

**SUPER IMPORTANT NOTE**

Do not be alarmed by the abnormally low page count--this is entirely by design. This film is intended to run ninety minutes or less, and experience tells me shooting a script any longer than this is a complete waste of time and money.

Also, the reader should assume all action sequences will change prior to photography to capitalize on the following: the abilities of the cast; the opportunities presented by the locations; and the ideas put forth by the stunt coordinator, the fight choreographer, and the technical consultant.

1 EXT. ROADSIDE WOODS. MORNING. 1

Extreme close-up: AN EYE.

Blinking to stay awake. Feral. Female.

Reveal MALLORY KANE'S entire face now, partially hidden in pale light behind a tree. She is crouched, looks to be about twenty-five, but this is not the countenance of a typical twenty-five year old.

HER POV

A roadside restaurant. Not crowded.

MALLORY

Starts to move.

2 EXT. ROADSIDE RESTAURANT. MORNING. 2

Mallory, carrying a small backpack, approaches. Her walk indicates she was an athlete, at some point, and she is dressed in a leather jacket, GREEN HOODIE, jeans, and boots. Her eyes subtly scan the surroundings.

3 INT. ROADSIDE RESTAURANT. MORNING. 3

Mallory enters. Quickly identifies a rear corner booth.

REAR CORNER BOOTH

Mallory settles in, checks out the few patrons; the only one she lingers on is a teenager in a booth with two friends. Unlike the other patrons, he seems to notice her. Mallory clocks him, picks up a plastic menu.

WAITRESS

What can I get you?

MALLORY

I'll have the No. 6. And a mint tea.

The Waitress moves off, writing, and Mallory fingers the silverware. Then she moves the Heinz ketchup bottle out from behind its holder to a place where she can reach it easier. She also takes out her cellphone, removes the battery, and puts it back in her pocket.

A MINUTE LATER

Mallory sits, waiting, with her tea in front of her.

Something outside draws her attention: A FOREIGN SEDAN pulling into the parking lot. A MAN, AARON, exits the car and enters the restaurant. He's early thirties, fit, and confident. Decent clothes, with carcoat.

He scans the room as he makes his way to Mallory. Shortly after he sits he looks around, not happy that Mallory sees the entire diner and he can only see her.

She looks at him as he begins to peruse the menu.

AARON

I'll have a coffee, then we'll take my car.

Beat.

MALLORY

No.

He looks up at her.

MALLORY (CONT'D)

This isn't going to work. There is only one option: He turns himself in.

AARON

Mallory. Don't go this way.

MALLORY

Call him.

AARON

And say what?

MALLORY

That I know what he did.

AARON

What did he do?

MALLORY

Ask him.

The Waitress appears.

WAITRESS

Hi. Can I get you something or do you need a minute?

AARON  
(shifting gears)  
Just a black coffee, thank you.  
Fresh.

The Waitress leaves.

AARON (CONT'D)  
He wants to meet.

Mallory just looks at him.

MALLORY  
You've seen him?

Silence.

MALLORY (CONT'D)  
Try something else.

Beat.

AARON  
You can't ride the rapids forever.  
Nobody can. Take this.

Silence.

AARON (CONT'D)  
So you're not coming with me and  
there's nothing you want to tell  
me. No message.

The Waitress returns with a steaming black coffee.

AARON (CONT'D)  
Thank you.

He takes the cup. The waitress turns to leave.

MALLORY  
I'm going to tell everything I  
know, and everything I think about  
everything I know.

He nods.

MALLORY (CONT'D)  
Anything you want to tell me?

AARON  
No.

Then Aaron THROWS THE CUP OF SCALDING HOT COFFEE IN MALLORY'S FACE.

MALLORY

Fuck!

AARON

out of his seat and grabbing Mallory by the jacket, knocking the waitress into the counter. Mallory fights back but is unable to grab or hit him cleanly. Aaron gets her down on the floor and kicks her in the stomach. It all happens very fast.

THE TEENAGER IN THE BOOTH

has never seen anything like this. He watches the violence unfold in front of him. Something compels him to stand and step out his booth.

This is SCOTT.

SCOTT'S POV:

Aaron is now punching Mallory.

SCOTT

on impulse, runs and jumps on Aaron's back, trying to pull him off Mallory.

MALLORY

The momentary distraction gives her enough time to scissor Aaron's legs and bring him and Scott to the ground--it's a highly professional move.

SCOTT

takes the impact of his and Aaron's body hitting the floor. His breath is knocked out of him.

AARON

Draws a gun from a waistband holster and starts emptying his gun. One of the shots grazes Mallory's arm and another blossoms the cheap banquettes beyond her. The other patrons startle at the gun blasts.

THE WAITRESS

Breaks her coffee pot over Aaron's head. Aaron turns away from the blow...

MALLORY

Is up, fast, and grabs Aaron's arm. She takes the gun, snaps Aaron's forearm by bringing it down on her thigh, then cracks him across the face with his gun. The swiftness of it is alarming. Aaron groans as he rolls over, broken glass crunching underneath him.

Scott, recovering, crawls away from Aaron and gets to his feet.

Mallory quickly scans the onlookers, then points at Scott with Aaron's gun.

MALLORY (CONT'D)

You. Superhero. You have a car?

He looks at her. Sees the heavy breath coming from her bloody mouth. He nods.

MALLORY (CONT'D)

Come with me. You'll be fine. Come on.

She motions him out the door. He moves.

4

EXT. ROADSIDE RESTAURANT. MORNING.

4

Mallory and Scott exit.

MALLORY

Where is it?

He motions to the corner of the lot.

MALLORY (CONT'D)

Take your keys out. You'll be front passenger. I'll give you my backpack, keep it in your lap.

They head for Scott's car. She's behind him, close.

He gets in, she passes him, crosses the front of the car and climbs in behind the wheel. She puts her backpack in his lap, puts Aaron's gun between her legs, and eyes the stick-shift.

MALLORY (CONT'D)

Keys.

He hands them to her. She starts the car and puts her seat belt on. Quickly.

MALLORY (CONT'D)

Put your seat belt on. What's your name?

SCOTT

Scott.

MALLORY

I'm Mallory. You're going to fix my arm while we drive, okay Scott?

SCOTT

All right.

MALLORY

Great. Open the backpack a little.

He does and she pulls away from the restaurant.

5

EXT. CAR. MORNING.

5

Scott's looking a little stunned. Maybe it's the blood from Mallory's arm dripping on the seat. Or the fact they're doing something like eighty.

Mallory, in a swift move, breaks out the driver's side window with Aaron's gun. Then she puts the gun back between her legs. Scott stares at it. Scott pulls down Scott's visor and adjusts it so the make-up mirror gives her another point of view.

MALLORY

Scott. Still with me?

SCOTT

Yeah.

MALLORY

Good.

Mallory pulls a knife out of her jacket pocket and hands it to him.

MALLORY (CONT'D)

(offering her right arm)

Cut my sleeve off.

He does. There's a clean flesh wound on her right bicep. It's messy. Scott stares at it.

MALLORY (CONT'D)

Just put the cut part on the floor. Now, open the backpack. There's a rear inside pocket. Unzip it and you'll see some large gauze packets. Take six out. Open one up and hand it to me.

He does. She takes the gauze, uses it to wipe the blood from her mouth, and throws it on top of the severed sleeve.

MALLORY (CONT'D)

In the front exterior pocket there's a small bottle and some tape. Take those out. Soak one of the gauze in the liquid from the bottle and press the gauze against the wound. It should be wet but not dripping.

He does all this, and presses the moist gauze to her arm.

MALLORY (CONT'D)

Press harder. Okay. Hold that.  
(beat. She glances at it)  
Good. Take that off, throw it on the floor, and do the same thing with the next gauze pad.

He does.

MALLORY (CONT'D)

Where you from?

SCOTT

Here.

MALLORY

Watertown?

SCOTT

Yeah.

MALLORY

What are you, twenty?

SCOTT

Nineteen.

MALLORY

In school?

SCOTT

No.

MALLORY

Working?

SCOTT

Was. Now I'm looking.

MALLORY  
Play any sports?

SCOTT  
Basketball two years. Almost two. I  
quit.

MALLORY  
(re: the bandage)  
You can change it now.

A beat.

MALLORY (CONT'D)  
That was dangerous, what you did  
back there.

Silence.

MALLORY (CONT'D)  
What made you try to help?

SCOTT  
I don't know. It just seemed  
like...somebody should help.

MALLORY  
You can change it now.

He does.

MALLORY (CONT'D)  
Now take the two dry gauze and put  
them on top of the one you've  
already got in place. Now take the  
tape and wrap it around so the  
gauze stays on my arm. Tight.  
That's it. A few more times around.  
Use the scissors to cut it. Good.  
That's good for now. Thanks.

He sits back.

MALLORY (CONT'D)  
Okay.

SCOTT  
What's going on? Who was that guy?

A beat.

MALLORY  
Someone I used to work with.

SCOTT  
Where?

MALLORY  
Couple of places. Barcelona.

SCOTT  
Are you in the drug business?

MALLORY  
No.

SCOTT  
Are you with the government?

MALLORY  
"Contract security".

SCOTT  
One of those private companies.

MALLORY  
Right.

SCOTT  
That shit's real?

MALLORY  
Oh yeah. All the time.

SCOTT  
So what happened?

MALLORY  
I'm going to tell you. And then you  
need to tell the police. After we  
get caught.

A beat.

SCOTT  
Can't we just go to them?

MALLORY  
No. Not with this. We have to put  
on a show, or they won't listen.

6 INT. BUILDING. DAY. (ONE WEEK AGO)

6

The very long kind of governmental corridor. Striding brashly  
through it is Kenneth, late 30s, in a pretty good suit  
jacket, dress shirt, and jeans.

Taken with the boots, this completes his version of dressing up. He's wearing sunglasses.

MALLORY

(post-lap)

The company I worked for was owned by a guy named Kenneth Milgram. Kenneth head-hunted me when I was discharged, trained me for twenty months, and put me to work. I liked the work, it was exciting. Lots of travel, really good money.

7

INT. ROOM. DAY.

7

Something created to house meetings that never happened.

Kenneth is now seated at a table, flipping through a multi-page document. His sunglasses are off.

Watching him read: A sophisticated fifty-year-old European, RODRIGO, and COBLENZ, an American in his sixties. The sense we get is that Coblenz works in this building and Rodrigo doesn't.

Kenneth is really making a show of perusing the document.

MALLORY

(over)

This was a basic hostage grab. Journalist named Augustin with some interesting contacts. The subject of one of his pieces picked him up, wanted to trade him. Didn't matter; he was being held, we were told to grab him.

KENNETH

Barcelona. Well, this is a lot better than the Mexico thing. Who ended up taking that? Jamaal or Parallax?

Kenneth looks up. Coblenz smiles. Rodrigo is a stone.

KENNETH (CONT'D)

Like I won't find out. Okay, whatever.

Kenneth looks back down at the document.

KENNETH (CONT'D)

First--and anyone you talk to will tell you this--better immunity language and more access to intelligence. Second, the fee structure is wrong.

COBLENZ

Intelligence...

KENNETH

I need parity with Rodrigo here. And his people.

Coblentz looks to Rodrigo, who shrugs.

COBLENZ

...all right. But that's as far as we can go with the immunity language, and anyone you talk to will tell you that. What's wrong with the fee structure?

KENNETH

The size of the overall payment and how the installments are spaced. I need the standard hazard bumps for everyone on the team, and fewer steps. I can't float them that long. Not at these numbers.

COBLENZ

Busy man like you?

KENNETH

Or: you can get the people who took the Mexico job. It's up to you.  
Alex.

A beat.

COBLENZ

What else?

KENNETH

You have Mallory Kane as a primary element.

COBLENZ

So?

KENNETH

That's a bad precedent for me. For the business.

Coblenz and Rodrigo exchange a glance.

COBLENZ

It really doesn't work for us if she's not involved. She's value added. In fact, she's why we came to you. Kenneth.

A beat.

CUT TO:

8 EXT. BARCELONA AIRPORT. DAY. 8

Mallory lifts a large backpack off the baggage claim belt. Even though this is the very recent past, she looks younger.

9 EXT. TAXI. DAY. 9

Through the heart of Barcelona. Mallory, with tentative Spanish, asks the driver to pull over at the next corner.

10 EXT. BUILDING 1. DAY. 10

Mallory approaches on foot, takes out a key ring.

11 INT. BUILDING 1. DAY. 11

Mallory unlocks and enters an apartment. She sets her backpack down and locks the door behind her. She sends a text on her phone.

12 A SERIES OF CUTS 12

Mallory pulling chests out from under the bed.

Keying the padlocks, Mallory checks the contents of the chests: GUNS, AMMUNITION, KEVLAR VESTS, AND SMALL EXPLOSIVES.

Mallory opens some other cases and boxes, each containing a variety of surveillance equipment and medical supplies.

13 A KEY IN THE FRONT DOOR 13

As Mallory assembles the surveillance equipment and computers on a table in the apartment. She turns to see Aaron enter. He has a backpack as well, along with a small duffel bag.

AARON  
Hi.

MALLORY  
Hi.

Beat. She turns back to her work.

AARON  
Am I first?

MALLORY  
Yes. Terrence will be here at four,  
and Jamie around five-thirty.

AARON  
Okay.

He looks at her, sets his duffle bag down.

AARON (CONT'D)  
Look, I know it's more efficient if  
we wait for everyone, but you want  
to start going through this? Might  
spark some ideas.

MALLORY  
You're right; it's more efficient  
if we all go through it together.

A beat.

MALLORY (CONT'D)  
Your kit is under your bed.

AARON  
Yours checked out?

MALLORY  
Good to go.

He shrugs.

AARON  
I'll dummy check later.

He moves to the couch, sits. Reaches into his pocket.

MALLORY  
And no smoking in here.

He reveals what he was digging for: a cellphone.

AARON  
Relax, Sarge.

DISSOLVE TO:

14 INT. BUILDING 1 APARTMENT. NIGHT.

14

Four backpacks now lie next to each other in the living room.

TERRENCE and JAMIE, 20s, the two remaining members of the team, sit eating with Mallory and Aaron.

AARON  
Well, now I know why you didn't want to talk before--our stack is short. We should have another set of eyes.

MALLORY  
You understand they'll be down two tangos when we make entry.

AARON  
Understood. You're still down one.

A beat.

MALLORY  
Anyone else think we're light?

TERRENCE  
I think we're heavy. I like it lean and mean.

Mallory looks to Jamie.

JAMIE  
Good to go.

MALLORY  
(to Aaron)  
If you want to de-activate, I'll fill the slot.

A beat.

AARON  
Negative.

MALLORY  
Outstanding.  
(to the group)  
What else?

TERRENCE

Does the egg have any family?

AARON

Augustin? Negative. He's solo.

A beat.

TERRENCE

What do we know about Rodrigo?

JAMIE

Rodrigo is an attache to State.

TERRENCE

What does that mean? He has a card that says that?

MALLORY

It means if we need to tap blue, we tap him.

LATER

Everyone has their gear spread out on the floor to double-check their inventory.

Mallory watches through the door of her room. She is on the phone.

KENNETH

What's your status?

MALLORY

Five by five. Got one jack in the box.

KENNETH

Who? Aaron?

MALLORY

Has he ever been co-ed? Or is it just me?

KENNETH

Keep it buttoned down. He's solid.

15

EXT. BARCELONA. DAY.

15

Mallory, looking for all the world like an exchange student, walks through the city.

16 EXT. BUILDING 2. DAY. 16

Mallory stops in front of one building in particular. In fact, she makes a point of looking at the building from several different angles.

She takes a piece of paper from her pocket and approaches the front entrance.

17 IN THE FOYER 17

Mallory stares at the gated entrance. She walks up to the exterior lock, presses a SMALL ELECTRONIC DEVICE against the keyhole, and presses a button. The device BEEPS. She goes to the buzzers and looks for a tenant from a high floor. Finding one, she presses the buzzer. NOTE: The following conversation is in Spanish. Mallory's is bad.

VOICE

Hello?

MALLORY

Is Sergio there? This is Alexandra.

VOICE

There is no Sergio here.

MALLORY

This is apartment 23?

VOICE

There is no Sergio here. You must have hit the wrong buzzer.

MALLORY

I'm sorry but could you help me find this address because I must be lost--

Mallory is buzzed through.

18 THE FRONT DOOR 18

When it closes, does so very SLOWLY.

Once through the door, Mallory pulls out the electronic device again and presses it against the interior keyhole. It beeps.

She puts her cell phone camera in record mode and makes her way up the stairs.

19 HALLWAY, MOMENTS LATER 19

The MAN IN APARTMENT 31 explains to Mallory that she should be looking for a building one block over. She thanks him and leaves.

As soon as his door closes, she takes out her camera phone and begins recording her descent.

20 GROUND FLOOR 20

Mallory reaches it, then heads for the door to the basement.

21 BASEMENT 21

Mallory enters, then looks for and finds the exit. It's a security door that can only be opened from the inside. Mallory opens it halfway, then kneels and starts manipulating the locking mechanism.

22 ALLEYWAY 22

Mallory exits the rear of Building 2 and heads for the street.

23 EXT. BUILDING 2. DAY. 23

Mallory walks away, passing JAMIE, who is standing on the corner and talking into a cellphone in Spanish.

24 EXT. BUILDING 2 NEIGHBORHOOD. NIGHT. 24

A nondescript van.

Inside, Mallory and Aaron scan phone calls. We can't hear what's playing in their headphones. It feels like drudge work, and it is.

AARON

Get on this. See what you think.

Mallory hits a button, listens for a moment.

MALLORY

No.

AARON

You're a hundred percent?

MALLORY  
He sounds relaxed.

She goes back to monitoring her own calls.

Later. They have switched positions inside the van.

MALLORY (CONT'D)  
Got one.

Aaron hits a button, listens. She looks at him. He nods.

They both start taking notes.

25 INT. BUILDING 1 ROOM. NIGHT.

25

The team prepares for the assignment. Checking equipment, looking at maps, talking through the steps.

MALLORY  
Aaron and Jamie enter perimeter and secure positions on foot. Terrence will provide vehicular support and high speed extract. As soon as targets Gomez and Barroso egress, we move to entry Alpha, force entry, and form a two-man stack after breach.

AARON  
Is it a problem if I drive?

Mallory looks at him.

AARON (CONT'D)  
I have the most driving experience.

Terrence and Jamie exchange looks.

MALLORY  
(to Aaron)  
Fine. Let's switch it up.

MALLORY (CONT'D)  
(pre-lap)  
You tracking me with the names?  
Repeat them.

SCOTT  
(pre-lap)  
Mallory, Aaron, Terrence, Jamie,  
Rodrigo. Barcelona.

MALLORY  
Hostage name?

SCOTT  
Augustin.

26 EXT. CAR. MORNING. 26

Mallory and Scott, driving.

MALLORY  
We knew two of them were going out  
to make a cash pickup, so that  
would leave only two eyes on  
Augustin.

27 EXT. BUILDING 1. DAY. 27

Mallory, Aaron, Jamie and Terrence leave at various times by  
various means. Aaron and Terrence are in the car, Mallory and  
Jamie on foot.

28 EXT. BARCELONA. DAY. 28

Each team member makes its way to Building 2.

29 EXT. BUILDING 2. DAY. 29

Terrence arrives with Aaron by car. They pass the building,  
make the block, then pull over. They have a clean view of the  
entrance.

30 EXT. BUILDING 2 NEIGHBORHOOD. DAY. 30

Mallory approaches Building 2 from another angle, thumbing a  
guide book.

MALLORY  
(to herself)  
Radio check.

31 Jamie has settled near the alley behind Building 2. 31

JAMIE  
Number One, five by five.

32 Aaron and Terrence in the car: 32

AARON

Number Two, five by five.

TERRENCE

Number Three, five by five.

33 Mallory has settled in half a block from the front door of 33 Building 2, across the street from Aaron and Terrence.

MALLORY

On my go..

She looks at the entrance to Building 2. Two men, GOMEZ and BARROSO, exit.

MALLORY (CONT'D)

Tangos heading east. Hold.

The two men disappear around the corner.

MALLORY (CONT'D)

Go.

34 TERRENCE 34

gets out of the car and heads for Building 2.

35 JAMIE 35

dials a set of digits on his cellphone and presses SEND.

THE ALLEY DOOR

clunks. Jamie opens it from the outside and heads into the basement.

JAMIE

One, breached.

36 MALLORY 36

will reach the entrance of Building 2 at the same time as Terence.

MALLORY

Copy.

She takes out a key and opens the gated front door.

37 BUILDING 2 LOBBY 37

Mallory and Terrence enter and head up the stairs.

MALLORY  
Breached. Heading up.

As they disappear up the stairwell, Jamie exits the basement door to the lobby.

38 IN THE CAR 38

Aaron listens and waits. He watches on his laptop as the dots representing the team move around a map of Building 2.

39 JAMIE 39

takes a position near the front door.

40 MALLORY AND TERRENCE 40

head down a hallway, then stop at a door. She takes out her M4 semi-automatic, nods to Terrence and he attaches three small, PUTTY-LIKE PLASTIC DEVICES to the door's keyhole and hinge areas. Wires connect all of them to a tiny handheld device.

MALLORY

gives the signal. Terrence presses a button and the doorjamb EXPLODES. Mallory tosses in a stun grenade, which DETONATES.

41 INSIDE THE APARTMENT 41

TWO ARMED MEN, jellied by the concussion, respond slowly as Mallory and Terrence flood the room. The one sitting starts to stand up but Mallory charges him and puts her gun into his face.

MALLORY (CONT'D)  
(in very good Spanish)  
Sit down! Sit down! Put your gun on  
the table!

He does. She grabs him, puts him down on the floor, and puts her knee in his back. She takes a plastic tie from the stock of her M4 and ties the man's hands behind him.

Terrence has done the same to the other man.

42 IN THE CAR 42

Aaron listens to this. A truck rumbles up the street behind him, and PASSES.

43 IN THE LOBBY 43

Jamie listens as well.

44 MALLORY 44

ties up the two men and moves toward a second room, where a THIRD MAN is looking through the door. He backs up a little when Mallory approaches. Not afraid, just wary.

MALLORY (CONT'D)  
Mr. Augustin, come with us.

AUGUSTIN  
Who are you?

MALLORY  
You have to come with us.

AUGUSTIN  
Who are you with?

She grabs him.

MALLORY  
The good guys.

45 IN THE CAR 45

Aaron sees a DELIVERY TRUCK stopping in front of Building 2. A DELIVERY MAN gets out.

46 JAMIE 46

sees it too, through the gated front door. The Delivery Man is heading toward him.

47 TERRENCE AND MALLORY 47

propel Augustin down the hall.

JAMIE  
(over)  
Tango, coming right at me.

- 48 JAMIE 48  
moves away from the entrance and takes a spot near the bottom of the stairwell. He listens as The Delivery Man rings the buzzer to an apartment.
- 49 AARON 49  
waits, staring at the entrance. In his rearview mirror: A SECOND TRUCK. It won't be able to get past the delivery truck after it passes Aaron...
- 50 TERRENCE AND MALLORY 50  
prod Augustin down the stairs.
- 51 THE DELIVERY MAN 51  
is talking to a tenant via intercom.  
JAMIE  
listens.
- 52 AARON 52  
pulls out in front of the Second Truck and moves slowly toward the delivery truck.
- 53 THE DELIVERY MAN 53  
is waiting for the door to be buzzed open. And so is Jamie. There is a HORN from outside.
- 54 THE SECOND TRUCK 54  
has stopped behind Aaron, who is blocking his passage.
- 55 THE DELIVERY MAN 55  
still waits to be buzzed in.
- 56 JAMIE 56  
hears footsteps on the stairwell, and looks up: Augustin, Mallory, and Terrence are descending, fast.

Augustin at Jamie as:

57 THE FRONT DOOR 57

is buzzed open and the Delivery Man crosses the threshold of the lobby.

JAMIE

immediately moves to pull him away.

AUGUSTIN

bolts toward the door, pushes Jamie into the Delivery Man, and slips through the slowly closing door.

MALLORY

heads after him.

MALLORY

All team. The egg is loose.

58 AARON 58

sees Augustin tear out of Building 2.

AARON

What? Jesus. I see him. Sprinting east.

MALLORY

Pursuing east.

59 MALLORY 59

is on the street now, chasing Augustin, who is showing evidence of being a closet track star.

60 THE SECOND TRUCK 60

continues to honk at Aaron.

61 IN THE LOBBY 61

Jamie calms the Delivery Man while Terrence moves into the foyer.

TERRENCE  
Why the fuck is he running?

62 THE DRIVER OF THE SECOND TRUCK 62

is climbing down from his cab. Aaron gets out of his car as well.

63 AUGUSTIN 63

rounds a corner and crosses a street.

MALLORY

weaving through traffic, is gaining.

NEARBY ALLEY

Gomez and Barroso watch Augustin and Mallory blow past the alley entrance. They draw guns and head down the alley. When they reach the end of the alley, they head back toward Building 2.

64 THE SECOND TRUCK DRIVER 64

is now yelling at Aaron, who tries to bullshit him into calming down. It's not working.

TERRENCE

steps out of the foyer and onto the street.

TERRENCE (CONT'D)  
Hey, take it easy.

GOMEZ AND BARROSO

round the corner and see Terrence, who turns to see them.

Guns are aimed and FIRING begins.

65 MALLORY 65

continues to pursue Augustin through heavy vehicular and foot traffic.

AUGUSTIN

makes parkour-like moves over cars, but can't seem to shake her.

MALLORY  
Heading North on Calle Lorca.

66 IN FRONT OF BUILDING 2 66

The Driver of the Second Truck is crouched beside Aaron's car, terrified.

TERRENCE

is lying between two parked cars, squirming. He's been shot in the hip.

AARON

has gone around the side of the delivery truck and will soon emerge behind Gomez and Barroso, who approach the entrance of Building 2.

JAMIE

sees all of this from the foyer. He raises his gun and fires.

GOMEZ AND BARROSO

turn to fire at Jamie.

AARON

shoots them dead.

67 AUGUSTIN 67

collides with a motorcycle and careens into a lane of oncoming traffic.

MALLORY

watches as Augustin is struck by a car. She runs to him.

AUGUSTIN

is in shock and pain, but conscious. Mallory crouches over him and begins to administer first aid.

MALLORY  
Relax. Your leg is broken, and  
maybe your hip. You're going to be  
okay. Just breathe.

He just looks up at her.

MALLORY (CONT'D)  
You're safe. Don't worry.

MALLORY (CONT'D)  
(pre-lap)  
I need a break. I'm smoked.

KENNETH  
(pre-lap)  
Mallory, come on. You're Mallory.  
You don't take breaks. The bad guys  
don't take breaks.

68 EXT. PARK. DAY.

68

Mallory and Kenneth.

KENNETH  
Besides, it's because of this job  
that I got it. You're the key man  
clause. I shouldn't even tell you  
that, but I am. Everybody knows you  
made me. You made me in Sao Paulo,  
you made me in Brussels. Now this.  
People want you, and they know they  
have to go through me. You're a  
part of this thing.

MALLORY  
I know. I like being a part of it.

KENNETH  
Then fly to Dublin and meet Paul.  
This is a new in for me, with MI6  
and Irish Intelligence. I need you.

A beat.

MALLORY  
It's too soon.

KENNETH  
This is a break. It's a paid  
vacation. It's baby-sitting. In  
Dublin.

She says nothing.

KENNETH (CONT'D)  
Listen. What if we met up  
afterwards. Majorca.

She looks at him.

MALLORY

Did you just say that?

KENNETH

Not like before. Just to meet up,  
you know. Take a real break.  
Friends.

MALLORY

Doesn't sound like a break.

KENNETH

Fine. I'll go alone.

A beat.

KENNETH (CONT'D)

This one is serious. No games. You  
need to be in Dublin.

A beat.

MALLORY

Who is Paul?

KENNETH

Paul. Paul is the real deal. Paul  
is one of us. I've known Paul  
forever.

MALLORY

He better be cool.

KENNETH

Mallory, you have nothing to worry  
about.

She looks through the contents of the manila envelope. There  
is a picture of PAUL. He actually looks the part of a  
handsome spy; attractive and well-turned out.

69 INT. DUBLIN AIRPORT. LATE DAY.

69

MALLORY

waiting, and dressed as a business woman.

PAUL, 40

approaches and opens his arms. She smiles and embraces him.  
They hold each other for a moment.

Paul pulls back and looks at Mallory. His immediate immersion into the role of her new husband is kind of startling.

PAUL  
You look great.

MALLORY  
So do you, actually.

They move off. After a beat, low:

PAUL  
I'm Paul.

MALLORY  
Mallory.

PAUL  
I hope you don't mind if I'm affectionate in public. I've never been married before. I'm very excited. Let me know if I'm overdoing it.

MALLORY  
Right.

PAUL  
How's our backstory coming?

MALLORY  
I came up with a deal done by two firms a couple of years ago that could work for us. We're both junior level attorneys, we met during a merger.

PAUL  
Was it a merger, or an acquisition?

MALLORY  
Well, the American company was larger.

PAUL  
Right.

Paul takes her hand. She turns to look at him, then at the Taxi driver. Then she leans into Paul's shoulder and continues looking out the window.

71 EXT. SHELBOURNE HOTEL, ST. STEPHEN'S GREEN. DAY. 71

Mallory and Paul exit the taxi and enter the hotel.

72 INT. LOBBY, SHELBOURNE. DAY. 72

Mallory and Paul check in.

73 INT. ELEVATOR, SHELBOURNE. DAY. 73

Mallory and Paul ride up. They are holding hands.

74 INT. CORRIDOR, SHELBOURNE. DAY. 74

Mallory and Paul approach their suite. Paul lets go of her hand and produces the room key.

75 INT. SUITE, SHELBOURNE. DAY. 75

Mallory and Paul enter and head for their luggage.

SERIES OF SHOTS

as Mallory and Paul check their belongings:

Small video cameras.

GPS devices, the best, real-time.

Night vision eyewear.

Rolls of strong tape.

Various bluetooth coms, including earwigs.

Heavy duty first aid kits.

.22 pistols (or .26 Glocks) with silencers and ammo.

A nice backpack.

And some nice clothes.

Mallory crosses to the mini-bar, opens it. Inside, along with the mini bottles of booze, are BAGS OF PLASMA AND SALINE.

PAUL

Any objection if I clean up first?  
No? Thanks.

And he goes into the bathroom and shuts the door.

MALLORY

looks at his opened luggage. In equipment terms, pretty much the same stuff she has.

She looks at the closed door of the bathroom, then crosses to his luggage. His cell phone is right there. She reaches for it, then freezes when her fingers are inches from the device.

She jerks her hand back and looks around.

She retrieves a pair of surgical gloves from the first aid kit and goes back to his luggage. She pulls out her cell phone, takes one last look at the closed bathroom door, then picks up his phone while replacing it with hers (using care to match the exact orientation). She inserts a tiny USB-like flashcard into its plug.

INSERT

All his info dumps onto the flashcard.

MALLORY

Pulls the flashcard out, and puts his phone back in its place.

MALLORY

On her computer now. She is migrating Paul's cellphone information onto her computer. She attaches her computer to her cellphone.

Then she edits her history to exclude any evidence of these interactions.

76

INT. HOTEL SUITE. NIGHT.

76

Mallory lays out her dress. Paul exits the bathroom, towel around his waist, toiletry kit in his hand. He drops the toiletry kit on the bed and begins pulling clothes out of overnight bag.

MALLORY

Are you finished?



MALLORY  
I'm leaving my gun.

PAUL  
Me too.

He zips her up. He's standing really close.

MALLORY  
You are?

PAUL  
It's a silent auction, not an HRT  
op.

MALLORY  
Right.

She puts her gun under the mattress. He pockets his  
blackberry, and picks up their coats.

MALLORY (CONT'D)  
We've still got twenty minutes.

PAUL  
Let's have one before he arrives.  
We can talk.

79 INT. CORRIDOR, SHELBOURNE. NIGHT.

79

They exit the room, and immediately Paul goes into new  
husband mode, putting his hand on her back as they walk.

MALLORY  
(pre-lap)  
Say ROSSBOROUGH. It's one of the  
things I need you to tell them:  
Rossborough.

A80 INT. CAR. MORNING. (FORMERLY SC. 83)

A80

Mallory and Scott.

SCOTT  
Rossborough.

MALLORY  
Say it again.

SCOTT  
Rossborough.

MALLORY

That's what the event was for. This Studer guy was raising money to keep up this castle, Rossborough. Studer was one of these rich guys, no one could figure out where his money was coming from. He was linked to the killing of two government agents in Germany.

80 INT. BAR, SHELBOURNE. NIGHT.

80

Mallory and Paul, at a table.

MALLORY

Our connection to Studer.

PAUL

Neil.

MALLORY

You know him?

PAUL

Oh yeah.

MALLORY

Tell me about him. Something not in his file.

PAUL

Neil cannot be reduced to a file. Neil is Neil. Just ask him a question...all the Neil comes out.

Mallory nods.

PAUL (CONT'D)

So what did Kenneth say about me? And don't say "nothing".

MALLORY

He said "Paul is one of us."

Paul nods.

PAUL

Did he tell you I cracked up for two years?

MALLORY

No.

PAUL  
Been back for five.

MALLORY  
What happened?

PAUL  
I was MI6, wasn't liking what I was doing, and I didn't know how to do anything else. I asked for time off and got it. After, I decided I liked the work, I just didn't like them. Then Kenneth called. Good news is, always a lot of work around, if you're any good at all. Are you good? You must be good. Kenneth says you're good.

MALLORY  
Did he tell you we dated?

PAUL  
Yes.

She nods.

MALLORY  
So dating someone in the business didn't work, and dating someone outside the business didn't work...

PAUL  
You giving up?

MALLORY  
No. Not yet. So have there been many others ... before me? Wives.

PAUL  
A gentleman never tells.

MALLORY  
Even if his wife asks?

PAUL  
Especially not.

MALLORY  
Oh, c'mon, are we going to have secrets?

PAUL  
There've been a few.

MALLORY

How many?

PAUL

Oh, I don't know, I've never counted.

MALLORY

Never counted -- or stopped counting?

PAUL

Less history, more mystery. Mrs. Hiller. What about you? Previous husbands?

MALLORY

No.

He nods.

MALLORY (CONT'D)

But let me ask you...don't they start to seem all the same?

PAUL

The jobs?

MALLORY

Your wives. They don't resemble each other?

PAUL

No. Not in the least.

MALLORY

How are they different?

PAUL

In every respect.

MALLORY

Their bodies?

PAUL

Of course their bodies.

MALLORY

What else?

PAUL

Well, in the way they ...  
(that much is obvious)  
... everything is different.

A beat.

MALLORY

And it's fun changing, going from one to the next?

PAUL

I'm assuming men are different, too? From each other? Don't you think?

MALLORY

Yes.

PAUL

In what ways?

MALLORY

That's for later.

PAUL

Right. Well, it's all about trust, isn't it?

(picks up his glass)

How many people do you suppose have drunk from this glass? Who drank from it this morning? And are we really to place our complete trust in the kitchen?

(puts glass back down)

Some professions are cleaner than people think, and others dirtier than they'd like to believe.

Mallory drinks to that.

81 INT. BAR, SHELBOURNE. NIGHT.

81

Neil, mid-forties, is talking, and Mallory and Paul are listening. Neil isn't drunk, yet.

NEIL

You're my alibi, basically. One weekend I had to report back in person and he kept asking where I went. I told him I went to a friend's wedding.

MALLORY

Where?

NEIL

London. He started asking more questions, and I had to make up the friend.

PAUL

What's he into?

NEIL

That's what we're trying to figure out. You don't make three billion in eighteen months unless you're into something. I have no idea what tonight will be like, this guy is an absolute wild card. The last two agents that got as close to Studer as me are missing.

Mallory and Paul exchange looks. Neil lifts his glass.

NEIL (CONT'D)

Cheers.

82 INT. HIRED CAR. NIGHT.

82

Mallory, Paul, Neil.

NEIL

Those guys should get whatever they can get, all the owners are making so much money, and how many good years do they have, really? Look at the injuries. They're the reason people watch the game, people don't watch because "Oh, I love the way that owner of that team does his fabulous owning." But, some out of it is completely out of control, yeah. Completely. Completely.

83 OMITTED

83

84 EXT. ROSSBOROUGH. NIGHT.

84

Mallory, Paul, and Neil get out of their town car. Paul takes Mallory's arm and leads her up the steps.

85

INT. MAIN ROOM(S), ROSSBOROUGH. NIGHT.

85

Mallory and Paul meet and greet. During all of this, Paul is either holding Mallory's hand, or has his hand on her lower back.

Neil introduces them to STUDER, the target.

Moments later, he is talking to Mallory and Paul.

STUDER

They burned these places down.  
These were symbols of English  
hegemony, even though they were  
mostly owned by people born in  
Ireland, who made money from  
starting businesses in Ireland.  
Brewers, in this case.

MALLORY

I like that movie about the art  
stolen from here. Brendan Gleeson.

Paul looks at her, surprised.

STUDER

I'm just stunned by the  
worksmanship, the craft involved.  
It took nine years to do it a  
hundred and sixty years ago, and  
it's still here. It certainly is a  
symbol of something.

Neil approaches, bearing drinks.

Later. Paul's arm is around Mallory's shoulder.

MALLORY

We met during a deal. A takeover,  
actually.

PAUL

Merger. It didn't happen right  
away. I didn't even call her until  
after it closed.

STUDER

Must have been difficult.

PAUL

Must have been.

MALLORY

He was busy cutting off his other options.

Later, still.

STUDER

(to Mallory and Paul)

What are you two doing this weekend?

They look at each other.

MALLORY

We haven't decided.

STUDER

I'm taking a group to St. Petersburg, a small group. Just to have a look around. I've never been. Can you come? You'd be my guests.

MALLORY

I'll have to check with work. Can we tell you tomorrow?

STUDER

Of course.

Later:

86

NEIL AND STUDER

86

are talking a little ways off from where Mallory and Paul are sitting.

MALLORY

notices that Paul has his eye on them and leans her head back for a moment, listening to the music. It's a rap song, and she knows the words.

PAUL

Okay, now I understand.

MALLORY

What?

PAUL

Wrong side of the tracks, getting into a lot of fights, tough girl going nowhere, gets recruited by Kenneth, who has an interest in young women with nice mugshots that get into trouble.

Mallory brings her head forward.

MALLORY

I saw that movie, and everybody spoke French. I was top of my class. I got out because I wanted to do more for my family. For my father. I bought him a house.

PAUL

Is it just you and him?

MALLORY

He raised me. My mother left when I was four. He was Air Force, she didn't like the lifestyle. I don't talk to her. You have family?

PAUL

Whole package. Parents still together, two brothers. A niece.

MALLORY

They know what you do?

PAUL

No. They think I'm import/export.

MALLORY

I could never lie to my dad.

PAUL

He must worry about you.

MALLORY

I tell him not to. Hey, where'd Neil go?

Paul follows her glance. Studer is now talking to someone else. Neil is gone.

MALLORY (CONT'D)

Bathroom?

PAUL

For his bladder or his nose?

MALLORY

Both?

PAUL

He shouldn't be alone.

A beat.

MALLORY

No.

She stands up, whispers something to him, and leaves the room. He drifts out in the opposite direction.

87 STAIRWELL 87

Mallory, instead of using the main staircase, opens a closet door and enters a smaller, less public staircase. She climbs it, and is deposited on the:

88 SECOND FLOOR 88

An open area with bedrooms ringing its perimeter.

MALLORY

takes out her cellphone and locates Paul. He is moving toward the garage.

Mallory walks straight ahead and into:

89 A BEDROOM 89

Mallory goes to the window, crouches and switches her cellphone to camera mode. She puts the phone to the window and presses record. Then she lifts her head to see what she is photographing.

90 BELOW 90

beyond the garden, Paul walks with Neil toward a long, multi-entrance GARAGE. They enter one of the open doors and disappear from view. Moments later, Paul exits the garage alone, and heads back to the house.

91 MALLORY 91

waits until he is in the garden, then moves away from the window.

92 EXT. ROSSBOROUGH ESTATE. NIGHT. 92

Mallory exits through the kitchen, passes around A HEDGE MAZE, and approaches the side door of the garage.

93 INT. GARAGE. NIGHT. 93

Mallory enters, starts to look around. A few cars, some rudimentary tools, and:

NEIL'S CORPSE

between a car and some barrels.

MALLORY

kneels and checks his throat. He has been garotted. Mallory's cellphone BUZZES.

INSERT: MALLORY'S CELL

It's Paul.

MALLORY

lets it ring twice, then answers it.

MALLORY

(whispers)

Any luck?

PAUL

(off)

None. I can't figure out where he would be.

MALLORY

Me neither.

PAUL

(off)

Where are you?

MALLORY

Bathroom by the kitchen. I was checking the maze.

PAUL

(off)

If he's in the maze, we'll need a fucking helicopter to find him. Let's get out of here, don't you think?

(MORE)

PAUL (CONT'D)  
I'd rather be talking to you than  
these people. I'll get the car.

MALLORY  
I'll be right there.

She hangs up and stands to leave, staring at something.

HER POV

Neil's hands. One is clenched tight, the other has its  
fingers extended.

MALLORY

kneels again, and tries to pry open Neil's clenched fist. It  
won't unfold. She rolls up his sleeve, puts both her hands  
around Neil's forearm and squeezes as hard as she can.

NEIL'S CLENCHED FIST

slowly opens.

PAUL'S DIAMOND-STUDDERED ROSE

is in his palm.

CUT TO:

94 EXT. ROSSBOROUGH. NIGHT. 94

Mallory and Paul exit the Castle and head for the valet.

PAUL  
I gather there's a sort of "after"  
thing going on, but I said we were  
exhausted.

MALLORY  
Good.

95 INT. TAXI. NIGHT. 95

Riding home from the party. Paul takes her hand. She smiles.

PAUL  
Where did you learn that song?

MALLORY  
The song was popular in Kabul when  
I was there. Well, popular with a  
certain group of Americans.

He nods.

PAUL  
How long were you in Kabul?

MALLORY  
Three years.

A beat.

PAUL  
What should we do about this St.  
Petersburg thing? Should we go?

MALLORY  
I don't know if I can stay away  
that long. But I'll check.

PAUL  
Could be fun. Free trip to Russia.

96 EXT. SHELBOURNE HOTEL. NIGHT. 96

Paul helps Mallory out of the taxi.

97 INT. LOBBY, SHELBOURNE. NIGHT. 97

Paul and Mallory retrieve their room key from the front desk.

MALLORY  
I'd like to leave a wake-up call.

CLERK  
Of course. What time should we call  
you?

MALLORY  
Six am.

Paul raises an eyebrow.

CLERK  
Would you like a follow up at six  
fifteen?

MALLORY  
No.

Paul smiles.

CLERK  
Have a good night.

98 INT. ELEVATOR, SHELBOURNE. NIGHT. 98

PAUL

Well, now the entire hotel knows we don't have sex. In case they were wondering.

MALLORY

I have to work out.

Mallory takes her heels off.

99 INT. CORRIDOR, SHELBOURNE. NIGHT. 99

Mallory and Paul walk to their suite. As they near the door, she slows to let him lead.

He keys the door, and steps aside to let her in. She looks at him for an instant before stepping through the door.

The instant she does:

PAUL

clubs her in the back of the neck with his hand.

100 MALLORY 100

itches forward. Paul steps in and shuts the door.

Mallory spins, hurls one of her shoes, and hits him in the face. The moment's hesitation allows her to employ her scissor kick, and she gets him to the floor. As she moves to get on top of him, he punches her in the mouth. When he tries to punch her again, she deflects it and rolls back, pulling him forward so that his face hits the floor behind her.

Then she short-thrusts her hand into his torso. He yelps and she rolls and shakes him off. On her feet now, she kicks him in the face and he pitches back, stunned. She doesn't move in for the kill, though.

MALLORY

Thirty seconds. Start talking.

PAUL

Mallory. Slow down. Think this through. You know how dynamic these things can get.

MALLORY

Twenty.

PAUL

Neil was a paid asset for the wrong side. He was going to burn us. He had to be dry-cleaned. He could not be let back into that house. Kenneth knows.

MALLORY

Ten.

PAUL

Call Kenneth.

A long beat. Paul looks at the mattress, then to Mallory.

They both go for the bed and it's on: A close-quarter, no-holds-barred fight to the death, using all the techniques available to an elite operative. It is disturbing to see a woman take this kind of punishment, but it is also fascinating to see Mallory dish it out; indeed, she is ultimately able to render Paul unconscious via chokehold.

She crosses to her .22 caliber gun, checks the silencer, and takes a pillow from the couch. She puts the pillow over Paul's head and fires two shots into it.

Then she sits down, almost as though unplugged. Her hands go to her face and she begins taking deep breaths.

The phone rings. Mallory crawls to it and picks up the receiver.

MALLORY

Yes.

CLERK

Mrs. Hiller? We got a call about some noise, is everything all right?

MALLORY

We're so sorry. There won't be anymore noise. Please tell whoever called that we apologize.

CLERK

Very well.

She hangs up.

101 EXT. CAR. MORNING. 101

Mallory and Scott. He is silent.

SCOTT

Have you ever killed anyone before?

MALLORY

Shot at some people when I was on  
convoy, driving. No kills. One  
since I went private.

He looks at her.

SCOTT

Then what?

102 INT. HOTEL SUITE. NIGHT. 102

Mallory, with the dead body of Paul beside her. She turns to  
look at the mini-bar.

Mallory gets a vein going and sticks an IV in her arm. The IV  
is connected to a bag of saline. Leaning back, she continues  
to take deep breath.

Mallory then blocks the door.

In the bathroom, Mallory cleans the blood off her face. She  
runs water through her hair, then puts on a bathrobe. She  
fixes her broken finger and tapes it.

Mallory drags Paul into the bathroom. She puts him into the  
tub face down and turns the cold water on.

Then she gets into the shower and turns the hot water on.

In the bedroom, Mallory lays everything out on the bed and  
the floor. All her gear. Organizing.

She fills the backpack with what she thinks she will need.

She goes through all of Paul's stuff. Dumps the contents of  
his computer onto another flashdrive, takes his cash.

She applies makeup to the burgeoning bruises on her face.

Mallory paces. Sees Paul's cellphone. She picks it up, thinks  
for a moment, then hits redial. A lengthy number is dialed.

KENNETH

(in a restaurant)

Paulie. Is she gone?

(MORE)

KENNETH (CONT'D)  
Are we celebrating? Tell me we're  
celebrating.

Mallory, stunned, says nothing.

KENNETH (CONT'D)  
Paul? You there? Hello?

Silence.

KENNETH (CONT'D)  
Mallory...?

She hangs up.

Mallory prepares to leave, immediately. The last thing she does, before exiting the room: grabs two mini bottles of Johnnie Walker from the mini bar and jams them in her coat.

103 EXT. SHELBOURNE HOTEL, ST. STEPHEN'S GREEN. MORNING. 103

Mallory exits, scans the street, starts moving to her right.

Each parked car to her left gets a subtle look. After she crosses the first corner, she is aware of a MERCEDES SEDAN starting up behind her.

Mallory looks to her left now, to the sidewalk on the other side of the street. Among the few pedestrians is a man in a RAINCOAT.

When she reaches the next corner, Mallory turns right, onto Annie Lane. The Mercedes continues straight along St. Stephen's Green, but Raincoat crosses the street and heads in her direction.

Up ahead, Mallory sees a YOUNG MALE SMOKER outside a cafe. Raincoat is still behind her.

Mallory darts into traffic and crosses the street into a PARKING GARAGE. She takes her cellphone out of her jacket.

104 THE GARAGE 104

has multiple exits; Mallory picks the one that will deposit her in an alley. On the way out, she drops her cellphone in the windshield well of a BMW.

105 IN THE ALLEY 105

Mallory comes to a fork and quickly picks a direction that leads to another alley with a return. She flattens herself against the wall. Looking back, she sees no one following her.

A NOISE

draws her attention: A FAST-FOOD RESTAURANT EMPLOYEE is moving trash bags into the alley via the establishment's rear door.

106 MALLORY 106

heads for it, darts past the Employee, and finds herself in a BURGER KING.

As she heads for the front door, she swipes a GREEN HOODIE off the back of an oblivious patron's chair and ties it around her waist.

107 MALLORY 107

exits on to Grafton Street and goes straight, moving along an alley wall that cuts her off from view of the Burger King.

She checks across the alley and notices the windows lining the opposite side. She rounds the next corner, stops, and looks back to the windows.

IN THE WINDOWS' REFLECTION

is the exterior of the Burger King. Mallory sees Raincoat and the Young Male Smoker spill out onto Grafton Street and split up.

108 A TAXI 108

approaches up Chatham road, behind Mallory. She steps out and puts her hand up. The vehicle slows and she ducks into the back seat. As it pulls away, Mallory starts in:

MALLORY

(super friendly)

Hi, I hope you can help me, I lost my cellphone and I need to get another one right away, like at a place that sells phones.

(MORE)

MALLORY (CONT'D)

I have to call my family, they're all waiting for me because we had this family emergency and we have to fly back to the States...

DRIVER

A cellphone store?

MALLORY

Yeah, like along Abbey Street, maybe? Across the river?

DRIVER

Okay.

MALLORY

And I'll need you to wait for me, I'll pay you in advance while I go get the phone, is that okay? Because I may need you to take me to where they are.

DRIVER

Okay...

MALLORY

Great, thank you so much.

109 INT. PARKING GARAGE. DAY. 109

The same one Mallory ducked into a few minutes ago. Her phone, still resting in the BMW windshield well, rings...

110 EXT. ABBEY STREET. DAY. 110

Mallory exits the taxi and enters a bodega.

111 INSIDE THE BODEGA 111

Mallory purchases several pre-paid phones and begins to stick them in her backpack. While doing so, she feels something inside that makes her stop.

Moving toward the door, Mallory takes out a small knife and cuts into the fabric that lines the backpack. Searching, she pulls out a BLACK OBJECT about the size of a deck of cards. It's blinking. A GPS tracker.

Now the SIRENS start.

112 MALLORY 112

steps into the street and crosses to her Taxi. What she sees beyond it:

POLICE VANS

approaching, their lights blossoming.

MALLORY

pivots and heads in the opposite direction. As she passes a BUS STOP, she eyes the electronic screen posting arrival times. The next pick up is in NINE MINUTES; a tram for TALLAGHT.

Mallory keeps going past the bus stop, then ducks left, into the foyer of the Wynn Hotel.

113 INT. WYNN HOTEL. DAY. 113

Mallory grabs an umbrella and tucks it behind her.

Continuing into the lobby and heading for the stairwell, she sees the hotel is preparing for some sort of function.

TWO LARGE FOLDING TABLES

get her attention. She grabs them and sprints up to the first landing. She quickly arranges the tables to obstruct the stairs and continues heading up.

AT THE THIRD FLOOR LANDING

Mallory encounters a grouping of STACKED CHAIRS. She immediately drags them to the stairwell and pushes them down.

AN ASTONISHED EMPLOYEE

watches her do this. She continues heading up.

114 OUTSIDE THE HOTEL 114

the SWAT team spills out of their vans and into the lobby and adjacent alley.

IN THE LOBBY

they quickly fan out and ascertain Mallory went up the stairs. The folding tables, as placed by Mallory, slow their efforts.

- 115 MALLORY 115  
emerges on the top floor landing. Following the exit signs, she comes to a set of emergency doors. Pushing through them--and setting off an alarm--she finds herself on a fire escape.
- 116 IN THE ALLEY BELOW 116  
SWAT members look up.  
MALLORY  
bars the door with the umbrella and climbs onto the roof.
- 117 AT THE THIRD FLOOR LANDING 117  
SWAT members climb over the spilled chairs.
- 118 IN THE ALLEY 118  
all but one of the SWAT members ascend the fire escape.
- 119 EXT. ROOFTOP, WYNN. DAY. 119  
Mallory jumps over a short gap to the next roof. And the next, and the next. Like a cat. Her eye may have surveyed the way ahead, but her body is improvising, momentum carrying her forward, jumping, rolling, tumbling ...
- 120 SWAT TEAM 120  
Someone spots her. Amazing how far she's gone already. Now they see her, now they don't, losing sight of her in maze of close-set buildings, walls and chimneys.
- 121 JUMPING OVER AN ABYSS 121  
landing with a roll, on our feet again, going with Mallory.
- 122 SWAT TEAM LEADER 122  
Signals one of his sharpshooters to fire at a point ahead of Mallory.

123 MALLORY 123

A chimney pot EXPLODES in front of her -- and another and another and another -- like bottles on a fence. She changes course, throws herself forward over another gap onto another sloped roof, but doesn't get a grip, slides back down -- falling -- going over the edge! -- but catching the rain gutter with her fingertips.

She pulls herself along the rain gutter ...

124 SWAT TEAM 124

Dispersing in different directions -- some jumping between rooftops -- another with binoculars, remaining at a high vantage point, sweeping the rooftop landscape, spotting her for the others when he can, relaying directions.

125 MALLORY 125

But at the moment, she's literally dropped out of sight, hanging onto the rain gutter -- some SWAT guys closer than they realize -- just as the metal gutter starts to BEND! -- before she barely makes it to the next section where it's strong enough, and so is she, to pull herself up again.

126 SLOPING ROOF 126

She climbs up past another skylight.

INT. ATTIC ROOM/OFFICE

A COMPOSER/ARCHITECT working at his piano/drafting board as a SHADOW crosses over it. Looks up at skylight, but it must have been a passing cloud ...

127 EXT. SLOPING ROOF 127

Mallory reaches the sharp edge at the top, the two adjoining slopes falling away either side. She runs along the rim -- outline sharp against the sky -- like a tightrope walker.

The RUSH of gusty wind as she goes intensifying the vertigo-inducing drops left and right.

128 EXT. STREET 128

SWAT team guys running, entering other buildings to go up.

129 EXT. ROOF RIDGE

129

Mallory hits a major obstacle -- a big chimney in her way. Contemplating it, she hears something behind her -- a SWAT guy right there -- though still precariously balanced on the ridge.

SWAT GUY

Stop!

Mallory hugs the chimney. Swings out over space, right arm praying the left knows what it's doing -- as the right reaches round for the other side of the chimney, as the left strains to hold on -- and her foot seeks purchase on the other side.

SWAT guy trying to raise his weapon, but his position too wobbly ...

MALLORY

Foot touching a solid landing, left hand letting go as right pulls and body weight carries her in one motion around to the other side of the chimney.

SWAT GUY

Gets to the side she just left. He's big, too big to chance making it around like she just did. He punches the brick.

130 ANOTHER ROOFTOP

130

Mallory runs to an edge -- looks like nothing but straight fall to street below -- runs to next edge. Looks the same -- but she leaps out into the void. Suicide rather than capture? No -- there's a lower roof we couldn't see until --

NOW

-- as she lands on it. She runs across it -- high above the city, which is still a dizzying backdrop beyond her.

A wall, a ladder. Up and over.

131 OTHER ROOFS/ACCESS DOORS

131

SWAT guys emerging to cut off various avenues of escape.

132 MALLORY

132

makes a lateral move across another very slippery, slanted and slatted roof, leaning forward as she goes sideways across it, gripping the thin edges of the slats.

She slips on a loose slat. Goes sliding down the roof towards the street far, far below. Can't stop herself -- almost over the edge -- but the rain gutter catches her -- the force of her feet landing in it CRACKING it, but it holds. She starts to pull herself back up. Makes it, agonizingly, halfway back up the steep roof, then slides back down again --

SWAT guys catching up.

Mallory's fall arrested by the rain gutter again. Manages to climb back up the roof this time to its rim.

Makes her way to a ledge. SEES SWAT guys closing in, still some distance away. Starts inching across the ledge over the main street below, hugging side of building.

133 STREET BELOW

133

Two SWAT guys running. Coordinating with other police to seal off entrances to remaining buildings on this block.

If you look up, very high -- there she is on that dangerous ledge.

134 THE LEDGE

134

BANG! -- someone opens a window outwards a split-second before Mallory would have been in front of it. The hands of a HOUSEMAID snap a blanket out the window and shake it, then withdraw it, the window pulled shut again. Mallory peeks in, and moves past it.

135 NEXT ROOF

135

Climbing up off the ledge to "safety" -- SEES the SWAT guys triangulating. She's come to the end of this big city block. No way to jump over a street to the next. There's a fire escape nearby, but across open space, and they'll probably get to it before she can.

So it's either surrender or ...

DRAINPIPE

Mallory appears over the edge of the roof. Maneuvers past the rain gutter -- grips one hand to the old drainpipe to give it a firm test. Metal, bracketed to the wall, it feels strong. She commits -- swinging over, starting to shimmy down it.

136 SWAT TEAM

136

High -- getting closer to that last roof where they know she went, though she was still blocked from clear sight by all the chimneys and walls and other stuff.

Low -- entering main entrance to building down here.

137 MALLORY

137

Halfway down, one of the brackets holding drainpipe to wall BREAKS off as she steps on it for a foothold. She keeps going. The ground still looking pretty far away. Which is when she hears another BREAKING NOISE -- and swings her head out of the way as another steel bracket FALLS past her face. She starts sliding faster down the pipe.

The whole top of the drainpipe BREAKS OFF. Raining pieces past Mallory. The rest of it starts to peel away from the wall.

Mallory nearly falls to the ground, but not quite. The BURSTING drainpipe catches up with her as she finally jumps --

138 EXT. HOTEL SERVICE ALLEY - DAY

138

-- and into the back of a laundry truck while the DRIVER is turned to pick up a last bag. He hefts it in, closes the back door, gets in and drives off.

Mallory jumps out. She pulls the HOODIE from around her waist and dons it.

She wipes her dirty hands on her face and then takes out one of the JOHNNIE WALKER BOTTLES she took from the mini bar. She takes a quick pull, spits it out, then pours the remainder on her hands and wipes it on her clothes.

She rounds a corner, sees a lone SWAT guy standing at the entrance to the street, facing away from her. Beyond him are cops stringing caution tape to seal off the area from onlookers.

Mallory walks toward the Swat Guy, head down. When he passes her, he GRABS HER ARM.

SWAT GUY

Hey!

She looks at him, blank. He clocks her as a drunk, and her smell and blackening eye help.

MALLORY

Smoke?

SWAT GUY

It's not safe here. Behind the tape.

She shuffles off, passes right in front of the entrance of the hotel, and steps onto the arriving tram for TALLAGHT.

In moments, she is gone from view.

CUT TO:

139 INT. BATHROOM. NIGHT. 139

A public one. Mallory changes her hair color and style.

140 EXT. DOCKSIDE ALLEY. NIGHT 140

Mallory on her cell phone.

RODRIGO

Hello.

MALLORY

Rodrigo. It's Mallory.

RODRIGO

Mallory.

MALLORY

Who put you in a room with Kenneth?  
I need a name.

RODRIGO

I can't tell you.

A beat.

MALLORY

I saved your man's life, I think  
you can give me the name.

RODRIGO

Which man's life?

MALLORY  
Augustin.

RODRIGO  
Augustin is dead.

MALLORY  
What?

RODRIGO  
He's dead. He was killed.

MALLORY  
By who?

RODRIGO  
The people he was delivered to.

MALLORY  
Rodrigo. We rescued him.

RODRIGO  
You weren't rescuing him--you  
kidnapped him. He was an informer.  
He was delivered to the people he  
was informing on. He's dead.

Mallory sits.

RODRIGO (CONT'D)  
How could you not know this?  
Kenneth knew.

A beat.

RODRIGO (CONT'D)  
It was just something that had to  
be taken care of.

MALLORY  
(pre-lap)  
I took a cargo ship to London, got  
an ID, came in through Canada,  
working my way home.

SCOTT  
(pre-lap)  
So Kenneth was using you. For what?

MALLORY

I don't know. I'll ask him when I see him. In a way, it doesn't matter what he was using me for, but the fact that he thought it was okay to use me. Does that make sense?

SCOTT

Yeah.

Scott sees that something up ahead has captured her attention.

SCOTT (CONT'D)

Random road check.

MALLORY

Here? This time of day? No.

SCOTT

They'll get suspicious if we turn around, right?

MALLORY

Yeah, well. I'm out of story anyway.

She floors the gas and squeals the car into a smoky U-turn.

142 THE CHECKPOINT COPS 142

look up to see Mallory and Scott's car peel away. Several of the cops head for their vehicles.

143 SCOTT 143

looks back, as Mallory checks the rear view.

SCOTT

Yep.

Mallory upshifts. Scott turns back to face forward. For awhile the road is pretty clear.

Then Scott sees something:

UP AHEAD

Police cars approaching from the opposite direction. Not too close, but speed is shrinking the gap.

MALLORY

yanks the wheel and turns the car off the road and into the woods.

SCOTT

is pinned against her by the centrifugal force, then slammed into the passenger door when she straightens the car out.

THE POLICE

converge on the path she took off the highway; there is a bit of confused jostling as each tries to be first to follow Mallory.

MALLORY

at the wheel. Pressing the gas.

THE TREES IN FRONT OF HER

form a very, very narrow lane to drive in, and the car is rocked by the occasional side-swipe.

THE POLICE

are in pursuit, but when the first car side-swipes a tree, he over-compensates and slams head-first into another. The other cars pile up behind him, blocked and unable to turn around.

144

SCOTT

144

turns back to see this and smiles.

MALLORY

Sees daylight ahead: an ADJACENT HIGHWAY. Or it was, until a POLICE CAR arrives to block her exit.

MALLORY

Shit.

SCOTT

(turning)

What?

MALLORY

LEOs.

MALLORY

Slams on the breaks and shifts into reverse.

SCOTT  
Shit! What are LEOs?

MALLORY  
Law enforcement officers.

Mallory is now driving backwards between the trees as fast as she was driving forward.

BOTH SETS OF COPS

start to pursue on foot.

MALLORY

is now approaching the first set of cops she left behind. She jerks the wheel hard and they make a forty-five degree turn, still going backwards between a new set of trees.

SCOTT

watches through the windshield as cops converge and follow on foot.

MALLORY

still driving backwards fast.

HER POV

The trees flying by. The crunching side-swipes. Up ahead, a CLEARING is visible. Looks like a baseball field.

MALLORY

presses the gas even harder.

HER POV

The clearing grows as she approaches. It's definitely a baseball field up ahead.

A BROWN BLUR

fills her view

BANG!

The car spins violently, slams into a tree, and stops.

Silence.

MALLORY

blinks, re-focuses and looks through the windshield.

A HUGE DEER

mortally wounded, tries to stand.

SCOTT

You okay?

Mallory looks at him. He has a bloody nose.

MALLORY

Yeah. You?

He nods. They crawl out of the car. Standing is tough, but they do.

SCOTT

I think I can run.

MALLORY

No. Don't. We've done enough.

THE POLICE

are getting close enough to yell at them.

MALLORY AND SCOTT

put their hands up.

MALLORY (CONT'D)

Stay cool -- you were just along  
for the ride.

Cops outside yelling commands at them.

SCOTT

Few days in jail ...  
(looks at her)  
Might prove restful.

The cops move in and handcuff them. Mallory notices that Cop #1 has a pin on his lapel indicating he was a Marine.

A145 EXT. PATROL CAR. DAY.

A145

Mallory in the back, hand-cuffed. Two cops in front.

The second car with Scott inside is behind them.

POLICE RADIO

Unit 3.

COP #1

Unit 3.

POLICE RADIO

Proceed with suspects to 2345  
Clearview, repeat 2345 Clearview,  
and hold. Federal agents en route.

A beat. Mallory doesn't like this at all.

COP #1

Unit 3. Copy.

COP #2

Another jurisdiction. Must have  
stepped in something.

MALLORY

You did.

Cop #2 turns to look at her.

MALLORY (CONT'D)

Listen: Deputy Cross. You're corp,  
right? I was devil dog. You need to  
listen to me: I am a private  
contractor on a 10-24 operation.  
The people meeting you are not  
federal agents. Follow your  
protocol but keep your distance.  
Unsnap the retention holder on your  
Safari Land holsters. Use your  
radio and loudspeaker until you  
confirm who these guys aren't. Now  
that I've said this, you are liable  
if you fail to act on this  
information. You have a civilian  
who will be killed if you don't  
listen to me.

A beat.

MALLORY (CONT'D)

Look me up. Mallory Kane. New  
Mexico license HB3009876.

145

EXT. ABANDONED ICE RINK. DAY.

145

The Two Patrol cars pull in. Mallory watches as Cop #1 and  
Cop #2 exit and walk over to the car holding Scott. Cop #1  
leaves the driver's side door open.

Cops #3 and #4 exit their car as well.

Mallory slips her hand-cuffed hands under her legs so they are no longer in back of her. She looks over to Scott, who is looking from the cops to her. She indicates for Scott to keep looking at her.

Cop #1, while talking to the other cops, does UNSNAP HIS HOLSTER.

A BLACK SUV

approaches. Cop #1 turns away from his colleagues and moves toward Mallory.

MALLORY

watches as TWO ARMED MEN lean out the window of the SUV with M4 Cult Commando carbines.

COP #1  
Listen, we're calling in---

MALLORY  
Get down!!

The Armed Men OPEN FIRE. Within seconds, they have shot all of the cops.

MALLORY

opens the back door. First she grabs the cuff keys off the belt of writhing Cop #1 so she can free herself, then she grabs the gun from his holster.

THE TWO ARMED MEN

are now slowly exiting the SUV.

MALLORY

begins firing at the tires of the SUV. The Two Armed Men get back into the car, firing defensively. Mallory has flattened the two front tires.

MALLORY (CONT'D)  
(to Scott)  
Open your door!

Scott does and Mallory runs to his car while firing at the SUV. Once inside, she fires another round at the cop car she just left, shooting out the front tire. Then she frees Scott from his handcuffs.

Then she kicks out the plastic screen separating the front from the back and climbs into the driver's seat, while bullets from the Two Armed Men hit the windshield. She unlocks the shotgun from the front seat, racks, and throws it to Scott.

MALLORY (CONT'D)

Shoot, re-rack, and shoot again.

Mallory wheels the car forward and Scott fires the shotgun through the rear window at the SUV. The report knocks him back.

MALLORY (CONT'D)

Keep shooting!

He does. They get away.

A146 EXT. SQUAD CAR. DAY.

A146

Mallory grabs the car's walkie. Scott tries to catch his breath.

SCOTT

Who were they?

MALLORY

Not friendlies.

(into walkie)

Dispatch. This is car 003. You have officers down at 2345 Clearview. Get a fix on transponder for car 002. Send heavy backup and ambulance. You're looking for a black Escalade with three men, two armed with M4 Cult Commander Carbines.

DISPATCH

Who is this?

MALLORY

This is the suspect in car 003. Repeat, you have four officers down at 2345 Clearview.

DISPATCH

Uh, please identify yourself...

Mallory turns the radio off.

B146 EXT. WOODS. DAY.

B146

Mallory has pulled the car off the road. She and Scott get out.

MALLORY

This is where we part ways. Is there a bus station?

Scott thinks for a moment, then points.

MALLORY (CONT'D)

You go the opposite direction, hitch for a ride. Go straight to the police. Tell them everything.

He nods. She looks at him, realizes she's been a little cold.

MALLORY (CONT'D)

Hey, Scott. Thanks.

She embraces him.

MALLORY (CONT'D)

You did great. Really.

SCOTT

Thanks...you're welcome.

She steps away and grabs her backpack.

MALLORY

Maybe I'll see you. Bye.

She turns and runs. He watches her go.

CUT TO:

146 INT. STREET. DAY.

146

Kenneth and Coblenz.

COBLENZ

You see, Kenneth, that's the problem with the private sector: they've got the macho take-down, but where's the real due diligence? Where's the follow-through? We've got a real twizzler here, a bona fide chute streamer, and for my eight figures I don't accept excuses, explanations, or rationales.

(MORE)

COBLENZ (CONT'D)

And why are you standing here  
instead of in her father's living  
room? Christ, you know this girl.

147 EXT. HIGHWAY, NEW MEXICO. DUSK. 147

Kenneth, in the front seat of a sedan, expressionless.  
Another sedan trails him.

COBLENZ

(over)

Explain to the father. Sit him  
down. She is a fugitive with ties  
to terrorism. She murdered a man in  
cold blood in Dublin. She's killed  
four cops. Tell him. Show him.

148 EXT. KANE FAMILY HOME. DUSK. 148

Kenneth and crew arrive.

KENNETH

(pre-lap)

Mr. Kane, these were taken by the  
police. They're pretty graphic.

INSERT

Flash photography of Paul dead in the hotel bathroom in  
Dublin. It's an ugly set of photos.

149 INT. KANE FAMILY HOME. NIGHT. 149

MR. KANE

Mallory's father, doesn't look away. Seeing him tells you a  
lot about her. He's mid-forties, athletic, some military  
thrown in there somewhere. Reveal:

Kenneth and Mr. Kane are in the living room. Kenneth hands  
him more documents. Aaron is here, broken arm and all, along  
with TWO SECURITY PERSONNEL.

KENNETH

As you can see, her fingerprints  
are all over the room. Security  
video shows them coming in  
together, her leaving alone. The  
guest below complained about noise.

(MORE)

KENNETH (CONT'D)

Paul fought back, but she obviously had the element of surprise in her favor. Choked him unconscious, then shot him twice in the head. Add the four police and that's five dead in three days.

MR. KANE

Where was she last seen?

KENNETH

Upstate New York, thirty-six hours ago.

MR. KANE

Was she alone?

KENNETH

No, she was with a boy, nineteen.

Mr. Kane looks up.

KENNETH (CONT'D)

She grabbed him at gunpoint, used him as a ride. And a shield. So we can add aggravated kidnapping to the murder charges.

Mr. Kane looks down at the photos again; stills from security cameras at the Shelbourne Hotel in Dublin, shots of dead cops in the woods...

MR. KANE

No. No. I'm sorry.

Kenneth rises, goes to the window, looks down.

IN THE DRIVEWAY

Are TWO MORE SECURITY PERSONNEL, standing watch over the house and the vehicles that brought them here.

KENNETH

Mr. Kane. My father died while driving drunk, and took three people with him, all in the other car. It was a Saturday afternoon, little after one. Nice fall day in October. He's supposed to be running errands, finishes the first two, then drives into the oncoming lane. He was three and a half times over the legal limit, according to toxicology reports.

(MORE)

KENNETH (CONT'D)

Now, I had never seen my father drink, and neither had my mother. We couldn't believe it. My mother refused to believe it. I spoke to the coroner. He said there were traces of vodka in my father's eyeballs. My mother never accepted it.

A beat. He turns back to Mr. Kane.

MR. KANE

She was a Marine. She doesn't complain. She's trying to say something.

KENNETH

She's not a Marine anymore, she's a murderer. And you're the only person she can trust. You're going to help bring her in before she kills anyone else. Without you, she won't survive this.

A beat.

KENNETH (CONT'D)

Mr. Kane, she's a public threat. She's one step away from having her name mentioned alongside Ted Kasczynski. Your name.

Mr. Kane stands, starts to pace. Aaron and the security personnel exchange glances.

MR. KANE

I haven't heard from her in a week. She texted me she was going to Barcelona.

A beat.

The house phone RINGS.

Mr. Kane looks at Kenneth, then crosses to the phone and lifts the receiver.

MR. KANE (CONT'D)

Hello?

MALLORY

Dad, put him on.

MR. KANE

Mallory...

Kenneth nods and Aaron walks over to the phone and attaches a DOUBLE-CLAWED CLIP to the phone cord. Then he attaches a SINGLE-CLAWED CLIP in between the double-clipped area, and plugs the cord from that into a tablet-sized laptop.

MALLORY

Dad, this is very serious. Don't say anything. Just hand him the phone.

Mr. Kane hands Kenneth the phone.

KENNETH

Mallory.

MALLORY

Take out your cell phone. Call Coblenz. Tell him the particulars of every side deal, every third party, tell him every name, every number, everything you're into. Otherwise you're MIA.

Aaron is getting a track on the number. He turns to Kenneth and mouths the words "She's close."

KENNETH

Mallory. Think for a minute. I trained you. We trained you. One of your instructors is outside right now. What are you going to do, really? Stop pretending you haven't been paid a lot of money, and stop pretending you can produce a desired outcome in this situation.

Aaron sees that the cellphone track is narrowing to an area very close to the Kane family house...

KENNETH (CONT'D)

You're making this worse.

Aaron now sees that the track has identified the Kane house as the SOURCE of the call.

MALLORY

Okay, Kenneth. We'll do it your way.

The call goes dead.

AARON  
She's...here.

KENNETH  
Here where?

AARON  
The track said the phone is in the house.

The lights in the house go DARK. All of them.

KENNETH

pulls out his phone, cues the walkie function:

KENNETH  
She's on the grounds. Get in the house. Now. Dig in.

AARON  
Is this about Barcelona?

KENNETH  
What?

AARON  
What happened in Barcelona. I'm asking. The woman is unhinged. Why? I mean, I don't like her, but she's not crazy.

KENNETH  
Aaron, you were there. We rescued a man.

AARON  
Did we? Where is he now? Where is Augustin right now?

MR. KANE  
He's dead. Or am I missing something?

A beat.

AARON  
(to Kenneth)  
You sold the contract? No wonder she's batshit. You can't do that.

KENNETH  
Why, Aaron, because it's wrong? You need to stay focussed here.

Kenneth goes to the window overlooking the driveway.

KENNETH (CONT'D)  
Where are they?  
(cellphone walkie)  
Get in the house. Do you copy?

AARON  
Hey. Careful.

Meaning, don't just stand flush in front of the window. Kenneth finds an angle that allows him to see outside without being seen. His eyes go to the driveway.

TWO BODIES

lie motionless next to the vehicles that brought Kenneth and his men. These are--or were--Security Three and Four.

KENNETH  
(to Aaron)  
You need to see this.

Aaron takes an angle on the window, looks down.

KENNETH (CONT'D)  
Dead or unconscious?

AARON  
Doesn't matter. They're not helping.

Kenneth turns to Mr. Kane.

KENNETH  
You know about this? Her being here?

MR. KANE  
No.

KENNETH  
If those men are dead, that's seven people she's killed. At close range. Officers of the law.

AARON  
We need to lock all the doors.

SECURITY ONE  
What if she's inside?

AARON  
Then we pressure cook her. Move.

They do.

AARON (CONT'D)  
(to Mr. Kane)  
I'll need you to sit down, right here.

MR. KANE  
(to Kenneth)  
What was your name again?

KENNETH  
Milgram. Agent Milgram.

MR. KANE  
Isn't there someone you should be calling, Agent Milgram?

Silence.

MR. KANE (CONT'D)  
To tell about your men. To bring help. Other officers of the law.

Kenneth just looks at him.

MR. KANE (CONT'D)  
I thought so.

A LOUD CRASH from the basement.

AARON  
(to Kenneth, re: Kane)  
Don't let him move. Jason! Watch them.

Aaron leaves the darkness of the living room and heads for the darkness of a hallway. At the end of the hallway is:

150 OMITTED 150

151 THE DOOR TO THE BASEMENT 151

Aaron puts his ear up to it. He can hear that Security One is taking a severe beating from someone.

AARON

slowly opens the door. He can hear the beating more clearly now...

SECURITY ONE  
Stop, please...

AARON'S FOOT

makes a sound on the stairs, and a GUNSHOT immediately rips past him. He backs up.

152 IN THE LIVING ROOM 152

Kenneth, Mr. Kane, and Security Two exchange looks.

KENNETH  
Aaron?

153 AARON 153

crouched in the stairwell, saying nothing. After a few seconds of silence, the beating of Security One continues. Soon his pleas stop.

Silence. Then a scampering sound, which draws Aaron down the stairs, quickly.

AARON

reaches the point where he can see the basement.

HIS POV

Mallory is disappearing out the back window. Zip. Gone.

AARON

looks down at Security One. Unconscious. Bloody.

154 IN THE LIVING ROOM 154

Aaron returns.

AARON  
Stay out of the basement.

SECURITY TWO  
Where's Chuck?

AARON  
Chuck is down.

Mr. Kane suppresses a smile.

KENNETH

We need to get to a car.

AARON

I'm not sure that will help.

KENNETH

She can't outrun a car.

AARON

She can if they're not running.

KENNETH

Let's find out.

ANOTHER CRASH

this time from the kitchen.

AARON

(to Security Two)

You and me.

They leave and head for the kitchen, and Kenneth moves to the part of the living room that affords him a view of that section of the house.

MR. KANE

turns to look at the opposite side of the room, the hallway where Aaron emerged from the basement.

MALLORY

is crouched there. She looks like a warrior; her hair is braided and she has darkened her face and hands. She is staring at her father.

MR. KANE

casually looks to Kenneth, who is still looking after Aaron and Security Two.

KENNETH

(toward the kitchen)

What is it?

AARON

(off)

Broken window. And an envelope.

KENNETH

What's in it?

A beat.

AARON

(off)

You should see it. Meet me halfway.

Kenneth looks at Mr. Kane.

KENNETH

Come stand where I am. Where I can see you.

Mr. Kane does, and Kenneth moves to meet Aaron in the hallway between the kitchen and the living room.

MR. KANE

looks over to Mallory and nods.

MALLORY

moves up the stairs to the second floor. Before she disappears, she looks back down at her father.

MR. KANE

glances up at her and gives a "Get going!" look.

MALLORY

smiles and moves away.

KENNETH

returns to the living room, along with Aaron and Security Two. Aaron has the ROSE PIN that Mallory took from Neil's hand.

AARON

Who's is this?

Kenneth looks at it. Recognizes it.

KENNETH

I don't know. Nobody's.

AARON

What does it mean?

KENNETH

Nothing.

ANOTHER CRASH

this time from upstairs. Sounds like a window.

KENNETH (CONT'D)  
(to Security Two)  
Go.

Security Two heads for the stairwell.

AARON  
Wait.

KENNETH  
While he's dealing with her, I go  
to the car. You stay and watch Mr.  
Kane.  
(to Security Two)  
Go.

Security Two heads up the stairs, and Kenneth heads for the front door.

155 SECURITY TWO 155

with his gun drawn, makes his way slowly up the stairwell.

156 KENNETH 156

waits by the front door, listening.

AARON AND MR. KANE

listen as well. Mr. Kane starts to stand.

AARON  
Don't.

Mr. Kane sits. He eyes a BOOK that rests on a nearby end table.

157 SECURITY TWO 157

is at the top of the landing now.

HIS POV

An empty, dark hallway.

SECURITY TWO

starts to move forward.

158 AARON 158

shifts position a little, to get a better angle on the stairwell.

MR. KANE

subtly shifts his position so he can be closer to the book on the end table.

KENNETH

still waits by the door, listening.

159 SECURITY TWO 159

makes his way down the hall.

HIS POV

the empty hallway. All the doors are semi-open.

SECURITY TWO

glances at each one as he passes. Then, from behind him:

MALLORY

emerges and moves toward him, quickly.

SECURITY TWO

hears her and turns but she is on him before he can defend himself. His GUN FIRES.

160 KENNETH 160

listens--leaning toward opening the door.

AARON

steps forward.

MR. KANE

grabs the book on the nearby table and hurls it at Aaron's head, hitting smack in the face. Aaron cries out.

KENNETH

hears this, heads back toward the living room.

- 161 MALLORY AND SECURITY TWO 161  
are close-quarter fighting in a tight hallway. They slam each other into walls, punching and kicking furiously.
- 162 MR. KANE 162  
is trying to get the gun out of Aaron's hand. A SHOT goes off accidentally.  
AARON  
smacks Mr. Kane on the side of the head with his cast. Mr. Kane keeps fighting for the gun. Another SHOT goes off.  
MR. KANE  
gets the gun.  
KENNETH  
kicks Mr. Kane in the ribs, hard.  
MR. KANE  
rolls over in agony.
- 163 MALLORY AND SECURITY TWO 163  
are still battling upstairs.
- 164 AARON 164  
takes the gun from Mr. Kane and stands.  
KENNETH  
eyes them both, then heads for the front door.
- 165 MALLORY 165  
overpowers Security Two and kills him. She gets to her feet, moves toward the hallway.
- 166 IN THE LIVING ROOM 166  
Mr. Kane is moving himself to a sitting position. Aaron looks at him and the stairwell.

AARON

Jason!

Silence.

167 ABOVE THE STAIRS

167

Mallory listens, then moves away, back down the hall.

AARON

Jason!

168 EXT. KANE FAMILY HOME. NIGHT.

168

Kenneth exits, heads to check on the TWO BODIES. They are dead. He checks their holsters: empty.

He crosses to his car, pulls out the keys and tries to open the door with the remote. Nothing. He tries to open the door manually. Nothing.

BANG!

MALLORY

lands on the roof of the car, and is on top of Kenneth before he can even react. She rolls him to the ground, pins him, and starts punching him. Hard.

A SHOT rings out and the earth next to Mallory EXPLODES. She rolls off Kenneth and flattens herself against the house.

AARON

in the window above, his gun still raised and smoking.

KENNETH

sees that he's covered, and takes off running into the woods.

MALLORY

instinctively runs after him.

AARON

fires on Mallory.

MALLORY

ducks, turns. Hides.

169 AARON 169

fires again. Hears something behind him, and turns.

MR. KANE

coming fast, going for the gun.

AARON

wheels and shoots Mr. Kane right in the forehead at point blank range.

170 MALLORY 170

outside, can tell: different acoustics on that shot. She runs back to the house.

171 AARON 171

turns from Mr. Kane back to the window. No movement below.

172 MALLORY 172

climbs up the side of the house.

173 AARON 173

sits. Something has gone out of him. He looks at Mr. Kane's lifeless body.

A long beat.

AARON

Are you up there?

MALLORY

at the top of the stairwell, listens.

AARON (CONT'D)

(off)

I'm sure you're up there.

Beat.

AARON (CONT'D)

(off)

Mallory. Your dad didn't make it.

Mallory's eyes close.

AARON (CONT'D)  
 (off)  
 I didn't, either.

A beat.

AARON (CONT'D)  
 And I still don't like you.

She hears a GUN go off.

She runs down the stairs to find her father and Aaron sprawled on the floor. She kneels next to her father's body and puts her head on his chest.

If she doesn't break down, it's because he would have told her not to.

174 IN THE WOODS 174

Kenneth runs until we can't see him anymore.

DISSOLVE TO:

175 EXT. HIGHWAY. DAY. 175

Mallory rides, surrounded on either side by blinding desert.

RODRIGO  
 (pre-lap)  
 It was just something that had to be done.

MALLORY  
 (pre-lap)  
 Rodrigo. I need the contact's name. The one who put you in a room with Kenneth.

176 EXT. DOCKSIDE ALLEY. NIGHT. (FLASHBACK) 176

Mallory, in Dublin, after eluding the SWAT TEAM at the Wynn Hotel.

RODRIGO  
 Hang up.

She does. A series of clicks. Then, a moment later, Mallory's phone rings. Mallory, surprised, answers.

MALLORY

Hello.

COBLENZ

Mallory Kane.

MALLORY

Yes. Who is this?

COBLENZ

Alex Coblenz. I'm the name you wanted from Rodrigo. I was "in the room."

A beat.

MALLORY

Where do we start?

COBLENZ

Wherever you want. We know all about Kenneth, and we know the man in Dublin tried to kill you, that he was told to do so.

A beat.

MALLORY

We? Who else besides you?

COBLENZ

The people that need to know in order to fix this.

MALLORY

The people who thought up Barcelona.

COBLENZ

We didn't think up Barcelona.

MALLORY

No. Rodrigo did. You just put him in a room with Kenneth. Sorry.

A beat.

MALLORY (CONT'D)

Can you bring me in?

COBLENZ

We can, but I'd like you to keep doing what you're doing.

MALLORY

What am I doing?

COBLENZ

Staying out. We want you to bust his budget, see how he reacts.

MALLORY

He'll react by getting people he knows to kill me, and he knows everyone.

COBLENZ

And everyone he reaches for is another layer.

MALLORY

Of what?

COBLENZ

You and I know that whatever this is, Kenneth is obviously not at the top of it. That's not possible.

MALLORY

You've got to get me off the watch list.

COBLENZ

I can't while he's after you. He'll know we spoke.

MALLORY

You're asking a lot.

COBLENZ

I know. I'm expected to. There are a lot of eyes on this. Lot of young men who would like me to fail. Young men like Kenneth.

A beat.

MALLORY

If I make it to New Mexico, he's mine.

COBLENZ

Of course.

178 EXT. ABANDONED AIRSTRIP. DAY. (PRESENT DAY) 178

Mallory, on motorcycle, comes to a stop, surveys the scene. Warm but windy, absolutely nothing here but a few decrepit buildings. Dusty, middle of nowhere. Possibly New Mexico still. Deserty and deserted. Weeds and wildflowers sprouting through the tarmac. Old newspaper blowing by, caught flapping against the spokes of her bike.

Mallory turns the handlebars, moving on, around the corner of a hangar.

179 EXT. HANGAR. DAY. 179

Mallory comes around to the front, parks, and dismounts. The gaping entrance to the hangar, darkness inside.

180 INT. HANGAR. DAY. 180

Inside it's easier to see. Although there's nothing here except Agent Coblenz, waiting. Mallory enters from the brightness outside.

COBLENZ

In the auction business there's a term called the Halo Effect. Do you know what that is?

She says nothing.

COBLENZ (CONT'D)

It's when an object or work of art, whatever its intrinsic worth, becomes more desirable because of prior ownership.

They're sort of circling each other warily.

MALLORY

I'm not for sale.

COBLENZ

The rare ones don't come up very often. Maybe once in a lifetime. Best to catch 'em while you can.

Mallory notices SILHOUETTED FIGURES appearing at the doorway.

MALLORY

You were his liaison.

COBLENZ

You ever see me with him?

MALLORY

No.

He shrugs.

MALLORY (CONT'D)

The one person I could trust is dead.

COBLENZ

I let you have Kenneth at the house, alone, as promised. I can't do that again. You'll be working for me.

MALLORY

And if something happens to you?

COBLENZ

Well, then you're screwed.

MALLORY

Having one friend in the world isn't a lot.

COBLENZ

How many do you have now? This is a way of life that only appeals to a certain type of person ...

181 INT. CAR. DAY.

181

Kenneth, somewhere, travelling, just like Mallory when Coblenz was discussing her with him at the start.

COBLENZ (VO)

... Living off the grid ...  
answering to no one ...

182 EXT. FEATURELESS HOTEL. DAY.

182

Kenneth gets out of his car, taking a smallish bag. Looks around as he walks towards hotel entrance.

COBLENZ (VO)

... but always looking over your shoulder ... can't go anyplace you've been ... certainly can't go home ...

183 INT. HANGAR. DAY.

183

Mallory well knows the feeling. Coblenz moves in.

COBLENZ

Whereas, the value of any operation, however elegantly planned and executed, can always be enhanced.

(looking at her)

There are so few of you.

Mallory looks back at him.

MALLORY

Do you know where he's gone?

COBLENZ

We think he crossed the border. We had a possible sighting in Vera Cruz.

184 INT. A ROOM WITH A VIEW. DAY.

184

The sea glistens outside the hotel room window. SOUND of paper being printed out -- as we see Kenneth take the individual pages as they appear.

185 INT. HANGAR - DAY

185

Mallory regards Coblenz ruefully.

MALLORY

So we're back to the government option.

COBLENZ

Pays less money -- with taxes taken out -- but you'll get your good name back. We'll even try to pick one that suits you.

Beat. She turns to leave.

MALLORY

I'll let you know.

COBLENZ

When?

MALLORY

When I have him.

11/19/09

89.

END

ROLL END CREDITS