

COLOMBIANA

Written by

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ON A BLACK SCREEN

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CLOSE ON A PAGE OF A LARA CROFT COMIC BOOK

Being copied, with uncanny precision, down to the last detail, by a ten year old hand clutching a pencil.

VOICE

Cataleya!

The page of a notebook turns, revealing neat cursive handwriting, covers the comic.

PULL BACK TO

INT. CAT'S HOME - DAY

CATALEYA RESTREPO, CAT for short, a contained, very centered 10 year old, pretty, but with a toughness, sitting at the dining room table, in a well kept, but modest home, with windows that look out over the steep hillside favela, attends to her notebook.

On the window there are half a dozen beautiful orchid plants. The rare Cataleya orchid. All around there are packed cartons, suitcases. Moving day is at hand.

MOTHER

Cat! Is your homework finished yet?

CAT

Working on it Mama.

Her mother, taking time off from packing, comes over to Cat, and turns the page of the notebook to reveal the Lara Croft comic and it's copy.

MOTHER

You draw beautifully my love, but
if you want to be something in
life you have to study.

CAT

I am studying Mama. I want to be
a super hero.

Her mother turns the page back to the lessons.

MOTHER

Better to be a doctor. A lawyer.

CAT

Are we going to see Uncle Emilio?
2.

MOTHER

I don't know. Just waiting to
hear from your father.

Cat looks up at a picture on the wall of the family. Cat,
her mother, and her father. Her face carries a bit of
worry.

CLOSE ON

DON LUIS

I can't believe this.

Mid 40'S, a gentleman, calm, courteous, impeccably dressed.

PULL BACK TO

EXT. DON LUIS'S GARDEN - DAY

At a table, with bottle of liquor and two glasses, Don
Luis sits opposite...

FABIO

Why not?

Cat's father. Off to the side, Don Luis's right hand man,
MARCO, stands like any right hand, unobtrusive.

DON LUIS

Because I love you Fabio. Like a
brother.

FABIO

And I love you Don Luis. Like a brother.

He turns to Marco.

DON LUIS

Can you believe this guy Marco?
We started when we were little...how old were we Fabio?

FABIO

Ten.

DON LUIS

Ten year old bastards stealing apples from the carts in the market. After all we've been through. And now we're on top, he wants to leave...

FABIO

Luis, I'm going to be honest with you. You remember I had that operation?

3.

DON LUIS

That was last year.

FABIO

Since then, I'm not a hundred percent. And you can't do this thing if you're not a hundred percent. I'm tired.

DON LUIS

So you'll take a rest.

FABIO

You know how many times we should have been dead?

DON LUIS

I don't even want to count.

FABIO

Neither do I. But you gotta think. How lucky we are to still be alive.

DON LUIS

Yeah. That's right. We're alive. And what about the future of this

thing we built?

FABIO

It's yours. It's not my thing any more.

DON LUIS

I'm not going to talk you out of it, am I cabron?

FABIO

I'll always be there for you Luis. Just pick up the phone, I'm there.

DON LUIS

I'm gonna hold you to that. You bastard.

(EMOTIONAL)

I'm going to miss you.

FABIO

And I'm going to miss you.

DON LUIS

OK. Enough of this sentimental bullshit. Next we'll be crying like two old women. Come on! One last drink, huh?

He pours the liquor into the glasses.

DON LUIS

To the future.

4.

They tap glasses.

FABIO

Bueno.

They shoot the liquor down. Fabio rises.

DON LUIS

So. Business is all clear?

FABIO

All clear.

He hands Don Luis a computer disc.

FABIO

It's all here.

DON LUIS

No other copies?

FABIO

You even have to ask?

DON LUIS

Hey.

He shrugs. Opens his arms. The two men embrace. Close as brothers.

FABIO

Adios Marco. Make sure he doesn't get in too much trouble.

MARCO

Adios Don Fabio. I'll do my best.

And with that, Fabio exits the garden. Don Luis watches him, sad to see his friend go. Sighs deeply, pours himself a whiskey, downs it, turns to Marco.

DON LUIS

Kill this motherfucker.

INT. CAR - DAY

Two men, holding automatics in their laps sit in the back, the driver in the front. They see Fabio very contained, calm, walking towards them. The driver turns the engine on. Fabio slips into the passenger seat. The car takes off.

Fabio explodes. Smashes the dashboard. Over and over.

FABIO

This fucker! The motherfucker!

He keeps banging the dash.

5.

DRIVER

Not OK Boss?

FABIO

This bastard thinks I'm an idiot. Playing it all mellow and shit. If he would have yelled and screamed and threatened to kill my whole family, it would have been OK. We

have an hour to get out of here.
At most.

Off the nervous looks of the guys in the car...

EXT. CAT'S HOME - DAY

Fabio's car comes to a screeching halt. Fabio exits to three other gunmen, nervous, on edge. The gunmen from the car take defensive positions. Fabio runs up the stairs.

INT. CAT'S HOME - DAY

Cat is still at the table drawing, when she hears the screeching of tires, the fast footsteps outside. She senses a storm coming. Fabio bursts in. His wife sees his tension filled face.

MOTHER

Fabio?

FABIO

We've got ten minutes.

**MOTHER
(PANICKED)**

Cataleya, go pack!

CAT

I'm packed Mama.

Cat is strangely calm, just sits at the table. Watches as Fabio takes the family picture off the wall, pries the frame back, extracts a small chip hidden inside the frame, comes over to Cat.

FABIO

Listen to me my darling. Just in case of anything. This...

He holds the chip up.

FABIO

This is your passport. Do you understand?

She nods. He places the chip in her hand, takes a card out of his pocket.

6.

FABIO

You find yourself alone? You go

to the address on this card. Show
it to the man at the front gate.

CAT

I don't understand papa.

FABIO

You don't have to understand. You
just have to listen, and remember.

As Cat looks at the chip.

EXT. CAT'S HOME - DAY

As Fabio's men keep a sharp lookout, two SUV's come rolling
down the street. Their fingers work the triggers of their
weapons. The two SUV's roll up. The blacked out windows
roll down.

MAN

(polite. smiling)
Hola. We want to see Don Fabio.

BODYGUARD

He's not home.

MAN

You mind if we wait?

BODYGUARD

Your time.

INT. CAT'S HOME - DAY

Fabio writes on top of Cat's drawing, rips the page off,
folds it, puts it in her pocket, removes a medal from around
his neck, drapes it over hers.

FABIO

And this will keep you safe.

Cat looks down at the medal.

CLOSE ON THE MEDAL

An imprint of a flower.

FABIO

The Cataleya orchid. It comes
from one place on Earth. Our place.
My mother, your grandmother, used
to grow them. Every morning I

would wake up to the sight of them.
The smell of them. That's why I
named you after them. It reminds
us of who we are.

7.

He kisses her on the forehead. His wife appears at the doorway with two suitcases.

MOTHER

I'm ready.

EXT. CAT'S HOME - DAY

The man in the SUV is on the phone.

MAN

They said he's not home yet.

He listens.

MAN

OK. OK.

He hangs up. Puts his phone back in his pocket. Walks up to Fabio's men.

MAN

Change of plans.

He pulls out his gun, shoots them point blank.

INT. CAT'S HOME - DAY

As they are exiting the house through a rear door, the shots ring out. They see another black SUV rushing up the street.

FABIO

Back!

He pushes his family back inside. Fabio runs to the window. Sees his men on the losing end of a gun battle. As the men fall, and others run up the stairs firing as they retreat toward the front door...

FABIO

Too late. Get ready!

The Mother drops the suitcases and runs to the rear room. Fabio comes over to the unnaturally calm Cat.

FABIO

I love you very much.

CAT

I love you too Papa.

CLOSE ON FABIO'S HAND

Reaches under the table where Cat is sitting, takes a gun strapped there. Next to the gun is a big knife.

And then footsteps, coming fast outside, draw his attention.

8.

FABIO

Alicia!

His wife runs into the room toting two big assed assault rifles. She tosses one to Fabio. Both of them take up shooter's positions facing the door.

ANGLE ON CAT

Sitting at the table, very still. Watching.

ANGLE ON HER MOTHER AND FATHER

Facing the front door, hands gripping their assault rifles, sweat dripping down their faces, chests heaving, waiting, waiting, to blow anyone who comes through the door to kingdom come.

But they never get the chance because...

BBBBRRRRRAAAKKKKKK!!!!!!!!!!

Machine gun fire shatters the windows on both sides of the room, tearing into their bodies before they even get one shot off. Tearing the orchid plants there to shred.

Cat watches in mute disbelief, shocked, as her parents bodies are riddled with heavy caliber rounds making them twitch and dance like marionettes on wires. Their blood splattering across the room, across her.

And then...

Silence. Silence so complete it is deafening in it's absence of any sound. Cat just sits in her chair.

And then the door bursts open and four gunmen storm into the room, their assault weapons trained on the only living

thing in the room.

Cat. Marco enters.

MARCO

You in the kitchen. You, the
bedroom. You, the back.

The gunmen scatter. Marco has his inquisitive eye on Cat,
who does not drop her eyes, impossible to read.

One of the GUNMAN strides over to Cat, jams a gun to her
head. Cat does not move a muscle. Does not blink.

ANGLE ON MARCO

Examines the frame Fabio dug the chip out of.

ANGLE ON THE GUNMAN WITH THE GUN TO CAT'S HEAD

He chambers a round, is about to pull the trigger...

9.

MARCO

Hey! What are you doing?

As the other gunmen begin to tear the house apart, looking
for something, Marco strides over to Cat. The frame in
his hand.

GUNMAN

Don Luis said kill everyone.

MARCO

He also said no names.

GUNMAN

She won't remember.

He is about to pull the trigger.

MARCO

HEY!

The gunman stops.

MARCO

She's a kid.

GUNMAN

So what?

MARCO

What do you mean so what? You take a kid, teach them, they have value.

The gunman takes his gun, lifts Cat's lip, looks at her teeth.

GUNMAN

I couldn't even get ten bucks for her in the street.

The gunman is about to pull the trigger again.

MARCO

Are you stupid or what? Here.

Marco hands him some cash.

MARCO

Here's twenty asshole. Go do your job.

Scowling, the gunman joins the others in ripping the house apart, looking for something.

Marco calmly goes to the fridge, takes out two bottles of water, cracks the caps, sets one down on front of Cat as he sits opposite her. Her hands are in her lap.

10.

MARCO

(SOFTLY)

Remember me Cataleya?

Cat shakes her head no.

MARCO

I was at your confirmation. My name is Marco, and I was a very good friend of your father. I see he gave you his medal.

Alluding to the medal around her neck.

MARCO

The Cataleya orchid. His symbol. Your name. That's good. This way you will always remember him.

(BEAT)

I know this is a terrible thing for you to have seen.

All the while his men are searching, frisking the bodies of the dead, even tearing the heels off their shoes.

MARCO

Some things are too complicated for a kid to understand. This is one of them. But I am going to try explain it and make it very simple for you. So you understand. Now, you know who Don Luis is?

Cat responds, shakes her head yes. Her hand slips imperceptibly under the table.

CLOSE ON HER HAND

Touches the handle of the knife taped there.

MARCO

Of course you do. He was your father's best friend since they're kids. He's like an Uncle to you. You know he has always been good to your family, don't you?

Again Cat shakes her head.

MARCO

This house, the food you eat, the clothes you wear. Even your school fees. All this comes from Don Luis. You know that?

Again Cat shakes her head.

11.

MARCO

But when someone is good to you and you are not good to them back, then bad things happen. Things like...

He alludes to the riddled bodies of her dead parents.

MARCO

This.

Cat looks from the bodies and back to Marco, no emotion in her eyes.

MARCO

I know you are a smart girl. You do well in school. So I know this is not too complicated for you to understand. Am I right?

Cat nods.

MARCO

Good. Now, your father had something that belonged to Don Luis. A little thing. No bigger than...

He holds up his thumbnail.

MARCO

This. Maybe it was in this.

He holds up the frame, shows where the chip was dug out of the wood.

MARCO

Do you know what I am talking about?

Cat nods.

CLOSE ON CAT'S HAND

Gripping the knife handle.

MARCO

Excellent. Do you know where it is?

Cat nods.

MARCO

Well, if you give it to me, Don Luis will be very grateful. And very generous. He will make sure that you are clothed, fed, and sent to the very best school. You will have everything you want.

(MORE)

12.

MARCO (CONT'D)

But if you don't give it to him, he will be very unhappy. And you see what happens when he is not happy, yes?

Cat nods yes.

MARCO

So why don't you just give that
little thing which belongs to him.
Will you do that?

Cat hesitates for a moment, and then removes one hand from underneath the table, her fist closed tight. Marco smiles, kindly. He holds out his hand.

MARCO

You are a smart girl.

Marco opens his hand.

MARCO

And in this life, smart girls get
everything they want. What do you
want Cat?

And just as she is about to open her hand...

CLOSE ON HER OTHER HAND

Under the table, gripping the handle of the knife taped there.

MARCO

Just tell me sweetheart...what do
you want?

In a flash, the knife is whipped out and buried into Marco's unsuspecting, open palm. Driven with such force, the knife pierces through the back of his hand, and sticks into the table beneath; pinning his hand. Marco wants to scream but there is so much pain, nothing escapes his throat.

CAT

(in his ear)
To kill Don Luis!

MARCO

AAARRRGGGHHHH!!!!

The men searching look up, and before they can react, Cat races past them.

MARCO

Get her!

TRACK WITH CAT

13.

As she runs through the rooms of the house, sprints to the bathroom where one foot hits the toilet, springing her onto the ledge of a very small window. As she looks back, she sees the gunmen in hot pursuit. And she jumps, head first. Barely squeezing her small frame through the tiny window.

And she drops...

Six feet down, onto a ledge, that is just beneath the window. She flattens against the wall, holding onto the medal of her father.

ON THE BATHROOM

One of the gunman comes to the window, cannot fit through, looks out, does not see anybody across, then hears something beneath him, looks down, sees the tip of a shoe below. Puts his gun out the window, points it down, and....

BBBBRRRRRAAAAKKKKKK!!!!!!

Lets loose with a barrage from his weapon.

ON CAT

She watches as the bullets split the cement all around her feet. Coming inches from ripping into them. And then the barrage stops.

ON THE GUNMAN

His clip runs out. And as he fumbles to slam another one in...

ON CAT

She hears the pause. Looks out over the sprawl of houses that stretch up and down the steep hillsides of the favela. She looks down at her open palm at the small chip her father gave her. Pops the chip in her mouth, swallows, leaps over the small divide between her house and the next roof, and takes off running.

ON THE GUNMAN

Gets the clip to fit, sees Cat heading off across the roof, out in the open, exposed, vulnerable. He lifts his gun to shoot, when the gun muzzle is slammed up, peppers the ceiling with bullets. The gunman turns to Marco, holding

his bloody rag wrapped hand.

MARCO

We need her alive!

EXT. FAVELA - DAY

Cat leaps from one rooftop to another, shinnies down a drain pipe onto another roof.

14.

ANGLE ON THE GUNMEN

Jumping down from the window of Cat's home, start to sprint across the roof in hot pursuit.

ON CAT

She drops down to another roof, this one filled with a vegetable patch, where an old man is gardening.

EXT. FAVELA - DAY

Marco exits Cat's house, wrapping his bloody hand tightly with a piece of his shirt.

MARCO

Go! Go!

He orders four more gunmen who have just zoomed up on motorcycles. The souped up rice rockets take off in four different directions.

ON CAT

As she comes off the last rooftop, down into a small alley. She sprints across to a small door. She kicks at the door, which gives way and enters...

AN OPEN COURTYARD

Where a half dozen women are doing laundry by an open tap. They look up to the sight of this little girl in the blood splattered school uniform, do not say a word. And neither does Cat. She just runs through to a small gate on the far side of the courtyard, opens it, and disappears. One of the women casually hangs one of her wet sheets over the gate, hiding it.

ON THE GUNMEN

They crash through the vegetable garden. The old man deftly

kicks a rake leaning against the wall. It falls in between the rows of tomato vines.

When the gunmen sprint through, the first one trips over the rake, goes crashing through the vines, which causes the two men behind him to also trip and fall. The fourth man hurdles his fallen cohorts, bounds over the roof.

And the fifth man, looks at the old man. Knows what he has done. Shoots him dead before jumping off the roof.

ON CAT

She races down a steep hill in the crowded favela streets.

ON THE GUNMEN

15.

They enter the laundry yard. The women don't even look up. The gunmen look around, just see laundry hanging from the fence, do not see the hidden door. Race back out.

ON CAT

She runs down a steep alley, filled with people sitting outside their homes, chatting, playing dominoes.

At the end of the alley, two motorcycles appear. The riders see Cat, as she sees them. They turn their bikes into the alley...

VRROOM!

And bear down on Cat.

Cat sprints back up the hill. She goes to escape into one of the open doors, but she finds that one after another the doors have closed shut, the people fled inside.

The bikes eat up the hill. Cat's legs are no match for them. It seems she will be caught any second. She ducks down a street where laundry is hung on a concealed metal pipe running the length of the alley. As Cat ducks through the sheets the gunmen gun their bikes right towards her, tear through the sheets...

AND THE CONCEALED METAL PIPE CATCHES THEM ACROSS THEIR THROATS.

ON CAT

She looks back, to the dead gunmen, disappears over the

hill.

AND JUST AS SHE DOES...

Marco, in an open top jeep, with three of his gunmen ON BOARD, comes rolling up the road. He sees Cat.

MARCO

There!

The jeep screeches around. Cat dashes down an alley.

ON CAT

As she runs up the alley with it's open sewers running on either side.

ON MARCO

The alley is too narrow for the jeep. The men spill out, spring up the alley.

MARCO

Alive!

16.

ON CAT

She runs up the alley, then ducks down another one. She comes to a ladder that leads up a fence, begins to climb.

ON THE GUNMEN

Running up the alley, turning into the next one. Where they see the ladder. One of the gunmen pulls out his cell phone.

ON MARCO

In the jeep, scouting as it rolls along.

ON CAT

She is running for all she is worth, out of breath, scared.

ANGLE ON

More thugs on bikes, on foot, in cars. They are everywhere.

ON CAT

She is leaning against a wall on a rooftop, gulping air,

when she hears the roar of engines. Looks over the side of the building to see dozens of gunmen flooding the area.

ON GUNMEN

Climbing the ladder.

ON CAT

Hearing them coming.

ON GUNMEN

Surrounding a building. Throwing grappling hooks onto the roof ledge.

ON CAT

Seeing the grappling hooks claw onto the roof edge.

ON GUNMEN

Cresting the roof from the ladder.

ON GUNMEN

Rappelling up the side of the building on the grappling ropes.

ON GUNMEN

Flooding onto the roof from both sides. Coming to the spot where Cat was only moments before. To find no Cat.
17.

One of the gunmen takes out his cell. Dials.

ON MARCO

On the phone.

MARCO

North! Go North! We're cutting off the southern streets!

Marco slams his phone shut. Heads for his car.

ON GUNMEN

GUNMAN

North!

The gunmen clear the roof. As the last one leaves, he takes one last suspicious sweep of the roof, cannot figure where this wisp of a girl went to. His eyes briefly focus on the chimney...

GUNMAN

Let's go.

He clambers over the side of the roof.

THE CAMERA STAYS FOCUSED ON THE CHIMNEY.

INT. CHIMNEY - DAY

Cat, holding her breath, listening keenly to the sound of the men departing, is wedged into the chimney, her hands and feet clinging like a lizard to the walls on either side.

EXT. STREET - DAY

Cat comes over the top of a hill, the soot of the chimney, mingled with the blood of her parents, staining her dress. The doors and windows all along the street are shuttered tight. Her eyes search the curb as she makes her way down the street. When she hears the sound of a vehicle. She looks up to a jeep turning the corner.

REVERSE ON MARCO

In the windshield of the jeep, staring at her.

MARCO

We got her! Close the net!

ON CAT

She sees Marco. She pauses for a moment, and then does something that stuns even Marco. She starts to run right towards the jeep!

ON MARCO

18.

A bit stunned.

MARCO

What is she doing?

ON CAT

She keeps sprinting toward the jeep. Another jeep appears

over the hill behind her. Starts to come at her.

ON MARCO

As his jeep speeds right for her.

ON CAT

As she runs, her eyes go to the right, and it becomes apparent she knows exactly what she is doing. She has a plan. And she executes it. Suddenly, she leaps for the curb and...

A SEWER GRATE.

ON MARCO

Sees Cat dive to the curb.

MARCO

No!

ON CAT

As she wriggles her skinny little body down the grate, with barely enough room to squeeze in. But in she does squeeze.

ON MARCO

In total disbelief, watching her disappear down the narrow slit in the curb.

Both jeeps pull up. The men jump out. Marco flattens to the street, peers into the grate, sees Cat staring up at him.

Marco takes his gun out. Jams it in the grate...

BAMBAMBAMBAM!!!!

Empties his clip into the dark. When he runs out of ammo, he peers down again.

Cat is gone. The gunmen run to the next sewer grate fire into that one. Marco looks down, no Cat.

MARCO

Get down there!

The gunmen rip the grate out, jump down the hole.

INT. SEWERS - DAY

The gunmen, following the beams of their flashlights, go tramping through the muck of the sewers, trying to find Cat. The only living things they find are rats, scurrying across their feet.

GUNMAN
(ON PHONE)

We lost her!

ON MARCO

MARCO

FUCK! FUCK!

He kicks every car in the street in frustration.

INT. SEWERS - DAY

The gunmen wait in the sewer, waiting.

MARCO V.O.
Come back out.

The gunmen retreat back the way they came. They do not see someone watching them go.

ANGLE ON

A small crevice in the sewer wall. Cat has squeezed herself into the crack, almost invisible.

EXT. STREET - SUNSET

Cars and trucks rumble along a busy thoroughfare.

CLOSE ON A SEWER GRATE CUT INTO THE SIDE OF THE CURB

A hand emerges. And then, Cat pulls herself out, into the street.

PULL BACK TO CAT RISING

She stands at the edge of the busy thoroughfare, and looks around. She is in the heart of the city. Where tall office buildings, compete with graceful, classical mansions. In the distance, she sees the hillsides, covered with the twinkling lights of the favelas, two miles, and a world away.

EXT. AMERICAN EMBASSY - NIGHT

Two Marines stand guard. Looking straight ahead.

VOICE

Excuse me...

20.

The Marine looks down to Cat. Bedraggled, covered in soot and blood and shit. Holding out the card her father gave her.

CLOSE ON THE FACE OF A MIDDLE AGED AMERICAN

PULL BACK TO

INT. EMBASSY OFFICE - NIGHT

The American looks at the card Cat gave to the Marine, hands it to another American.

AMERICAN 1

And you say you have something for us?

He turns to Cat, who nods yes.

AMERICAN 1

May I see it?

Cat takes a beat. Puts her fingers down her throat. And throws up all over the man's desk.

AMERICAN 1

Oh jeez...

Cat reaches into the goop on the desk and comes up with the chip. She hands it over to the man behind the desk, who takes a handkerchief out and takes it from her, gingerly. He looks at the chip, looks at Cat.

**AMERICAN 1
(REPULSED)**

Thank you.

CLOSE ON A COMPUTER SCREEN

Facts, figures, names, dates, a wealth of information scrolls down.

PULL BACK TO THE TWO AMERICANS LOOKING AT EACH OTHER

AMERICAN 1

We have to record this.

Cat does not understand. The second American hits a button on a remote.

ANGLE ON A HIDDEN CAMERA ROLLING

BACK ON

AMERICAN 1

Where did you get this?

CAT

My Papa.

21.

AMERICAN 1

And where is your Papa?

CAT

Dead.

AMERICAN 1

Did he tell you what this is?

CAT

Yes...my passport.

INT. AIRPLANE - DAY

Cat watches out the window as the plane's landing gear drops and the city of Miami spreads out before her in all it's shimmer and glistening glory.

VOICE

We are making our final approach to Miami International airport. Please fasten your seat belts.

She looks down at the medal around her neck. A tear forms in her eye. Rolls down her cheek. Impossible to tell if it is a tear of joy or sadness.

INT. JETWAY - DAY

Cat, with a plastic envelope holding her travel documents around her neck, accompanied by an airline rep, walks down the jetway toward the entrance to the airport, where a MAN is standing. Looking directly at her.

All the passengers are filing to the left as they leave

the jetway, but as Cat and her escort approach the man...

MAN

Come with me.

He walks to the right.

INT. PRIVATE OFFICE - DAY

Cat stands in front of a rotund bureaucrat, with the man who escorted her, handing over her passport.

BUREAUCRAT

She's the one?

MAN

She is indeed.

The Bureaucrat looks at her passport. As Cat glimpses through the slatted window looking out over the Customs floor, where all the other passengers are being processed in long lines.

22.

BUREAUCRAT

You must have done something pretty important to get the royal treatment little lady.

Cat says nothing. He stamps her passport.

BUREAUCRAT

Welcome to America.

Cat looks at him, not sure if this is good news or bad news.

ON THE MIAMI SKYLINE

INT. CAR - DAY

Cat looks out the window of the car at the skyline passing by, silent, filled with wonder.

MAN

You like music?

Cat looks at him, doesn't respond. He turns the radio on. A god awful C&W song comes on. Cat looks at him for a moment, then reaches over, turns the radio off. Goes back to looking out the window.

EXT. BOARDING SCHOOL - EVENING

The car passes a gate with a sign: MISS PORTERS SCHOOL FOR GIRLS.

VOICE

It's been our mission statement since we first opened our doors in nineteen twenty three...

INT. HEADMISTRESSES OFFICE - EVENING

HEADMISSTRESS

To provide a safe, healthy nurturing environment where young women can get the education they will need to meet the challenges of that amazing adventure called life. How does that sound to you, my dear?

Cat does not respond, she just stares out the window.

MAN

It's been a long day for her. Here's the check for the year's tuition.

He hands over a check.

23.

MAN

And the five hundred dollars allowance for the first six months.

He hands over a wad of bills.

HEADMISSTRESS

Which we keep right here...

She places the money in an envelope with Cat's name on it, and puts the envelope into a drawer.

HEADMISSTRESS

And give you twenty a week for incidentals.

She hands a twenty to Cat. Who takes it without saying a word.

HEADMISSTRESS

What do we say darling?

CAT

Where do I sleep?

INT. DORMITORY - EVENING

Three dozen girls of all ages go about their business. Some do homework on their beds, others do their hair, dance, run around.

And suddenly, at the sound of a door opening, they all stop and look in the same direction at Cat and the MONITOR

MONITOR

Girls, this is your new classmate. Please welcome her and show her the ropes.

(TO CAT)

Wake up is at seven. Sweet dreams.

She exits. All the girls stare at Cat. No one makes a move. In the silence, you can hear a pin drop, until...

The biggest girl in the dorm, a head taller than everyone, and twenty pounds heavier, with bully written all over her face, saunters down the aisle right towards Cat. Her name is...

SHERRI

I'm Sherri. And you are?

CAT

Very tired.

The girls all around twitter. Sherri looks back at them, no good rising on her smirking face.

24.

SHERRI

Well, 'very tired', I'm sure you want to lay down and rest your little head?

CAT

I do.

SHERRI

There's your bed...

She points halfway down the aisle to an empty bed. Cat is about to walk towards it, when Sherri puts a beefy hand in her chest.

CAT

But it's gonna cost you.

(BEAT)

Twenty dollars.

Cat looks at Sherri. Looks at the other girls all hanging on every word, waiting to see what jumps off.

Cat considers, then reaches into her jumper and extracts the twenty dollars the headmistress gave her. Hands it over to Sherri.

SHERRI

A week. Peace has it's price,
y'know what I'm saying?

Cat says nothing, just stares at Sherri.

SHERRI

Are we clear on that?

CAT

Twenty dollars a week.

Sherri opens her sweatshirt to reveal a fanny pack. She unzips it, puts Cat's twenty in with a wad of other twenties.

SHERRI

We got a smart one!

The other girls hoot and whistle. Sherri removes her hand from Cat's chest.

SHERRI

You can go now.

(BEAT)

In peace.

Cat still says nothing. She walks up the aisle past all the other girls, who remain silent. It is only after Cat has laid down on her bed, that the laughing and twittering resumes.

25.

Cat stares at the ceiling, her hand reaches inside her jumper, takes out the medal her father gave her. She holds it close in her hand, just lays that way.

FADE TO

INT. DORMITORY - NIGHT

All the girls are asleep in their beds. Silence reigns, except for the small cries and sighs of girls asleep.

CLOSE ON CAT

Her eyes still open, her hand clutching her father's medal. She gets up.

INT. HALL - NIGHT

Cat makes her way down the hall. At the end of the Hall is a door marked EXIT. But she is not looking at the exit she is looking for something else. And she finds it. A door marked: HEADMISTRESS.

Cat tries the door, it is locked. She takes her father's medal from around her neck, and uses it to pop the lock. Looking left and right to make sure the coast is clear, she enters.

INT. HEADMISTRESSES OFFICE - NIGHT

Cat tries the drawer where the Headmistress locked her money away. She looks around, takes a letter opener off the desk, pops the drawer, extracts the envelope with her name on it.

INT. HALL - NIGHT

Again Cat walks down the darkened hall, looking for another door. Finds it marked: INFIRMARY.

INT. INFIRMARY - NIGHT

Cat walks along the cabinets containing the pharmaceuticals until she finds what she is looking for. She smashes the glass door, reaches in, extracts one bottle.

CLOSE ON SHERRI ASLEEP

PULL BACK TO

INT. DORMITORY - NIGHT

Cat, with four belts slung over her shoulder, the bottle from the infirmary in one in one hand, a cloth in the other, stands over the sleeping Sherri.

Cat pours the contents of the bottle out into the cloth. Seals the bottle. Puts it down. Then takes the cloth and

places it over Sherri's sleeping face, ever so gently.
26.

FADE TO BLACK

EXT. HORIZON - SUNRISE

The sun comes up over the horizon, casts it's first rays through the windows of...

INT. DORMITORY - MORNING

The sun hits the faces of the girls. As they wake, they find two very interesting things.

1. A twenty dollar bill on each bed.
2. Sherri fast asleep, her hands and feet tied to the post of the bed with belts, her shirt pulled up, her money belt gone. And the word THIEF written in magic marker across her stomach. And the drawing of the Cataleya orchid.

CLOSE ON

A kind faced Hispanic woman, a...

TICKET AGENT

Hola chica, where are we wanting to go today?

PULL BACK TO

INT. BUS STATION - DAY

Cat, barely up to the window, hands the ticket agent the piece of paper her father gave her. The woman looks at the paper.

TICKET AGENT

Chicago is not next door, you know.

CAT

How much?

Cat holds up the envelope from the headmistresses office.

MONTAGE DAY/NIGHT

The landscape of America passes by through the window of a bus. Clutching a new Lara Croft comic, nibbling on a big Mac and fries out of a bag, Cat sees...

The sugar cane harvests in the Florida wetlands.

Two big fat black women sitting on the porch of a shack
shelling peas in the deep South.

The Steel Mills of Pittsburgh fire up.

The endless expanse of corn and wheat stretching from
horizon to horizon across Ohio.

27.

The giant milk barns of Indiana with their hundreds of
cows.

And finally, sees the great city of Chicago looming in the
distance as the bus hurls down the highway towards it.

EXT. CHICAGO BUS TERMINAL - NIGHT

As seedy as any bus terminal. People bustling, people
hustling. A veritable cauldron of humanity bubbling with
the good, the bad, the ugly. The predators and the prey.

Cat exits into this stew of life, looks around, checks
things out. As she is checked out in turn by some pretty
sleazy types.

Cat ignores the eyes following her, walks up to a dwarf
hawking newspapers. Hands him her slip of paper. He points
her in a direction.

MONTAGE

Cat walks across the neighborhoods of Chicago.

Sees the signs in Polish change into signs in Italian, in
Spanish, Chinese, Ethiopian.

She hands her paper to an Ethiopian cabbie. He points her
onward.

She walks past bars where black gangbangers watch her pass.
She hands one her paper, he points her on.

She walks past massive churches, synagogues, mosques.

She walks past the stately houses of the Gold Coast, along
the deserted stretches of the glam shops on Michigan Avenue,
over the bridges...

Until she comes to...

EXT. ROUGH NEIGHBORHOOD - NIGHT

The denizens of this world look every bit as dangerous as they are. Gangbangers, con artists, trouble waiting to happen at every turn.

ANGLE ON CAT

Cat, walking down the block as the eyes of everyone she passes follow her. She stops on a street corner. Seems lost. Opposite her a group of men, hanging outside a bar see her. The leader of the group calls her over.

MAN

Hey kid. You know what time it is?

Cat shakes her head.

28.

MAN

It's late, and this is not the kind of place a kid should be hanging out. What are you doing here?

Cat hands him her paper. He looks at her, suspicious.

MAN

Who are you?

CAT

Cataleya.

The man takes a moment...

MAN

Wait here.

He disappears up a small alley into the darkness beyond. Cat, not knowing what to do, sits down on the curb, watches street life. She sees...

Hookers soliciting men in passing cars.

Cops sitting in a patrol car, bored, blase.

Men playing craps against a wall.

Some very discreet dope deals, more sleight of hand than anything else.

CLOSE ON A FIST COLLIDING WITH A FACE

A very bloodied face. Once, twice, three times.

PULL BACK TO

INT. ROOM - NIGHT

EMILIO RESTREPO, 35, a hard case, fuck with me at your own risk written all over his face, is about to deliver another crushing blow to a poor soul strapped to a chair when...

MAN

Emilio.

The beating stops, Emilio turns.

MAN

There's a girl looking for you.

EMILIO

I'm not interested in a girl right now.

He turns back to the task at hand. Cocks his fist.

29.

MAN

It's not that sort of thing. She's eight.

Again, Emilio stops. The man hands her Cat's paper.

MAN

Says her name's Cataleya.

This focuses Emilio's attention.

EXT. STREET - NIGHT

Cat is sitting watching the street, when a pair of legs appear in front of her. Cat looks up to the man who disappeared.

MAN

Come with me.

He turns abruptly, heads back up the alley.

EXT. ALLEY - NIGHT

Cat follows the man through a darkened alley. At intervals,

on either side, dangerous looking men, armed to the teeth, stand in the shadows. The man opens a door, beckons Cat to enter.

INT. WAREHOUSE - NIGHT

Cat follows the man as he moves down a long hallway. Cat looks into the rooms on either side of the hall as she walks along.

In one room, opening out to a trucking bay, TV sets are being unloaded into a big warehouse full of stolen merchandise.

In another room, guns are being serviced. Lots of guns, hand guns, assault rifles. Big artillery.

MAN

Hey!

Cat's attention is drawn away from the room with the guns, to the Man holding a door open for her at the very end of the hall.

INT. OFFICE - NIGHT

Cat enters an office with three women working on computers. Looks like any other business office. At the sight of Cat, the women get up and exit, closing the door behind them. Cat is left alone.

She looks around the office, when the sound of a door opening behind her. She turns to Emilio. Who approaches her cautiously, scrutinizing her.

30.

EMILIO

Cataleya?

Now it is Cat who hesitates.

CAT

Uncle Emilio?

Emilio covers his mouth, seems rocked.

EMILIO

Madonna! I thought you were dead!

He crosses himself.

EMILIO

I thought you were all...

Cat stands stock still. Emilio takes her up in his arms, lifts her, crushes her to his chest. Cat remains suspended, emotionless for a moment. And then, for the first time emotion, real emotion, washes across her face. Her lower lip begins to tremble. Tears well up in her eyes. She bursts into tears.

EMILIO

You're safe now.

All the emotion, the fear, the anger that she has kept locked away deep inside, rushes to the surface in one massive wave.

EMILIO

You're safe.

EXT. CHICAGO - MORNING

The sun peeks over the horizon, spreading the fog infused light coming off Lake Michigan across the sleeping city as it ascends in the sky.

CLOSE ON

One beam of sunlight slips through the narrow crack between a window and the shade covering it.

CLOSE ON

The ray of sunlight washes across Cat's sleeping face. She wakes slowly. Her eyes open after a long sleep. For a moment she does not remember where she is.

PULL BACK TO

INT. BEDROOM - MORNING

Cat looks around the clean, orderly bedroom as she gathers her thoughts. Her eyes move around the room. It is a boy's room.

31.

With models of soldiers, futuristic warriors, a big poster of Al Pacino as Tony Montana in SCARFACE. A poster with every imaginable type of assault rifle.

INT. KITCHEN - MORNING

Emilio sits reading the financial section of the morning

paper over what seems to be the remains of a very hearty breakfast. An elderly woman, grandmotherly, fills his coffee cup.

EMILIO

Gracias mama.

A noise turns both of them to the doorway and Cat.

EMILIO

Good morning.

MAMA

Buenos diaz Cara. Come. Sit.
I'll make you some eggs.

Mama caresses her face, her eyes glisten with a grandmother's love. Kisses her on the forehead, lovingly, whispers into her ear.

MAMA

You have your mother's beautiful eyes. Don't be scared. This is your home.

Slowly, hesitantly, Cat makes her way across the kitchen to the table, where she sits opposite Emilio, tentative.

EMILIO

When was the last time you slept?

CAT

I don't know. A long time ago.

EMILIO

Well good. A growing body needs sleep. When I was your age I would sleep half the day. I don't know if it helped with the growing, but I was well rested for whatever came after.

CAT

Whose room is that?

EMILIO

My son. Your cousin.

CAT

Where is he?

32.

EMILIO

He's dead.

His voice holds anger, not sadness.

CAT

Killed?

EMILIO

Yes.

CAT

By who?

EMILIO

No one who is still alive.

Mama comes over, puts a plate of eggs in front of her. As she begins to wolf down the food. He holds up the page of her drawing, the one her Father put his address on.

EMILIO

You are very talented. Is this what you want to be? An artist?

CAT

I used to want to be like Lara. A super agent.

Shoveling more food into her mouth.

EMILIO

Not anymore?

Chewing, Cat shakes her head.

EMILIO

And now?

CAT

(matter of fact)
I want to be a killer.

She keeps shoveling food in her mouth. Emilio looks up at his mother, who crosses herself. Cat finishes the last mouthful, looks up.

CAT

Can you help?

Emilio blinks once.

EMILIO

Sure.

EXT. STREET - DAY

Emilio walks Cat down the street. He is carrying a kids book bag.

33.

EMILIO

The good news is your father bought you your life with what he gave you. The bad news is Don Luis was playing both sides, and has disappeared. You tore down everything he spent years building up with that little chip. It is something he will not forget. There is a law in this thing of ours. If someone does you, the revenge goes all the way down the line. Women, children, Grandmothers, dogs, cats. No exceptions.

CAT

Are you trying to scare me?

EMILIO

I am trying to educate you.

CLOSE ON MONEY BEING COUNTED

PULL BACK TO

INT. PRINCIPAL'S OFFICE - DAY

The PRINCIPAL watches Emilio count the money out.

PRINCIPAL

Normally we don't accept students in the middle of the academic year, but under the circumstances, losing her parents in that tragic car accident...

Cat looks out the window, saying nothing.

PRINCIPAL

Here.

He hands a list over to Cat. Who keeps looking out the

window.

PRINCIPAL

These are the school supplies you'll need.

Emilio takes them.

EMILIO

She's still in a bit of shock.

PRINCIPAL

Of course. See you Monday Cataleya. Such a pretty name.

She keeps looking out the window.

34.

EXT. SCHOOL - DAY

As Emilio walks along, with Cataleya, reading the list of supplies.

EMILIO

We'll get all this stuff, then go over to this little place I know down on Maxwell street for some of these hot dogs the Polish people make here.

He turns left at the cross street...

EMILIO

You like hot dogs?

He looks down, sees no Cat. Looks back to see Cat walking in the opposite direction.

EMILIO

Hey!

Cat keeps going.

EMILIO

Hey!

He hurries, catches up with her.

EMILIO

Where you going?

CAT

I've already been to school. I told you what I want to be. You don't want to help me, fine. I'll do it myself.

She walks off. Emilio grabs her.

EMILIO

Chica. Any idiot can be a killer. Look!

Emilio draws a .357 magnum pistol from his shoulder holster, and empties the entire clip into the front of a car coming down the street. The car careens off the road, smashes a fire hydrant, crashes through a plate glass window of a shop across the street. The water from the hydrant shoot twenty feet in the air. Emilio holsters his gun.

EMILIO

You want me to teach you to be a killer? No problema. I'll teach you. But you'll be dead in five years.

(MORE)

35.

EMILIO (CONT'D)

If you want to be a killer, and survive, you have to be a smart one. You have to know things besides how to pull a trigger. You have to know how the world works. How people think. You got to learn to be psychological. That I cannot teach you, unless you learn the basics at school. Got it?

Cat glares at him.

EMILIO

Now what's it going to be?

He holds out the gun in one hand, and the schoolbag in the other. Cat hesitates for a moment. Takes the schoolbag from Emilio. Then takes his hand, and they walk off together as police sirens announce the arrival of cruisers, and people pour out of the school and the surrounding stores. As they put distance between the chaos and themselves.

CAT

But I still want to be a killer.

EMILIO
(SIGHING)

Cabron!

FADE TO BLACK

12 YEARS LATER

EXT. FRESNO - NIGHT

A sleepy California town on the way to nowhere.

PAN DOWN TO

EXT. SIDE STREET - NIGHT

A police cruiser sits on a quiet street, right off a wider avenue. Main street. There is no traffic either way. The nose of the cop car juts out just off the street.

INT. POLICE CRUISER - NIGHT

Two cops are sitting, peeling back the wrappers on their burgers.

COP 1

So then I suggest, y'know, we buy some things to spice it up a bit.

COP 2

Define things.

36.

As they nibble and talk, they pay scant attention to a set of headlights coming up the broad avenue.

COP 1

A garter belt, some of those stockings that come up the thigh...it's fourteen years. Know what I mean?

The lights come closer...

COP 2

Yeah. No matter how much you like steak, sometime a lamb chop is not a bad thing.

The lights shine right into the car.

COP 1

Exactly.

Only then, when the lights are directly on them, do the cops turn to see a car heading right toward their front end.

COP 1

What the...

CRASH!!!!

The front end of the cop car gets sheared right off by the impact. Glass shatters, metal crunches, airbags explode!

ANGLE ON

The other car. The drivers door opens. A vodka bottle falls out, clinks to the sidewalk. And a moment later, two legs emerge from the car. Two very long, very shapely legs. Legs that never end. In very high heels, and a very short mini skirt. And the face on top of it, framed by a mane of wild hair, is drop dead think-you-have-died-and-gone-to-heaven gorgeous. The whole package reads SUPERMODEL. And by the way she is weaving when she stands, and the bottle at her feet, the read is; very drunk supermodel. Who looks at the crumpled police cruiser, looks into the windshield of the cruiser at the stunned cops, and says in the most sweetly drunk voice...

SUPERMODEL

Oops...

The cops can't believe this. They regain their wits and bolt out of the car.

COP 1

That's all you have to say? Oops?

And, ever so sensually, she starts to laugh. The cops look at each other, perplexed. And she keeps laughing.

37.

The cops get pissed.

COP 1

Funny?

...and she keeps laughing.

COP 1

Wanna laugh you crazy bitch? I'll
give you something to laugh about!

And even when they slam her to the hood of the car, jam
her hands behind her back, and slap the cuffs on, she keeps
laughing, and laughing.

CLOSE ON HER CHEST

**WHERE A VERY FAMILIAR MEDALLION ON A CHAIN HANGS BETWEEN
HER EXPOSED CLEAVAGE. A MEDALLION ENGRAVED WITH THE
CATALEYA ORCHID.**

IT IS CAT, ALL GROWN UP.

INT. POLICE STATION - NIGHT

A quiet night in the small station. Cat stands in front
of the booking desk, so drunk the two cops have to hold
her up. A surveillance camera over the desk innocuously
records everything. Cat keeps her head down, her face,
obscured by her mane of hair.

As the SERGEANT goes through her purse, finds...

SERGEANT

No license, no registration. No
ID except a library card. Well
Ms...

He reads off the library card.

SERGEANT

Valarie Phillips in addition to
all that...you're being charged
here with DUI, destruction of police
property, driving the wrong way on
a two way street...

CAT

Is that it?

SERGEANT

Unless you can think of anything
else you should be charged with.

CAT

(TIPSY)

Wearing no panties?

38.

The Sergeant and the arresting cops holding her up give

her a long look, as do any of the other cops in ear shot, whose eyes go to her very short skirt.

SERGEANT

That's not a crime.

CAT

Thank goodness.

And she teeters over, passes out cold right on the Sergeant's desk.

SERGEANT

Take her in the back, lock her up,
put a cup of coffee in with her.
Let her sleep it off, we'll book
her tomorrow.

The two cops who booked her drag her out. As they do, the Sergeant and the two other cops on duty lean over to try and get a look up her very long legs and her very short skirt.

EXT. POLICE STATION - NIGHT

Three black SUV's, with blacked out windows, come rolling up to the station. The doors open and a dozen U.S. MARSHALS jump out. Vigilant, forming a cordon around one of the vehicles, out of which comes a hand cuffed, kevlar wearing hard as nails MAFIA type. GENNARO RIZZO.

The Marshal's surround him, guns bristling, on the look out for any danger, and hustle him towards the doors of the police station.

INT. POLICE STATION - NIGHT

The station doors slam open. Marshal's barge in. The HEAD MARSHAL approaches the surprised Sergeant on the desk, flashes his credentials.

MARSHAL

US Marshal Warren. We have Gennaro Rizzo here on an overnight.

SERGEANT

Who?

MARSHAL

Rizzo. The Mafia guy? On the way to testify up in San Francisco tomorrow? They didn't notify you?

SERGEANT

Hold on a second.

He rifles through some papers. Finds one.
39.

SERGEANT

Here we go. Says here you're not expected until tomorrow.

MARSHAL

Never expect the expected Sergeant.
(to his men)
Secure this place.

INT. CELL BLOCK - NIGHT

The Marshals come down the cell block, checking everything out. They pass Cat in her cell, passed out cold, her long legs and short skirt slows their progress a bit. After a long look, they move on.

INT. SECURE CELL - NIGHT

Rizzo is pushed into a cell. The door is slammed and locked.

MARSHAL

One man here. Two more outside the front door. Everyone else on the perimeter, in teams of two.

He hands out thermos bottles.

MARSHAL

It's a caffeine kinda night fellas.
Eyes open.

INT. CELL BLOCK - NIGHT

A lone cop passes Cat's cell, doing the nightly rounds. As soon as he is gone...

ON CAT

Cat's eyes snap open. She sits up, moves with the efficiency and determination of someone who has not has a drop of alcohol. She takes a spoon from the coffee cup left for her, reaches into her mane of hair and extracts a small pin. She inserts the pin into the keyhole of the door, jiggles it. The door pops open.

Cat exits the cell, takes a broom leaning in the corner, and keeping her eye on the camera above the door, she slides along the wall, until she is just under the camera. She uses the broom handle to tilt the camera up just a bit.

INT. SECURITY MONITORING ROOM - NIGHT

One lone cop sits in front of the various monitors. He does not notice that one tilts slightly up, points toward a blank wall.

40.

INT. CELL BLOCK - NIGHT

Cat, under the camera, unlocks the second door, slips out.

INT. HALL - NIGHT

Cat comes into the hall where several vending machines lean against the wall. On the far side is a door marked: ELECTRICAL. She is about to head for it, when she hears a door open at the far end of the hall.

ANGLE ON THE DOOR

At the far end of the hall. A cop comes in, looks down the hall. Where Cat was standing he sees only the vending machines. He heads right for the machines. Puts coins in the machine, waits for his food.

ANGLE ON THE SIDE OF THE MACHINE

Where Cat is pressed hard against the flat surface, inches from the cop.

The sandwich falls, the cop retrieves it, moves off, exits down the hall. Cat waits until she hears the door shut on the far end of the wall. She crosses quickly to the door across the way, enters.

CLOSE ON A UTILITY BOX PULLED OPEN

Revealing the electrical control panel for the station.

PULL BACK TO

INT. ELECTRICAL ROOM - NIGHT

Cat stands on a narrow shelf, undoes the last screws on a vent in the ceiling with a screwdriver from the tool board on one wall.

Cat drops down, opens the electrical control panel on the wall, studies it for a moment, finds the switch she is looking for, then turns to the wall of tools, plucks some wire, a cutter, a spring.

Cat sets to work on a jury rigged mechanism with the items at hand. When she is finished, she tugs at the waist band of her mini skirt, and little by little she stretches a thin dun colored leotard suit over her whole body. She takes a small plastic vial, fills it with some water from the tap, and sets it, just so, above the device she has constructed.

The device is hooked to the switch she selected, a small weight hangs from the bottom of it by a wire. She sets the water container just so over the spoon from her cell. The water begins to drip a drop at a time. She closes the panel door, sets her digital watch. Hoists herself up to the vent in the ceiling, and is gone.

41.

CLOSE ON THE JURY RIGGED DEVICE

Water dripping into the spoon a drop at a time.

INT. AIR DUCTS - NIGHT

Once inside the grate, Cat takes one of the buttons off her blouse and presses the top of it. The button becomes a pin light, which she clasps between her teeth, starts to crawl on her stomach, pulling herself along by her elbows and her wriggling hips and knees, the light still between her teeth.

TRACK WITH CAT

As she moves through the maze of ducts. On the way, she peers through the grates in each ceiling, down into one cell after another, catching various views of inmates asleep as she passes over them. Until she comes to a ventilation fan blocking the way. The fan blades go round and round. Cat looks at her watch, looks at the fan.

CLOSE ON THE ELECTRICAL PANEL

And Cat's jury rigged device. The water has almost filled the spoon, one more drop, one more drop.

CLOSE ON CAT LOOKING AT HER WATCH

The digital counter goes from 4 to 3 to 2 to 1...

CLOSE ON

The last drop of water drips into the spoon, the spoon tips, tugging on the wire, the wire trips the switch it is connected to, the whole device comes apart, the separate pieces fall to the floor.

INT. AIR DUCTS - NIGHT

The fan stops. The blades slow.

INT. POLICE STATION - NIGHT

The sergeant at the desk hears the ventilation system go off.

SERGEANT

Hey Doyle!

He calls to one of the other cops on duty.

SERGEANT

Go take a look at the breaker on the ventilation system, will ya?

Doyle moves off.

42.

INT. AIR DUCTS - NIGHT

Cat watches the blades of the vent fan slow. When they have completely stopped she starts to move herself through the very narrow space between the now stilled blades, feet first.

INT. ELECTRICAL ROOM - NIGHT

Doyle enters the room, opens the electrical panel. The spoon, the weight, the spring, and the wire, fall to the floor. Doyle looks at them curiously for a moment.

INT. AIR DUCTS - NIGHT

Cat is half way through the fan blades.

INT. ELECTRICAL ROOM - NIGHT

Doyle looks at the switches, going down the printed list on the door, trying to locate the right one.

INT. AIR DUCTS - NIGHT

Cat is almost through.

INT. ELECTRICAL ROOM - NIGHT

Doyle finds the switch that corresponds to the ventilation system.

INT. AIR DUCTS - NIGHT

Cat's neck passes through the fan blades. Slow going.

INT. ELECTRICAL ROOM - NIGHT

Doyle hits the switch for the ventilation system.

INT. AIR DUCTS - NIGHT

Cat is just through, when the blades start moving, brush against her forehead, as she makes it to the other side with no time, and no room to spare.

INT. AIR DUCTS - NIGHT

Cat comes to a vent, looks down, begins to loosen the vent screws.

INT. BATHROOM - NIGHT

Cat drops down into a bathroom. Looks at her watch. Sits down, waiting.

INT. PROTECTIVE CUSTODY - NIGHT

Rizzo is asleep in his cell. The Marshal on duty finishes his coffee. Looks at Rizzo.

43.

Then walks over to the door at the end of the wall. He hits a buzzer on the wall.

INT. SECURITY MONITORING ROOM - NIGHT

The cop manning the bank of monitors, wakes up, sees the Marshal in the monitor.

**MARSHAL
(OVER INTERCOM)**

Gotta pee.

The monitor hits a button.

INT. PROTECTIVE CUSTODY - NIGHT

The door buzzes open. The Marshal passes through.

INT. HALL - NIGHT

The Marshal pushes the bathroom door open. Enters.

INT. BATHROOM - NIGHT

The Marshal finishes peeing, zips himself up. Turns. Right into a devastating reverse wheel kick.

INT. SECURITY MONITORING ROOM - NIGHT

The cop on duty hears a buzz, looks up to the bank of monitors, and sees the Marshal standing at the door. Thinking nothing of it, he hits the buzzer.

INT. HALL - NIGHT

Cat, propping the unconscious Marshal up, hides behind him. As the door buzzes, she maneuvers the body around, pushes through. On the other side, she drops the body, and takes his gun.

INT. SECURITY MONITORING ROOM - NIGHT

On the monitor it looks like the Marshal is passing through.

INT. PROTECTIVE CUSTODY - NIGHT

Rizzo is half asleep, when the barrel of a gun taps him on the head. He opens his eyes slowly to...

CAT

Unbutton your shirt.

RIZZO

What...?

CAT

Now.

44.

Rizzo looks over to where the Marshal is passed out cold on the floor. He does as he is told.

RIZZO

Who the hell are you?

CAT

Not room service.

She pumps four bullets into his head.

INT. POLICE STATION - NIGHT

BAMBAMBAMBAM!!!

The four shots reverberate throughout the station.

EXT. POLICE STATION PERIMETER - NIGHT

BAMBAMBAMBAM!!!!

Two patrols of two Marshal's each hear the shots.

INT. SECURITY MONITORING ROOM - NIGHT

BAMBAMBAMBAM!!!

The monitor wakes up.

INT. POLICE STATION - NIGHT

Cops and Marshal's, guns drawn, come running.

INT. PROTECTIVE CUSTODY - NIGHT

The knocked out Marshal comes to. Finds a gun in his hand. Doesn't get it, until he looks over to see Rizzo, with his face blown off.

INT. PROTECTIVE CUSTODY - NIGHT

The door flies open and the Marshal's and cops come pouring through, to find the Marshal with the gun in his hand and the dead Rizzo.

COPS

Drop it!!

The Marshal is frozen, totally confused.

MARSHAL

Drop it, Joe!!!!!!

More guns. More confusion. Tension beyond the moon.

MARSHAL

I didn't do it!

45.

COPS

Drop it!!!!

The Marshal drops his gun.

COPS

On the floor!

MARSHAL

Call a bus!

FROM THE POV OF SOMEONE ELSE.

INT. AIR DUCTS - NIGHT

Cat looks through the vent over the cell. Sees the wobbly confused Marshal with the gun in his hand, hears feet coming fast.

EXT. ROOF OF POLICE STATION - NIGHT

Cat comes climbing out of a ventilation duct onto the roof. She looks out over the side of the building. Marshal's stationed outside are running into the building.

Cat takes off running.

INT. PROTECTIVE CUSTODY - NIGHT

The cops are cuffing the Marshal.

MARSHAL

Guys! I didn't do it!!!

MARSHAL 1

Ambulance on the way!

Another Marshal is checking Rizzo.

MARSHAL

He's gone.

SERGEANT

Search the place!

EXT. ROOF OF POLICE STATION - NIGHT

Cat is running as fast as she can.

INT. POLICE STATION - NIGHT

Cops and Marshals are running through every room, checking

everywhere.

EXT. ROOF OF POLICE STATION - NIGHT

Cat reaches another air vent, so about to pry it off when she hears...

46.

INT. DOORWAY - NIGHT

Cops running up the stairs, headed for a door above them.

EXT. ROOF OF POLICE STATION - NIGHT

Cat hears the door begin to open. She bangs her high heels together. And two blades come out of the front. She sees the door knob turning. She runs for the roof's edge.

AND VAULTS OVER THE SIDE!

INT. DOORWAY - NIGHT

The cops burst through the door to...

EXT. ROOF OF POLICE STATION - NIGHT

The cops pour onto the roof, looking around, guns drawn.

ANGLE ON CAT ON THE SIDE OF THE BUILDING

Clinging to the wall like a gekko. The dun colored wall blending with her dun colored suit. How is she doing this?

CLOSE ON CAT'S SHOES

The blades fitted into the seam between the bricks. Her fingertips clinging to the small lip on the bottom of the roof's edge.

ABOVE HER

The cops look around the roof.

ON CAT

She holds there listening to the noise above. Hears noise below, looks down to see...

EXT. POLICE STATION - NIGHT

Cops searching the alley below.

ON CAT

Hanging to the edge of the building. Listening, watching.

EXT. ROOF OF POLICE STATION - NIGHT

The cops, finding nothing, head back out the door. A moment later...

CLOSE ON THE ROOF LEDGE

Cat's hand reaches up.

ON CAT

47.

When one hand has a firm grasp on the roof ledge, she lets go with the other hand and grasps the ledge, extracts the blades from the brick seams, and swings herself up on the roof. As her shoes dislodge, some mortar comes loose and falls below.

ON THE COPS BELOW

The crumbling mortar falls on the head of one cop, he looks down, sees the crumbly gravel, looks up, sees nothing.

EXT. ROOF OF POLICE STATION - NIGHT

Cat lands on the roof, lays still.

ON THE COP BELOW

He examines the gravel, looks up again. And then moves on.

EXT. ROOF OF POLICE STATION - CONTINUOUS

Cat pries the vent cover off, slips in.

INT. POLICE STATION - NIGHT

Cops are checking every cell in the men's block.

INT. AIR DUCTS - NIGHT

Cat is crawling along as fast as she can.

INT. POLICE STATION - NIGHT

The cops come to the entrance of the woman's cell block.

INT. AIR DUCTS - NIGHT

Cat comes to the vent in the hallway.

INT. CELL BLOCK - NIGHT

The cops open the door to the women's cell block.

INT. CELL - NIGHT

Cat runs. Begins to pull at her leotard.

INT. CELL BLOCK - NIGHT

The cops look at the women's cells, heading right toward Cat's. As they reach Cat's, the same cop who did the rounds at the beginning of the night looks into her cell. Cat is laying on her side, away from them, dead asleep, in the same position she was when the cop first checked on her. The cops pause for a moment, then move on.

CLOSE ON CAT

48.

Her eyes are wide open. She listens for the outer door closing, and then she breathes out, relieved.

EXT. CITY MORGUE - NIGHT

An ambulance pulls up, along with the Marshal contingent in their SUV's. The Marshal's spill out of the SUV's as a gurney with a corpse is wheeled into the morgue.

INT. MORGUE - NIGHT

As the Marshal's stand around, the Police Coroner begins to unbutton the shirt of Rizzo the corpse.

CORONER

What the fuck?

HIS POV

On Rizzo's chest the word TRAITOR is written in thick black letters. And above them, a drawing of the Cataleya orchid. The Marshal's knows what this is.

MARSHAL

Holy shit! Call Ross.

EXT. SMALL AIRPORT - MORNING

The door of a small jet opens and MARCUS ROSS, 48, a keen eyed, no nonsense all business FBI agent, followed by a team of similarly focused men and women, exits down the stairs to...

MARSHAL

Agent Ross?

ROSS

Where is he?

MARSHAL

At the hospital.

ROSS

Let's go.

EXT. POLICE STATION - MORNING

Reporters are gathered, trying to gain access. The police are keeping them out.

INT. POLICE STATION - MORNING

Over the clamor of reporters outside, Cat is just finishing with her finger printing, wipes off as much of the ink as she can. The Sergeant hands over her library card.

CAT

I shouldn't drink.

49.

SERGEANT

No you shouldn't.

CAT

I'm so so sorry.

SERGEANT

Tell it to the judge at your hearing in ten days.

CAT

What's going on out there?

Alluding to all the commotion she sees through the window looking out into the main room.

SERGEANT

Nothing. Fill out the forms and you can go.

CAT

Really?

SERGEANT

Really. We need to get things organized. But don't worry, the judge will send you back, for sure.

CAT

I probably deserve it.

He hands her a sheaf of papers and a pen. As the pen hits the paper.

CLOSE ON RIZZO'S PAINTED STOMACH

PULL BACK TO

INT. MORGUE - MORNING

Ross, with his team standing off his shoulder, looks down at the stomach.

ROSS

Same handwriting. Same flower.
It's him. Let's see the location.

INT. POLICE STATION - MORNING

Cat hands the paper work over to the sergeant.

SERGEANT

You're lucky no one was hurt.

CAT

I would have never forgiven myself.

Keeping her back to the security camera overhead, Cat collects her things and exits. As the door closes...

50.

A DOOR TO AN SUV OPENS...

EXT. POLICE STATION - MORNING

Ross exits the SUV to the crowd of reporters.

REPORTERS

Is it Rizzo? Was it an
assassination? Are there any clues?
Is it true a Marshal did it?

ROSS

No comment.

Ross sees cops coming and going from the station. He turns to the Marshal with him.

ROSS

You didn't lock it down?

MARSHAL

It was after the fact. I didn't think...

Ross cannot believe what he is hearing.

ROSS

Do it. Now. No one in or out.

ANGLE ON CAT

Exiting the station. Ross and his team sweep past her.

MARSHAL

OK! That's it. No one in or out!
Lock down!

Cat just keeps walking, right past Ross, who heads into the station as the cops try to keep the reporters at bay.

ANGLE ON CAT

Walking away from the pandemonium she is leaving behind. As it recedes over her shoulder, she picks at her fingers where the fingerprinting ink has stained them. Her prints come off! She drops the fake prints down a sewer and keeps walking.

INT. PROTECTIVE CUSTODY - MORNING

Ross scrutinizes Rizzo's cell as his team takes prints, photos, sweeps the cell for evidence.

ROSS

I want to see paper on everyone in and out of the station in the last twenty four hours.

He looks up to the end of the hall.

51.

ROSS

And I want the tapes from the

security cameras.

CLOSE ON LOCKER OPENING

PULL BACK TO

INT. BUS STATION - DAY

Cat extracts a knapsack from the locker, heads for the woman's bathroom.

INT. BATHROOM STALL - DAY

Cat tugs at her hair. The wild mane comes off to reveal her straight hair, which she pulls back in a pony tail. She begins to strip out of her mini skirt.

INT. BUS STATION - DAY

Cat dressed in jeans, a scuffed leather jacket, a baseball cap, with the brim pulled low over her eyes, with her pony tail sticking out of the back, the knap sack on her shoulder, waits on line to board the bus. She keeps her back to the security camera, has her phone to her ear. A number is ringing.

INT. EMILIO'S HOUSE - DAY

Emilio, fifteen years older, is watching a soccer game, picks up the phone. In the kitchen, Mama is cooking.

EMILIO

Are we good?

INTERCUT BETWEEN THE TWO

Cat moves up the line to board the bus.

CAT

We're good.

EMILIO

When are you back?

CAT

Day after.

EMILIO

I have something.

CAT

The morning after OK?

EMILIO

Can't wait to see you Cara.
52.

CAT

Say hello to Mama.

He looks over to Mama at the stove, who waves over her shoulder.

EMILIO

Mama says hello back.

He hangs up, goes back to his game.

INT. BUS STATION - DAY

Cat boards the bus. The doors close behind her.

As the camera ZOOMS up, and the bus pulls out onto the road...

ROSS V.O.

See?

INT. POLICE STATION - DAY

Ross is pointing up at the camera Cat tilted.

ROSS

He tilted the camera just enough
so the angle would catch the guard,
not who was holding him.

He turns to his team.

ROSS

Twenty two murders in four years
all with the same M.O. The word,
the flower. He's sending a message,
for sure. And I'm beginning to
think it's not to us.

AGENT 1

But we're the only ones with the
information.

ROSS

And we're not getting anywhere
with it, are we?

No one on the team can dispute this. It occurs to Ross...

ROSS

If the message is not for us, let's make sure the one it's intended for gets it. I want you to put it out to the press. Splash it across every newspaper, every magazine. National. I want eyeballs on it coast to coast. Monitor it. Let's see if anything comes back.

53.

EXT. UPSCALE RESIDENTIAL NEW ORLEANS NEIGHBORHOOD - DAY

A Lincoln town car comes down the leafy, quiet street of well kept homes. Stops at a gate guarded by two men, who wave him through.

EXT. DON LUIS'S MANSION - DAY

The car ends up in front of a very impressive house, which sits at the end of a long driveway. Toward the era of the walled property, a garage, and a guest house. MR. RICHARD, in a suit and tie, looking like a proper mid level government official, or a lawyer, exits, newspaper in hand. As he approaches the front door, Richard looks over to see two more guards, off to the side. He nods to them, knows them. They nod back.

Richard approaches the front door, knocks. While he is waiting, he looks down at the paper.

The door opens.

MARCO

Mr. Richard...

Richard looks up to a fifteen year older Marco.

MARCO

Been a long time.

RICHARD

Yes it has Marco. How's the hand?

Marco holds up his scarred hand.

MARCO

Only hurts when it's humid.

RICHARD

Should've let us relocate you to
Arizona instead of New Orleans.

MARCO

The Boss likes it humid.

RICHARD

There it is then.

MARCO

He's waiting for you.

Richard enters. The door closes.

INT. SALON - DAY

Don Luis stares out a bay window, drink in hand.

RICHARD

Hello Luis.

54.

Don Luis turns.

DON LUIS

Hello Mr. Richard.

RICHARD

I brought you the morning paper.

He holds the paper up.

CLOSE ON A PICTURE OF DEAD RIZZO ON THE FRONT PAGE.

DON LUIS

I've seen it.

RICHARD

And...?

DON LUIS

Coincidence.

RICHARD

Coincidence? Twenty two times? A
flower that only grows in one place
on earth? That used to be the
calling card of...what was his
name? Your former partner? The
one who did your wet work?

DON LUIS

Fabio. Fabio Maria Restrepo. But I don't understand? Why come here with this?

RICHARD

Because when we find the end of a string we like to know where it begins.

DON LUIS

String? Now we are talking about string? I'm not a tailor.

RICHARD

Don Luis. Let's cut to the chase here, OK? When the Agency extracted your ass from Colombia fifteen years ago, and set you up here, we let you resume your business when what we should have done was lock you up for life. In exchange, you were supposed to keep the information flowing.

DON LUIS

And I have.
55.

RICHARD

Not much, and not for a very long time.

DON LUIS

And this is what you traveled all the way down here to tell me?

RICHARD

No. What I traveled all the way down here to tell you, is there's a limit to our patience. The CIA is not an amusement park. There are no free rides. Everyone pays their way. And you, my friend, have not.

DON LUIS

OK OK. What would you want?

He slaps the newspaper down with the picture of Rizzo.

DON LUIS

I had nothing to do with this. I

swear.

RICHARD

Then find out who does.

As he goes to leave.

RICHARD

And Don Luis, don't play the innocent with us. It won't sit well with my bosses if we find out you had anything to do with this. Have a good day.

Richard exits.

EXT. DON LUIS'S MANSION - DAY

Richard walks to his car, observed by...

INT. DON LUIS'S MANSION - DAY

DON LUIS

She's talking to us.

MARCO

It could be anyone.

Don Luis reaches out, fast as a Cobra, grabbing Marco by the lapel, pulling him close.

DON LUIS

Idiot! I told you. Everyone dead. Down to the dog.

(MORE)

56.

DON LUIS (CONT'D)

You screwed up the first time. Now go fix it. Find her.

(BEAT)

Before she finds us.

CLOSE ON A BUS DOOR OPENS

Cat steps off the bus. Looks around to...

EXT. CHICAGO BUS STATION - DAY

The total full on crush of people that a major metropolitan bus terminal holds. She sees a surveillance camera tucked in a corner. She pulls the brim of her hat low over her

eyes, takes off into the crowd.

EXT. CHICAGO STREET - DAY

Cat comes to a non descript high rise. She enters.

INT. CAT'S APARTMENT - DAY

Cat enters a completely bare bones dwelling, there is nothing that identifies the person who lives here. White bare walls, a table with one chair, a single bed. Along one wall, a cabinet. On the window sill a single Catalaya orchid. Cat waters the orchid.

Cat opens the cabinet to three computer screens. Two of them are divided into quarters and show various views of the building entrance, the lobby, the stairway, the elevator, the hallway.

The third screen is dark, until Cat hits a button and music fills the apartment. Music with a heavy sensual back beat. French Rap. Ooh la la. And the screen pulses and glows in time to the beat. Cat's body responds to the music, moving sexy, her shoulders rolling, her hips swaying.

IN CUTS

Cat sashays across the open space, a stripper strutting her stuff; shedding, first her blouse, then her jeans, her lingerie, until, by the time she reaches a free standing opaque cylinder of a shower with an opaque shower curtain, she is completely nude. She enters the shower. Turns on the water.

Like a snake shedding a skin, she lets the water divest her of everything that came before.

ROSS V.O.

Since each and every one of the victims was a professional bad apple...

CLOSE ON A PICTURE OF RIZZO BEING PINNED TO A WALL

57.

ROSS V.O.

We've narrowed motive down to payback or preemptive.

PULL BACK TO

INT. FBI OFFICE - DAY

Ross has just pinned up Rizzo's picture on a wall filled with twenty two other deceased, all with words and a CATALEYA ORCHID imprint on their stomach's. He turns to face his team.

ROSS

Rizzo here...

He points to Rizzo on the wall.

ROSS

The most recent, was done to keep him from talking. Alexa Milshinova...

Points to a gorgeous dead woman with the word GRIFTER on her stomach.

ROSS

...made a career of getting intimate with big stakes gamblers out of Vegas and then taking them off and sending them to meet their maker. D'Angelo James...

Points to a huge black man with USURPER written in white letters across his chest.

ROSS

...tried to take over the heroin trade in Houston from...

He points to two Mexicans, identical twins, one with PAY written on his chest, the other with the word BACK...

ROSS

The Gemini cartel. Their crimes are self explanatory, if you can read. Now I know some of you are thinking whoever is doing this makes less work for mother. And since there's no collateral damage, why are we wasting valuable manpower and resources on the case? And since until now, there has never been a clue to go on, why go on? But with this last killing...

He holds up a stack of folders from his desk.

58.

ROSS

We have one. As we go to the video tape.

He hits a button and the video replay of Cat walking the unconscious guard through the door.

ROSS

We can't see the assassin, but we can see...

He freezes the tape. Points to the time mark on the tape.

ROSS

The time. 2 AM. Which means our perp was in the station at...I don't have to spell it out for you.

He begins to hand the folders out.

ROSS

These are the names, phone numbers and addresses of everyone with a pulse who entered that police station before two AM. Cops, criminals, clerks, janitors. Everyone. One of them is our target. I want each of you to locate the ten people in the folder you've been given. I want a complete dossier on every one of them for the last ten years of their lives. Run down every lead. Check out every story. Our killer is out there. And we're going to find him. Before he kills again.

THE CITY OF CHICAGO.

As an elevator train rumbles by below...

EXT. STREET - NIGHT

An elevator train rumbles by above.

PAN DOWN TO

A car parking. And DANNY DELANEY, preoccupied, a pleasant, easy going, good looking at 28, closes the door, and walks to the entrance of his low slung apartment building. He enters.

INT. DANNY'S HALLWAY - NIGHT

Danny puts his key in the door, finds that it is unlocked. He pauses, then enters.

59.

INT. DANNY'S APARTMENT - NIGHT

Danny enters his darkened apartment. Goes to turn on the switch...

VOICE

Don't move.

Danny's hand freezes. He stands very still.

VOICE

Take off your shirt.

DANNY

Do I have to?

VOICE

Now.

Danny complies.

VOICE

Turn around.

He does. To darkness. And then, a match is struck, a candle is lit. Standing before him, in garters, thigh highs, a very sexy bra, and fuck me pumps is...

CAT

Hello Danny.

DANNY

Hello Jennifer.

Cat closes to an inch of him.

DANNY

You should have called.

CAT

Why?

DANNY

I could have been out.

CAT

I have a key.

DANNY

I could have been late.

She begins to kiss him, lightly around the mouth.

CAT

I've got nowhere to go.

DANNY

It's just...

60.

CAT

Just what?

She keeps kissing him, lightly on the neck...

DANNY

You show up whenever you want to...

CAT

And then we have the most incredible sex.

(BEAT)

Ever.

DANNY

I know. I'm just saying...

He fumbles for the words.

DANNY

Wouldn't you like to go to dinner sometime?

She keeps nibbling.

CAT

Uh-uh. This taste good enough.

DANNY

Or a movie?

Licking him.

CAT

No. They put me to sleep.

DANNY

So let's pop in a DVD and you can spend the night here?

She stops. Looks him in the eye.

CAT

Would you like the key back?

DANNY

No. I just want to get...I don't know...

CAT

Closer?

She resumes nibbling on his neck.

DANNY

Yes. Closer.

She runs her nails down his chest, slowly, teasing. Her hand finds his groin. What she finds makes her smile.

61.

CAT

Is this close enough?

DANNY

(SMILES)

...Yes.

She gently lowers his hands to his sides, holds them there. Kisses him deeply. Pushes him down onto the floor. And lowers herself on top of him. A small moan escapes his lips as she takes him inside her.

FADE TO

INT. DANNY'S APARTMENT - DAWN

Danny wakes. His face holds the smile of the memory of the night before. He turns his head, lazily. The pillow beside him is empty.

DANNY

Jen...?

Cat is gone. Danny's smile fades.

EXT. ELEVATOR TRAIN - MORNING

Emilio walks down the stairs, carrying a shopping bag.

TRACK WITH HIM ALONG THE STREET. Until he comes to a Laundromat.

INT. LAUNDROMAT - MORNING

Emilio loads laundry from the shopping bag into a machine, puts in the coins, then sits down on a bench to watch the cycle. Seems to talk to himself.

EMILIO

Safe?

And then we see he is talking to...

CAT

On my end. You?

EMILIO

Safe.

CAT

What do we have?

Emilio takes a manila envelope out of the bag. Places it on the seat next to him. Cat picks it up, looks through it.

62.

EMILIO

You remember the guy who was in the news for running that Ponzi scheme about a year ago?

CLOSE ON A MAGAZINE PULLED FROM THE ENVELOPE

The cover features WILLIAM WOOGARD, 45, the most unassuming, baldheaded, pudgy faced man, a nerd. Under the headline: **PREDATOR.**

EMILIO

He disappeared fifty billion dollars. The money was never recovered. Skipped out and bought himself citizenship on some shit hole of a Caribbean island that calls itself a country with no extradition laws. Lot of very pissed off people lost everything.

Cat goes to get up.

EMILIO

There's something else.

He slaps the newspaper down with Rizzo's picture on the front page.

EMILIO

How long has this been going on?

CAT

(BLUFFING)

Not long.

EMILIO

The paper says twenty two. All like this. Tell me why.

CAT

No reason.

EMILIO

Since you're a kid, you don't do anything for no reason. Don't play dumb, it insults me.

CAT

I've got to get ready.

As she goes to rise, Emilio grabs her hand.

EMILIO

It's not just you in this. It's me, Mama.

63.

CAT

Tio. You're removed. You book the work, you collect the fees...

EMILIO

I watch your ass. Each and every job, I vet, I double vet. For every one I book you, I turn down five, ten. I promised to keep you safe. I KEEP YOU SAFE. Cataleya. It's a full time job, no matter what you think. Those pictures...they freaked me out. OK? I didn't realize...

CAT

I come to you at nine. I say I

want to be a killer. What kind of kid makes a career choice like that unless they have something on their mind.

(BEAT)

I live for the day that the blood of the son of bitch who did my parents drips in the gutter. Stop playing the innocent with me. You know this. Forever.

EMILIO

Sure. Of course. But the way you're playing it. They even have a name for you. The Tag killer. I would have stopped it a long time ago. Had I known about this.

CAT

Why?

EMILIO

Because I love you.

Cat smiles. A smile that could melt ice in winter. But a knowing smile. A 'Don't bullshit a bullshitter' smile.

CAT

If you do, you would never have let me get involved in the first place.

The truth of her words deprive him of his. She kisses him him on the forehead.

CAT

I love you too.

And she exits, leaving Emilio more concerned. He looks down at the picture.

CLOSE ON THE ORCHID WHICH MORPHS INTO...

64.

A REAL CATALEYA ORCHID ON A COMPUTER SCREEN WITH THE WORD CATALEYA BEING TYPED IN THE SEARCH BAR

PULL BACK TO

INT. FBI OFFICE - DAY

Ross is at his computer, staring at the screen and the

orchid, alongside a map of Colombia and the specific region where the Cataleya is found. He thinks.

ROSS

OK. Let's try...organization...

He types. Data comes up. And what he sees stuns him...

A folder marked CIA: CONFIDENTIAL. ACCESS DENIED.

ROSS

(FRUSTRATED)

Fuck...

OVER THE SOUND OF CHIMES...

EXT. PEPE'S WAREHOUSE/HOME - DAY

A ramshackle warehouse, it's windows streaked opaque with years of dust and grime, surrounded by a fence, and a weedy garden which is home to dozens of the most unique wind chimes of all sizes and shapes, made from scrap metal. And two of the biggest, most ferocious dogs on Earth, laying on their sides, asleep.

The dog's ears perk up; hearing something we don't, a low growl begins to rumble deep in their throats. The gate to the garden begins to open, and like a shot the dogs are up, hurling themselves toward the opening gate, eyes flashing, barking loud enough to scare the dead back to life, fangs bared, ready to kill.

And then they stop cold when they see who it is coming into their domain.

REVERSE ON CAT

Holding two very full shopping bags.

CAT

Hi guys.

And the dogs jump all over her, licking her.

CAT

Hey! Hey!

She pets them, plays with them.

CAT

OK. OK. Now sit.

65.

The dogs obey her in a heartbeat, sitting expectantly.
Not making a sound.

CAT

Now let's see what good boys you
can be.

She reaches into one of the shopping bags, pulls out two
roasts!

CAT

Top cut sirloin.

Which she puts down on the ground. The dog's eyes go to
the chunks of meat.

CAT

Nice, huh?

The dogs can barely contain themselves.

CAT

Red, juicy, delicious.

The dogs whimper in anticipation.

CAT

Stay.

She picks up the shopping bags, and heads for the ramshackle
warehouse. The dogs moan, but do not move, their eyes
going from the meat to Cat.

Cat reaches the door. Turns. Sees the dogs looking at
her.

CAT

Good boys.

(BEAT)

Eat.

The dogs pounce. Each one grabs a roast and tears into
the meat with ferocious, pent up glee. Cat smiles at the
sight, enters the warehouse.

INT. PEPE'S WAREHOUSE/HOME - DAY

The warehouse, is filled with piles of rusting scrap metal,
the cannibalized carcasses of cars, trucks, shipping
containers, welding equipment, hammers tongs, all sorts of
tools. In the corner is one fully built truck, a big red

monster with huge demolition fenders.

This is home to OLD PEPE, an ancient, blind man, who is working away, building yet another set of oversized chimes out of scrap metal.

PEPE

Hola Cataleya.

66.

CAT

Hola Pepe. I guess the boys gave me away.

PEPE

Anyone else? The barking would only have stopped when their screaming began. You spoil them.

CAT

I train them.

PEPE

If that's what you want to call it.

Cat kisses Pepe, taps one of the chimes, it makes the most ethereal sound as one chime bangs against the other. She opens a cupboard in the makeshift kitchen area, and starts unpacking the groceries.

PEPE

Did you get the beans I like?

CAT

Of course.

PEPE

And the salsa Verde?

CAT

And the salsa Verde.

PEPE

Not the one in the short bottle.

CAT

The long one.

PEPE

I hate that other one, the chili they use sucks. Did you see your

uncle?

CAT

Of course.

She moves from the kitchen, walks across to the far wall.

PEPE

We're going to church for Easter.

CAT

As always.

PEPE

And you?

67.

CAT

Not this year.

Until she reaches a big discarded safe, taller than her, with an impregnable door.

PEPE

As always. You should, you know.

CAT

I should do a lot of things.

She turns the combination knob.

PEPE

You could start with that one. It would make us very happy.

CAT

Maybe next year.

The door opens, reveals shelves with dozens of passports, stacks of cash.

PEPE

Cataleya. No one knows what happens tomorrow, next year is a long time away. How was your trip?

Cat starts to remove some of the cash. Starts to count it. Stick it in her pocket.

CAT

Rewarding.

She takes a passport out.

PEPE

Passport?

CAT

Your ears are better than my eyes.

PEPE

You work too much. I keep telling that to Emilio. The girl should have a life while she is still young enough to enjoy it. You should take a vacation. Go some place warm. With a nice beach.

CAT

Good idea.

She slams the big safe door shut.

68.

EXT. CARIBBEAN ISLAND - DAY

From the air, surrounded by the bluest of waters. Bestowed with the greenest of verdant foliage. Surrounded by exquisite beaches.

A spray of water fills the screen. Comes from...

THREE OF THE HOTTEST NYMPHETTES IN THE SMALLEST BIKINIS SPLASHING AROUND A SWIMMING POOL HAVING THE BEST TIME SPLASHING WATER AT WILLIAM WOOGARD, AS HE CHASES AFTER THEM...

WILLIAM

GRRRAAAHHHH!!!!

PULL BACK TO

EXT. COMPOUND - DAY

An exquisite villa surrounded by a high wall. As the girls clamber out of the pool, ignoring the four armed body guards patrolling poolside, they are met by three maids holding robes for them to slip into.

WILLIAM

(SMILING)

Hey! I pay to see more, not less.

The robes disappear.

WILLIAM

That's better.

GIRL

Willie you are such a perv.

WILLIAM

I know. Anyone hungry?

GIRL

Always!

As William slips into a robe held open for him, he grabs the asses of two of the girls...

WILLIAM

Lunch is served.

Giggling, the girls scamper toward the villa, where a sumptuous table is set on the veranda, attended by more servants. William is handed a drink, as he sips it, watches their perfect, barely covered butts, his eyes pools of desire, the servant holds out an envelope.

SERVANT

For you sir.

69.

Perplexed, William takes his eyes off the girls and regards the envelope. No return address, no stamps. He opens it, and his perplexed look goes to one of concern.

CLOSE ON THE NOTE

It says. SOMEONE IS LOOKING FOR YOU. BE CAREFUL. A **FRIEND.**

WILLIAM

Where did this come from?

SERVANT

It was in the post box this morning.

William cannot fathom what this is all about. But he does not like it.

EXT. CARIBBEAN ISLAND - SUNSET

Over hot dance hall music, the sun sets magnificently into the shimmering sea...

INT. VILLA - EVENING

The music blasts throughout the villa. Sexy, hot. There are several bodyguards stationed all around.

INT. SALON - EVENING

Two of the girls dance erotically for William, who reclines on an oversized couch, smoking from a hookah.

ANGLE ON

The third girl is out in the foyer, laying on the glass floor, which is the top of a large aquarium, where dozens of sharks swim back and forth.

GIRL

Here fishy fishy!

She taps on the floor, the sharks ignore her.

GIRL

(POUTY)

Willie! They're ignoring me!

William comes over.

WILLIAM

Put a drop of blood in there and they'll be your biggest admirers. All the way down to your stripped clean bones. And speaking of stripped...

He lifts her up like a piece of luggage. As she squeals with delight...

70.

WILLIAM

Bedtime!

The other girls come running. The party moves up the winding staircase. The bodyguards look at each other, roll their eyes.

INT. VILLA - NIGHT

William is at the double doors to his massive bedroom suite, the girls are on the bed in the BG jumping around, in the skimpiest bra and panty sets, having a pillow fight.

WILLIAM

(to head of security)
Bring extra security in for the
night.

HEAD SECURITY

Yes sir.

WILLIAM

And make sure we're shut down tight.

HEAD SECURITY

Yes sir. Have a good night, sir.

WILLIAM

I intend to.

The doors close, and lock. Wild shrieks come from inside.

EXT. VILLA - EVENING

A van rolls up to the main gate, half a dozen security men
exit.

HEAD SECURITY

There are already guys in the garden
and guys out back. I want you
three upstairs, two on the roof.
You three downstairs. Follow me.

As they all enter the villa, the CAMERA lingers on the
van. A figure dressed in black rolls out from under the
carriage as it pulls away and disappears into the bushes.

QUICK TIME CUTS

Two guards stand outside the bedroom door. Two guards are
on the stairs. Three guards in the salon. Three more in
the garden outside.

INT. VILLA - NIGHT

The Head of Security goes around the villa checking that
all the doors and windows are secure. His men are posted
outside the door to the bedroom, on the stairs, in the
salon. He closes lights as he goes.

71.

He walks across the aquarium floor in the foyer to the
front door, closes the lights, so that only the glow from
the aquarium lights illuminate the dark. And he exits,
closing the door behind him, turning the lock.

CLOSE ON THE AQUARIUM

The sharks gliding back and forth. And then, a figure in a black wet suit, fins and a mask, with a small back pack, comes gliding into through the sharks. Who just go about their business. The figure stops at the edge of the glass floor, takes something out of the back pack and very skillfully cuts a small hole in one of the glass panels that makes up the floor.

The diver lifts out of the aquarium, pulls back the wet suit. It is Cat.

Cat opens the backpack, removes a silencer fitted pistol.

CLOSE ON THE BEDROOM DOORS OPENING

Cat enters, silent, closes the door, approaches the bed where William is asleep sandwiched between the three passed out girls. Empty champagne bottles and glasses are strewn about.

Cat stares down at the scene, points her gun at William. One of the girls rolls over onto William, ruining her shot. She hesitates.

CLOSE ON WILLIAM'S FACE

As sits up suddenly, startled from sleep. No one is in the room. He looks around, and notices the bedroom door ajar. He is more awake now, sees the Nymphettes sleeping soundly. He rises, dressed in a silk sleeping robe. He feels something on his chest, goes over to the mirror, opens his gown and sees, painted on his chest: In red lipstick, the word THIEF, and a drawing of a Cataleya orchid. Panic starts to set in.

WILLIAM

Hello?

No answer.

William tip toes to the ajar door. He peeks out and sees two guards with bullets through their foreheads, blood leaked out across the white marble floor. Really panicked, he flattens himself against the inside of the door, his breath coming in gasps.

INT. VILLA - NIGHT

William, holding the two guns of the dead guards in front of him, makes his way down stairs, past two more dead

guards. Growing more and more nervous by the moment, he tries a light switch on the wall, nothing.

72.

The only light comes from the ambient glow of the aquarium below. He reaches the bottom of the stairs.

WILLIAM

Anybody?

No answer. He crosses the aquarium floor, and when he is right in the middle...

CAT

Stop right there.

Cat comes out of the dark. In her hand, a silencer fitted pistol.

WILLIAM

Who are you?

CAT

Doesn't matter who I am.

He pulls the trigger on his gun. Click, click, click. He tries the other one. Again click click click.

WILLIAM

What do you want?

CAT

I want you exactly where you are.

And then, without warning, she puts a bullet in both his knees.

WILLIAM

ARRRGGGHHHH!

He falls to the floor. The blood starts to seep out onto the glass. The sharks swim back and forth.

WILLIAM

Whatever they paid you, I'll double it!

CAT

You know the thing about sharks. You can swim with them all day and they will just ignore you, but put one drop of blood in the water and

they become your biggest admirers.

WILLIAM

Please. I'll give you anything
you want. Don't kill me!

CAT

I'm not going to kill you.

(BEAT)

They are.

73.

She fires three shots into the glass square he is kneeling
on. The glass shatters. William falls into the water.
Grabs onto the squares on either side and props himself
up. His blood runs down into the clear water. Cat turns
and walks toward the door.

WILLIAM

Please! Please!

He struggles frantically to pull himself out. Cat exits.
And then the sharks hit. WHAM! And hit. And hit. And
hit.

WILLIAM

Please! Help! Help!

He is violently dragged under.

CLOSE ON

The front page of a newspaper with a picture of the remains
of William under the headline: SHARKS EAT SHARK. The
newspaper drops to reveal Richard at his desk.

INT. CIA OFFICE - DAY

RICHARD

I can't believe this.

He drops the paper, is about to leave his office when the
phone on his desk rings. He answers.

RICHARD

Yes?

VOICE

Mr. Steven Richard?

RICHARD

Who is this?

CLOSE ON

ROSS

FBI special agent Jack Ross. I'm lead agent on a case. A serial killer we call the tag killer.

INTERCUT

Hiding his anger.

RICHARD

I've seen the publicity.

ROSS

Marks his victims with a flower. From Colombia. A Cataleya orchid.

(MORE)

74.

ROSS (CONT'D)

When I try to access information, I get stuck with a CIA Access denied folder. I understand you were the station chief down there when this rash of murders with the same MO...

RICHARD

Listen, Agent Ross, we don't give out any type of information over the phone. So what I suggest is you file a formal request with the agency for any information you might want. And I'll be more than happy to get back to you as soon as I can.

He hangs up. Seething.

ON ROSS

Looking at his phone and the dial tone emitting from the handset.

ROSS

Thank you.

EXT. MIAMI AIRPORT - DAY

A plane lands.

INT. MIAMI AIRPORT - DAY

People disembark. We think Cat is getting off the plane. It is Marco and two of his thugs. As he is crossing the terminal, he passes a newspaper machine. The headline of the paper in the window catches his eye: SHARKS EAT SHARK. As he stares at the picture of the dead William, his phone rings.

MARCO

Bueno?

INT. CAR - DAY

A pissed off Richard is on the phone.

RICHARD

No more bullshitting me Marco.
I've got the FBI on my ass now. I
want that problem taken care of.
Yesterday. Do you hear me?

MARCO

Loud and clear.

The newspaper picture of William being pinned to a board.

PULL BACK TO
75.

INT. FBI OFFICE - DAY

Ross turns from pinning up the picture alongside the other twenty two, to his team.

ROSS

Where are we?

AGENT 1

We ID'd everyone who came in and
out of the police station for the
twenty four hours preceding the
incident. The only one that we
could not verify was a...

He reads.

AGENT 1

Valarie Phillips. Picked up for
drunk driving four hours before
the hit on Rizzo.

ROSS
(STUNNED)

A woman? Are you sure?

AGENT 1

It's our only lead.

ROSS

Let's see her booking report.

AGENT 2
(HESITANT)

Well, there was a little problem.
Seems she was too drunk to get a
photo.

ROSS

But not to get prints.

AGENT 1

We ran the prints in the data base.
No match was found.

ROSS

Lovely. So if there is no booking
record, how did we get the name?

AGENT 1

A library card. The only ID she
had was a library card.

ROSS

I don't believe this.

AGENT 1

There are the surveillance tapes.
76.

AGENT 2

From three angles.

ROSS
(HOPEFUL)

Well, let's see them.

The two agents look at each other, even more chagrined.
One of them pushes a button on the computer. And the three
angles come up. One has a shot of Cat's face covered by
her hair, one has a shot of her face covered by her hand,
and the third one has an angle of her nose.

ROSS

That's it?

AGENT 1

That's it.

Ross sighs.

ROSS

It's not a lot to go on. But put them in the data base and let's see what matches.

The agents exit. Ross looks at the pictures on the board.

ROSS

...a woman.

Cannot believe it.

EXT. MIAMI - LITTLE COLOMBIA - DAY

Marco and his thugs enter a small social club/bar.

INT. SOCIAL CLUB - DAY

A dimly lit place, where strangers are few and suspicious looks from the rough men playing pool at the back to able and lining the bar are par for the course.

EDUARDO, a small time hood, lines up a shot with a pool cue, when a hand comes down on the ball he is about to shoot. He looks up to...

MARCO

Hello Eduardo, que pasa?

EDUARDO

I have fifty bucks on this shot.
That's what's que pasa.

MARCO

(SMILING)

Hey sorry. Come on.

77.

He opens his arms. They hug. Eduardo is friendly, but there is a hesitation, a tension in the air. As they break marco takes a roll of cash out.

MARCO

Here. For you.

He goes to hand it to Eduardo.

EDUARDO

For what?

MARCO

First for fucking up your shot.
Second, for an address. You
remember Fabio? The Cataleya
Killer?

EDUARDO

It's a long time. My memory...

MARCO

You went to school with his brother
in law. What was his name? Emilio?

EDUARDO

Like I said...my memory...

Now the men at the bar are starting to take notice.

MARCO

I have a problem. And we think
Fabio's kid is behind it.

Eduardo takes the roll of bills and puts it in Marco's
shirt pocket.

EDUARDO

Look Marco. I gotta be honest
with you. Everyone knows you guys
were playing a double game, and
when the shit went down, you were
the only ones who got out of it
clean.

The men at the bar are now edging closer. One of them has
a shot gun resting along his leg, inconspicuous, and
conspicuous at the same time.

MARCO

So you do have a memory.

EDUARDO

Yeah. For rats. Now get the fuck
out, and let me take my shot.

MARCO

OK...

78.

Marco looks at Eduardo, who glares at him. Eduardo goes to line up his shot. The tension in the room is thicker by the moment. As Eduardo is about to hit the ball, Marco grabs his hair and slams his forehead into the cue ball. At the same moment, Marco's two thugs whip out their guns and blast away. The shotgun wielding man, raises his gun, and as he is killed by Marco, his blast takes out one of Marco's thugs.

In an instant it is over. Everyone is dead, except Marco, one of his thugs, and the dazed Eduardo. Marco notices his ear is bleeding, touches it, it pisses him off that blood has soiled his white shirt.

MARCO

Fuck...

Pissed, Marco yanks Eduardo up from the floor and slams him onto the pool table. Sticks his gun in his face.

MARCO

You don't tell me what I want to know by the count of three, you scum sucking lowlife prick, your memory will be permanently disabled. One...two...

A buzzer sounds...

EXT. STREET - NIGHT

Danny opens the door to his building.

INT. DANNY'S APARTMENT - NIGHT

Danny enters to a candle lit room and...

CAT

I brought you something.

She is in a very sexy lingerie top. Her hands are behind her back.

DANNY

That's real progress. Let's see.

She takes her hands out from behind her back, presents him with a cute little stuffed alligator.

DANNY

Wow! Just what I always wanted.

CAT

You're making fun.

DANNY

No. No. I mean, a gift from you.
Something to show me you're thinking
of me as more than your boy toy.
79.

CAT

Well, there's that too.

She starts to peel off the lingerie.

DANNY

Wait.

She stops.

CAT

You don't want me?

DANNY

Of course I do. But can't we talk
a little first?

CAT

What would you like to talk about?

DANNY

Oh, I don't know. Nothing.
Anything.

CAT

You really want to do this?

DANNY

Yes, I do.

CAT

(AMUSED)

OK.

She stands there, waiting.

DANNY

So...what's new?

CAT

Nothing much.

She stops. Waiting.

DANNY

Where have you been?

CAT

On vacation.

DANNY

Really? Where?

CAT

Down south.

DANNY

Where there are alligators?

80.

He wiggles the toy.

CAT

There was that one.

DANNY

Was it nice?

CAT

It was OK.

DANNY

What did you do?

CAT

Nothing much. A little swimming,
fed the fish.

DANNY

OK. Now you.

CAT

Now me what?

DANNY

Conversation. It goes two ways.

CAT

OK. Want to fuck?

Danny starts to laugh. Cat, caught in the moment, begins to laugh as well.

DANNY

OK. OK. I get it. You want to protect yourself. I understand. But I'm...I don't just want to be here for the sex. I know a lot of guys would think this is perfect. She comes over, we fuck like mad. She leaves. But I need a little more.

She keeps staring, waiting.

CAT

Like what?

DANNY

Like...uh...some trust maybe.

CAT

That's a hard one for me.

DANNY

I got that. I'm not in a hurry. And just so you know. The past? If it's too painful right now?

(MORE)

81.

DANNY (CONT'D)

If you can't talk about? That's OK. But, you know, if someone hurt you before...like a broken heart or something. I'm not responsible for that. I just want want to be here for you. To know a little about what's inside. What you feel. Just a little.

Cat hesitates, standing there half dressed, feelings that she never wants to deal with coming to the surface.

CAT

I'm lonely sometimes.

She stops.

DANNY

...And?

CAT

Isn't that enough?

DANNY

It's a good start.

He smiles, puts the stuffed animal aside.

DANNY

Now we can have sex.

Cat smiles, caught a bit off guard by his sweetness. He approaches her, she goes to touch him. He puts her hands down, gently.

DANNY

Let me this time.

And for the first time, she lets him touch her first. Let's him kiss her lips, her neck, and as he goes south, kissing as he goes, the CAMERA holds on her face, and for the first time she allows herself to receive, to give herself over to being the seduced rather than the seducer. And she likes it.

FADE TO BLACK

EXT. CHICAGO - SUNRISE

The city wakes.

CLOSE ON DANNY

Waking. Turning over, expecting to find no one there. Surprise this time. Because there is someone there, sleeping peacefully, her face, half covered by her hair, bathed in the soft light of dawn...

82.

Cat.

Danny smiles, so pleased.

INT. KITCHEN - MORNING

Danny puts the finishing touches on a breakfast tray. He looks at the stuffed animal she brought him. It warms his heart.

INT. BEDROOM - MORNING

Danny stands with the breakfast tray, looking at Cat sleeping. He cannot quite believe it. He puts the tray down, takes his iPhone, points it at her, goes to take a picture.

REVERSE ON CAT

She wakes with a start. To find Danny standing there with a breakfast tray, and a big smile on his face.

DANNY

Morning.

Cat is disoriented.

DANNY

I didn't know if you like your eggs over easy or scrambled, so I made...

Cat jumps out of bed, starts to dress quickly.

DANNY

Wait...

CAT

I shouldn't have done this.

Pulls on her jeans.

DANNY

Done what?

CAT

Any of it.

DANNY

Why?

CAT

Because.

DANNY

Can we talk about it?

Pulls on her top.

83.

CAT

We already talked. I'm late.

Slips into her shoes. Does not answer.

DANNY

I made breakfast.

CAT

I don't like eggs.

As she heads for the door, she turns.

CAT

Now you know something else about me.

And with a small smile, she is gone.

INT. HALL - MORNING

Outside Danny's door, Cat crosses to the elevator, waits for it to come. As she does, she fixes her clothes a bit, her eyes on Danny's door.

CAT

(TO HERSELF)

Don't come out. Please. Don't.

The door doesn't open. The elevator arrives. She takes a deep breath, enters. The door closes.

EXT. PAINT SUPPLY STORE - DAY

Cat comes running in.

INT. PAINT SUPPLY STORE - DAY

Cat hurries down the aisle, keeping an eye on the security camera. Making sure she stays on the far side, out of it's range. She stops in the middle of the aisle, starts to examine paint brushes.

CAT

Sorry I'm late.

ANGLE ON EMILIO

Standing next to her, looking at a color chart, hidden from the security camera, as is she. He is pissed. He has the newspaper with Woogard's picture. He throws the paper in her face. Cat is taken aback by a display of anger she has never seen in this man before.

EMILIO

You said you would stop the writing!

Then he shoves an article cut from a paper in her face.

84.

EMILIO

Read this!

As she starts...

EMILIO

Seven people slaughtered in a Miami bar. I knew one of them. Years ago, in school.

CAT

So what?

EMILIO

I don't like it. This is getting too close.

CAT

Tio. Could be anyone. You're seeing things that aren't there.

EMILIO

And you are so blinded by your need for revenge that you are not seeing things that are. The handwriting is on the wall Cara. Let me read it to you. This is over. I will no longer accept jobs. I will no longer solicit jobs. You are retired.

CAT

How many people did you kill in revenge for your boy's death? How many? And you're going to give me a lecture about revenge?

EMILIO

(CALM)

Cara. It's time to get a life, before you run out of time. Here.

He hands her an envelope.

EMILIO

Maybe this will help you understand what I am telling you.

Emilio leaves first this time. Cat just stands there, her world rocked. She opens the envelope, takes out a photograph, looks at it.

CLOSE ON A PHOTO OF CAT WITH HER PARENTS

Dressed for her first Communion. Everyone is smiling.
She is holding a Cataleya orchid bouquet.

ON CAT

85.

Her eyes well up. She can't hold it anymore. She begins
to cry.

VOICE

Five six. Brown eyes, hazel really,
dark hair, thick, shiny...

EXT. CAFE - DAY

Danny is sitting with his friend RYAN.

DANNY

Great body, killer smile.

(BEAT)

And I think about her all day long.

RYAN

Dude, you're in love.

DANNY

You're so smart.

RYAN

Seriously. This comes from the
heart. OK?

(BEAT)

You're nuts.

(BEAT)

The girl comes over, strips down,
rocks your world, gets dressed,
asks for nothing. Leaves. The
only thing she doesn't do is bring
the pizza and beer. You are living
my dream. And you want to go and
fuck it up with love?

DANNY

I knew you were the perfect guy to
talk about this with.

RYAN

Hey come on. It's me. Since first
grade. You and me?

He crosses his fingers.

DANNY

Ryan, I'm twenty eight. I met someone who I want to be with. All the time. I have nothing. A stuffed animal.

(BEAT)

And a picture.

RYAN

You have a picture?

DANNY

In my phone.

86.

RYAN

Give it up!

Danny takes out his iPhone.

DANNY

It's not even a whole picture. I took it while she was asleep.

Shows Ryan the picture he took of Cat.

CLOSE ON THE PICTURE OF CAT

Asleep in his bed, with the morning light on her face, half hidden by her position and her hair.

RYAN

Whoa...total babe-age! When do I meet the future Mrs. Delaney?

DANNY

Haven't you been listening to me? I don't even know how to get in touch with her.

RYAN

Dude. That is such a no brainer.

INT. POLICE HEADQUARTERS - NIGHT

Ryan and Danny stand beside SHARI, 26, who sits in front of her computer, attaching Danny's iPhone to a port.

SHARI

You know, if you weren't my brother's best friend...

RYAN

You're doing it for love Shari.
Not for me. When they walk down
the aisle, you can say you were
the one made it happen.

DANNY

Maybe I shouldn't...

SHARI

Up to you Danny. I do it all the
time. Photo goes in here. Bangs
around the National Data base
looking for a match. Bingo.
Address, phone number, shoe size,
dress size, rap sheet, anything
you want to know. It's really no
big deal.

DANNY

I just feel like, maybe, I'm
invading her privacy or something.
87.

SHARI

Hey guys, I haven't got all day.
(holds her hand on
the send button on

THE COMPUTER)

Yes or no?

Danny can't answer.

RYAN

Of course yes.

He hits the button. Cat's picture appears on the screen
with the message: BEGIN DOWNLOAD.

CLOSE ON THE PROCESS

Cat's picture gets turned into millions of pixels, which
start combining and recombining into faces that look like
her, don't look like her, looking for a match.

INT. ROSS'S OFFICE - NIGHT

Ross is staring at his Catalaya orchid, looking over his
reports, frustrated, when his computer screen lights up
the the following message: DATA MATCH 62%

And alongside the half assed pictures of Cat from the security tapes in the police station, the picture from Danny's iPhone starts to form. Ross picks up the phone.

ROSS
(EXCITED)

I want a trace put on an incoming transmission!

Ross continues watching his screen: DATA MATCH PROBABILITY **68%**.

A map comes up on his screen immediately. A grid map of the city with a focus finder bringing the search area closer and closer. Until the area is identified: One Police Plaza.

OVER THE INTONATIONS OF A CHOIR SINGING EASTER MASS...

INT. CATHEDRAL - DAY

Emilio, Mama and Pepe are sitting in a pew during Easter mass. Someone comes up from behind, sits down next to them. They turn to Cat. Who smiles, like a child. Emilio smiles back. Mama takes Cat's hand, kisses it. They all sit and listen to the Mass, like all the other families around them.

EXT. CATHEDRAL - DAY

As everyone is exiting...
88.

MAMA

Cara. You will come home for lunch.

CAT

No Mama. One thing at a time.

She kisses them and walks off.

INT. CAR - DAY

Emilio drives.

MAMA

That was such a nice surprise.

PEPE

I knew it would happen.

EMILIO

Everyone grows up.

MAMA

I think she's going to be OK.

EMILIO

I think so.

As their car pulls into the driveway of the house...

FROM SOMEONE ELSE'S POV

REVERSE ON

INT. CAR - DAY

From down the street. Watching Emilio, Mama, and Pepe enter the house. Marco. And three thugs.

INT. FBI OFFICE - DAY

On a larger computer screen, the various pictures of Cat, none of them conclusive. As Ross and his team look on...

TECH

We need a common base, so let's try size...

He punches his keyboard. The computer screen shuffles the pictures until they all match up, one on top of the other. And on the screen: SIZE CONFIRMATION: MATCH 96%

TECH

Good...now let's see...hands...

He focuses in on the hands on the pictures from the security tape and the ones from Danny's iPhone picture. The images start moving, matching. And when they are coordinated, on the screen: HAND CONFIRMATION: MATCH 95%

89.

TECH

Looking good. And now...

He types in nose match. Again the pictures shuffle, line up. NOSE CONFIRMATION: MATCH 98%

TECH

Nice nose.

AND THEN THE MESSAGE COMES UP: MATCH IDENTIFICATION: 100%

TECH

That's your girl.

CLOSE ON CAT

In the shower. The water pelting her face.

AS THE CAMERA WATCHES HER, IT FEELS LIKE SOMEONE ELSE IS THERE WATCHING TOO.

INT. CAT'S APARTMENT - DAY

Cat, outside the shower.

AGAIN, THE CAMERA WATCHES HER AS IF THERE IS SOMEONE ELSE THERE. THIS BEGINS TO FEEL A LITTLE CREEPY. VERY TENSE.

INT. CAT'S APARTMENT - DAY

Cat, in a bra and panties, walks across to the kitchen, pours a drink. Downs half of it, then refills the glass.

AND STILL, THERE IS THIS FEELING SOMEONE IS THERE, WATCHING. THAT AT ANY MOMENT, SOMEONE IS GOING TO POUNCE.

INT. CAT'S APARTMENT - DAY

Cat sits by the living room window. Takes the last drop of the drink. As she looks out on the night sky, she lights a cigarette. Feeling so alone. She takes one drag on the cigarette, stubs it out. She takes the picture of herself and her parents, looks at it, sighs deeply. A tear forms. Her loneliness, her sense of isolation grows. For the first time, she seems a bit lost.

INT. DANNY'S APARTMENT - DAY

Danny sits by his window, also feeling a bit lost, and also, so lonely. He stares at the picture of Cat on his phone. When the phone rings.

DANNY

Hello?

INTERCUT

CAT

It's me.

90.

Danny's heart goes to his throat.

DANNY

Oh my god! I can't believe it!
Hello you.

INT. ROSS'S OFFICE - DAY

Ross's computer bings. Danny's name and number come up with the message: CALL ACTIVE. Ross looks up.

INT. CAT'S APARTMENT - DAY

CAT

Are you busy?

INTERCUT

DANNY

No. I...no.

CAT

I was just sitting here, looking out the window. And I thought...where are you?

INT. ROSS'S OFFICE - DAY

Ross and his team are listening to the call on an intercom. On the screen a tracer is looking for the location of the call.

INTERCUT

DANNY

In my apartment. Looking out the window.

CAT

So we're seeing the same sky.

ROSS watches the search narrow...

DANNY

Yes. I'm so happy to hear your voice.

NARROW...

CAT

And I'm happy to hear yours.

UNTIL A RED BLINKING CIRCLE APPEARS ON THE MAP AROUND ONE BUILDING

ROSS

We got her! I want SWAT there!
All of them! Now!
91.

Ross and his team run out of their office. AND WE ARE
BACK TO...

DANNY

You know it's so crazy. I was
just sitting here, looking at your
picture, thinking "I'd wish I could
call her." And you called.

Cat's antenna go up.

CAT

...What picture?

Danny gulps hard, realizing he has made a mistake.

DANNY

I'm sorry. I know I shouldn't
have. But I have nothing to
remember you by, except this little
stuffed...

CAT

(TIGHT)

What picture Danny???

DANNY

I took a picture of you while you
were sleeping. With my phone.

Cat leaps out of her chair, on full alert now. She opens
her cabinet to the four screens.

DANNY

Jen. I'm sorry. Really. I didn't
mean to offend you.

Cat attaches a device to her computer. Does not respond.

DANNY

...it's just you looked so cute.
I can erase it if you want. It's
not even a good picture...Jen?

Cat is not listening, she is looking at a message flashing
across the screen. THIRD PARTY ON LINE.

CAT
(NERVES KEENING)

Who else saw the picture?

Cat flips the switch on her surveillance screens.

DANNY

Nobody. My friend Ryan...

CAT

Who else?

92.

DANNY

His sister. I didn't want to..it's just...I wanted to contact you. I wanted to...

CAT
(HARD)

What does the sister of Ryan have to do with this?

DANNY

Shari, that's Ryan's sister...she works at Police headquarters...

And now Cat knows everything.

DANNY

I just wanted to be...

On her surveillance screens, Cat sees FBI SWAT pulling up to the building.

CAT

Closer. I know. Goodbye Danny.

Cat hangs up, rushes into the bathroom, turns the shower on full blast. Hurrying out, on her screens, she sees the SWAT swarming into the building. Cat opens a cabinet. On the back of the door are a dozen keys. She chooses one. She checks the screens one more time, sees the SWAT rushing the stairs, the elevators. She turns off her screens.

And runs out of the apartment in her t-shirt and panties. Barefoot.

INT. STAIRCASES - DAY

The SWAT are running up the stairs.

INT. ELEVATOR - DAY

The SWAT led by Ross are watching the elevator numbers climb.

INT. HALL - DAY

Cat reaches the stairs just as the elevator is reaching her floor. She ducks down the stairs as the elevator door opens, and Ross and his team step out, guns raised, exercising extreme caution, keeping very quiet.

INT. STAIRCASES - DAY

Cat takes the stairs two at a time.

INT. STAIRCASES - DAY

The SWAT comes running up the stairs, two at a time.

93.

QUICK CUTS BETWEEN CAT AND THE SWAT. SHE GOING DOWN, THEY ARE COMING UP. AND JUST WHEN THEY ARE ONE FLOOR APART, WHEN IT SEEMS THAT THEY ARE GOING TO COLLIDE, RUN INTO EACH OTHER...

CAT EXITS THE STAIRS ON THE SIXTH FLOOR.

A MOMENT LATER THE SWAT COME RUNNING BY WHERE SHE EXITED.

INT. HALL - DAY

Swat 1 listens at Cat's door. Ross is at the end of the corridor.

SWAT 1

(whispers, on mic)
Shower.

Ross signals for a scope. SWAT 2 takes a flex cam, and begins to slide it under the door.

INT. SIXTH FLOOR HALL - DAY

Cat comes to a door, uses her key to open it. She enters to...

INT. APARTMENT - DAY

...a guy eating his lunch in front of the TV.

GUY

Hey!

He reaches out to grab her. Cat grabs his hand and slams his face into his tray of food, knocking him cold.

INT. HALL - DAY

Ross watches the screen as the flex cam shows the interior of Cat's apartment.

INT. BATHROOM - DAY

Cat pulls down a camouflaged hinged door in the ceiling. On it, is a harness, with several things attached, guns, charges, thick metal clips. She slips into the harness.

INT. HALL - DAY

Ross's team goes from apartment to apartment. Knocking.

AGENT 1

FBI...

INT. HALL - DAY

On the video cam, Ross is seeing nothing in Cat's apartment. He points to one of the SWAT, signals for him to set charges against the door. The man begins to do so.

94.

INT. BATHROOM - DAY

Cat is setting charges in a rectangular pattern on the rear bathtub wall.

INT. HALL - DAY

The agents at an apartment door...

AGENT 1

No ma'am everything is under control. We just need you to stay inside. May we have a look around?

As the FBI enters...

INT. BATHROOM - NIGHT

Cat has finished setting her charges. She looks up at the ceiling, listens.

INT. HALL - DAY

Ross's man has finished setting the charges. He looks at Ross. The rest of the team fingers their weapons.

INT. BATHROOM - DAY

Cat waits, looking up.

INT. HALL - DAY

An FBI agent knocks on the door of the apartment she has just entered.

INT. HALL - DAY

Ross give the go ahead nod. The SWAT hits his detonator. At the same moment that his charges explode...

INT. BATHROOM - DAY

Cat hits hers...

BOOM!

INT. HALL - DAY

Cat's door blows open, the SWAT flood in.

INT. BATHROOM - DAY

A perfect rectangle is blown in the wall, revealing utility pipes.

INT. CAT'S APARTMENT - DAY

Ross and his crew swarm all over the place. Find the shower, empty.

95.

INT. BATHROOM - DAY

Cat has attached the hooks from the harness to the pipes.

INT. CAT'S APARTMENT - DAY

Ross barks into his walkie talkie.

ROSS

She's not here. Lock the building down!

INT. BATHROOM - DAY

Cat lets go. And drops.

**TRACK CAT AS SHE SLIDES AT A FANTASTIC SPEED DOWN THE
UTILITY POLES**

INT. CAT'S APARTMENT - DAY

Ross is looking at the bank of security monitors in Cat's cabinet, sees all his men, all over the place, inside the building, outside.

ROSS

Where the hell did she go?

INT. SHAFT - DAY

Cat lands on the floor, next to door. She unhooks herself from the pipes, and pushes out the door. Enters through to the...

INT. GARAGE - DAY

Cat looks around, listens, and then begins to make her way across the garage, using the parked cars as cover from the security cameras.

INT. BUILDING - DAY

Ross leads his men as they scour the building.

ROSS

No one in or out! Lock this place down! Anyone?

EXT. BUILDING - DAY

AGENT 1

Nothing here.

INT. HALL - DAY

AGENT 2

Nothing here.

96.

INT. GARAGE - DAY

Cat reaches an open space where cars just cannot shield her. There are two security cameras covering it. Cat draws one of her silencers and shoots the lens out of one camera.

INT. SECURITY OFFICE - DAY

An agent is standing next to the building security guard, when one camera goes out.

ROSS V.O.
Anything?

AGENT 1

Nothing...wait...one security camera down.

INT. ELEVATOR - DAY

Ross pauses.

INT. GARAGE - DAY

Cat shoots the second camera. Heads across the open space, quickly.

INT. SECURITY OFFICE - DAY

AGENT 1

The second one is down.

ROSS

Where?

AGENT 1

The garage!

ROSS

(into walkie talkie)
All units! Converge on the garage.
Cover every exit!

INT. GARAGE - DAY

Cat has reaches a vent, which she removes, having loosened the screws before.

INT. GARAGE - DAY

The SWAT and Ross's team flood the garage. Vehicles screeching in, men running in full body armor, guns ready.

CLOSE ON THE VENT GRATE

Cat is just climbing into the space behind it.

PULL BACK TO The SWAT ALL OVER THE PLACE
97.

CLOSE ON CAT PULLING THE GRATE CLOSED

PULL BACK TO THE SWAT PASSING BY LOOKING EVERYWHERE.

**ROSS
(FRUSTRATED)**

Look under every car. In every
trunk!!!

INT. SUBWAY TUNNEL - DAY

Cat hurries along a tunnel, comes to a utility door, and enters.

INT. UTILITY CHANGING ROOM - DAY

Cat enters a room full of lockers. She starts opening them until she finds what she is looking for. A maintenance uniform.

INT. SUBWAY TUNNEL - DAY

Cat walks along in coveralls, boots and a hard hat, passing several crews of workers welding, hammering, doing repairs. She disappears into the gloaming.

FADE TO BLACK

EXT. EMILIO'S STREET - EARLY MORNING

A normal day. Kids playing ball. Trashmen picking up trash.

ANGLE ON THE REAR OF EMILIO'S HOUSE

Cat enters the house.

INT. EMILIO'S HOUSE - MORNING

Cat walks through the house like it could be a trap, a silencer in her hand. Her senses are keening, she is that alert. And then she finds the first body.

Mama. Dead. A bullet in her head.

Cat has all she can do to keep it together. Then she finds Pepe, a bullet in his head. It is almost too much for her to bear.

And then she finds Emilio, tied to a chair, tortured. To death. This IS too much for her to bear.

Cat cuts Emilio's beaten and bloodied body loose, and gently takes HIM in her arms. And begins to cry.

CAT

I'm sorry...I'm sorry...I'm sorry
98.

INT. FBI OFFICE - DAY

An operator answers.

OPERATOR

Federal Bureau of Investigation.
How may I direct your call?

EXT. STREET - DAY

Cat is on a pay phone.

CAT

I'd like to speak to the agent in
charge of the TAG killings.

INT. ROSS'S OFFICE - DAY

Ross is pinning up the pictures of Cat on his board. His phone rings.

ROSS

Agent Ross. Hello? Hello?

EXT. STREET - DAY

Cat hangs up the phone.

EXT. FBI BUILDING - EVENING

The building is emptying out. In the lobby, Ross passes a floor cleaner and a lone security guard.

INT. MARKET - EVENING

Ross picks up a prepackaged meal.

EXT. ROSS'S APARTMENT - EVENING

Ross enters his building.

INT. ROSS'S APARTMENT - EVENING

Ross enters, turns on the lights, revealing an apartment as austere as Cat's. Heads for the small kitchen, where he is about to put his precooked meal in the microwave. When he feels a gun in the back of his neck.

CAT

This won't take long. Hands up.

Ross raises his hands. Cat reaches around, removes his gun.

CAT

Turn around.

Ross faces her.

99.

CAT

Sit.

She motions him into the chair behind him.

ROSS

Just so you know, all this? Being so smart? Covering all your bases? It's not going to matter. It's already over. The whole place is wired with web cams.

His moment of triumph is short lived. Cat reaches on the side of the counter. Holds up six web cams, wires ripped out.

CAT

You mean these?

Tosses the ripped out cams onto the table.

CAT

Talking about covering all your bases. Your chair is pressure wired. You move your ass one inch you don't have one anymore.

Ross looks under the chair. Sure enough, there are several wires leading out of the bottom of the chair. He looks further to the where the wires attach to a small charge. She puts her gun down on the table.

CAT

I know what you're thinking. Maybe

yes a bluff, maybe no. But you have to figure yes, given what you know about me.

Ross does not move.

CAT

This wasn't what I had in mind for myself when I was a kid. I wanted to be on the other side of things. Like you.

ROSS

So what happened?

CAT

He did.

She takes out an old picture of Don Luis, lifted from the internet. She takes out the picture of her parents and her as an eight year old.

CAT

This is the last time I was happy.

(MORE)

100.

CAT (CONT'D)

The next day they were dead. He killed them.

ROSS

And all this? All these clues...they weren't for us. They were for him.

CAT

I didn't know how else to find him.

ROSS

And you figured sooner or later we would make this public.

CAT

It took you a long time.

ROSS

You're very patient.

CAT

What else do I have to be? I have

no one. I did. Until this morning.
I had them.

She takes out pictures of dead Mama, dead Emilio, dead
Pepe.

ROSS

You sent him a message. He sent
you one back.

CAT

And now I want to finish it.

ROSS

I can't help you.

CAT

Yes you can. He's protected by
your government.

ROSS

By a part of the government I have
no way of reaching. It's CIA. I
don't know why. But there's no
getting through it, under it, around
it, believe me, I've tried.

CAT

You're going to have to try harder.

She takes a photo album out, opens it.

101.

CAT

I found this on your table inside.
Your family, right?

Begins to flip pages.

CAT

Brothers, sisters, nieces, nephews.
Mother, father. Nice.

Ross knows what is coming.

CAT

I know this sounds harsh. But
until I get what I want, you'll go
to a funeral a week. And you will
begin to feel what I have felt all
these years.

She places the photo album in his lap. Puts his food in the microwave, starts it. Goes to exit.

ROSS

Wait...

She stops.

ROSS

What about...?

He points to the chair.

CAT

When your dinner's ready, the timer on it will have expired. Then you can get to work.

And she is gone. Ross watches the timer on the microwave. When it beeps, he sits a moment longer. Hesitates to get up. Little by little, he moves himself off the chair, tentative. Afraid that any moment, BOOM! Until he makes the final move, stands just enough to clear the seat, waiting for the worst to happen. And when it doesn't, he breathes a sigh of relief.

EXT. CIA OFFICE - DAY

A non descript building.

INT. RICHARD'S OFFICE - DAY

Facing a large picture window...

RICHARD

You understand, I only agreed to this meeting out of professional courtesy.

(MORE)

102.

RICHARD (CONT'D)

The President wanting us to reach out to you folks on the domestic side, and all that pie in the sky crap.

(BEAT)

The truth is, I really can't help you at all.

ROSS

Can't or won't.

RICHARD

Same thing really.

ROSS

Look, let's put all our cards on the table here. I've met this woman. The killer.

RICHARD
(SKEPTICAL)

Really? Where?

ROSS

My apartment. She trapped me. She told me if I did not get her this man.

He puts Luis's picture on the desk.

ROSS

She will kill a member of my family every day until I have none.

Richard pauses. Then he begins to laugh.

RICHARD

You're kidding me?

ROSS

Do I look like I could make something like that up?

Richard says nothing.

ROSS

So? What should I do now?

RICHARD

I'd go to the police. Now if you'll excuse me, I have a meeting...

He goes to rise, when Ross's phone rings. He answers.

ROSS

Ross.

(BEAT)

It's her.

103.

Richard sits back down.

ROSS (CONT'D)

She says you either give her what she wants or she is going to redecorate your office.

Ross points to Richard's chest where a red laser beam holds on his heart.

ROSS

Bright red.

RICHARD

What does she think this is? Amateur hour? Tell her that glass is tempered to resist a direct hit by a fifty seven millimeter ordinance.

All of the sudden, a bullet shatters the window; destroying a picture of Richard standing with the President hanging on the wall just behind his head. The red dot is back on Richard in a heartbeat.

ROSS

She says she's using seven point six two steel jacketed armor piercing shells. And you have ten seconds to give her the address.

Richard starts to come unglued.

RICHARD

How can I be sure once she has the address she won't kill me anyway?

ROSS

You can't. But I can assure you that if you don't give her the address you will be number twenty four on her hit parade. Trust me on this one.

After an interminable moment...

RICHARD

Eight seven six Magnolia Terrace...
New Orleans.

There is a long pause on the other end of the phone.

ROSS

She asked you to keep this

conversation strictly confidential.

RICHARD
(SWEATING)

With pleasure.
104.

A moment later, the red dot disappears from Richard's chest. Richard breathes out. Ross reaches out, shakes richard's limp hand.

ROSS

Thank you. Because honestly I didn't know how I was going to explain you splattered all over your walls.

Ross exits. Richard looks at the shattered picture. The President's head is intact. The bullet has ripped Richard's face clean off.

CLOSE ON A BIG STEEL DOOR OPENING REVEALING An ARMORY OF WEAPONS FROM PISTOLS TO RPG'S.

PULL BACK TO

INT. PEPE'S WAREHOUSE - NIGHT

Cat loads weapons and ammo into Pepe's big red truck. The last thing she takes: a LAWS rocket launcher. The dogs sit there, watching her.

CAT

You guys ever been to New Orleans?

Off the dog's puzzled faces...

SMASH!!!!!!

The red truck smashes through the doors of Pepe's warehouse.

EXT. PEPE'S WAREHOUSE - NIGHT

The truck heads off down the road, disappearing into the night.

FADE TO

INT. TRUCK - NIGHT

Cat drives through the night, just watching the road. The dogs sit behind her, also watching the road. She passes a

sign: NEW ORLEANS 500 MILES.

EXT. SMITH ARCHITECTURAL OFFICE - MORNING

SMITH, a courtly old architect, opens his door and enters his building.

INT. SMITH ARCHITECTURAL OFFICE - MORNING

Smith enters to find...

CAT

Good morning.

105.

Sitting, with two cups of coffee, and pastries.

CAT

I didn't know if you took sugar and cream, so I got one of each.

SMITH

Who are you?

CAT

You designed the house at eight seven six Magnolia.

SMITH

You either leave immediately young lady or I am going to call the police.

Cat pulls a gun.

CAT

I would love to see the plans of this house.

CLOSE ON A SIMPLE FLOOR PLAN OF A HOUSE

MARCO

You will take up positions here...

PULL BACK TO

INT. DON LUIS'S MANSION - DAY

As Don Luis sips a cognac, staring out the big bay window onto the wide street beyond the garden.

EXT. DON LUIS'S MANSION - DAY

The house sits prominent in the middle of a quiet neighborhood.

INT. DON LUIS'S MANSION - DAY

Marco points to the floor plan, explaining to the dozen thugs gathered with their weapons...

MARCO

And here. And here. You must expect the unexpected. She is like mist under a door, like a mouse in the wall. She will never attack straight on. You will not see her, until it is too late. She is that invisible.

ON DON LUIS as he sips his cognac. He sees a big red truck approaching in the distance up the road. As he watches, squinting, curious, the truck does an abrupt U turn. Marco drones on in the background...

106.

MARCO

We would prefer she be taken alive. But with a bitch like this, if you get a kill shot you take it.

...Don Luis watches, as a woman gets out of the truck. He cannot make out who it is, what with the fog and his vision...

DON LUIS

Marco?

He sees the woman open the rear door of the truck, and pull something out. He takes his glasses out of his pocket, puts them on. Just in time to see...

CAT SHOULDERING A LAWS SHOULDER ROCKET!!!

DON LUIS

MARCO!

Marco turns.

ANGLE ON CAT FIRING THE ROCKET

ANGLE ON MARCO DON LUIS AND THE THUGS

Seeing the rocket heading right for the salon. They all

leap out of the way, just as the rocket comes crashing through the bay window. And blows the salon to smithereens. Cat reenters the truck, drives off fast.

As the debris falls, and the dust and smoke rises, Marco helps Don Luis up. He is a little stunned. Through the gaping hole where the bay window was, they see the red truck driving off.

MARCO

You four! Get the armored Mercedes!
We have to get Don Luis out of
here!

The four run off.

MARCO

Don Luis! This way! Everyone to
their positions!

As they all run out...

INT. GARAGE - DAY

The four thugs run into the garage, where there are several cars. And a big armored van.

THUG

OK! Everyone in!

But just as they open the doors to the big Mercedes...

107.

THE RED TRUCK COMES RAMMING THROUGH, TAKES OUT THE WHOLE WALL OF THE GARAGE! DESTROYS THE MERCEDES.

Cat leaps out of the truck, and before the four startled thugs know what has hit them, she puts three of them down with shots to the heart.

The fourth runs out the back.

EXT. GROUNDS - DAY

The fourth thug runs for all he is worth, bleeding from his forehead, panicked.

ANGLE ON CAT

Calmly exiting the garage, she removes a set of throwing knives from a belt around her waist, taking a long minute to gauge the distance. When he has almost reached the

safety of the house...

ON THE THUG RUNNING

ON CAT FLINGING THE KNIVES

TRACK WITH THE KNIVES AND THEN...

ON THE THUG

He drops like dead lead, the two knives embedded in his back.

ANGLE ON MARCO WITH DON LUIS

Inside the house, seeing Cat through a window.

ANGLE ON CAT

Looking back at him. Pointing a finger at him. Before she disappears in to the drifting mists.

ANGLE ON

MARCO

Don Luis! You hide here.

He opens a secret door in the wall, revealing a small space. Barely big enough for a man.

MARCO

Wait for my call. Either she is dead, or we have her far enough away so you can make it to the garage. Take the van. The armor is so thick nothing short of an atomic bomb can penetrate it.

DON LUIS

Marco. Thank you.

108.

MARCO

(TOUCHED)

That's the first time you ever said that.

DON LUIS

Said what?

MARCO

Thank you.

DON LUIS

Don't get used to it.

Don Luis shuts the door. Off the door slamming...

Another door opens, but this one is...

EXT. DON LUIS'S MANSION - DAY

On the side of the mansion, and leads into the foundation. Cat crawls in and pulls the door shut.

INT. DON LUIS'S MANSION - DAY

Marco and the men are walking through the mansion, guns at the ready, when they come to a long stretch of hallway. Marco signals them to stop. He listens carefully. Signals for one of the men to move down the hall.

As Marco and the other men wait, the first thug makes his way down the hall, looking left and right, opening doors...

ANGLE ON UNDER THE FLOOR FROM THE CAMERA'S POV

As the man walks along above, the floor creaks, dust drops down in a fine cloud. As the man progresses, and the dust gets closer and closer...

ANGLE ON THE THUG ABOVE

Turns to Marco to signal everything is OK. Just as he signals he is riddled from below with dozens of bullets. The man dances like a puppet on a string, before falling to the floor, dead. Marco takes a grenade out, flings it.

MARCO

Down!

Marco and the thugs dive for cover.

BAARROOM!

The grenade blows a big hole in the floor. As soon as the smoke and the debris stop falling...

MARCO

Go!

109.

The thugs hesitate. Marco points his gun at them.

MARCO

Now!

Hesitant, the thugs approach the hole. Pointing their weapons, they unload a barrage of bullets. Then stop. Nothing moves. One of them peers over the side.

BANG!

A single shot pieces his eye.

MARCO

Outside!

The thugs and Marco run...

EXT. DON LUIS'S MANSION - DAY

The thugs set up two big ass 50 caliber machine guns at the two openings in the foundation.

MARCO

Kill her!

The thugs manning the guns let loose, blasting away. Smoke and flashes from the muzzles mingle with the fog.

INT. CLOSET - DAY

Don Luis hears the firing, which thunders through his closet.

EXT. DON LUIS'S MANSION - DAY

The thugs fire until their ammo is spent. As the sound dies away, silence reigns.

INT. CLOSET - DAY

Don Luis hears the silence. He speed dials on his phone.

EXT. DON LUIS'S MANSION - DAY

Marco's phone rings.

MARCO

(WHISPERS)

Checking.

He motions for one of his men to look into the dark hope. Hesitant the man peeks around the side. Nothing happens.

MARCO
(WHISPERS)

I think we got her.
110.

INT. CLOSET - DAY

Don Luis lets out a sigh of relief.

DON LUIS

Did you see the body?

EXT. DON LUIS'S MANSION - DAY

Marco urges his man to look deeper, expose himself more, to look in the hole. Marco watches as the man does so, very cautiously. Still no movement. He moves full body into the opening to peer in.

BANG! BANG! BANG!

Is blown back by three fast shots.

INT. CLOSET - DAY

DON LUIS

Marco??

EXT. DON LUIS'S MANSION - DAY

MARCO
(INTO PHONE)

Stay where you are!

And then he starts screaming into the hole, careful to stand just off to the side.

MARCO

You know what bitch? I loved killing your father. He was a coward! And you know what else? I screwed your mother behind your father's back! We all did! She couldn't get enough of it! The whore! I killed her! I killed him! You want to avenge them? The whore and the coward? That's what you come from! Come out! I'm here! Come get the bullet with your name on it, Bitch!

Silence. And then, a whistle from above. Marco looks up

to see Cat, standing on a second floor balcony with two pistols.

MARCO

Kill her!

Marco starts to fire, his men raise their guns. Too late. In the blink of an eye, with bullets flying wildly all around her, Cat blows five of the seven thugs surrounding Marco away. Marco and the remaining two thugs run toward the guest house. Out of the range of her guns.

111.

INT. CLOSET - DAY

Don Luis is panicking. Yelling into the phone.

DON LUIS

Marco! Marco!

INT. GUEST HOUSE - DAY

Marco and the two thugs run into the small house.

MARCO

You two here! That door opens...

He points to the door they just came through.

MARCO

...kill anything that comes through.

Marco runs into the bedroom.

INT. BEDROOM - DAY

Marco runs to the curtained windows, rips the curtains back, hoping to escape. And finds that the windows have metal hurricane shutters on them. With locks. Marco pulls out a set of keys, frantically tries fitting the keys to the locks. None of them work.

MARCO

Shit!

He runs for the door again. Just as he has his hand on the knob, two shots ring out.

MARCO

Giorgio?

Nothing.

MARCO

Tonino?

No answer. He checks his gun, realizes he is out of ammo. He knows his time has come. He drops his gun, backs away from the door. Backs right up to the bed, and sits down. His phone rings.

INT. CLOSET - DAY

DON LUIS

Marco! What the hell's going on???

INT. BEDROOM - DAY

Marco just stares at the door.

MARCO

Hold on.

112.

There is a small sound outside the door.

MARCO

I will hold here! Run! Run!

The door shatters as Cat kicks her way in. Marco pulls his trigger. Click! Click! Click! Marco is frozen. Just stares at Cat. Waiting for what is going to come.

MARCO

Do it! Do it you bitch! Isn't this the moment you've been waiting for?

CAT

Yes, it is.

She empties her gun into him.

EXT. DON LUIS'S MANSION - DAY

Gripped by fear, Don Luis runs for all he is worth across the fog shrouded garden until he reaches the garage. He yanks open the door, runs inside.

INT. GARAGE - DAY

Don Luis runs around Pepe's red truck and the crumpled Mercedes, jumps in the armored van.

INT. ARMORED VAN - DAY

Don Luis fumbles with the keys, grinds the ignition in his desperation. The engine turns over. Don Luis slams the transmission into gear, but bangs into the crumbled Mercedes blocking his way. He slams the gearshift into reverse, bashes into the wall behind him, and then jerks the gear shift into drive, ramming the Mercedes with a little more room. Back and forth back and forth, Don Luis rams at the Mercedes until he has made enough room to turn the van, bang past the Mercedes, and smash his way out of the garage.

EXT. DON LUIS'S MANSION - DAY

The van comes roaring out of the garage, tearing up the gardens, jumping on the driveway and speeding off to the main road.

Cat comes running from the opposite direction, two guns blazing.

INT. ARMORED VAN - DAY

As bullets ping off the van, Don Luis regains some of his confidence. A small smile breaks across his face as he looks in his rear view mirror and sees Cat running and firing, losing ground.

113.

EXT. DON LUIS'S MANSION - DAY

Cat reaches the end of the driveway, fires her last shots, runs out of bullets. Stands watching the van head off down the road.

INT. ARMORED VAN - DAY

Don Luis watches her run out of ammo, standing in the road receding.

**DON LUIS
(LAUGHING MADLY)**

I beat you bitch! You can't kill me! I am unkillable!

EXT. DON LUIS'S MANSION - DAY

Cat stands in the road, watching the van. She takes out Marco's cellphone.

CLOSE ON THE SCREEN

Cat scrolls the phone book. She highlights VAN. Presses **SEND**.

INT. ARMORED VAN - DAY

Don Luis is at a red light, so pleased with himself. Humming a tune. When the van phone rings. Surprised, he looks at the call coming in. MARCO. He presses the speaker.

DON LUIS

Marco?

CAT

It's Cataleya.

DON LUIS

I don't understand you. You should have been dead a long time ago. You got lucky. You escaped. You were given a second chance at a life. Why did you not take it? Why did you involve yourself with this insanity?

CAT

For something you can never understand. The love I had for my parents. And you killed that.

DON LUIS

And because of that, you have ruined your whole life to try to kill me? You stupid bitch. Don't you get it? Someone like me?

(MORE)

114.

DON LUIS (CONT'D)

I cannot be killed. I do the killing. Not the other way around. And now it is your turn to be hunted. You will never find me. But as day follows night, believe me, I will find you. And I will kill you. And you know why? Because I will never be where you can kill me. I will never be where you want me to be.

CAT

Actually Don Luis...you are exactly

where I want you to be.

Don Luis doesn't get it. And then he hears a low growling behind him. He turns a little, sees sitting there in the dark recesses of the van, two enormous dogs. Pepe's dogs. His eyes register confusion, then apprehension...

EXT. DON LUIS'S MANSION - DAY

Cat hears the growl over the phone. A small smile breaks across her face. And then she speaks into the phone one last time. One word.

CAT

EAT!

EXT. ARMORED VAN - DAY

Over the sounds of the dogs tearing Don Luis to pieces and his horrible screams, the van shakes as if it were caught in an earthquake.

EXT. DON LUIS'S MANSION - DAY

Cat's shoulders sag, relax. Her face is peaceful as it has never been before. She looks at Marco's phone. Thinking.

ROSS V.O.

I want you to think hard...

INT. ROSS'S OFFICE - SUNSET

Danny sits opposite Ross.

ROSS

Was there anything else?

DANNY

I already told you everything. She would come over, we'd have amazing sex, and she would leave. It's really late, and I'm really tired, if you're not going to arrest me...

115.

ROSS

We don't really have anything to charge you with.

DANNY

Then can I go?

ROSS

Just a few more questions.

DANNY

Can I have a cup of coffee?

ROSS

Sure.

Ross gets up and leaves the room. Danny is feeling really shitty. He takes his phone out of his pocket, looks at Cat's picture. And then it rings.

DANNY

Hello?

INTERCUT BETWEEN...

CAT V.O.

Hello Danny.

DANNY

(STUNNED)

Jen...I...uh...I'm so sorry. I didn't mean...are you OK?

CAT V.O.

I'm fine.

She says it without the slightest bit of sarcasm.

CAT V.O.

Where are you?

DANNY

FBI headquarters. I didn't tell them anything...besides...

CAT V.O.

That I would come over and we would have amazing sex. Your phone is tapped, you know that?

DANNY

I know.

CAT V.O.

You have forty seconds before they pick up on this. Gives you the time for three questions.

116.

DANNY

OK...What's your real name?

CAT V.O.

...Cataleya.

Danny looks at the orchid on Ross's desk. Sees the name tag. Smiles.

DANNY

Like the flower.

Now Cat smiles. How did he know that?

CAT V.O.

Twenty seconds.

DANNY

Will I ever see you again?

CAT

I know where to find you.

EXT. COFFEE MACHINE - SUNSET

Ross is drawing coffee.

AGENT 1

Ross. We're picking something up off that kid's phone.

Ross drops the coffee, hurries back to the office.

INT. ROSS'S OFFICE - SUNSET

DANNY

If there is ever a chance. I want you to know...I could love you. If you let me.

CAT V.O.

Last question.

DANNY

...I love you.

Cat holds on that one for a moment...then the beeping of a phone connection cut...Danny closes his eyes. Ross bursts into the office. Grabs the phone from his hands.

ROSS

Cataleya? Cataleya!

EXT. COUNTRY BUS STOP - SUNSET

Cat, in jeans, t-shirt, a baseball cap with her pony tail sticking out the back, exits a phone booth, She boards a waiting bus. The doors close. The bus drives off down an endless road.

117.

THE END