

**LEON**

**THE PROFESSIONAL**

**An original screenplay by  
Luc Besson**

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1. INT. TONY'S RESTAURANT/DOWNTOWN NEW YORK - DAY

In TONY'S mostly deserted restaurant, a match lights and takes us from darkness. CLOSE ON the end of a lighted cigarette and then TONY's lips.

TONY  
It's good to see ya, Leon.

CLOSE ON LEON's glasses, one of his eyes, and his hands, which - in contrast to TONY's hands - don't move at all. LEON's eye moves and TONY fidgets with his glass of wine. Old TONY takes out a photo and slides it across the table.

TONY  
This time it's for Morizio. You remember Morizio, don't you?

LEON shakes his head affirmatively and grabs his glass of milk.

TONY  
Morizio's a big shot so it's gotta be done right - y'know? So this fat-bastard's trying to start-up a little business and it's making big Morizio a little nervous; he doesn't need the heat. Morizio would like to talk to him... can you arrange it?

LEON drinks his milk. Everything is close-up because this is LEON's world; his concentration is deep and he's only interested in the details of the conversation. Nothing from the outside world bothers LEON.

There's a drop of milk on the corner of LEON's lip which he wipes clean with his thumb.

TONY is waiting for the answer.

LEON  
... Yes, I can...

LEON takes the photo from the table; in the picture there's a fat MAN.

2. EXT. APARTMENT BUILDING/LOWER MANHATTAN - DAY

The FATMAN in the photo comes out of a limo with dark windows. There are eight BODYGUARDS with him; one stays at the bottom of the elevator and the others follow the FATMAN upstairs.

3. INT. APARTMENT - DAY

The doorbell rings and a sultry BLOND opens the door. She smiles because she's happy to see him, although she'd probably have the same expression if somebody handed her ten-thousand dollars.

FATMAN (to his bodyguards)  
Make it good. We got an hour.

He leads her into another room while his men open some attache cases and transfer many bags of white powder.

Meanwhile LEON is on the subway, carrying a toolbox and wearing a large raincoat and funky glasses.

These scenes are intercut with LEON going to work like any other... commuter.

4. EXT. APARTMENT BUILDING - DAY

LEON is in front of the same building as the FATMAN.

The first BODYGUARD is at the bottom of the elevator; suddenly he has a silencer at his head. (We don't see LEON.)

LEON (off)  
Call your boss; tell 'im I wanna talk to him.

5. INT. APARTMENT - DAY

FATMAN has a hard time tearing himself away from the blond. He's pissed-off to be interrupted, but knows it must be important and that he has to answer the call.

FATMAN (into telephone)  
What-the-fuck-is-it?

BODYGUARD (uneasy)  
Burt... downstairs. There's a guy who says he wants to talk to you.

FATMAN  
Are you fuckin' out of your head? Can't you see I'm busy? Who the fuck is it? What's he want?

LEON (off, to Burt)  
Tell him I'm coming up.

BURT (off)  
He's coming up.

FATMAN hears a dry snap. BURT has said his last words.

FATMAN forgets the blond and begins to panic.

Three BODYGUARDS leave the apartment and wait at the elevator with their guns drawn.

Downstairs the elevator shuts and begins to go up. By walkie-talkie one BODYGUARD warns the BODYGUARD on the fire-escape and the BODYGUARD on the other side of the apartment of their potential problem.

\* C BODYGUARD (off, through walkie-talkie)  
Mikey, wake up - we got a guest.

MIKEY takes out his gun and waits anxiously.

The elevator rises. The BODYGUARDS are a too nervous and pump it full of bullets as it stops.

FATMAN is nervous even though he has three BODYGUARDS with him in the apartment.

A BODYGUARD opens the elevator door: BURT looks like swiss cheese. There's no trace of LEON.

On the other side of the building, a small trap-door slowly opens above MIKEY. We see a metal stem with a small mirror (like a dentist's instrument); LEON's eye reflects in the mirror. The tool works like a periscope and spots MIKEY.

Back in the elevator, one of the BODYGUARDS tries to understand what a thread is doing on BURT's corpse. He opens BURT's jacket in order to see where it's coming from: a grenade with no pin.

#### EXPLOSION.

The elevator and landing are blown to bits.

FATMAN jumps up and the BLOND covers her mouth to stifle her scream.

None of them dare leave the apartment to see the damage; on the contrary, a BODYGUARD makes sure that all the locks are secure.

MIKEY starts to freak; he decides to leave but suddenly LEON grabs him from above.

For a few seconds MIKEY dangles like a puppet.

FATMAN tries to leave by the emergency exit. He opens the door only to find MIKEY hanging in front of him. He shuts the door and bolts it. They feel that the apartment has become a mousetrap - and they're not wrong.

LEON breaks a small tile to make a hole in the kitchen wall.

He puts his eye to the hole. He sees the BODYGUARDS and FATMAN in the living room. He slides a tube through the little hole then inserts a poisoned dart and blows into it. A BODYGUARD goes down. FATMAN shuts the living room door.

The mousetrap is getting smaller.

On the balcony, a gun cartridge falls - probably from the roof.

The two BODYGUARDS see it and realize that the killer is on the roof. They cautiously move onto the large balcony.

Suddenly a metal partition falls separating them physically and visually from FATMAN. At the same time, the lights go out on FATMAN.

There are shots on the balcony. FATMAN is about to pass-out. The silence is unbearable. Through one of bullet holes in the curtain, we see LEON's eye. On the partition we hear "knock knock". FATMAN fires his uzi into the partition, making it look like a connect-the-dots game.

FATMAN realizes that he didn't hit anything and becomes frightened. He picks-up a cordless phone.

VOICE (off) # 9 1 1  
911 Police Emergency Please state your name and reason for calling. 0 0

FATMAN  
Officer down, officer down! Come quick - help!

VOICE (off)  
Hold on, I'll get a detective.

A muzak version of "Bridge Over Troubled Water" plays through the phone while FATMAN waits for a detective. FATMAN backs into a dark corner to hide. Out of the darkness comes a blade that stops at FATMAN's throat. A face appears - here's... LEON.

VOICE (off)  
Jefferson here; did you say officer down?

FATMAN is sweating profusely.

FATMAN  
...I'll call back later.

He hangs up the phone. LEON shows him a piece of paper.

LEON  
Dial this number.

FATMAN's finger trembles as he dials. Half naked, the BLOND tiptoes across the room nervously. She tries to make a cute smile at FATMAN and LEON, but she's really terrified.

BLOND  
...I'll ...I'll call ya later, OK Bubba?

She leaves. LEON hasn't moved an inch.

FATMAN

I got half of Bolivia in that suitcase over there - hasn't even been cut yet! Go ahead, take it, it's yours!

LEON (unmoved)

Mister Morizio would like to speak to you.

FATMAN

...hello?

MORIZIO (off)

Ah, so you're back in town.

FATMAN

Uhhhh ...not really, only today...

MORIZIO

I see... so we could say that today's your last day in the city, that we'll never see your fat-fucking-face again - right?

FATMAN

...Yeah ...right.

MORIZIO

Lemme speak to our mutual friend.

FATMAN gently passes the phone back to LEON.

LEON (into phone)

What should I do with him?

MORIZIO

Make sure that he understands, then turn 'im loose.

LEON hangs up and pauses for a moment. FATMAN is freaking.

LEON (seriously)

So, do you understand?

FATMAN (about to pass-out)

Yes, I understand.

LEON puts away his knife and disappears into the darkness.

FATMAN takes one step and faints.

6. INT. SUBWAY/NEW YORK - DAY

LEON is on the subway, sitting like any other passenger. Some young rowdy THUGS help themselves to a MAN's grocery bag. The MAN doesn't dare move.

LEON quietly observes the scene, then looks away out the window.

7. INT. APARTMENT BUILDING - DAY

LEON walks-up the stairs. He seems a little tired. Arriving on his floor, LEON comes across a 12 year-old GIRL sitting on the stairs. She hides her cigarette when she sees him. The GIRL is adorable - half-angel, half-devil. She not yet a woman, but she's also no longer a child. In any case, she's extremely attractive. They exchange distant smiles. LEON notices her black-eye and bruised cheek. He walks past her, then walks back.

LEON  
Why'd y'hide the cigarette?

GIRL  
I dunno ...so you don't think shitty of me, ...y'know, it's not cool for a little girl to smoke ...I know, but... the whole world's got problems...

She shrugs her shoulders as if it's not her fault.

LEON (talking about her eye)  
What happened?

She takes a drag from her cigarette before responding.

GIRL  
...I fell off my bike.

LEON accepts her answer and continues towards the end of the hallway.

GIRL  
Hey, don't say anything to my dad - about the cigarette, I mean - OK?

LEON nods in agreement and enters his apartment at the end of the hallway. The door to the GIRL's apartment opens.

She puts-out the cigarette, waves her arms in the air to break-up the smoke, and puts a lollipop in her mouth.

Leaving the apartment is STANSFIELD (40), who is wearing a suit. He's followed by the girl's FATHER. The men are obviously not happy with each other. Her FATHER looks a little drunk. STANSFIELD is more calm and confident of himself than the father.

He grabs her FATHER's face with his hands.

STANSFIELD

You know we don't need the whole book; we just wanna take-out the names of the boys in the company... I'll give you the night to think-it-over, bonehead. If I don't have any news by noon...

He stops, smiles, and pats the FATHER's cheek.

...I'll have news.

STANSFIELD walks by the GIRL as he leaves. For a second she looks up at his face but then quickly lowers her head. Her father approaches her. He's pissed-off because she was smoking in the hallway.

FATHER

And what about your homework? Did you do it or what?

GIRL

I showed it to you when you came in.

FATHER

Oh yeah?... Well, then instead of smoking cigarettes you can help your sister clean-up the goddamn house!

With tears in her eyes, she silently walks back into their apartment. The FATHER slams the door shut. Children know that alcohol makes adults more irascible than brave and that there's nothing they can do.

8. INT. LEON'S APARTMENT - NIGHT

LEON is taking a shower.

Wearing his bathrobe, he combs his hair and slicks it back with gel. He walks over to a plant and waters it with a spray bottle.

Outside, night has fallen. In the apartment there is only one little light. LEON is now dressed and lying back in an armchair. He is extremely relaxed and not moving.

Next to his hand is a gun. Obviously he is going to sleep like this. Leaning against the wall facing LEON is a huge double-bass case.

9. INT. GIRL'S APARTMENT - DAY

The daily routine has already begun: wearing a fluorescent stretch-suit, the big SISTER (16) does aerobics in front of the TV. The GIRL is stretched out in an armchair (the same type of chair that LEON has). She's bummed-out. She always has her head lowered. We never see the faces of her family members, because she never sees them. She only lives with headless bodies. She looks at the watch in her hand.

GIRL  
OK, that's twenty minutes; it's my turn now.

SISTER  
If you change the channel, I'll smash your face in!

GIRL  
You make me sick! We made a deal: twenty minutes each. Liar!

A little BOY (4) enters. He's wearing pajamas and is still half asleep. He comes over and hugs the GIRL. She smiles at him.

GIRL  
Good mornin'. Still sleepin'?

He nods 'yes' and rubs his eyes. We see his face. She smiles at him again and runs her hand affectionately through his hair.

MOTHER (off)  
Good morning, children.

At the sound of the MOTHER's voice, the GIRL and BOY'S smiles disappear. They avoid her like the plague.

The MOTHER enters; she looks as if she's going to work in the local stripjoint. She approaches the GIRL and caresses her hair. The GIRL breaks away; she evidently doesn't like this woman touching her.

MOTHER (to the Girl)  
She took your turn?

No response from the GIRL.

(to the older Sister)  
C'mon, be nice, let her watch a little...

**SISTER**

She just wants to watch those goddamn cartoons! It wouldn't hurt her to move her ass a bit.

**GIRL**

I'm not the one with the fat ass here!

**MOTHER**

You two stop it now!

All right, finish-up your exercises and let her watch her cartoons, OK?

(to the Girl)

And you, get dressed meanwhile!

**10. INT. LEON'S APARTMENT - DAY**

LEON wedges his feet under the dresser and does sit-ups in silence.

**11. INT. GIRL'S APARTMENT - DAY**

The FATHER enters the living room and presses himself against the mother, who is preparing a lunchbag.

Out of the corner of her eye, the GIRL watches them while changing the channels by remote-control. She is still not dressed for school.

**FATHER**

Where're you going dressed like that?

**MOTHER**

Whatcha think? I'm going to work!

**FATHER**

Dressed like that? That must be some job, babe. If I was around, nothing'd get done all day!

He grabs her ass and she moves away from him.

**MOTHER**

Hey, you can touch - but don't damage the merchandise, honey!

Where did I put my bag?

She heads towards the bathroom. The FATHER follows her.

**SISTER**

If you touch the remote-control again, I'll break your fuckin' head!

The **GIRL** sighs; there's nothing she can do.

The **FATHER** shuts the bathroom door. While the **MOTHER** applies make-up, he comes up behind her, rubs against her, and lifts her skirt.

**FATHER** (horny)

I always said that I was a morning person - y'know?!

**MOTHER**

What's gotten into you lately? You're a goddamn rabbit. I'll be late to work again...

**FATHER**

Five minutes... I promise, just five minutes.

He grabs her all-over. His hands stop on her hips

#### A SERIES OF PARALLEL SCENES

- **LEON** gently polishes the dust off of the double-bass case with a cloth; he caresses the case almost as if he is caressing a woman.
- The **FATHER** sits the **MOTHER** on the sink, and spreads her legs.
- **LEON** opens the double-bass case. It's full of all types of weapons, from uzis to grenades.
- The **MOTHER** and **FATHER** are doing it, the **FATHER** standing and the **MOTHER** with her ass on the sink.
- **LEON** polishes a Beretta 93.
- The **GIRL** watches her **SISTER** who is lying on the floor scissor-kicking her legs in rhythm.
- Still on the sink, the **MOTHER** looks like she's about to come. And the **FATHER's** not far behind.
- **LEON** cocks the hammer of an empty gun and aims at the inside of the double-bass case.
- The couple is about to explode.
- **LEON** aims.

- The GIRL pushes channel 7: Japanese cartoons. A "transformer" screams and sprays bullets from a machine gun.

SISTER

You'll pay for that, missy!

- She kicks the GIRL and fighting breaks out.
- LEON slowly releases the hammer of his gun.
- The GIRL breaks free and runs towards the bathroom.

GIRL

Daddy?! Daddy?! Make her get off me! Daddy?!

The parents are not yet finished having sex. The GIRL is bawling.

FATHER

Hey, what-the-hell is going on? Didn't you learn to knock first goddammit?

The GIRL softly closes door.

She leans against it and watches her SISTER in the living room who is lying on the floor scissor-kicking her legs in rhythm again.

## 12. INT. - LEON'S APARTMENT - DAY

LEON puts on his raincoat.

He opens the window near the plant to let the sun shine on it.

He exits.

## 13. INT. HALLWAY - DAY

In the hallway, in front of the GIRL's apartment, LEON leans against the door; he hears the aerobics music.

FATHER (off, screaming)

Goddammit!

Kill that fuckin' music and do a little work around here, like clean up a bit! I'm sick 'n tired of this fuckin' mess. Get to it! Noone's leavin' here until this place is all-neat! Y'got that?

LEON moves away from the door and heads towards the stairs.

14. INT. MOVIE THEATER - DAY

LEON goes to the movies.

The theater is practically empty. He watches intensely. He seems to be studying the actors' movements.

On the screen, Fred Astaire cuts loose and is bouncing off the walls.

LEON taps his knee. LEON's eyes meet those of a MAN sitting near him and LEON tries to share his excitement with the man.

LEON

It's just incredible! The way he moves! I've seen it thirty times and I still don't know how he does it!

The MAN, who is certainly just sitting there <sup>o</sup>by chance, wants nothing to do with LEON. LEON forgets about him and concentrates on the screen again.

15. INT. APARTMENT BUILDING - DAY

LEON slowly walks-up the stairs to his apartment.

Again the GIRL is sitting on the stairs. This time she has a bloody nose. She has her head down and is holding her finger under her nose to stop the bleeding.

LEON stops in front of her.

When she raises her head, he sees her bloody nose.

LEON (without humor)

Maybe you should stop riding that bike so much.

He pauses, then gives her a tissue. She's surprised - at first, a little suspicious - simply because someone is actually giving her something. She takes it.

GIRL

...Thanks.

There's a long pause.

She wipes her nose which is no longer bleeding.

... is it always like this or does it get easier when you're older?

LEON (after a moment)

Always like this.

Just gotta deal with it.

She gently lowers her head. LEON passes her and heads towards his apartment.

GIRL

Hey, I'm going shoppin'. You need some milk?

LEON hesitates then sees that it will make her happy. He nods 'yes'.

GIRL

One bottle or two? It's two, right?

He smiles in agreement. She runs down the stairs.

LEON enters his apartment and shuts the door.

#### 16. INT. LEON'S APARTMENT - DAY

LEON puts a cloth under the water faucet.  
One by one, he meticulously cleans each leaf of the plant.

#### 17. INT. HALLWAY - DAY

A group of MEN slowly comes up the stairs.

They take position around the GIRL's door. STANSFIELD is with them. He doesn't knock; he just kicks-in the door. They enter and take the SISTER and BROTHER hostage.

They beat the hell out of the FATHER and tear apart the apartment.

#### 18. INT. LEON'S APARTMENT - DAY

Standing by his front door, LEON makes a little hole (he doesn't like the peephole) and looks to see what's happening in the hallway. As usual, he has a gun in his hand.

#### 19. INT. GIRL'S APARTMENT - DAY

In the apartment, the FATHER grabs a gun that's hidden behind the curtain and shoots a MAN. The slaughter commences: in a flash, the mother, father, sister, and brother are shot dead.

Instantaneously the living room explodes into a bloodbath like a match falling into a barrel of kerosine.

Then tranquility returns to the apartment.

STANSFIELD (nervously)

Well, that's that. Let's turn this place upside-down: we gotta find that book!

MALKY keeps guard in the hallway.

LEON takes a breath.

At the other end of the hallway an OLD LADY wearing a bathrobe comes out of her apartment.

OLD LADY

Hey sonny, what's going on?  
What'd y'do to the poor family?

MALKY

Everything's all right, don't worry. You just go on back inside.

The OLD LADY is obviously deaf.

OLD LADY

What'd y'say?

MALKY (louder and anxiously)

I said "everything's all right".

He quickly flashes a police badge.

... Official business, ma'am. You just go along back inside now.

OLD LADY

Psshhhh! Since when is shootin'-up an apartment in the middle of the afternoon "official business"?

Pissed-off, he fires two shots into the floor by her feet.

MALKY

I said 'get-the-fuck-outta-here' - didn't I?

The OLD LADY grumbles but doesn't press her luck. She heads back inside.

OLD LADY

Mother-of-God! The world's changed.  
They used to protect us, now - pop pop pop! bang bang bang! - we're the police!

Finally she goes inside and shuts the door.

LEON's worried; he puts down his pistol and picks-up a Kalaschnikov.

The search for the book continues.

The GIRL, carrying two very large bags of groceries, comes up the stairs.

She slows her steps.

She immediately senses that something's wrong.  
LEON's worried about her.

MALKY watches her approach.

Looking down as always, the GIRL sees the feet of her dead father as one of the men drags his body through the hallway. Without breaking her stride or looking up, she walks right past her apartment as if nothing has happened.

She pretends not to notice MALKY, who is still guarding her apartment door. She goes to the end of the hallway, stops in front of LEON's door, and rings the buzzer. Tears start to roll down her cheeks.

MALKY is still watching her.

Now LEON is really worried. He doesn't know what to do.

Finally LEON opens the door. The GIRL enters without a word.

LEON doesn't take his eyes off MALKY. He shuts the door, picks-up his Kalaschnikov and continues to watch through the hole.

The GIRL finds the kitchen and puts the groceries in the fridge. She looks as if she's under hypnosis.

## 20. INT. GIRL'S APARTMENT - DAY

The men destroy the apartment looking for the book?

GIFFORD (to Stansfield)

Hey, there're two beds in here. We missed one of the kids.

STANSFIELD

Maybe at school... or in the building somewhere.

He picks-up a family photo. We vaguely recognize the GIRL.

STANSFIELD

Go check the other floors and out-back. Maybe she knows something...

## 21. INT. LEON'S APARTMENT - DAY

The GIRL crosses the room without looking at LEON, who is still at the door.

She sits in the armchair and faces the television even though it's not on.

LEON gives her a quick glance; she looks lost.

22. INT. HALLWAY - DAY

GIFFORD comes out of the apartment and talks to MALKY in the hallway.

GIFFORD (to Malky)  
We missed one of the kids, a girl. I'll go check  
some of the neighbors... she can't be far...

MALKY slightly recalls the little girl who went into LEON's apartment.  
MALKY hesitates and then heads for LEON's door.  
LEON cocks his Kalaschnikov and quietly removes the safety.  
MALKY stops in front of the door but pauses before knocking.  
The GIRL turns on the television with the sound blaring. LEON is startled.  
Cartoons: "Will the Japanese Transformer make it to the Evil Ludrax?"  
MALKY puts his ear to the door and hears the television. He gives a little smile.  
We hear a police siren in the distance.  
STANSFIELD looks out the window.

STANSFIELD  
Let's get outta here!

GIFFORD relays the message and they all start to leave.

STANSFIELD (to Gifford)  
You stay here and tell the cops what happened.

GIFFORD  
What should I tell 'em?

STANSFIELD  
Tell them we were doing our job.

GIFFORD nods and STANSFIELD and the others exit.

23. INT. LEON'S APARTMENT - DAY

LEON joins the GIRL in the living room. He looks out the window to make sure they're safe.  
He doesn't know how to approach the GIRL. He shuts-off the television.

LEON (after some time)  
What's your name?

GIRL  
...Mathilda.

LEON nods.

MATHILDA (after a moment)  
...what about you?

LEON (a little surprised)  
...Leon.

MATHILDA  
Cute name... Leon.

LEON  
...Sorry about your father.

MATHILDA  
Anyway, if somebody didn't do it someday or another, I would've probably done it myself.

LEON doesn't know what to say. We feel that he doesn't usually speak to girls, especially very young girls like MATHILDA.

LEON  
Your mother, she... was she home?

MATHILDA  
She's not my mother - I mean, *wasn't* my real mother.  
And my sister, she wanted to lose some weight anyway; I bet she never looked better! Wasn't even my sister really, just a half-sister, and not a good half at that.

MATHILDA looks at LEON and begins to weep. LEON is completely lost.

LEON  
Stop it! Take this...

He hands her a tissue.

If you couldn't stand them, why are you crying?

MATHILDA (crying)  
...My kid brother ...I'm sure they killed him. Four years-old, never did anything! So beautiful - pure. Never cried. Just used to cuddle-up next to me... I was more of a mother to him than that goddamn pig ever was!

LEON tries to cheer her up.

LEON

Hey, don't talk like that about pigs! They're usually much nicer than people.

Surprised, MATHILDA looks squarely at LEON. She blows her nose.

MATHILDA

But they smell like shit.

LEON

It's not true!

As a-matter-of-fact, right now I have one in kitchen that's very clean and smells very, very nice.

MATHILDA (after a moment)

... You don't have a pig in your kitchen!

LEON

Yes, I do.

MATHILDA (hesitantly)

Let's go; I was just in there and I didn't see any goddamn pig, that's for sure!

LEON

He must be in the bathroom then. I'm telling you, he's crazy about keeping clean.

MATHILDA stops crying, but only gives a little smile.

LEON

... Don't move, I'll get him.

(He calls out)

Piggy? Are you hiding? C'mon, Piggy.

Where are you? C'mon out here, Piggy.

Without leaving the armchair, MATHILDA leans over to see where LEON's looking. LEON disappears into the other room.

LEON (off)

There you are!

(Off) We hear pig sounds. MATHILDA can't believe her ears.

From behind the doorway appears Piggy: it's an oven-mitten in shape of a pig's head.

LEON slides his hand into the glove.

He sits next to MATHILDA.

LEON (in a pig's voice)  
Hi Mathilda,

MATHILDA (with a smile)  
Hi Piggy.

PIGGY  
...How y'doin'?

MATHILDA  
I've seen better days - but I've seen worse, also.

The pig looks at her inquisitively. LEON is proud of himself.

LEON (laughing)  
Have you ever seen a real pig?

MATHILDA  
...Nah.

LEON  
...what about a cow.

MATHILDA  
...No.

LEON  
Have you ever seen any animals?

MATHILDA thinks for a minute.

MATHILDA  
Dogs, all my life.  
Hey, why are you always drinking milk?

LEON  
It's good for your health. If you took better care of  
yourself then you'd know that. You wanna glass?

MATHILDA  
No, thanks.

LEON no longer knows what to say. (Off) We hear the police inspecting MATHILDA's  
apartment.

LEON

You have anyone to go to? Any family anyplace else?

MATHILDA shakes her head 'no'.

LEON gets up and goes to look through the peephole.

He picks-up his gun again.

MATHILDA

What are you doing with a gun like that in the house?

LEON

Uh... it's mine.

MATHILDA

Well, I didn't think it the old bat's down the hall!

LEON continues to look through the peephole. MATHILDA looks for hints about LEON in his apartment. She sees the double-bass case. She gets up and opens it. It's full of all types of guns.

MATHILDA (amazed)

Jesus Christmas!

LEON calmly walks over to her and moves her out of any potential line of fire.

LEON

Just sit over here, please.

He shuts the double-bass case.

MATHILDA

Are they real?

LEON

What good are fake ones?

He returns to the peephole in the door.

MATHILDA

And how exactly do you make a living again?

LEON (hesitantly)

Cleaner.

24. INT. LEON'S APARTMENT - DUSK

A few hours later, night is gently falling.

Each of them has a glass of milk in front of them. MATHILDA dips her cookie in it.

MATHILDA

And what exactly do you clean?

LEON

Scum, dirt, shit - whatever - all the really disgusting stuff.

I'm a hitman.

MATHILDA

A real hitman?

LEON

Yeah.

MATHILDA (fascinated)

Cool! I never met a real hitman before! Tell me how it works - c'mon, tell me!

LEON

There's a phone-call, a meeting. I get a picture, a name, and a place. Then I gotta take care of it as clean and fast as possible.

MATHILDA

You only kill bad-guys?

LEON

Usually, if there's a price on your head, you're no angel.

MATHILDA

You'd kill anyone?

LEON (disturbed)

...No women, no kids - professional ethics.

MATHILDA

So you're not like the guys who killed my brother?

LEON

No.

**MATHILDA**

Why didn't you get 'em? With all these guns you could've taken care of them in a second!

**LEON**

It was none of my business. I don't work like that - only under contract. Not for pleasure or right-and-wrong.

I'm no judge 'n jury, just a cleaner. And that's what I do: clean.

**MATHILDA** thinks for a moment.

**MATHILDA** (after some time)

How much would it cost to hire you to get the guys who killed my brother?

**LEON** pauses.

**LEON**

It's expensive.

**MATHILDA**

How expensive?

**LEON**

They were pros... cops, maybe FBI... four... so...

**MATHILDA**

C'mon, spit it out - I ain't-got-all-day! How much?

**LEON**

Twenty-thousand - Five-K a head.

**MATHILDA** can't believe the cost.

**MATHILDA**

I'm a little shy...

You take IOUs?

**LEON**

Never.

**MATHILDA**

What - you don't trust me?

LEON

No.

I don't trust anyone.

MATHILDA

\*I guess you're right. I don't trust anyone either...  
Except you... a little. You've been OK with me...  
(beat)

Hey, maybe I could be your helper? Since I can't  
pay you, I could help you out - you teach me, then I  
can get 'em myself.

LEON (taken aback)

You can't learn it overnight.

MATHILDA

Who said 'overnight'? I got time. I'm young,  
serious, smart. Look, did I ever buy you the wrong  
stuff?

LEON

Buying two bottles of milk at the Korean Deli is not  
the same thing as making a hit. It's a real job... and  
I work alone.

... And you got your whole life in front of you  
anyway and it's not gonna be the life of a hitman,  
y'understand?

MATHILDA

My life? What-the-hell are you talking about? No  
family, no place to go. Three months since I've been  
in school. Now I'm out in the street with all the  
other crackheads and dicksuckers. Y'understand?  
And that's what I'll be like in a month! That's my  
life! That's what I got in front of me!

(beat)

... You're my only chance, Leon.

It's like heaven sent you down to save me or  
somethin'... C'mon, we gotta work together. And I  
can do other things, like wash clothing - sometimes I  
shrink stuff but it always stretches back, y'know?  
So it's a deal?

LEON

No.

**MATHILDA (insistent)**

C'mon, just gimme a chance! You know that I'm bright enough. And I'm a hard worker. And one day you'll be old and you'll wanna leave your business to someone, right?

**LEON**

I'll be dead before I get old.

**MATHILDA**

Really? You know when you're gonna die?

**LEON**

No, but...

**MATHILDA**

You don't know anything, man! Listen, you're gonna live to be a hundred and - trust me - you're gonna want to have someone by your side when you're too weak to lift that milk to you lips anymore!

**LEON (sighs)**

Look, you've only been here two hours and you're already pissing-me-off.

**MATHILDA calms down.**

**MATHILDA**

Sorry...

(she begins to cry)

What do you want me to do? - I got no place to go!

**LEON feels confused and helpless.**

**LEON**

You've had a rough day, go to sleep and we'll talk tomorrow - OK?

**MATHILDA nods 'yes' and gets-up. She's so tired that she stumbles and LEON helps her to the bedroom. She sits on the edge of the bed.**

**MATHILDA**

Hey, listen: I'm sorry.

**LEON (looking for a blanket)**

Forget it.

**MATHILDA**

You've been really great with me... and it's not always like that - y'know?

She is holding Piggy in her arms.

LEON puts a blanket on the edge of the bed and starts to leave the room.

**MATHILDA**

And you're the first grown-up I've met that doesn't touch me every three fuckin' minutes. Which is nice, for a change.

LEON tries to fake a smile.

**MATHILDA**

G'night, Leon.

**LEON**

Good night... Mathilda.

She smiles; she's already almost asleep. LEON shuts the door.

## 25. INT. LEON'S APARTMENT - NIGHT

It's the middle of the night and LEON is sitting in his armchair.

He can't sleep; he's thinking.

Finally he makes a decision and gets up. He opens the double-bass case, takes out a gun, and puts a silencer on it.

He quietly enters the bedroom and approaches MATHILDA, who is cuddled-up with Piggy.

He can't even bring himself to aim at her.

He goes back and sits down in his armchair.

## 26. INT. LEON'S APARTMENT - DAY

Early morning.

LEON is working-out; his feet are wedged under the sofa.

MATHILDA wakes up and walks across the living room towards the kitchen as if she is sleep-walking.

Without stopping his work-out, LEON watches her from the corner of his eye.

In the kitchen, MATHILDA serves herself a big bowl of Corn Flakes and milk. She doesn't look very happy.

LEON joins her and pours himself a glass of milk. Neither one of them speak.

Finally LEON breaks the silence.

LEON  
Sleep well?

MATHILDA nods 'yes'.

(dryly)  
Good, 'cause after breakfast you gotta take-off.

MATHILDA is only half-surprised.

MATHILDA  
...Where to?

LEON  
That's not my problem.

He leaves the kitchen and goes into the living room.  
He opens the window and puts the plant in the sunlight.  
He puts some guns on the table and begins to nervously clean them.  
MATHILDA finishes her milk and licks her lips in order to remove her white mustache.  
She comes into the living room and sits across from LEON.  
She slides a paper in front of him.  
LEON continues to polish his guns. He feels uncomfortable.

LEON  
What's it say?

MATHILDA  
Read it!

LEON hesitates, tries to read it, then he puts it down.

MATHILDA (after a moment)  
... Don't know how to read - do ya?

MATHILDA is not at all condescending.

LEON  
I'm learnin', but I've had alot of work lately, so I'm a little behind.

MATHILDA  
When I was real young, I didn't want to learn but dad would beat the hell out of me... I guess I don't mind now - gotta know how to read...  
Go ahead, try.

LEON is encouraged; he doesn't feel like she's judging him. He picks-up the paper.

LEON

...I've... been... thin...thinking... Leon...  
(he smiles because he recognizes his name)  
... I... I... I've dee...

MATHILDA finishes the sentence.

MATHILDA

...I've decided what I am going to do with my life:  
be a hitwoman.

LEON explodes. He throws a gun on the table.

LEON (upset)

(He hands her the gun)

Go ahead, be a hit... man, woman!

Take it! It's a goodbye present! Cause you're not  
gonna do it around here!

I can't do anything for you. You gotta do it on your  
own; it's not a team effort. This isn't Hawaii 5/O!

...Alone! I work alone! Y'understand?

MATHILDA

What about "Bonny and Clyde" - eh? "Butch Cassidy  
and the Sundance Kid"? They were teams and they  
were the best hit... men/people in the world!

LEON

Well, there ain't gonna be any "Leon and Mathilda",  
y'understand? It's not gonna be like that!

I work alone; I *like* working alone. It's my right to  
work alone, isn't it?

MATHILDA

What-the-hell are you afraid of, Leon? Me - is that  
it? Something you feel? Afraid that you have  
feelings for me?

Don't be afraid: you can be a hitman and still have  
feelings, y'know? It's cool!

LEON

What are you saying? I'm not afraid! I've had  
enough of you, that's it!

MATHILDA

You don't want me because you're afraid of bein'  
stuck to someone, but it's too late: I'm yours!!

LEON (trying to keep his cool)  
Mathilda, why are you doing this to me? I've been nothing but nice to you! I even saved your life - yesterday, right outside the door.

MATHILDA

Right. And so now you're responsible for it. If you saved my life, you must have saved it for a reason. Now it's your responsibility. Otherwise you should've let me die on your doorstep. It would've been less cruel! If you throw me out now, it's just like not opening the door! But you opened it, so...

MATHILDA (She becomes very sweet.)

Just give me a chance, Leon, just one chance... If you don't help me, I'll die tonight, I can feel it... and I don't wanna die tonight.

LEON sighs; he's lost.

LEON

How old are you, Mathilda?

MATHILDA (avoiding the trap)

Eighteen.

LEON (shocked)

Eighteen, really!

MATHILDA (angered)

What - y'wanna see my license?!

LEON

No, y'just look a little younger than eighteen.

MATHILDA

I'll probably still be pretty hot when I'm thirty then - right?

LEON

What? I dunno...

(trying again)

... Anyway, eighteen isn't enough, Mathilda! Y'can't be a hitman at eighteen! It's way too young!

MATHILDA

What? When did you start?

LEON thinks and realizes that he doesn't have an argument.

LEON

Yeah, but... not, it's not the same...

MATHILDA

Yeah, why not?

LEON

...Just gimme a break, will you? It's a real job, a man's job! It's hard!

She senses that he's about to become infuriated.

MATHILDA

OK.

LEON

You think it's easy because you've seen it on TV! But on television they get up and go home every night. With me, noone gets up and noone goes home... ever.

MATHILDA

OK.

LEON

(he picks up the gun)

Do you know what it's like to stand with one of these in your hand, face-to-face with some guy you gotta kill? It's heavy, hard, cold; it makes fuckin' terrible noise. Some guns are so powerful that they almost rip your arm clear-off when you fire 'em! And y'can't just shoot anyone with any gun! It takes years to learn all that!

MATHILDA

OK.

LEON (upset)

Don't just say 'OK' goddammit!

It's not just fuckin' 'OK'!

You don't know a damn thing about it...

It's hell!

MATHILDA (calmly)

You're right, I don't know anything... But if the last couple of years have been heaven, I'll take hell anyday.

LEON (sighs)

Living in hell and working in hell are two very different things. I don't know what you've been through, but killing people is another story. Don't take it badly, but I don't think you're up for it.

MATHILDA loses her temper.

Suddenly she grabs a gun from the table, goes to the window, and with determination shoots anything that moves in the street; she empties the cartridge and drops the gun back onto the table.

MATHILDA

How's that?! Or do you want some more?

LEON is paralyzed.

## 27. EXT. AVENUE A/LOWER MANHATTAN - DAY

LEON and MATHILDA are walking quickly in the street.

He's carrying the double-bass case and she's carrying a violin case and the green plant.

LEON is walking ahead of her.

He stops to look at her.

LEON

If you pull that bullshit again, I'll break your head, y'understand? I got no time for your...

MATHILDA

... Listen, don't ride me, man - it won't happen again.

LEON

We don't shoot like that - just anywhere - in the street. It's not professional! There're rules!

MATHILDA

...OK...

LEON

And stop saying 'OK' all the time!

MATHILDA  
...OK...

LEON pauses in disbelief.

MATHILDA isn't afraid of anything, including LEON.  
He starts walking again; MATHILDA follows him like a shadow.

28. INT. HOTEL/LOWER MANHATTAN - DAY

At the reception desk of a small hotel, the RECEPTIONIST is trying to rise above his dreary environment.

RECEPTIONIST (slightly cold)  
Do you expect to use those in our hotel?

He's obviously talking about the instruments that LEON and MATHILDA are carrying.  
LEON feels a little trapped, but MATHILDA steps in.

MATHILDA  
Next month I have my audition for the Juillard,  
Mister... and I have to practice.

She speaks with a smile that would melt ice.

RECEPTIONIST  
You're not from the city - are you?

MATHILDA  
You're so smart - Utah!

RECEPTIONIST  
Not after ten o'clock, OK?

MATHILDA  
I promise.

The RECEPTIONIST gives her a little smile and registers them. He glances at the plant.

RECEPTIONIST (to Leon)  
Is it true that plants respond to music?

LEON (after some time)  
Depends on the music.

RECEPTIONIST (smiling)

Of course! Nobody - not even a plant - likes music played... without 'verve'!

... but I'll bet the plant loves the way your girl plays that - what's-in-there? - a violin?

MATHILDA

Loves it!

The RECEPTIONIST puts two pieces of paper and the key on the counter.

RECEPTIONIST

I'll put you at the end of the hall, so you don't disturb anyone. Would you fill these out please?

LEON becomes nervous; MATHILDA reaches for the two pieces paper.

MATHILDA (to Leon)

Oh, daddy, please let me fill them out! I love checking into hotels!

LEON gives the two pieces of paper to her.

Gee thanks, pops!

(to the Receptionist)

I'll bring them back in a minute.

She takes the key and heads towards the stairs.

RECEPTIONIST

Second floor.

MATHILDA

Thanks, mister.

LEON is still in front of reception.

The RECEPTIONIST is moved; he watches her walk away.

RECEPTIONIST (to Leon)

You're lucky to have a little girl like that - ambitious, I can see it. My kid's thirteen and does nothing all-day. No motivation. But your girl seems extremely "precocious" - eh?

LEON (after some time)

... yeah, 'precocious'.

LEON walks up the stairs carrying his double-bass.

29. INT. HOTEL ROOM - DAY

The room is fairly large, furnished like any low-budget hotel.

MATHILDA starts to fill-out the forms. LEON checks-out the room to make sure of the exits and entrances.

Finally he comes over to her and looks over her shoulder at the paper.

LEON

What are you putting there?

MATHILDA

The name of a girl in my class who makes me sick.

If things get hot, she'll take the heat.

Debbie McGofen, that's her name!

LEON circles the room again and falls into an armchair.

MATHILDA has completed the forms.

MATHILDA

There, finished.

She proudly shows the forms to LEON.

... Y'see, I'm not good-for-nothing. Without me you'd be up shitscreek.

LEON doesn't reply.

... c'mon, admit it!

LEON nods 'yes'. She sits on his lap.

... Leon, I wanna stay with you. I wanna be strong like you, smart like you. I want you to teach me how to be like you. I promise that if I don't have what it takes, I'll leave clean and fast and you'll never see me again.

LEON pauses and looks her dead in the eyes.

LEON

You're ready to stop talking and start listening?

MATHILDA nods 'yes'.

... You're ready to do what I tell you? With no bullshit?

MATHILDA nods 'yes'.

LEON (continued)

...If there's a problem during a job, you're on your own, y'understand?

MATHILDA

...And likewise, for you.

LEON pauses for a long time. Then he smiles.

LEON

...Let's give it a shot.

She affectionately jumps on him and kisses him all-over. He tries to push her off but really doesn't mind the affection.

MATHILDA is so happy that she starts to cry.

MATHILDA

...Thanks Leon! It's the first time somebody has given me a chance!

### 30. EXT. TOWNHOUSE ROOF - DAY

LEON and MATHILDA are on the roof of a townhouse. They are leaning against the wall.

LEON (with concentration)

First y'look; for at least a minute - 'cause some surveillance systems only work every thirty seconds. So we wait. And we watch. First the system, then the sky - for helicopters - then the neighboring buildings. When you scout-out the place, y'make sure that you remember what the place looks like - especially colors - 'cause you gotta dress the same shade. Never brighter - you don't wanna stand out.

MATHILDA listens attentively.

OK, good. Now you can assemble your gun.

He opens the violin case and begins to assemble a rifle with telescopic lens and silencer.

The rifle is the first weapon you learn how to use because it lets you keep your distance from the client. The closer you get to being a pro, the closer you can get to the client.

One of LEON's idiosyncrasies is that he calls his targets and victims "CLIENTS". He finishes assembling the rifle and gives it to MATHILDA. She starts to take the cap off of the lens.

LEON

No. Never take it off until the last minute - it reflects light. And then they can see you comin' from a mile-away.

They go to the edge of the roof and look out onto the street. MATHILDA sits and puts herself in position.

You gotta be relaxed, feel comfortable. That's the most important thing.

MATHILDA settles into position.

MATHILDA

Here, now I'm OK.

LEON

Good.

LEON takes the caps off of the lens.

This here's the light-enhancer for night-shooting. Here you mark the client's distance. ...How far do y'think the park bench is from here?

MATHILDA

Half-a-mile?

LEON

Try 500 feet.

MATHILDA

How can you tell?

LEON

Look here: when you see the fingers, it's 100 feet; when you see the whole hand, it's 250 feet; when you see the arm it's 500 feet. If you don't see the arm, you don't shoot. That means that it's not a sure thing, that you're only four-for-five - and four-for-five doesn't make a hitman. Five for five - always five for five. Y'can't take chances 'cause y'can't miss - ever. If it's a delicate job or risky, then you have a contingency plan, back-up.

MATHILDA  
Like what?

LEON  
If he's far-away, in a car let's say, and you know that it's going to be raining - then you use plastic explosives - and set it off from here. First y'fire, though; if y'miss, then y'hit the button.

MATHILDA # 9.7  
And if you can't get close enough to the car or he switches cars?

LEON thinks about it.

LEON  
...Rocket-launcher.

MATHILDA  
Really?  
(she looks into the street and imagines)  
Suppose you miss?

LEON takes a little box out of the violin case.  
He shows MATHILDA a special bullet.

LEON  
This is a tracer bullet... you put it in the rifle and all you have to do is hit the car - *anywhere*. Then you leave the rest up to the rocket-launcher.  
The bullet leads the way for the rocket.

MATHILDA  
Cool!

LEON  
Yeah...  
C'mon, let's gets some practice.

MATHILDA  
With real bullets?

LEON  
No, just dummies for training - they leave a red mark.

MATHILDA settles into position again.

# 0 3 2  
MATHILDA  
Who should I hit?

LEON  
Whoever...

LEON takes out a pair of binoculars. Through the lens, MATHILDA looks for a "client". She passes over a group of children playing.

MATHILDA  
No women, no children, right?

LEON smiles; she's learned her lesson.

LEON  
Don't try a moving client, yet. Start with something easy.

She stops on a fat MAN wearing a suit who is sitting on a park-bench reading the New York Times.

MATHILDA  
Fatso on the bench...

LEON  
Perfect.

MATHILDA aims and fires. A red cartridge hits a plank on the bench. The MAN turns his head and looks at it. He doesn't understand what's happening. He starts reading again.

LEON  
Try again... same guy.

She shoots again. There's a red mark on the other side of the bench. The MAN looks again curiously, but has no idea what's going on.

LEON (looking through the binoculars)  
Too far to the left.

MATHILDA aims and shoots again.

LEON  
Bulls-eye.

MATHILDA is happy.  
The fat MAN has a large red stain all over the front of his white shirt.

LEON  
Go ahead, try a moving <sup># 9 7 0</sup> one now.

MATHILDA aims at a BUSINESSMAN. She chooses the ugliest one she can find. She fires. There's a red stain on his briefcase. Frightened, he runs and hides behind a tree and doesn't dare to move.

LEON  
Good! First shot!

MATHILDA  
Yeah, but I didn't get 'im - I only hit his briefcase and now he's hiding behind the tree! What do I do?

LEON  
Don't worry about it, today's just training. The first step to finding the bulls-eye is hitting the target; to make you more accurate, we'll use cardboard clients.

MATHILDA  
OK.

LEON  
Why don't y'try one of those joggers?

MATHILDA looks through the lens and finds a JOGGER.

MATHILDA  
There, the one in pink and orange.

LEON  
OK.

The JOGGER (50) looks like he just changed out of his three-piece suit for an afternoon run. MATHILDA fires three shots that barely miss him; he doesn't hear or see anything.

MATHILDA  
Shit! It's hard when they're moving like that.

LEON hands her another cartridge.

LEON  
Don't take your eyes off 'im! Concentrate. Here, reload. Keep calm. Y'can't be nervous. Breath easy; watch his movement. Pretend you're running with him - what's his next move? Take a deep breath... hold it... breath out... Now!

She shoots and hits him in the thigh. Thinking that he's covered in blood, he starts to panic; he doesn't know what to do.

From out of nowhere some BODYGUARDS arrive and take care of their client.

Obviously this JOGGER isn't just anyone.

LEON watches them through the binoculars.

MATHILDA

Y'see that?

One shot! ... Not bad, eh?

I think I got-the-hang-of-it.

MATHILDA smiles; she's very proud of herself. But LEON's a little worried.

In the park the BODYGUARDS have taken out their guns but don't know where the shot came from.

MATHILDA

Can we try a few real bullets?

LEON (seriously)

Not today... Let's clean up.

Seriously and quickly, MATHILDA packs up.

### 31. EXT. SMALL OFFICE BUILDING ENTRANCE - NIGHT

Night has fallen and LEON and MATHILDA are at the entrance of a small office building.

LEON

OK, the code.

MATHILDA stands next to LEON and waits for the code lesson.

...OK, there're two solutions for codes.

You gotta choose the one that suits your needs: First case, if you've have the time, you get the code and save it for later. You wait for night, take out your box of ashes and blow some onto the keyboard...

He demonstrates and takes out a screwdriver.

...Then you break the little lamp so nobody suspects anything. You wait for someone to go in, then you go see what numbers were punched. Once you have the four numbers, you try all combinations; you never stay longer than a minute - you don't want to get spotted - and you only go once an hour.

LEON (continued)

Second case, if you don't have time but you can't afford to be spotted: Screwdriver. (He unscrews the protective covering.)

These wires carry the code; there's always four wires.

A forty year-old MAN comes up the steps.

He obviously works there and has forgotten something at the office.

MAN

May I?

Are you the new cleaners?

LEON (steps back)

Uh-huh. Excuse me.

(to Mathilda)

Let the man through.

With his hand on the mess of wires, LEON hotwires the box and opens the door. The MAN is about to pass but suddenly stops. He realizes that they're not the new cleaners. LEON is ready to explain.

MAN

Excuse me, but... may I ask what you're doing here?

LEON

... I'm teaching her.

MAN

You're teaching her to break-into buildings? You'd better leave before I call the police!

The MAN nervously searches for something in his briefcase. He takes out a can of mace. He doesn't have time to use it; LEON takes out a silencer and shoots the MAN's hand; the mace falls. The force of the bullet spins the MAN around. With the second shot - this one in the back - the MAN falls over the guardrail and disappears into the shrubbery without a sound.

MATHILDA is shocked. LEON looks all around while holstering his gun.

LEON

So as I was saying, y'take the wire from the top of the plate and try it with the three other wires one by one.

With the second wire, the door opens. LEON smiles lightly.

...Easy, isn't it?

MATHILDA nods 'yes'.

LEON (continued)  
...What's wrong? You're not concentrating.

MATHILDA  
Yes, I am...

She goes over to the guardrail and looks in the shrubbery.

...Incredible! How'd ya do that?

LEON  
Do what?

MATHILDA  
There, the guy... how did you do it without a sound,  
without even touching him? It seems like you put  
him there.  
...How'd y'do it?

LEON (after some time - proudly)  
... You like that?

She pauses and looks at him seriously.

MATHILDA  
Amazing!

### 32. INT. MOVIE THEATER - NIGHT

LEON and MATHILDA are in a movie theater.  
On the screen, Fred Astaire - as always - is cutting loose.

LEON (talking about Fred Astaire)  
Look at the way he moves, whatever he says,  
whatever he does - he never stops. Doesn't matter if  
he's happy or sad, he doesn't stop moving.

Fred Astaire does a somersault off of the wall.

... Look! Even off the wall, nothing stops him! He  
uses everything, the floor, the walls, the ceiling -  
everything. He keeps moving. Life is movement...

MATHILDA listens attentively.

LEON (continued)

When you trap a mark, you have to let him finish the movement he started. That way it's fair. If he doesn't see it comin', then he never stops dancing. He doesn't have time to think about it - and he doesn't suffer.

He's gone before he knows it.

...He comes and goes in one shot...

And when that happens you know that you've done a good job...

MATHILDA watches the screen; her eyes sparkle.

MATHILDA ? ?  
...Amazing!

MUSIC

Montage

Morning in LEON's apartment

The television is off. MATHILDA and LEON are doing sit-ups. Finally MATHILDA collapses; LEON continues without missing a beat. MATHILDA tries again.

Weapon assembly lesson 1

LEON has an enormous disassembled gun in front of him. MATHILDA watches with great concentration. In record speed, LEON reassembles the gun. MATHILDA is very impressed. He hands her the gun and she understands that it's her turn, but she has no idea how to begin.

In MATHILDA's room

In her little room, MATHILDA has begun a collection of cardboard "clients". The first have only two or three holes, which are far from the bulls-eye.

In the living room

LEON is doing sit-ups, still with his legs wedged under the sofa. MATHILDA is exercising in front of the television. LEON occasionally glances at her.

In the kitchen

LEON walks across the kitchen with a big glass of milk. MATHILDA sits down across from him. She's tired. He pours her a glass of milk. At first she refuses but he makes her feel like she must obey him. She takes the glass unwillingly.

Weapon assembly lesson 2

MATHILDA is assembling a gun but suddenly hits a snag. LEON stops her and shows her where she made her mistake. She understands and starts again.

In the living room

MATHILDA is pacing around with a book in her hands. LEON is concentrating on a piece of paper and following the text with difficulty. MATHILDA leans over him gently and corrects a passage.

In MATHILDA's room

The collection of cardboard "clients" is getting larger. Each one has more and more holes.

In the living room

MATHILDA has gotten her way: LEON and her exercise in front of the television. MATHILDA instructs LEON how to follow the aerobics trainer on the television and he doesn't think it's so bad.

In the kitchen

MATHILDA walks over with two glasses of milk. She gives one to LEON: they clink glasses and race to finish the milk. MATHILDA spills it all-over herself trying to drink faster than LEON. LEON finishes his glass clean and fast: he wins. They laugh hysterically like children because of the milk that MATHILDA has on her.

In MATHILDA's room

MATHILDA shoots down one last cardboard "client". There are five holes, all practically in the bulls-eye.

**END MUSIC**

The series of short sequences is finished.

33. INT. TONY'S RESTAURANT - DAY

LEON is sitting across from TONY and has a view of the front bay window.

TONY

Hey, longtime; haven't seen ya, Leon. Y'know, you missed some nice jobs.

LEON (lying badly)

...I've been training.

He looks into the street; MATHILDA is hanging-out in front of the restaurant.

TONY

...And y'moved, I heard.

LEON

Yeah, needed a change of scenery.

TONY

Really? Had nothing to do with what went down in your building? Was that a hit or somebody's idea of a good time?

LEON

No idea.

TONY

I can't believe it was a hit - in my own neighborhood - and I didn't know about it. I don't mind, y'know, but it's just a simple courtesy to let me know beforehand if a hit's goin' down, isn't it?

LEON

Of course.

From outside, MATHILDA does a little peek-a-boo with LEON who returns the gesture by moving slightly. TONY doesn't notice anything.

TONY

Y'know, I even said to myself, maybe Leon wants to go into business for himself - eh? - and he's doing a little moonlighting.

LEON

That was a dirty job; you know that with me it's, "No women, no kids".

TONY

That's exactly what I said to myself! It can't be Leon, he's no freakin' butcher!

LEON can't stop looking outside at MATHILDA, the little woman who escaped the slaughter.

LEON

Tell me, all the money I make... that you keep for me...

TONY (tense)

You need some money?

LEON

...No ...just curious ...'cause I've been workin' a longtime and haven't done anything with the money; I might as well use it someday.

TONY is a little disturbed by LEON's naivete.

TONY (after a pause)

Right! What - you met a girl?

LEON smiles.

LEON

No, no.

TONY

Be careful with them women, Leon. They can be dangerous, y'know?

LEON

Yes... I dunno - I really don't know any women.

TONY

Listen, you think about what you wanna do - but don't worry, your money is safe with me; safer than in one those banks that could be knocked-over any minute!

TONY forces a laugh.

TONY

Besides, since you can't have a bank account, it doesn't matter anyway.

LEON nods his head in acceptance.

LEON\*

...Why can't I have a bank account, again?

TONY

I already told ya, Leon. They'd ask you to fill-out a bunch of forms and - we all know that y'don't know how to write; and they'd ask y'how y'made all that money and who's your boss; and what are y'gonna say? "I'm a hitman for Tony, the guy with a record longer than this menu!"

That's why you can't have a bank account, Leon.

LEON (after a pause)

...I know how to read now.

TONY (hesitantly)

...That's good, Leon, good.

LEON thinks for a second. Outside a young MAN innocently approaches MATHILDA and they begin to talk.

LEON becomes tense.

TONY

Listen, your money is here whenever you want it; you just ask me, OK? Here...

He takes out a thousand dollars and hands it to LEON.

TONY

Go ahead, take it...

LEON

No, it's OK. I don't need it.

TONY

C'mon, take it. Y'never know; you might wanna have some fun. It's a gift. Take it...

TONY puts it in his hands. LEON takes it.

LEON

Thanks.

TONY (smiling)

Alright, let's talk business.

LEON  
OK.

TONY  
This one's perfect for you. I've been saving it, a one  
man job, the kind you like.  
Don't move, I'll get the file.  
Manolo! A glass of milk for Leon here!

TONY gets up and disappears. LEON looks outside. MATHILDA is taking a cigarette  
from the guy. They're laughing.  
LEON can't stand it anymore. He gets-up and runs outside.

### 34. EXT. STREET - DAY

LEON pulls MATHILDA away. The young MAN, who looks pretty cool, waits aside.

LEON (softly)  
Listen, you gotta be careful, Mathilda. You can't  
just speak to any guy off-the-street. They may seem  
nice but before y'know-it, you're a crackhead or a  
dicksucker, like y'said.

MATHILDA (smiling)  
Leon, get a grip: I've been in the street since I was  
born. It's no big deal. I'm just smoking a butt while  
I'm waitin'.

LEON pauses and looks at the guy who gives him a little smile.

LEON  
Don't be a smart-ass. Just stand back a little; he  
looks like a real scumbag...

MATHILDA (smiling)  
OK.

LEON  
Five minutes, I'll be out. Just stay where I can see  
you.

MATHILDA (smiling)  
OK.

35. INT. TONY'S RESTAURANT - DAY

LEON sits down in front of his glass of milk. TONY returns.

TONY # 93009  
I gotta wear my glasses, my eyesight's gettin' worse 'n worse. One day I'll probably finger the wrong guy... here it is.

TONY hands the photo to LEON who looks at it.

...This one's not so easy. Dark windows on the car, full security system on the house, and a full staff. I don't know what he's done but he's got three contracts on his head... that's three times ten for you, Leon. One guy, thirty K. Not bad, eh?

Outside, MATHILDA has disappeared. LEON's worried. TONY takes back the photo.

TONY  
I'll write the address on the back. Hey, how d'ya know how to read now? It's good that you learned, practical n' shit! Oh yeah, I forgot to tell ya: you gotta move quick cause he's leavin' at the end of the week - OK? And since he's got three contracts on his head, it'd be embarrassing to let him slide through our fingers.

LEON's too nervous. He grabs the photo and gets-up.

LEON  
I'll come back later for the address - I got somethin' to do and I'm late.

36. EXT. STREET - DAY

LEON comes out of the restaurant and looks right and left. We've never seen him so nervous. MATHILDA is hiding crouched behind the door; she jumps on his back. He realizes that it's MATHILDA and smiles with relief. MATHILDA is hanging on him like a little monkey.

LEON  
Hey, get off me!

MATHILDA  
Scared ya, didn't I?

LEON

I was worried about ya, that's it!  
Where's the crackhead?

MATHILDA

I took care of him... then I cut him up and ate him...  
and I didn't leave you anything!

MATHILDA clicks her heels as if she's riding a horse.

...Giddy-up boy! Let's go home!!

### 37. INT. HOTEL - DAY

LEON and MATHILDA arrive back at the hotel. He's still carrying her on his back.

The RECEPTIONIST gives LEON a little knowing smile but LEON doesn't return it.  
MATHILDA takes the key and gives the receptionist another huge smile.

MATHILDA

Great ride!

RECEPTIONIST (smiling)

How nice, miss!

MATHILDA makes a clicking noise with her mouth, directing LEON towards the staircase.

### 38. INT. HOTEL ROOM - DAY

MATHILDA jumps on the bed. LEON falls into an armchair with a glass of milk in his hand.

After a minute she falls on the bed and sighs deeply; it seems to be a happy sigh.

LEON peacefully drinks his milk.

On the bed MATHILDA rubs herself like a fat cat.

MATHILDA

Leon, I think I'm kinda falling in love with you.

LEON chokes on the milk. MATHILDA has spoken as if she was stating a simple truth.  
She's lying on the bed with her arms crossed.

LEON has milk all-over him.

...It's crazy to be in love...

It's the first time for me...

LEON (wiping himself)  
 How do you know it's love if you've never been in  
 love before?... Maybe it's just love for a friend or a  
 brother or a father...  
 How do you know it's *love love*?

MATHILDA  
 ...'Cause I feel it.

LEON (worried)  
 ...Really? Where?

She puts her hand on her stomach.

MATHILDA  
 Here... in my stomach... it's all warm.

She takes his hand and puts it on her stomach.

...I always had a knot there...  
 And now it's gone...

LEON pulls his hand back, gets up, and starts pacing.

LEON  
 Mathilda I'm... I'm very happy that you don't have a  
 stomach-ache anymore, but... I don't think it means  
 anything...  
 I'm late to work and I don't like to be late for work!

MATHILDA smiles; she's tranquil. She takes the end of the blanket and rolls herself up  
 in it. LEON leaves the room. He nervously puts various guns into the bag and violin  
 case. He's upset because of the way she's talking.

He hears the water running in the bathroom and puts his ear to the door. MATHILDA is  
 humming. She appears to be running the water for a bath. LEON finishes packing his  
 bags. He goes over and knocks on the bathroom door.

LEON  
 Mathilda, can I come in?

MATHILDA  
 Yeah.

LEON enters. MATHILDA is naked, brushing her hair. LEON quickly shuts the door.

LEON (disturbed)  
 Sorry. I thought you said 'yes' so I came in but...

MATHILDA opens the door. She's still brushing her hair.  
She's still naked.

MATHILDA  
You, heard me. I said come in.

LEON is standing straight-up in astonishment. He unfolds a towel in front of her.

LEON  
Cover yourself, please.

She raps herself in the towel without saying anything. LEON starts to calm down.

I've... I've got a job...  
And it's now. <sup>9300</sup>  
...It's a big deal, so you stay here. Don't move. If I  
need to get in touch with you, I'll let it ring once,  
hang-up, and call back. Otherwise don't answer it,  
y'got it?

MATHILDA starts to sulk.

MATHILDA  
Why aren't you bringing me?

LEON  
"Soon" doesn't mean "Now".  
It's not up for discussion, y'understand?

MATHILDA's obliged to agree.

LEON  
You continue your lessons and we'll see... soon.

He goes into the living room. MATHILDA follows him.

MATHILDA  
Can I go to the movies?

LEON  
No.

MATHILDA  
Not even to see Fred Astaire? Isn't that part of  
training?

LEON  
No. You're not leaving this room.

MATHILDA (resigned)  
OK. When will you be back?

He takes his bag and violin case.

LEON  
While I'm gone you're gonna learn one of the most important lessons; something you're really lacking: patience.

He makes a little smile. MATHILDA sulks.

LEON  
Y'see, five minutes ago you said you love me and now you hate me... but I don't mind!

MATHILDA  
I hate you because you're leaving without even kissing me goodbye, that's it.

She softly shuts the door in his face.

### 39. INT. HOTEL HALLWAY - DAY

For a moment LEON is locked out. The RECEPTIONIST passes and sees LEON standing bewildered in front of the door.

RECEPTIONIST  
Did you lose your key, sir?

LEON snaps out of his state of shock.

LEON  
No, just thinking... tryin' to remember if I have everything...

RECEPTIONIST  
Did you forget something?

LEON (a little lost)  
I should've kissed her, I mean... told her... you think I'll get smarter when I get older?

RECEPTIONIST (perplexed)  
Well, I dunno... why, I'm not sure I understand the question!

LEON  
Thanks. Excuse me.

LEON passes the perplexed RECEPTIONIST and leaves the hotel.

40. INT. HOTEL ROOM - DAY

MATHILDA is in the corner of the window. She watches LEON walk down the street. She has tears in her eyes. She watches him until he disappears into the crowd.

41. INT. RECEPTION DESK - DAY

The RECEPTIONIST is behind the front desk. The waiting room is empty. MATHILDA comes down the stairs slowly, like a kid with nothing to do.

RECEPTIONIST  
And how are you today, Miss?

MATHILDA  
I'm OK, thanks.

She rests her elbows on the reception desk.

MATHILDA  
I'm a little sick of practicing.

RECEPTIONIST  
I understand.  
Well, you're doing alright because I haven't had any complaints at all.

MATHILDA  
Yeah... I put a cloth over the strings so there's less noise.

RECEPTIONIST  
Really? That's so smart!

MATHILDA  
It's normal. Not everyone loves music.

RECEPTIONIST  
That's true... what exactly does your father do?

MATHILDA  
...He's a composer.

RECEPTIONIST  
Wonderful!

MATHILDA # 930  
Yeah, but he's not exactly my father...

RECEPTIONIST  
Really? I thought...

MATHILDA  
...No, he's my boyfriend...

The RECEPTIONIST is livid.  
MATHILDA smiles and looks into the waiting room.

MATHILDA  
I'm going out for a walk... but I'll be right back.

The RECEPTIONIST nervously smiles.

#### 42. INT. MATHILDA'S OLD APARTMENT BUILDING - DAY

MATHILDA slowly walks up the stairs towards her old apartment. In front of the door there's a yellow police banner that says, "NO TRESPASSING". In the hallway there's a POLICEMAN keeping guard; he's talking to a young black MAN. MATHILDA takes advantage of the situation to sneak into her apartment without being seen.

#### 43. INT. MATHILDA'S OLD APARTMENT - DAY

MATHILDA enters her old apartment. The outlines of the corpses are marked. MATHILDA's face tightens-up. She goes into her room and takes her teddy-bear and her camera.

Then she goes into the living room, which is still in complete disarray. There are spots of dried blood on everything. Her heart drops when she sees the outline of a corpse smaller than the others. It's her brother's. Her sadness is mixed with anger.

In the hallway of the apartment, she lifts one of the floorboards. Underneath the floor, rapped in plastic, is a large bundle of hundred dollar bills and a little book. She's astonished that the money and the book are still there; she casually looks through the book.

Some noises are heard in the apartment. She takes the book and money and hides. STANSFIELD enters the apartment with two other men.

# 93008  
MATHILDA can see them but they can't see her.

STANSFIELD is visibly nervous; he's justifying the shooting to two OFFICERS from Internal Affairs.

STANSFIELD

So the suspect's over here by the curtains; he must of had the gun hidden behind the curtain... and the wife had a gun too.

OFFICER 1

And when the shooting began, where were the children?

STANSFIELD (uncooperative)

I dunno... it all happened so fast.

We didn't even really see him take out the gun.

OFFICER 1 is taking notes.

OFFICER 2 notices that the door was kicked-in.

OFFICER 2

What was the procedure for the investigation? Who was at the front-door?

STANSFIELD (upset)

What exactly are you guys looking for?

This guy killed two agents and had five kilos of smack in his apartment and you're tryin' to dig-up shit on me?!

OFFICER 1

We're sorry about the agents, but the fact that you work for the Bureau doesn't give you the right to act as you please!

Narcotics was following this guy for two years; he had alot of valuable information on alot of interesting people and your interfering... just answer the questions; this inquiry is parta the routine, normal procedure - OK?

STANSFIELD

Fuck Narcotics and fuck-you!

If you don't stop tryin' to dig-up shit on me, you'll be eatin' it until your dentures fall out.

If you want to find me I'll be in my office, extension 47-02.

OFFICER 1  
 Hey, it's just part of the routine.  
 Don't get so riled-up!

STANSFIELD isn't listening; he's already gone.  
 MATHILDA sneaks out behind him. She follows him downstairs.

44. EXT. STREET/INT. TAXI - DAY

STANSFIELD gets into a blue Chevy Caprice and drives away.  
 MATHILDA stops a taxi and gets in.

MATHILDA  
 Follow that blue car.

The driver smiles.

DRIVER  
 And I suppose you're gonna ax me to blast the music  
 'n go through lights, eh?

MATHILDA hands him a hundred dollar bill.

MATHILDA  
 No, I'm going to ask you to drive slowly, take this  
 hundred bucks, and shut-the-fuck-up, OK?

DRIVER (calmly)  
 OK.

He takes the bill and follows her directions.

45. EXT. STREET/INT. FBI BUILDING - DAY

STANSFIELD's car stops in front of a building.  
 MATHILDA gets out of the taxi and follows him.  
 She stops at the front-desk in the entrance.

SECURITY MAN (amused)  
 And where are you going, little lady?

MATHILDA  
 What's that guy's name down there?

SECURITY MAN (amused)  
 Who wants to know?

**MATHILDA**

My mom owns the bar across the street and he forgot his change... of a hundred. )

**SECURITY MAN**

Really? That's too bad, because this is the FBI and I can't let you pass without proper authorization. But if you leave it with me, I'll be sure that he gets it.

**MATHILDA** appears to think it over.

**SECURITY MAN** (smiling)

What, you don't trust me?

**MATHILDA** shakes her head 'no'.

The **SECURITY MAN** laughs.

**MATHILDA**

Give me his name and I'll mail it to him.

**SECURITY MAN**

Sure. Mister Stansfield.

Norman Stansfield.

**MATHILDA**

... extension 47-02.

**SECURITY MAN** (smiling)

Yeah, how'd y'know that?

**MATHILDA**

... I heard him say it... at the bar...

Thanks, mister.

**MATHILDA** takes-off. The **SECURITY MAN** smiles as he watches her leave.

#### 46. INT. HOTEL ROOM - DAY

**MATHILDA** returns to the hotel room.

She's sitting in an armchair facing the television, which is off.

We've never seen her this sincere, concentrated and determined.

She looks thirty years old.

There's a knocking code at the door followed by the key. **MATHILDA** turns-on the television: cartoons.

**LEON** enters and puts down his things. He has a present in his hands that he puts on the table.

LEON is astonished by MATHILDA's lack of interest.

LEON

... It's for you... a present.

(beat)

... It's to say 'sorry' for yesterday...

There's no reaction from MATHILDA.

... Y'want me to open it?

LEON's too excited.

... I'll open it!

He opens the package and takes out a flowered dress. He's very happy.

... How d'ya like it? Nice, eh?

MATHILDA (sarcastic)

... What about the doll that goes with it? It would've been less obvious if you bought the barbie doll also!

LEON doesn't understand. He holds up the dress and looks to see if it's damaged.

MATHILDA sighs and goes into the kitchen.

LEON delicately lays the dress on the table and shuts off the television.

Carrying a bag of popcorn, MATHILDA comes back into the room.

MATHILDA turns the television back on.

LEON can't help smile at MATHILDA's stubbornness.

LEON

It's nice to be home!

(play acting)

Hi honey, I'm home! What's for dinner tonight?

Popcorn? What a good idea!

MATHILDA controls herself in order to not smile.

... how long has it been since we've had popcorn?!

God, it must be at least... since last night - no?

He takes-off his coat with difficulty; his arm is wounded.

MATHILDA lowers the sound on the TV. Her face drops.

MATHILDA

What happened to you?

LEON smiles and grimaces at the same time.

LEON (humorously)  
It's nothing, dear! It's just that... I can't get my  
mind off something that happened today at the office!

He smiles at her and goes into the bathroom.

She gets up, looks at the dress, and touches the hem with her fingers. She's moved by it. The water is running in the bathroom but LEON is in the doorway watching MATHILDA.

Finally she leaves the dress, shuts-off the television, and leans against the window to watch night fall.

LEON is upset; the situation looks more serious than he originally thought. He softly closes the bathroom door.

#### 47. INT. HOTEL ROOM - NIGHT

It's the middle of the night. LEON has his hair slicked back. He's at the large table cleaning the guns that he used during the day. He has a bandage on his arm. MATHILDA is sitting across from him, as if they were playing chess.

MATHILDA (coldly)  
Leon, I'm fed-up.

LEON  
... There's the door.  
But I won't take y'back.

MATHILDA  
That's what pisses me off: y'won't take me back but  
at the same time, I don't have the right to leave!

LEON is still cleaning his guns.

LEON  
Weren't you supposed to learn patience today?

MATHILDA (upset)  
I've always been a shitty student in patience! I can  
flunk one subject, right?

LEON makes a little smile.

LEON  
 You stayed in the house all day.  
 That's a good start.

She hesitates, then smiles as she confesses.

MATHILDA  
 ... I was out all day, you idiot!

LEON's smile disappears.

I went home to get my stuff...

She takes out the wad of hundred dollar bills and puts it on the table.

Here it is.  
 It's not 20K - only 18.  
 I hope you'll take an IOU for the other two grand.  
 And I'll make your job easier: his name is Norman  
 Stansfield. He works in the FBI building on the  
 corner of the park.

LEON's mouth is gaping; he's dumbfounded.

LEON  
 And... how d'ya know all this?

MATHILDA (as if it was obvious)  
 'Cause ol' fuckin' Norm was at my place when I  
 went there and I followed him back to work. That's  
 how!

LEON tries to keep cool.

LEON  
 Are you trying to tell me that you spent the day at the  
 FBI building?

She shrugs her shoulders.

MATHILDA  
 Lighten-up! Don't y'know you need proper  
 authorization to go in? I had to stay out front.  
 What-the-hell do you care, anyway?  
 Y'got the guy's name and the money's on the table:  
 that's a contract, right?

LEON looks at her, then at the money.

LEON  
... I'm not taking it

MATHILDA  
Why not?

LEON       \*  
Too heavy... and I don't take IOUs.  
                  ?  
                  o

MATHILDA thinks quickly.

MATHILDA  
Well, lemme borrow your gear for a day?

LEON  
I never lend out my gear.

Trapped on all sides, MATHILDA begins to cry softly.

MATHILDA  
Why are you doing this to me?  
Why are you so mean to me?

LEON doesn't respond even though he wants to say something.

In the apartment I saw the outline of his body, my  
brother's, on the floor! I want to kill those sons-of-  
bitches! I want you to take me on jobs and teach me!  
Then we can do it together... that's what I want,  
Leon! Us two, ripping that fucker's heart out!

LEON looks at her intensely - not severely or meanly, just coldly.

LEON  
Mathilda, nothing's the same after you've killed  
someone.  
Your life is marked, forever changed...  
Y'can never erase it - not from your memory or from  
law's... you'll have to sleep with one eye open for  
the rest of your life.

MATHILDA dries her tears. She gives up; she's exhausted.

MATHILDA  
I don't give a shit about sleeping, Leon! I want  
love... or death... that's it!  
But for now, neither one wants me!

**LEON**

It's easy to talk or dream about death like that! Very romantic! But when it's there! When it's your turn! When it's your day, your hour, your minute, your second...

**MATHILDA** is paying close attention as **LEON** begins to fly off the handle.

From the start, it's written in stone - except you don't know it! And then - with one little shot - you now it! "Are you gonna ask yourself this when it's *your* time?"

And here's the answer: it's now!

And by the time you even think it, it's too late 'cause there's a bullet in your chest! There!

He pushes his index finger hard into **MATHILDA**'s ribs, sufficiently to hurt her.

**LEON**

You hear it whistle towards you and that's it! Then it's too late... it's already there... there!

He pushes harder.

You don't like to talk about death because you're just like everyone else: you're scared... And it's this fear that makes you live, 'cause you're scared to death, scared to die; that's why y'live with such anger. Y'deal with the bullshit because you're afraid to die. Y'could live forever in hell, covered with dogshit, and it'd still be better than bein' dead or afraid of death!

(beat)

But not me... Not Leon... I'm not afraid anymore.

They look at each other squarely.

It's over, I passed this stage... I'm free - y'understand?

**MATHILDA** nods slightly.

... Don't even think of being a hitman until you've passed this stage. The day when you're free from fear... Not a minute before...

**MATHILDA** looks him in the eyes.

MATHILDA  
 Leon... I'm not afraid... I swear...  
 I was made like this.

LEON stares her in the eyes. He wants to be certain that she's telling the truth.

He pauses.

LEON (resigned)  
 OK...

He takes a revolver, empties the cylinder and then puts one bullet back in.

... Y'know the game?

MATHILDA nods 'yes'. LEON spins the cylinder.

... One shot each... whoever finds the bullet, wins.  
 I'll go first.

He puts the gun to his temple and aims it so that the blood will make the least mess possible.

He's ready.

He pulls the trigger. Nothing.

He puts the gun in front of MATHILDA.

She takes it. She looks at LEON with so much affection that he almost cracks.

She isn't afraid. She'd simply like things to be different; she'd probably like LEON to open up to her.

She sighs and looks at the gun.

She takes it, cocks the hammer, and brings the barrel towards her head.

She's resigned.

MATHILDA  
 I love you, Leon.

LEON has trouble trying to keep his cool.

She sighs and looks at the gun.

She takes it, cocks the hammer, and puts the barrel to her head.

She's committed.

MATHILDA  
 ...Love or death.

She puts the barrel in her mouth and looks at LEON.

A bead of sweat forms on his forehead.

She pulls the trigger. Nothing.

MATHILDA (resigned)  
I told you... neither one wants me...

She puts the gun down on the table.

LEON gets up - he's a little shaken-up - goes around the table, and takes her in his arms.  
He hugs her tightly.

MATHILDA is dazed.

She gently pushes him back in order to look him in the eyes.

MATHILDA  
Am I ready?

LEON waits a second, gives a little smile and nods 'yes'.

MATHILDA closes her eyes; she's happy and relieved.

She takes his hand and gives kisses him sensually, then falls into his arms and breaks into tears.

He doesn't object.

#### 48. INT. TONY'S RESTAURANT - DAY

TONY is completely dumbfounded. He's sitting across from LEON and... MATHILDA!  
TONY can't believe his eyes or ears.

LEON is slightly embarrassed but stays calm.

LEON

As you can see, I took a hit... and I need a hand.  
She's young but... she learns fast, and... it's just a try... kids need to be shaped into something - right?

TONY (lost)

Uh... yeah... I dunno... I guess... kids maybe, but not babies!

There's silence.

LEON (uneasy)  
She's eighteen...

TONY looks at MATHILDA doubtfully.

...how about something to drink?

TONY (to Manolo)  
Manolo?! A glass of milk for Leon!

MATHILDA  
...two.

TONY turns and stares down MATHILDA.

MATHILDA (with a sweet smile)  
... please.

MATHILDA's sweet face overwhelms TONY.

TONY (strongly)  
...Manolo! Two glasses of milk!

49. INT. LUXURY APARTMENT BUILDING - DAY

LEON and MATHILDA arrive on a floor of a luxury building from the 1950s.  
LEON verifies the emergency exits, then goes in front of a door.  
LEON runs his hand along the door-frame.

MATHILDA  
What are y'doin'?

LEON  
I'm finding out the where the chain is.  
You can't see it, but you can feel it.  
... Here.

He opens his bag and takes out a large pair of chain-cutters.  
He takes the gum from his mouth and puts it over the peep-hole on the door.

LEON  
I ring and you start flippin'-around so that he opens  
up, OK?

LEON rings the doorbell.

MATHILDA (slightly taken aback)  
What do I tell 'im?

LEON  
Whatever y'want.

MATHILDA thinks: The MAN doesn't delay in answering the door.

CLIENT 1 (off)  
Yes?

MATHILDA  
Hi... it's Susan!

CLIENT 1 (off)

I'm sorry, you must have the wrong house, little-girl.  
I don't know any Susan.

MATHILDA

... I guess I'm lost, Mister. <sup>008</sup>

CLIENT 1 (off)

Ah? ... Step back a little; I can't see anything.

MATHILDA

It's not me; it's all dark out here...  
and I can't find the light switch.

She looks at LEON who makes a sign indicating that she has to do better than that.

MATHILDA (trying harder)

Mister, I'm scared...

LEON makes the OK sign with his hand.

CLIENT 1 (off)

Ah? Don't move little girl...

(Off) We hear CLIENT 1 puts-on the security chain.

LEON puts his chain-cutters at the right height.

CLIENT 1 opens the door. The chain explodes.

LEON already has his silencer out. CLIENT 1 is up against the wall.

MATHILDA glances down the hallway, removes the gum from the peep-hole and puts it in her mouth. She enters the apartment, and shuts the door.

LEON grabs CLIENT 1 by the cheeks.

LEON

Open up.

CLIENT 1 opens his mouth.

LEON puts the barrel of the silencer in his mouth.

LEON

... If it leaves your mouth, I pull the trigger,  
y'understand?

Already sweating nervously, CLIENT 1 nods 'yes'.

LEON tours the apartment; CLIENT 1 follows him like a shadow.

LEON moves without paying attention to CLIENT 1, which forces CLIENT 1 to concentrate intensely on keeping the barrel in his mouth.

On the table in the living room, there are some syringes and drug paraphernalia.

LEON has finished his tour and is content that everything is in order.

50. INT. BATHROOM OF LUXURY APARTMENT - DAY

They end-up in the bathroom.

LEON (to Mathilda)  
OK, here's good.  
(to Client 1)  
OK, let it go.

CLIENT 1 is so afraid that he doesn't want to take the barrel from his mouth.

... Y'can let it go, I said!

Finally he lets it drop.

... OK, move over.

CLIENT 1 moves into the corner of the bathroom.

LEON gives the gun to MATHILDA.

LEON (to Mathilda)  
Go ahead, he's yours.

She concentrates and aims at him.

MATHILDA  
A little left, please.

He moves to the left.

She pulls the trigger. There's a muffled sound and CLIENT 1 slumps over.

LEON  
Now for security, one more shot.

MATHILDA turns back around and fires again, this time a little lower.  
A drop of blood spurts onto her dress.

LEON  
Shit!  
Look at your dress!  
It's all-over you! How are y'gonna go out in the  
street like that?

He takes back his gun.

... Clean clean clean!  
When you shoot below this angle, y'always get it all-  
over.

LEON

... Y'gotta go to the side and shoot down... Here...  
like this.

He fires. Like a sponge, the dead man absorbs the bullet.

... Y'see? Look: ~~not~~ a drop on me!  
Go ahead, you try.  $\emptyset$

He hands her back the gun.

MATHILDA moves to the side and shoots: a perfect shot, very clean.

That's it. Good.

MATHILDA gives him the gun back. She looks for a little sign of recognition - some sort of compliment - but LEON doesn't give it.

... Let's get outta here.

#### 51. INT. LIVING ROOM OF LUXURY APARTMENT - DAY

LEON comes into the living room followed by MATHILDA who stops in front of a table that has a few kilos of white powder spread out on it.

MATHILDA touches and tastes it.

MATHILDA  
It's smack!

LEON  
It's not our business, Mathilda! Let's go!

MATHILDA doesn't listen.

MATHILDA  
It certainly is our business! This shit's gonna fuck-up a hundred kids! And we said no women and no kids - right? If we leave this shit here, it's the same as killing them.

LEON doesn't reply. MATHILDA takes a bottle of alcohol and pours it onto the heroin.

MATHILDA (play acting)  
We're not just like all those other cleaners. We're "Leon and Mathilda", the team that has a sense of duty and justice! That would sound nice on our tombstones? You'll see!

MATHILDA lights a match and throws it on the table; it bursts into flames.

LEON (dryly)  
You feel better now? Happy?

MATHILDA comes up to him and smiles.

MATHILDA (mischievously)  
No, just more human, Leon.  
... more human...

She touches his chest.

Y'know... "human"... this little thing that you have here and you don't want to let out!

She smiles at him. He doesn't know what to say.

... so, we're outta here?

## 52. INT. RESTAURANT - NIGHT

LEON and MATHILDA are in a dimly lit, discreet, but not high-class restaurant. LEON pours the champagne. MATHILDA couldn't be more happy. They clink their glasses. As if it's a race, MATHILDA guzzles her glass in one gulp - except this time it's not milk.

MATHILDA (lightly drunk)  
I thought that we didn't have the right to drink?

LEON  
I know, but we're making an exception for your first job.

MATHILDA  
And... as long as we're making exceptions for a job well-done, how 'bout a kiss, like in the movies?

LEON chokes on his champagne.

LEON (seriously)  
... No.

MATHILDA smiles.

MATHILDA  
... Yes.

She gets up and slowly comes around table.

LEON (uneasy)  
Hey, whatcha doin'?

MATHILDA  
... I'm gonna kiss you.

LEON  
Mathilda, stop it! Please!

She's sitting on her knees next to him.

MATHILDA  
C'mon, just a kiss.

She moves towards him to kiss him.  
He moves back.

LEON  
Stop: everyone's watching us.

MATHILDA  
Exactly. Kiss me now or I'll really make a scene.

LEON realizes that he has no choice.  
Softly and tenderly she kisses him.

MATHILDA  
... How-'bout-gettin'-a-little-tongue-action-in-there?!

LEON pushes her off of him.

LEON  
That's enough!  
Go sit down now!

MATHILDA sighs and returns to her seat.  
The WAITER arrives with their meals. MATHILDA takes advantage of his presence to refill the champagne glasses.  
The WAITER leaves. LEON takes the bottle of champagne and empties the remaining champagne into the ice-bucket.

MATHILDA  
... You don't believe me, do ya?

LEON  
How's that?

MATHILDA  
When I say that I'm in love with you.

LEON  
Mathilda, please drop it.  
Just change the subject, OK?

MATHILDA  
...OK.  
(beat)  
All-the-same, I love you.

LEON  
Mathilda?!

MATHILDA  
OK, OK! Sorry. I'm sorry.  
So at what age did you make your first hit?

LEON  
... 19.

MATHILDA smiles and raises her glass.

MATHILDA  
Beat-ya.

### 53. INT. DECREPIT APARTMENT BUILDING - DAY

LEON and MATHILDA are wet when they arrive on a floor of an old building.  
They find the door and go through the routine: gum on the peep-hole, chain-cutters by the security chain, doorbell.  
Today there's no answer.  
LEON signals her to ring again.  
She rings again. Still nothing.

LEON (thinking aloud)  
We gave him 30 minutes, since he didn't come back... He couldn't have gone in the back, could he?

MATHILDA waits patiently.  
LEON puts down the chain-cutters and takes out a small log-splitter.

LEON  
Cover the stairs.

From her jeans MATHILDA takes out a gun and takes position at the top of the stairs. LEON slides a metal plaque into the crack of the door and pops the bolt using the log-splitter.

The door remains almost completely intact.

LEON enters, gun in hand.

He goes into the hallway of the apartment.

MATHILDA is at the doorway of the apartment.

LEON (softly)  
Cover the door.

After carefully putting away the chain-cutters that LEON left in the hallway, MATHILDA enters and shuts the door behind her.

LEON is still moving through the apartment. The living room is empty.

The window is open. Outside it's raining.

LEON sighs.

LEON  
... Goddammit!! He got away.  
He waited until we came-up and he took-off through the window.

MATHILDA  
What d'we do?

LEON  
I'm thinkin'.

MATHILDA turns around and heads towards the hallway in the apartment.

LEON  
Where y'goin'?

MATHILDA  
Gotta-take-a-squirt, man.

She smiles and looks for the bathroom.

She sees the door to the bathroom and as she is about to enter, she sees the back of a MAN's head in the bathtub; he's wearing a walkman.

Her momentum carries her forward as she stifles her surprise and backs-up against the wall on the other side of the doorway.

She doesn't dare go past the doorway again.

In the living room, LEON is still thinking.

LEON

... Why didn't he close the window when he left?

He looks around and sees CLIENT 2's briefcase, still wet.  
Then LEON sees CLIENT 2's wet shoes under the radiator.

... Because he didn't leave!

Instantly LEON straightens-up, takes out his gun, and charges down the hallway. MATHILDA, who is still backed-up against the wall, rolls her eyes to make LEON understand that CLIENT 2 is the bathroom.

LEON advances and MATHILDA makes some small gestures - as if she's playing "Charades" - to signify the bath and the walkman.

LEON takes out his personal periscope, bends down, and looks into the bathroom with it. CLIENT 2's lying back in the tub with his walkman on; faintly we can hear the music. LEON puts away his periscope and stands up.

LEON

He's sleeping.

LEON softly goes into the bathroom; MATHILDA follows.

The two of them sit on the edge of the tub, which is filled with hot water, and look at CLIENT 2 who is snoring lightly.

LEON takes out his silencer from his pocket and screws it onto the end of his gun.

MATHILDA

It's weird... to go like that...  
sleepin... in the tub... with the music.

LEON

It's the best.  
The heavens are kind to him.  
Now y'understand the importance of "timing". Ten  
minutes earlier or later and he would've suffered.  
He would've seen it comin' - death.  
There. He's already gone, without even knowing it.

MATHILDA

... I'd like to know what he's listening to.

LEON

... After...

LEON cocks the hammer and puts the barrel to CLIENT 2's forehead.

- CLOSE ON a finger pushing the elevator button.
- CLOSE ON a little red light lighting up: the call is recorded.
- CLOSE ON LEON's hands pulling off the end of a package of chewing gum.

54. INT. ORDINARY APARTMENT BUILDING - DAY

MATHILDA and LEON are in the hallway of an extremely ordinary building.  
 LEON offers a piece of gum to MATHILDA who takes it.  
 She has a walkman in her ears.  
 LEON gently lifts off her headphones.

LEON (gently)  
 Hey, we're workin'!  
 No music, OK?

She smiles.

MATHILDA  
 OK... I love it.  
 It's got a great beat.

He smiles.

MATHILDA spots the door, puts her gum on the peep-hole and gets ready to do her sweet-talk act. The whole routine.  
 LEON is in place and MATHILDA rings.

CLIENT 3 (off)  
 ... Yeah?

MATHILDA  
 Excuse me Mister, I'm looking for Mister Reuben's apartment but there's no light in the hallway and I'm lost...

CLIENT 3 (after some time)  
 ... Wait-a-second.

She makes a sign to say that it's working.

LEON stays concentrated, ears open. He hears a familiar sound.

He quickly searches his memory to recall where he knows the sound from.

FLASH: LEON loading his Kalashnikov. Same sound.

He grabs MATHILDA by the collar and yanks her towards him.

Behind her the door explodes into a million pieces.

Inside CLIENT 3 empties his Kalashnikov into the doorway.

LEON throws down the chain-cutters and takes out his pump-gun.

He's furious that someone would have the nerve to shoot at MATHILDA.

He's completely focused and determined; CLIENT 3 shouldn't have provoked LEON like that. Moreover, CLIENT 3 makes matters worse by ranting erratically.

CLIENT 3 (off)  
 Where're ya, y'little shit?  
 Y'had enough or y'want more?  
 C'mon, show your fuckin' face!  
 Let's have it!  
 Y'think you're gonna get me that easily?  
 The "gum on the hole trick" - I was doin' that before  
 y'were born, asshole!  
 C'mon, show me your little fuckin' face, fagot!  
 C'mon "gum-trick"!

MATHILDA catches her breath. LEON sighs.

LEON (to Mathilda)  
 When it starts like this, y'know it's gonna be ugly.  
 Gotta make it quick, or else we'll be here all-day  
 listening to his bullshit.

LEON looks into his tool-kit and takes out something.

LEON (aloud to CLIENT 3)  
 Hey... what about the "Ring-trick"? D'ya know that  
 one?

CLIENT 3 (off)  
 "Ring-trick"?  
 ... C'mon asshole, I'm waiting. Go ahead.  
 Show it to me!

From inside the apartment, we see a grenade roll onto the floor.

CLIENT 3 (off, faintly)  
 ... Oh, shit.

The grenade explodes and decimates the apartment.  
 LEON turns to MATHILDA and holds up his hand; on his finger is the ring from the  
 grenade.

LEON  
 Well, that's that, the "Ring Trick".

Shocked, MATHILDA cocks her head.

55. INT. LEON AND MATHILDA'S NEW APARTMENT - DAY

They're in another decrepit apartment.  
LEON is packing his bag.  
MATHILDA is at the windowsill pouting.  
LEON puts on his coat.

MATHILDA (sulking)  
... I liked the hotel.

LEON  
Mathilda, if you didn't tell that bullshit to the  
receptionist, we'd still be there.

MATHILDA  
I didn't tell him any bullshit; I told him that we were  
lovers.

LEON  
... That's just it... Anyway, I don't like hotels. Too  
many things goin' on, too many people have the key  
to the room - doesn't thrill me.

MATHILDA is still sulking.

... I like apartment buildings...  
There're always kids runnin' around.  
Maybe you'll make some friends, no?

MATHILDA  
Friends? What are y'talkin' about?  
In our old building, half the kids were sniffin' glue  
and the other half had their noses glued to the tube.

LEON  
Hey did you mess-up the table over there?

MATHILDA  
No.

LEON  
Well, there should be normal kids here - 14, 15  
years-old, right?

MATHILDA  
Yeah... glued to the TV.

LEON is irritated by MATHILDA's lack of cooperation.

LEON

So just watch them through the fuckin' TV then, OK?

He turns on the television.

... I won't be long.

MATHILDA (kindly)

Why aren't you bringin' me?

LEON

This one's too big.

MATHILDA

Yeah... I only get the leftovers!

LEON (gently)

I need some room to breath a little, OK?

Since I met you, everything's been different... And I just need some time to alone...

Last time you nearly got yourself splattered... and y'wouldn't look too good as wallpaper, y'know?

MATHILDA

Comes with the territory, doesn't it?

LEON

... Listen, you're young, Mathilda, you can still get out.

Don't miss out, it could be your last chance.

You can do so many things with your life; there're alot of other jobs...

MATHILDA

Really? Like what?

LEON searches for an argument.

... There's nothing... except love and death.

Everything else is like a giant warm yogurt, rotten and smelly.

LEON begins to laugh. MATHILDA remains serious.

LEON

No, sorry... but the thought of a giant yogurt makes me laugh.

MATHILDA

If you only loved me I would be the happiest woman  
in the whole world!

LEON

Yeah, I know! But for now your not a woman yet!  
So be patient.

... I need some time... and so do you.  
Y'gotta grow-up a little.

MATHILDA

... I'm finished growin'-up. I just get older...

LEON sighs. He takes his tool-kit and exits.

LEON (gently, but sarcastically)

Congratulations!

...I won't be long. Two days max, I promise.

He shuts the door. MATHILDA is in front of the window, still sulking.

#### 56. INT. LEON AND MATHILDA'S NEW APARTMENT - NIGHT

Night has fallen and MATHILDA is still in front of the window.  
She's smoking a cigarette.

MUSIC

#### 57. INT. KITCHEN - NIGHT

MATHILDA has her hands on a large glass of milk.  
She softly caresses the glass as if it were LEON's face.

#### 58. INT. LIVING ROOM - DAY

Morning has arrived, but too slowly for MATHILDA's taste.  
She's watching the television. The programs are so horrible that she finally shuts it off.

#### 59. EXT. STREET - DAY

It's no longer raining; the sun is now shining over the city.  
MATHILDA is in an open telephone booth.

MATHILDA

... Hi, can I speak to Jenny, please?

JENNY (off)

Yeah?

MATHILDA (with a little smile)

Hey, it's me, Mathilda.

JENNY (off)

Alright!! What've y'been up to? Where've y'been?  
Two months, y'just disappear. Everyone thinks  
y'killed yourself, especially 'cause those FBI guys  
came and asked everyone a million fuckin' questions!

MATHILDA (astonished and proud)

Really? They asked questions about me?

JENNY (proud) (off)

Hell-yes, girl! Y'know I got nothin' to say, so I told  
'em that I didn't know ya. But y'know who said shit  
about you?

MATHILDA

Denise McGofen.

JENNY (off)

That's bitch! She told 'em that you stole her stuff  
and that she wasn't surprised that the cops were  
lookin' for ya! Can y'believe that bullshit?

MATHILDA

That lying bitch. Her day'll come, you'll see.

JENNY (off)

Yeah, what are y'doin? Y'comin' over?

MATHILDA

No, I can't... I took-off.

... I have to live my own life.

JENNY (amazed) (off)

... Alone?

MATHILDA (with a smile)

... Take a guess.

Jenny screams with excitement.

JENNY (off)  
 Alright!! I knew it, I just knew it!  
 C'mon - spill the beans - who is he? Do I know 'im?

MATHILDA  
 No.

JENNY (off)  
 C'mon c'mon, tell me!  
 He's hot or what?

MATHILDA (trembling with emotions)  
 ... Yeah, I guess so.

JENNY (off)  
 What d'y'mean, "I guess so"?  
 I bet he's hot!  
 Did ya lose it yet?

MATHILDA  
 ... Lose what?

JENNY (off)  
 C'mon, you guys do the nasty or what?

MATHILDA  
 ... Nah, not yet...  
 He's a little... shy - I mean, sensitive.  
 ... I dunno... He's really... y'know...  
 different!

JENNY (off)  
 "Different"? That's what they call the retarded kids!

MATHILDA  
 ... I dunno... he's... I dunno... I think I just... I love  
 him.

Tear roll down MATHILDA's cheeks.

... I'm gonna miss you, Jenny...

She gently hangs up the phone.  
 The sun is setting and there's a yellow haze over New York.

60. INT. CHINAMAN'S APARTMENT - DAY

The doorbell rings.

A BODYGUARD armed to the teeth looks through the peephole, undoes the three locks and opens the door. Two THUGS enter carrying a briefcase.

The two THUGS enter the main room.

The large CHINAMAN is there with some BODYGUARDS and two white men: one of them is STANSFIELD's AGENT MALKY who we saw in MATHILDA's apartment. He is dressed like all of the other men and does not stand out.

The briefcase is opened. It's full of bills. A MAN begins to count them.

MALKY (to the Chinaman)  
Clean bills... perfect.

At the entrance, the large BODYGUARD is concerned about a piece of tissue that's stuck in the doorway, as if someone had torn his coat walking through it.

He holds back a laugh and approaches the door. Nobody notices him. He looks through the peephole (as if by rote) then bends down and opens the door slightly in order to pull out the cloth:

The opening is sufficiently large for LEON's silencer.

The BODYGUARD slowly backs-up. LEON enters the apartment and motions the BODYGUARD to the floor.

Then LEON goes into the main room.

LEON (calmly)  
Nobody move, please.

The entire group is shocked. The BODYGUARDS don't move.

LEON's mission is clear: kill the fat CHINAMAN.

However, he's temporarily distracted by the MALKY's presence.

A BODYGUARD takes advantage of this distraction to attack LEON.

But LEON's too quick. The BODYGUARD is killed.

LEON keeps cool. He looks again at AGENT MALKY who is doing his best to be inconspicuous.

LEON addresses the BODYGUARDS who are around the CHINAMAN.

LEON  
Over there, please.

The BODYGUARDS do it but LEON has already shot. The CHINAMAN goes down. LEON approaches the CHINAMAN and puts in the security shot.

LEON is really disturbed by MALKY's presence.  
LEON turns to leave, then turns back around.

LEON (to Malky)  
Excuse me, but... don't I know you from  
somewhere?

MALKY's terrified. He nods 'no' as politely as possible.

MALKY (swallowing his tongue)  
I think that... I would've remembered.

LEON (politely)  
It's weird... I'm usually pretty good with faces.

MALKY (trying to remain calm)  
I have that type of face... I guess.

LEON seems to be satisfied and ready to leave.  
MALKY doesn't dare breath. LEON turns back around again.

LEON  
Say, you don't work for the FBI, do you?

Surprised by this possibility, the THUGS and BODYGUARDS all turn towards MALKY.

MALKY (sweating)  
No. Never.

LEON  
Are you sure?

MALKY  
Positive.

LEON raises his arm and puts the gun barrel to MALKY's forehead.

MALKY (loudly)  
Alright, slow man!  
FBI! Undercover!  
I was trying to take him in! That's it!  
I've got nothing to do with the business!  
You do your job, it's fine with me...  
OK? Look! Watch my hand - slow - slow...

He opens his jacket with two fingers and shows that he's not armed.

**MALKY**

...I'm gonna take out my badge - OK? Don't worry, I'm not armed!

He takes out his badge with two fingers. His face is sweating. LEON looks at the badge and smiles. He was right. He lowers his gun.

The THUGS and BODYGUARDS are shocked to find that they've been infiltrated by the FBI.

**LEON (smiling)**

I knew that I knew you from somewhere!  
You work with Stansfield - don't you?

**MALKY (relieved)**

Yeah, he's my boss!  
Fuck, you had me worried for a minute!

MALKY puts away his badge.

... You're from the company - right?

**LEON (smiling)**

... Yes... lower level.

**MALKY (breathing easier)**

Fuck! Y'almost gave me a heart attack there!

**LEON (smiling)**

When you see Stansfield again - in hell - tell him...  
"No women, no children".

MALKY's smile vanishes. He starts to realize what's going on, but it's too late.  
LEON shoots him in the chest. The BODYGUARDS start to panic.

**BODYGUARD (scared)**

Hey, we ain't fuckin' FBI, man! We're just hired hands, that's it!

LEON realizes that he has lost some of his usual coldness.

**LEON (to the others)**

It's OK, this is beyond the call of duty. I'm sorry for the... mess.

**BODYGUARD (faking a smile)**

... It's nothing, man!

LEON  
I'm not usually so sloppy!

BODYGUARD  
Don't worry... we'll clean it up later! It's nothing.  
We won't say anything to anyone!

LEON backs-up and heads-out of the apartment stepping over the fat BODYGUARD who is still lying on the floor.

LEON (while exiting)  
... Sorry, guys...

LEON exits.

61. INT. LEON AND MATHILDA'S NEW APARTMENT BUILDING - DAY

MATHILDA is sitting on the staircase facing a long hallway a little courtyard.  
A group of five kids - all around 13 years-old - is playing baseball in the courtyard.  
MATHILDA watches the other children play.  
The LEADER of the group comes over to her.

LEADER  
New around here? Fifth floor - right?

MATHILDA nods 'yes'.

LEADER (to the others)  
We should get it straight right now, shouldn't we?

MATHILDA waits curiously.

(to Mathilda)  
Y'can't stay here like that.

MATHILDA  
Really? Why not?

LEADER  
Nothing's free.  
Like parking meters: if y'stop, y'pay. It's the law.

MATHILDA  
... And it's how much?

LEADER  
Ten bucks a month.

MATHILDA looks at him and takes out a wad of hundreds.

MATHILDA  
Y'got change?

The LEADER is sufficiently impressed but tries not to show it.

LEADER (acting professional)  
... Wait-a-second: Polly's the treasurer.

LEADER (to Polly)  
Polly? We got change of a C-note?

POLLY (shrugging her shoulders)  
What-the-fuck-is-wrong-with-you? Y'know damn  
well we got about five bucks between us!

MATHILDA saves POLLY. She hands her the bill.

\*  
o MATHILDA  
> ... Hey, don't worry about it... We'll do ten for  
(twelve: I'll pay for the whole year today, OK?

Perplexed, POLLY takes the bill from MATHILDA.

LEADER (hesitantly)  
... OK... One year.

MATHILDA  
So now I can sit on the stairs?

LEADER  
Ah... Yeah, I guess... sure.

All the KIDS are a little taken aback by MATHILDA's calmness.

KID 2  
... Hey, y'wanna smoke?

MATHILDA  
Yeah, thanks.

KID 2 lights her cigarette.  
KID 3 takes out a bottle of whiskey.

KID 3  
Y'wanna shot?

**MATHILDA**  
I don't drink.

The group is shocked by this news.

**KID 2 (holding the baseball)**  
... Y'wanna play?

**MATHILDA** smiles.

**MATHILDA**  
... Sure.

62. INT. TONY'S RESTAURANT - DAY

Old **TONY** is at his regular table. There are three children across from him. They have their hands covering their eyes but they're smiling in expectation.

**TONY**  
Noone's cheating, eh?  
Here it comes...

**MANOLO** comes over and puts a chocolate cake with five candles on the table.

Open-'em-up!

The **CHILDREN** scream with joy.  
**STANSFIELD** enters the restaurant with six **MEN**.  
**TONY** instantly sits straight up.

**STANSFIELD** blows-out the candles and leans towards the children with a horrific smile.

**STANSFIELD**  
Happy birthday!

He signals his men to round-up the children and **MANOLO**. The children know that the situation is serious so they don't say a word.  
**TONY** is upset.

**TONY**  
This better be good Jack, because you're reputation is going quickly into the toilet.

**STANSFIELD** smiles.

**STANSFIELD**

You know that I have a lot of respect for your business. Every time you work for us, we're always satisfied, Tony. And that's exactly why today is going to be difficult for me.

I hope that you'll excuse my bad mood...

**TONY**

... Let's hear it.

**STANSFIELD** takes out a photo of **AGENT MALKY**, killed by **LEON**.

**STANSFIELD**

That's Federal Agent Malky... he used to work for me... my wife is best friends with his wife.

**TONY** is uncomfortable.

... He was killed in your territory...

... I wanna know who tagged him.

**TONY** feels even more uncomfortable.

**TONY**

... There wasn't any contract on him... I think it was a personal thing... definitely amateur.

**STANSFIELD**

An amateur who secures a room in five minutes, takes-out three pros, and gets-away without a scratch?

**TONY** has no way out. He tries to be candid.

**TONY**

Listen, you know how it works: they come outta the woodwork, take the job, and go back into the woodwork.

They're worse than wolves.

**STANSFIELD**

Tony, we've known each other a long time, but... the choice is between the wolf and one of the rabbits over there, y'understand?

**TONY**

Norm, cleaners move around - practically every day - and they only have nicknames.

STANSFIELD waits a second; he stares down at TONY.

STANSFIELD (to his right-hand man)  
Bring me the rabbits...

TONY closes his eyes. STANSFIELD puts his gun on the table.  
The children are lined-up in front of the table.

STANSFIELD  
... Because we're friends, I'm going to do you a favor: you tell me which one you like least, and he goes first.

TONY breaths softly.

TONY  
You listen and you listen good: I know their parents and they wouldn't appreciate your sense of humor.

STANSFIELD (falsely naive)  
No shit, really?

TONY (seriously)  
If you touch a hair on their heads you'll have every hitman in the country on your ass!

STANSFIELD  
... You're right. Not worth the trouble.

He turns, shoots and kills MANOLO.

...Orphan, right? Now the name!  
Or the party's over.

TONY is petrified. The children scream and fly under the table.

TONY (in spite of himself)  
... Leon... Leon Monteneva. I only know that he has a little place downtown... on Avenue A, I think, but I don't where... That's all I know... even if you take-out the whole street...

STANSFIELD holsters his gun and gets up.

STANSFIELD  
Thanks Tone. The law doesn't forget honest citizens like you.

He looks at MANOLO's corpse.

STANSFIELD

... Hey, y'want me to call the cops for you?

TONY lowers his eyes then shakes his head 'no'.

STANSFIELD smiles.

STANSFIELD

Happy birthday, Tony!

STANSFIELD and his men leave. The children come out and run to TONY.

### 63. EXT. COURTYARD OF APARTMENT BUILDING - DAY

MATHILDA and the others are playing baseball.

The ball comes at MATHILDA; she ducks.

LEADER (screaming)

Hey, what-the-fuck-is-wrong-with-you? Go get it, asshole!

MATHILDA runs after it, picks it up, and accidently throws it into the garbage.

The LEADER is furious.

... Hey, what-are-you, retarded or something?

Go back to the stairs, retard!

Offended, MATHILDA quits the game.

... Hey, you afraid of the ball or what?!

Chicks!

Get-the-fuck-outta-here; this ain't no chick game!

Chicken!

MATHILDA gets up; now she's really pissed-off.

She goes up the stairs.

### 64. INT. LEON AND MATHILDA'S NEW APARTMENT - DAY

Furious, MATHILDA enters the apartment.

She opens the double-bass case, takes out a revolver and slides it into her belt.

65. EXT. COURTYARD OF APARTMENT BUILDING - DAY

LEADER

OK, let's take a break.  
Polly, gimme a smoke.

MATHILDA comes back down and joins them.

MATHILDA

Here, now we can play a real chick game.

She takes out the gun and opens the cylinder.

... Y'know Russian Roulette, don't ya?

She shows them a bullet.

She puts it in the chamber and spins the barrel.

... it's one in six. Whoever finds it, wins.

She throws the gun at the LEADER.

... Now we'll see who has the balls around here!

66. EXT. APARTMENT BUILDING ENTRANCE - DAY

There's a yellow police NO TRESPASSING sign and two COPS standing guard.

The ambulance is open, waiting for the wounded.

LEON pulls up in a taxi. He immediately knows that something has happened. He's worried about MATHILDA.

He jumps out of the cab quickly and mumbles some words to the nearest cop.

LEON

... I live here...

He brushes by the COP.

In front of the stairs at the end of the hallway, there's a small corpse covered by white sheet. One end of the sheet is bloody.

The paramedics lift the corpse and put it on a stretcher.

LEON is terrified by the sight of the stretcher, sheet, and small corpse.

He lifts the sheet.

He sees a large pair of NIKE hi-tops and knows that it's not MATHILDA.

He wants to go upstairs but there's a COP blocking the stairs.

COP

Noone's goin' up right now.

LEON  
I live here.

The COP puts his hand on LEON's chest and stops him.

COP  
When I say "noone goin' up", that means that  
noone's goin' up.

His tone is condescending. LEON stares him down.

### 67. INT. LEON AND MATHILDA'S NEW APARTMENT - DAY

A plain-clothes OFFICER is sitting across from MATHILDA, who is sitting in the armchair crying.

Obviously the OFFICER is waiting for her to stop crying to interrogate her.

He looks at his watch.

Two other COPS inconspicuously look around the apartment; it's routine. They lift the double-bass case to see what's under it; they don't open it.

LEON enters and runs into MATHILDA's arms.

He's relieved.

Her crying becomes passionate.

LEON (tenderly)  
It's OK, it's all over, I'm here now.

MATHILDA (crying)  
Y'can't leave me, Leon...  
I'm an asshole when you're not around.

LEON  
It's OK. I'm here and I'm not leavin' again, I  
promise.

MATHILDA  
I love you so much, Leon.

LEON  
I love you too Mathilda, and I don't wanna lose ya.

The OFFICER is really astonished by LEON's entrance.

OFFICER  
I need five minutes with you. You're the father?

LEON makes a sign that says, "Shut-up".

The OFFICER is a little disturbed by LEON's disregard for authority.

LEON (gently to Mathilda)  
What'd y'do? What happened? Tell me.

He caresses her hair. She sniffles while she calms herself down.

MATHILDA  
... Well... these kids in the building.  
They didn't want me to play baseball with them.  
They said I was chicken.

The OFFICER listen attentively.

LEON<sup>#</sup>  
And then?

MATHILDA  
... Well, I asked if they wanted to play roulette - like  
we played...

She begins to cry again.

... And I lost.

He takes her in his arms.  
The OFFICER can't believe his ears.

LEON  
Don't cry, Mathilda. I'm here.  
Here's a tissue. Go pack you're bags and we'll take-  
off for a little, OK?  
We need a change of scenery. Go ahead, hurry-up.  
I'll wait, OK?

OFFICER (determined)  
Your driver's license, please?

LEON has already taken out his gun and established his identity with three shots.

LEON  
C'mon, get your stuff. We're going to the quietest  
place you've ever seen. It's almost the country.

LEON doesn't even notice that he just killed three COPS.  
MATHILDA has already put her camera and her teddy-bear at the bottom of her bag. A  
polaroid picture falls on the floor. They leave the apartment. They take the violin but  
not the double-bass case. While walking downstairs we see corpses of COPS on  
practically every floor. They leave through the rear exit.  
The sun is setting and the city has an orange glow.

68. EXT. LEON AND MATHILDA'S APARTMENT BUILDING - NIGHT

It is almost night when STANSFIELD and his men arrive at LEON and MATHILDA's building.

In the apartment the bodies of the three COPS are covered with police blankets.

The police CHIEF is investigating the scene.

STANSFIELD enters.

CHIEF (nervously)

... What are you doing here?

STANSFIELD tours the apartment.

STANSFIELD

... We've been following this guy.

STANSFIELD finds a self-portrait that MATHILDA has accidentally left behind. In the picture she's making a face.

STANSFIELD is a little perplexed because he recognizes her from her father's apartment.

CHIEF

I don't suppose you know the fucker's name?

STANSFIELD (troubled)

... Leon.

69. INT. LEON AND MATHILDA'S OTHER APARTMENT - NIGHT

LEON is in the shower. His hands are covering his face.

Obviously he's trying to regain his composure.

After some knocks that resemble a code, the door of the new apartment opens.

MATHILDA enters.

LEON moves quickly in the shower; he grabs his gun.

LEON

Mathilda?

MATHILDA passes in front of the bathroom door and scrapes by the wall.

MATHILDA

Yeah, it's just me.

She goes into the room and unpacks her make-up kit. She goes to the mirror and puts-on some make-up.

LEON comes out with a just a towel around his waist.

He comes into the room.

LEON  
Mathilda?

MATHILDA (off)  
Yeah, I'm in here. I'm coming.

LEON goes to the window and looks out.  
Something has changed him, maybe he's getting tired of everything.  
He sits down in the armchair. He realizes that he's sitting on MATHILDA's walkman.  
He takes it out and puts-on the headphones. He turns it on.  
MATHILDA enters.

She's wearing the beautiful dress that LEON gave her and ~~make-up~~.  
She looks twenty-years old.  
LEON has his mouth wide open with surprise.  
She smiles and sits down on the arm of the chair. He takes the headphones off.

LEON  
What's goin' on?

MATHILDA (surprised)  
Nothing. Why?

LEON  
I dunno... all-of-a-sudden make-up and all that.  
It's... different. Feeling alright?

MATHILDA  
I feel great.  
I put on the dress y'gave me and some make-up...  
I'm tryin' to be pretty...  
D'ya like it?

LEON (shy)  
... yes...

MATHILDA  
So... say it!

LEON  
...I like it...

MATHILDA smiles, gets up and goes into the kitchen.  
LEON feels bizarre, like he fell into a trap.  
She comes back with a glass of milk and gives it to him.  
She lowers the blinds to stop the sun from shining directly on them.  
MATHILDA kneels down in front of him. LEON doesn't dare move.

**MATHILDA**  
... Not thirsty?

**LEON**  
I'm gonna wait a minute... I don't wanna choke again.

**MATHILDA** takes the glass of milk and drinks half of it.  
She licks her lips to remove the leftover.  
**LEON** watches her like a child looking at a candy-store window.  
She gives him back the glass.  
She looks like a peaceful cat.

**MATHILDA** (softly)  
I'm in love with you, Leon... completely - it's the first time that I've felt it this strong.  
It's the first time that I trust a man.  
I trust you.

She caresses his hand.

...I love your hands.

**LEON** is uncomfortable and doesn't dare lift his hand.

... Y'know, a girl's first time is very important, her first lover.  
It determines the rest of her life sexually... I read that once in one of my sister's magazine...

**LEON** tries to maintain his composure.

... Girls always think the first guy is gonna have gray hair, be all dressed-up... nice haircut... kinda like Georgia's father - Georgia, my friend from school.  
The type of guy who's always smiling! It's funny, no?

**LEON** nods 'yes' without really knowing what he's saying 'yes' to.

...My friends say that the first time is a nightmare. It hurts all-over afterwards... but it's because they do it with guys who they don't love.  
Really, they're just goin' through the motions and then they start to like it - like cigarettes.

**MATHILDA** moves closer to him and speaks softly into his ear. Their deep breaths cross each other.

**MATHILDA** (after a moment)  
But me, I'm gonna love it the first time.

**LEON** closes his eyes. He looks a little sad.

...and I want it to be you, my first lover.

**LEON** takes back his hand and licks off the rest of the milk.

He looks at **MATHILDA** with more sadness than happiness.  
**MATHILDA** takes the end of his finger and licks off a drop of milk that he missed.  
**LEON** has tears in his eyes.

**LEON** (upset)  
... I can't, Mathilda...  
I can't.

**MATHILDA** (with a sad smile)  
... There's someone else?

**LEON** (smiling)  
No... I just think that I'm not the best choice for you...

**MATHILDA**  
It's not a choice, Leon! The heart knows everything and says what it wants! Afterwards the body just follows! The only question you have to ask yourself is if you love me!

**LEON**  
I wish it were that easy.

**MATHILDA**  
It's you who's making it complicated.

**LEON** (a little lost)  
Maybe... I dunno.

**MATHILDA** sees that he feels awkward and smiles to put him at ease.

**MATHILDA**  
... Do you remember your first time?

**LEON** (uneasy)  
... Uh-huh.

**MATHILDA**

And I suppose you've been with alot of women since then?

**LEON (very uneasy)**

... I dunno.

**MATHILDA**

Well, how many?

...10, 100, 1000? More?

**LEON**

... Mathilda, I don't wanna talk about it.

**MATHILDA**

Why not? Don't worry, I won't be shocked. It's normal, Leon.

My father was a real fuckin' rabbit.

He would ball-that-bitch all over the apartment.

Everytime the door was shut y'knew that they were fucking behind it.

And if you didn't nail my sister, you're the only guy in the building who missed out!

**LEON**

Stop it, Mathilda. Don't talk like that.

From fresh tears, **MATHILDA's** eyes are glimmering.

**MATHILDA**

I'm speaking because you don't, Leon.

For an hour I've been swearing that I love you but you're not saying anything.

That's why I'm nervous and can't stop talking.

Tell me that y'love me or that y'don't, that y'love somebody else...

But tell me something...

**LEON** stammers a few times before getting out a sentence.

**LEON**

... There was someone... a longtime ago, before I came to the states.

I was 14... we flirted, y'know the way kids flirt.

Her father didn't want her to see me.

My family wasn't around much.

**MATHILDA**

So what happened? You saw each other anyway - right? Her father was pissed-off?

**LEON** pauses a long time before nodding 'yes'.

**LEON**

... He killed her. One shot to the head...

**MATHILDA** is nauseated.

**MATHILDA**

That's fucked-up!  
You offed the bastard, didn't you?

**LEON**

... Yeah... The day he got outta prison.  
I let him take ten steps and bang - 500 feet, with a lens.

That night I left and came here, met-up with my father and started workin' for Tony.

... I was nineteen..

Since then I never left the city... And I've never been with another girl.

**LEON** looks at her tenderly.

... Y'see, I won't be a good lover, Mathilda.

**MATHILDA** moves in even closer.

**MATHILDA**

Do you like me, Leon?  
Y'think I'm pretty?

**LEON**

That's not the problem.

**MATHILDA**

Answer the question!

**LEON** (after a moment)

... You're the most beautiful woman in the world, Mathilda.

**MATHILDA** seems to be relieved by these magic words.

MATHILDA

So, just let yourself go for once, Leon...

MATHILDA caresses his chest.

LEON is becoming more and more febrile, like a child.

LEON

It... it scares me, Mathilda.

This confession puts tears in his eyes.

MATHILDA caresses his face. She's perfectly tranquil.

MATHILDA\* (with a little smile)

Don't be afraid, Leon.

Y'can't be afraid of love... when it's so perfect like this.

She gently kisses his face.

... I want you to be the first to touch me, the first to make love to me.

Nobody else before you...

...And nobody after you...

She stands up and coyly removes her underwear without taking-off her dress.

LEON is about to cry, because he can no longer refuse her.

MATHILDA is too young but also too beautiful, adorable, sweet, and tender. She gently climbs on top of him.

LEON (in tears)

Why me, Mathilda, why me?

MATHILDA leans over and whispers in his ear.

MATHILDA

... Because you deserve it, Leon...

LEON takes her in his arms.

He's overwhelmed with happiness and shame; he can no longer control himself.

It's incredible to see such purity and innocence making love.

## 70. INT. BEDROOM - DAY

It's a perfectly beautiful morning like every morning should be.

LEON is still in bed. It's the first time that we've seen him in bed and moreover, he's sound asleep.

But like always his gun is by his side. One never knows.

On the other side of the bed, MATHILDA watches LEON sleep. She has a smile on her face because he's so cute when he sleeps. She starts to move to wake him. LEON instantly sits-up.

His arm reaches for the gun.

He sees MATHILDA; the room is in utter disarray.

MATHILDA puts her hand on his chest and gently stretches-out next to him.

MATHILDA

Sleep well?

LEON

... Always with one eye open.

MATHILDA smiles.

MATHILDA

Oh yeah, I forgot!

... I never saw someone with one eye open snore so much!

LEON (trapped)

... I snore?

MATHILDA (with a big smile)

Like a baby!

Not knowing what to say, LEON just smiles.

LEON (after a long pause)

Y'know, I've made alot of money these last couple of years... I was thinking, we could do something with it...

MATHILDA (smiling)

You have an idea?

LEON

...No.

MATHILDA

I do: get outta here, go far way, forget all this bullshit. Whatcha think?

LEON (after a pause)

What do you mean why far away?

MATHILDA smiles.

**MATHILDA**

I'm gonna buy a map of the whole world. I bet Brooklyn isn't even on it, 'cause the rest is so big.  
... Think about it.

She gets up and puts on her jeans.

I'm gonna get milk for breakfast.  
... I'll be right back.

**LEON**

... Hey, don't forget the code when you get back.

**MATHILDA**

OK.

**LEON**

Three knocks, then two.

She nods 'yes' and looks at him tenderly.

**MATHILDA** leaves the apartment. **LEON** sinks into the bed and relaxes.  
He folds his arms and enjoys the comforts of a bed.

## 71. INT. LEON AND MATHILDA'S OTHER APARTMENT BUILDING - DAY

**MATHILDA** returns with the bottles of milk.

In the elevator she suddenly finds a hand covering her mouth.

It's the hand of the Swat Team **CHIEF**; he's wearing a bulletproof vest, gloves, facemask, and has an uzi in his hand. He's not alone.

There are seven SWAT team members.

**SWAT CHIEF 1** (softly)

You don't make a sound; you nod 'yes' or you shake 'no' - got it?

**MATHILDA** nods 'yes'.

She quickly understands what's going on.

**CHIEF 1**

Is he alone?

She nods 'yes'.

**CHIEF 1**

Does he expect you?

She nods 'yes'.

CHIEF 1  
Do you have keys to the apartment?

She nods 'yes'. The CHIEF think for a moment.

CHIEF 1  
Do you have a code - a way of knocking - so that he knows it's you?

She nods 'yes'.

She raises her arm and knocks on the wall: two knocks, three knocks, two knocks. The code is wrong.

Nonetheless CHIEF 1 is satisfied.

He signals the group to take position. SWAT 2 takes MATHILDA down the stairwell and stays with her.

SWAT 2  
Don't be afraid.

MATHILDA  
I'm not afraid.

The first three SWATs are in place. The CHIEF 1 is nervous.

Everyone is ready. He knocks the code on the door.

There is no hesitation in the response: inside music begins to play.

The SWAT TEAM enters, commando style, one after the other.

From the hallway we see the open apartment door and then a hand at the bottom of the door shut it quietly.

In the hallway, the rest of the SWAT TEAM don't have time to say anything.

(Off) We hear the slaughter commence: shots and cries for twenty seconds. Then the door opens again apparently by itself.

There are three corpses in the hallway of the apartment; meanwhile SWAT 2 radios for back-up.

SWAT 2 (into walkie-talkie)  
We got men down here! Send back-up immediately!

MATHILDA reaches into her shopping bag and pulls-out a gun that she holds by her side.

On the side of the door we see LEON's periscope; he's watching the three SWATs in the hallway.

Two SWATs come down the hallway taking cover with bullet-proof shields.

Suddenly LEON's voice breaks the silence.

LEON (off, screaming)  
Mathilda?  
... NOW!

From out-of nowhere LEON sweeps the hallway with his Kalashnikov.  
The three SWATS go down.  
MATHILDA shoots the SWAT in the hallway and takes SWAT 2 hostage.

LEON (loudly)  
Mathilda?!

At the end of the hallway MATHILDA appears with her hostage in one arm and the two bottles of milk in the other.

LEON  
Watch your back! Turn around!

MATHILDA does it and walks backwards.  
Her hostage stays in front of her and protects her.  
From the apartment, LEON covers her back.

Two more SWAT TEAMS rush up the stairs.  
LEON smashes the old-fashioned fire extinguisher, unrolls the hose in the hallway, throws the ax into the apartment, and turns-on the water.  
The hose beats around in the hallway.  
MATHILDA is almost at the door.  
The SWAT TEAMS charge up the last stairs at the end of the hallway.  
LEON opens fire. The counter-attack is immediate.  
Fortunately MATHILDA is behind her hostage whose bullet-proof vest does him little good.  
LEON and MATHILDA enter the apartment and shut the door leaving the hostage crucified on the doorstep.  
MATHILDA is nervous. LEON is focused.

MATHILDA  
What's with the hose? I don't understand.

LEON  
It'll keep 'em busy for five minutes.  
How long have they been there?

MATHILDA  
I dunno... five minutes.

LEON  
The sharpshooters aren't in place yet.

LEON leans against the wall and draws the curtain which lets the light in from the window.

The sharpshooters take pot-shots at the light spots.

LEON

Not five ... Ten minutes, at least.

In the hallway, the SWAT TEAM gets control of the extinguisher and shut off the water.

LEON grabs the ax and the violin case and they dive into the kitchen.

MATHILDA is becoming more and more nervous.

LEON is becoming more and more concentrated.

MATHILDA

# 9 How are we gonna get out now, Leon?

LEON

Don't worry about it!

We're gonna make it!

He opens the garbage disposal. With the ax he makes the opening larger.

LEON dumps his bag and the violin case (grenades and guns) into the garbage disposal.

MATHILDA dumps her teddy-bear and her camera into the garbage.

In the hallway, the SWAT TEAM has constructed a sandbag wall. All of the SWATs are all wearing bullet-proof vests and carrying shields.

One takes position with a rocket launcher and fires it.

The door explodes and the rocket fills the room with smoke.

LEON helps MATHILDA jump into the garbage disposal.

Halfway into it, she seems to realize something.

MATHILDA

But... Leon? It's not big enough for you. It's barely big enough for me!

LEON (smiling)

I know, love!

MATHILDA begins to cry.

MATHILDA

No! I won't let you!

LEON

Listen to me!

**MATHILDA**  
 No No No! I'm not goin'!  
 I won't go!

He holds her face firmly in his hands.

**LEON**  
 Listen to me, goddammit!  
 We have no chance together, but if I'm alone I can  
 do it. Trust me!  
 I'm in good shape Mathilda, don't worry.  
 I slept well! I love you! I'm happy! And I've  
 worked-it-all-out! We're gonna take the money from  
 Tony and take-off, OK? Just the two of us - we leave  
 tomorrow!

**MATHILDA**  
 You're just saying it so I go!

**LEON**  
 No, Mathilda. I'm telling you the truth. We'll get a  
 map of the world and we'll take-off - anyplace you  
 want, OK? We'll go wherever y'wanna go! I'll  
 follow you, Mathilda!

He kisses her face all-over.  
**MATHILDA's** a little lost.

**LEON**  
 Now go! There nothin' y'can do!  
 I'll clean-up and see you at Tony's, OK?  
 Open-up your arms so you don't fall too fast. There,  
 that's good.  
 Tony's in an hour or two, OK?  
 I love you, Mathilda.

He kisses her again.

**MATHILDA**  
 I love you too, Leon.

He pushes her. **MATHILDA** falls into the garbage disposal.  
**LEON** puts his back against the disposal and bursts into tears.  
 He lets out a terrifying scream.  
 In the hallway, the first three **SWATS** look at each other through their gasmasks and  
 decide to go through the demolished doorway.

72. INT. GARBAGE - DAY

MATHILDA lands in the garbage.  
 She pops her head out and looks around; there's nobody in sight.  
 She pick-ups the bag and guns and slowly gets up.

73. INT. LEON AND MATHILDA'S OTHER APARTMENT

A wounded SWAT wearing a gasmask exits the apartment in a cloud of smoke.  
 He's immediately protected and taken care of by his fellow SWATs.  
 They put him on a stretcher.

CHIEF 1  
 Downstairs <sup>03 0 9</sup> now!  
 The day's over for you!

CHIEF 1 gives him a friendly pat on the back.  
 The wounded SWAT goes down the stairs to the next level. He pauses when he finds the stairwell literally packed with policemen from top to bottom.  
 The wounded SWAT passes by the other SWATs to the next level.  
 There are SWATs and walls of sandbags all-over, making it look like Vietnam.  
 He still hasn't removed his gasmask.  
 Another SWAT sits him down on a bench and starts to take off his mask.  
 A MEDIC arrives and looks at his arm.  
 The other SWAT takes off his mask. It's LEON.

MEDIC  
 It looks deep, let's get you downstairs - they'll take care of you.

CHIEF 2 doesn't recognize LEON.

CHIEF 2  
 You're from the third precinct?  
 ...It's pretty hot upstairs isn't it?

LEON nods 'yes'.

MEDIC  
 Let him catch his breath; five minutes?  
 (to Leon)  
 Y'want me to help y'out?

LEON shakes 'no'.

LEON  
 Lemme wear the mask for a little.  
 I breath better with it.

MEDIC  
 You're right.  
 Stay there for two minutes.  
 I'll check-up on you then, OK?

LEON  
 OK.

CHIEF 2 leaves. Everything seems to be in order.  
 There is only one thing that LEON hasn't noticed: STANSFIELD's AGENT GIFFORD coming up the stairs who recognized LEON and went back downstairs.

74. EXT. STREET - DAY

MATHILDA gets out of the garbage. She sees down the alley that leads to the street where there are police cars and ambulances.

75. INT. LEON AND MATHILDA'S OTHER APARTMENT - DAY

One SWAT goes towards the kitchen door.  
 A grenade falls in front of him.  
 The explosion rocks the hallway. The SWATS are shaken-up.

76. INT. STAIRWAY - DAY

At a lower level, LEON takes advantage of the chaos to leave discretely.  
 He walks down the stairs without any problems.  
 He arrives downstairs and sees down the long hallway leading to broad daylight.

SLOW MOTION.

But without him realizing it, right behind LEON is STANSFIELD.  
 STANSFIELD raises his arm; he has a gun in his hand.  
 The barrel is pointed at the back of LEON's neck.

LEON moves towards the daylight and freedom at the end of the exit.  
 But his vision progressively becomes white and the image of daylight slowly fades without a sound.

He has just heard a light dry whistle, like a snake.

The screen fades into pure overexposure, then suddenly: BLACK.

LEON is dead. He never saw it coming.

77. EXT. APARTMENT BUILDING - DAY

MATHILDA is watching from the other building exit.  
She sees a police OFFICER leaving the building with his arms in the air.  
He addresses all the other SWATs.

OFFICER  
That's it! We got 'im!  
It's all over!

The SWAT TEAMS applaud and whistle.  
MATHILDA, standing against the wall, is besieged with tears.

78. EXT. APARTMENT BUILDING/GROUND FLOOR - DAY

STANSFIELD is in the hallway by LEON's feet. The different squad CHIEFS enter and congratulate him.

CHIEF 2  
Motherfucker! Never saw it coming!

FBI AGENT  
And he was this close to slippin' through our fingers!

STANSFIELD  
He's the one who killed Malky yesterday... the bastard.

CHIEF 2 pats him on the back, but we feel the bitterness: he has also lost many men.

CHIEF 2  
Nice shot.

79. EXT. STREET NEAR APARTMENT BUILDING - DAY

SLOW MOTION.

MATHILDA bolts out of her hiding place. She's carrying LEON's bag and a silencer.  
Her face is stolid, like never before.

In front of the entrance two SWATs, amazed, watch her approach them.  
It will be their last expressions.  
She enters the hallway.

At the end of the hallway STANSFIELD is joking with his comrades.  
MATHILDA approaches the police blanket on the ground.

She bends down and lifts the edge of it. LEON is a bloody mess but his expression is peaceful.

She caresses his cheek.

The AGENT taps STANSFIELD on the back. The group turns around and sees the girl at the foot of the corpse.

MATHILDA kisses LEON on the mouth and covers him up.

She leaves her gun on the ground.

She looks STANSFIELD straight in the eyes with a huge smile.

STANSFIELD doesn't understand.

MATHILDA takes her hand out of her pocket and throws something to him.

STANSFIELD catches the flying object.

It's a grenade ring.

STANSFIELD still doesn't understand.

MATHILDA opens the two sides of LEON's bag: inside there are a dozen grenades.

The grenade with the missing pin is in the bag.

Now STANSFIELD understands.

Suddenly there's a tremendous explosion.

The flames blow down the hallway into the street.

Everything is in slow-motion, millions of pieces of debris of all kinds shower the street.

This rain is dirtier than usual.

**THE END**