can for him.

MARISSA
You know I'll find her.

ERIK
Don't under estimate what you created.

MARISSA
What we created, together.

179 **EXT. ESTATE BUILDINGS - CONTINUOUS** 179

HANNA is walking fast across the grim grey estate to a main road.

180 **EXT. STREET. EAST BERLIN - CONTINUOUS** 180

MARISSA with her gun still at ERIK.

MARISSA
Truth is I was always very fond of you.

181 **EXT. ESTATE BUILDINGS - CONTINUOUS** 181

CLOSE ON - HANNA continuing to walk away.

She hears a single gun shot. Stops dead. Knows what it means.

An intense conflict of emotions inside her. Her breathing stops for a moment, her world seems to go silent.

Then a car flies by on the main road, almost running her over, and she is woken. She sees a bus stop ahead. On auto-pilot she runs to it, a bus coming, she beckons. It stops and she is on board.

182 **EXT. WASTELAND. EAST BERLIN.** 182

MARISSA stands over the dead body of ERIK HELLER.

MARISSA
Leave him here.

And they all walk away leaving him alone in the East Berlin dirt.

HANNA

I am looking for a train to Galinka.

GUARD

Galinka is a small village. No trains. You must wait for bus in the morning.

HANNA

Where can I stay?

He points. HANNA sees the hotel.

187 **INT. POLISH HOTEL. BEDROOM. NIGHT.**

187

HANNA enters the tiny, dank hotel room. She looks at the filthy carpet, the grey ceiling. She turns on the tiny TV. Cartoons. Tom and Jerry type stuff. But she doesn't laugh. She flicks channel. Then stands dead still. She is looking at ERIK HELLER's dead body on the ground. The report depicts him as a dangerous criminal. HANNA stares at the image. The death of the man she spent her life with. Lost forever. HANNA's face oddly still in the TV flicker. Then she flicks it off. Leaves the room.

188 **INT. POLISH HOTEL. FOYER/BAR - NIGHT.**

188

HANNA, exhausted, sleepless and starving, comes down the shabby hotel stairs and enters the hotel bar. Grim. Empty room, old carpet, bad smell, dated pop music. Three hard-drinking men stare at her, making her uncomfortable as she goes to the bar. A forty-five year old BUSINESSMAN stands there, drinking.

HANNA

Do you have a sandwich?

BARMAN

Kitchen is closed.

The BUSINESSMAN speaks in German.

BUSINESSMAN

Get her something. Poor girl's hungry.

The barman disappears. HANNA looks round, waits.

BUSINESSMAN (CONT'D)

I'm from Leipzig.

HANNA flinches at the name. Leipzig.

BUSINESSMAN (CONT'D)

You?

HANNA

The same.

BUSINESSMAN

Business?

He looks at her body. HANNA senses it. Her sandwich arrives. It's grim. She leaves it, walks out.

BUSINESSMAN (CONT'D)

Where are you going?

HANNA

I am tired. I need to sleep.

She leaves the bar. HANNA walks back up the stairs. BUSINESSMAN follows.

BUSINESSMAN

Hello?

She walks along the corridor, gets to her room. BUSINESSMAN follows.

BUSINESSMAN (CONT'D)

I was just making nice conversation. Yes?

As she enters her room, he puts his foot in the door.

BUSINESSMAN (CONT'D)

Let's talk. Maybe we can do business.

HANNA kicks his foot out of the door. Hard.

BUSINESSMAN (CONT'D)

You don't like talk, huh?

He barges into the room and grabs her. Tries to push her on to the bed. He is strong. His words and tone contrasting violently with his actions.

BUSINESSMAN (CONT'D)

Be nice. Be a nice little dolly.

HANNA is thrust on to the bed, but suddenly turns him over her head and smashes him against a cupboard. BUSINESSMAN grabs her hair and throws her on the bed.

But now HANNA snaps. She starts to roar. It's like an animal, like nothing we have seen before. She rips at his face, grabs a glass, smashes it and cuts his face with it. Pure animal rage. BUSINESSMAN starts to scream, blood pouring from his eyes. He collapses on the floor. She kicks him, punches him, repeatedly in a grief-fuelled rage until she is spent of her primal fury and falls, panting, to the floor.

When she looks up she sees his mangled bloody body lying next to her. Not quite dead.

HANNA suddenly recoils in horror. Shocked by the viciousness of her actions.

Tears begins to run down her cheeks as HANNA grabs the man's wallet, and leaves the room.

189

EXT. POLISH STREET - NIGHT

189

Shaking in shock, HANNAH walks out of the hotel and down the street, in a daze, no idea where she is going. She starts to run, faster and faster, just running to run out of herself.

Finally she stops and is sick. She looks up. A taxi's yellow light blinks in the darkness. She looks at the businessman's wallet to see how much money is in there. She approaches the taxi.

HANNA

I have this much. Can you take me
to Galinka?

190

EXT. POLISH HILL ROAD - NIGHT

190

HANNA is in the taxi as it travels a lonely Polish forest road through undulating snow-covered hills. Cold dawn is arriving. Grey skies lightening through the windscreen. Tall snowy pines tower above the car. No one else on the road, just a horse drawn cart guiding cows to pasture. It is as if from a different age. Quiet, solitary. HANNA checks the paper in her pocket. Still there. Blood on her hands from the businessman. A cut in her arm. Carefully, secretly, she wipes it clean.

Suddenly the taxi stops.

DRIVER

This is as far as the money gets
you.

HANNA looks out. Middle of nowhere.

HANNA

How much further?

DRIVER

Twelve miles.

HANNA

Please.

But no smile from him, nothing. HANNA gets out. Starts to walk as the taxi turns and drives back the way it came.

She is alone in the forest, freezing, shattered, hungry. Just about dawn. Cold as hell.

She hears a car approach. Tries to hail it but it flies past fast. Blows icy air in her face.

She continues in the freezing cold - sees the road ahead. It's hilly, winding, she isn't going to make it. Too tired. Too shattered.

Time passes. Still she walks. Dead on her feet. Gathering every ounce of energy.

Then the sounds of another car. But it too just flies by, ignoring her waves and cries.

HANNA almost collapses in frustration. But carries on. Carries on walking.

Time passes. Freezing cold. HANNA alone on the road. Can she make it?

Then another car. HANNA turns, waves, cries out. And, almost magically, the car slows and stops. The window winds down.

HANNA (CONT'D)

I'm going to Galinka. Can you help me?

A woman's voice, German, in German.

WOMAN (V.O.)

Yes I can take you there.

And as HANNA gets in, she looks at the comforting, smiling face of MARISSA WIEGLER.

191

INT. CAR. POLAND. ROAD TO GALINKA - NIGHT

191

MARISSA starts to drive, HANNA sits in the front with her. HANNA has no idea who she is.

MARISSA speaks in perfect German. Calm, soft, comforting.

MARISSA

It's a very dull place Galinka. Why would you want to go there?

HANNA

I was born there. But I've never really seen it. Why are you going?

MARISSA

I have some business to sort out.

She looks at her and smiles a sunny, uncomplicated smile.

MARISSA (CONT'D)
It's very lucky we ran into each other, don't you think?

HANNA
Yes...

MARISSA
You've hurt your arm.

HANNA
It's okay.

MARISSA hands her some tissue. HANNA bandages the arm.

MARISSA
I'm Astrid.

HANNA
You're not German. Are you American?

MARISSA
That's right. I lived there for many years. I travel a lot.

MARISSA smiles at her kindly. HANNA feels safe for the first time in ages. She feels the tears come.

MARISSA (CONT'D)
Oh dear, what's wrong with you?

HANNA
Sorry.

MARISSA
It's okay. Are you in trouble?

HANNA nods. She fights the tears.

MARISSA gently holds her hand as she drives. HANNA weeping.

MARISSA (CONT'D)
What sort of trouble?

HANNA
(though her tears)
I don't know what to do. Nothing is what I thought it would be. It's... ugly and cruel and I don't know where to go, or... I'm stupid. I don't know what I expected...

MARISSA secretly, genuinely affected by this. Fights the emotion that has surprised her. Human warmth.

MARISSA
Sometimes I feel the same way.

HANNA eyes her, surprised to hear this from a grown up woman.

MARISSA puts on some music. Gentle. Bach maybe.

HANNA

I like music.

MARISSA

Sleep why don't you? You look very tired. It will take half an hour on this road.

HANNA nods. She begins to drift off, so long since she has slept. Her eyes fall shut and her head rests against the window. She is asleep. Vulnerable.

192 **EXT. RURAL ROAD - DAWN** 192

Soft dawn light as MARISSA drives on a narrow rural road.

193 **INT. CAR - DAWN** 193

MARISSA looks at the sleeping HANNA. MARISSA represses her gathering emotion. HANNA suddenly looking so young as she sleeps the sleep of the innocent. The rush of emotion shocks her - she is watching HANNA, not the road - and she veers off, nearly crashing the car, narrowly avoiding a tree. She puts her foot sharply on the brake. She's wearing the same GREEN SHOES as she wore at Wilhelm's House.

HANNA is jolted awake.

HANNA

Where are we?

MARISSA calms herself instantly.

MARISSA

Nearly there.

HANNA doesn't see MARISSA'S SHOES.

194 **EXT. GALINKA** 194

MARISSA's car slows as it enters a tiny deserted hamlet.

MARISSA (V.O.)

This is it.

195 **INT. MARISSA'S CAR.** 195

HANNA looks around. There is not much to Galinka. She is confused.

HANNA
It's so small.

MARISSA
Yes. Just a few cottages. And the
old bunker.

HANNA chooses not to ask any more questions.

HANNA
Thank you for the ride. You're very
kind.

MARISSA
I wish there was more I could do
for you.

MARISSA looks kindly at HANNA who is confused by the
intimacy. MARISSA reaches into the glove compartment and
retrieves a torch which she hands to HANNA.

MARISSA (CONT'D)
Here, take this.

HANNA switches the torch on and off, thinking.

MARISSA (CONT'D)
I hope you find what you're looking
for.

HANNA
Thank you.

She gets out and shuts the door behind her.

196

EXT. GALINKA. CONT.

196

HANNA looks around at the grey desolation, rural poverty, the
ends of the earth. In the car MARISSA stares at her, then
drives off.

HANNA walks through the trees along a track. Overgrown, not
used for many years.

She reaches a hidden entrance off the track. By the entrance
there is an old battered sign. GALINKA. HANNA looks at the
old iron gate. Rusted, locked. It has not been opened in a
long time.

She stares at the sign, tries the gate - yes, locked. Then
she climbs the gate. She nearly tears her clothes on the
spikes at the top of the gate, then leaps over and,
exhausted, four days without real sleep, begins to walk up
the narrow tree-lined driveway.

At one end is a steep pile of metal bed frames.

From a distant place in her memory HANNA begins to hear the sound of children singing.

CHILDREN
Happy Birthday to you,
Happy Birthday to you...

From the far end of the dormitory come a procession of CHILDREN, the first of whom is carrying a large birthday cake lit with birthday candles. The children's faces glow eerily in the candle light. They're looking at HANNA and walking straight towards her as they sing.

CHILDREN (CONT'D)
Happy Biirrrrrthday, dear...

The CHILDREN arrive at HANNA lifting the cake towards her.

CHILDREN (CONT'D)
... Hanna.
Happy Birthday to you!

HANNA leans forward, takes a deep breath and blows. The children disappear with the flames of the candles.

The sound of a woman's approaching footsteps echo through the tunnel.

HANNA swings her torch beam in the direction of the footsteps. She freezes as she sees a pair of GREEN SHOES walking towards her. The same shoes as in Wilhelm's house. MARISSA WIEGLER.

HANNA raises her torch beam to see the face of the woman from the car.

HANNA
You're Marissa Wiegler.

HANNA starts to shake.

MARISSA has her gun pointing at HANNA but her expression is the same sunny, uncomplicated smile as earlier. Dead silence.

HANNA breathing fast. MARISSA speaks in English.

MARISSA
Don't worry sweetie. I don't want
to hurt you.

MARISSA'S tone has turned into a twisted interpretation of maternal care.

HANNA does not move. Like a wild animal cornered.

MARISSA (CONT'D)
I could have killed you already
when you were asleep in the car.

HANNA'S still shaking.

HANNA now sees ISAACS and his HENCHMEN, three of them, all with hunting rifles. All ready to shoot her should she attack or run. They are some distance away, not coming any closer.

MARISSA (CONT'D)
Did Erik tell you about this place?

HANNA
Where are the other children?

She looks at MARISSA, who waits, then answers quietly.

MARISSA
Sleeping. They're all sleeping.

HANNA
I don't believe you.

MARISSA
I can protect you, Hanna. Make sure you walk out of here and keep walking. Grow up and grow old in safety and security. No one need know a thing. But you have to trust me. You can't talk about this with anyone. It's what we call "classified." If you tell anyone, it'll be dangerous for both of us.

HANNA looks at her, remembering what ERIK told her, trying hard not to succumb.

HANNA
You killed my mother.

MARISSA
Your mother didn't want you, sweetie. I saved you.

HANNA just stares, not believing her.

MARISSA (CONT'D)
I'm the only person left who understands who you are. The only one who cares.

MARISSA holds out a hand to HANNA, for HANNA to take, a motherly gesture...

MARISSA (CONT'D)
I practically am your mother.

HANNA'S stomach turns in horror. She switches off her torch and runs into the shadows.

ISAACS raises his gun fires.

201 **INT. TUNNELS. GALINKA - CONTINUOUS**

201

HANNA running through the darkness. Behind her ISAACS and the HENCHMEN come after her. ISAACS carries a large heavy torch, as does one of the HENCHMEN. The other HENCHMEN all have night vision on their rifles.

HANNA crouches down, she sniffs the air, can smell them coming.

A HENCHMAN treads carefully down the tunnel. We see his point of view through his night vision sight, just the dark tunnel stretching on.

Like a ghost HANNA'S face appears up close, her eyes a pearly white.

She slams the gun back in the HENCHMAN'S face.

Still in night vision we see the fight, quick and hard. The flash of a single bullet illuminates his death.

Silence once more.

HANNA now has the first HENCHMAN'S rifle.

From around the corner into the next tunnel she hears the sound of feet on dirt. She presses herself against the tunnel, waits listening, hears the feet again and in one movement raises the rifle and spins round the corner.

Through her night vision sight she sees a deer, scared eyes staring back at her.

She releases her grip on the trigger and the deer scampers into the darkness.

202 **INT. LABORATORY. GALINKA - CONTINUOUS**

202

HANNA comes into the old laboratory. Through her night vision sights we see the white tiles and smashed equipment.

She senses someone coming after her and ducks behind a lab bench.

A HENCHMAN enters the lab carrying a hand gun and a small torch. His footsteps make a crunching sound as he steps through the broken glass that litters the floor.

HANNA rises from her hiding place and stands straight into the torch light.

She fires but is off target and only catches the HENCHMAN'S left arm.

He drops his torch which slides across the floor.

HANNA comes round the lab bench to where the HENCHMAN should be lying but he's gone. There's a trail of blood which she follows to a metal cabinet.

She stops at the cabinet and fires three shots into its flimsy doors.

The dead HENCHMAN slides out from the cabinet.

HANNA takes the dead man's hand gun and goes to retrieve the torch.

She switches the torch off.

203 **INT. TUNNELS. GALINKA.**

203

ISAACS, unnerved, presses himself against the wall of the tunnel. He feels something at his legs. Points his torch to find the deer pulling at his trouser leg. He shoots it. Then runs further down into the tunnel.

Alerted by the sound of ISAACS' shot HANNA starts to pursue her prey.

204 **INT. DORMITORY. GALINKA.**

204

ISAACS is back in the dormitory. With torch in hand he searches under the beds. Behind him he hears HANNA enter. He switches off his torch and crawls under a bed.

HANNA walks slowly between the beds. Under the bed ISAACS is preparing to fire, now watching her feet.

Suddenly the bed he's under is lifted straight up in the air and off him - HANNA has summoned enormous strength and is clutching the end of the bed. He fires, hits nothing and she lets go - the bed comes crashing down on him again.

His torch rolls away. His arms are trapped under the bed, he's unable to move.

With all his might ISAACS pushes at the bed and lifts it off himself.

They fight.

HANNA picks up the torch and slams the torch across his temple. She grabs him by the hair and smashes his head repeatedly into the floor - BAM - BAM - BAM - BAM - BAM.

Silence - he's dead.

HANNA sits back on the bed and looks at her bloodied hands - looks down at what she's done. Shocked by her own violence she begins to cry hot tears of bewilderment.

She gets up and runs from the dormitory.

205 **INT/EXT. TUNNELS/TUNNEL MOUTH. GALINKA - CONTINUOUS** 205

HANNA runs back through the tunnels.

HANNA
No more. No more.

Tears are streaming down her face as she reaches sight of the tunnel mouth and the daylight beyond. Standing in silhouette is MARISSA. HANNA slows her pace and stops when she can see the white of MARISSA'S eyes and the finger on MARISSA'S trigger.

MARISSA raises the gun and aims at HANNA - but HANNA comes forward again, walking calmly towards her.

She stops and drops her gun to the ground.

HANNA (CONT'D)
Everything I see is nothing I want.

MARISSA looks at HANNA, her gentle, childlike countenance. She smiles.

MARISSA
Let me take care of you?

HANNA
No. I don't want that.

HANNA turns her back on MARISSA and starts to walk in the opposite direction.

MARISSA watches her walk away.

HANNA walks waiting for the shot to come.

MARISSA
Hanna.

HANNA spins, fires directly at CAMERA.

CUT TO BLACK.

206 **EXT. FOREST. NORTH SWEDEN.** 206

FADE UP:

The sun spreads its golden fingers through the trees catching the early morning dew.

A wide shot of the HANNA'S cabin, wisps of smoke rise from it's chimney.

HANNA steps out of the cabin. She's back wearing her furs again. In her hands she carries a cup of hot milk and a small wooden bowl.

In VOICE-OVER we hear HANNA reading from her beloved Encyclopaedia.

HANNA (V.O.)

The Earth is the third planet from the Sun, and the fifth-largest of the eight planets in the Solar System.

HANNA sits down on a tree trunk outside the cabin and pours some milk into the bowl, then drinks a little for herself.

HANNA (V.O.) (CONT'D)

Home to millions of species, including humans, Earth is the only place in the universe where life is known to exist.

She raises her head and makes a small clicking sound. Her friend, the snow fox, appears from the trees. The fox now has a small family of cubs.

HANNA watches as the cubs approach the milk and begin to drink.

HANNA (V.O.) (CONT'D)

The planet formed over four and a half billion years ago, and life appeared on its surface within a billion years.

HANNA sits back and feels the sunlight on her face. Above her the trees are beginning to leaf.

HANNA (V.O.) (CONT'D)

It is expected to continue supporting life for another one and a half billion years, after which the rising luminosity of the Sun will eliminate it all.

HANNA surveys her beautiful world.

THE END.