

# The Furies

by

Willie J. Hagan

(714) 318-8583  
haganw12@gmail.com

FADE IN:

INT. UNDERGROUND RESEARCH/HOSPITAL COMPLEX - DAY

A WOMAN, 21, panicked, wearing a bloodstained hospital gown, runs down a long fluorescent-lit corridor. An alarm sounds.

A door, NURSERY. The woman pounds on the door. A nervous CHILDCARE WORKER stares out at her.

WOMAN  
Please, my babies!

The childcare worker shakes her head and backs away. The woman focuses her eyes on the worker.

WOMAN (cont'd)  
Don't make me hurt you.

The worker's eyes go wild with fright. She opens the door. The woman rushes into the nursery.

KIDS and STAFF stare in shock at the woman and the blood that flows from the bullet hole in her gown.

Three CHILDREN, triplet girls, age 3, leap up from their mats.

TRIPLETS  
Mom, mommy...

They rush into the bleeding woman's arms.

The woman spins around. Frantic.

WOMAN  
Where's...

CHILDCARE WORKER  
(quickly)  
She's in the lab.

The woman bleeds heavily, getting weak. Her kids freak out.

WOMAN  
Wait here.

The kids watch as their Mom heads into the corridor and then jerks back at the sound of heavy footsteps pounding in her direction.

She takes a deep breath to compose herself, steps into the corridor and stares towards whomever is pursuing. Her brow furrows, an intense burst of concentration.

SCREAMS erupt from down the hall.

A hail of bullets rip into the wall and floor around her forcing her back into the day-care center. She is desperate, wanting to rush into the hall but sensing it's certain death.

She sees a back door leading to an open field. She grabs her three kids and dashes through the door.

EXT. VAST LAWN SURROUNDING RESEARCH/HOSPITAL COMPLEX - DAY

The bleeding woman runs across the field, hustling her three scared children ahead of her.

The entire facility is surrounded by an imposing steel fence.

A lone car drives towards a guarded exit.

The driver, PAULETTE TAYLOR, 27, sees the commotion on the field, stops her car and gets out. The ID pinned to her blouse identifies her as a Lab Technician.

A SHOT rings out, kicking up dust near the woman and kids.

The woman spots Paulette and angles towards her.

WOMAN

Paulette, take my kids... They're going to hurt them.

She pushes the kids towards Paulette.

WOMAN (cont'd)

I have to go back for...

A BULLET rips through the back of the gown slamming her to the ground. The kids scream. Paulette backs away in fear.

Across the field GENERAL COSOL and several armed GUARDS pursue. General Cosol carries a smoking rifle.

The woman isn't dead. She pushes herself to her knees and shoves her hysterical kids towards Paulette.

The woman stares at Paulette. Paulette recognizes the expression and stumbles back as if expecting a blow.

PAULETTE

No, don't.

The woman is near death and can hardly speak.

WOMAN

You have a little girl, don't you?

Paulette is suddenly overwhelmed by vivid images and sounds of her own DAUGHTER, age 7, bright, curly red hair, facial features exactly like her mother.

Rapid vignettes -

- Paulette and her daughter play in their apartment pool;
- Paulette and her daughter cook dinner together, making a mess and enjoying themselves;
- Paulette, proud and teary-eyed, as her daughter sings in a school play.

Strangely, Paulette experiences all of this through her daughter's POV.

WOMAN (cont'd)

Give my kids that life.

The woman's words cut through Paulette's imagery like a knife.

Cosol fires again and a BULLET obliterates the base of the woman's skull splattering the nearest child with blood.

The child is frozen, transfixed by the devastation wrought on her mother. Blood rolls down the child's face like red tears.

Paulette grabs the children and tosses them into her car.

INT. PAULETTE'S CAR - MOVING - DAY

Paulette speeds towards the gate and the sentry booth.

The GUARD comes out, sees the pursuing soldiers and points his gun at her. She screeches to a halt; fearful, trapped.

Cosol rushes up to the car and reaches through the open window to grab the kids. They back away in panic.

He grabs one of the girls and pulls her towards him. The child screams even louder. The girl with the blood on her face sits pressed against the opposite door.

She stares at Cosol pulling her sister.

Suddenly her crying face screws up as if something deeply emotional is trying to break out of her body.

Cosol is slammed back by a vivid image. An overwhelming experience. Now he is the one on his knees in the grassy field wearing the bloody gown.

He is the bleeding woman.

He sees himself fire the shot at her; he's both the shooter and the victim.

His head snaps forward and he crashes to the ground as if a bullet has slammed into his skull.

The guard is momentarily stunned. Paulette hits the gas, speeds around him and through the gate.

Cosol shakes off the terrifying imagery and watches Paulette's car speed off into the distance.

EXT. HART ELEMENTARY SCHOOL - DAY

Paulette's car skids to a halt in front of the school.

She wipes the sweat from her face, calms herself and goes into the school.

A few moments later she rushes out of the school dragging her confused daughter.

DAUGHTER

Mommy, what's the matter?

Paulette is too frightened to talk. She tosses her daughter into the car. Her daughter is shocked to see three crying kids in the back seat. She doesn't know how to react.

She turns around and buckles her seat-belt.

EXT. HIGHWAY RAMP - DAY

Paulette's car speeds up the highway on-ramp.

INT. CAR - CONTINUOUS

DAUGHTER

This isn't the way home. Where are we going?

PAULETTE

I don't know, honey. I don't know.

Her daughter pulls her report card from her book bag. She stares at her own smiling photo glued to the front of the card as if trying to ground herself in reality.

DAUGHTER  
Mommy, I got an 'A' in Reading.

The car whips down the highway and vanishes from sight.

SUPERIMPOSE - Boston, Massachusetts - 18 Years Later

EXT. GRIMY BOSTON SIDE STREET - DAY

Residential. Two story working class homes and duplexes. Streets lined with old cars and stuffed garbage cans.

A loud, smoke-spewing garbage truck rumbles down the street.

Two equally filthy GARBAGE MEN follow behind, hoisting fetid garbage cans and dumping them into the truck.

A cigarette dangles from the lips of KIRA, 21, cheerleader looks, garbage man strength; tattoos.

Kira works steadily, mechanically, focused; as if her labors stave off thoughts she'd rather not deal with. She looks like she hasn't had a good night's sleep in a decade.

She and her partner, JENKINS, 42, huge Irish guy, don't talk but there is a certain choreography between them as they hoist and toss garbage cans.

A panicked cat dashes out of a yard and between Kira's legs. A huge ROTTWEILER charges after it. Jenkins freaks and grabs a small baseball bat wedged beneath the compactor control rack for just such an occasion.

With incredible speed and fury the dog rushes towards Kira. She looks at it. Suddenly, the dog hits the ground, growling and fighting furiously as if in a losing battle with a bigger dog.

Kira looks away; the huge dog climbs unsteadily to its feet and slinks off to its yard.

JENKINS  
Dogs don't faze you much, huh?

KIRA  
Nope, dogs don't.

INT. WASTE MANAGEMENT GARAGE BAY - DAY

Jenkins hoses down the garbage truck. Kira scrubs her face and hands at a sink against the wall.

The MANAGER comes out of his office with a large envelope.

MANAGER  
(shouting)  
Payroll!

EMPLOYEES line up to get paid.

The manager hands a WORKER a check. Kira, next in line, steps up. The manager sighs and pulls a wad of cash from the envelope and starts counting bills in her hand.

MANAGER (cont'd)  
You know...

KIRA  
Yeah, you say the same thing every week.

MANAGER  
I pay you off the record you get no benefits when you retire.  
(beat)  
When you going to tell me who you really are?

Jenkins is behind her in line.

JENKINS  
You are what you do. She's a garbage man, so give the lady her money and keep this line moving.

MANAGER  
You an illegal alien?

Kira's cellphone RINGS. She pulls it and leaves the line.

KIRA  
Yeah, Amy, what's up?

A look of concern crosses her face.

KIRA (cont'd)  
Are you okay?

Kira gets pissed.

KIRA (cont'd)  
Damn it, I told you he was no  
freaking good.

INT. HOSPITAL ROOM - DAY

Amy, 25, sits propped up in a hospital bed. Her face is swollen and bruised, arms scratched and discolored.

She puffs nervously on a cigarette. Her fiery red hair is just as long and curly as it was when she was a child.

The door opens and she quickly drops the cigarette into a cup of water. Kira walks in.

AMY  
Shit, Ki, I thought you were the  
nurse; killed my last cigarette.

Kira surveys Amy's condition. She can tell she's high.

KIRA  
What happened?

Amy hesitates, tries to salvage her wet cigarette. Too late.

AMY  
I was holding for Matt. Two Zs of  
Meth...and I sold it. I was short  
on cash, so, you know...  
(shakes her head)  
Probably would have killed me if  
the landlady hadn't showed up.

KIRA  
He's your boyfriend, for Christ's  
sake.

AMY  
He's my dealer mostly.

KIRA  
Were the police involved?

AMY  
Bring the police into my shit?

Amy laughs, a quick nervous cackle.

AMY (cont'd)  
Mom would be all over me.

Amy's eyes tear up.



AMY (cont'd)  
I want to go see her...she's in  
Philadelphia, right?

KIRA  
Mom's buried in Raleigh.

Amy stares at her, confused.

AMY  
North Carolina?  
(tears well up)  
What kind of stupid shit is that?  
Don't even remember where my own  
Mom is buried.  
(beat)  
How long she been gone?

KIRA  
Two years.

AMY  
Man, I miss her.

Amy sits back, wistful for a life she never had.

ON THE TELEVISION SCREEN

FOUR BORDER agents are shown handcuffed and hooded, kneeling on a concrete floor.

REPORTER  
Mexican and U.S. authorities work feverishly to find the four abducted border agents. There is concern among the G-8 Nations gathering in San Diego that this heralds a broader relationship between international terrorist organizations and South American drug cartels.

Amy switches channels to The View.

INT. AMY'S APARTMENT - NIGHT

Small run-down apartment. Scavenged furniture.

A partially packed suitcase lies open on the bed. On top of the clothing, a picture of Amy's mother, Paulette, along with Amy, 12, and the triplets, 8. They're in a park of somewhere.

INT. AMY'S APARTMENT - BATHROOM - NIGHT

Amy gingerly strips off her clothes as the tub fills with steaming hot water. Her body is streaked with bruises.

She turns off the faucet and slides into the soothing water.

She reacts to the sound of her apartment door crashing open as someone smashes through it.

She scrambles out of the tub as MATT, 29, kicks open the bathroom door.

AMY  
(screaming)  
Matt!

He's on her in a flash, driving her back into the tub with such force he topples in on top of her.

Somehow she squirms free and tries to climb out of the tub. She has one leg out when he grabs her by the hair and jerks her back into the tub. He straddles her, pushing her head under the water.

With a fear-induced burst of strength she pushes her head out of the water. He grabs her around the neck and pile drives her back into the tub, slamming her head onto the bottom.

Her arms thrash about trying to pull free, but to no avail. They go slack and splash down into the water.

EXT. ROXBURY STREET - STOREFRONT CHURCH - NIGHT

Predominantly Black and immigrant section of Boston.

Bodegas, barbershops, cheap food joints, and check cashing services share the block with a failed liquor store now converted to a small Pentecostal like church.

Beneath the cheap cross nailed above the entrance you can still see the faded logo advertising Barcadi Rum.

INT. STOREFRONT CHURCH - NIGHT

A wide-eyed, nervous five year old BOY sits by himself surrounded by rows of empty pews.

A wooden partition blocks off the front of the church.

From behind the partition, the sounds of a woman moaning softly and weeping in repentant agony can be heard.

The moans unnerve the little boy.

Kira enters from the street. She hears the moans in the back and takes a seat on the opposite side of the room away from the boy.

Kira is sad, but she looks at the little boy and smiles.

BEHIND THE PARTITION

A 24 year old WOMAN lies on a bench, eyes tightly closed. KATHY, 21, sits in a chair beside the woman holding her hands. Kathy is Kira's identical sister.

Tears run down the woman's face.

KATHY  
It's not something you want to do.

The woman jerks with pain and we INTERCUT between the church and the woman's tiny apartment and we see what she sees behind her clenched eyes.

INT. WOMAN'S APARTMENT - NIGHT

The woman, drugged out of her mind, slaps the five year old boy hard across the face. The boy retreats in terror but she stays on him.

With each blow to the boy, the woman on the bench winces and jerks as if she herself is receiving the blows.

KATHY  
You feel his pain.

The woman nods.

KATHY (cont'd)  
He's just a child. As he hurts...you hurt. Now feel the good things you've done.

INT. HOSPITAL - DAY

Suddenly the woman is in a hospital bed experiencing the warm love as her newborn baby is handed to her. From her POV she's the infant being passed into the loving arms of the mother.

KATHY  
Give this to your boy, the love,  
not the pain.

The woman covers her face and weeps in shame and pain. She stands and moves to hug Kathy but stops herself. She is a bit afraid of her.

WOMAN

It won't happen again. I promise.

KATHY

Promise him.

The woman reaches into her purse and counts out \$20 in mixed bills and hands them to Kathy.

The woman goes around the partition and scoops up the boy. He lets out a small shriek of fear but calms down as she smothers him in hugs and kisses.

WOMAN

I'm so sorry, Jimmy. I'm so sorry.

The woman hurries out, paying no attention to Kira. Kathy comes around the corner and smiles at Kira.

KATHY

Hey, Kira, what's up?

Kira's anguished face says it all.

INT. BOSTON MORGUE - BODY STORAGE ROOM - DAY

Kira and Kathy stare down at Amy's swollen and discolored body stretched out on the examining table.

KIRA

That's her.

The CORONER replaces the sheet over Amy's body.

As the Coroner escorts Kira out of the room, his ASSISTANT uses a digital ink pad to take Amy's fingerprints. He uploads the prints into a computer and enters them into the National Criminal and Victims Database.

EXT. CORONER'S OFFICE - DAY

Kira and Kathy stand on the corner. Kira pulls her cell phone and dials a number.

EXT. STREET - DAY

A typical street in any blighted industrialized city.

A leather-clad WOMAN walks down the street. Her cellphone rings. She looks at the number but doesn't answer. She lets it go to voice mail and listens.

Kira's voice can be heard.

KIRA (FILTER)  
 Hey, it's me, Kira. Listen, I've got some bad news. Amy is dead. She got involved with the wrong people; drugs and shit.

The woman stops and listens, but still doesn't answer.

KIRA (FILTER) (cont'd)  
 I'm not even sure where you are, but if you're around, we're going to have the funeral Sunday, two o'clock, Donnelly Funeral Home.

Kira stops, debating her next words.

KIRA (FILTER) (cont'd)  
 You should make it... Amy would want that.

INT. SMALL MOM-AND-POP STORE - DAY

The OLD MAN behind the counter hurriedly counts out a few twenties from the days receipts. He folds the stack and hands them to the leather-clad woman.

The woman pockets the money and turns for the door. This is KAREN, 21, the third of the identical sisters. With her leather jacket, chopped hair and 'don't fuck with me' attitude, the best word to describe her is, THUG.

INT. NEIGHBORHOOD CD/DVD STORE - DAY

Karen walks into the store. A group of wise-ass TEENS are off in the corner digging through a bunch of CDs.

Karen stops and stares at the teens. They recognize her. Quickly they pull CDs from their pockets and put them back.

They trip over each other rushing out of the store.

Karen approaches the CLERK, a bespectacled man in his 50's. She turns and looks through the window at the teens who quickly put distance between themselves and her.

KAREN  
 (to clerk)  
 I'll come around more often.

The man nods, and counts out a hand-full of \$20's for her.

INT./EXT. ANCIENT MERCEDES BENZ DIESEL - DAY

Karen signals and pulls her car from the curb. A big-ass, white pick-up truck cuts her off, swerving in front of her to pull into a parking space. She beeps her horn and glares.

She takes a couple of deep breaths, calms herself and lets it go. She pulls to the light next to the pick-up truck.

The COUPLE in the truck looks at her and laughs. The GOOD-OLE-BOY driver mouths, "You got a problem?"

Now she does.

Karen throws her car into park and steps out. Before they can react she jerks open the passenger door of the truck.

The FEMALE passenger starts to say something but Karen slams her back against the seat with her left arm.

KAREN  
 Hold still, Bitch.

Karen leans into the truck and stares at the startled driver. He looks like he's about to put a boot into her face.

KAREN (cont'd)  
 Hey, man, how come you don't come around and have sex with me anymore?

She focuses sharply on the man.

Suddenly the man is thrust back into a...

CHEAP MOTEL ROOM

A PROSTITUTE sits astride him, fucking him for all she's worth, which given the cheap room, can't be more than \$20.

PICK-UP TRUCK

The man's head flops back and he starts moaning and groaning.

KAREN (cont'd)  
 Yeah, now you remember me, don't you?

The woman next to him has forgotten all about Karen and stares in horror at the man.

Karen focuses again and the man starts cursing and grinding his hips in sweaty sexual ecstasy.

MAN

That's it baby, that's it.

Karen looks at the woman, smiles and slams the door shut.

Inside the truck, the woman reaches into the glove compartment and pulls a gun. She turns to the man who has regained enough presence of mind to grab her arm.

WOMAN

You son-of-a-bitch.

They wrestle for control of the gun. Karen climbs back into her own car.

As Karen drives around corner, she sees the man leap from the truck and sprint down the street. The woman climbs out and runs after him, gun in hand.

EXT. NUEVO LEON, MEXICO - ABANDONED GRAVEL PLANT - NIGHT

A sedan cruises along the bumpy road leading to a large windowless corrugated building tucked in the shadows.

EXT. CORRUGATED BUILDING - NIGHT

A patch of light escapes as a garage door rolls up allowing the sedan to enter. The door closes and the entire area is plunged back into darkness.

INT. CORRUGATED BUILDING - NIGHT

A Cocaine processing center.

OTILIO MENDEZ, 49, exits the sedan and is greeted by a dangerous looking crew of free range TEXANS, MEXICANS and SOUTH AMERICANS.

Armed GUARDS are everywhere.

Metal tables laden with of kilos of wrapped Cocaine run the length of the building.

At one end of the room WORKERS busily pack Cocaine into hidden compartments of stripped down cars and trucks.

At another end of the room a machine packs Cocaine into small plastic trays and seals them in packaging identifying it as a popular diet food item.

Otilio inspects the work. He's pleased.

He takes off his jacket and shoulder-holstered gun and tosses them on the seat of the sedan. He climbs into a utility van and rearranges several packets of Cocaine so they fit more neatly into a false ceiling in the van.

OTILIO

Like that.

INT. BACK OFFICE - CONTINUOUS

Otilio enters the office in the back of the building and unfolds a map of Texas with key border crossings circled.

EXT. ROAD TO GRAVEL PLANT - NIGHT

A black van creeps along the same bumpy road, lights out.

It stops behind a mound of sand about 100 yards from the building. SOMEONE gets out and walks towards the building.

EXT. CORRUGATED BUILDING - NIGHT

Two armed GUARDS hear footsteps approaching in the darkness. It takes a moment for them to see the figure approaching. A WOMAN.

The guards raise their guns.

INT. CORRUGATED BUILDING - CONTINUOUS

Everyone looks up as the side door slides open and the woman enters. They are stunned by her presence. We are stunned by her appearance. She is the spitting image of Kira, Kathy and Karen, only leaner, more feral.

The men grab their weapons.

BACK OFFICE

Otilio reacts to the sound of something clattering to the floor in the main room.

OTILIO

(shouting in Spanish)

Careful, you idiots. That stuff is \$35,000 a kilo.



Silence.

He returns to his work but the 'silence' draws his attention.

OTILIO (cont'd)  
What's going on out there?

Still nothing.

He stands and starts around his desk when the door opens and the woman steps in. She stares at him and smiles.

WOMAN  
A flea and a fly in a flue  
Were imprisoned, so what could they  
do? Said the fly: "Let us flee!"  
"Let us fly!" Said the flea.  
So they flew through a flaw in the  
flue.  
(beat)  
But they left poor Otilio behind.

Otilio reaches for his gun. Not there, in the van.

He pulls a Balisong, better known as a butterfly knife, and comes around the desk towards the woman.

WOMAN (cont'd)  
Otilio Mendez, how you've grown;  
from a Sinaloa Cartel hired killer  
to running your own region.

Otilio squints at her, wondering who the hell she is. He moves towards her. She focuses, as if staring into his head.

WOMAN (cont'd)  
Your work is impressive.

Otilio is stopped by a vivid flashback.

EXT. DESERT - NIGHT

Otilio and two MEN stand over a bound and bloody man kneeling in the desert. Otilio holds a knife in his hand. He grabs the kneeling man by the hair.

INTERCUT THE DESERT AND THE BACK OFFICE

Otilio is back in the office facing the strange woman. He shakes off what appears to have been a very vivid, yet momentary, flashback.

WOMAN (CONT' D)  
You slit his throat.

Again, Otilio is thrown back into the desert. He places the knife against the kneeling man's throat.

Now he's back in the office, frozen, confused. He knows that somehow this woman is doing this to him.

WOMAN (cont' d)  
Do you know how that feels?

He leaps at her with the knife.

He seems to stop in mid-air, now back in the Desert. As his hand slashes down it is Otilio who is on his knees in the desert, bound, breathing hard.

Blood spews everywhere.

BACK OFFICE

Otilio collapses in agony, clutching his throat, gurgling. But there is no blood. The woman takes a deep cleansing breath, cuffs Otilio and pulls him to his feet.

INT. CORRUGATED BUILDING - NIGHT

The woman walks through the main room pushing the dazed Otilio ahead of her. The room is littered with the dead or dying bodies of Otilio's guards and workers.

She shoves Otilio to the ground, where he lays moaning. She hits a button on the wall and the garage door rolls up.

The black van rolls into the building.

A MAN steps out of the van. It's COSOL, 18 years older but still fit and hard.

COSOL  
Elizabeth, are you all right?

ELIZABETH  
I will be.

Cosol stares at Otilio and the extensive drug packaging room.

He inspects one of the stripped trucks, it's walls lined with drugs.

COSOL  
Impressive.

A bulging floor panel of the truck catches his eye. He rips up the panel and nods knowingly at his discovery.

He reaches into the compartment and pulls out a fully made SUICIDE VEST.

COSOL (cont' d)

Bingo!

He pulls two more suicide vests from the well of the truck.

He smiles as he uncuffs Otilio and pulls him to his feet.

He hands Otilio one of the vests.

COSOL (cont' d)

Put it on.

Otilio flashes a look of fear and then cunning. Elizabeth steps into his line of sight and smiles. The fear returns.

COSOL (cont' d)

I will say it only one more time.  
Put it on.

Otilio puts on the vest. Cosol cuffs Otilio's hands together in front of him.

OTILIO

I am just a drug dealer. I was paid to deliver these.

COSOL

Who paid you and who were you delivering them to?

Otilio laughs.

OTILIO

If I knew all of that I would be dead. One man hired me, another man paid me, another man delivered them to me and my job is deliver them to a place not a person. Then another man will pick them up.

COSOL

What place?

OTILIO

San Diego. I put them in a car and park it in a parking lot. Then I mail the receipt to another man.

At the mention of San Diego Cosol and Elizabeth exchange looks.

COSOL  
(to Elizabeth)  
Let's go.

Elizabeth opens the side door of Cosol's van and climbs in.

It's packed with hundreds of pounds of high explosives. She sets the timer for 15 minutes.

EXT. DESERT BEHIND CORRUGATED BUILDING - CONTINUOUS

Cosol and Elizabeth roughly escort Otilio a hundred yards into the dark desert behind the corrugated building. He still wears the suicide vest. Cosol carries the other two.

A helicopter lands not too far from them.

Otilio is thinking as quickly as he can. He knows what being escorted into the desert means.

Cosol reaches into Otilio's pocket, removes his cell phone and pockets it.

OTILIO  
Do you have a price?

COSOL  
Yes.

Otilio is surprised. He is even more surprised when Cosol uncuffs him and removes the suicide vest.

COSOL (cont'd)  
No one does anything in this part of Mexico without your blessings. Four U.S. Border Patrol agents have been kidnapped. I want them released in two days.

OTILIO  
That was just a bunch of Coyotes who took them. They need new ways to make money since it got harder to cross your border. Pay the ransom and your agents will be let go.

COSOL  
You miss my point.

He nods to Elizabeth.

She focuses and Otilio screams and drops to the ground in agony, clutching at his throat. But it's all in his mind.

Elizabeth stops and Otilio lies there choking.

Cosol hands her one suicide vest and hefts the other two onto his shoulders.

COSOL (cont'd)  
 (to Otilio)  
 Once she's been in your head she  
 can reach you again... from any  
 distance.  
 (beat)  
 If the agents are not free in two  
 days she will kill you.

Cosol and Elizabeth head for the helicopter.

COSOL (cont'd)  
 (shouting over shoulder)  
 From any distance.

INT. HELICOPTER - FLYING - NIGHT

Cosol and Elizabeth look down at the corrugated building as it rapidly fades below them.

COSOL  
 Again.

DESERT FLOOR

Otilio climbs unsteadily to his feet watching the helicopter rise high above him.

Without warning, he jerks and falls to the ground. He screams; blood-curdling, full of agony. He thrashes about, kicking up dust and debris into the air.

Suddenly, the night sky is ripped open by a flash of light as the corrugated building erupts in a massive explosion.

INT. HELICOPTER - CONTINUOUS

Cosol and Elizabeth look down on the mushroom cloud of smoke and flames obliterating the building.

ELIZABETH  
 The G-8 Conference is in San Diego.

Cosol is deep in thought.

COSOL  
Yes, yes it is.

Shock waves buffet the helicopter. Elizabeth leans her head back, closes her eyes and rests.

EXT. CEMETERY - DAY

Dark sky, cold rain, thunder rumbling in the distance; the dreariest day for a funeral ever.

Kira and Kathy stand alone watching two WORKERS crank Amy's wet casket into the concrete crypt.

KATHY  
Doesn't seem fair, Mom and Amy gone.

KIRA  
It's not.

The rain pounds harder. They toss soggy flowers on the grave.

KATHY  
What do we do now?

KIRA  
I don't know.

They walk towards Kira's car. Kira looks around the cemetery, looking for someone. She's angry. Kathy notices.

KATHY  
Maybe she didn't get the message.

KIRA  
She got the damn message.

Kira stops and turns to her.

KIRA (cont'd)  
How the hell do you not show up for your own sister's funeral.

NIGHTMARE SEQUENCE

Someone is having a horrible dream. We don't know who it is or where it is but it's a dark dream full of murderous images and sound:

- A man contorts and writhes, fully engulfed in flames.

- Someone crashes through a high-rise window and plummets.
- Knives slash, bullets tear flesh.

In the midst of the screaming and tormented voices... the thin wail of a young girl.

INT. APARTMENT BEDROOM - NIGHT

Karen jerks awake in a cold sweat. She lies there, breathing hard, staring at the ceiling.

INT. KIRA'S CAR - NIGHT

Kira pulls a gun from her jacket and shoves it under the driver's seat. Kathy watches, disapproving.

KATHY  
You're not going to use that.

Kira doesn't respond.

INT. CHURCH - KATHY'S APARTMENT - NIGHT

Kathy sits at her small table and dials a number.

EXT. DREARY PARK - NIGHT

Street lights glow in the background. Karen crunches along a gravel path. Her cellphone rings.

Karen listens to the message as it's being left.

KATHY (FILTER)  
Hey, Karen, it's me. You weren't at the funeral... Maybe you didn't get the message.

Karen pulls out a cigarette and lights up.

KATHY (FILTER) (cont'd)  
Look, the guy who killed Amy has a ton of alibis. Kira's freaked. I'm afraid she might do something crazy. I hope you get this message. Give me a call.

Karen flicks the phone shut and keeps on walking.

INT. COURT ROOM - DAY

Matt and his lawyer stand, listening to the judge.

JUDGE  
 ...while circumstance may say one  
 thing, they are countered here by  
 too many witnesses to the contrary.

Kira and Kathy sit in the audience and listen attentively.

JUDGE (cont'd)  
 This case is dismissed.

Matt whoops. His lawyer silences him. Kira rushes out.

EXT. COURTHOUSE STEPS - DAY

Matt spots Kira on the steps and turns away from her.

MATTHEW  
 (to his lawyer)  
 Let's go celebrate.

They cross the street to a bar.

Kira follows Matt and his lawyer into the bar, one hand  
 pressed tightly against her jacket. Kathy follows her.

KATHY  
 This is insane.

INT. BAR - DAY

The place is crowded with mid-day workers, including  
 policemen and lawyers on break from court across the street.

Kira spots Matt at the bar. She walks towards him.

Kira has second thoughts until she sees Matt and his lawyer  
 share a joke and burst out laughing. This is too much.

She sticks her hand into her jacket and grabs the gun.  
 Kathy's hand clamps down over her hand, preventing her from  
 pulling the gun.

KATHY  
 Don't do this. You'll end up in  
 jail and he's still free. We'll  
 find a way to get him.

Someone brushes past Kira and walks towards Matt.

Suddenly Matt reacts as if struck by a powerful vision.  
 We're jarred back to...



INT. AMY'S BATHROOM - NIGHT

Matt wrestles Amy beneath the water in the bathtub. She struggles violently. It's brutal, vicious.

Suddenly, it's Matt whose face is being held under the water. He's the one now struggling to breathe.

He's experiencing Amy's death, looking up through her eyes watching him drown himself.

INT. BAR - NIGHT

Matt collapses to the floor gagging and coughing as if jerked underwater without warning.

His lawyer huddles over him.

LAWYER

You okay?

Matt starts to sit up, coughing, not sure what just happened to him. He looks up at the woman who is standing a few feet from him, the woman who brushed past Kira.

It's KAREN.

KAREN

You killed my sister.

A statement, not a question.

Matt suddenly goes into convulsions, coughing and gagging. Thrashing about as if he's drowning, contorting in pain and terror.

Two policemen walk over to Matt and stare down at him. Clearly Matt is drowning, in his mind if not in the bar.

The sensation of violently drowning stops. Matt looks around, half dead from fright and suffocation, lying in a pool of his own urine.

He coughs violently, trembling in fear. He looks up at the policemen.

MATT

I'm sorry. I didn't understand. I shouldn't have done that to her. I shouldn't have killed Amy.

The policemen are stunned by the confession.

Karen turns and pushes her way through the crowd. She gives Kira a sardonic smile.

KAREN

Hey, sis.

Kathy is excited to see Karen. They embrace and walk off arms around each other's shoulder.

KATHY

I was worried you wouldn't make it.

The policemen cuff Matt and pull him to his feet.

INT. CAR - MOVING - DAY

Kira drives quietly while Kathy sits beside her. Karen lounges in the back seat a sarcastic smile on her face.

Kira is sullen. Karen could care less.

KAREN

I got tired of waiting for you to shoot him.

KIRA

I would have taken care of it.

Karen leans forward, her face inches from Kira's head. She looks at Kira's tattoos.

KAREN

You're all inked up like you got weight. Somebody kills your sister, you're supposed to jack them up, not jerk off with some toy ass gun.

Before Kira can react, Karen reaches over and jerks the gun from Kira's jacket.

KAREN (cont'd)

I bet you don't even know how to use this thing.

Karen looks at the gun and laughs.

KAREN (cont'd)

This little piece of shit.

Something registers with Karen. She hefts the gun and then pops the clip. No bullets.

Karen looks at it for a minute and shakes her head.

KAREN (cont' d)  
Empty. I should have known. You  
pussy.

KI RA  
I keep the bullets in my pocket.

Karen sits back, smug. Then it hits her.

KAREN  
You guys used me?

Kathy takes exception to the accusation. She turns to Kira who keeps her eyes on the road.

KATHY  
You knew I'd call her didn't you?

Kira doesn't answer.

Karen smacks Kira hard across the back of the head causing the car to swerve.

KAREN  
You never intended to shoot him,  
did you? You called me here to do  
your dirty work? You bitch!

She smacks Kira again and Kira swerves the car to the curb to avoid an accident. Kira spins around swinging. Kathy leaps in between the two of them.

KI RA  
She was your sister, too.

Karen is breathing hard, anger and disappointment so intermixed she can't separate them. She sits back, fuming.

KAREN  
Yeah, call Karen. Let her eat the  
shit for you.

She shoves Kira's head forward. Kira takes it, knowing she deserves it. She throws the car into gear and drives off.

They drive in silence, each fuming in their own way. Karen's eyes reflect both anger and sadness.

KAREN (cont' d)  
 (to Kira)  
 You look like you gained some  
 weight.

KATHY  
 (smiling)  
 She did.

KIRA  
 That's bullshit.

KAREN  
 You pregnant?

INT. BATHROOM - NIGHT - (DREAM SEQUENCE)

Someone is being drowned in the tub of water; struggling furiously, bubbles escape the mouth and break the surface.

From the victim's POV we see Matt, eyes bulging, as he squeezes the throat and holds the face under water.

The body jerks and goes stiff, dead eyes. It's Karen.

INT. BEDROOM - NIGHT

Karen jerks awake, stifling a scream. Drenched in sweat. She grabs a cigarette.

KAREN  
 Shit.

She gets out of bed and pulls a leather pouch from her travel bag. She sits on the bed and unrolls it: A syringe, rubber tubing, a spoon, cotton balls and a dark plastic vial of heroin.

She uses her lighter to dissolve the heroin in the spoon. She draws it into the syringe, using the cotton ball to filter out the impurities.

She wraps the tube around her arm. A vein bulges. She is about to inject the drugs when the door opens.

Kira walks in.

KIRA  
 You okay, I thought I...

Kira sees the drug fixings and Karen about to inject. They stare at each other, waiting for the other to speak.

KAREN  
I need it to sleep.

KIRA  
Yeah, right.

She walks out the door. Karen turns her back to the door, pauses for a second and then injects the heroin.

KAREN  
(softly)  
Screw you, bitch?

She could be talking to Kira, she could be talking to the drugs. Maybe she's talking to herself.

Kira steps back into the room and stares at Karen's back. Karen senses her presence but doesn't turn around.

Kira climbs onto the bed behind Karen. She wraps her arms around Karen's shoulders and rests her head gently against Karen's back.

Karen sets the needle aside, takes a deep, sad breath and places her hand against Kira's hand. Their fingers intertwine.

KAREN (cont'd)  
I'm sorry I missed the funeral.

A tear rolls down Karen's face and drop onto their fingers.

KIRA  
I know.

INT. AMY'S APARTMENT - NIGHT

The LANDLADY opens the door and lets Kira and her sisters in.

LANDLADY  
What you don't take I'll donate to  
Goodwill.

The Landlady leaves. Karen sorts through the remaining items hanging in Amy's closet. Kathy flips through the few items in the suitcase.

Kira stands at the door of the bathroom looking at the now empty bathtub and the water-damaged floor.

KAREN (O.S.)  
There's not much here. Might as  
well give it all to Goodwill.

Kathy comes across the picture of Paulette and the four kids.

KATHY  
Look at this.

They gather around the picture.

KIRA  
I haven't see this one before.

KATHY  
Where was it taken?

KAREN  
South Cumberland State Park in  
Tennessee.

KATHY  
Good memory.

KAREN  
Yeah, I remember Tennessee.

Kathy takes the picture and stares at Paulette. Kira rummages through the nightstand next to Amy's bed. It's full of cheap novels, motel soap and hair products.

KATHY  
Do you think anyone was really  
after us?

KIRA  
What?

KATHY  
Mom, I mean that's all she ever  
talked about. She never told us  
anything about her past, just that  
we had to keep moving.

KIRA  
She was Paranoid Schizophrenic.

KAREN  
That's bullshit, she wasn't crazy.

KIRA  
Always moving, home school ed, never  
allowed to make friends...  
(beat)  
That's old news, doesn't matter  
now.

Karen takes the picture from Kathy and stares at Paulette.

KAREN

She did what she had to; she kept  
us safe.

KIRA

All that running killed her.

Kira pulls a faded piece of paper from Amy's nightstand and carefully unfolds it.

She clasps a hand to her mouth, stifling an exclamation.  
Kathy and Karen go over and look at the paper.

KATHY

What is it?

KIRA

It's Amy's report card.

Karen sees the faded photo of Amy with her bright red hair.

Kira points to the name on the card.

KIRA (cont'd)

It says Vanessa, Vanessa Taylor.

Kathy turns the report card over. On the back it lists  
"Parent's Name and Address."

They are all stunned into silence when they see the  
signature, Paulette Taylor, written on the "parent" line.  
Kira takes the report card and stares at the signature.

KIRA (cont'd)

That's Mom's handwriting.

Karen takes a deep breath; on the verge of hyperventilating.

KAREN

I got to go.

She turns and walks out the door. Kira and Kathy stare at  
each other in amazement and then follow her out.

EXT. BOSTON STREET - NIGHT

Kathy and Kira walk along the street huddled against a cold  
that's not really in the air.

They watch Karen who walks a few steps ahead of them, not  
wanting to be with them but not wanting to be without them.

KIRA  
 (to Kira)  
 What do you think this means?

Karen spins on her angrily.

KAREN  
 It doesn't mean shit. Mom is still Mom and Amy is Amy, I don't give a crap what that report card says.

KIRA  
 Don't be stupid. This means something. Mom, Amy... Taylor? That isn't our name.

Karen and Kira exchange glares.

KIRA (cont'd)  
 Maybe you were right. Maybe Mom wasn't crazy and someone was after us. Maybe she ran away from her husband or something.

KAREN  
 Does it really matter at this point?

KIRA  
 Yes it matters.

KAREN  
 Why?

Kira looks at Kathy for help, not understanding why this isn't self-evident to Karen. Karen turns and keeps walking.

KIRA  
 Don't you want to know the truth?

Karen turns back to her.

KAREN  
 The truth? Mom raised us; she loved us... that's the only truth I need to know. If she never told us about her past then it was for a good reason and I'm going to respect that.

Kathy, ever the mediator.



KATHY  
 (Looks at report card)  
 This was 18 years ago. Nothing we  
 can do about it now.

KAREN  
 I'm cold, let's get out of here.

She turns and continues walking. Kathy trails behind. Kira remains rooted in her spot.

Kira looks across the street.

KIRA  
 Yo, hold up.

Kathy and Karen stop and turn back to her. Kira crosses the street and enters a store - INTERNET CAFE

INT. INTERNET CAFE - NIGHT

Kathy and Karen watch over her shoulder as Kira logs onto the Internet. She has Amy's report card on the table next to the keyboard.

Kira calls up GOOGLE and types in Paulette Taylor.

A series of listings with the name Paulette Taylor pop up.

Most of the names refer to various individuals or businesses. However, more than one listing has the name Paulette Taylor with a link to the FBI Wanted List.

Kira clicks on the link and the FBI Wanted List appears with a subheading of Special Crimes. The name Paulette Taylor with a link stares back at them.

Kira takes a deep breath and looks at her sisters before hitting the link.

Kathy nearly gags when "Paulette's" photo appears. She's younger, but there is no mistake that this is Mom.

KIRA  
 Oh, Man.

Kira reads the crime summary below the photo.

KIRA (cont'd)  
 Wanted for the kidnapping of three  
 toddlers. If you have information,  
 please contact...

They all stare at the picture, too stunned to talk. Finally, Kathy croaks out the question on their minds.

KATHY  
Should we call the number?

KAREN  
No!

KI RA  
What if we were kidnapped?

KAREN  
Mom wouldn't do that.

KATHY  
She said she adopted us.

KI RA  
This says different.

KAREN  
(to Ki ra)  
What is your problem?

Ki ra turns back to the computer and calls up GOOGLE again.

KAREN (cont'd)  
What are you doing?

KI RA  
I want to check out Amy.

She types in 'Vanessa Taylor', the name on Amy's report card, and hits "Search."

As expected, there is a long list of Vanessa Taylors.

KATHY  
Type in the name of the school.

Ki ra modifies her search and hits "Enter."

Only one entry is listed. The name Vanessa Taylor, the name of the Elementary School and a link to NCMEC.

KAREN  
What the hell is NCMEC?

Ki ra hits the link and the website for the National Center for Missing and Exploited Children pops up.

There is a section on the website where you can search by names. Kira types in Vanessa Taylor.

An elementary school picture of Amy pops up, age 7.

Kathy points at the date Amy went missing.

KATHY  
That's 18 years ago.

There is another picture, but most of it is off screen. Kira uses the cursor to slide the image into view. The heading below the picture says AGE PROGRESSED 18 YEARS.

It's an artist's rendering of what Amy would look like now. It's very good, although the red hair has been cut short, the artist assuming that the adult Vanessa/Amy would have cut her long curly hair by now.

No one says a word.

Kira types furiously in the NCMEC search line.

KATHY (cont'd)  
What are you doing?

KIRA  
Searching for any children missing  
at the same time as Amy.

Kira types in the information and hesitates a moment before hitting "Enter."

The search engine quickly posts the photo of three identical toddlers, three years old.

The words below the picture transfixes them: Abducted by Paulette Taylor. One million dollar reward for information leading to their recovery.

All three of them are frightened, nearly in tears as Kira slides the screen over to the Age Progressed photo.

They SCREAM and leap back from the monitor. Karen dashes out the door and buries her face in her hands.

KAREN  
Oh, shit!

CLERK  
You guys need to chill or leave.

Kira and Kathy stare at the photo. It's like looking in a mirror. There, age progressed, is a rendering that looks exactly like they do. Exactly!

Kathy leans in. She is having a hard time breathing.

KATHY  
Is that a drawing or a photo?

KIRA  
It has to be a drawing, where would they get a photo of us?

KATHY  
I don't know, man. I don't know.

Kira sits back down and picks up the telephone.

CLERK  
That's fifty cents a minute charged to your account.

Kira dials the number listed below the picture of the triplets.

She puts the phone to her ears and listens to it ring.

KAREN (O.S.)  
What the hell are you doing?

KIRA  
Trying to find out what's going on.

A VOICE answers on the other end of the line.

VOICE  
(telephone filter)  
National Center for Missing and Exploited Children, may I help you?

Karen grabs Kira, rips her from the chair and flings her aside. Karen slams the phone back into its cradle.

Kira spins around and slams her fist into Karen's face. Karen staggers back but doesn't fall.

Now Kira is the one who seems crazed.

KIRA  
You stupid bitch. I want to know.

They go at each other. Kathy breaks them apart.

KAREN  
If they find us, they'll hurt us.  
That's what Mom said.

The Clerk is there.

CLERK  
All right, if you ladies don't act  
right I'm going to throw your asses  
out of here and call the cops.

KIRA  
(to Karen)  
I'm going to make that call.

The Clerk gives them a stern look and returns to his counter.  
The girls stare at each other, breathing hard.

KAREN  
Kira, don't... please.

KIRA  
I don't understand you. Why not?

The phone starts to RING. They all stare at it.

Karen closes her eyes and takes a deep breath. She opens  
them and looks at her two sister.

Kira turns and reaches for the phone.

KAREN  
Because they caught us once.

This stops everyone, even the Clerk is listening.

KATHY  
What did you say?

KAREN  
They caught us. The caught us in  
Tennessee.  
(beat)  
But we got away.

The telephone RINGS incessantly. The room is so quiet it  
seems louder, almost demanding.

Karen backs out the door. Kira and Kathy stare at each other  
and then back at the telephone. Kathy follows Karen.

Kira turns to the terminal and prints out several pages from  
the NCMEC site along with pictures of Paul ette, Amy and them.

She then runs out after her sisters.

EXT. INTERNET CAFE - CONTINUOUS

Kira and Kathy follow about 10 yards behind Karen.

Karen stops and looks down the street. She ducks into a side alley.

Ahead, Kira and Kathy see the police cruiser that spooked Karen. It cruises slowly in their direction. Something odd about it.

Then it hits them. No headlights, no flashing lights, nothing, just moving like a quiet shark out of the night towards the Internet Cafe.

They quickly duck into the alley with Karen.

EXT. ALLEY - CONTINUOUS

They join Karen pressed against the wall. They watch as the police cruiser rolls by, eerily quiet. They don't move.

Suddenly, another cruiser eases by, equally dark, equally quiet. Then another. And another.

The girls turn and swiftly make their way down the alley.

EXT. KATHY'S CHURCH - NIGHT

Kathy leads as they make their way out of a dark side street and cross to the front of the church.

Down the street a Bag Lady rummages through the garbage bins.

INT. KATHY'S CHURCH - NIGHT

The sisters enter. Karen throws herself down on a pew against the back wall. Kathy locks the door and joins Kira standing over Karen.

KIRA  
(to Karen)  
What do you know?

KAREN  
Mom didn't want me to tell anybody.

KATHY  
You said they caught us. Who's  
'they', Karen?

Karen squeezes her eyes shut. She slowly holds out her hands.

KAREN  
I'll show you.

They each take one of her hands. Karen opens her eyes and focuses.

EXT. TENNESSEE - SMALL PARK IN RUNDOWN NEIGHBORHOOD - DAY

Paulette and the four girls; Kira, her sisters, 8, and Amy, 12, set a rickety card table for a birthday celebration.

A small cake sits in the middle of the table with the words "Happy Birthday Amy" inscribed in pink frosting.

Paulette pulls a bottle of soda from the cooler and searches for the paper cups.

PAULETTE  
I left the cups in the house.

KAREN  
I'll get them.

Paulette protectively scans the area and checks the street for traffic. No traffic, nothing unusual, safe.

PAULETTE  
Okay, Karen, but hurry.

Karen dashes across the narrow street separating the park from a row of cheap apartment building.

As she climbs the back stairs to the second floor, on the other side of the house a caravan of black SUVs knife along the road leading to the apartment building.

INT. APARTMENT - KITCHEN - DAY

Karen rustles around in a small pantry and finds a plastic bag of Styrofoam cups.

As she comes into the kitchen the front door of the apartment is kicked in and 10 MEN dressed in black National Security Agency (NSA) uniforms burst in.

Each man carries a Submachine gun with an attached silencer.

EXT. PARK - CONTINUOUS

Something catches Paulette's attention and she looks towards the apartment building.

Muzzle flashes can be seen through the window accompanied by the muffled sounds of gunfire. Kira, Kathy and Amy are playing in the park and don't see this.

Random holes appear in the walls of the apartment as bullets punch through the outer walls.

PAULETTE  
(shouting to girls)  
Stay here.

Paulette dashes across the street towards the apartment. As she climbs the stairs she pulls a Heckler 21-round automatic pistol from under her blouse.

INT. APARTMENT - CONTINUOUS

All of the men but ONE are on the floor, dead or in various stages of dying. The man standing is stunned, scared.

He looks at Karen sitting against the wall, hands to her head, her voice a high-pitched wail. He doesn't know what will happen next, but he doesn't want to die.

He raise his gun to shoot her.

POW! POW! POW! Two bullets slam into his chest and a third into the side of his neck. He spins around and goes down.

Paulette rushes in, gun smoking, and makes her way to Karen. She gasps as she sees the men strewn about the floor.

One man thrashes on the floor in frenzied agony as if he's burning to death.

We've seen this scene before. It's the nightmare sequence. Now we know whose nightmare it is.

PAULETTE  
Oh, my poor dear. Not like this,  
not like this. You're too young.

She scoops Karen to her feet and takes a last look at the dead men. Something in Paulette's eyes indicate that this isn't as big a surprise to her as it should be.



EXT. APARTMENT - DAY

Paulette hustles Karen into the car, a Buick Skylark modified for speed. Paulette slams the car into reverse and roars backwards towards the park across the street.

She spins the steering wheel and jerks the parking break sending the car into a squealing reverse spin.

She roars across the park grass, slamming through her own card table and birthday cake. She tears up tons of turf as she grinds to a halt next to the dumbfounded girls and throws open the passenger door.

PAULETTE

Get in the car! Get in the car!

Kira and Kathy, in full-blown panic dive, into the car. Amy stares in horror at her destroyed birthday cake.

AMY

MOM!!

PAULETTE

Amy! Get in the car. NOW!

Amy runs to the car and leaps in, tears streaming down her face. The door is barely closed and Paulette has the car roaring across the park.

INT. CAR - CONTINUOUS

Paulette takes a quick glance in the rearview mirror and sees other NSA men circling around the apartment building.

The triplets cry. Amy's face is screwed up in anger. She knows why they're running. She looks at Kira and her sisters, her face full of childhood rage.

AMY

I hate you, I hate you, I hate you.

Paulette powers out of the park and onto a highway ramp in such a straight line one wonders if her apartment hadn't been selected for such a convenience.

EXT. HIGHWAY - CONTINUOUS

The Skylark roars by at an incredible 125 miles per hour.

INT. DARK BEDROOM - NIGHT

Someone thrashes under the covers; trapped in a nightmare. A scream of fright.

Young Karen bursts from under the sheets, sweaty, eyes wild with fright.

Paulette is there, swooping in to hold her tight, rocking her.

PAULETTE  
There, there, relax honey. You're safe, it's okay.

Karen whimpers in her arms, eyes still full of torment.

KAREN  
Will the nightmares ever stop?

Paulette is sad.

PAULETTE  
No, sweetheart, they won't. You have to learn how to deal with them.  
(beat)  
That's why your mother wanted you girls out. She didn't want this.

Paulette pulls a small pouch from her purse.

PAULETTE (cont'd)  
(softly)  
Please forgive me. I don't know what else to do.

She unfurls the pouch. It contains a needle and heroin fixing. She quickly prepares a dose.

Karen doesn't resist when Paulette takes her arm and wraps a tube around her bicep. She doesn't flinch when Paulette injects her.

KIRA (V.O.)  
That's when it started?

INT. END FLASHBACK - KATHY'S CHURCH - NIGHT

Karen sits there, breath heavy, ragged, as if it happened just moments ago instead of 13 years ago.

KAREN

Yeah.

Kira and Kathy sit in stunned silence.

KIRA

You killed those people. How?

Tears flow from Karen's eyes. She shakes her head.

KAREN

I don't know. I just did.

Karen sniffs back her runny nose.

KAREN (cont'd)

It's always in my head, over and over.

Kira and Kathy embrace her.

KIRA

I'm sorry for being such an asshole to you.

(beat)

No wonder you're so messed up.

Karen laughs, finally unburdened.

KIRA (cont'd)

You should have told us.

KAREN

I killed those people. I was some kind of freak. Mom said, 'You're the big girl, now.' I had to keep it a secret. She didn't want you to know. She didn't want you to worry. She knew you thought she was crazy. She thought it was better that way.

Kira paces, thinking.

KIRA

Whoever was looking for us, now they know we're alive and well in Boston.

KAREN

I've always wanted to check out Chicago.

KI RA

No, I'm serious. You don't send armed soldiers after a lady and four kids. This is more than a kidnapping.

KATHY

It's because of what we can do?

KI RA

We were babies, how would anyone know what we could do?

KAREN

After Tennessee... they know. You think they're just going to walk in here now and say, "Hello, where have you been?"

KI RA

We need to know. We can't keep running forever.

EXT. FUNKY RUNDOWN SHOPPING MALL - DAY

An eclectic mix of shops and services. Next to the 'Cash Your Check' store is 'J. K. Private Investigation Services.'

INT. J. K. PRIVATE INVESTIGATION SERVICES - DAY

A pair of manicured hands, with pinkie ring, sort through the NCMEC material that Kira printed out at the Internet Cafe.

They belong to JOE KRAMER, 46, transplanted Texan, who sits behind his desk examining the material.

Kira sits across from him. She looks at the dark poster pinned to the wall behind Joe. It shows an older man shrouded in darkness kissing a pretty young thing.

The caption reads: Let's Break His Cheating Heart.

KRAMER

(Texas drawl)

Let me see if I got this right. You might have been kidnapped 18 years ago, you don't know who your parents are and someone is chasing you... but you're afraid to go to the police?

Kira nods.

KRAMER (cont' d)  
 Bit unusual, seeing how it's been  
 so many years. But there's got to  
 be records, I'm sure. Let me look  
 into it.

He looks down at the age progressed picture of the sisters  
 and then looks at Kira. He tries awful hard to keep the leer  
 out of his eyes.

KRAMER (cont' d)  
 I'll call you when I have  
 something.

KIRA  
 Thanks.

He taps the desk with two fingers.

KRAMER  
 Up front, like we discussed. Cash.

Kira slides him an envelope. He takes it and nods.

Kira gets up and walks out. Kramer drops the pretense and  
 stares at her body as she walks away.

EXT. SKYS OVER THE UNITED STATES - DAY

An Airbus 380, the world's largest passenger jet, cruises  
 high above the desert landscape below.

INT. AIRBUS 380 - FLYING - DAY

Cosol sits in a well appointed alcove of the jet's interior.  
 He's on a secure telephone line.

COSOL  
 It doesn't make sense, Tom. Why  
 would they even consider shutting  
 us down now? I have a plane load  
 of terrorists and a lot more  
 information to extract.

Cosol listens, exasperated.

COSOL (cont' d)  
 They were planning a strike on the  
 G-8, for God's sake. They shut me  
 down, there's no telling what might  
 happen.  
 (MORE)

COSOL (cont' d)  
 These Drug cartels and Middle Eastern terrorists are a marriage made in hell and we sit here like idiots.

(beat)  
 Alright, do what you can, Tom.  
 Yeah, thanks.

Cosol's EXECUTIVE ASSISTANT approaches. He hands Cosol an envelope marked CONFIDENTIAL.

ASSISTANT  
 The FBI said you need to see this right away.

The Assistant waits as Cosol opens the envelope and pulls out a series of documents.

The first is a photo of Paulette, then a photo of Amy when she was a six and her fingerprints taken as part of the school lunch program; followed by a picture of her taken after she was murdered and fingerprints taken by the Coroner.

Behind that is a picture taken of Amy after she was murdered and a faxed copy of the fingerprints taken from Amy by the Coroner's Assistant.

Cosol flips through the material and finds a series of printed Internet news articles about Amy's murder. His eyes dance over the articles, seeing headlines reading, Girl Murdered, Killer Arrested After Bizarre Confession.

COSOL  
 They've located them?

ASSISTANT  
 Apparently, sir. Boston, Massachusetts.

COSOL  
 I'm assuming they are not in custody yet.

ASSISTANT  
 No, sir. According to the dispatch we received...

COSOL  
 Good. Tell them to wait for our arrival.

ASSISTANT  
 Sir.

Cosol looks up at him.

ASSISTANT (cont'd)  
According to the dispatch, local  
authorities are moving on them...  
(Looks at watch again)  
...now. They should be in custody  
soon.

COSOL  
I doubt it. How many Dirty Dozen do  
we have on this flight?

ASSISTANT  
(disparaging)  
Two, sir.

COSOL  
You don't like them?

ASSISTANT  
No sir, I don't. Nobody does.

COSOL  
Set a course for Boston.

As the Assistant leaves, he passes Elizabeth on her way in.  
Cosol is preoccupied with the material and doesn't look up.

He also doesn't notice that he has tensed up; Elizabeth does.

ELIZABETH (O.S.)  
Are you okay?

He looks at her and smiles.

COSOL  
Yes...and no. Sit down.

Elizabeth takes a seat across from him. He looks at her.  
She is tired, haggard.

COSOL (cont'd)  
I've been working you too hard  
haven't I?

ELIZABETH  
I'll be okay.

He looks at the material in his hand and takes a deep breath,  
trying to decide how to proceed.

COSOL

Help may be on the way. We have an excellent lead as to the whereabouts of your sisters.

She is stunned and doesn't know how she should feel. A quick smile crosses her face, then worry.

ELI ZABETH

I thought we had given up trying to find them.

COSOL

No, like you they are too valuable to give up on.

ELI ZABETH

They won't know me by now.

COSOL

They will, given time they will.

Elizabeth stands, her mind running.

ELI ZABETH

When are we going?

COSOL

We're on our way now.

She sees the look of concern on his face.

ELI ZABETH

What's the matter?

COSOL

They've been gone for 18 years. They've been raised by a woman who most likely fabricated all manner of story to justify why she took them. More than likely, they don't even know they were kidnapped. They probably think of the woman who took them as their real mother.

ELI ZABETH

I'll make her tell the truth.



COSOL

That may be part of the problem. Anything we do to the woman who took them may not be looked on favorably by your sisters. It might be seen as a hostile action.

ELIZABETH

You think they can do what I do?

COSOL

We know they can do what you do.

He stands and takes her by the shoulders.

COSOL (cont'd)

I don't want you to be part of bringing them in. Your relationship with them shouldn't start off that way. Let us bring them in, debrief them. Then you can meet them.

ELIZABETH

All right, that makes sense.

INT. AIRBUS - ELIZABETH'S SLEEPING QUARTERS - DAY

Elizabeth pulls a duffel bag from beneath her bed and takes out a tattered photo album. Inside are numerous photos of her and Cosol visiting different parts of the world.

Elizabeth flips to the back of the album. There is a picture of her mother sitting on a floor, with her arms wrapped lovingly around four rambunctious toddlers.

Elizabeth smiles as she looks at the picture.

ELIZABETH

We found them, Mom. We found them.

Elizabeth picks up a vial of pills, RISPERDAL, pops three of them and dry swallows.

She climbs into bed and stares at the ceiling, the picture clutched to her chest.

It's clear she doesn't see sleep as a welcome companion but rather a predator who will soon catch up with her.

It doesn't take long. In moments she's as unconscious as you can get and still be deemed alive.

INT. COSOL'S OFFICE - CONTINUOUS

A cellphone rings. It's the one Cosol took from Otilio.

INTERCUT

EXT. REMOTE VILLAGE STREET - SOMEWHERE IN MEXICO - DAY

Otilio is on the phone.

OTILIO

Turn on your television.

Cosol grabs a remote and turns on the TV.

A live news report shows the four U.S. Border Agents being lead to safety by Mexican SOLDIERS.

REPORTER

...to a tip, found the guards locked in a basement in the town of Sonora. Initial reports indicate that the abductors were all found dead at the scene.

Cosol turns off the television.

COSOL

(into telephone)

Thank you.

OTILIO

So our business is done.

COSOL

Yes, finished.

OTILIO

If I see you or that bitch again I will...

Cosol hangs up the phone.

EXT. STREET IN FRONT OF CHURCH - NIGHT

Karen stands under a street lamp, smoking, surveying the Boston skyline.

She tosses the cigarette, closes her eyes and concentrates.

INT. PRISON REC ROOM - NIGHT

Matt plays poker and bullshits with other INMATES.

INTERCUT KAREN ON THE STREET AND MATT IN PRISON

Karen intensifies her focus.

Suddenly, Matt gasps and goes into spasms. He's once again experiencing his murder of Amy from Amy's point of view.

Cards go flying as Matt thrashes about and hits the floor. He is near death, gasping and gurgling.

The inmates jump back; too freaky; don't want to catch it.

EXT. STREET IN FRONT OF CHURCH - CONTINUOUS

Karen staggers a little and rubs her temple. This took effort. She is startled back to the current moment when she realizes someone is watching her.

It's the Bag Lady in the wheel chair.

BAG LADY

I know what you're doing. It's the Devil's work.

She points to the church.

BAG LADY (cont'd)

I know what goes on in there, too. And it's wrong. It's wrong.

Karen walks towards the Bag Lady. The woman tries to scream but can only muster a wheezing squeal. Karen walks past her, brushing her hand lightly across the woman's shoulder.

The Bag Lady jerks rigid, engulfed in a new reality.

EXT. CONCRETE LOT BEHIND ABANDONED BUILDING - NIGHT

It's dark, the only light coming from a dying street lamp.

Two WOMEN are engaged in a brutal and bloody fight.

The Bag Lady, 10 years younger, wields a butcher knife. The other woman screams.

INT. STREET IN FRONT OF CHURCH - NIGHT

The Bag Lady jerks as if experiencing the knife wounds herself. She breathes hard, then bursts into tears.

BAG LADY

I'm sorry, Baby. I didn't mean to kill you.

Karen crosses the street and stands in the dark. Only the red glow of another cigarette reveals her presence; watching the Bag Lady weep silently to herself.

EXT. STREET - DAY

A block before Joe Kramer's office. Kira's car pulls to the curb. The sisters get out.

KIRA  
If he gets sketchy on me, come  
running.

KAREN  
(taps her forehead)  
You run into trouble use your head.

INT. JOE KRAMER'S OFFICE - DAY

Kira enters. Joe leaps up and greets her warmly.

KRAMER  
Nice to see you again. I  
appreciate your getting here so  
quickly.

EXT. STREET - CONTINUOUS

Karen and Kathy duck down as police cruisers wail past them.

KAREN  
Shit.

INT. JOE KRAMER'S OFFICE - CONTINUOUS

KIRA  
What have you found out?

He looks over her shoulder. Fear grips her. She looks through the window as several cruisers roar into the lot.

Joe grabs her in a bear hug from behind.

KRAMER  
Hold still little lady.

Kira struggles to break free but he is too strong for her.

KIRA  
What are you doing?

KRAMER

Million dollar reward is a lot of money, honey.

She slams her head back, shattering his nose. He let's go and staggers back.

Kira turns to the door. Too late, armed POLICEMEN flood through.

As she turns to run Kramer slams his fist into her face, dropping her.

He holds his bloody nose, watching as the police pull Kira to her feet and cuff her hands behind her back.

EXT. STREET - CONTINUOUS

Karen and Kira huddle down behind a bus stop watching as Kira is led from the store.

KAREN

Why did she let them cuff her? Why didn't she stop them?

KATHY

She can't stop them. She can't do what you do.

KAREN

That's bullshit. She doesn't want to do it.

Karen starts walking towards the mob of police cars.

KATHY

Where are you going?

KAREN

To get my sister.

Kira is shoved into a police cruiser, which to Karen's surprise begins moving in her direction.

The remaining police are in the lot discussing what to do next now that their seizure went down without a hitch.

One of the OFFICERS looks down the street and sees the car transporting Kira nudged up against a telephone pole. The driver lies moaning on the ground as Karen rummages through his pockets for the handcuff keys.

OFFICER  
 (to other cops)  
 Hey.

They all turn just in time to see Karen uncuffs Kira and the two of them rush off down the street.

OFFICER (cont'd)  
 HEY!!

The police officers scramble into their vehicles and give chase. They are so focused on chasing Karen and Kira they roar right past Kathy.

INT. JOE KRAMER'S OFFICE

Joe comes out of the bathroom pressing a wad of balled up paper towels to his still bleeding nose.

KATHY (O.S.)  
 Why did you do that?

He drops the paper towel and looks at her.

KRAMER  
 Whoa, they missed one.

KATHY  
 We paid you, we had a deal. Did you actually do anything?

KRAMER  
 Of course I did. I went to the police, first place all Private Detectives go. They have all the information.

KATHY  
 You called us, said you had some information. You set us up.

KRAMER  
 Well, hey, little lady, that's just too bad. Least you'll find out who's been looking for you all this time. Whoever it is, they pay real well.

KATHY  
 You made a mistake.

He makes a fist.

KRAMER

I took your sister down pretty  
easy, I can do the same to you.

EXT. JOE KRAMER'S OFFICE - DAY

Kathy walks out of the office and closes the door behind her. She looks around and heads down a side street.

Behind her, muffled by the closed door, Joe Kramer screams.

INT. POLICE HEADQUARTERS - DAY

Cosol stands in a room full of police officers. He's more resigned than angry, as if he expected this outcome. He stares at the chagrined POLICE CHIEF.

COSOL

Let's hope you haven't spooked them  
into running again.

He shakes his head in disgust.

COSOL (cont'd)

How's your Private Investigator?

CHIEF

Psychiatrist say he'll be fine  
soon. Kind of messed up in the  
head. Said that girl was real  
pissed off that he broke their  
deal.

Cosol smiles.

COSOL

A sense of justice.  
(beat)  
I like that.

INT. SOMERS PRISON - INTERROGATION ROOM - DAY

Two GUARDS escort the handcuffed Matt into an interrogation room. They cuff him to a restraining bolt and leave. He looks around, nervous.

The door opens and Elizabeth walks in. Matt freaks and leaps away from the table but is stopped short by the chain.

MATT

Hey! Get me out of here. Guards!

Cosol walks in.

COSOL

Well, that answers one of my questions. You can relax, you've never met her before.

Matt sweats nervously. He stares at Elizabeth.

MATT

So, what are you, like, twins?

COSOL

Quadruplets, actually. Where can I find the other three?

MATT

I don't know. I saw them once or twice when I was dating Amy. But I have no idea where they live.

COSOL

If you're lying to me I can guarantee that you will die in prison...and not of old age.

MATT

Who the hell do you think you are?

Cosol doesn't answer, he just stares at Matt. Unnerving.

MATT (CONT'D) (cont'd)

Alright, listen, I swear to God, man, if I could help you I would.

Cosol leans back in his chair, thinking. He leans forward.

COSOL

Okay, I believe you.

He smiles to himself.

COSOL (cont'd)

I can have you released immediately, but I need you to do me a favor.

INT. NIGHTCLUB - NIGHT

Matt stands smack in the middle of a loud CROWD of guys at the bar. He hoists what is probably his sixth beer and yells at one of his buddies.



MATT

Yeah, you thought I was busted, didn't you, man? So what happened? What happened? I'm back on the streets, baby. Can't keep a made-man down.

Jenkins, Kira's co-worker on the garbage truck, shares drinks with some FRIENDS at the bar. He frowns as he watches Matt.

INT. CHRUCH APARTMENT - NIGHT

Karen packs her travel bag while Kathy watches. A BEEPER sounds. It scares them for a moment.

Kira pulls the beeper from her jacket.

KIRA

It's Jenkins.

She hits the walkie-talkie button.

KIRA (cont'd)

Yeah? No way!? Where?

Karen and Kathy turn to her. Kira snaps the pager shut.

KIRA (cont'd)

Matt's out. They let him go. Jenkins just saw him at The Phobic on Tremont. Big as life, acting like he's untouchable.

Karen tosses aside her bag and begins to focus.

KIRA (cont'd)

Wait. Stop.

KAREN

I'm going to fry his ass, make him wish he was back in jail.

KIRA

We can use him.

KAREN

It's a set-up and you know it. We go after him, they nail us. We have to keep moving. I'll just zap his ass first.

KIRA  
Of course it's a set up and we  
should be thankful for it.

Karen looks at her like she's crazy.

KIRA (cont'd)  
We have to find the people who are  
behind all of this. We let them  
think they've lured us in then we  
snatch one of them.

KAREN  
Last plan you had didn't work out  
so well.

KIRA  
Yeah, well, what good is having  
super powers if you don't have  
someone to rescue. I give your  
life meaning.

Karen snorts derisively.

EXT. THE PHOBIC NIGHTCLUB - DAY

Matt and his drunken buddies stagger from the club, singing.

Kira steps out of the shadows.

KIRA  
Hey, Matt.

Matt sees her and freezes. His buddies keep walking.

Matt looks around nervously, obviously looking for help.  
Seeing no one, he slowly backs away.

Kira moves towards him. He turns and sprints away. Suddenly  
he arches in pain and grabs his head.

Karen steps out of the shadows facing him.

KAREN  
Hurts like a bitch doesn't it?

She smiles and he collapses to the ground.

She squats next to him.

KAREN (cont'd)  
You killed my sister and now you're  
walking around free. Why's that?

Matt rolls to his stomach and pushes himself to his knees.

MATT

Dude says give you a message. He just wants to talk to you. Said you have questions, he has answers.  
(Looking around)  
Asshole's supposed to be here about now.

KIRA (O.S.)

Karen!

Karen doesn't turn to her. Kira grabs her shoulder, spins her around and points.

KIRA (cont'd)

They're here.

They see men dressed in black on a nearby rooftop watching them. One of them is on a walkie-talkie.

Karen's face is set, ready for a showdown.

Two large SUVs rumble out of the darkness towards them.

They stop several yards away and two MEN step out. The biggest one, Hefty Man, looks ominous.

Karen's confidence waivers slightly. She looks at Kathy for support. Kathy nods, 'I'm with you.'

The men start walking towards them.

KIRA (cont'd)

(whispers)

Take them.

Karen focuses. The men pause as if momentarily distracted, but they keep coming.

Kathy joins Karen. They both focus. Again, a slight pause, but the men seem unaffected and keep coming at them.

KAREN

It's not working.

KIRA

Let's go. Now!

They move quickly towards Kira's car parked nearby. The men sprint towards them.

The sisters jump into the car and take off.

INT./EXT KIRA'S CAR - MOVING - NIGHT

Kira looks in her rearview mirror and sees the SUVs barreling after them.

KIRA

Shit.

Kira hammers the accelerator, ignoring traffic lights. Behind her the SUVs do the same.

BOULEVARD

Kira's car speeds down the crowded boulevard. Up ahead two POLICE CRUISERS block the intersection.

She swerves too sharply into a right turn. Carrying too much speed the car leaps the curb and slams into a fire hydrant. The powerful blast of water lifts the car and slams it sideways into a wall, just missing fleeing pedestrians.

They climb out of the vehicle and look around. Police cruisers and the SUVs are headed their way.

KIRA

There.

EXT. ALLEY - CONTINUOUS

They sprint down the alley, Kira in the lead.

The alley dead ends at a 10 foot high wall. Kira climbs a dumpster, leaps and grabs a fire escape ladder.

She scrambles up the ladder and onto the wall. Kathy follows.

Karen turns to see Hefty Man closing in. She focuses.

The man blinks as though momentarily distracted, but it doesn't slow him down.

He grabs Karen and slams her against the wall. He outweighs her by about 60 pounds, it's all muscle.

He smiles sadistically.

HEFTY MAN

Were you trying to hurt me?

He laughs and slams his fist into her gut.

HEFTY MAN (cont'd)  
Now that's real pain, huh?

Karen drives her fist into the man's groin, doubling him over but not dropping him.

He slams his fist into her jaw knocking her to the ground. He bends over, wincing a bit, catching his breath.

HEFTY MAN (cont'd)  
Man, you shouldn't have done that.

Karen leaps to her feet and runs for the dumpster. The man is on her in a second. He spins her around and punches her again. She delivers two hard fists to his face, but it only pisses him off.

HEFTY MAN (cont'd)  
I'm supposed to bring you in. Now  
I'm going to mess you up first.

Kira and Kathy drop down from above, landing their combined weight on top of the man.

He goes down. Kira stomps his head to the ground for good measure.

They pull Karen to her feet and all three of them scramble onto the dumpster and up the ladder.

EXT. OVERGROWN YARD - CONTINUOUS

They leap from the wall into a weed infested yard. They sprint to a fire-gutted warehouse.

Flashlights pick them up. Pursuers rush towards them.

INT. FIRE-GUTTED WAREHOUSE - CONTINUOUS

They dash up the stairs and across a warped floor.

Kira looks back and sees several men rushing up the stairs. She pales when she sees them reach into their coats and pull what looks like large guns.

Kathy leaps across a gap separating one wing of the warehouse from the next. Kira makes the leap followed by Karen.

POP-ZISS. Karen goes down like a rock, two projectiles from a Taser imbedded in her back.

Kathy turns back to help her. Kira pulls the bullet clip from her pocket and frantically tries to load her gun.

The pursuers leap the gap.

POP-ZI SSS. Kathy is down in a convulsive heap next to Karen.

Kira sees her sisters go down and panics. The clip slips from her fingers but she catches it and slams it home when...

POP-ZI SSS! Electrodes imbed in her chest. She clenches in agony and collapses.

The last thing she sees is her two sisters clenched in muscular paralysis.

HEFTY MAN (O. S.)  
Hit 'em again. I want these  
bitches out.

Kira hears the sound of multiple Tasers going off before she fades into convulsive blackness.

EXT. STREET IN FRONT OF WAREHOUSE - NIGHT

Cosol watches as Kira and her sister's unconscious bodies are loaded into a van.

Elizabeth steps out of a nearby SUV and goes over to him, a look of concern on her face.

COSOL  
They've been sedated, they're okay.

MATT (O. S.)  
(shouting)  
What about me?

Matt sticks his head out of an FBI sedan.

COSOL  
You're going back to jail

MATT  
What?

COSOL  
You murdered a woman.

MATT  
You let me go so I could help you.

COSOL  
Now I'm putting you back.

Cosol turns and walks towards his SUV.

Matt grabs Kira's gun and aims at Cosol's back.

MATT  
You lying asshole.

Elizabeth's brow furrows and Matt's body spasms and goes rigid, his body frozen in mid-motion as his brain is being overloaded. He drops to the ground with a thud.

Elizabeth steps over his dead body and catches up to Cosol.

ELIZABETH  
You wanted him dead, didn't you?

COSOL  
Yes.  
(beat)  
Thank you.

INT. AIRBUS DETENTION ROOM - DAY

Kira lies unconscious on a mat in a large room. Karen and Kathy lie on adjacent mats, also unconscious.

In the stillness of the room, the ebb and flow of their combined breathing has an almost rhythmic quality to it.

EXT. CORRIDOR OUTSIDE DETENTION CELL - DAY

A long corridor is flanked on one side by windows looking out over a cloudless sky at 40,000 feet.

The other side, a solid wall, marked by a series of doors leading into detention cells.

Elizabeth stands alone in the corridor, leaning against the wall adjacent to the cell in which her sisters lie.

She watches them on a small monitor built into the wall.

She pushes the intercom button and presses her ear to the speaker, listening to their breathing. She closes her eyes; unconsciously, her breathing pattern matches theirs.

She hears a GROAN of awakening. She clicks off the monitor and hurries down the corridor and vanishes around a corner.

EXT. TARMAC - REAGAN NATIONAL AIRPORT, WASHINGTON, D.C. - DAY

A military vehicle approaches Cosol's 380 Jumbo Jet. Cosol walks down the ramp to meet it.

The vehicle stops and TOM LENDERS, 47, climbs out followed by his wife, JANET, 45, and his son, MICHAEL, 10.

Cosol smiles broadly as he greets them.

COSOL

Tom, good to see you. About time we worked the same detail again.

LENDERS

Yeah, time keeps moving. You remember my wife, Janet, and my boy, Michael.

Cosol hugs Janet.

COSOL

Hey, Janet, good to see you again.  
(to Michael)  
Whoa, Michael, looks like you've put on, what, five inches since I last saw you?

Michael smiles and shakes his hand.

A MILITARY ATTACHE carries luggage up the ramp. Janet and Michael follow.

Cosol gives Tom a "so what can you tell me" look. Tom doesn't react to it.

LENDERS

Bullshit assignment for a couple of old warriors like us, huh?

Cosol doesn't respond. He's waiting for an answer.

LENDERS (cont'd)

Why did you volunteer to babysit the G-8?

COSOL

I knew you were assigned, thought I'd give you a lift to San Diego, catch up on old times. Wouldn't be bad if something did happen, though. Get everybody's attention.

LENDERS

(Laughs)

That would put you back in the saddle.



Lenders stares up at the plane. He shakes his head.

LENDERS (cont'd)  
I'm surprised they haven't already plucked your feathers. They think it's Guantanamo Bay all over again.

COSOL  
But it worked then and it's working now. If it wasn't for us those Border Agents would be dead by now.

LENDERS  
I know. They don't understand you have to fight fire with fire.

COSOL  
I've got added capability, they can't shut me down now.

LENDERS  
They're going to.  
(beat)  
I did all I could.

COSOL  
Did you?

Lenders stares at him.

COSOL (cont'd)  
I'm sorry, Bob. I didn't mean that. I know you did.

He claps him on the shoulders; they head towards the stairs.

LENDERS  
She loaded?

COSOL  
Yeah; 45 on board; mostly Pakistani and some Ethiopians. But don't worry, First Class is on the top deck. You'll never see prisoners.

Lenders heads up the stairs. Cosol is deep in thought.

He looks at Lenders back, a look of resolve. He follows Lenders slowly up the stairs.

INT. DETENTION ROOM - DAY

Kira wakes slowly; notes the surveillance camera.

The muffled roar and distant vibrations tells her she's on an airplane.

Light seeps in around the closed shade.

She shakes her sisters.

KIRA  
Wake up, you guys okay?

Her sisters roll over and stretch, but are not quite at the point of coming out of their drug induced sleep.

Kira staggers to her feet and tries the door. Locked. She lifts the shade. The bright light reflecting off the clouds is blinding.

She shields her eyes and watches as the huge plane glides in for a landing.

EXT. AIRBUS - FLYING - NIGHT

The giant plane glides in over the Pacific Ocean heading for a landing at the Camp Pendleton Marine Corp Air Station. The city of San Diego can be seen in the distance.

EXT. CAMP PENDELTON AIRSTRIP - NIGHT

The Airbus sits off by itself on a guarded runway.

INT. AIRBUS - LENDER'S OFFICE - NIGHT

Lenders sits at a desk reading security papers related to the G-8 Conference.

Cosol enters and sits across from him.

COSOL  
Bob, I need you to make a sacrifice on behalf of your country.

LENDERS  
(smiling)  
Nothing new there.

COSOL  
Thanks, I knew you'd understand.

Cosol stands and walks out. Lenders leaps up to follow.

LENDERS  
Wait, what are you talking about?

Elizabeth blocks his way.

LENDERS (cont'd)  
Excuse me, who are you?

Elizabeth steps into the room...and focuses.

EXT. PLANE - DAY

A boarding gate rolls up to the plane's lower level. A bus with blackened windows pulls to the bottom of the ramp.

INT. DETENTION ROOM - DAY

Kira watches through the window as several hooded PRISONERS escorted by MPs are led up the ramp and into the plane.

KAREN (O.S.)  
Where are we?

Kira turns to find Karen pushing herself to a sitting position. Kathy, too, is awake, she flexes her legs to get the circulation going.

KIRA  
Somewhere Southwest. Military base  
of some kind.

The door pops open. Hefty Man is there, accompanied by his equally imposing COLLEAGUE.

HEFTY MAN  
This way, ladies.

They look at him warily, but know they have little choice.

INT. AIRBUS CONFERENCE ROOM - DAY

The two guards escort them into the room. Cosol sits at the conference table. He gestures for them to sit. Hefty Man and his partner leave and close the door behind them.

The sisters watch Cosol. He stares at them, fascinated.

KIRA  
Why have you kidnapped us?

COSOL  
Kidnapped you? No, I've rescued  
you. But before I answer I need to  
make two things very clear. First,  
I apologize for the way you were  
brought here.

(MORE)

COSOL (cont'd)

I think we all would agree you wouldn't have come voluntarily and I couldn't afford to lose you again. Second, as you already know, the gentlemen outside that door are immune to your powers. If you try to use them, they have orders to kill the three of you.

(smiles)

Just a precaution to keep our conversation on an equal footing.

KIRA

So you're not immune like them?

Karen focuses.

Cosol jerks back, his face contorting in pain. He gags silently, unable to make a sound. Kira is on him in a second; keeping him from falling from his chair. She pulls a revolver from his jacket.

Karen stops using her powers and jerks Cosol to his feet.

KAREN

One word out of you and I'll fry your brain.

COSOL

You can't get off the plane.

KAREN

I think those two and you I are the only ones we need to worry about. Now shut up.

COSOL

I see I approached this all wrong.

KAREN

What part of 'shut up' don't you understand?

Kira jerks open the door and points the gun at Hefty Man and his partner.

KIRA

Get in here.

Kira and Kathy frisk the two men, removing guns and Tasers. They cuff them to the chairs.

Karen grabs a Taser and fires it at Hefty Man. He arches in pain and tumbles over in his chair.

KAREN  
Yeah, it's like that.

She looks at the other man who sits there, stoic. She picks up the other Taser.

KAREN (cont'd)  
(nodding)  
Uh-huh.

She zaps him with the Taser.

She turns to Cosol, smiles and tosses the Taser aside.

KAREN (cont'd)  
You and I are going to have a conversation.

COSOL  
I know. I know what you can do.  
(beat)  
I know because I made you.

This gets their attention.

Karen takes a seat on the other side of the room.

KAREN  
Keep talking.

COSOL  
What do you want to know?

KIRA  
Everything. Who are you, why have you been chasing us all our lives and why did you kill our mother?

COSOL  
Who told you I killed your mother?

KIRA  
Nancy said the people chasing us killed our mother. That would be you. Why?

COSOL  
Who is Nancy?

KI RA

The woman who raised us.

COSOL

Paulette, the woman who kidnapped you. Where is she by the way?

KI RA

Dead.

Cosol grimaces.

COSOL

Alright. Yes, we killed your mother, but it was an accident. Paulette, Nancy as you call her, kidnapped you. We tried to stop her. Your mother got caught in the crossfire.

KI RA

Why would Nancy kidnap us?

COSOL

Your powers make you very valuable on the open market, especially to other governments. That's why we used lethal force to rescue you. We failed and your mother died.

KI RA

You're lying. Nancy had us since we were babies. She never made any effort to get rich off of us or to give us to some foreign government.

KATHY

If anything, taking care of us killed her.

He stares at them, eyes shifting from sympathy to hardness.

COSOL

Understand this; your mother had an exceptional genetic gift, passed down only from mother to daughter. But what made her truly unique was the fact that she was even alive. The genetic makeup that gives you your powers is a recessive trait. Ninety-nine percent of infants born with it die within the first year.

He leans forward to make his next point.

COSOL (cont' d)  
I initiated the in-vitro fertilization process that created you. I developed the gene modification therapy that allowed you to live. You're mother conceived you but she couldn't give you life. I did that. You were my creation.

He leans back.

COSOL (cont' d)  
You were the next generation. In you your mother's gift was compounded, perfected. That's why I wanted you back. You were mine.

KIRA  
But why?

COSOL  
Weapons.

He looks at them trying to read their expressions.

COSOL (cont' d)  
We can destroy anyone, anything, at any time if we have the right information. That's the capability you bring to the table. You can extract information from anyone.

Cosol stares at Karen. Sees the hardness in her eyes.

COSOL (cont' d)  
You were the one in Tennessee, weren't you?

Karen's jaw tightens. Cosol sighs, full of regret.

COSOL (cont' d)  
You gave us the clue; how to deal with you should we ever meet again.

All three of them perk up at this.

COSOL (cont' d)  
The men who came for you that day, you killed them all...except one.

INT. THE APARTMENT IN TENNESSEE - DAY

Slain NSA men lie strewn about the floor. Paulette and Karen are long gone as Cosol and his MEN enter the room.

One of the men on the ground stirs. He's the one shot by Paulette. Two bullets were stopped by his bullet proof vest. The wound to his neck is critical but not mortal.

INT. AIRBUS CONFERENCE ROOM - DAY

COSOL

The man you didn't kill with your powers was mad actually. Well, psychopathic, to be precise.

(nods to Hefty Man)

Like him. Your powers work by stimulating a person's empathetic feelings to such a high degree they feel like they're experiencing what they've done to others. Psychopaths can't empathize like normal people. They feel no remorse at anything they do.

He leans forward.

COSOL (cont'd)

As a matter of courtesy, can you tell me what you've been up to since I last saw you? You were just babies then.

KIRA

Running. What else was there to do?

Karen ponders.

KAREN

(to her sisters)

Our mother's dead. Nancy and Amy are dead and I don't think we want any part of this guy. I think it's time we got out of here. If he follows I can stop him.

Cosol tenses, knowing what she means.

COSOL

Wait, I have a surprise for you.



KI RA  
What?

COSOL  
(starting to stand)  
Let me show you.

KAREN  
He's full of shit. Let's go.

She shoots him with the Taser. He cries out in agony and collapses to the floor.

ELI ZABETH (O. S.)  
(shocked)  
What are you doing?

Kira spins around, gun drawn. They all see Elizabeth and are stunned into silence. Elizabeth is equally stunned to be standing before them.

Elizabeth looks at Cosol and back to her sisters.

ELI ZABETH (cont'd)  
(distressed)  
What are you doing? Stop. We're supposed to be working together.

KATHY  
Who are you?

Elizabeth is hurt.

ELI ZABETH  
I'm Elizabeth, your sister. Don't you remember me?

She holds out the picture of their Mom and them.

ELI ZABETH (cont'd)  
This is us.

COSOL  
(to Elizabeth)  
Don't let them get away.

KATHY  
I remember. There were four of us.

ELI ZABETH  
(smiling)  
Yes, you were stolen. Now we're back together.

KIRA  
 (under her breath)  
 Elizabeth?

The name sparks no memory.

Elizabeth looks at Cosol and then back at them.

ELIZABETH  
 He's on our side. Put the gun down.

Cosol starts to stand up.

KAREN  
 We need to get out of here.

Elizabeth looks at each of them, eyes pleading. This is not how it was supposed to be.

Kira backs away slowly, gun still pointed. Elizabeth looks at Cosol, who is still in pain.

COSOL  
 (to Elizabeth)  
 You have to stop them.

Elizabeth is torn. Kira has joined up with Karen and Kathy, they're almost at the door.

ELIZABETH  
 (to Kira)  
 Drop the gun... Please. Don't make me hurt you.

As she speaks, the family picture flutters from her hand to the ground. Her face fills with sadness.

Karen, steps in front of Kira.

KAREN  
 (to Elizabeth)  
 If anybody is going to get hurt  
 it's going to be...

The most hideous SCREAM ever erupts from Karen's mouth as her entire body goes rigid.

Rapid images of people being stabbed, burned, shot, blown up, run over, tortured, and electrocuted crash through Karen's brain. Then snatches of Tennessee; her nightmares; her mind and body ripped in excruciating agony.

Kira pulls the trigger but before her finger can complete the movement she is on the floor screaming and writhing.

In her mind men and women scream in pain, tortured by things they did or things put into their heads by Elizabeth. When they scream Kira screams, sharing the same experience.

Next to her on the floor, Kathy, too, screams in agony.

Elizabeth stands, focusing, tears running down her face.

Guards rush in and Elizabeth stops. She stares in horror at her sisters quaking on the floor.

COSOL

Elizabeth.

Anger and regret cross her face. She runs from the room.

INT. DETENTION ROOM - DAY

Kira opens her eyes and finds herself staring at Karen who sits against the wall looking like someone with a hangover.

She rolls over and sees Kathy laying nearby.

KATHY

I guess she is our sister.

KAREN

I'm still going to put a baseball bat to her head first chance I get.

Kira sits up and looks at Karen.

KIRA

What the hell did she do?

KAREN

I don't know. I felt shit I never did to anybody.

KIRA

Some of that stuff, man, you'd have to be inhuman to do that.

The door opens and Elizabeth walks in. She closes the door, walks to the far wall and slides to the floor, knees drawn to her chin; eyes darting between them.

They stare at her. Karen looks at the door.

ELI ZABETH  
 Yes, they're out there.  
 (beat)  
 Not that they're necessary.

KAREN  
 Oh, you're one cocky bitch.

Elizabeth smiles. She speaks softly, not looking up.

ELI ZABETH  
 There was a young lady named Bright  
 Whose speed was much faster than  
 light; She set out one day,  
 In a relative way  
 And returned on the previous night.  
 (beat)  
 I feel like her sometimes.

They stare at her, not understanding what the hell she's talking about.

KIRA  
 So, you're just insane?

ELI ZABETH  
 Probably; but I'm not inhuman. I  
 didn't do all those things; but I  
 dealt with the people who did.

KAREN  
 You were out there listening?

ELI ZABETH  
 Yes.  
 (beat)  
 When you go into people's heads,  
 some of the stuff they did stays  
 with you...and you can use it on  
 others.  
 (beat)  
 It's a skill, it can be cultivated  
 with practice.

KIRA  
 Why would you want to cultivate a  
 skill like that? To torture  
 people?

Elizabeth turns on her, angry, seething.

KATHY  
 Chill out.

Elizabeth doesn't hear her as a rage builds inside. The sisters see this and get worried.

Karen focuses on Elizabeth.

Elizabeth makes a small sound, as if caught off guard. Her body tenses, sweat breaks out on her brow.

She turns slowly to Karen.

ELIZABETH  
Stop it, or I will hurt you again.

Karen stops and Elizabeth's body relaxes, her anger at Kira's words subsiding.

They're surprised Karen's powers had little effect on Elizabeth.

KATHY  
You don't feel pain? Are you a  
Psychopath?

Elizabeth pulls herself to her feet.

ELIZABETH  
No, I'm not a Psychopath. When you  
live in the world that I do you  
learn to control your mind.

Elizabeth heads to the door.

ELIZABETH (cont'd)  
Psychopaths don't care. I do. If  
I didn't, you'd be dead now.

She reaches for the door handle.

KAREN  
How do you handle the nightmares?

Elizabeth smiles ruefully.

ELIZABETH  
I haven't had a dream in 15 years,  
maybe longer. I don't allow  
myself.

She stands there, hand on the door handle, torn between staying and going.

Kira signals to her.

KI RA  
Sit back down, we're sisters.

Elizabeth reaches into her pocket and pulls the picture of them and their Mom. As she sits she slides it over to Kathy.

ELI ZABETH  
You didn't get a chance to look at this last night. It's our mother.

Kathy stares at it and passes it to Kira.

ELI ZABETH (cont'd)  
(to Kira)  
You're the strong one.

KI RA  
What do you mean?

Elizabeth taps her own head.

ELI ZABETH  
In here. I couldn't pull anything from your mind. No one has ever been able to keep me out before.

KI RA  
But you still stopped me.

ELI ZABETH  
Yeah, but everything you experienced came from me.

KI RA  
Just lucky, I guess.

ELI ZABETH  
Maybe.

Kira stares down at the picture, at her real mother.

KI RA  
If we got kidnapped why didn't you?

ELI ZABETH  
I was in the lab, being tested.

KI RA  
He lied about Nancy taking us for money. She looked after us. The truth is in his head. Did you ever look?

ELI ZABETH

You ever force your way into the head of the woman who raised you? The truth was there also.

They all know it's not something you'd do to a parent.

KATHY

So where are we?

ELI ZABETH

San Diego.

KIRA

Why?

ELI ZABETH

The G-8 conference. We're working with the counterintelligence team to minimize threats to the world leaders in attendance.

KAREN

Great. So let's assume that we don't care and want to be out of here. How do we do that?

ELI ZABETH

Trust me, please. Even if you don't trust him.

KAREN

Why should we trust you? You sided with him. You want trust, you side with your family.

ELI ZABETH

I did side with you.

(stands)

I need to tell him you'll at least listen. No more attacks on each other. Okay?

They don't answer.

ELI ZABETH (cont'd)

He wants you to stay. I want you to stay. There's so much we need to catch up on.

KAREN

Okay.

ELIZABETH

We've commandeered the B00. We can get off this plane for a few days. You can wander around as you like. But please behave, our local psychopaths are on edge now and would like any excuse to hurt you.  
(beat)  
And don't try to leave or use your powers. I don't want to...

She leaves the sentence unfinished and walks out. After Elizabeth is gone Kira turns to Karen.

KIRA

Okay?

KAREN

She's in pain.

KIRA

What?

KAREN

Pain. When I tried to get into her head, that's all I felt, pain. A wall of pure pain.

KIRA

She's always in pain?

Karen nods her head.

KATHY

That's not right. We have to help her.

KAREN

I doubt she wants our help.

KIRA

That's not the point. Let's see what's going on here.

INT. AIRBUS - DETENTION LEVEL - DAY

Cosol escorts Kira, Kathy and Karen down a corridor lined with prison cells, made of bullet-proof acrylic. Each cell hosts a single man wearing orange prison garb.

Cosol points to some of the men as they pass.



COSOL  
Abu Hussein. Recruited and trained  
suicide bombers.

Another cell holds an American.

COSOL (cont'd)  
Bill Cox. Ex-U.S. Marine, Ex-CIA.  
Explosives expert. Traded out his  
own country for money and drugs.

Cosol gestures along the entire length of the detention wing.  
There are at least 25 cells.

COSOL (cont'd)  
There are two more detention levels  
like this on the plane. We fly in  
international airspace. It avoids  
the kind of scrutiny that was so  
unfortunate at Guantanamo Bay.

A door opens and three GUARDS step out dragging an  
unconscious, convulsing PRISONER.

GUARD  
Make a hole!

Cosol pushes the sisters tight against the wall as the guards  
drag the prisoner past.

Kathy looks into the room that the prisoner came from. It's  
basically a little shop of horrors. There's a waterboarding  
rack in one corner, a restraint chair with attached  
electrodes and an array of medical instruments on a rack.

Cosol reaches around her and closes the door.

KATHY  
What if our answer is no?

COSOL  
The man who killed your step  
sister, what's her name, Amy? Did  
he confess because he felt a bout  
of remorse or did you or your  
sisters torture him into  
confessing?

He stares hard into her eyes.

COSOL (cont'd)

We all want justice in our own way  
and will do whatever it takes to  
get it, and that includes you.  
Judge my enemy before you judge me.

INT. BACHELORS OFFICERS QUARTERS (BOQ) - ELIZABETH'S ROOM -  
DAY

Elizabeth sits on her bed, legs crossed, meditating. For the first time she seems truly relaxed.

There is a THUD against her door. Her eyes open. Another THUD as something bounces against her door. Annoyed, she gets up and opens the door.

Karen stands there holding the basketball she was bouncing off Elizabeth's door.

KAREN

My sisters are talking a lot of  
smack. I need some help kicking  
their asses.

EXT. BASKETBALL COURT OUTSIDE BOQ - DAY

Kira and Kathy play a game of two-on-two basketball against Karen and Elizabeth.

Kira and Kathy are like a well oiled machine; driving and passing around Karen and Elizabeth. Karen is pretty good herself, but it's clear Elizabeth hasn't played much basketball.

Kira steals the ball from Elizabeth and drives in for an easy lay-up.

KAREN

(to Elizabeth)

Knock that girl to the ground next  
time, this ain't about family, it's  
about winning.

Elizabeth smiles at the reference to family.

Karen intercepts a pass from Kira to Kathy. She throws a beautiful pass to Elizabeth who is open.

Elizabeth catches the ball, tries to dribble, loses it, picks it up and runs several steps without dribbling and lays the ball in for a lay-up.

KI RA/KATHY  
Double dribble, Traveling.

KAREN  
Score!

KI RA  
Give me a break!

Elizabeth takes the ball out of bounds and tosses it to Karen. Karen is still arguing with her sisters. The ball bounces back to Elizabeth.

KAREN  
(to Kira)  
She's new to the game.

Elizabeth does a couple of head fakes and a Michael Jordan-like stutter step as if someone is guarding her, despite the fact that she is all alone. She spins, without dribbling, and runs to the basket for another lay-up.

ELIZABETH  
'She scores.'

She turns to see her three sisters staring at her.

ELIZABETH (cont'd)  
I got four points. What's the score?

KATHY  
Eighteen to eight, we're up.

Karen looks at Kira.

KI RA  
Okay, you can count them.

Karen and Elizabeth high five each other.

INT. COSOL'S OFFICE - DAY

Through his office window Cosol watches Elizabeth playing basketball with her sisters.

They bang and push against each other; laughing their asses off; Elizabeth in the middle of the fray. They clearly enjoy the physical contact with each other.

Cosol notes the look of joy on Elizabeth's face and it worries him.

EXT. BARRACKS WALL - DAY

The four sisters sit in the shade with their backs against the wall.

ELI ZABETH  
I've never played basketball  
before.

KAREN  
Could have fooled me.

Kira, Karen and Kathy begin talking over each other, finishing each other's thoughts.

KIRA  
Remember that dork...

KATHY  
... Crazy Renny?

KAREN (cont'd)  
Always driving...

KIRA  
... to the basket

KIRA  
Smashing into us...

KATHY  
Trying to

KAREN (cont'd)  
feel our

KATHY  
breasts

KAREN (cont'd)  
Got his hand stuck in your

KATHY  
My bra... That asshole.

KAREN (cont'd)  
You zapped his ass

KIRA  
He came in his pants.

They bust into laughter.

Elizabeth clearly feels left out of this triplet-speak shared memory that she wasn't part of.

Kira notices, moves to include her.

KIRA  
Who did you hang out with when you  
were growing up?

ELI ZABETH  
Nobody, really. There were a couple  
of incidents when I was a kid.  
This boy picked on me once...

KAREN  
(Laughing)  
So, what's he, dead now?

They burst into laughter again, but not Elizabeth.

She lowers her head somberly and doesn't comment. Her eyes reflect this might be the truth.

The sisters go quiet.

KIRA  
Oh, shit.

Elizabeth bursts out laughing. The jokes on them.

KAREN  
You piece of shit, that was sweet.

They laugh themselves to tears.

KAREN (cont'd)  
If we leave, will you go with us?

Elizabeth stops laughing and thinks about it. She stands.

ELIZABETH  
If I stay, will you stay with me?

They ponder this. Elizabeth walks away.

INT. HALLWAY OUTSIDE COSOL'S OFFICE - DAY

Elizabeth walks down the hallway. Sweating, smiling. She nods at Cosol and continues by.

COSOL  
Elizabeth.

She reappears at the door, enters and waits. He makes a pretense of reviewing documents.

COSOL (cont'd)  
Bonding with your sisters is a good thing. It will help them be more receptive to our plans.

ELIZABETH  
(smiling)  
Yeah, I think you're right. I'm going to go take a shower. I'll talk to you when I get back.

COSOL  
Elizabeth, it's time to take care of our friend Mr. Otilio Mendez.

This knocks the smile from her face.

ELIZABETH

Why? He gave us the border agents.

COSOL

Yes, but the man is clearly working with terrorists elements. He helped us out...and we let him live a few days longer.

ELIZABETH

Let's bring him in, question him.

COSOL

No, even he said he was compartmentalized. He's better off dead. Take care of him...please.

Elizabeth feels trapped. She turns to leave.

ELIZABETH

Yeah, okay...I'm going to shower first. Then I'll do it.

(beat)

Then...I'm going to go rest.

Cosol smiles.

COSOL

Of course.

She stands there for a moment and then leaves.

INT. BRIEFING ROOM - DAY

Cosol sits in a large swivel chair at the head of the table facing a notebook computer attached to a projector.

He clicks on a PowerPoint presentation and begins briefing the agents sitting around the table.

He projects the picture of a Texas politician.

COSOL

His name is Harmon Jenkins. He owns a moving company that moves more than furniture across the Mexican border.

Cosol swivels around and scans the room. He nods as he sees Karen walk past the open door. She takes in the meeting, nods and continues on her way.

COSOL (cont' d)  
 Because of his political  
 connections he has been off limits.  
 But soon that's going to change.

EXT. BASKETBALL COURT - NIGHT

Elizabeth watches the sun set over the basketball court.  
 She's sad.

She picks up a basketball and tosses it through the net and catches it. She drops the ball and puts her hands into her pockets as if cold.

She takes a deep breath and focuses.

INTERCUT

EXT. NIGHTCLUB IN JUAREZ MEXICO - NIGHT

Otilio exits the nightclub with his THUGS and several WOMEN.

A VALET DRIVER pulls up with Otilio's Mercedes. Otilio kisses one of the ladies and turns to his car.

Suddenly, he lets out an agonizing scream, grabs his head and drops to the ground dead.

His men pull guns and scan the area looking for someone to shoot. There is no one around.

KAREN (O.S.)  
 There you are.

Elizabeth comes out of her intense focus and staggers. Her hand goes out to steady herself against the basketball pole.

Karen recognizes what's going on.

KAREN (cont' d)  
 Hey, sorry to bother you.

She turns away, then turns abruptly back to Elizabeth.

KAREN (cont' d)  
 I know what it's like to hurt  
 somebody from a distance. I know  
 what it looks like.  
 (beat)  
 You just killed somebody.

ELI ZABETH  
There are things you don't understand.

KAREN  
Yeah, gotta protect America.

Elizabeth straightens.

ELI ZABETH  
Something like that.

KAREN  
I'm not here to judge you.

ELI ZABETH  
But you are.

Karen nods and heads off.

INT. COSOL'S OFFICE - DAY

Cosol packs his briefcase. Elizabeth watches.

ELI ZABETH  
Why take them with us?

COSOL  
They need first hand experience.  
After today, they'll understand the  
reason we need people like them.  
They'll see the real cost of not  
confronting terrorism with our most  
powerful weapons and techniques.

Elizabeth isn't so sure. He puts his hands on her shoulders.

COSOL (cont'd)  
After today, they will understand  
why we do what we do. They'll  
understand you.

INT. G-8 HOTEL SECURITY COMMAND CENTER - DAY

A large meeting room has been set up as the central command center. The room is packed full of audio-visual systems, surveillance systems and communications gear.

It's also packed with FBI, Secret Service AGENTS, and security AGENTS from the seven other guest nations.

Kira and her sisters stand against the wall, watching the controlled chaos.



Cosol confers with men monitoring security screens.

KIRA  
Where's Elizabeth?

KATHY  
Working out in the hotel gym. Said she's seen this before. They'll call her if there's trouble.

Karen surveys the heavily armed agents coming and going.

KAREN  
All this and Elizabeth's still the Big Dog.

Kira catches a brief glimpse of a man entering with a trench coat slung over his arm. Several men greet him, some salute. He's clearly one of the top security men in the room.

The man goes over to Cosol. Kira sees Cosol hand the man a duffle bag. Kira notes that the man barely looks at Cosol.

Something about the man looks familiar. She takes a step closer to get a better look.

A GUARD moves in to cut her off.

GUARD  
Ma'am. Your security pass gets you in the room and against the wall.

Kira gets a good look at the man as he turns and leaves with the duffle bag. It's Tom Lenders.

She gasps and staggers as if hit with a vision. A vision of a man in some nondescript space screaming in pain.

Kira shakes her head.

GUARD (cont'd)  
Ma'am.

The guard directs her back to the wall. She complies.

KAREN  
What's wrong? You look like somebody zapped you.

Kira spins around and looks at Lenders as he leaves the room.

She flashes again on the man screaming and writhing in agony. She runs after Lenders.

KI RA

Wait!

Lenders is gone. The guard grabs Ki ra.

COSOL (O.S.)

I've got her.

Cosol takes Ki ra's arm. The guard looks at the various security and clearance chevrons on Cosol's lapel.

The guard nods and releases Ki ra to his custody.

KI RA

That man.

Cosol leads her towards another exit and signals for Karen and Kathy to follow.

INT. HOTEL HALLWAY - CONTINUOUS

COSOL

(to Ki ra)

You don't know that man.

KI RA

I know...but. I saw him.

Cosol stares at her. She stares back. Something dawns on her. Cosol sees it in her eyes.

He signals to a guard. It's Hefty Man.

COSOL

Take them to their room.

As Hefty Man leads them off Ki ra looks at Cosol, her eyes full of questions, accusation.

KATHY

What's the matter?

KI RA

I don't know.

INT. HOTEL SUITE - DAY

Ki ra and her sisters enter. Hefty Man closes the door behind them. Ki ra starts pacing. She grabs the telephone. The line is dead.

KAREN

You okay?

Kathy turns on the TV, which is broadcasting the gathering of the G-8 Leaders live. Kira glances at the screen.

WORLD LEADERS stand in front of their country's flag: France, Germany, Italy, Great Britain, Japan, Canada, Russia, and the United States.

The leaders break from their photo-op and head for their respective places at the large conference table.

In the back of the room, members of the press, security, interpreters, and staff mill about.

As the camera sweeps the room Kira sees Lenders in the back of the room. He now wears the trench coat, which is a bit incongruous given that they're inside.

KIRA  
I know that man.

Kira points to Lenders.

KIRA (cont'd)  
I couldn't place him at first, but now I think I can.

KAREN  
Who is he?

KIRA  
I need you to do something.

KAREN  
What?

KIRA  
Use your powers on me.

KAREN  
What?

KIRA  
There's something in my head I need to see. I think it's bad.

KAREN  
You've done something bad?

KIRA  
No. That's what worries me.

She readies herself.

KIRA (cont'd)  
I need you to do it...now!

Karen looks at Kathy, who nods. Karen turns to Kira and focuses. Kira's body arches, her muscles taunt.

Vivid experiences of people in agony flash through her mind, experiences that she intensely feels.

All manner of horror are perpetrated on people and on Kira in turn. A WOMAN writhes and screams.

A MAN screams. Kira screams. Her world and the man's world joined in shared agony. Through the pain Kira sees the man.

It's Lenders. A woman screams, a child screams, Kira screams. It's Lender's family. Kira collapses to the floor.

KATHY  
Are you alright?

KIRA  
Elizabeth, she tortured them.

KATHY  
What?

KIRA  
They tortured that man and his family.

Kira points to the television screen.

KIRA (cont'd)  
There.

She points Lenders standing against the wall watching the world leaders take their seats.

KIRA (cont'd)  
That's him.

Kira is sweating, acting almost demented.

KATHY  
I don't understand.

Kira jabs her finger at the television monitor.

KIRA  
They had him...on the plane. His whole family. They tortured him. They tortured his wife and his son.  
(MORE)

KIRA (cont'd)  
 They're going to make him do  
 something.  
 (beat)  
 Oh my God.

Kira opens the hotel door. Hefty Man is still there.

KIRA (cont'd)  
 I need to talk to Elizabeth.

He's unmoved.

KIRA (cont'd)  
 There's an emergency she needs to  
 know about. She said get her if  
 there was an emergency. She's in  
 the gym.

Hefty Man thinks about it for a moment.

HEFTY MAN  
 End of the hall. All the doors and  
 elevators are secured so don't try  
 and leave.

Kira rushes down the hall followed by her sisters. Hefty Man  
 ambles behind them, making sure he has the entry to the gym  
 in his sights.

INT. HOTEL GYM - DAY

Elizabeth is near the end of a rigorous exercise routine;  
 feet propped up on a bench while doing push-ups with a bar  
 bells clenched in each fist.

At the top of each push-up she twists her body and lifts the  
 bar bell high into the air. The sweat dripping from her face  
 indicates she is deep into a score of repetitions.

On the wall a monitor shows the G-8 Summit in progress.

She looks up as the door bursts open and Kira rushes in but  
 continues her torturous push-up regimen.

ELIZABETH  
 Hey, Kira. I'm almost done.

Kira kick the chair out from under Elizabeth's feet.  
 Elizabeth crashes to the ground. Kira hauls her to her feet.

KIRA  
 Stop him.

Elizabeth is angry and confused.

ELIZABETH  
Stop who?

Kira points to the television monitor, specifically to Robert Lender who has left the back wall and makes his way towards the center of the crowded room.

KIRA  
I know what you did to him. I know  
what you did to his wife and son.

Kira grabs Elizabeth by her gym shirt.

KIRA (cont'd)  
Whatever he's going to do, stop  
him, stop him now.

Elizabeth breathes hard and it's not from the exercise. She pushes Kira away.

Kira turns to Karen and Kathy.

KIRA (cont'd)  
He's going to do something  
terrible. They tortured him into  
doing it.  
(to Elizabeth)  
I thought you were one of us.

ELIZABETH  
It's too late.  
(defiant)  
We have to do this. We've got to  
get everybody's attention.

Elizabeth's lips begin to tremble.

ELIZABETH (cont'd)  
Come on, sis, you have to  
understand. I know it...

SLAP! Elizabeth is knocked back by the power of Kira's blow to her face.

KIRA  
I'm not your sister.

These words hurt Elizabeth more than the slap.

ELIZABETH  
I can't....

Kira gets up into her face.

KIRA  
Yes you can. Knock him out, kill  
him, I don't care but don't let him  
do something you'll regret.

Elizabeth starts to shake.

Kira and her sisters turn and stare in dread at the television screen.

Kira jabs her head.

KIRA (cont'd)  
It's all in here. I got it from  
her when she attacked us on the  
plane.

KAREN  
She attacked all of us. We didn't  
pick up anything from her.

KIRA  
She pulled stuff that was already  
in your head. Remember, she  
couldn't do that with me. She said  
she pushed her own experiences into  
me to stop me.

Behind them Elizabeth gains her composure. She looks at her three sisters standing next to each other, touching without knowing it. She wants to be part of that.

ELIZABETH  
(softly)  
Okay, I'll do it.

They don't hear her. Elizabeth closes her eyes and focuses.

On screen, Lenders has worked his way towards the center of the room. He shakes hands with various dignitaries.

Lenders staggers as though struck in the head by a blow. His hand slips into his trench coat.

Elizabeth concentrates. Lenders topples.

The screen flashes white as a massive explosion rips through the room.

The sisters gasp in horror as the television monitor fills with static and the image goes askew.

KATHY/KAREN  
Oh my, God! No!

Kira turns to Elizabeth who stands there mouth open.

ELIZABETH  
I tried.

Kira stares at her with a look full of disgust.

Kira backs out the door followed by her sisters. Elizabeth stands still, transfixed, shocked.

Karen SLAMS the door. The shock of the noise startles Elizabeth.

She stares at the closed door. Her mind racing. Through the gym window she sees her sisters racing down the hall, only to be stopped by Hefty Man.

Security alarms sound throughout the hotel.

ELIZABETH (cont'd)  
(fearful)  
Don't leave me.  
(anger)  
Don't leave me!  
(sad)  
Don't...leave...me... Please.

INT. HOTEL ROOM - DAY

Kira and her sisters stare at the television screen, watching the news on the carnage in the conference room.

REPORTER  
...of dead are still coming in. As we learn more details we will pass them along to you.

The scene shifts to the news ANCHOR.

ANCHOR  
Again, a suicide bomber has attacked the meeting of the G-8 nations in San Diego. We're going to play the tape again. This may be too graphic for some viewers.

A yellow circle appears around the head of Lenders and tracks him as he walks towards the center of the crowd.



ANCHOR (cont' d)  
 This man making his way to the center of the room is the suicide bomber. He has been identified as Thomas Lenders and was part of the security team assigned to protect the leaders.

On screen we see Tom stagger and reach into his jacket and trigger the bomb as he falls.

Cosol opens the door and enters, he looks flustered.

COSOL  
 I'll have you taken back to the plane. I have to stay here and help sort all of this out.

ELIZABETH (O. S.)  
 They know.

Cosol turns to see her standing in the hall behind him.

ELIZABETH (CONT' D) (cont' d)  
 They know about Lenders, what we did.

Cosol is surprised and confused.

COSOL  
 How?

ELIZABETH  
 We made a mistake.

EXT. CAMP PENDELTON AIR FIELD - DAY

The Airbus 380 sits on its private tarmac. The setting sun casts a long and ominous shadow of the plane.

INT. AIRBUS DETENTION ROOM - DAY

Kira sits on the floor, her back against the wall. Kathy sits in a chair. Karen paces around like a caged animal.

KATHY  
 There's nothing there...our past.  
 No mother, no answers. I don't know what we were looking for.

KIRA  
 The truth I guess.

KAREN

Well we found it. Some homicidal maniac made us and wants us to help him torture and kill people.

KATHY

He can't afford to let us go. We know too much.

KAREN

If we can get past those psychopaths we can get out of here.

KATHY

What about Elizabeth?

KAREN

Yeah, what about her?

KIRA

She can reach us wherever we are.

KATHY

You think she would still want to hurt us?

KIRA

After today, I have no idea what she's capable of doing.

KIRA (cont'd)

We have to stop Cosol. If we can bring him down Elizabeth won't have any reason to come after us. Probably be good for her, too.

KAREN

He has that notebook computer. I think there's enough on there to bring him down.

Kira gestures to the door.

KIRA

That psychopath is still out there. How do we get past him?

KAREN

He can't empathize when people suffer, right?

KIRA

So?

KAREN  
 Crazy Rennie.

Kira thinks and then it dawns on her. She smiles.

EXT. HALLWAY OUTSIDE DETENTION ROOM - CONTINUOUS

Hefty Man stands guard, popping his gum as he chews.

His eyes flicker. He smiles and chews a little faster.

He leans against the wall and his face breaks out into a look of ecstasy. His breathing increases. He hisses in sexual pleasure. His hand drops to his groin.

His eyes close and he bites his lips and groans as he comes loudly. He doesn't notice the door opening behind him.

KAREN  
 Hey.

His eyes open just as Karen drives her knee into his groin.

He doubles over only to be caught by another knee to his chin. He drops to the floor, unconscious.

INT. AIRBUS BRIEFING ROOM - NIGHT

The door opens and the sisters enter. The office is dark but light flows in from the windows along one wall.

The computer sits where Karen last saw it. Kira moves for the computer while her sisters remain close to the door.

The chair swivels around revealing

ELIZABETH

ELIZABETH  
 If you had just left, I would have  
 let you go.

Kira is initially taken aback by Elizabeth's presence but regains her composure.

KIRA  
 You helped him kill all those  
 people. For what? So you could go  
 after more terrorists?

ELI ZABETH

You've been hiding all your life. I don't think you have a sense of the world you live in. There's a higher cause that has to be taken into account.

KIRA

That man blew himself up to save his family from you. Where's the greater good in that. You're doing the terrorist's work for them.

Kira holds out her hand for the computer.

KIRA (cont'd)

Give me that, and we'll go... maybe we meet up sometime down the line.

Elizabeth considers it.

ELI ZABETH

It's too late. Take them.

Hefty Man's partner steps out of the shadows.

ELI ZABETH (cont'd)

Put them in the base brig.

He leads the sisters from the room.

The door is closed behind them. Elizabeth stands there, angry and sad. Cosol walks out from a nearby alcove.

COSOL

They're too dangerous.

ELI ZABETH

I know.

Cosol pulls her to him and embraces her.

COSOL

I couldn't be more proud of you.

Her body shakes as she sobs into his shoulder.

INT. BRIG - NIGHT

Kira and her sisters sit in a cell in the middle of the brig.

KI RA

If our mother was killed while trying to get us out, doesn't it stand to reason that we were there.

KATHY

When she was killed?

KI RA

Yes, when it happened.

KATHY

Maybe. What were we, two, three? I don't think you would remember something from that age.

KI RA

If it was traumatic you might remember it.

KAREN

Or you would block it out.

KI RA

That's just what I was thinking. We've been looking for the truth about our lives. Maybe we've been looking in the wrong place.

The door opens and Elizabeth enters and looks at them through the cell bars. Kira stands; defiant.

KI RA (cont'd)

I think I know how to unblock it.

ELI ZABETH

You think this all boils down to morality, don't you?

KI RA

When you've lived your entire life as a lie, I don't think you ought to talk about morality. Especially when you knew it was a lie.

ELI ZABETH

My life was hard, it was painful, but it wasn't a lie.

(beat)

I just came to say goodbye.

KIRA  
 You asked if we ever used our  
 powers on our mother.

Elizabeth stops.

KIRA (cont'd)  
 We didn't because she loved us.  
 Why would we ever think to probe  
 into her mind for the truth. She  
 was truth enough for us.

Elizabeth frowns.

KIRA (cont'd)  
 But the stuff you do, you had to  
 question it.  
 (beat)  
 You had plenty of reasons to get  
 into his head, but you didn't. You  
 were some kind of trained pit bull.  
 No mind of your own. No soul.

Elizabeth is angry.

ELIZABETH  
 He was my family. He raised me  
 when I was left behind. Mom could  
 have come back for me, but she  
 didn't. We could have been a  
 family.

KIRA  
 We have a family. You're the one  
 all by yourself.

Elizabeth scowls, and walks away. Kira shouts after her.

KIRA (cont'd)  
 Do you want to know what the  
 problem is with you? You're what  
 our mother was trying to keep us  
 from becoming.

Elizabeth turns to her, pissed.

KIRA (cont'd)  
 It's easy taking down women and  
 children. Why don't you take on  
 someone who's your equal.

Elizabeth laughs and shakes her head.

ELI ZABETH  
And that would be...?

KI RA  
(smiles)  
You couldn't get into my head,  
remember. Someone as powerful as  
you? What did you do, pull back,  
afraid of what you might find? You  
know the truth is inside of me,  
don't you? And you're afraid to  
face it.

Elizabeth smiles. It's not friendly. She unlocks the cell door and enters.

Karen leans in to Kira.

KAREN  
What are you doing?

KI RA  
I want her to try and take me.

KAREN  
No you don't.

Kira ignores Karen and steps up to Elizabeth.

KI RA  
I'm thinking maybe I can take you.

ELI ZABETH  
Do you really think there's  
anything in your fragile little  
head I can't rip out and hold up  
like a trophy? You've done nothing  
compared to what I've done. Nothing  
in you can scare me.

Karen edges around, ready to jump Elizabeth if necessary.

KI RA  
Stay back. She's afraid.

Elizabeth shoves Kira away and laughs.

ELI ZABETH  
You're a joke.

KIRA

And you're alone... wondering why  
mommy picked us to save and left  
you behind. Maybe she knew you  
were the bad one and she only  
wanted her good little girls.

Hurt and rage flood Elizabeth. She spins on Kira and focuses.

WHAM!

INT. PAULETTE'S CAR ON THE GRASSY FIELD - DAY

Three little girls scream as Cosol reaches in to grab them.

The girl against the window, the one covered in her mother's  
blood, screws up her face and focuses on Cosol.

A bullet 'rips' through the back of Cosol's skull.

DETENTION CELL

Elizabeth gasps and staggers against Kira as she 'feels' the  
bullet rip into her own skull.

INTERCUT THE DETENTION CELL AND THE GRASSY FIELD

The mother collapses slowly to the ground.

Cosol collapses slowly to the ground.

Elizabeth collapses slowly to the ground.

Through the little girl's eyes, Kira's eyes, Elizabeth  
experiences her mother's dying breath.

ELIZABETH

Mommy.

In the distance, she can clearly see Cosol holding the rifle.

Elizabeth lies on the floor, her mouth is agape.

ELIZABETH (cont'd)

He killed her?

Kira slumps beside her, equally stunned at the memory that  
she had long suppressed.

KIRA

He killed our mother.



Elizabeth pushes herself up from the floor. She stares at Kira and turns slowly and walks away.

She pushes through the cell door and locks it behind her.

KIRA (cont'd)  
Danielle.

Elizabeth turns to her.

KIRA (cont'd)  
Danielle, that's your real name.  
The one Mom gave you.

Elizabeth tears up and runs out

EXT. ISOLATION BRIG - NIGHT

Elizabeth walks through a corridor of razor wire fencing and into the guard room.

Hefty Man and three other guards stare at her. He smiles.

Elizabeth walks through them towards the exit. Hefty Man steps in front of her. He leers.

HEFTY MAN  
I'm going to have a little fun  
first. Those bitches owe me.

She looks back towards the isolation brig.

ELIZABETH  
Yeah, why not.

Hefty Man smiles, turns from her and head towards the isolation brig. Elizabeth leaves.

INT. BRIG - NIGHT

Kira looks up as the door opens and Hefty Man and his two cronies enter. His leering face makes his intentions clear.

Hefty jingles the keys seductively then unlocks the door.

BAM! A bullet slams into the back of his head. BAM! BAM!  
The remaining two guards drop dead.

Elizabeth stands behind them, gun still smoking. She looks at her sisters, then without a word turns and walks out.

EXT. ISOLATION BRIG - NIGHT

Kira leads them out of the brig. They look around, there is no sign of Elizabeth.

KAREN

There's a gate half-mile down.

EXT. AIRBUS 380 - NIGHT

The huge plane sits 200 yards away on a closed runway.

Elizabeth climbs the stairs to the main door.

INT. AIRBUS 380 - NIGHT

Elizabeth makes her way down the corridor. The SECURITY CHIEF approaches her.

ELIZABETH

We'll be here longer than expected.  
Take all of the prisoners to the  
main brig.

LATER

Elizabeth stands at the main door watching as prisoners are escorted from the plane's lower level onto waiting buses.

The Security Chief waves to her from the ground.

SECURITY CHIEF

We're clear.

ELIZABETH

Everybody off?

SECURITY CHIEF

Yes.

ELIZABETH

I'll secure the doors.

He waves, climbs onto the last bus and it pulls away.

INT. AIRBUS - COCKPIT - NIGHT

Elizabeth hits a few buttons and rear doors close and lock.

INT. AIRBUS HALLWAY - NIGHT

Elizabeth walks down a long side corridor to a door marked "Armory." She pulls a key and opens the door.

INT. ARMORY - CONTINUOUS

Elizabeth enters the room and comes to a steel reinforced door. She punches a code and the door opens.

She slides back a panel revealing the two suicide vests.

EXIT ROWS OVER WINGS

Elizabeth pops the security door and pushes it open. She sets the timer, leans out and drops a vest onto one of the plane's massive wings. Right over the fuel tanks.

She crosses to the other side of the plane, pops the emergency exit window and drops the last vest onto the wing.

EXT. AIRBUS - NIGHT

Elizabeth walks down the stairs and towards the South Gate.

For a long time nothing happens as she continues walking.

Two massive EXPLOSIONS are followed by an unholy eruption as the main fuel tanks on the plane erupt.

Elizabeth is silhouetted by the massive wall of flames.

INT. AIRPORT HANGER OFFICE - NIGHT

Cosol reacts as the sound wave from the explosion rocks the hanger. He looks out the window and is stunned to see the plane fully engulfed.

EXT. HANGER - NIGHT

Cosol runs out and sees guards unloading the prisoners from the buses. Everyone watches the burning plane in disbelief.

He spots the Security Chief.

COSOL  
What happened?

SECURITY CHIEF  
I don't know. Elizabeth said to empty the plane. Next thing, the whole damn thing goes up.

Cosol grabs a pair of binoculars from a soldier's clip and scans the runway and tarmac.

He sees the silhouette of Kira and her sisters running towards the South Gate.

He signals to the guards.

COSOL  
Come with me.

They pile into a Humvee and take off towards the South Gate.

EXT. SOUTH GATE AREA - NIGHT

Kira and her sisters make their way through a maze of huge troop transport vehicles, shipping containers and general purpose military vehicles, Humvees, trucks, cars, etc.

They see the South Gate sentry booth. The GUARDS watch the burning plane, but are too disciplined to leave their posts.

Karen starts towards the guards at the gate.

KAREN  
Let me, I can take them.

Kira pulls her back.

KIRA  
What if you can't?

COSOL (O.S.)  
She's right, you know. Your powers don't work on everybody.

They turn to see Cosol and several armed men with guns trained on them. Laser targeting beams dot their bodies.

COSOL (cont'd)  
I offered you a chance to serve your country and instead you chose to become traitors. Worse than that, you've probably damaged one of the best weapons this country has.  
(sighs)  
But with you gone maybe I can get her back.

ELIZABETH (O.S.)  
Are you talking about me?

Cosol and his men turn to see Elizabeth standing behind them.

ELIZABETH (cont'd)  
(to Cosol)  
You lied to me.

Cosol knows all kind of shit can happen now. He looks to the soldiers with him. They know it to.

COSOL  
Elizabeth...

ELI ZABETH  
You betrayed me.

She starts to walk towards him but is so caught in emotion she stops.

ELI ZABETH (cont'd)  
You killed my mother because she tried to keep her children from becoming what you turned me into.

The tears flow freely.

ELI ZABETH (cont'd)  
You turned me into a monster.

COSOL  
That's not true, Elizabeth. I turned you into a hero.  
(beat)  
Look at how many lives you have saved, terrorists attacks you prevented. Your mother's death allowed you to become who you are, a powerful guardian for this country you love.

Elizabeth wipes the tears from her eyes and stares at him.

ELI ZABETH  
My mother couldn't save me, but she died trying to save my sisters.  
(beat)  
That's what she'd want me to do.  
(sighs)  
So, I guess you're going to have to let them go.

Cosol smiles. The laser targeting beams of his men now dot Elizabeth's body. She, too, smiles.

COSOL  
You know I can't do that. They already have the wrong idea about what we do. They're too dangerous.

ELI ZABETH

With all I've done for you, you  
can't give me this one thing?

He smiles a sad smile.

COSOL

Honey, no, I can't.

She looks down at the red dots on her chest and nods.

COSOL (cont'd)

Elizabeth?

She looks at him.

ELI ZABETH

My name is Danielle.

She looks at the armed men. Cosol understands.

COSOL

You can't stop all of them.

ELI ZABETH

(slowly)

'There was a young fellow named Hall,  
Who fell in the spring in the fall.  
It would have been a sad thing  
Had he died in the spring,  
But he didn't - he died in the fall.'

(beat)

Maybe we all die tonight.

The guards know what's about to go down and they are clearly nervous. A few red dots move to Elizabeth's head.

Faster than a finger can pull a trigger she focuses.

Instantly, in their minds, the guards burst into flames, get stabbed in the throat, shot in the head, blown-up, run over; slammed with all manner of mayhem.

They drop their guns, scream and flail about.

All but one. He fires.

A three round, semi-automatic burst rips through her body.

The guard aims again but is felled from behind by Karen welding an iron pipe.

Cosol takes off around the corner of a shipping container.

The three of them rush towards Elizabeth. Kira kneels down and embraces her.

Elizabeth is close to death. She wants desperately to speak but the blood flowing from her mouth gets in her way.

She coughs, briefly clearing her throat.

ELIZABETH (cont'd)  
(to Kira)  
I wasn't always the bad one.

Kira hugs her, crying.

KIRA  
I know, Danielle, I know.

Elizabeth struggles for one last breath. She looks at Kira.

ELIZABETH  
I can help you, if you trust me.

KIRA  
I always trust my sisters?

Elizabeth smiles. Then she stares deeply into Kira's eyes and focuses.

Suddenly Kira is ripped by an explosion. Her body in flames. Then in horrific rapid vignettes, Kira goes through all manner of grisly harm and destruction.

Kira screams as she is flung back against the ground. Her body spasms as she is tortured by ghastly experiences. Horrors others have done, she now experiences. She contorts in pain, her bladder releases. Her scream is unearthly.

Kathy and Karen aren't sure what to do. They look at Kira, Elizabeth and then at each other.

Then it stops. Kira lies on the ground quaking, semi-conscious. Elizabeth stares at them. Unable to draw another breath. Only her eyes still alive.

Kira crawls over and reaches out a hand and grabs Elizabeth's hand. All four of them hold hands.

KATHY  
(to Elizabeth)  
There were good times.

Elizabeth jerks as she is suddenly thrust back into a warm living room.

INT. LIVING ROOM - DAY

Elizabeth is two years old, romping and wrestling with her three sisters.

Their mother jumps into the mix, playing with the kids who laugh and giggle as they gleefully crawl all over her.

Baby Elizabeth laughs loud and hard. A smile so big it looks like her face will burst.

BACK ON THE GROUND.

Elizabeth's eyes close, a beautiful smile falls her face. Kathy wipes the blood from her mouth. She, too, smiles.

KATHY  
Rest in peace, Sis.

The roar of engines grab their attention. In the distance, they see an armada of military vehicles heading their way.

Karen and Kathy help Kira to her feet. Kira staggers and reaches for Elizabeth. Karen and Kathy pull her away.

KATHY (cont'd)  
We have to go.

Kira stumbles back slowly; still shaky.

KAREN  
What did she do to you?

Kira looks at Elizabeth. A realization, a resolve.

KIRA  
She loaded me.

A Humvee roars down the channel of cargo containers towards the girls. A SOLDIER climbs through the hatch and mans the .50 Caliber machine gun on the roof.

The sisters duck around the corner just as a hail of bullets rip concrete and metal to shreds all round them.

Vehicles come at them from all angles. Humvees, SUVs, convoy trucks, cars, a bus full of soldiers and even soldiers on bicycle and foot are heading their way.

They sprint through the motor pool. Karen jumps into an SUV; keys above the visor.



She fires up the engine while Kathy shoves the still shaky Kira into the back seat and jumps in next to her.

The SUV roars off.

INT./EXT - SUV - MOVING - NIGHT

The SUV flies across the Tarmac and onto the runway; 85 m.p.h. and climbing. The Airbus 380 burns in the background.

INT. PURSUING MILITARY POLICE VAN - MOVING - CONTINUOUS

An MP drives; Cosol sits next to him, watching the SUV with the sisters racing ahead of them.

INT./EXT. SUV - MOVING - NIGHT

The SUV is flying, nearing 100 m.p.h. Despite the speed, military vehicles close in from all sides.

Karen sees the end of the runway; a fence. She floors it, intent on crashing through. It's a steel reinforced fence.

KATHY

You can't.

KAREN

We have to get out of here.

KIRA

(softly)

Stop the car.

Karen doesn't hear her. Kira leans over to Karen. She is calm, matter of fact.

KIRA (cont'd)

Stop the car.

Karen looks at her, not sure what to do. Kira smiles, pats her on the shoulder and kisses her on the cheek.

KIRA (cont'd)

You've done enough. It's my turn now.

Karen slams on the breaks. The SUV screeches to a halt.

INT. VAN - CONTINUOUS

Cosol sees the van stop and Kira get out.

COSOL

Slow down.

The driver slows down, allowing the rest of the vehicles to fly past them.

RUNWAY

Kira watches the vehicles roaring towards her. There must be at least 20 of them. She takes a deep breath and focuses.

All hell breaks loose as...

A huge explosion rips through the nearest set of vehicles.

It's all in the mind of the drivers, but it's enough to make them jerk the wheels of their vehicles, or throw up their arms to protect themselves.

Mentally, the drivers are no longer behind the wheels of their vehicles but are caught up in horrific experiences.

Vehicles careen out of control, crashing into each other, flipping, rolling down the runway like toys. Even bicycles and foot soldiers flail out of control

COSOL'S VAN

Cosol and his driver aren't immune, the driver rips at his clothing as if on fire, Cosol thrashes about in agony.

The van slams into an overturned motorcycle, goes airborne, flips and crashes down hard on its roof.

RUNWAY

Kira stares at the carnage. It's an eerie scene as people scream while vehicles roll out of control or lie upside down, wheels spinning; against the backdrop of the burning plane.

Karen and Kathy step out of the SUV. They are stunned.

Kira starts walking towards the carnage Her attention is focused on one vehicle; COSOL'S VAN

Cosol has slowly regained his senses and pulls himself from the van. Whatever Kira did to him is fading but the flipping van has injured an arm.

As he crawls along the broken glass he hears footsteps coming towards him. He looks up and sees Kira about 10 yards back.

He pulls himself to his feet and tries to run off. But he is hurt and it's more like a fast, jerky walk. Kira paces steadily towards him.

He looks back. Kira is very close. He picks up the pace.

BAM! A bullet rips into his back and he crashes face down into the GRASSY FIELD.

Cosol looks up. The three screaming toddlers are in front of him. Paulette and her car are a few feet away. He is the bleeding woman.

He looks over his shoulder and sees himself heading towards himself. He watches himself raise the rifle. He turns and looks at the nearest child. The child stares back at him. Kira's eyes.

A bullet explodes in the back of his head, slamming his face to the runway concrete.

He lies there, eyes closed. Dead, but only in his mind. He rolls over to his back.

Kira stands over him.

COSOL (cont'd)  
You've put this country in grave  
danger. You've destroyed  
everything.

She looks around at the carnage and then back at him.

KIRA  
I'll make up for it.

She taps her forehead, leans down and taps him on the head.

KIRA (cont'd)  
You'll be hearing from me.

His face pales.

The SUV pulls up next to her.

KAREN  
Kira, let's go.

Kira turns her back on Cosol and climbs into the SUV.

INT. AIRPORT HANGER - OFFICE - NIGHT

Cosol stands at the window of the office watching the burning Airbus. The flames provide the only light in the dark office.

He picks up a gun from the desk. He looks at it and gives a wry smile. They won't get into his brain again. He puts the gun to his head.

POP-ZISS. Two projectiles imbed in his back and 50,000 volts are instantly discharged into his body delivering the electro muscular disruption as advertised.

Cosol goes down in a heap, his gun skitters away.

The YOUNG SOLDIER at the door wielding the Taser looks at Cosol. A RANKING OFFICER comes up behind him.

YOUNG SOLDIER  
He was going to kill himself, sir.

The Ranking Officer pats the soldier on the back and goes over to the convulsing Cosol.

RANKING OFFICER  
This is just a setback, sir. Not worth taking your life over. You'll be okay.

The officer turns to the young soldier.

RANKING OFFICER (cont'd)  
Call medical, we need to get him to the psych ward.

SUPERIMPOSE - 10 Months Later

EXT. BOYS AND GIRLS CLUB - BASKETBALL COURT - DAY

Karen and several teenage girls play a hard game of basketball. She wears a T-shirt that reads "Gang Intervention."

Even though they're young, this is a tough crew, you wouldn't want to run into them at night.

Karen gets the ball and drives in for a lay-up. A TOUGH GIRL 'clotheslines' her with an arm around the neck, knocking her hard to the ground.

The crowd roars. Fight time. Entertainment.

Karen pops to her feet. Everyone expects a knockdown, drag-out fight, even the player who knocked her down.

The girl crouches, fists up, waiting for Karen's charge.

GIRL ON SIDELINES

Isn't that the lady who jacked up  
Lamar with some mind shit after he  
beat up Sarah?

Karen's opponent hears this and starts to back down.

KAREN

I don't do that anymore.

TOUGH GIRL

You sure?

Karen Nods.

The girl rushes Karen and they go down in a ball of flying fists and elbows. Both enjoying the physical battle.

GIRL ON SIDELINES

Where's the counselor?

SOMEONE IN CROWD

That lady's the counselor.

INT. HOSPICE CARE CENTER - DAY

A MAN lies dying in his hospital bed. His face is drawn but the palliative drugs are easing his passing into death.

Family members, heads bowed, ring the bed holding his hands, completing the circle.

A pair of hands gently reach in; someone else joining the circle. It's Kathy. She wears a Hospice Worker badge.

She smiles and looks at the dying man...and focuses.

The man smiles and starts laughing gently as he experiences joys events from his past.

Kathy looks around at the bowed head and focuses. Smiles spread slowly across the faces. Soft laughter of joy ensues as the circle reexperience wonderful times with the dying man.

EXT. AIRPLANE - FLYING - DAY

A passenger jet cruises gently through a cloudless sky.

INT. AIRPLANE - DAY

Kira sits in the window seat, staring out at the cloud formations. A folded newspaper, The Des Moines, Iowa Register, rests in her lap.

An ELDERLY WOMAN sits next to her.

ELDERLY WOMAN  
We still have an hour before we  
land in Des Moines.

Kira stretches and yawns.

The woman looks at the article Kira had been reading.

ELDERLY WOMAN (cont'd)  
(reading)  
FBI hunts homegrown terrorists in  
Iowa.  
(conspiratorially to Kira)  
I know this won't sound right but I  
think if we just killed everyone of  
them we caught, that would send a  
message and we wouldn't have all  
this craziness going on.

Kira smiles.

KIRA  
That seems to be a popular  
approach.

ELDERLY WOMAN  
What do you think?

KIRA  
You're right. It's a war, people  
get hurt. Sometimes they have to  
be hurt.

The alarm on Kira's watch goes off. She looks at it.

KIRA (cont'd)  
Time to visit an old friend.

She sits back and looks straight ahead. The woman doesn't understand what she means.

INT. MILITARY PSYCHIATRIC WARD - DAY

Cosol lies strapped to a bed. His face is haggard, gaunt.

His eyes suddenly go wide in fright. He starts screaming, thrashing about.

Two ORDERLIES stare at him, they've seen this before.

FIRST ORDERLY

Just like clockwork. One day he's on fire. Next day he's drowning. Then someone's cutting his throat.

SECOND ORDERLY

You see the one where he acts like someone shot him in the head.

FIRST ORDERLY

Dude's really messed up.

INT. AIRPLANE - DAY

Kira sits there, eyes open, focusing.

FADE OUT.

THE END