

MUTE WITNESS

(1994)

Screenplay by

Anthony Waller

CREDITS (First part)

White letters on black screen. We hear the sound of a radio with a lot of statics. Apparently, someone is scanning the channels. After we've heard different channels, the scanning stops on a channel with jazz music.

With a loud sound, the credits stop, the black screen moves away to the right and is replaced by :

FILM SET - BEDROOM - INTERIOR DAY

(it is actually day-time, but the scene in the film being shot is supposed to take place during the night. So all the artificial lights make us believe it is night-time)

We still hear the sound of the radio.

We are on a film set, even though we don't know it yet. The way it is filmed makes us believe we are in a real bedroom.

A bedroom, seen through a window. Nice, clean, elegantly furnished and very well lit. Large bed. On the other side of the room from the window, a young woman is seated in front of desk facing the wall. The young woman stands up, with a paper document in her hand. She is wearing thick hoses, large slippers and a man's white shirt, which hangs down to the middle of her thighs.

She walks out of the bedroom, to the next room. The window opens, and the camera, which acts as the eyes of the intruder, looks around the room.

VOICE ON THE RADIO

We interrupt this program to bring you a special news bulletin.

The camera moves to the next room :

FILM SET - DINING ROOM - INTERIOR DAY (NIGHT in the film)

A dining-room with a large mantelpiece. In the center of the room,

a round dining table with four chairs around it. The table is set, ready for dinner.

VOICE ON THE RADIO

Ernest Strohbecker and two accomplices escaped from a maximum-security ward in Bellevue Hospital last night...

The camera (and consequently the eyes of the intruder) keeps on looking around the room and then focus on the radio set sitting on a small table.

Close shot on the radio. The volume of the radio goes up.

VOICE ON THE RADIO

... after brutally stabbing two nurses and a custodian to death. Strohbecker is extremely dangerous, brutal and unpredictable...

The radio is suddenly switched off.

The camera moves upward to show us the corridor and the open door of the bathroom in the corridor.

THE YOUNG WOMAN (Voice over)
Harry ?

FILM SET - BATHROOM - INTERIOR DAY (NIGHT in the film)

Close shot on the mirror, in front of which the young woman is standing. She looks a bit surprised by the sudden silence of the radio, but very soon goes back to her make-up.

FILM SET - CORRIDOR - INTERIOR DAY (NIGHT in the film)

The camera (and consequently the eyes of the intruder) moves along the corridor, toward the door of the bathroom. It stops very shortly to look at the young woman, still taking care of her make-up, and moves away to look at the open door on the other side of the corridor.

FILM SET - KITCHEN - INTERIOR DAY (NIGHT in the film)

A kitchen. There is no light and the room is very dark. Close shot on the row of knives hanging on the wall. A man's hand takes one of the knives.

FILM SET - BATHROOM - INTERIOR DAY (NIGHT in the film)

The young woman opens a small closet, temporarily hiding her face to the camera. She takes a lipstick and start doing her lips.

Close-up shot on the woman's lips, with the lipstick moving around

them.

Back to the mirror, showing the reflection of the young woman. She opens the small closet. In the mirror, which covers the door of the closet, we see a man approaching slowly, with a knife in his hand.

Close-up shot on the woman's lips.

FILM SET - CORRIDOR - INTERIOR DAY (NIGHT in the film)

High-angle shot of the corridor, seen from the ceiling.

The woman comes out of the bathroom. She sees something, stops and walks slightly backward.

THE YOUNG WOMAN

Harry ?

She walks to an half-open door and closes the door.

THE YOUNG WOMAN

Harry ?

When she closes the door, a corpse, who was hidden by the half-open door, falls, face down, on the floor. The woman screams.

The corpse on the floor. It is a man with blood on his face. The woman bends down on the man and shakes him.

THE YOUNG WOMAN

Harry !

She turns him around to look at his face. We see the white shadow of a man coming out of a room.

FILM SET - DINING ROOM - INTERIOR DAY (NIGHT in the film)

A white telephone in the foreground. The girl runs toward the telephone. She dials on the phone. We see the mysterious man in the background, slowly walking into the room, coming from the corridor. The girl has the telephone handset on her ear, but apparently, she gets no tone. She frenetically taps on the telephone hook to make it work. Then she sees the cut wire on the phone and picks it up. The man is coming closer to her. He has a black mask on his face, and a white apron covered with blood.

The woman sees the man. She drops the phone and walks back until she reaches the wall. She moves out of the room to :

FILM SET - BEDROOM - INTERIOR DAY (NIGHT in the film)

The woman walks back until she reaches the bed. The man, covered

with blood, has his knife raised above his head. The woman falls backward on the bed. The man raises his knife above the woman's body. The woman screams. The man stabs repeatedly the woman with his knife, and then moves away from the bed.

FILM SET - DINING ROOM - INTERIOR DAY (NIGHT in the film)

The man enters the room and takes the mask away from his face.

FILM SET - BEDROOM - INTERIOR DAY (NIGHT in the film)

Apparently, the woman is not dead and she walks to the desk.

FILM SET - DINING ROOM - INTERIOR DAY (NIGHT in the film)

The man crosses the room.

The bedroom can be seen through the large open door between the two rooms. The woman tries to steady herself by holding on the desk, but she falls down on the floor, and the desk with her.

The man sits himself on a table, and searches the breast pocket of his shirt for a cigarette.

The woman crawls on the floor toward the dining room. She is holding her stabbed stomach.

The man rolls a cigarette.

The woman stands up, holding on bookshelves set on the wall between the two rooms.

The man licks the paper of his cigarette.

The woman still holds on the bookshelves.

The man has put the cigarette in his mouth. A hand moves into the shot, holding a lit match to his cigarette.

The woman falls on the floor, with the bookshelves falling on top of her.

The two men, the one who stabbed the girl and Arkadi, the one who lit the other man's cigarette, they both look at the woman and laugh.

The woman crawls out from underneath the bookshelves. She stands up, holding on the table.

Back to the two men. A hand comes into the shot, holding a metal flask to Arkadi. He doesn't take it and the camera moves on the right to a third man sitting near the two other ones. He drinks from the flask.

The camera moves to the right of the shot, and the title of the film appears in white letters on a dark screen. The camera keeps on moving from one face to another, apparently the faces of the members of the film crew. And on those faces, we see :

CREDITS (Part Two)

In the background, we hear the noises of the girl who keeps on falling down and breaking the furniture.
Close up on a dial. A needle is moving on the dial, on which, besides numbers, is written «Groove Depth» and «Batteries».

The woman falls down. Since she was holding on the tablecloth, the tablecloth comes away with her, and everything that was on the table falls down on the floor.

Arkadi and the «murderer» are laughing.

Close shot on the face of the sound engineer, with the earphones on his ears.

By now, we've started to understand that what we have seen up till now is not real, but is part of the shooting of a film, a strange, a bit gory film, but still a film.

The sound engineer shushes the two laughing man down, and looks down at his tape recorder.

Close shot of the tape recorder.

The camera moves to the right, and shows a female hand writing on a clipboard, then moves up and shows a large stopwatch hanging from a cord around the neck of the writing girl. The camera keeps on moving up to show the face of the writing girl. She is Karen Hughes, the assistant director and girlfriend of the director. She looks at what is going on around the set and squints her eyes, apparently not liking it.

The camera moves to the right and shows the face of Billy Hughes, Karen's sister and FX make-up artist.

Back to the actress playing the part of the stabbed woman. She holds the corner of a chest of drawer, and makes everything on top of that piece of furniture fall on the floor, including several bottles of alcohol.

Back to Karen and Billy. Billy represses a laughter behind her hand.

Close shot on Lyosha, a young assistant camera operator, looking at Billy and smiling. Then close shot on Billy's face.

The actress holds the drapes of the nearest window. She falls down on the floor tearing the drapes and breaking the curtain-rod off the wall.

Karen and Billy are both laughing silently.

The actress gets slowly out from under the torn drapes.

Lyosha looks at the actress, and then at Billy.

Billy looks at the actress, and then at Lyosha.

Close up shot on Lyosha's face, smiling.

Billy walks behind Karen's back to the other side of Karen. Karen looks at her, and then looks in the direction into which Billy is looking.

Lyosha keeps on smiling.

Karen whispers in Billy's ear.

KAREN (whispering)
He has the hots for you.

Billy answers in sign language. We understand that Billy cannot speak, but she isn't deaf.

BILLY (in sign language)
For me ? No.

The actress, half-covered with the drape, drags the curtain-rod behind her.

Billy is smiling and Karen is looking at the scene with her mouth half open.

Close shot on a smiling bearded film crew member. The camera then moves to the right, to an open ring binder, with a hand following whatever is written on the document. The camera keeps on panning on the right, showing part of instruments and people's hands, while we hear some whining noises coming from the actress.

END OF CREDITS

The camera stops on a close shot on Andy Clarke's face. Andy is the film director.

The actress looks like a ghost with the drape covering her. She slowly falls down on the floor, among the mess she has created by breaking and dropping every prop in sight.

Andy looks thunderstruck by what he sees on the set.

Close up shot on the camera. A button just switched off, showing that there is no more film inside the camera.

Andy looks at the camera and sighs.

ANDY

Cut. Brilliant.

He puts his hands on his eyes.

The actress, still lying on the floor under the drape, raises the drape to look at Andy.

ANDY (yelling)

Natasha !

He stands up.

Both Andy and Natasha, the interpreter, walks toward the still lying actress and squats around her.

ANDY

Okay, I think we have a little communication gap here. Natasha translates in Russian what Andy just said.

ANDY

When I said «more»...

Natasha translates.

ANDY

...I didn't mean trash the fucking set.

Natasha translates.

ANDY

This is not Chekhov. You're not the star. You're just another victim.

Natasha translates.

The actress tries to understand what Andy tells her through Natasha.

ANDY

You get stabbed. You die.

Natasha translates

ANDY

I want to see the pain.

Natasha translates.

ANDY

I want to see the blood spurting.

Natasha translates. Andy turns around to Billy and Karen standing among the film crew members.

ANDY (voice over)

Billy, where was the blood ? I want to see her bleed to death.

Billy answers in sign language.

ANDY (to Billy)

Okay ?

(to the actress)

Okay ?

The actress, still lying on the floor under the drape, nods her head.

ANDY (voice over)

Let's do it again, folks !

A man yells some orders in Russian. Billy walks to the actor playing the murderer, sitting on a prop. She checks his blood device. She takes the knife and plugs a tube coming from the man's shirt on the knife's handle. She explains, by signs, how the knife works, and he nods. Billy fixes something inside his shirt and he reacts when Billy touches his stomach.

THE ACTOR

Oh !

He smiles. Billy squeezes a small bag full of fake blood. She has just taken that bag from the inside of the man's shirt. The actor keeps on smiling and Billy doesn't seem to like the man's smile. She puts the bag back inside the actor's shirt. Then Billy signs her sister for her to come. Karen joins Billy, who explains to the actor what he has to do, and Karen translates Billy's sign language.

KAREN

You make the blood flow by squeezing the bag with your elbow. Okay ?

THE ACTOR

Sure.

KAREN

We're gonna be here till Christmas, right ?

(turning around and calling)
Natasha !

Natasha joins the group.

NATASHA

Yes.

KAREN

Tell him you make the blood flow by squeezing the bag with your elbow.

She mimes the squeezing movement while speaking. Natasha translates in Russian. Karen nods her head. The actor says a few words in Russian, nodding his head.

KAREN

Okay.

Billy looks at Natasha.

NATASHA (voice over)

Tell her that he will get it right next time.

KAREN

Mmmm... She heard you. You all keep forgetting she can hear you perfectly well.

Billy smiles.

NATASHA (voice over)

Oh, I'm sorry.

BILLY (in sign language)

It's okay.

The actor laughs.

Lyosha, who actually is the assistant operator, is behind the camera, near the camera operator. Andy sits down on his chair.

ANDY

Okay, from the top.

His Russian assistant, standing near the camera, with an open ring binder in his hands, says a few words in Russian. We hear an angry voice in the background.

THE VOICE

Stop. Stop. Stop!

On the dining room part of the set, where the young Russian actress broke everything in sight, two men are trying to fix the

broken furniture. Another one, a tall man with a beard, talks very angrily in Russian.

Andy, still seated on his chair, looks at his Russian assistant.

ANDY

What's the holdup ?

The angry bearded man speaks angrily in Russian.

Andy looks and listens at him and then turns toward his Russian assistant, trying to speak, but is cut off twice by the angry voice of the man.

The bearded Russian man walks away. Then he comes back and shows his wristwatch, saying a few more angry words in Russian.

Andy looks up at his Russian assistant.

ANDY

What is he saying ?

THE RUSSIAN ASSISTANT

He says he's awfully sorry, but he needs at least a day to redress the set.

ANDY (yelling)

A day ?

THE RUSSIAN ASSISTANT

Yeah.

Andy stands up and slaps his thighs, looking very nervous.

ANDY

Okay, well, let's just do the close-up of the corpse now, and that'll wrap it for today.

The Russian assistant says a few words in Russian. Andy makes a sign to the camera operator for him to come closer to him. The operator joins Andy.

ANDY

All right. Okay. So, what I want to do is zoom in, do a slow zoom into the puddle of blood...

On another part of the set, behind the dining room, Billy kneels down in front of a big ancient-looking wooden trunk.

On the lid of the trunk is written, in white large capital letters : «KEEP OUT ! BILLY'S BOX». Billy opens the trunk. Inside, on the inside part of the lid, various props, and in the trunk itself, a big square plastic bottle and, in a plastic box, plenty of smaller bottles.

Behind Billy, who is still kneeling in front of the trunk, we see Lyosha walking around. He looks at Billy, who feels she is being looked at. She turns around and looks at Lyosha. Natasha walks toward Billy.

NATASHA

Billy.

Natasha kneels down to be at Billy's level.

NATASHA

Madame Olga wants some sugar in her blood again.
Billy laughs.

BILLY (in sign language)
Thank you.

Billy stands up and starts pulling the big heavy square plastic bottle out of the trunk. Lyosha comes to help Billy pull the bottle out of the trunk. They both slowly put the bottle down on the floor. Billy looks up at Lyosha, who is smiling to her. Then he walks away. Billy, kneeling on the floor, opens the bottle. Karen walks in from behind the trunk. She leans on the open lid of the trunk.

KAREN

So, he's kind of cute.

Billy is pouring a bag of sugar in the bottle.

KAREN

Three months in Moscow, cold winter nights...

Billy smiles.

KAREN

Just a thought.

Billy makes several language signs.

KAREN

Billy, that's what Mom would say.

Billy looks at her sister.

Another part of the set, near the entrance of the set. The building janitor, wearing a more or less official cap, just walked in. Karen sees the janitor and waves at him. Billy looks in the janitor's direction.

KAREN

Hi.

Billy waves at the janitor, who waves back at the girls. Then he yells something in Russian. Billy and Karen look at each other. They seem to understand what he says. Billy shows two finger to him. The janitor says something in Russian and walks away.

The dining-room set. The young Russian actress is sitting on the floor among the debris she has created and she is putting lipstick on her lips, looking at her face in a small pocket mirror. Billy walks in with a small plastic case in her hands. She sits on the floor next to the actress and puts the box down beside her. She takes the lipstick and the mirror away from the actress' hands, and puts them down on the floor. Then she gives her a little piece of white cotton to wipe the lipstick out of her lips. The actress takes it and starts wiping her lips. Then Billy takes some make-up to put it on the actress' face. A male hand puts a light meter close to the actress' face.

A strong light starts playing on Billy's face, and we hear a Russian voice who seems to come from a loudspeaker.

The upper part of the film set. Three big spotlights on a rack. An electrician is playing with one of them.

Billy puts her hand above her eyes to try to locate who is sending that strong light on her face.

The electrician says a few words in Russian.

The actress looks up to see who is talking.

Closer shot on the electrician sitting on the spotlight rack. He is Arkadi, the man who was sitting next to the actor playing the murderer, and who offered him a light for his cigarette. He speaks in Russian with a queer smile on his face.

Natasha squats down near Billy and the actress, to speak to Billy.

NATASHA

He says use more white like a real dead body.

Billy covers her eyes and looks up at the spotlight rack.

Arkadi smiles and winks to Billy.

Billy closes her plastic case.

The actress eats a piece of cake. She lies down on the floor.

ANDY (voice over)

Okay, Boris, get everyone ready.

Billy, using a pair of tweezers, puts something, which looks like a cherry, out of a small bottle and into the actress' mouth.

A VOICE OVER WITH A RUSSIAN ACCENT

Out of frame, Billy.

Billy stands up and walks away.

The camera, and the group of people around it. Andy is sitting on his director's chair, and Karen is kneeling on the other side of the camera, writing on a clipboard. A clapperboard girl walks in front of the camera, says a few words in Russian, claps her clapperboard and walks away. We hear a loud noise, and most of the spotlights are suddenly switched off. Andy looks up at the spotlight racks.

ANDY

What... what is going on now ?

Billy, standing in the half-dark set with her plastic case in front of her, looks up around her as more spotlights are switched off with loud noises.

Alex, who must be the assistant producer, walks toward Andy, tapping his wristwatch.

ALEX

Andy. Sorry, it's six o'clock.

ANDY

One shot, one more shot !

ALEX

We have no time.

Billy opens her arms in a gesture of despair.

All the people around Andy start leaving the set.

ANDY

One shot ! I can't believe this.

CINEMA STUDIO - PARKING LOT - EXTERIOR EVENING

Night is coming. The sky is grey. In the background, a group of people is coming out of a building.

Andy and Billy are crossing the parking lot. Cars are driving around them : the film crew members are leaving the studio. Andy waves his hand at one of them.

Andy and Billy come to a white car parked near a red car. Karen is walking on the other side of the white car. She opens the driver's

door. Billy is standing near the red car, and looking for something in her purse. She can't find it and looks disappointed. She taps on the roof of her car.

Karen was ready to get inside her car, but, when she hears Billy's tapping, she looks up. Billy explains something in sign language. Andy doesn't understand and turns towards Karen

KAREN

She needs to go get Strohbecker's face.

Andy claps his hands.

ANDY

Ohh ! Right ! His dummy falls off the balcony on Monday.

KAREN

We'll wait for you here.

Billy starts walking away. Andy turns toward Karen.

ANDY

Karen, she's got her own car.

Billy explains something in sign language.

KAREN

Okay. Okay. Don't forget tonight.

She opens the door of her car. Andy turns around to face Billy.

ANDY

Yeah, yeah, yeah! Fiesta ! I'm making my famous chili con Clarke.

Near Andy's car, Alex, the assistant producer we just saw on the set, is opening the door of his car.

ANDY

Alex !... what do you say ? You coming ?

Alex has already opened the door of his car.

ALEX

Sorry. I have tickets for the Bolshoi Ballet tonight.

Andy sneers.

ANDY

Well, try and stay awake.

Andy opens the door, gets inside the car and closes the door.

CINEMA STUDIO - BILLY'S WORKSHOP - INTERIOR EVENING

Close up shot on a green hideous mask held with both hands by Billy.

Around Billy, all the props used for the film she is working on, or other films. Billy puts the green mask down. She looks around for something. She throws away various masks she doesn't need. Billy is kneeling near a large box used as a table. On the box something is written in large capital Russian letters. Around Billy, a lot of props are scattered around. Apparently, Billy can't find what she is looking for, and sits back on her heels in despair. She hears a loud noise. She sits up when she hears the noise. She tries to figure out what that noise means. She stands up and runs toward a window.

The sky is darker. The night is coming soon. Billy looks through the window.

On the parking lot, seen through the bars of the window, the janitor is crossing the yard with his dog.

Billy opens the window and turns around, looking for something to hit the metal bars of the window. She takes a spear from a suit of armor. Then she bangs on the bars of the window with the long handle of the spear.

On the parking lot, seen through the bars of the window, the janitor keeps on walking around with his dog, apparently not hearing the noise made by Billy. Then he closes the main door of the studio parking lot.

Billy drops the spear on the floor and runs away from the window.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

A large corridor. A door opens and Billy rushes out. She opens a door at the end of the corridor and runs out.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

The gallery around the top of the set. A door opens and Billy runs along the gallery.

At ground level, we see Billy coming down the stairs leading to the gallery. Billy runs across the film set, which seems not to have been used recently.

Billy reaches a heavy metal door and tries to open it... without any success. She kicks it.

CINEMA STUDIO - ANOTHER ROOM - INTERIOR NIGHT

The parking lot seen through the heavy metal bars of a door. It is darker than before and completely empty. Close-up shot on an big

padlock and a thick chain set across the bars of the door.

KAREN AND ANDY'S APARTMENT - KITCHEN - INTERIOR NIGHT

We hear very loud rock music.

Close shot on the gas stove. Ground meat is cooking in a frying pan. Chopped onions are being poured into another frying pan from a wooden cutting board.

Andy is spraying some spices on the meat. He is wearing an apron tied around his waist. He tastes his «cuisine» from a spoon. He is bobbing up and down in rhythm with the music. Andy makes the round spice rack spin around very fast and picks up a jar from the rack. Then he pours spices from two different jars with both hands, in rhythm with the music, miming a drummer beating his drums with his sticks. Then he pours tomato sauce from a can into a saucepan. He throws the empty can away.

ANDY

Yeah !

He takes another spice jar. But the lid of the jar comes off, and all the spices fall down into the meat. He puts the empty jar down.

ANDY

Damn !

He takes the lid off the meat. We hear the phone ringing. Andy lowers the volume of the music from the radio set hanging on the wall. The phone is still ringing.

ANDY

Honey ! Honey, can you get that ?

Andy takes the meat frying pan out of the stove to pour the meat into the onions frying pan.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

The kitchen seen from the dark living room. There is no door between kitchen and living room, just a wide open arch. The phone is still ringing. Andy turns around.

ANDY

Honey !

KAREN (voice over)

I'm in the shower !

Andy puts the frying pan back on the stove and runs in the living-

room. He picks up the phone from a table.

ANDY

Hello ?... Hello ?

CINEMA STUDIO - A ROOM - INTERIOR NIGHT

Close dark shot of Billy with the telephone handset to her ear. She taps on the microphone of the handset. The telephone set is on a small shelf fixed on the wall.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Even if the volume of the radio has been lowered, it is still loud enough for Andy not to be able to hear Billy's tapping. A hissing sound, coming from the kitchen, makes him turn around.

KAREN AND ANDY'S APARTMENT - KITCHEN - INTERIOR NIGHT

On the stove, a big stew pot is hissing, and water is leaking between the lid and the pot.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Andy takes the telephone set and runs toward the kitchen. But the cord is a bit too short and is stretched tight just when he reaches the kitchen. He drops the telephone set on the floor.

ANDY

Hello ?

He tries to reach the stove control panel while still holding the telephone handset to his ear.

KAREN AND ANDY'S APARTMENT - KITCHEN - INTERIOR NIGHT

Andy's hand is trying to reach the control panel of the stove.

CINEMA STUDIO - A ROOM - INTERIOR NIGHT

Billy is still tapping on the microphone of the telephone.

ANDY (voice over from the telephone)

Hello ?

KAREN AND ANDY'S APARTMENT - KITCHEN - INTERIOR NIGHT

Andy puts the telephone back on its hook on the set on the floor of the kitchen.

CINEMA STUDIO - A ROOM - INTERIOR NIGHT

We hear the disconnection tone of the telephone. Billy puts it back on its hook on the small shelf on the wall. She leans on the shelf, feeling dispirited.

MOSCOW - AERIAL SHOT - EXTERIOR NIGHT

Aerial shot of Moscow, with all the cars driving on the main highways. The camera pans to the right and reaches an high brick building near the river.

Fade in to :

KAREN AND ANDY'S APARTMENT - KITCHEN - INTERIOR NIGHT

Andy is setting some food on a plate on the small table. The music is off. We hear the waiting tone of the telephone.

KAREN (voice over)
Didn't it even cross your mind ?

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Karen is seated at the table, holding the telephone handset to her ear. We still hear the waiting tone. The telephone set is beside her on the table, where three candles are burning in three candlesticks.

KAREN
It could've been Billy.

ANDY (voice over from the kitchen)
I was thinking about dinner.

Full shot of the room, with Karen seated at the table, and Andy in the kitchen in the background, still fixing dinner.

ANDY
I'm still thinking about dinner.

KAREN
She's not there either. Shit.

She shuts the telephone by pressing on the hook, still keeping the handset to her ear. We hear the long tone of the telephone.

KAREN
Okay. Ohh !

She dials another number.

CINEMA STUDIO - BILLY'S WORKSHOP - INTERIOR NIGHT

There are no light, and the room is completely dark. We hardly see a huge bear and a bat. The camera pans on the right, tilting slightly down. The camera comes to Billy, seated behind a desk and dialing on a telephone set. She puts the handset to her ear, but only gets a busy tone. She puts the phone down on its hook.

Documents are scattered on the desk. A draught makes one of the documents fly away. Billy looks surprised by what just happened. Some more papers fly away. She looks on her right at a door with frosted small window panes, which closes shut by itself. On the top of the door, a small bell is ringing.

Billy looks at the door and stands up

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

A long dark corridor. A door opens on the right, ringing the small bell. It's the door of Billy's workshop. Billy walks out of the room. In the dark, we only see the dark outline of her figure. She stops, not sure about where she is going to go next. Eventually, she starts walking slowly. She stops again when she hears voices speaking in Russian. Then she starts walking again.

A metal door with a notice hanging from the handle. Zoom on the notice, on which something is written in Russian. Actually, it is an elevator door.

CINEMA STUDIO - ELEVATOR - INTERIOR NIGHT

Billy peeks from behind the elevator door to look at what is going on down below.

High angle shot of the elevator shaft. We hear voices speaking in Russian and we see some light at the bottom of the shaft, where the cabin is.

Billy is still peeking into the elevator shaft. A draught is waving her hair. She moves away.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

Billy closes the door of the elevator. She walks toward the staircase, and starts walking downstairs. Through the open door of the staircase, we see her stopping, because she just heard a faint sound of a telephone ringing.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Karen is still seated behind the table and listening to a telephone which keeps on ringing without any answer. Andy walks slowly toward the table, coming from the kitchen. Karen looks very nervous. Suddenly we hear a clicking noise in the telephone.

KAREN

Hello, Billy !

Karen looks up at Andy.

KAREN

Thank God. She's there. Are you all right ?

ANDY

Ask her about the mask.

Karen shushes Andy with her hand.

KAREN

You want to tap something through ?

CINEMA STUDIO - BILLY'S WORKSHOP - INTERIOR NIGHT

Billy is holding the telephone next to her ear. She taps on the microphone with her finger.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

Karen has the telephone handset squeezed between her head and her shoulder.

KAREN

Wait. Wait. Wait.

Andy turns around because he just heard a hissing noise in the kitchen. He runs toward the stove.

ANDY

Oh, man !

KAREN (voice over)

A...O...

ANDY

Oh, man !

In the kitchen, Andy tries to save his cooking.

KAREN

...L ?

Andy puts his frying pan down into a large white plastic can full of water, where it starts hissing.

ANDY

Man ! Oh, man !

KAREN

Was it L ? The second letter, was it L ?
Karen shushes Andy with her hand.

ANDY
Shit !

Andy is getting his frying pan out of the plastic can.

KAREN
A-L-L ?

While Karen is trying to understand her sister's message, Andy is banging the frying pan on the side of the can, to get rid of everything that was inside it.

KAREN
O...kay !

She smiles.

In the kitchen, Andy looks at his empty frying pan.

ANDY
We're eating out tonight.

KAREN
Okay. So are you coming over now ?

CINEMA STUDIO - BILLY'S WORKSHOP - INTERIOR NIGHT

Billy keeps on tapping on the microphone.

KAREN (voice over on the telephone)
Do you have the mask ?

Billy taps again.

KAREN AND ANDY'S APARTMENT - LIVING ROOM - INTERIOR NIGHT

KAREN
Well, don't worry. Just get over here.

ANDY
You hungry ?

KAREN
Bye.

Andy throws the frying pan in the can of water, where it hisses again. Karen looks at Andy, puts the telephone down and makes a face.

CINEMA STUDIO - STAIRCASE - INTERIOR NIGHT

Billy is running downstairs.

CINEMA STUDIO - A FILM SET - INTERIOR NIGHT

The entrance of a film set. We hear some giggles. The door opens, Billy enters and closes the door behind her.

In the background, spotlights are switched on above a scenery : apparently, someone is shooting a film. Billy walks noiselessly across the empty part of the set. As Billy comes closer to the lit part of the set, we hear strange noises that sound like a woman having an orgasm.

With Billy in the background, we see a camera with an operator behind it.

On a bed, two actors are having sex. The female, a blonde woman, is naked, the male has his pants down to his ankles and is wearing a T-shirt and a white mask.

Billy looks slightly embarrassed by what she sees.

Close shot on the face of the camera operator, looking into the viewfinder of his camera. He is Lyosha, the young man who was courting Billy.

The blonde naked woman is moaning. She is a slightly plump woman with hair too blonde to be true. She could be in her forties. Billy, still looking slightly embarrassed, is also smiling.

The woman is faking a very strong orgasm.

LYOSHA (voice over)
Stop ! Stop ! Stop !

The woman instantly stops faking her orgasm and gets up from the bed. Lyosha talks in Russian to the woman, who is still lying on the bed. Her «lover», lying on the woman, is answering Lyosha in Russian.

Lyosha looks back into his viewfinder.

We hear the woman, moaning again. Billy walks around the set.

Close shot on the face of the «lover». He is wearing the mask Billy has been looking for. In the background behind the man, we see Billy, looking from behind an open window in the scenery.

Lyosha looks up from his viewfinder, then back again into it.

The woman's «lover» slaps her gently on the face, but keeps on having sex with her. The man slaps her again but much harder this

time. She screams.

Billy looks surprised by what she sees.

The man holds the woman down on the bed with both hands. He slaps her very hard several times and then hits her with his fist.

Billy closes her eyes, disgusted by what she sees. We hear the woman being hit and screaming.

The woman seems very surprised by what is happening to her. The man keeps on hitting her. She tries to cover her face from the blows she is getting repeatedly.

Lyosha smiles, looking very happy with what is happening on the set.

The woman tries to get the man away from her. She grabs his mask and throws it away. Underneath the mask, the man has another black very close-fitting fabric mask hiding his face, which could be a black stocking. He grabs both her hands with one of his hands, and holds them above her head. Then he takes a black strong ribbon from under the bed and ties her hands with it. The woman is now very frightened and tries to get free. The man slaps her very hard.

Close shot on a pillow being lifted by the hand of the man. Under the pillow, there is a long very sharp knife.

Billy can't believe what she sees.

The man takes the knife and slowly lifts the knife above his head.

Billy looks more and more frightened. She has tears in her eyes. She is crying silently with her fist in her mouth.

The man start stabbing the woman. Her blood is splashing on the wall and the man's T-shirt. The woman is covered with her own blood.

Billy starts walking away from the window and across the set.

The woman doesn't seem to move anymore, but the man is still stabbing her.

Billy walks backward across the set and she bumps into a hatstand which falls down. Everything that was in the open purse hanging on the hatstand - hairbrush, keys, lighter, make-up things, etc. - falls on the floor. A plastic diskette-case skids on the floor and slips under a big wooden wardrobe.

Lyosha, alerted by the noise, stands up from his camera.

Billy is kneeling on the floor near the fallen hatstand.

Lyosha goes back to his camera.

Billy, kneeling on the floor, puts everything back into the purse. Then she stands up, puts the hatstand back on its legs and walks away from it. She hides behind the large wooden wardrobe. Lyosha walks slowly toward the place where Billy is hiding. Billy walks away and Lyosha stops near the hatstand.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

The long dark corridor. In the foreground on the left, the staircase, the only part of the set where there is light (apparently coming from the windows and the street lights). Billy is running upstairs. She enters the corridor, where she starts running, just when Lyosha appears in the staircase, running after Billy. When he reaches the landing, Lyosha switches on the lights in the corridor. Just before Lyosha enters the corridor, in the background, we see Billy hiding in a nook, a small partition, in the corridor.

Lyosha looks for her. Billy seems suddenly interested by something up on the wall across from her. It is a sign for an emergency exit. Billy looks in the direction the sign is pointing at. It is the emergency exit.

Lyosha is coming toward Billy's hiding. He stops to listen for a meaningful noise. He opens a door to look into a room. Billy peeks from behind her hiding nook. She runs toward the emergency exit, which is located toward the end of the long corridor.

The open door, and just behind it, Lyosha looking into the room. He switches the light off, just as Billy reaches the emergency exit. He walks out of the room, and closes slowly the door behind him. He looks at the far end of the corridor.

LYOSHA

Hey !

He walks a couple of steps and stops. He turns around and says a few words in Russian. Billy is hiding behind a big red vending machine at the far end of the corridor. Lyosha looks around him and Billy looks at the emergency exit.

Close shot on the handle of the emergency door. Then the camera pans on the left and stops on the red emergency box, with the door key inside. Near the key, is posted a long notice in Russian.

Lyosha walks slowly toward Billy. He tries to open a door, but it is locked. We hear him talking in Russian.

Billy is still hidden behind the red vending machine.

LYOSHA

Hello ?

Lyosha keeps on walking slowly toward Billy.

LYOSHA

Is anyone there ?

Lyosha is looking at the far end of the corridor. He crosses toward a door.

LYOSHA

I can explain.

He opens the door and walks inside the room.

Billy peeks cautiously from behind the machine, and sees the open door. She runs toward the emergency exit. She breaks the glass with her hand and grabs the key.

LYOSHA (voice over)

Ho ?

Billy runs back toward the vending machine, behind which she hides again.

Lyosha walks out of the room, leaving the door open, and looks at the far end of the corridor.

Billy is still hidden behind the vending machine. Lyosha is coming toward her. Billy moves slowly along the wall, keeping her back as close as possible of the wall. She opens a door and enters a dark room. She closes the door behind her.

Lyosha reaches the vending machine, and starts running toward the emergency exit. He stops near the emergency box with its broken glass. He looks inside the emergency box. His finger comes out of the box, with the tip covered with Billy's blood. He tries to open the emergency door, which is locked.

CINEMA STUDIO - STORE ROOM - INTERIOR NIGHT

A dark store room, with large windows. The door opens and Lyosha walks in. He runs to the window. He looks outside, but seeing nothing significant, he turns around and walks a couple of steps inside the room. He stops and looks around. He starts walking again across the room. Suddenly something catches his eye.

Close shot on the bottom of a long drape. There is a thin space between the bottom of the drape and the floor. And on this thin

space, the tip of a shoe is showing. Lyosha walks slowly toward the drape. He pulls the drape open with a very quick movement. Several racks of shoes were actually hidden by the drape.

CINEMA STUDIO - BILLY'S WORKSHOP - INTERIOR NIGHT

A door opens in the back of the room and Billy walks in the room. There is some light coming from the door. Billy walks to the main door of the room and opens it. She raises her arm and grabs the bell at the top of the door to silence it. She walks out of the room.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

The long corridor. The lights are still on. Billy walks out of her workshop and closes the door. She starts running along the corridor toward the emergency exit. She suddenly stops, when she hears a door opening. She runs back toward the staircase and hides near the entrance of the staircase. In the background, we see Lyosha coming out of a room. The camera pans toward the staircase and Billy. A door opens on the floor below, and the large shadow of a man is projected on the wall of the staircase. Billy runs on the other side of the landing, while the man starts climbing the stairs. He is Arkadi, the electrician working on Andy's film, and the one who was playing with a spotlight on Billy's face. He is bare-chested, which makes us believe he was the poor actress' murderer. He reaches the landing and stops.

Billy is still hiding in a dark corner. She sees Arkadi coming on the landing.

ARKADI

Lyosha !

Lyosha is coming to meet Arkadi. They speak in Russian.

Billy looks at the two men, then she moves silently away from them. She reaches the door of the elevator, which is supposed to be out of order, and opens it. She puts the key of the emergency exit door in her mouth, and start climbing down the elevator shaft emergency ladder.

CINEMA STUDIO - ELEVATOR - INTERIOR NIGHT

Billy climbs down the emergency ladder, trying not to miss the steps.

Her face is now on the level of the bottom of the door of the elevator. There is a small gap between the bottom of the door and the floor, which enables Billy to peek at what is going on in the corridor.

A shoe appears in the gap between the door and the floor.

Close shot on the small window at the top of the elevator door. Arkadi's face appears in the window. He looks around inside the elevator shaft.

Billy is not in front of the gap anymore, but hiding in the dark. She puts the key in front of the gap.

Arkadi tries to open the door of the elevator. But it is locked. The blood on his hand proves that Arkadi was actually the poor actress' murderer. Through the small window, he looks around in the shaft.

Billy tries not to be seen through the gap.

Arkadi still looks around in the shaft. He turns his head to talk in Russian to Lyosha.

Billy has got the key back between her teeth. We hear the two men talking in Russian.

Arkadi's face moves away from the window. Some lights are switched off, making the window slightly darker.

Billy moves away from the wall of the shaft and falls. She catches the elevator cables.

Close shot on Billy's face. She is holding the cables. She makes a face because of the pain. She doesn't have the key in her mouth anymore.

Close shot on a concrete ledge somewhere along the shaft. The emergency door key drops on it, then moves away from it.

Billy is trying to climb back up to the door.

We see the elevator cabin at the bottom the shaft, and Billy in the foreground, trying to climb back up. There is some light in the cabin. We hear some strange noise in the shaft. Billy looks down at where the noise is coming from.

Close shot on the key, seen through the chicken wire roof of the cabin, and resting on the floor of the cabin.

Billy, still holding the cables, starts going slowly down. She misses a step but holds on the cables. She keeps on going down the shaft. She eventually reaches the roof of the cabin. We hear muffled voices talking in Russian.

Billy sits down on the roof of the cabin to rest a little. Through the chicken wire that covers the roof of the cabin, she sees the key on the floor of the cabin. She tries to open a panel in the chicken wire. It is stuck but she eventually succeeds in opening

it. She moves the panel on its hinges and rests it against the wall. We still hear the muffled voices talking in Russian. Billy starts climbing down in the opening in the chicken wire.

Billy drops down on the floor of the cabin. The front door of the cabin is wide open showing the well lit store room in front of the cabin. But the cabin is not completely at the same level as the room : it is slightly higher. We hear banging noises in the background.

Billy looks at the room and is suddenly frightened by something. She stands up and looks up at the roof of the cabin. She climbs back toward the roof. We see Lyosha in the room, walking toward the elevator.

Lyosha is coming closer, carrying a large plastic trash bag on his shoulder. When he reaches the elevator, he takes the bag down from his shoulder, and drops it in the gap between the bottom of the cabin and the floor of the room. The plastic bag drops down to the bottom of the shaft.

Billy, lying on the roof of the cabin, is looking through the chicken wire.

Arkadi is walking toward the elevator, carrying a bag on his shoulder, and pulling another one on the floor.

Close shot on the key, which was not actually on the floor of the cabin, but on the floor of the room, just outside the cabin. The plastic bag, pushed by Arkadi under the cabin, pushes the key in the gap.

Lyosha and Arkadi are standing just outside the cabin. Lyosha is pushing another bag in the gap. The two men then walk away from the cabin.

Billy climbs down from the roof of he cabin and stands up on the cabin floor. Seeing Lyosha, she squats down, but Lyosha walks away.

Billy climbs out of the cabin. Then she enters the gap and starts climbing down the shaft, using the emergency ladder.

The bottom of the shaft is full of plastic bags and various debris. Billy reaches the bottom and steps on the bags. She kneels down and starts searching for her key. Suddenly, we hear a very loud noise. Billy, startled by the noise, stands up. Lyosha is looking through the gap at the bottom of the shaft. He turns around and talks in Russian to Arkadi.

LYOSHA

Arkadi !

Billy is hiding among the plastic bags.

Lyosha is still calling Arkadi.

LYOSHA

Arkadi !

He talks to him in Russian.

Arkadi comes near Lyosha with a powerful flashlight, and, with it, he looks into the bottom of the shaft. The light from the flashlight is playing on the bags.

Close shot of Billy's face, hidden among the bags. The light moves near Billy's face, then moves to a transparent bag, near Billy, with a head inside. Billy looks up at the bag. She screams noiselessly. Suddenly she turns around, because she has seen something else.

Close shot of the emergency door key, lying among the debris, brightly lit by Arkadi's flashlight.

Arkadi walks away from the elevator, followed by Lyosha. Before leaving, they close the outside door of the elevator. After the door has been closed shut, the elevator shaft becomes completely dark.

Billy slowly comes out of the bags. She takes the key. Then she slowly stands up, puts the key in the pocket of her sleeveless jacket and starts climbing the emergency ladder along the wall of the shaft. She climbs just a few steps to reach the first door, the basement door.

Close shot of the small window on the door of the elevator, seen from outside the shaft. Billy's face appears in the window. The basement is completely dark.

Billy tries to open the door, but it is locked. She bangs on it with her hand. Then she shakes it violently. She looks up, on the verge of tears. She sighs. Then she hears some steps.

Arkadi is coming carrying a powerful lamp.

Billy looks very frightened. The light from the lamp plays on her face.

Billy moves away from the door.

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

Arkadi stops near the locked door of the elevator, puts his lamp down on the floor, and takes a key out of his pocket.

CINEMA STUDIO - ELEVATOR - INTERIOR NIGHT

Billy climbs on the emergency ladder in the shaft

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

Arkadi opens the door of the elevator.

CINEMA STUDIO - ELEVATOR - INTERIOR NIGHT

Billy looks very frightened.

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

Arkadi is kneeling down by the lamp. He starts to stand up. He is carrying a plastic bag which he has taken away from inside the elevator shaft. He walks away, leaving the door open.

CINEMA STUDIO - ELEVATOR - INTERIOR NIGHT

Billy climbs down the shaft.

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

Arkadi walks away in the basement. Billy slowly comes out of the elevator door and runs away in the opposite direction from Arkadi. She hides behind a pillar, because she sees Arkadi's lamp in the background. Arkadi is coming back, and Billy moves around the pillar to be hidden from Arkadi's eyes. Arkadi stops near the elevator. He opens the elevator's door.

Billy runs away. She trips on something and makes a little noise. She stops.

Arkadi, coming out of the elevator, looks in Billy's direction.

Billy opens a door and walks out.

Arkadi slowly walks away from the elevator door.

The door closes smoothly behind Billy.

CINEMA STUDIO - STAIRCASE - INTERIOR NIGHT

Billy is walking rapidly upstairs.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

The door of the set opens and Billy walks in. She walks slowly through the set, looking around her. Suddenly, the big spotlights are switched on one by one.

In the electricians' control cabin, we see Lyosha switching the

lights on. More spotlights are switched on.

Billy is running around on the set, trying to avoid the lights. She reaches the scenery and jumps out of one of the scenery windows.

A searchlight, controlled by Lyosha. The searchlight is following Billy.

Billy tries to avoid the searchlight. She runs away toward the exit of the set. She meets Arkadi coming back on the set, but she keeps on running.

ARKADI

Billy !

Billy starts climbing a ladder, but before climbing, she pushes a heavy piece of furniture to block the bottom of the ladder. The piece of furniture falling down makes other props fall down. Arkadi starts moving the props out of his way. He reaches the bottom the ladder.

ARKADI

Wait. I explain.

He starts climbing the ladder, turning his head around to yell :

ARKADI

Lyosha !

In the electricians' control cabin, hearing his name, Lyosha looks outside the cabin.

ARKADI (voice over)

Lyosha !

He says a few words in Russian.

A gallery near the ceiling of the set. Billy is running along the gallery.

Lyosha runs out of the electricians' control cabin and on the gallery.

Billy runs down a few steps and outside the room. From the other side of the gallery, Lyosha comes running after her.

CINEMA STUDIO - STAIRCASE - INTERIOR NIGHT

Lyosha runs downstairs.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

The long dark corridor, with the staircase in the foreground.

Lyosha runs in the corridor from the staircase, but before entering the corridor, he switches the lights on. With the lights on, we can see Billy running away to the far end of the corridor. Lyosha runs after her.

Zoom on the emergency door, coming closer to us.

Billy is running toward the door.

Billy puts the key in the keyhole. She opens the emergency door and shuts it behind her.

Lyosha runs toward the door. He pushes it open.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

The other side of the door, opening on a small gallery leading to the emergency ladders set along the exterior wall of the building.

The door is been violently pushed open by Lyosha. With Lyosha's violent push, Billy falls backward, above the balcony of the gallery and down on the yard below.

Billy falls on her back on a huge pile of used film metal boxes.

Lyosha bends over the balcony and looks down at Billy.

Billy is lying among the boxes and moves her head.

A blurred dark picture with lights dancing around. It is what Billy's eyes are seeing when she tries to focus after her fall. She sees the blurred picture of Lyosha running down the emergency ladder along the wall of the building.

KAREN (voice over)

Hello!

The corner of the building. A shadow is moving hidden by the building.

KAREN (voice over)

Hello ?

Lyosha is bending over Billy. When he hears Karen's voice, he looks up.

KAREN (voice over)

Is anybody there ?

Karen appears at the corner of the building, looking around.

LYOSHA

Come here, quickly !

Karen runs toward them.

KAREN

Oh, my God, Billy.

LYOSHA

Quickly !

Karen runs toward Billy, still lying on the film boxes in the foreground. She bends over her.

KAREN

What did happen ?

LYOSHA

I don't know.

Lyosha looks up at the gallery where Billy fell from.

LYOSHA

She slipped and fall bad. Poor Billy.

Karen yells in Andy's direction.

KAREN

Andy, she's at the back !

LYOSHA

Get the doctor, quickly.

KAREN

You go. I'll stay here with her.

Billy is trying to say something to her sister.

KAREN

Let go of her.

LYOSHA

No, I must hold her. She must not move.

Lyosha's hand is restraining Billy's arm.

LYOSHA

Danger she'll never walk again if she move.

Billy is moving nervously, trying to get her arm free to talk to her sister.

LYOSHA

Go !

KAREN

Yeah, okay.

Billy tries to move her hand away from Lyosha and bangs on a film box.

KAREN (yelling in voice over)
Andy !

She bends over Billy.

KAREN
Billy !... Billy, you mustn't move... You may become paralyzed. It's dangerous... Don't worry. I'll be right back... I promise.

Karen starts moving away from Billy

KAREN
Andy !

Billy moves nervously, raises from the film boxes and looks desperately at Karen.

Karen just saw Billy's last expression and seems worried.

Billy is trying to articulate some words.
Karen runs back toward Billy. She reaches the pile of film boxes and bend over Billy. She looks at Lyosha.

Andy is walking toward them.

ANDY
What's going on ?

Karen turns toward Andy.

KAREN
Andy, go with the janitor...

Lyosha seems worried.

KAREN (voice over)
...and fetch an ambulance !

Andy joined the janitor with his dog.

KAREN (voice over)
Billy's had an accident.

ANDY
What ?

Lyosha says something in Russian to the janitor.

KAREN (voice over)
Don't just stand there !

Karen looks at Andy.

KAREN
Do it now !

The dog barks. Andy turns toward the janitor

ANDY
Ambulance !

The janitor answers in Russian. The dog keeps on barking. Andy pushes the janitor toward his office.

ANDY
Come on !

They both walk away.

Karen bends over Billy.

KAREN
It's all right, sweetie.

Billy is still moving restlessly.

KAREN
I'm here now and an ambulance is on its way.

Karen pushes Lyosha's hand away.

KAREN
Let go of her. She's trying to say something.

Lyosha stands up. Billy talks to Karen with her hand.

KAREN
Police ?

Billy keeps on signing.

KAREN
Murder ?

She looks up at Lyosha.

Lyosha shrugs his shoulders and makes a face that means he doesn't know what Billy is talking about.

KAREN

Andy ! Andy !

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

This the set where the poor actress was brutally murdered.

Billy is seated between Karen and Andy. She has a disoriented look on her face, and a blanket is wrapped around her shoulders. Karen is tenderly stroking Billy's shoulder. We hear some laughing and people talking in Russian.

Lyosha and Arkadi are talking to an uniformed Russian policeman, who seems to be in charge of the inquiry. Consequently, he will be, from now on, mentioned as «First Policeman»

The other policeman (who shall be mentioned as «Second Policeman») is kneeling down, looking at something on the floor, and the janitor is standing in a corner with his dog on a leash.

Lyosha, Arkadi and the first policeman are still talking together. They slowly walk toward the rest of the group. The second policeman, who was still kneeling down, stands up.

Billy is listening to Lyosha, apparently trying to lip-read and understand what he says. Lyosha turns toward her.

LYOSHA

Excuse me. It's true. We just fake murder. If we really want to murder...

The two uniformed policemen are listening to Lyosha.

LYOSHA (voice over)
...why make film of it ?

Lyosha and Arkadi both laugh.

LYOSHA

We're not stupid, really.
The janitor is trying to follow the conversation. We hear a policeman talking in Russian.

Arkadi answers in Russian.

Arkadi must have said something funny, because the policemen are laughing.

Lyosha and Arkadi look at Billy.

ARKADI

No, no. Sorry.

Billy doesn't look at Arkadi, but Karen does.

ARKADI (voice over)
We understand how she feel. She think she see...

Back to Lyosha and Arkadi

ARKADI

...a real murder and panic.
Billy taps on Karen's arm. Karen looks up at Arkadi.

The first policeman looks at the paper he is holding in his hand.

FIRST POLICEMAN

Where did you see the murder from ?

Billy stands up and, pointing her finger, shows where she was during the murder.

The two policemen both turn around to look at the place Billy is showing. The second policeman moves away and the first one looks at his paper.

FIRST POLICEMAN

And it was this man ?

He points at Arkadi.

Billy, seated again, points at Arkadi.

Lyosha looks at Arkadi.

The first policeman resumes the reading of his paper.

FIRST POLICEMAN

But you say here : «He wore a stocking pulled over his head.»

Billy looks very angry and keeps on pointing at Arkadi.

FIRST POLICEMAN

«And then they chased me through the building and try to kill me as well.»

Arkadi yells something in Russian. Lyosha also says something in Russian, but with a quieter voice.

ANDY

Guys ! Guys ! English, please.

Arkadi stops yelling. Lyosha speaks to him. Arkadi pushes him away.

ARKADI

We make test for you.

The first policeman looks at Arkadi, and then at Billy.

ARKADI

For your film. We try make blood much big.

Andy looks at Arkadi and then at Billy.

Close shot on Billy, enabling us to read her words on her lips.

BILLY (in sign language)

He's lying !

LYOSHA (voice over)

Sorry, Billy.

Billy looks at Lyosha

LYOSHA

We not tell you. Keep secret not to hurt your feelings.

ANDY

I would've let you done tests.

Karen slaps Andy.

KAREN (whispering)

Andy.

Karen tries to tell silently to Andy to shut up.

ANDY

What I mean is... What I mean is... Let's see their film.

I'll know if it's real.

Billy nods her head, approving what Andy just said.

FIRST POLICEMAN (voice over)

You're right.

The first policeman looks at the two men, and speaks in Russian to them.

Arkadi and Lyosha both look slightly embarrassed. Lyosha starts walking away.

Karen looks, with a worried eye, to the departing Lyosha.

KAREN

Wait. Stop !

Karen runs after Lyosha.

KAREN

He could expose the film.

The first policeman takes Lyosha's arm and talks to him in Russian.

FIRST POLICEMAN

Let her do it. Please.

KAREN

Okay.

Karen starts working on the hermetic bag used as a portable dark room. Karen puts her arms inside the bag.

KAREN

This lets you unload the film without needing a darkroom.

FIRST POLICEMAN

I see.

Close shot on Arkadi's face. He looks very menacing.

Andy starts taking his jacket off.

ANDY (whispering)

God, it's hot in here.

In the background, Arkadi is bending down on something we don't see. He looks up at Karen.

KAREN (voice over)

If he had exposed the film to the light, he could have destroyed all the evidence.

Billy looks at Arkadi, still busy doing something that we don't see.

KAREN (voice over)

Actually, I haven't done this since film school.

Arkadi stands up from whatever he was doing.

KAREN (voice over)

Right. It's safe in the can now.

Arkadi walks around the group.

KAREN (voice over)

Here. Take it to the lab immediately...

Close shot on Arkadi walking away.

KAREN (voice over)
...for developing.

Billy, who understands something wrong is going on with Arkadi,
stamps her feet.
Karen gives the film to the first policeman.

KAREN
It's okay... It's okay.

Arkadi is walking slowly with something that looks like a knife in
his hand. We hear Billy clapping her hands. Andy turns around to
look at Billy.

Billy points to Arkadi and tries to explain something in sign
language.

Karen looks at Billy.

KAREN
Murder weapon ? Where ?

Arkadi grabs Andy and pushes him against the wall.

Karen screams.
Arkadi stabs Andy in the stomach with his knife. Andy screams. He
has blood on his cheek. Arkadi keeps on stabbing Andy.

The first policeman takes his gun out of his belt.

Both policemen grab Arkadi from behind. They pull him away from
Andy. They have both drawn their guns.

Karen rushes toward Andy, whose shirt is covered with blood.

Karadi, still restrained by the two policemen, is yelling in
Russian.

LYOSHA (voice over)
Stop. Stop. Stop!

Arkadi drops his knife, and it remains attached to his wrist by a
plastic tube. Actually, it was a fake prop knife.

Andy stutters, trying to explain something to Karen.

ANDY
I'm...

KAREN
What ?

ANDY

I'm fine. I'm fine. I'm fine.

KAREN

You...

ANDY

Oh, my God!

Karadi shows the knife to the policemen. He makes the retractable blade work, to prove it is harmless. Billy walks to her trunk and notices that the padlock on the lid has been broken. She opens the trunk. She takes the fake blood can out of the trunk : it is almost empty.

The policemen taste the fake blood.

FIRST POLICEMAN

Tastes sweet.

ANDY

It's for the actors. They put the stuff in their mouths.

Billy stamps her foot. They all turn toward her. She explains something in sign language.

FIRST POLICEMAN

What she say ?

KAREN

That it's her knife. They broke into her box and used all the blood.

FIRST POLICEMAN

So now she say it was a trick.

Billy keeps on talking in sign language. Karen translates.

KAREN

It happened so fast she couldn't see the knife clearly.

FIRST POLICEMAN

But everything else she saw tonight was clear ? Huh ?

Billy keeps on talking in sign language. Karen translates.

KAREN

The body in the elevator shaft. She saw that.

Billy points to the elevator door.

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

They are all walking in the basements toward the elevator. Several of them are carrying torches. Billy is still wrapped in the blanket.

They reach the elevator and Arkadi opens the door. The first policeman points his torch in the bottom of the elevator shaft. The dog barks. The janitor tries to calm it down. There are many plastic trash bags scattered in the bottom of the shaft. The first policeman talks in Russian to the second one. Apparently, he asks him to go down to the bottom of the shaft and look at the bags. The second policeman doesn't look very happy to do it.

But he does go down in the shaft, and starts looking into the bags. He even pours the content of the first one out of the bag. But there are only trashes in the bag.

Arkadi and Lyosha look at each other.
The second policeman finds a bloody sheet in a bag.

Lyosha talks to him in Russian. And the first policeman apparently tells him to do what Lyosha just asked

Reluctantly, he second policeman tastes the blood on the sheet. He smiles and says a word in Russian.

The first policeman repeats that word to Lyosha

KAREN

What ?

ANDY

What ? What ?

FIRST POLICEMAN

Sweet. It is fake blood.

ANDY

It's fake blood.

KAREN

They could have soaked the sheets in fake blood afterwards.

FIRST POLICEMAN

But... where is the body ? Huh ?

The second policeman keeps looking through the trash bags.

The first policeman shows the paper, he is still holding, to Billy.

FIRST POLICEMAN

Here you say, "A head cut off."

The second policeman has just emptied another bag. He makes a sign meaning «Nothing significant» and talks in Russian.

Arkadi answers something that makes Lyosha and the two policemen laugh.

Billy says something in sign language.

KAREN

Oh ! Wait. Wait. Ah ! She says... Well, there were more bags in there before.

The first policeman seems a bit fed up with Billy.

ARKADI

No, she's right. I will show you.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

They are all coming out of the basement on a ramp that reaches the yard and the parking lot around the building. Arkadi is leading them.

ARKADI

From lift shaft we take the rubbish here. Fast. Easy.

The janitor says something in Russian. They have reached the large plastic trash containers where all the trashes from the studio are dropped off, waiting for the garbage collectors to take them away. The second policeman raises the lid of a container, while the first policeman looks inside. Arkadi takes a bag out of another container and drops it on the ground. The second policeman looks inside the bag with his flashlight. There seems to be a head inside the bag. The policeman pours the content of the bag on the ground. Actually the head was just a mask !

ANDY

Hey, we need that.

He picks up the mask from the rubbish. He wipes it with his hand. The first policeman gives his card to both Billy and Karen.

FIRST POLICEMAN

Sorry, I can do nothing for you now. But I will call you after I see the film. Okay ? Sorry.

He walks away. The second policeman shakes hands with Arkadi and Lyosha and goes away with his chief.

Billy rests her head on Karen's shoulder.

Lyosha looks at her, shrugs and smiles.

ANDY'S CAR - INTERIOR NIGHT

Close up shot on Billy's face, seated in the back of the car. She looks very sad and disappointed.

Andy is driving, with Karen seated next to him.

ANDY

Well, I've never been more embarrassed in my entire life.

KAREN

I don't get it. I mean, Billy's a pro. She'd know the difference between a real murder and a gag.

ANDY

Please, has she even seen a real murder ?

KAREN

That's my point. If what she saw tonight was real, then she has seen the difference, right ?

ANDY

Oh, come on, honey. We all bought the guy cutting me up tonight. Even I believed it.

KAREN

Because you're a wuss.

She laughs.

ANDY

I'm gonna let that slide.

Karen looks at Billy.

ANDY

No offense, Billy, but I'd like to re-shoot the stuff today using that guy's knife.

KAREN

It was her knife. God !

A very short flash-back sequence of the murder of the actress.

ANDY

Whatever. It looked good.

Another very short flash-back. We understand those short flash-backs come from Billy's mind reliving what she saw a couple of hours before.

Karen, looking at Billy, seems to understand what's going on inside her sister's head, because she says to Andy :

KAREN

Shut up.

More short flash-backs of the murder, and a close-up shot on Billy's face. She seems very disturbed.

CINEMA STUDIO - BASEMENT - INTERIOR NIGHT

The janitor is patrolling the basement with his dog. He is carrying an electric torch.

He checks a heavy metal door, which is closed.

While he is checking the door, the dog runs away.

The janitor looks around him.

JANITOR

Buka !

He is apparently calling his dog, but he gets no answer. He starts looking around.

He reaches the door of the incinerator. We hear the noise of the incinerator, and we see its light on the janitor's face. The janitor seems surprised that the incinerator is working so late in the night. We hear the dog whining.

JANITOR

Buka ?

The janitor enters the incinerator room. He walks slowly around until he reaches the incinerator. The incinerator door is slightly open. He looks inside.

Close shot of the inside of the incinerator. Among the flames, a human skull is burning.

The janitor walks backward with a terrified look on his face. He trips on something and falls down.

Close shot on the fallen flashlight rolling around. In the light, we see a pair of boots, belonging to a still unknown man, standing on the floor.

Still lying on the floor, the janitor discovers his dog lying next to him, and starts patting it. The dog's fur is covered with blood.

JANITOR

Buka.

Arkadi walks toward the janitor.

JANITOR

Buka. Buka.

Arkadi raises something we don't clearly see (a knife ?) above his head and hit the janitor, still lying on the floor.

A RESTAURANT - INTERIOR NIGHT

Close up shot of a knife hitting a beefsteak. The directors's idea was, of course, to give us the impression that it was Arkadi's knife hitting the poor janitor !

Larger shot of the steak being cut into the plate. We hear some soft music.

Karen and Andy are seated, side by side, at a table in a restaurant, with Billy sitting on the other side of the table. Andy, with his shirt still covered with fake blood, is eating with an evident good appetite. Billy doesn't seem to be very hungry. Andy gives his plate to Billy.

ANDY

Please, Billy, take some of mine. You'll feel better.

Billy explain silently that she is not hungry. Andy takes his plate back.

ANDY

Okay.

Andy pours a lot of ketchup on his steak.

Billy says something in sign language. Karen looks at her, while Andy drinks his wine. Billy keeps on «talking».

ANDY

Could you pass me the salt, please ?

Karen gives the salt to Andy.

KAREN

You could at least make the effort.

Andy stops eating, looks at Billy drinking water and then at Karen.

ANDY

Listen... I'm sorry. All I can think about now is the movie, but as soon as we get back, I promise, I'll learn.

He starts eating his steak again.

KAREN

How often have I heard that ?

ANDY

Come on. I can understand some of what she's saying.

KAREN

What ?

Andy puts his fork and knife down.

ANDY

Okay, how about this ?

Andy makes a sign.

ANDY

Means «makeup», right ?

Billy smiles and nods her head «No».

KAREN

Wrong. It means somebody's look, the expression on their face.

ANDY

That was close.

KAREN

What Billy said she'll never forget the look on the girl's face tonight from the moment she knew she was gonna die. She said the pain and the terror was real. You can't act that.

Billy looks at Andy and Karen with a worried face. Andy seems suddenly a bit worried too.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

The chimney of the studio seen from the parking lot in a low-angle shot. A lot of black smoke is coming out of it, certainly from the incinerator.

Lyosha is smoking on the ramp leading to the basement, and he, like the chimney, exhales a lot of smoke, but white one !

The door of the basement opens and Arkadi walks out. There seems to be a lot of smoke in the basement too. He coughs. Lyosha throws him a pack of cigarettes, which he catches. He spits, takes a cigarette out of the pack and lights it.

Two cars are coming toward them. The first one is a large black

limousine.

Lyosha picks up a small plastic bag.

The cars stop near the ramp. Arkadi and Lyosha walk toward them. A man gets out of the front passenger door of the second car. He is Wartschuk, the Big Boss' first assistant. He closes the door and walks toward Lyosha and Arkadi. Lyosha gives him the plastic bag. The man says a few words in Russian and nods toward the limousine. He walks away, but Lyosha doesn't move.

A man is sitting in the back of the limousine, his face hidden in the dark. He is called «The Reaper» and he is the famous «Big Boss» of the whole criminal organization, and consequently of Arkadi and Lyosha.

THE REAPER

Come closer, Mr. Hausmann. I won't bite.

Lyosha starts walking slowly toward the car.

THE REAPER (voice over)

Did it go smoothly ?

LYOSHA

About the money...

THE REAPER

Did it go smoothly ?

LYOSHA

Yes, of course. No problem.

The Reaper bends slightly, so his face appears in the light.

THE REAPER

Did it go smoothly, Mr. Hausmann ?

LYOSHA

We did our job. The condition was...

THE REAPER

The condition was that everything would go smoothly.

LYOSHA

Yes. Yes, and we have your diskette.

THE REAPER

And who informed the police ?

LYOSHA

American girl say something, but nobody believe her.

THE REAPER

As long as there are witnesses, there's no money.

LYOSHA

You mean ?...

THE REAPER

I think we understand each other, Mr. Hausmann.

The Reaper winds his car window up. Then he sits back in his seat.

Lyosha and Arkadi look at the two cars driving away.

Lyosha gives a folded paper to Arkadi, who unfolds it.

Close up shot on the paper. It shows Billy's address and telephone number.

A STREET IN MOSCOW - EXTERIOR NIGHT

Low-angle shot on the buildings around the street. Then the camera tilts down to street level. Andy's car drives toward us and stops. Billy opens the back door and walks out of the car. Karen opens the driver's door and walks out. Both sisters close their doors. Billy starts walking toward her building and Karen follows her.

KAREN

No, honestly, you can come back to our place, and we'll set up the couch if you want.

Andy has remained in the car.

Billy answers her sister in sign language.

KAREN

You're not on one of your «I'll show her how independent I am» kicks, are you ?

Andy has got out of the car and is watching the two sister, leaning on the roof of the car.

ANDY

Honey, you coming or what ?

Billy waves to Andy and enters her building. Karen looks at her sister and then turns toward Andy.

KAREN

Andy, don't you care about her ?

Andy looks offended by Karen's words.

ANDY

I don't care ? I don't care ? Fine, fine. I'm calling the American Embassy tonight, okay ?

Billy has stopped near her building door and is looking at Karen and Andy's verbal fight.

KAREN

It's the weekend. They're closed.

ANDY

Not for us. My dad gave me the duty officer's direct number before we left, just in case. So say goodbye. He waves to Billy, who waves back to him. She blows a kiss to her sister, who blows one back, and enters her building.

POLICE HEADQUARTERS - CORRIDOR - INTERIOR NIGHT

A long corridor. In the foreground, the two uniformed policemen, who took care of Billy's case, are sitting on a wooden bench. The second policeman is asleep. The first policeman stands up when he sees a group of three people, a woman in white coat (like a nurse) and two men in suit and tie, coming toward them. The first policeman wakes up the second policeman, who stands up.

One of the men is Mr. Larsen, a high-rank police officer, the other one is Mr Lovett, the US ambassador's secretary.

The woman in white shows the two policemen to Larsen, then walks away. Larsen takes his hat off.

LARSEN

Mr. Lovett, these are the two officers who answered the complaint. He shakes hands with the two policemen.

LOVETT

Good evening, gentlemen.

Lovett shakes hands with the two policemen.

FIRST POLICEMAN

Good evening.

LARSEN

Please speak English to the ambassador's secretary. My chief asked me to meet Mr. Lovett here. If this witness is correct about what she saw tonight, she may help my own investigation.

LOVETT

Your English is quite good, Mr. Larsen.

LARSEN

Thank you. My mother was a translator.

LOVETT

In the university ?

LARSEN

No. KGB.

After Larsen's answer, there is a slight embarrassed silence between the two men. Fortunately for them, a door opens and a man in white coat walks out of a room, carrying a film box under his arm. He talks to Larsen in Russian, and shows him the room where they have to go. Larsen shows the room to Lovett.

LARSEN

Please.

They all follow the technician.

POLICE HEADQUARTERS - PROJECTION ROOM - INTERIOR NIGHT

The door of the projection room opens and Lovett enters, followed by Larsen.

LARSEN

We've been tracking gangsters in Moscow running an international pornography and prostitution racket.

The two policemen enters behind them. Larsen shows a seat to Lovett. The projection room looks like a small cinema theatre, with rows of red seats.

LARSEN

Sit down, please. We have information they have made snuff films here and sold them all over the world.

Lovett sits down. Larsen takes his coat off and sits down next to Lovett. The two policemen sit on the row behind the two men.

LOVETT

Snuff film... Is that what I think it is ?

LARSEN

Victims believe they are making a sex film, but they are murdered in front of the camera.

Larsen turn toward the two policemen.

LARSEN

What is the name of the witness ? What is it ?

He snaps his fingers.

FIRST POLICEMAN

Billy Hughes, sir.

LARSEN

Billy Hughes. Yes. She claims to have seen one being made.

POLICE HEADQUARTERS - PROJECTION CABIN - INTERIOR NIGHT

The technician is setting the film reel on the projector. We can hear the voices from the room coming through the loudspeaker of the cabin.

LARSEN (voice over from the loudspeaker)

The victims are illegal immigrants exploited as prostitutes by a gang headed by one man.

The technician is feeding the film into the projector.

POLICE HEADQUARTERS - PROJECTION ROOM - INTERIOR NIGHT

LARSEN

He is brutal, ruthless. They call him The Reaper.

Larsen is making nervous movements with his hands.

LARSEN

I'm surprised his men gave up the film so easily. If it is what I think it is, our witness, Billy Hughes, is in great danger.

The sequence ends with a close shot on Larsen's worried face.

BILLY'S APARTMENT - BATHROOM - INTERIOR NIGHT

Close up shot on the gas flames of the water heater.

Billy is getting ready to take a bath. She is just wearing a bath towel wrapped around her body. With her hand, she tests the temperature of the bath water. She pours some bubble-bath from a big bottle into the water. We hear the telephone ringing. Billy turns her head toward the living-room

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

The apartment is a bit ancient-looking. It doesn't «look like» Billy. One can tell it is only a rented apartment for a short period. Various clothes are scattered around the room.

Billy walks from the bathroom along the corridor to the living-room. The telephone keeps on ringing.

The telephone and the special answering machine are set on a small table. Billy picks up the telephone handset and puts it on the

machine. Then she sits down on a chair and puts a pair of earphone on her ears. Finally, she presses a button on the machine.

Close up shot on the screen of the machine. It looks a bit like a computer screen. The machine offers the choice between different sentences :

«Hello»

«Hello this is Billy Hughes speaking»

«I am using a digital voice computer»

«Please have patience and I will answer»

«My address is apartment 923 - 126 Kievsky Prospekt»

«My telephone number is 9205910»

etc.

Billy chooses the second choice, using a ball-mat. Then she brings the arrow on an icon to start the machine.

DIGITAL VOICE

Hello, this is Billy Hughes speaking.

Momentarily, the scene is seen through a binocular, which makes us realize that Billy is been spied by someone.

Billy, apparently getting no answer but a deep breathing noise, chooses the first choice.

DIGITAL VOICE

Hello.

A shot on the large bay window makes us guess where the spy is hiding : somewhere across the street.

DIGITAL VOICE

Hello, this is Billy Hughes speaking.

Billy keeps on trying to get an answer.

DIGITAL VOICE

Hello.

But she gets only a disconnection tone. She takes the earphone out of her ears, and puts them on the table. She looks at the window.

Shot on the window, with a zoom on another window across the street. Behind that window, we see the figure of a man looking at Billy with binoculars.

Billy seen through the «neighbor's» binoculars. She walks to the window and pull the drapes to hide the window.

The «spy» sees the drapes being pulled through his binoculars.

POLICE HEADQUARTERS - PROJECTION ROOM - INTERIOR NIGHT

The same men are still in the projection room. The first policeman

has taken his cap off. And Larsen is now seated in a seat behind Lovett.

FIRST POLICEMAN

Have you seen a... how do you say... snuff film before ?

LARSEN

I saw a woman tied to a tree kept alive while her arms and legs were cut off. It's hard to talk about it, or even think about it. And it makes you sick to watch it. You never forget the look in the victim's eyes. The sheer panic and horror when they realize they're about to die.

Lovett looks very disturbed by what Larsen just told him. The technician knocks on the window between his cabin and the room. Larsen and Lovett turn around, and Larsen makes a sign to tell the technician to start the film. Then he takes a cigarette from the pack he left on his former seat. The room becomes dark and the projection starts. The four men watch the film which has no sound.

On the screen of the projection room, we see the sequence when the young actress, pretending she is dying very slowly, breaks the whole set.

Lovett and Larsen turn their head toward the cabin.

POLICE HEADQUARTERS - PROJECTION CABIN - INTERIOR NIGHT

The technician is also watching the film through the window between the two rooms. When he sees Larsen looking at him, he shrugs to tell him that he is not responsible for what is shown on the screen.

POLICE HEADQUARTERS - PROJECTION ROOM - INTERIOR NIGHT

Larsen and Lovett turn back to watch the screen. On the screen, the sequence when the young actress is pulling the tablecloth away from the table, and also everything that was on the table.

The two policemen are smiling because they find what they see on the screen quite funny.

Lovett and Larsen do not smile, because they are disappointed.

Now, on the screen, the actress is pulling the drapes down from the windows.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen, wearing her night-gown, is seated on the edge of the bed. We hear Andy talking into the telephone.

ANDY (voice over)
Yes, sir... No, sir.

Andy is walking up and down in the next room, carrying the telephone set in his hand and with the handset on his ear.

ANDY

Right... Right... Right, sir. Right, sir. Thank you, Mr. Ambassador. So, I really appreciate the call. I'll give Dad your best. Right.

He puts the phone down back on its hook.

Karen has a worried look on her face.

KAREN

Well ?

ANDY

I told you. There's nothing to worry about. He says the film's the biggest piece of shit he's ever seen.

Andy is smiling, but Karen still has a worried look on her face.

BILLY'S APARTMENT - BATHROOM - INTERIOR NIGHT

High-angle shot of the room, seen from the ceiling. Billy is lying in her bathtub, surrounded by foam and bubbles. Her eyes are closed. She slowly puts her head underwater, and leaves just her face above water.

One of the faucet is leaking and water is dropping from it.

One of the glass panes is broken and fixed with adhesive tape and newspaper.

He eyes closed, Billy has her daydreams flashbacks again. She sees the actress' blood spurting on the wall of the scenery. She sees her being stabbed. She sees herself running away from Lyosha in the long dark corridor.

Suddenly, she feels drops of blood on her face. And, opening her eyes, she sees the bloody actress behind the broken glass pane. She quickly sits up in her bath. She looks at the window, which is empty. She hears the phone ringing. She stands up in her bath and takes her bath towel to dry herself.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy opens the bathroom door and walks out and along the corridor, while drying her hair. She has put a bathrobe on.

She puts the telephone handset on the answering machine. She puts her earphones on and select an answer.

DIGITAL VOICE

Hello, this is Billy Hughes speaking.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen is sitting on the bed, with the telephone handset to her ear. Andy is lying next to her, asleep.

KAREN

Hi, Billy. It's Karen. I hope you weren't sleeping. I just wanted to check and see if you're okay.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy smiles, hearing her sister's voice. She start typing on the keyboard of the answering machine. The she sends the text to the digital voice translating system.

DIGITAL VOICE

I am fine. No need to worry. Did you call earlier ?

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen is still seated on her bed.

KAREN

No, I got straight through. You sure you're okay ?

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy starts typing again.

Close up shot on the machine screen. We can read what she is typing.

DIGITAL VOICE

Sure. Had bath. All fine. Now I go to bed. You too.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

KAREN

I just wanted to tell you : they saw the film, and it's not the real thing.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is listening to her sister.

KAREN (voice over from the telephone)

That's good. Right ?

The doorbell rings. Billy turns her head toward the door.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

KAREN

Did I hear something there ?

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy starts typing her answer.

DIGITAL VOICE

Doorbell. Wait. I'll see who.

She puts her earphones down, and stands up. We can still hear faintly Karen's voice coming from the earphones.

KAREN (voice over from the telephone)

What ? Ah ! It's almost one o'clock. I wouldn't get that, Billy...

(louder)

Billy ?

Billy is looking through the peephole on the door.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen is looking worried.

KAREN

Billy ? You be careful, now. Check who it is first.

Karen's louder voice has awaken Andy, who sits up.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is still looking through the peephole.

BILLY'S APARTMENT - LANDING OUTSIDE THE FRONT DOOR - INTERIOR NIGHT

The landing, just outside Billy's apartment front door, is dark and empty.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy, still looking in the peephole, moves her head from right to left, trying to see further on the landing. She slowly moves away from the door to a small table by the door.

Close up shot on the table, and a business card lying on it. It is

the first policeman's card. It says : «Police Inspector Vladimir Pekar - Precinct 22» and underneath an address and a telephone number.

Billy is still standing near the door. She puts the safety chain on. And then she slowly opens the door. Arkadi appears behind the door. Billy tries to shut the door, but he puts his foot between the door and the wall.

ARKADI

Please. I want to talk.

Desperately, Billy tries to push the door shut.

Close up on the earphones on the machine keyboard.

KAREN (voice over from the telephone)
Billy ?

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen seems very excited.

KAREN

Billy, are you still there ?

ANDY

Would you leave her alone ?

He lies back in the bed.

KAREN

I heard a noise, Andy. Something's happened. I swear.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is trying to push the door shut. Arkadi has a big wire-cutter in his hand. He brings the cutter near the chain. Billy takes an umbrella from the stand near the door, and, with it, tries to prevent Arkadi from cutting the chain. Arkadi cuts the tip of the umbrella off. With her slippered foot, Billy kicks Arkadi's foot still jamming the door, but it doesn't move it off. Then she takes the heavy metal umbrella stand and hits Arkadi's foot with it. Arkadi removes his foot from the door. Billy can - at last - slam the door shut. She leans on it, panting.

KAREN AND ANDY'S APARTMENT - BEDROOM - INTERIOR NIGHT

Karen is now very frightened. She yells in the phone.

KAREN

Billy !

She puts the phone down and stands up from the bed.

KAREN

Okay, that's it. I'm going there.

Andy sits up on the bed.

ANDY

What ?

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is still leaning on the door, panting. We hear the noise of an electric machine. Billy's eyes widen with horror. She rushes to the telephone, and starts typing frenetically.

DIGITAL VOICE

Karen, help. Call police. Emergency.

Close up shot on the door lock. We can guess that Arkadi is trying to open the door with a power tool.

Billy puts her earphone on. She hears the disconnection tone. She presses the disconnection switch on her own telephone.

Close up shot on the door lock. One of the screws holding the lock pops off and falls on the floor.

Billy is listening to a Russian-speaking female voice in her earphones. She types on her keyboard.

THE VOICE ON THE PHONE

Hello ?... Hello ?

She sends her message.

DIGITAL VOICE

Police, emergency.

A few word in Russian and then, more distinctly :

THE VOICE ON THE PHONE

Police ?

Billy types «Yes».

DIGITAL VOICE

Yes.

Getting a Russian answer, she types «Da»

DIGITAL VOICE

Da.

Billy chooses a pre-recorded message, and sends it.

DIGITAL VOICE

Hello, my name is Billy Hughes. My address is apartment
923...

Close up on the lock : another screw just pops off. The telephone operator keeps on speaking in Russian, apparently not listening to Billy's message. We hear the power tool working again on the lock.

DIGITAL VOICE

... 126 Kievsky prospekt...

Billy takes her earphones off and rushes out of the room.

DIGITAL VOICE

Telephone 9-2-0-9-5-9-1-0...

BILLY'S APARTMENT - KITCHEN - INTERIOR NIGHT

Billy enters her dark kitchen. She takes a big knife from the table, and rushes out of the kitchen.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy rushes in the room, with the knife in her hand. The answering machine keeps on speaking.

DIGITAL VOICE

Billy Hughes speaking.

Close up shot on the lower screws of the lock. They're vibrating under Arkadi's tool.

DIGITAL VOICE

This is a digital voice computer.

Close up on the answering machine screen. Billy select another message. She puts her earphones on.

DIGITAL VOICE

Please have patience and I will answer.

Apparently, the telephone company found an English-speaking operator.

TELEPHONE OPERATOR

Hello ? You English ?

Billy works frenetically on her answering machine.

DIGITAL VOICE

My name is Billy Hughes.

TELEPHONE OPERATOR

Yes ? What do you want, please ?

Close up on the screen. Billy is typing a message.

TELEPHONE OPERATOR

Hello ?

DIGITAL VOICE

Help. Intruder.

But apparently, the operator doesn't speak such a good English

TELEPHONE OPERATOR

I no understand. Sorry.

The operator speaks in Russian, certainly to another operator. Billy types another message.

DIGITAL VOICE

Bad man want to kill me.

TELEPHONE OPERATOR

Bad man ? I get man who speak English, yes ?

Close up on the lock : another screw pops off.

Billy takes her earphones off and rushes to the light switch. She puts all the lights of the room at their maximum lighting capacity.

BILLY'S APARTMENT - LIVING ROOM WINDOW - EXTERIOR NIGHT

We see Billy's living room window from the outside. Billy is pulling the drapes wide open. Then she starts waving her arms to attract the attention of the peeping-Tom and his binoculars.

Reverse angle shot on the window where the peeping-Tom was standing when he was watching Billy. There is light coming through the window and someone is moving in the room behind the curtains, but the peeping-Tom doesn't seem interested by Billy at the moment.

Back to Billy's window. She unties her bathrobe and shows her breasts.

The peeping-Tom is still moving in the room behind the curtains, but he doesn't come to the window.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is standing in front of the window, with her bathrobe wide open, revealing her naked body to whomever wants to watch it !

Close up on the lock. Another screw is vibrating and pops off. We see the drill bit coming through the hole it just made.

Billy hears a male voice coming from her earphones.

MALE TELEPHONE OPERATOR

Hello ? Hello ?

Billy picks up the earphones and put them on her ears.

TELEPHONE OPERATOR

I speak English.

The door burst open and Arkadi walks into the room. Billy picks up her big kitchen knife and points it to Arkadi.

MALE TELEPHONE OPERATOR

Are you okay ?

Arkadi presses the light switch to dim the lights in the room.

Close up shot on the earphones.

MALE TELEPHONE OPERATOR

If you just give your address, we send somebody immediately.

Arkadi is walking slowly inside the room. Billy is walking backward away from him, but still pointing her knife at him.

MALE TELEPHONE OPERATOR

Hello ?

Arkadi tears the telephone cord off the telephone handset. He tries to get near Billy, but she is still pointing her knife at him. He pulls the drapes back on the window.

Walking backward, Billy has reached the wall, in which she bumps. She takes a white statuette on a chest of drawers and throws it at Arkadi.

Arkadi bends down and avoid the statuette, which crashes on the wall behind him. He takes his own knife out of his pocket, a switchblade knife.

Billy pushes the chest of drawers toward Arkadi. It crashes on the floor, but Arkadi avoids it. Billy is still pointing her knife at Arkadi, when we hears some bumping noise.

APARTMENT BELOW BILLY'S - BEDROOM - INTERIOR NIGHT

In the bedroom just underneath Billy's apartment, a Russian couple

is trying to get some sleep, which, with all the noise in Billy's apartment, is not very easy.

The woman is still in the bed, but the man is standing up on the floor, holding a broom with both hands, and hitting the ceiling with the handle of the broom. Both members of the couple swear in Russian.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy, who has understood the situation very well, is hitting the floor with a stick.

APARTMENT BELOW BILLY'S - BEDROOM - INTERIOR NIGHT

The man hears the noise made by Billy, and answer by hitting the ceiling with his broom.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy is waving her knife around her, to prevent Arakadi from coming closer to her. She throws the knife at him. Arkadi bends his head and the knife hits the piano.

Close up of the piano keyboard, with the knife stuck between two keys.

Billy rushes out of the room, closing the door behind her.

BILLY'S APARTMENT - KITCHEN - INTERIOR NIGHT

Billy rushes into the kitchen. She takes various knives hanging from the wall and throws them at Arkadi, as he tries to enter the kitchen. One knife gets stuck into a painting on the other side of the corridor. Arkadi almost catches Billy, but she jumps through a sort of window set between the kitchen and the living-room.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Billy stands up after her jump through the window, and she slams the door of the corridor in Arkadi's face. This door being a sort of French window, with plenty of small glass panes on it, Arkadi crashes through the door, scattering pieces of glass all over the floor. He falls on the floor. Billy slips on a piece of glass and also falls on the floor. Arkadi tries to catch her by the ankles. She kicks him in the face. He grabs her ankles back. Billy grabs a big white vase from the floor, she sits up and crashes the vase on Arkadi's head. Arkadi lets her go, and she rushes to the front door, but, as she reaches the door, Lyosha comes in. She rushes to the corridor. Arkadi, still a bit groggy, looks at Lyosha with blinking eyes.

BILLY'S APARTMENT - BATHROOM - INTERIOR NIGHT

Same high-angle shot, as before, of the bathroom seen from the ceiling.

Billy enters the bathroom, and locks the door behind her.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Arkadi stands up slowly and walks into the corridor.

BILLY'S APARTMENT - BATHROOM - INTERIOR NIGHT

Arkadi tries to crash the door open. Billy looks around for a possible escape.

She opens the door of the small cabinet above the sink, and takes everything out of it

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Close up shot on the bathroom door. Arkadi has put his knife inside the lock of the bathroom door to open it.

BILLY'S APARTMENT - BATHROOM - INTERIOR NIGHT

Close up shot on the door. We see the handle of the lock spinning slowly.

Billy, still looking in the cabinet, sees the handle spinning. She rushes to the door and spins the handle back into the lock position. A knife blade comes through the door a few inches from Billy's face. Billy goes back to the cabinet and starts searching it again. Eventually she seems to have found what she was looking for : a small disposable razor.

The door is shaking under Arkadi's blows. Eventually his hand breaks through the door and tries to find the handle of the door. Billy picks up the toilet brush (the handle of which is a Donald Duck), and hits Arkadi's hand with it. But the door starts falling down under Arkadi's blows. Billy looks through the hole Arkadi has made in the door with his hand.

Through the hole, we can see Arkadi going to the end of the corridor, and running back full speed to smash the door. At the last moment, when Arkadi is going to hit the door, Billy opens it. Arkadi can't stop himself, he crosses the bathroom and falls into the full bathtub. Billy hits him on the head with the Donald Duck toilet brush. Then Billy takes the hair-drier, switch it on, and throws it in the bathtub. Arkadi is instantly covered with blue sparks. Then he falls back into the bathtub where he remains motionless. Billy grabs a bunch of clothes and rushes out of the bathroom.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Lyosha is looking through Billy's documents scattered on the desk. When Billy comes rushing through the room, he grabs her. She tries to fight him but he locks both of her arms behind her back. He brings her to the desk, and slams her face on the desk. He puts a knife very close to her face.

LYOSHA

Where's the diskette ?

He puts a piece of paper and a pen in front of her face. He frees her right hand for her to be able to write.

LYOSHA

Where is the diskette ?

Billy takes the pen and starts writing.

Close up shot on the paper. Billy writes : «What diskette ?»

LYOSHA

I know you have !

Lyosha raises Billy's bathrobe above her waist, revealing Billy naked bottom underneath.

Billy looks very frightened, afraid of what Lyosha can do to a defenseless naked girl. She takes the pen very firmly in her hand and brings it violently to Lyosha's leg.

Close up shot of the pen hitting Lyosha's leg.

Lyosha screams. He raises his knife to bring it down on Billy. Billy is waiting for the worse to happen. She hears the noise of something - or someone - falling violently on the floor. And suddenly, she realizes she is free. She raises from the table and sees Larsen holding Arkadi's big wire-cutter in his hands. He just hit Lyosha with it. Larsen throws the wire-cutter on the floor and bends on Billy.

LARSEN

My name is Alexander Larsen. I'm a policeman. Take your clothes. We must get out of here.

Larsen goes to the window and peeks through the drapes.

LARSEN

You must hurry.

Billy rushes to her clothes she had dropped on the floor when Lyosha grabbed her. She sits down on the floor and starts putting her socks on.

LARSEN

I explain everything in the car.

He is still peeking through the drapes.

LARSEN

In the car. No time now.

He gathers the rest of Billy's clothes, takes her hand to makes her stand up, and drags her outside the apartment.

BILLY'S LANDING - INTERIOR NIGHT

They come out of the apartment and start running along the corridor on Billy's landing. They reach the staircase. Billy drops a piece of clothing and picks it up. Larsen opens the door of the elevator, and pushes Billy inside. He closes the door.

BILLY'S BUILDING - ELEVATOR - INTERIOR NIGHT

Larsen is ready to press the number «1» on the control panel, but the button number «1» lights up by itself before Larsen presses it.

LARSEN

They are coming.

Billy starts putting her panties on.

LARSEN

We are in great danger.

He looks down at Billy, who is still putting her panties on. He takes the rest of Billy's clothes in his hands, and presses the button number «3».

THIRD FLOOR LANDING - INTERIOR NIGHT

The elevator stops and Larsen opens the door. Billy walks out of the elevator, and follows Larsen down the staircase.

SECOND FLOOR LANDING - INTERIOR NIGHT

Larsen and Billy are coming from the third floor and start going downstairs toward the first landing. The elevator is going up with two people inside. They look very much like Andy and Karen.

STREET IN FRONT OF BILLY'S BUILDING - EXTERIOR NIGHT

Larsen and Billy are coming out of the building.

LARSEN

Quick.

Larsen's car is parked just in front of the building. Larsen opens the passenger's door for Billy, who climbs inside the car. Then he walks around the car, open the driver's door and climbs inside. He starts the engine.

A big black limousine, with two men inside, starts and follows Larsen's car, which has just started. The driver is Wartschuk, whom we have seen before with The Reaper, and who is The Reaper's first assistant.

LARSEN'S CAR - INTERIOR NIGHT

Larsen gives a quick look in the rear-view mirror.

We see the headlights of the other car through the back window of the car.

Billy resumes her dressing. When she puts her white sweater on, without a bra, her breasts are showing. Larsen gives a quick glance toward her, and then turns his head away. Billy looks back at him, smiles and kisses him on the cheek.

LARSEN

It's not over yet.

Billy puts her jacket on. Larsen looks in the back-view mirror.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Karen and Andy enter the apartment and stop when they see the mess around them. We realize that it was really them and not some gangsters going up in the elevator.

KAREN

My...

ANDY

Oh, my God, it's trashed !

Karen rushes through the room. Andy remains on the doorstep.

KAREN

Billy, where are you ?

ANDY

I'll call the police !

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Karen is running through the corridor.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Andy picks up the telephone handset without noticing that the cord has been cut.

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Karen is checking all the rooms to find her sister

KAREN

Billy ! Oh, Billy. Oh, my God !

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Andy is still trying to get a dialing tone

ANDY

How do you work this thing ? Oh, there it is.

Behind Andy, the front door is closing slowly, revealing Lyosha standing behind it. He has the big wire-cutter in his hand, and is ready to hit Andy with it. Andy looks at the cut cord, but doesn't realize the telephone can't work with a cut cord.

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Karen enters the bathroom

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

We hear Karen screaming. Andy puts the telephone down on the table and rushes across the room

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Karen is coming out of the bathroom, screaming.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Andy walks toward the corridor, but Karen meets him at the door.

KAREN

Someone's dead in the ba...

She doesn't finish her sentence, because she has just seen Lyosha behind Andy. She grabs Andy and moves him out of the way of Lyosha's wire-cutter. The wire-cutter smashes what is left of the door of the corridor.

BILLY'S APARTMENT - CORRIDOR - INTERIOR NIGHT

Andy and Karen run and enter a room, presumably Billy's bedroom, and slam the door behind them.

KAREN

God ! Oh, my God !

Lyosha looks at the door, and doesn't even bother to smash it. He slowly walks back to the living room. We hear Karen and Andy's voices in the room.

KAREN (voice over)

Get the door ! Get a chair ! Get the chair !

ANDY (voice over)

What chair ?

KAREN (voice over)

The chair ! Out of the way ! Move ! Put it over there!

ANDY (voice over)

Move! Get the wardrobe over !

Lyosha enters the living-room through what remains of the door.

KAREN (voice over)

Andy, quick ! Push it !

APARTMENT BELOW BILLY'S - BEDROOM - INTERIOR NIGHT

The man, seated on his bed, stares at the ceiling, through which we can hear Andy and Karen yelling. His wife has put the sheet over her head to try not to hear the noise. The man stands up and throws one of his slippers to the ceiling. Then he sits back, while his wife stares at him.

ANDY (voice over)

I'm pushing ! Get out of the way !

KAREN (voice over)

What are you doing ?

ANDY (voice over)

I can't. Oh, my God !

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Lyosha sits down in an armchair and takes a pack of cigarettes out of his pocket. But he doesn't take a cigarette. He gives a quick look at the front door, and closes his eyes, ready to fall asleep.

The front door bursts open, and two uniformed policemen enters the room, guns in hand. Lyosha looks at them without moving from his chair, with a sort of look of indifference in his eyes. He shows them the corridor, where we can still hear Andy and Karen yelling in the bedroom. From Lyosha's attitude, we can guess that those policemen are not real ones, but fake ones.

KAREN (voice over)
I can't. I can't ! You hold the door !

ANDY (voice over)
Get out of the way !

The two fake policemen cross the room.

KAREN (voice over)
Come here! Andy! Come here!

ANDY (voice over)
Don't yell at me! I'm trying to get the goddamn wardrobe
near the fucking door!

KAREN (voice over)
Oh, my God!

Lyosha doesn't even look at them. He just smiles. Before going through the smashed door into the corridor, one of the policeman nods to his «colleague», who takes his gun from his holster, aims, and sends a bullet through Lyosha's head, whose blood splatters the wall. The gun is equipped with a silencer, and doesn't make much noise. Then the policeman goes through the smashed door to join his colleague.

LARSEN'S CAR - INTERIOR NIGHT

While driving, Larsen talks to Billy.

LARSEN
The girl you saw murdered tonight...

Billy nods in approval.

LARSEN
...her boyfriend stole a diskette full of information.
Money, names, connections, everything. He blackmailed The
Reaper. Very dangerous. And now he thinks that you have the
diskette.

Billy mumbles a word we can easily understand.

BILLY
Me ?

LARSEN
You have it ?... Huh ?

Billy is trying to think about the lost diskette.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Andy and Karen are kneeling on the floor, with their hands joined behind their heads. One of the fake policeman is searching the room, throwing everything off the shelves on the floor, while the other one is aiming his gun at Andy and Karen. He is leaning on the piano, and he throws all the objects, which are on top of the piano, on the floor. He raises briefly the piano lid, and then starts looking behind the picture hanging on the wall.

ANDY

We don't have any diskettes.

The policeman picks up a diskette he had thrown on the floor and looks at it.

ANDY

Not that one. That's my script.

Karen hits Andy with her elbow. The policeman puts the diskette into a small white plastic bag he is carrying around. He puts another diskette in the bag. The other policeman is speaking in Russian in a walkie-talkie.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Wartschuk is answering the fake policeman on his own walkie-talkie. Next to him, his passenger is screwing a silencer on his gun.

A STREET IN MOSCOW - EXTERIOR NIGHT

The street is empty at this time of the night, but for the two cars following each other.

LARSEN'S CAR - INTERIOR NIGHT

LARSEN

The girl had it when she went into the studio. Then she was murdered, and it was gone. Where is it ? Think. You were the only person there.

Close up shot on Billy's face trying to think about the mysterious diskette. She has a short flashback of Arkadi taking the knife to murder the actress. Then another one of the naked actress lying on the bed. Then another one of the blood splattering the wall. Then another one of Arkadi stabbing the girl.

LARSEN

Think.

Another short flashback of Billy going away from the set. Then another one of Billy bumping into the hatstand. Then another one of the girl's purse contents scattered on the floor. Then another

one of the diskette skidding on the floor and hiding under the large wooden wardrobe.

Billy grabs Larsen's shoulder.

LARSEN

Write. Write it.

Billy takes a notepad and starts writing on it. But she is interrupted by a Russian voice coming from somewhere in the car. Larsen opens the glove compartment and takes a walkie-talkie out of it. He talks in Russian in the talkie.

Billy looks at the pair of handcuffs in the glove compartment.

Larsen puts the talkie back in the compartment.

LARSEN

Write it.

They drive along a police station, but Larsen doesn't stop. Billy looks a bit worried all of sudden.

LARSEN

Quick, write.

Billy shows the police station to Larsen. Then she writes «Police» on the notepad.

LARSEN

Police ? Yes. Yes, but only with the diskette.

She writes «Why ?» on the notepad.

LARSEN

You know, I work undercover. The Reaper thinks I work for him. Trust me. Trust me.

She grabs the steering-wheel to force Larsen to park the car.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Through the car windshield, we see Larsen's car zigzagging on the street. The two passenger talks in Russian

LARSEN'S CAR - INTERIOR NIGHT

Billy is trying to force Larsen to stop the car.

LARSEN

Crazy !

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Through the windshield, we see Larsen's car stopping near the sidewalk. The two men talk nervously in Russian.

LARSEN'S CAR - INTERIOR NIGHT

Billy hits Larsen violently on his private parts. Larsen moans. Billy takes the handcuffs out of the glove compartment and ties Larsen's hand on the steering-wheel.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

The two men look at Larsen's parked car. They see the passenger door being opened.

LARSEN'S CAR - INTERIOR NIGHT

Billy opens the door and gets out of the car.

LARSEN

They'll kill you !

Billy shows him the handcuffs key. Then she slams the door. Larsen moves his hand nervously, but, of course, can't get it out of the handcuff.

A STREET IN MOSCOW - EXTERIOR NIGHT

Billy is running away from Larsen's car toward the other car.

LARSEN'S CAR - INTERIOR NIGHT

Larsen looks into the glove compartment and takes the talkie out of it. He speaks in Russian into the talkie.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Wartschuk answers Larsen in Russian.

LARSEN'S CAR - INTERIOR NIGHT

Larsen is yelling in the talkie, very excited.

A STREET IN MOSCOW - EXTERIOR NIGHT

Billy is walking in the street and she suddenly stops. She sees a ray of light on the sidewalk.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Through the windshield, we see Billy who has stopped on the sidewalk. She starts crossing the street, and the camera moves to

a nook between two building, near the car, and where a man is hiding. Actually, he is Wartschuk's passenger.

LARSEN'S CAR - INTERIOR NIGHT

Larsen puts his gearshift into reverse and starts driving backward.

A STREET IN MOSCOW - EXTERIOR NIGHT

Billy is walking in the middle of the street, and Larsen's car is coming toward her. Billy starts running. Larsen's car turns around to face Billy and starts again, driving forward.

The man, who was hiding between the two buildings, comes out of his hiding nook and runs toward Larsen's car. Larsen stops and starts driving backward again.

LARSEN'S CAR - INTERIOR NIGHT

Larsen is driving, looking in the rear windshield. He stops suddenly.

A STREET IN MOSCOW - EXTERIOR NIGHT

The man walks in front of Larsen's car.

LARSEN'S CAR - INTERIOR NIGHT

Close up shot on Larsen's feet. He steps on the accelerator.

A STREET IN MOSCOW - EXTERIOR NIGHT

The man falls on the hood of Larsen's car, where he remains lying on his stomach.

LARSEN'S CAR - INTERIOR NIGHT

The man lying on the hood seen through the windshield of the car. He yells at Larsen.

Close up on Larsen's feet. He steps on the brake.

A STREET IN MOSCOW - EXTERIOR NIGHT

The man falls from the hood and rolls on the street.

LARSEN'S CAR - INTERIOR NIGHT

Close up on the gear shift. Larsen changes gear and looks through the rear windshield.

A STREET IN MOSCOW - EXTERIOR NIGHT

The man stands up and starts running after Larsen's car, driving backward again. The car reaches Billy, standing on the sidewalk.

The big black car, which was following Larsen, starts and turns around.

LARSEN'S CAR - INTERIOR NIGHT

Larsen looks at Billy.

LARSEN
Get in !

A STREET IN MOSCOW - EXTERIOR NIGHT

The man is running toward Larsen's car.

Billy looks at him, and hesitates on her next move. But she decides to climb in Larsen's car.

The big black car is coming toward them.

LARSEN
Get in!

LARSEN'S CAR - INTERIOR NIGHT

Billy climbs into the back of the car and closes the door.

A STREET IN MOSCOW - EXTERIOR NIGHT

The man reaches Larsen's car just as it drives away. The man remains on the sidewalk with a mean look on his face. The black limousine stops near him and he climbs inside.

LARSEN'S CAR - INTERIOR NIGHT

Billy looks through the rear windshield at the car following them. Larsen has a hard time driving with his hand tied on the steering wheel.

LARSEN
Please, give me the keys.

Billy nods her head «No». Larsen gives her the notepad.

LARSEN
Write. Where is the diskette ?

Billy looks at the following car.

LARSEN

We cannot escape in this car. Write. Write.

Billy starts writing. Then she shows the note pad to Larsen, who reads it.

LARSEN

Studio. Where in the studio ?
Billy makes a «No» with her finger.

A STREET IN MOSCOW - EXTERIOR NIGHT

Larsen's car makes a left turn into another street.

THE CAR FOLLOWING LARSEN'S CAR - INTERIOR NIGHT

Through the windshield, we see Larsen's car turning into the adjacent street. Wartschuk speaks in his talkie.

WARTSCHUK

Delta three.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

One of the fake policeman picks up his talkie from the table

WARTSCHUK (voice over from the talkie)
Delta three.

The policeman answers «Da», then listen to Wartschuk speaking in Russian. He says «Da» again and a few more words. Karen and Andy look at him, with a worried look on their face. Wartschuk answers him. Apparently, Andy understood a few words, because he says :

ANDY

What ?

The policeman drops the talkie on the table and talks to his colleague.

ANDY

What ?

The other policeman walks near Andy and Karen, raising his gun.

ANDY

This is all a big misunderstanding and... Excuse me, but this is...

The first policeman takes Andy's hands and cuffs them behind his back.

ANDY

You don't have to arrest us. Why is he arresting me ? This is ridiculous. I'm an American citizen. Do you understand what I'm saying ? Now, I'm a director.

Karen turns her head and looks at the dead Lyosha.

ANDY

You know, I'm directing a movie here in Moscow. I'm bringing a lot of money in this place.

The policemen don't seem to take any notice of what Andy is saying. One is still cuffing his hands while the other one is holding his gun.

ANDY

And my father, okay, he knows a lot of big people, and... Listen.

The policeman raises Andy to his feet and moves him away from Karen.

ANDY

You want money ? Is that what you want ?

The policeman has seated Andy on an armchair. He bends him down and puts the barrel of his gun on Andy's neck.

ANDY

I don't understand what is going on here. We don't have a diskette !

FAKE POLICEMAN # 1

You have one more chance to tell me where is diskette.

Since the policemen are not looking at her, Karen moves slowly on the floor.

ANDY

The diskette. You know, I mean, this is ridiculous. We don't have a diskette. That's what I'm saying.

The policeman clicks his gun in a «ready to shoot» position.

Karen grabs the carpet with both hands and pulls it violently.

The small telephone table falls on the floor, but also the policeman who was ready to kill Andy. In his fall, he pulls the trigger of his gun, which shoot a bullet at the other policeman, who falls dead on the floor.

Andy tries to get off the armchair, but just falls down with it.

Karen picks up the telephone handset, with its cut cord hanging

from it. She rushes to the first policeman, and starts hitting him on the head with the handset. Andy stands up.

ANDY

Karen, get the key ! Get the key ! Unlock me !

APARTMENT BELOW BILLY'S - BEDROOM - INTERIOR NIGHT

The couple was eventually asleep, but with what is happening now in Billy's apartment, they wake up. The man switches the light on. We hear Andy yelling.

ANDY (voice over)

Find the key !

The man swears in Russian and puts his night robe on.

ANDY (voice over)

He's not gonna move, is he ? Okay, okay.

BILLY'S APARTMENT - LIVING-ROOM - INTERIOR NIGHT

Karen is unlocking Andy's handcuffs. When it's done, Andy massages his hands and puts his jacket back on. Karen drops the handcuffs on a table.

ANDY

Right. Let's get out of here.

Close shot on the talkie lying on the floor.

WARTSCHUK (voice over from the talkie)

Delta three. Delta three.

Andy and Karen look at the talkie.

KAREN

Answer it.

ANDY

Why ?

KAREN

They may say something about Billy.

WARTSCHUK (voice over from the talkie)

Delta three.

Karen picks up the talkie and gives it to Andy.

ANDY (with an exaggerated deep voice)

Da.

Of course, he gets an answer in Russian.

ANDY

Da.

He gets another Russian answer, but the word «studio» is clearly understandable.

ANDY

Da.

Karen takes the talkie out of his hands and throws it.

KAREN

I got something about studio. Come on.

The policeman, who had been knocked out by Karen, is slowly waking up. Karen sees him and yells.

KAREN

Look out !

Karen picks up a gun and points it at the policeman. Andy grabs a wooden armchair and crashes it on the policeman's back. The armchair breaks apart. The policeman falls down, unconscious.

The door opens and the next floor neighbor walks in. He yells something in Russian. Karen turns toward him, with the gun still pointed in front of her. The man looks at the mess, the dead bodies... and the gun. He raises his arms above his head. Andy throws away the pieces of armchair he still had in his hands. Karen puts the gun behind her back.

ANDY

Mmm... It's not what you think. What do you say ?... How do you ?... In Russian, what ?...

Karen says a couple of words in Russian. Andy turns toward her.

ANDY

What ? What does that mean ?

KAREN

Hel...

ANDY

Hello ? We need help !

The man starts talking rapidly in Russian.

ANDY

I'm a director, and I'm making a movie here. This is not a movie.

The man hasn't stopped talking. Actually, he and Andy have been talking together. Now he yells something in Russian. Andy turns toward Karen.

ANDY

Put the gun away. You look like a hit man. He thinks we're gonna kill him !

Andy took the gun from Karen and now he is waving it at the man.

KAREN

We're not gonna kill you !

ANDY

This is not even ours !

KAREN

The policemen wanted to kill us !

The man turns around and runs out of the apartment, yelling in Russian.

KAREN

We gotta get out of here.

ANDY

Well, I think we should call the cops.

KAREN

Are you crazy ?

ANDY

Well, we can explain this.

KAREN

Explain ? You are crazy. Come on. Here.

She has a gun in her hand and she gives him another gun. She runs out of the apartment. Andy takes the handcuffs from the table.

ANDY

I'll take these too.

He follows Karen out of the apartment.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Close shot on the entrance of the studio, where a plate says something in Russian and underneath : «Central Film Studio».

Larsen's car enters the studio. It stops near the building.

We see Billy and Larsen through the windshield. Larsen shows his handcuff to Billy.

LARSEN

And now ?

Billy tries to get out of the car, but she can't open the back door.

LARSEN

Child locks.

Billy gets the key out of her pocket and gives it to Larsen, who unlocks the handcuff.

He gets out of the car and closes the door. He goes around the car to open Billy's door. As he is doing it, he sees car headlights coming his way.

LARSEN

Don't look now, but our friends are still here.

They both runs toward the building. He opens a big metal door and they enter the building.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

This is the unused set, where Billy went, at the beginning of the story, when she found herself locked in. It has metal doors opening directly on the parking lot.

Billy pulls the big bolt that locks the door from the inside. Then Larsen puts a padlock on the bolt.

LARSEN

I will block the other entrances.

They both walk away.

MOSCOW - A STREET NEAR RED SQUARE - EXTERIOR NIGHT

Karen's car is driving full speed toward The Red Square. When she takes a turn, the tires are screeching on the macadam and the car zigzags a little.

KAREN'S CAR - INTERIOR NIGHT.

Through the windshield, we see a small roadblock with lights on it. It is not permitted to cross Red Square during the night.

ANDY

What... what are you doing ? That... that's Red Square.

MOSCOW - RED SQUARE - EXTERIOR NIGHT

The car rushes toward the roadblock.

KAREN'S CAR - INTERIOR NIGHT.

When he sees the roadblock coming toward him, Andy slides down under the dashboard.

ANDY

Oh, perfect.

MOSCOW - RED SQUARE - EXTERIOR NIGHT

Without even slowing down, Karen's car smashes through the roadblock. The debris are flying around. And the car keeps on driving full speed toward Red Square.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Wartschuk and his passenger are walking on the empty yard, guns in hand. Voices are coming from their walkie-talkie. Several cars are entering the parking lot behind them. The cars stop in front of the building. Men carrying machine guns are coming out of the cars.

Wartschuk directs the whole operation with his walkie-talkie.

A man tries to open the big metal door, but it's locked. He yells something in Russian to Wartschuk, who answers him and points at something. Apparently, he tells him to go around the building, because the man starts running away.

Just outside the parking lot, Karen's car is coming to a stop near the entrance. We hear the Russian voices in the parking lot. Karen and Andy get out of the car. Karen walks to the entrance of the parking lot and peeks inside. Andy joins her, trying to make his gun work.

ANDY

This damn gun, I can't work the safety.

Karen shushes him down. They both peek inside, and they are surprised to see such a number of big black cars.

ANDY

Holy shit !

Wartschuk is giving orders through his walkie-talkie. A man with a machine-gun walks away from him.

Back to Karen and Andy, still standing outside the entrance.

KAREN

Around the back.

They run across the entrance. The men, all looking toward the building, don't see them.

Wartschuk is still giving orders. All the men with machine-guns are scattering around the building. Someone is calling Wartschuk through his talkie. Wartschuk smiles. He walks away from his men.

On the other side of the studio compound, Karen and Andy are entering the place by climbing over the wall. Karen is already in the place and she is helping Andy to join her. For the moment, he is sitting on top of the wall and he throws the two guns to her. Then he goes down himself. Karen holds his legs.

KAREN

Okay. Jump, Andy. I got you.

ANDY

What ?

KAREN

I got you. I got you.

Andy falls down heavily on the ground.

On a balcony on a near building, a man is watching the yard with a flashlight. This is the balcony which Billy fell from.

Andy and Karen are crossing the yard, trying to be as discrete as possible.

Wartschuk is climbing rapidly up an emergency ladder to meet the man with the flashlight.

Karen and Andy, lying low, are coming slowly toward the building.

Wartschuk has reached the balcony where the man is watching the yard. They whisper in Russian. Then Wartschuk goes inside, actually through that same emergency door through which Billy tried earlier to escape. The watcher closes the door behind him.

Andy and Karen are still crawling slowly toward the building.

On the balcony, the man is smoking a cigarette.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

This is the set where the poor actress was murdered.

Larsen is trying to use a telephone on the wall.

LARSEN

It's no use. All lines are cut.

Billy is watching Larsen. Behind her, we see Wartschuk peeking through the half-open door.

LARSEN

Where is it ?

Billy shows him the ancient-looking wardrobe under which the diskette is hidden. He bends down. Then he raises and takes a piece of wood from a rack. He slides the piece of wood under the wardrobe.

Wartschuk enters silently on the set.

Larsen gets the diskette out of its hiding place. Billy picks it up. Behind her, Wartschuk has got his gun out. Billy stands up with the diskette in her hand. She smiles. Wartschuk grabs her from the back. She throws the diskette. Larsen catches it.

LARSEN

You helped us a lot, Billy. Thank you.

Larsen puts discreetly the diskette in Wartschuk's pocket.

WARTSCHUK

The Reaper wants to meet the woman who has kept him up all night and witnessed a live snuff.

He gives his gun to Larsen.

WARTSCHUK

He wants you to do it.

LARSEN

You know why we call him The Reaper ? You see his face, you die.

Billy spits in Larsen's face. Then she yells silently, because Wartschuk is squeezing her a little tighter. Larsen wipes the spit from his face. Larsen raises his gun, holding it by the barrel. Billy looks very frightened, because she knows that Larsen is going to knock her out. But the butt of the gun lands violently... on Wartschuk's head, who screams and falls heavily on the floor. Billy looks from Larsen to the falling man, not understanding clearly what happened.

CINEMA STUDIO - PARKING LOT - EXTERIOR

Andy is hiding behind a trash can. He looks up at the watcher on the balcony. He finally comes out of his hiding place, but bumps into a beer can lying on the ground. The watcher says something in

Russian and points his flashlight toward Andy.

ANDY

Nice night, isn't it ?

Karen is slowly going around the pile of empty film boxes on which Billy fell earlier.

ANDY

I'm just taking a piss. Right, you know, just...
The watcher walks slowly down the ladder. Karen reaches the ladder, climbs on something we don't see, and catches the watcher's foot through the steps of the ladder. The man falls and rolls all the way down the ladder. He is unconscious and Andy ties his wrist to the ladder with the handcuff. Karen joins him. Andy seems very happy about the successful operation.

The Reaper's black limousine is entering the parking lot.

Karen, who has started to go up the steps of the ladder, looks at the limousine.

KAREN

Who the hell is that ?

ANDY

Well, whoever it is, they're coming here.

They reach the balcony and enter the building.

The Reaper's car is driving toward the building, with all the men, equipped with machine guns, watching his arrival.

CINEMA STUDIO - CORRIDOR - INTERIOR NIGHT

Karen and Andy are running along the long corridor. Andy is still trying to work out the safety of his gun.

ANDY

I can't work the safety.

KAREN

Andy, come on.

ANDY

Yeah, yeah, I'm coming.

He falls down, dropping all the bullets on the floor.

KAREN

Hurry !

Andy picks up his bullets, stands up and runs after Karen.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

The Reaper's car is still surrounded by all the guards in arms.

We see only the shadow of The Reaper inside his car.

THE REAPER

Where is she, Larsen ?

We guess he is talking into a walkie-talkie.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

This is the unused film set, with large metal doors opening on the parking lot

Karen enters the gallery above the room, followed by Andy. She bends down, and makes him bend down.

THE REAPER (voice over from the talkie)

Larsen, are you reading me ?

KAREN (whispering)

Somebody's coming.

ANDY (whispering)

I'm waiting.

Down below, on the set itself, Billy is walking, with Larsen behind her, pointing a gun in her back.

LARSEN (answering The Reaper)

I'm bringing her out now.

On the gallery, Andy is still trying to work his gun.

KAREN

Shoot him. Shoot him, Andy.

ANDY

Okay.

Andy shoots, misses Larsen, and hits a statue.

Larsen and Billy try to hide from the shooter.

Andy shoots again and misses again.

KAREN

Be careful of Billy ! God.

Karen runs along the gallery, while Andy shoots and misses again. And once again. Then he realizes that the gun is empty and he

drops it on the floor of the gallery. He runs after Karen.

Down below, Larsen brings Billy near the big metal door opening on the outside. He unlocks the padlock that he had put earlier on the bolt of the door.

Karen rushes toward them.

KAREN (yelling)
Billy !

Larsen pulls the bolt open. Billy is very surprised to see her sister. Larsen points his gun at her and yells something in Russian.

Karen stops running, but Billy makes large signs to her, signs she doesn't seem to understand. Karen hides, and then comes out.

LARSEN
Stay where you are !

Karen throws a piece of metal at Larsen. The piece of metal hits his hand and he drops his gun.

KAREN (yelling)
Run, Billy. Run ! Run !

Billy opens the big metal door. Andy runs in to join Karen. Larsen picks up his gun, and points it at Billy.

LARSEN
Stand back !

But Billy is already out of the building.

KAREN (yelling)
Not out there !

Andy grabs Karen and pulls her out of Larsen's gun.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Billy runs out of the building. An army of men, armed with machine-guns, is waiting for her. The cars' drivers all switched their headlights on high beams. With all that light in front of her, Billy doesn't see anymore where she is going and stops running.

The Reaper, still in his car, bends down to look at her. He takes his walkie-talkie.

THE REAPER
Kill her, Larsen.

Larsen walks out of the building, and we hear the end on The Reaper's sentence coming from his own walkie-talkie.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Karen and Andy rush to the window, to look at what is happening on the parking lot.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Billy looks at the men in front of her with a frightened face. She turns around to look at Larsen pointing his gun at her. Then she turns back to the men in front of her, and especially The Reaper, looking at her from his car. Behind her, Larsen aims his gun at her.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Karen and Andy are still looking through the window.

KAREN (yelling)
No !

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Larsen closes one eye before shooting. He shoots seven times. We see the bullets going through Billy's body from the back, and coming out through the front, making red bloody spots on her white sweater. Billy falls down on her stomach, and remains motionless on the ground with her arms spread apart.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Karen, still standing behind the window, can't believe what she just saw.

Through the window, we see Billy's body lying on the ground, with all the big black cars surrounding her.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Through the half-open door, Larsen shows The Reaper the diskette he has found on the set.

The Reaper smiles. The big metal door closes as Larsen goes back inside.

All the men go back inside their cars. The engines start. And the cars start driving out, The Reaper's car being the first one to go.

Billy is still lying motionless on the ground, her blood flowing

slowly on the tarmac.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Karen is in Andy's arms, crying.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

The last cars are leaving the parking lot.

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Andy, with Karen crying on his laps, looks at Larsen coming back in and closing the door.

LARSEN

Now please, let me explain. Please ?

KAREN (yelling)

Explain ?

She rushes out of Andy's arms and bumps violently into Larsen.

ANDY

Karen !

They both fall on the floor, and Larsen's gun flies away from his hand. Karen hits Larsen very hard with both her fists. Andy picks up the gun and points it at Larsen. Larsen pushes Karen away from him. Karen takes the legs of a statue and hits Larsen with it. Then she grabs Larsen by the ears and throws him on the metal door. She turns toward Andy.

KAREN

Kill him.

Karen opens the door and walks out.

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Billy, still lying on the ground, opens one eye and smiles.

Karen runs out of the building and rushes toward her sister, who stands up when she sees her. Karen stops and looks at her. Karen sits up and raises her sweatshirt.

Underneath, she is equipped with the special effect system she uses to pretend people are being shot. Little bags, full of fake blood, explode one by one, tearing the piece of clothing in front of them, and pouring the blood through the fabric. For the spectator, it does look like bullet going through a body and blood spurting out.

Karen rushes to Billy and hugs her.

KAREN

You genius !

CINEMA STUDIO - FILM SET - INTERIOR NIGHT

Larsen is still kneeling on the floor. Andy is pointing the gun at him, trying to look mean, which is a bit hard for him.

ANDY

You thought we were tourists, huh ? Guess again, pal.

Larsen is slowly getting up.

ANDY

Don't move. Don't move! I'm talking to you !

He shoots the gun to the ceiling.

ANDY

I'm warning you. Don't move or I'm gonna shoot you ! Okay !

He shoots at Larsen, who doesn't react and walks closer to him. He shoots twice more, walking backward. He bumps into a prop and falls down on his back... next to Wartschuk, all tied up and with a large piece of tape across his mouth. Wartschuk moans, Andy screams and gets quickly up. He rushes out of the building while Larsen is trying to get over what just happened to him

CINEMA STUDIO - PARKING LOT - EXTERIOR NIGHT

Andy rushes out of the building and sees Karen cleaning Billy's face.

ANDY

Billy ! Billy ! Billy !

KAREN

She's okay. She's fine.

ANDY

She's fine ? She's okay ?

Billy mouth the words «I'm fine» and shows him the special effect device on her stomach. Larsen comes behind her and takes her by the shoulder, saying a few words in Russian. Billy says something in sign language to Karen.

KAREN

A cop ?

ANDY

A cop ?

KAREN

Oh, my God, I'm sorry.

ANDY

Sorry.

LARSEN

Forget it. Your sister was brilliant.

Karen pats Larsen's shoulder.

KAREN

Next time, hit back.

Larsen throws a remote control into Andy's hands.

ANDY

Oh !... this is the remote. I get it.

They all laugh. Larsen pats Andy's shoulder.

LARSEN

Big cowboy.

Billy starts talking in sign language to Larsen. He turns toward Karen.

LARSEN

What ?

KAREN

That was an invitation to dinner sometime.

LARSEN

How you say ?... It would be a pleasure.

Billy mouthes the word «Pleasure» and then makes the sign for it, which is rubbing you stomach. Larsen makes the same sign. Then he stops and seems to think about something.

LARSEN

I still don't understand.

KAREN

What ?

LARSEN

I don't understand why The Reaper didn't take the diskette off me.

KAREN

Who ?

The sound of a shot, and a blood bag explodes under Billy's sweater. Karen screams. Since she was just in front of Billy, her face is covered with fake blood. Andy looks at them, the remote control in his hand.

ANDY

Whoops !... Shit. I'm sorry.

They all look at him. Larsen smiles.

LARSEN

Big cowboy.

A little later.

Andy drives his car near the entrance of the building. Billy walks toward the car, looking at Wartschuk, his mouth still gagged, being forced by Larsen to go inside his car. He moans incomprehensible words, and seems not to want to get inside the car.

Andy waves to Larsen.

ANDY

Ciao !...

Andy opens the back door of his own car to let Billy inside. But she doesn't climb in, still surprised by Wartschuk's attitude.

Finally, Larsen succeeds in putting his prisoner in the back of his car, where another prisoner, also gagged, is already waiting (certainly the man that Andy had handcuffed earlier on the emergency ladder).

Before climbing into the driver's seat, Larsen waves to Billy.

LARSEN

Billy, tomorrow !

He makes the «pleasure» sign. Billy waves back to him.

LARSEN

Tomorrow !

Billy looks at Wartschuk inside the car. She seems worried.

ANDY

What's the matter ?

Billy makes several signs. Andy doesn't understand, but he looks at Larsen. Larsen smiles back to him.

LARSEN

Big cowboy.

Karen is already seated in the car, and doesn't understand the reason for the delay.

KAREN

Guys, could we get out of here, please ?

Close shot on Wartschuk's face, who is trying to tell them something.

Andy eventually understand what Billy is trying to tell him. It is the word he learned earlier in the restaurant.

ANDY

The expression ?

Billy nods «Yes». Larsen smiles to her and starts his car. Billy slams violently on the roof of Andy's car. She seems frightened by something. She yells silently.

ANDY

The car ?

Billy keeps on yelling silently and moving her arms. Andy is beginning to understand what she means.

ANDY

The car...

Wartschuk looks more and more frightened.

Andy want to rush to Larsen's car, but Billy holds him back.

ANDY (yelling)

Get out of the car ! Get out of the car !

Watching Billy and Andy, Larsen has suddenly a worried look on his face. He is beginning to understand that something is wrong. He gets out of his car, walks a few steps, and then his car explodes and he falls on the ground.

Andy, Billy and Karen, who is now out of her car, they all look at the car burning and at the motionless Larsen lying on the ground. Billy looks very sad.

But, slowly, Larsen begins to move. He sits up and looks at Billy.

Billy is crying and smiling at the same time. We get to understand she must be in love with Larsen.

CREDITS

White letters on a black screen.