

REZ

a screenplay by

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INT. REZ' APARTMENT BUILDING - HALLWAY NIGHT

A RED FIRE EXTINGUISHER SLAMS into the side of a head - short blond hair flicks in view as BLOOD splatters the wall. A woman MOANS and GASPS for air.

An ASSAILANT points a gun at Rez. She KICKS it out of their hand.

The hall walls, smudged with greasy dirt and fingerprints, are SPATTERED WITH BLOOD. Behind them is a dark STAIRWELL.

There's a LARGE WINDOW in the hallway but it's too high up for escape. SNOW falls gently against the window glass.

The GUN spins aimlessly on the floor then drops down the first step of the stairwell.

A broken FIRE EXTINGUISHER BOX sits on the wall, crooked. SHARDS OF GLASS litter the floor.

The woman, REZ KATONA, 26, dressed in white workout gear, drops to her knees and for a second and wavers as she wills off unconsciousness.

She looks down for a split second - she's covered in blood, hoodie's ripped, she's been stabbed in the chest, not deep, damage minimal.

A FIST SLAMS into her face. BLOOD pours from her nose.

She looks up. Three forms dressed in SWAT STYLE BALACLAVAS and TACTICAL UNIFORMS punch her and struggle to contain her as they wrestle with her.

Her legs are long and strong. She summons hidden strength and lunges at them, sending a VERTICAL FRONT KICK into the stomach of ASSAILANT ONE as she lunges up the side of the hall wall - Parkour style - and lands a KICK on ASSAILANT FOUR.

He counters with a FRONT KICK followed by an ELBOW STRIKE to Rez' throat.

She pushes her hair from her face. She's pretty, and BLOODY, and mad as hell. She falls back then rebounds with a SPINNING HEEL KICK to the face of Assailant One.

He falls back onto the floor, onto a large shard of glass. He GROANS, then pulls the glass out of his side.

A FLURRY OF FISTS from the side as Rez twists her way out of being held down.

ASSAILANT TWO makes takes a run at her, KNIFE held high in the air, charging full force.

Rez turns and KICKS Assailant Two in the head, sending the Assailant crashing into the wall.

His head smashes into the concrete. He falls to the floor; BLOOD pools around his head.

ASSAILANT THREE picks up a SHARD OF GLASS and runs towards Rez with the glass in his gloved hand. Rez grabs his hand and CRUSHES IT AROUND THE GLASS. BLOOD streams down both their hands. The glass embeds in his hand; he GROANS. He looks at the backside of his hand, where the shard protrudes. Rez smashes her fist into his palm, sending the glass deeper into his hand.

She grabs his arm, BITES HIM, then throws him over her shoulder.

Assailant One grabs the gun that dropped down the stairwell and tries to take a shot but there's too much going on. He aims - fires - HITS ASSAILANT FOUR mistakenly. Instant kill.

Rez looks down the hall. Apartment doors line the hall. The elaborate light fixture hanging above her head swings and flickers. She breaks free and runs down the hall, pounding on doors, frantically trying the door knobs.

SEVERAL MORE ASSAILANTS bound up the stairwell stairs and past the bleeding bodies.

Assailant One runs after Rez, the others follow. She's halfway down the hall. Rez looks back then stops. Looks up at the light fixture hanging from the ceiling. She runs, jumps, grabs onto the light fixture - The Assailants are slow to stop - Rez swings and kicks the first few in the face, dropping them.

Rez drops to the floor and continues running down the hall towards an EXIT SIGN posted above the other STAIRWELL. The first of the Assailants is upon her.

She turns quickly. The Assailant holds out a CAN OF MACE and sprays. Rez folds his arm back and JAMS the mace into his mouth, she slams hers fist into his lower jaw, smashing his mouth shut, engaging the mace. He SCREAMS and GAGS and stumbles back.

Rez takes a few more steps. Another Assailant is close. She turns, stepping up the wall, and KICKS. They're both on the ground. Rez reels around, grabs the handle of the KA-BAR KNIFE tucked into the Assailant's boot strap, and shoves down hard. It breaks through the sheath and STABS deep and downward into his leg.

She bolts to her feet, but staggers back. Her leg's bleeding, bad. She holds her hand up protectively and jabs at Assailant Three. She's turned around.

Assailant One grabs her from behind, grabbing a THICK GOLD CHAIN that she's wearing around her neck. A SMALL LOCKET dangles helplessly from the chain.

ASSAILANT ONE

Big fish eat little fish.

He pulls the chain tight, strangling her. She GURGLES.

She reaches back for the assailants eyes, gouging, then for the chain, she's turning blue.

He loosens his grip on her chain and pulls a gun from his pants and jams it to her head - she instantly realizes she's lost. She takes a deep breath to steel herself against the coming pain. He pulls the trigger. A loud KA-CLACK. Is it jammed? He looks down. Rez grabs him and THROWS HIM OVER HER SHOULDER. The gun falls to the floor. Rez grabs it and SHOTS him.

She's almost made it. She looks back, she's got a safe lead. Rez bounds into the stairwell and down a flight of stairs. A full SWAT TEAM runs up the stairs at her. She turns and yet another Assailant steps out of the darkness of the stairwell behind her. She's trapped.

The Assailant aims a SCAR-H CQC ASSAULT RIFLE at her head. A look of realization washes over her face - brave, sad. The bullet hits her in the head.

SERIES OF SHOTS AS SHE FALLS TO THE FLOOR

-Rez graduating high school, standing with her parents for a picture.

-Rez standing before a huge naval ship getting yet another medal pinned on her by a highly decorated officer.

-Rez shaking hands with Damian at the office - new job.

-Rez and Damian in bed having sex.

END SERIES OF SHOTS

BLOOD and SKULL FRAGMENTS fly across the stairwell as Rez falls to the floor.

INT. THE 5 HEADQUARTERS DAMIAN'S OFFICE DAY

Large corner office with tinted windows that face a city skyline.

An impressive office desk and leather chair sit in the middle of the office. The desk is spotless except for a file folder that's opened and filled with documents and a photo of Rez. She's smiling for the shot and wearing a navy uniform.

DAMIAN SHEPARD, 48, stands in front of the large office windows, looking out over the city. His short, straight black hair is slicked back over a well-chiseled face. His black suit is crisply pressed. He's serious, dangerous and holds his emotions inside like a tightly wound spring.

He stares hard, not taking in the view at all. He's conspiring.

A knock.

Damian turns.

MARK SIMPSON, 30, stands at the door. Mark opens the door. On the exterior of the office door is stenciled the name: DAMIAN SHEPARD, DIRECTOR.

Mark's dressed in a conservative black suit, but his striped tie gives him away. There's a less formal side to this man.

Mark wears a photo ID badge clipped to his pocket at a slight but deliberate kilter, clearly showing his name. His sandy brown hair in the photo is much shorter than now.

Damian stares at Mark. What?

MARK

Agent down.

A strong silence between them. Mark looks to Rez' photo on Damian's desk and nods. He's shaken but doing a good job at concealing his feelings.

Damian turns red and his face hardens.

Mark exits and closes the door.

Damian sweeps the folder off his desk in anger. Rez' photo lands on the floor. He stares at the photo, then turns his back and stares out the window. It's snowing. A blanket of white covers the city streets below.

EXT. FIELD OUTSKIRTS OF TOWN - DAY

It's raining. A mist of fog shrouds the setting sun. A field of brown, winter-killed grass spreads out in front of a city in the distance. Brown shrubs and small trees that have survived winter show a few new buds, growth of spring.

In the field is a mound. Behind the mound, the city lurks. Warehouses, a funky 50's-style diner, a church, etc. The STEEPLE of the church reaches up to the sky, but it looks as though the cross is planted on the mound.

On the mound, a RAT nibbles on dead grass. The rat crawls towards some STIFF FINGERS POKING UP THROUGH THE DIRT. The fingers move, spooking the rat. The rat runs off.

A pair of dirty hands push out of a muddy mound of dirt. The hand claws at the dirt and uncovers Rez' face. She gasps for air. Her hands continue to dig her body out...

EXT. FIELD OUTSKIRTS OF TOWN - MOMENTS LATER

Rez, COVERED IN MUD AND DIRT, clothes torn and covered in dried blood, sits on top of the mound. A crow flies over head. She cocks her head, looking at it, wondering, then looks at the buildings in her view.

First, she looks at the church. Then, her eyes move to a diner. She cocks her head again and then stands. She's a bit wobbly at first. Finally, she stands strong, against the backdrop of the church steeple. She stretches her arms out wide, awakening her dormant body.

She surveys her body, smoothing some of the dirt off her clothes, then walks towards the diner.

EXT. DINER - DAY

A huge YELLOW NEON SIGN rests on top of the diner. It reads: BURGER BAR.

Rez reads the sign slowly, then walks up the wooden steps and opens the door. Some BELLS tied to the door RING.

INT. DINER - CONTINUOUS

Rez enters the diner. It's empty. A JUKE BOX sits at the corner playing a scratched 45 - something like BYE BYE LOVE by the Everly Brothers. The tables are scuffed; the plastic chairs, worn.

She's confused, but slides into a stool at the counter. Next to her is a PIE DISPLAY. Sitting on the display - a few slices of various types of pie.

SUE, 40's, dyed-blond hair and overdone makeup, wears a waitress' uniform and name tag. She appears from the kitchen carrying a small stack of MENUS. She looks up from the menus and is shocked at Rez' appearance.

SUE
Good God, girl! You look like death
warmed over!

Rez looks down at her shirt and hands. She's filthy.

SUE (CONT'D)
You buying?

Sue lays a menu down on the counter.

SUE (CONT'D)
There's the bathroom.

Sue nods at the bathroom door.

SUE (CONT'D)
Customers only.

Rez sits for a moment, then moves to the bathroom.

INT. DINER BATHROOM - CONTINUOUS

A DIRTY SINK and TOILET. Dirty turquoise and white checked floor tiles - the place looks like it appears to smell.

A yellowed, dog-eared movie poster for MEAN GIRLS or STEPFORD WIVES is heavily taped to the wall.

Rez stands at the sink, staring at her reflection, then looks at the poster. That's what she should look like. But she's filthy. Dirt and blood crusts her hair and face. She grabs a PAPER TOWEL from the wall dispenser and stares at the sink for a moment...oh, right, she turns on the tap and washes her face.

INT. DINER BATHROOM - MOMENTS LATER

Rez stares at her reflection, then to the poster, comparing. She's somewhat cleaner. Her clothes are still a mess. She notices the locket around her neck and a perplexed look crosses her face. It means something - but... She reaches up her hands and smoothes down her hair.

Rez exits the bathroom.

INT. DINER - CONTINUOUS

Rez sits back down. There's a COFFEE CUP sitting on the counter in front of her.

Sue's behind the counter. She walks over to Rez holding a glass COFFEE POT.

SUE

Coffee?

Rez stares at her, then at the cup.

SUE (CONT'D)

D'ya want coffee?

Rez looks back over her shoulder. She senses someone's coming. It's still raining outside. She turns back to Sue. Sue leans in close.

SUE (CONT'D)

(whispers)

I know it's raining, but you can't stay here unless you order something.

The bell above the door rings. Five BIKERS, long-haired, greasy, decked out in leather and chains enter.

Sue pours Rez a coffee, her hand shakes as she watches the bikers enter. She spills some coffee on the counter.

SUE (CONT'D)

You're not supposed to be here.
Jimmy said-

A FAT BIKER, stringy long hair, beard and mustache, faces her.

FAT BIKER

Fuck you and fuck that little shit.
In fact you can tell that asshole that I'm here. If he wants me to leave let him tell me up close and personal.

The bikers sit at a booth, pushing each other as they sit down, pointing at Rez, smirking.

Sue takes some menus to the Bikers. She passes them around the table.

Rez takes a piece of KEY LIME PIE from the rack of pies in front of her. She stares at the pie.

SUE

Guess you'll be wantin' coffees?

Fat Biker slaps his menu down on the table. His leather jacket is still wet with rain. He leans over and grabs Sue's ass.

FAT BIKER

Does a bear shit in the woods?

Sue backs away. Fat Biker pulls her back.

FAT BIKER (CONT'D)

Not so fast. I want more than coffee,
Sue.

Sue gives him a nervous, impatient look and shakes her head.

SUE

Stop.

Sue backs away and this time the biker lets her. She continues pouring the coffees. She's nervous and spills some on the table. She quickly wipes it up.

SUE (CONT'D)

Today's special comes with desert -
a piece of pie.

AT THE COUNTER, Rez sniffs the piece of pie, then she nibbles at the edge. Confusion washes over her face, then she downs the pie in a couple of bites, smearing it over her face. Crumbs spill onto the counter in front of her.

AT THE TABLE, BIKER FRIEND, 28, tats all over his neck and face, holds his hand over his cup.

BIKER FRIEND

I'll have a hot chocolate.

The other Bikers LAUGH.

FAT BIKER

(to Biker Friend)

While you're gettin' my fuckin' pussy
friend here his hot chocolate...

The Waitress heads back to behind the counter.

FAT BIKER (CONT'D)

(to group)

...I got a lizard that needs drainin'.

BIKER FRIEND

You call that thing a lizard? Can
we say sal-o-man-der?

Some of the bikers laugh.

The Fat Biker gets up.

In a flash, his SWITCHBLADE is out of his pocket. He SNAPS it open and SLAMS IT DOWN on the table BETWEEN BIKER FRIEND'S FINGERS.

FAT BIKER

Watch you're fuckin' mouth. There's
ladies present.

Biker Friend stares at his hand, then yanks his hand away.

Fat Biker YANKS THE BLADE out of the table, folds it and put
it back into his pocket. He leaves for the bathroom.

AT THE COUNTER, Sue sees Rez and realizes from the CRUMBS on
the counter and the PIE STILL ON REZ' FACE that she's eaten
a piece of pie.

Sue walks back to Rez.

SUE

(to Rez)

I sure hope to hell you've got the
money to pay for that.

The Fat Biker stands behind Rez, watching the scene unfold,
staring at her ass.

Rez merely stares at her.

SUE (CONT'D)

Otherwise Jimmy takes it from my
pay.

Rez sits motionless.

SUE (CONT'D)

You speak English?

The Fat Biker walks into the bathroom.

Sue points to a sign above her head.

INSERT SIGN

PIE AND COFFEE \$5

END INSERT

Rez stares at Sue, mute.

Sue, exasperated, grabs a cup of hot chocolate and moves
back to the Biker table.

Sue puts the hot chocolate in front of Biker Friend. He
pinches her ass - she jumps. She's shaking.

She pulls her pad from her pocket.

SUE (CONT'D)

You guys ready?

BIKER FRIEND

You in a hurry, Sue? Yeah, why don't you just go ahead an' bring us one of everything.

The bikers laugh and throw their menus to her.

Sue realizes she has no control over this group. She turns and walks back to the...

COUNTER

Sue walks up behind Rez, then stands at her side. She spies the necklace around Rez' neck.

The Fat Biker exits the bathroom and walks behind Sue, on his way back to his table.

SUE

(to Rez)

I'll call the cops if I have to.
They don't like vagrants either.

Fat Biker walks behind the counter, opens the cash register, and retrieves a five dollar bill.

FAT BIKER

(to Waitress)

You ain't callin' no one, or wages
won't be the only thing you're missing
tonight.

Fat Biker stands in front of Sue, in her face. He slaps the bill down on the counter.

FAT BIKER (CONT'D)

Now fuck off.

Sue moves back a step, nervously.

Fat Biker takes a seat on the stool next to Rez. Rez stares at him curiously.

FAT BIKER (CONT'D)

Now you owe **me**.

Rez doesn't register the threat. She stares at him, her uninterested gaze giving way to a piercing stare.

He lays a fat hand on her knee. The Fat Biker eyes her lewdly.

FAT BIKER (CONT'D)
You're a dirty girl.

Rez says nothing.

FAT BIKER (CONT'D)
I like 'em dirty.

Fat Biker moves his hand up her leg...up her side...dangerously close to her neck, brushing her hair to behind her shoulder.

Rez spots a KNIFE sticking out of his pocket.

FAT BIKER (CONT'D)
You retarded or somethin'?

The Fat Biker takes the knife from his pocket. He FLIPS it open inches from her face. He strokes her inner thigh with the blade. Rez doesn't flinch.

FAT BIKER (CONT'D)
Maybe I outta just throw you up here
on the counter and take what's due.

Rez blinks rolls her eyes, annoyed.

The Fat Biker pulls the chain of Rez' necklace up with his knife. He runs the blade against the length of the chain.

FAT BIKER (CONT'D)
Or could I take this...

In an instant, Rez BLOCKS his knife, pushing it away from her face, CUTTING HER CHIN in the process. The knife falls onto the counter. Her necklace falls to the floor. It opens revealing a PHOTO OF A YOUNG COUPLE - mid 30's circa 1990s - and a young blond-haired girl.

Rez GRABS the knife. BLOOD drips from her chin. The Fat Biker sits surprised - in silent shock over what the hell has just happened and how did she end up with his knife?

As he silently tries to figure out how this just happened he watches Rez. She's curious. She flips the knife open, then closed, then open, then closed.

Fat Biker reaches for his knife. Rez lets go of the knife and in that very instant before the knife can fall, she TWISTS HIS ARM HARD AND ONTO THE COUNTER TOP, catches the knife and flips it open and SLAMS THE BLADE DOWN HARD into the counter between his fingers.

FAT BIKER (CONT'D)
What the fuh-

He pulls away and punches towards Rez. Rez blocks his punch and before the Fat Biker even knows she's blocked the punch, Rez pulls the knife from the table, twists his arm hard and SLAMS IT DOWN onto the counter and this time SLAMS THE KNIFE HARD THROUGH HIS PALM, PINNING IT INTO THE COUNTER TOP. He SCREAMS out.

Rez holds him by the throat, CUTTING HIS SCREAMS SHORT, CHOKING HIM. BLOOD streams from the cut on her chin.

The Biker Group gets up from the table and rush forward.

BIKER FRIEND

Hey! What the fuck!

Rez turns to look at them. She looks at the Fat Biker. He's turning red. She squeezes harder.

Rez' wound stops bleeding and begins to SELF-HEAL. The Fat Biker watches, stunned. The wound is almost gone!

His friends move another step closer.

Fat Biker looks to his friends and shakes his head. They stay back.

Rez looks calmly at the Fat Biker. His eyes bulge. Biker Friend runs to help. Then, without warning, Rez THROWS FAT BIKER to the ground, ripping his hand free from the knife. His face SLAMS into the floor.

He rolls over and tries to sit up. She stands and PICKS UP THE BARSTOOL, and slams the stool down hard, trapping Fat Biker's head between the stool's stretcher and the floor. At the same time, Fat Biker struggles against the stool but Rez is stronger.

As Biker Friend approaches, Rez flips over the stool, releasing her hold on it and lands in front of Biker Friend. He bunches himself up into a boxer pose, she stands - creepy and ominous and curious, he lunges at her swinging a left and right which are blocked faster than he can pull them.

In that same extremely fast moment, Fat Biker realizes he's free from her grip and starts to knock the stool away. Rez is not unaware. She blocks another punch from Biker Friend and uses his momentum and weight to BREAK HIS ARM. Just as Fat Biker is about to free himself from the stool (throw it out of the way), Rez SLAMS it down hard on him again.

On the floor, Fat Biker pushes back hard against the stool but to no avail. He gurgles on his own blood as he struggles to stay alive.

The other Bikers move away from Rez, afraid.

Rez grabs the locket from the floor and notices the picture. It's falling out of the frame a bit. She pushes it back to where it belongs and closes the locket. She places it in her pocket.

Rez glances at the bikers, who cower in fear a few feet from her. She makes a quick move towards them. She jumps back, terrified.

Rez turns and opens the door. The BELL JANGLES as Rez disappears from view.

SUE

Don't worry, uh, the pie, it's on the house.

Rez exits the diner.

EXT. CITY STREETS - NIGHT

Rez walks numbly through the busy downtown streets. She crosses a street but the light is still green and traffic speeds by. She's nearly hit by two cars. HORNS BLARE. She doesn't register that she's causing a scene.

Rez gets to the other side of the street, where a trio of hookers are hanging out. A fur-bearing, scantily dressed Asian HOOKER, mid-40's, steps out in front of Rez.

HOOKER

Where ya going little sister?

Rez stops and looks at the woman. She looks at the stiletto heels, then to her own feet - clad in worn running shoes.

HOOKER (CONT'D)

You like my shoes honey? They hurt like hell.

Rez focuses in on the sharp heel.

REZ

I bet they do.

Rez turns around quickly. Who said that? Did she say that?

She puts a hand to her throat. Yes. It was her. She scans the street-scape. Where is she?

The Hooker's PIMP strides up next to the Hooker, picking his teeth with a toothpick.

HOOKER

Whatchu looking for sugar?
(MORE)

HOOKER (CONT'D)

I know someone who can set you up.
Real good and he don't beat on you
much.

The Hooker winks at the Pimp.

PIMP

Who we have here, honey?

The Pimp walks around Rez, giving her the once over.

PIMP (CONT'D)

She's kinda messed up. Scrawny thing.

Rez pushes past the Hooker.

The Pimp grabs her arm.

PIMP (CONT'D)

Where you going so fast. I got work
for you.

Rez looks down the street. Only bums and hookers.

She DRIVES HER ELBOW into the Pimps stomach. He bends over
and she THROWS HIM ONTO THE SIDEWALK. The Hooker jumps back.

Rez runs off as the Hooker moves to help the Pimp get up.

PIMP (CONT'D)

Get the fuck offa' me bitch!

The Pimp slaps her hard and knocks her down as he stands.
He watches Rez run off, hatred burning in his eyes, fist
clenched.

EXT. CITY STREETS - LATER

Rez walks across more streets, dodging traffic. She looks
into the store fronts that face the street, stopping at an
ELECTRONIC SHOP. HD TELEVISION SETS are turned on and sit
in the window display area. The movie playing is something
like SLEEPING BEAUTY.

She watches the movie, watching how the characters move and
dance. It's triggering something deep. She looks frightened
almost. Rez punches the glass, alarms go off, she runs off
into the night.

EXT. CITY STREETS - NIGHT

Rez walks down an ally. It's late, the moon is high in the
night sky. She spies a DEAD RAT laying on the side of the
street.

She walks to the rat, crouches, then picks up the dead vermin.

Rez takes a HUGE BITE OF THE RAT, snapping off it's head with one quick bite. She chews, then spits it out, disgusted.

Further down the ally, a MAN emerges from a back door with a BAG OF GARBAGE. He tosses the bag into a dumpster and goes back inside. Rez wipes her mouth, drops the rat and walks to the dumpster.

She opens the lid and peers inside. It's a SMORGASBORD OF UNEATEN RESTAURANT FOOD. Rez takes some pastry and a PIECE OF STEAK from the dumpster. She eats as she walks further down the dark ally.

EXT. PARK - NIGHT

Rez lays on a park bench. A COP walks up to her. He scans her filthy clothes. She doesn't look like she belongs here. He nudges her with his NIGHT STICK. Rez slowly awakens.

COP
You in trouble?

Rez sits up and rubs her head, almost ignoring the Cop.

COP (CONT'D)
Where you headed?

Rez stares at the gun strapped to his side. It would be easy to take it.

COP (CONT'D)
Hey! I'm talking to you!

He leans down and pokes her with his night stick.

COP (CONT'D)
Listen you fuckin' crackhead-

Rez bolts up, GRABS HIS GUN and KICKS him in the stomach, winding him. Then she tears off down the street.

Cop tries to follow but he's too slow. He watches, shaking his head, as Rez runs down the street. Frustrated concern washes over his face. He grabs the microphone wired to his shirt lapel and presses the red button. The speaker crackles.

COP (CONT'D)
Charlie 1 to dispatch

DISPATCH
Go ahead Charlie 1.

COP

We got a 10-63 at the corner of St.
Martin and 23rd Street. Female on
foot, running down 23rd.

The cop looks down the street, shaking his head.

COP (CONT'D)

She has my gun.

DISPATCH

Roger that. Sending backup.

EXT. KOREAN GROCERY STORE - LATER

Rez slows to a walk just outside the grocery store. She
peers in through the window, then behind her.

Rez enters the store. The gun is tucked into the waist band
of her pants, but under her shirt.

INT. KOREAN GROCERY STORE - CONTINUOUS

Typical small, city grocery store. Several aisles of canned
goods, breads, chips and candies. A few coolers at the back
that store milk, lunch meat, and drinks.

A DOOR BUZZER announces her arrival. The KOREAN SHOPKEEPER,
50's, stands behind the counter, watching a Korean TV show
on a 14" TELEVISION behind the counter. He looks up, sees
Rez, then his attention is drawn back to the TV.

Rez slowly walks up and down the aisles. She picks up a
CANDY BAR, smells it, puts it in her back pocket. She looks
up into the SECURITY MIRROR hung in the corner. The
Shopkeeper is engrossed in his TV show.

She takes a few more steps and opens the coolers. She takes
out CARTON OF ALMOND MILK, sips it, spits it out on the floor
and puts it back into the cooler. It tips over, spilling
milk all over the cooler. She pays no attention to it and
grabs a pint of CHOCOLATE MILK. She guzzles it and wipes
her lips.

She goes into the next cooler and grabs a PACKAGE OF DELI
MEAT. Rez turns and finds the bread aisle. She grabs a
LOAF OF BREAD and, standing at the coffee stand, rips open
the meat package and makes herself a sandwich.

The Shopkeeper looks up.

SHOPKEEPER

Hey! Hey! You can't do that!

The shopkeeper moves out from behind the counter with a BASEBALL BAT.

He walks towards her raising the bat, shaking it.

SHOPKEEPER (CONT'D)

(Yells in Korean)

Jin-ri, we've got another crack head!

Rez looks his way as she bites into her sandwich.

JIN-RI, his wife, 40's, enters from a storage room.

JIN-RI

(in Korean)

I'll call the police!

A DISPLAY OF COOKIES AND DONUTS is within arms reach of Rez. She grabs a chocolate chip cookie, opens the plastic covering and takes a bite. Rez tosses the sandwich to the floor and focuses on the cookie.

SHOPKEEPER

Put that back!

The Shopkeeper rushes up to Rez, waving his bat. She's quite a bit taller than he. She stares down at him as she chews her cookie.

The Shopkeeper takes a swing. In a heartbeat, Rez takes the bat from him. She pulls back like she's going to hit a home run with his head and then lets go - the Shopkeeper closes his eyes tight, expecting the impact. The bat stops mere inches from his face. Rez THROWS THE BAT out the front window. The GLASS EXPLODES. The Shopkeeper lunges for Rez.

Jin-Ri cries behind the counter. Her hands are shaking. She digs through a drawer under the counter and retrieves a GUN.

Rez flips the shopkeeper over her shoulder while still holding her precious cookie. He lands in the display aisle. The SHELVES BUST APART as he CRASHES to the floor. Rez takes another bite of the cookie.

Jin-Ri holds up the gun in shaking hands and points it at Rez. Rez gives her a piercing stare. Jin-Ri SCREAMS and fumbles the gun. It drops to the floor.

A POLICE SIREN BLARES outside. Rez moves towards the doorway. Two POLICE OFFICERS get out of their car and walk towards Rez. She merely watches them as she chews on the chocolaty goodness of her cookie.

The two cops stand in the shop in front of her, hands on their pistols, holding back smiles. Rez, a beauty, in those dirty clothes, munching on a cookie.

COP 1

D'you do that?

Cop 1 points at the window. He looks to Rez' waist and sees the gun tucked into her waist band. The tone turns serious - he realizes she's the one who grabbed their comrade's gun! He draws his gun. Cop 2 gets it and draws as well.

Cop 2 is on his radio.

COP 2

This is Charlie 2 with a 10-69 Code
1.

DISPATCH

Roger Charlie 2 - Squad dispatched.

The Shopkeeper rushes at Rez from behind, SCREAMING OBSCENITIES IN KOREAN, trying to choke her. He JUMPS on her back. She FLIPS him over her shoulder. The cops rush to restrain Rez.

Cop 1 tries to grab Rez' arms. Rez SNAPS THE WRIST holding the gun, using his weight to push him behind her. She SMASHES her elbow hard into the back of his neck. He falls like a sack. He's unconscious.

Cop 2 steps forward, FIRES! The shot narrowly misses Rez as she dodges to his side. She grabs the breach block of the gun and holds it from chambering forward. He pulls on the trigger but it does nothing. A quick twist sideways and then forward, the gun is in her hand. She SMASHES HIM IN THE FACE WITH IT TWICE. He falls back onto the sidewalk, cupping his nose as the blood gushes from his bloody face. She tosses the gun aside - far out of his reach. Sirens scream in the distance - approaching.

Rez stares at the cops moaning on the floor, as she munches down the last of her cookie.

Rez looks to the counter. No sign of Jin-Ri. She's sobbing and hiding behind the counter. Rez looks up over the counter and spies a video camera.

INT. POLICE STATION - DAY

The station is busy. Tired Detectives sit at messy desks...a couple of POLICE OFFICERS usher in HANDCUFFED PERPS. AL KINNET, 50's, in shape but looks older than his age, sits at his desk, finishing up paperwork. The Korean Shopkeeper runs into the station. He charges up to Al.

SHOPKEEPER

My store is a disaster! You let her
get away!

(in Korean)

They let a girl beat the shit out of
them.

AL

I didn't-

Al shoots a look to Cop 1 and Cop 2 who sit at desks nearby,
filling out paperwork. Cop 1's arm's in a sling. The faces
of both cops are covered in bruises and scrapes.

AL (CONT'D)

Look, there's nothing you can do
here.

Al stands and leads the Shopkeeper out of the office area.

SHOPKEEPER

(in Korean)

All talk and no action! Typical.
No wonder we take things into our
own hands.

AL

You gave your statement. We'll call
you if we need you for anything else.

Cop 1 gets up to leave. Several of his mates stand nearby,
laughing and pointing his way, shaking their heads. STAN,
40's, overweight, walks up to him.

STAN

A girl did that?

Points to Cop 1's face.

STAN (CONT'D)

You sure you don't have a vag instead
of a badge?

COP 1

Look man, she was freakishly strong.

STAN

Freakishly?

Al walks away from the group and into the:

TECH OFFICE - Continuous

Two detectives sit around a desk, replaying the video from
the Korean shop.

AL
Any idea what happened.

DETECTIVE 1
No. She had a gun on her. She could
have used it.

The Detective replays the video showing Rez taking out the cops. The video clearly shows that Rez has a gun tucked into the waist of her pants.

DETECTIVE 1 (CONT'D)
What is she? Army? CIA?

AL
I have a friend at the Agency who
might know what this is about.

INT. DAMIAN'S OFFICE - DAY

Damian sits at his desk, looking at his computer, watching the surveillance video.

He keeps rewinding to the part where Rez almost takes off the Shopkeeper's head with a bat, but doesn't. Al stands behind him.

DAMIAN
How many copies of the tape are out
there?

AL
Just this one.

DAMIAN
Good. This never happened.

Al nods.

DAMIAN (CONT'D)
The agency will handle this now.
Consider your investigation over.

He looks up.

DAMIAN (CONT'D)
Thanks, Al.

Al exits. Damian keeps playing the same few frames over and over. He looks puzzled and stops on the frame of Rez looking up at the camera.

EXT. BUS STOP - DAY

It starting to sprinkle; the sky is gray.

Rez sits at a bus stop looking at her necklace. The gun is shoved in the waistband of her pants, covered with her tattered shirt.

An older BLACK WOMAN, 60's, carrying a closed umbrella, walks up to the bus stop. She moves to sit on the bench next to Rez but sees Rez in her disheveled state and decides to stand. The woman opens her umbrella.

Rez pays her no notice. Instead, she opens up the locket and scrutinizes the photo. She thinks hard but nothing's coming.

The bus arrives. The Black Woman closes her umbrella and gets on the bus. The bus drives away. Rez pulls the photo from the locket for a better look.

INSERT LOCKET PHOTO

A man and a woman in their mid 30's smiling down at a young blonde-haired girl of 8.

END INSERT

She almost smiles back. Rez turns the photo over in her palm. On the back, written in very small printing: 5223 Evan St.

Rez stands and looks around her. To her left is a bus shelter with a city map affixed to the outside of the glass.

Rez steps over to the map.

She looks down at the photo, then to the map, then to the photo again, and then to the map. There - she's found it.

EXT. BAXTER HOUSE - DAY

It's raining. Rez stands on the sidewalk. She looks up and down the street. No one is near. An old Buick is parked in the driveway. Rez walks up to the door.

She raises her hand to knock, then stops. She looks behind her, then up and down the street again. She raises her hand to knock again but the door opens abruptly.

Standing before her is MONA BAXTER, mid-60's, thin and tall. Her hair is short, shoulder length. She wears glasses and is dressed in jeans and a sweater. Mona holds an umbrella.

MONA

Oh! Goodness! You're soaked. Come inside.

Mona ushers Rez inside. Rez looks around the house.

MONA (CONT'D)

Let me get you a towel.

HUGH BAXTER, mid 60's enters the hallway. He's wearing a football sweat shirt and jeans. He looks at Rez curiously. Something resonates.

Mona appears with the towel. She hands it to Rez.

MONA (CONT'D)

Come. Sit by the fire.

Mona leads Rez into the...

LIVING ROOM

...Where a fire burns in the fireplace. Over the fireplace is a mantle and on the mantle there's many FAMILY PHOTOS.

Hugh looks at Mona and she shrugs.

MONA (CONT'D)

You look like you've had a rough day.

Hugh studies Rez' face.

REZ

It's been-

Rez clears her throat.

REZ (CONT'D)

Yes, rough.

MONA

How can we help you?

Hugh hovers nearby.

MONA (CONT'D)

Hugh, won't you go get some coffee. There's some still warm.

Hugh exits.

REZ

You have a nice home.

Her voice is monotone.

MONA

Thank you.

Hugh returns with a cup of coffee and hands it to Rez.

REZ
 (to Hugh)
 Thank you.

MONA
 Let's start with introductions. I'm
 Mona and this is my husband, Hugh.

Rez looks up at the photos on the mantle. The cute little blonde girl from the photo in the locket is in one of the photos. Rez doesn't pick up on that.

REZ
 Do you know me?

Hugh's face softens. Mona glances to Hugh. Silence.

INT. DAMIAN'S OFFICE - DAY

Damian sits at his desk. On his desk is Rez' file folder.

Mark sits down opposite Damian. KELLY ZHAN, 28, takes a seat next to Mark. She wears a slick business suit and short skirt. She crosses her legs and leans forward. There's an empty chair next to Kelly.

KELLY
 Damian, I swear we-

Damian holds up a hand.

DAMIAN
 Not now, Kelly.

Damian moves another folder over top of Rez' folder. It's labeled R-7 Project.

DAMIAN (CONT'D)
 Where's Jason.

MARK
 On his way.

Mark's cell phone rings. He stands up and moves away from Damian's desk.

MARK (CONT'D)
 Simpson.
 (beat)
 Where?
 (beat)
 I'll be right there.

Mark sits stands behind the chair he was sitting in.

MARK (CONT'D)

I gotta go. The guy we've been tailing on the G-40 case was spotted downtown at a coffee shop.

Mark moves to the door.

Damian nods.

DAMIAN

I want to talk to you when you get back.

MARK

I won't be long.

Mark nods and opens the door.

JASON ROESLER, 27, tall and lanky with dark blond hair, stands in front of Mark. Mark exits. Jason enters the room.

JASON

Sorry I'm late. Is the meeting over?

Damian shakes his head.

DAMIAN

Get the door.

Jason closes the door and then sits down.

DAMIAN (CONT'D)

Jason, you've been the technical sciences lead on this project for the past three years.

JASON

Yes sir.

DAMIAN

This project has been going on for over twenty five years. Each strain of the nano-virus stronger than the last.

Damian opens the folder.

DAMIAN (CONT'D)

(to Jason)

If someone who's been given the latest version of R-7 is killed, what happens?

Jason's perplexed. He shrugs.

JASON

They die.

DAMIAN

Do they?

Damian stands and looks out the window in heavy silence.

DAMIAN (CONT'D)

We've got a problem.

INT. BAXTER HOUSE - CONTINUOUS

Rez takes the locket out of her pocket and opens it. She passes it to Mona.

Mona takes the locket and grabs a PAIR OF GLASSES sitting next to the TELEPHONE on the end table next to the couch. She puts on the glasses and moves in for a good look at the picture.

Mona's noticeably shaken. She looks to Hugh and passes him the locket. He takes a quick look and he's obviously shaken.

HUGH

Sorry. We don't know you.

Mona's face betrays the lie.

HUGH (CONT'D)

(to Mona)

We should be heading out. The store's gonna close soon.

MONA

Hugh, we can't-

HUGH

We got out of the game a long time ago!

Rez gets up. She's confused.

Mona stands.

MONA

Wait.

Mona exits down the hall. Hugh moves next to the phone on the end table in the living room.

Rez slowly walks to the door.

Mona re-enters with a FOLDED ENVELOPE in her hand.

HUGH

Mona! Stop!

Mona looks at Rez and smiles a mother's prideful smile.

Hugh picks up the phone and dials.

Mona and Rez exit the house.

EXT. BAXTER HOUSE - CONTINUOUS

The rain has stopped but the sky is a gloomy gray. They walk to the end of the sidewalk.

Mona hands Rez a faded and tattered envelope.

MONA

You should go. They'll be here soon.

Rez takes the envelope. She looks at the yellowed envelope.

MONA (CONT'D)

I can't explain it all now, but this might help. Come back - when it's safe.

Rez and Mona exchange a long look.

MONA (CONT'D)

Be careful, Rez.

Rez nods and then walks away. She pauses - did Mona just call her Rez? Her name...how does she know? Rez turns but Mona's gone back inside. Rez senses danger approaching. She runs.

INT. BAXTER HOUSE - MOMENTS LATER

Mona enters the house. Hugh hangs up the phone.

MONA

What did you do?

HUGH

(angry)

What had to be done! Where is she?
They want her back!

MONA

So do I!

Hugh gets up and runs to the front window.

Concern washes over Hugh's face.

Mona stands next to him, stroking his arm.

MONA (CONT'D)
I gave her the envelope.

He reaches over and hugs Mona tight to his side. The two stare out the window in silence.

INT. DAMIAN'S OFFICE - LATER

Damian hangs up the phone.

A knock on Damian's office door. Damian nods to Jason to open the door. Mark enters.

MARK
One bad guy down.

KELLY
That was quick.

MARK
He didn't run. He knew it was over.
They have him downstairs.
(to Damian)
What have I missed?

Damian queue's up the surveillance tape on his computer. He turns the monitor so the group can see. They all crowd around the desk.

DAMIAN
She's alive.

KELLY
How can that be?

Mark steps back, thinks for a second, then moves in for a closer look. There's a look of hope on his face.

MARK
Are you sure that's her?

DAMIAN
It's her.

MARK
But-she was down.

Damian pulls the computer screen back to him. The group go back to their seats.

DAMIAN
Get her.
(MORE)

DAMIAN (CONT'D)

Kelly, get working on logistics.
Let me know what resources you need.
(to Mark)
And Mark, come up with a solid plan.
You're free to use whatever special
tactics you need to bring her down.

Kelly and Jason get up and exit.

KELLY

(to Jason)
I'll need you to blow up a city grid
map with all access points plotted.

JASON

Got it.

Mark gets up to leave.

DAMIAN

(to Mark)
She hasn't gone far. Find her.

Mark clenches his jaw.

DAMIAN (CONT'D)

Did you hear me?

Damian stands and leans over his desk.

MARK

I heard you!

DAMIAN

I know you didn't like the outcome
of the first mission, but we had no
choice. This is a complete mess. I
need you to clean it up.
(beat)
All of it.

Mark nods.

DAMIAN (CONT'D)

Bring her in. Dead or alive.

Mark turns and exits, closing the door behind him.

EXT. BAXTER HOUSE - DAY

Mark drives up to the house in a black sedan. It's raining
again. He gets out of the car and runs up to the front door.
It opens; Hugh steps out.

HUGH

She's gone.

Mona steps from behind Hugh.

MARK

How long.

HUGH

Twenty, maybe thirty minutes.

Mark turns and looks at the street.

HUGH (CONT'D)

We didn't know.

Mark turns to Mona.

MARK

Do you have any her belongings?

MONA

I think there's a box in the attic.

Mona touches Hugh's arm.

MONA (CONT'D)

Can you help get me it?

HUGH

Just wait here. We'll be right back.

Mona and Hugh exit.

Mark steps...

INSIDE

...and closes the door behind him. He pulls a pair of gloves out of his pockets. He wipes his fingerprints off the door.

Mark moves into the living room and scopes out the pictures on the mantle. He sees one of Rez and takes it.

Hugh and Mona enter the room with a box. Hugh notices Mark staring at Rez' childhood picture.

HUGH (CONT'D)

We didn't even know it was her -
it's been fifteen years. She was
just a child. Tell Damian-

MARK

Damian has a message for you.

Mark clenches his gloved hands.

EXT. CITY STREETS - LATER

Rez runs down a street, taking in her surroundings. A bus stop - FLASH OF RECOGNITION. Rez grabs her head and clenches her eyes as pain floods her senses.

INSERT FLASHBACK

Rez standing at the bus stop, waiting for the bus, reading a newspaper.

END FLASHBACK

She runs further down the street past an old heritage home...

INSERT FLASHBACK

INT. HERITAGE HOME - NIGHT

Rez is at a party. She walks through a room full of people, drink in her hand. She spots Kelly in a corner of the living room and smiles. Kelly smiles and waves her over.

END INSERT

She stops, then turns down a street, almost like she knows where she's going.

INT. MARK'S CAR - LATER

Mark drives by the park where Rez has been sleeping on the bench, and then past the Korean grocery store.

Mark scans the streets, still looking for Rez.

EXT. APARTMENT BUILDING - LATER

Rez runs up to her apartment building. She stops and stares at the building sign and registers a sense of déjà vu.

INSERT SIGN

TAYLOR EXECUTIVE SUITES

END INSERT

Rez walks up the front stairs of the building. A WOMAN exits, leaving the door open. She acknowledges Rez with a smile and a nod. Rez enters the building.

INT. MARK'S CAR - CONTINUOUS

Mark drives through town, getting delayed by stoplights, he whips around a slow car and speeds by and through a red light.

INT. APARTMENT BUILDING - CONTINUOUS

Rez walks up the stairwell. FLASHBACKS OF THE BATTLE IN THE HALLWAY, FLASHBACKS OF KELLY AND LAUGHING OVER WINE, causes Rez to stagger - vertigo inducing, Rez staggers, tripping, stops at her apartment door - APARTMENT NUMBER 408. She tries the door. It's locked. The superintendent, RALPH, 60's and balding, stands at the end of the hall watching her.

RALPH

You locked out?

Rez snaps her attention to Ralph. Ralph walks to her, fumbling through A LARGE SET OF KEYS.

RALPH (CONT'D)

I haven't seen you around in a few months. Away for work?

Rez nods.

REZ

Yes.

Ralph finds the key and opens the door.

RALPH

Welcome back.

Rez enters the apartment and closes the door in Ralph's face.

INT. REZ' APARTMENT - CONTINUOUS

A large, bright apartment furnished with a large, overstuffed white living room set. Dark wood and chrome accents throughout the apartment. A silent alarm box is affixed to the wall, blinking green until Rez moves in front of it - when it turns red.

A few boxes are piled by the door. They're marked CONFIDENTIAL - R. KETONA. Rez doesn't notice them. She's more fascinated by the pictures and decorations on the wall. It's clear, by the ASIAN DECORATIONS and PHOTOS that Kelly lives there too. Rez looks at a PICTURE OF KELLY IN A NAVAL UNIFORM.

INSERT QUICK FLASHBACK

Drinking wine with Kelly at the party.

END INSERT

A much younger Kelly stares back from the photo. On her jacket is A NAME TAG that reads: K. ZHAN.

REZ

Kelly.

As Rez says the word, her face crinkles up, puzzled. How do I know this?

EXT. APARTMENT BUILDING - CONTINUOUS

A black SUV pulls up to the front of the building - agents of The 5 team (Kelly, Jason, and several others) get out. Mark's sedan squeals to a stop behind the SUV. He rushes out and runs to the squad leader.

INT. REZ' APARTMENT - CONTINUOUS

Rez shakes off the strange feeling and rushes to...

HER BEDROOM

She opens her closet and it's empty. She thinks for a moment, then rushes across the hall to...

KELLY'S ROOM

Rez pulls the yellowed envelope out of her pocket and places it on the dresser. She pulls open the closet. It's full of dresses, shirts, pants, etc.

Rez takes out a dress, holds it up to her, shakes her head, then throws it on the bed. No not that one...She grabs a shirt, no, she doesn't want it and it ends up on the bed. Flinging several other pieces of clothes on the bed, Rez finds a BLACK LEATHER SUIT. She puts it on.

EXT. APARTMENT BUILDING - CONTINUOUS

Kelly pulls KEYS out of her pocket and opens the buildings front door. Guns are drawn and Mark and the other Agents storm the building.

INT. APARTMENT BUILDING - CONTINUOUS

Mark, Kelly and the Agents run up the stairs and block the elevators.

INT. REZ' APARTMENT - KELLY'S BEDROOM - CONTINUOUS

Rez sits on the bed pulling on a pair of Kelly's HIGH HEELED BLACK BOOTS.

She stands and looks at her image in the full length mirror on the back of the closet doors.

She looks striking and dangerous.

She grabs the envelope from the dresser and tucks it into a pocket. Rez rushes down the hallway. Now she spots the boxes by the door. She walks to them; sees her name on them. She underlines her name with her finger.

REZ

Rez Katona.

She opens the top box. It's full of family photos and documents. One photo she picks up.

INSERT PHOTO

A couple in their mid 40's stand in an institutional setting, posing with Damian.

END INSERT

Rez screws up her face, trying to remember who these people are. She walks to the group of photographs hanging on the wall and finds a group photo.

INSERT PHOTO

Group photo of Damian, Mark, Kelly, Rez, and Jason - at a pub, celebrating.

END INSERT

INT. APARTMENT BUILDING - CONTINUOUS

The Agents run into the hallway - extremely cautious, trying to be silent - guns at the ready, signaling each other by hand only.

INT. REZ' APARTMENT - CONTINUOUS

Rez senses FOOTSTEPS by her door and is spooked. She drops the photo and moves towards the door, reaches for the handle - but stops - she senses something - she turns and runs for the window.

The Agents, Kelly and Mark crash into the apartment - KICKING DOWN THE DOOR.

KELLY

There!

MARK

I see her!

Rez jumps, BREAKS THROUGH THE WINDOW GLASS AND CRASHES DOWN ONTO THE FIRE ESCAPE - it wobbles dangerously and is coming away from the wall. She starts toward the ladder, she limps, wounded. Rez quickly shakes off the glass that's still on her. The agents are too hot on her tail - she leaps to the next landing.

MARK (CONT'D)

(to Kelly)

Get below!

Kelly runs out of the apartment.

The agents look out the window, cautious - pop a look - guns first, popping back in and then back out the window again, to see Rez barely grab and cling to an air conditioning unit, swinging herself to the very narrow ledge - they fire but can't get a clean shot at her because the air conditioner blocks the way.

An Agent jumps out onto the fire escape - it breaks away from the wall, he starts to fall with it but is pulled inside by Mark just as the fire escape collapses beneath him.

He dangles - Mark helps to pull hard to reel him in. It's the distraction Rez needs and she drops herself down and down and down to the ground.

The Agents fire at her but she's too far away for their handguns to get an accurate shot. She's getting away!

EXT. APARTMENT BUILDING - CONTINUOUS

Kelly appears as Rez jumps to the ground.

Rez turns and faces Kelly.

KELLY

Give it up, girlfriend.

Kelly takes a FLYING KICK at Rez' head. SNAP goes her neck. The kick sends Rez reeling. She falls to the ground.

KELLY (CONT'D)

That's what you get for wearing my clothes, bitch!

Kelly stomps to over to Rez. Rez focuses in on the area where Kelly's heart would be.

KELLY (CONT'D)

You're dead mother fucker! I buried you once and I'll do it again.

Kelly pulls her CELL PHONE from her pocket and speed dials.

Rez stares at Kelly's chest. Her bones snap back into place with GRINDING POPS.

KELLY (CONT'D)

Damian, I got her.

Kelly snaps the phone closed.

Rez jumps up and stands perfectly still in front of Kelly. Then, WITH BONE-BREAKING FORCE, SHE PUNCHES KELLY'S CHEST WITH BONE CRUSHING FORCE.

Kelly does a little dance of death while pain floods her face and BLOOD OOZES from her mouth.

Rez takes the phone from Kelly's hand and tucks it into her pocket.

Mark runs out from the building. The other Agents aren't far behind.

Rez runs off.

Mark holds up his gun to take a shot, but stops. The other Agents are finally on site, but it's too late. Rez is gone, slipped down an alleyway.

Mark stands in front of Kelly's body. An Agent approaches.

MARK

(to agent)

Clean this up.

Mark moves away from the gruesome scene and dials his cell phone.

MARK (CONT'D)

Agent down.

(beat)

Kelly.

INT. DAMIAN'S OFFICE - NIGHT

Damian sits at his desk tapping a pen, thinking. He picks up his phone, then sets it back down. He picks it up again and dials. He's making a call he obviously doesn't want to make.

DAMIAN

Patricia, it's Damian. She's still on the loose.

PATRICIA MYERS (O.S.)

I told you to bring her in.

(MORE)

PATRICIA MYERS (O.S.) (CONT'D)
 You fucked this up once already and
 I'm not going to let you fuck it up
 again.

DAMIAN
 Simpson's on it.

PATRICIA MYERS (O.S.)
 I got word this morning that the lab
 was broken into. Was the R8-

Damian cringes and blows a breath out from between clenched
 teeth.

DAMIAN
 It's gone. But the new version isn't
 stable-

PATRICIA MYERS (O.S.)
 No one knows about this project but
 me! It's a matter of national
 security!

DAMIAN
 The R7 working better than we'd
 expected.

PATRICIA MYERS (O.S.)
 Are you saying she's unstoppable?

A pause...

DAMIAN
 I don't know.

PATRICIA MYERS (O.S.)
 You'd better fucking know. This is
 both our jobs on the line! I went
 out on a limb for you. Don't fuck
 this up! Find Katona! And the
 missing R8!

The woman hangs up. Damian hangs up the phone slowly and
 stares at it for a time. His glance slowly turns to the
 window. It's dark and the moon is shrouded with clouds.

NET. ALLEYWAY - NIGHT

Rez puts the phone in her jacket pocket and pulls out the
 tattered, wrinkled, yellow envelope. She opens the envelope
 and pulls out her birth certificate.

INSERT REZ KATONA BIRTH CERTIFICATE

Birth certificate shows parent's names, date of birth, place of birth, parent's occupation, hospital of birth, city of birth, etc.

Below the detailed birth information is a QR Code.

END INSERT

Rez pulls the cell phone out of her pocket and scans the QR code.

INSERT CELL PHONE

QR Code leads to a page that shows an address and a series of numbers:

12982 - 15th

L 12 - U17-40

14/3/93884-0093-A-R7

END INSERT

She sets the phone in her lap for a second and thinks hard. What does it mean. Then, a thought.

INSERT CELL PHONE

Internet - Google Maps - 12982, 15th St.

Google returns a map showing the location and how to get to it.

END INSERT

Rez puts the birth certificate back into the envelope and shoves it into her pocket. She stands, staring at her phone, and starts to run.

EXT. CIA OFFICE COMPLEX - NIGHT

Rez stalks up in front of a large, well lit building. It's squat, no more than four floors above ground. She scans the perimeter - all clear.

Moving closer, she spies a guard inside the building, sitting at a reception desk. He's reading a book. Next to the reception desk rests his knapsack.

Rez moves to the back of the building.

EXT. BACK OF CIA OFFICE COMPLEX - CONTINUOUS

Rez walks past some shrubs and finds a back door and next to the door is a window with security mesh in the glass.

Rez pulls the gun from the waistband of her pants. She aims - SHOOTs. Alarms go off. She stands to the side of the door...waiting.

INT. CIA OFFICE COMPLEX - CONTINUOUS

The GUARD rises and runs to the back of the building, gun pulled.

INT. CIA OFFICE COMPLEX - STAIRWELL - CONTINUOUS

The Guard stands cautiously at the top of the stairs. He snaps his walkie-talkie from his belt.

GUARD

Notify the Captain, shots fired, no penetration.

CONTROL CENTER

Copy that.

He walks down the steps and stares at the bullet hole in the window. He looks out the window. A car full of kids speeds down the road.

GUARD

Vehicle traveling north on 15th.
Possible suspects. Kids in a Hummer.
Rich kids with nothing better to do.

CONTROL CENTER

We'll send back up.

The Guard opens the door and looks outside.

GUARD

Backup not required.

CONTROL CENTER

Roger.

The Guard puts the walkie-talkie back on the clip. He takes a step outside, still holding the door.

Rez jumps out from behind the door. She kicks the gun out of his hand and punches him in the face. BLOOD pours from his nose. His hands rush to his face. Rez kicks him in the stomach. He falls to the ground. Rez jumps onto his back and grabs his neck, twisting it until it cracks.

Rez gets up and searches his body for the MASTER SET OF KEYS and SECURITY SWIPE. She finds them. Standing at the door, she tries a few keys, watching over her shoulder as she works. Then, she finds the right key, opens the door and enters.

INT. CIA OFFICE COMPLEX - CONTINUOUS

Rez walks through the lobby. MOMENTARY FLASHES OF MEMORY of when she used to work there. She winces with pain as she remembers...

INSERT FLASHBACK

- walking with Damian, talking, laughing. Damian hands her a file. Their hands touch. She looks down, then up to his eyes.

END Flashback

Her hands fly to her head and for a moment, Rez is slowed. She brushed the memory away and scans the lobby. She spies the Guard's knapsack on the floor. She grabs it, empties the lunch he'd packed onto the floor, and moves on, TAKING IT WITH HER.

To the left is a bank of elevators. She runs to the elevators, slaps her hand and presses both buttons. The elevator opens and she gets in.

Rez looks at the floor selection panel inside the elevator. She pulls out her phone and looks at the building address.

INSERT PHONE

12982 - 15th

L 12 - U17-40

14/3/93884-0093-A-R7

END INSERT

She looks at the panel and sees there is an L12. Rez presses L12. The elevator speeds downward.

The elevator stops to the sound of A SMALL DING - the doors open. Rez peeks out, to the left, then to the right. The lights are on in the hallway but office lights are turned off.

Rez takes one step out of the elevator and realizes the hallway is armed with a laser lit security alarm. Dust dances in the blue beams.

Rez spots the swipe control on the other side of the hall wall. She has to get from the elevator to the swipe control - about 15 feet. She steps out...creeps, climbs, and maneuvers over and under the beams.

At the swipe panel, Rez waves the guard's swipe card. The laser lights fade.

Rez takes a few steps down the hall and is almost crippled by another FLASH OF MEMORY. She grabs her head.

INSERT FLASHBACK

- she's in an office with Kelly, Mark and Damian and they're discussing while Damian writes cryptic notes on a white board.

END FLASHBACK

She walks past the first office door and peeks in through the lightly frosted pane of glass. No, not that one. She runs to the next office door. She looks at the number on the door, which reads: U17-20. She glances at the phone.

Rez runs down the hall, past U17-30 and finds the office with the number U17-40.

She tries the doorknob. It's locked. Rez kicks the glass out of the window in the door, reaches inside with her hand and unlocks the door.

Unbeknownst to Rez, she's tripped a security switch.

INT. U17-40 - CONTINUOUS

Rez steps into the office. GLASS CRUNCHES under her feet. The office is full of filing cabinets. She turns to inspect the room, frowning slightly. So many cabinets.

She moves to the one closest to her and pulls on the handle. It's locked. She's exasperated. Really? Rez looks at the file number on the front of the file: 2/3/11521-102-A-Angola

Rez stands back. She looks at the filing cabinet to the left. The file drawer number reads: 1/3/19035-192-A-AA48

The number on the drawer beneath it reads: 1/2/20178-210-A-AA48

Rez' face shines with hope. She looks to the filing cabinet to the right. The top drawer's number is: 3/4/23254-295-B-Brussels

She's on to something. She walks the perimeter of the room, reading the drawer fronts. There's a sequence.

A QUICK FLASH TO THE ADDRESS and her mind's eye zooms in on the file number 14/3/93884-0093-A-R7

Rez turns suddenly to filing cabinet 14. She runs to the filing cabinet and stands before the file drawer. She scans the number: 14/3/93884-0093-A-R7

A small, victorious smile creeps over her face. She tries the handle but the file drawer is locked.

She takes the gun from her waist band and uses the butt of the handle to bash in the drawer handle. Rez pulls the file drawer open.

She thumbs through the file folder headings: REZ KATONA, R-7, PARENTS, MEDICAL, ETC.

Rez grabs the R7 file. She opens it.

INSERT FILE

It's been highly sanitized. Not much left that isn't blacked out: HIGH SECURITY RISK, REZ KATONA REPRESENTS THE FIRST STEP TOWARDS SINGULARITY, CAN REPLICATE RESULTS FOR MILITARY USE, CAN BE EXTREMELY DANGEROUS, ETC.

END INSERT

Rez tucks that file into the knapsack. She thumbs past a few files until she stops at R7 EXPERIMENTS. She takes out that file and opens it.

INSERT FILE

There's a SANITIZED note from PATRICIA MYERS, Director of DARPA. Rez reads it: IT HAS COME TO OUR ATTENTION THAT THE R7 PROJECT MAY BE IN JEOPARDY...R1-6 WERE FAILURES...MAY NEED TO REMOVE ASSET...AT ALL COSTS. Another note from General Hastings at the Department of Defense. Rez reads it: DUE TO BUDGET CONSTRAINTS BY THE CURRENT ADMINISTRATION THE R7 PROJECT MUST BE HALTED...ALL MATERIALS SHOULD BE DISPOSED OF...MATTER OF NATIONAL DEFENSE...PROJECT PUT ON HOLD DUE TO THEFT OF R8.

END INSERT

Rez tucks that folder under her arm.

She thumbs through the files and finds one marked PHOTOS. She pulls out the file. Pictures spill to the floor. She bends to picks them up.

INSERT PHOTOS

PHOTOS OF REZ AS A BABY, REZ WITH PARENTS AT VARIOUS AGES, BABY REZ WITH THE BAXTERS, REZ GETTING MILITARY HONORS, REZ IN UNIFORM ON A SHIP, REZ GETTING ANOTHER MILITARY HONOR. Rez stops fast when she sees a photo of DAMIAN AND HER PARENTS.

END INSERT

She picks p the photo. Damian's much younger in the photo. She flips it over; it's dated 1995.

She tucks the file under her arm. She opens another highly sanitized file marked parents: ANDRÁS AND CICELLE KATONA,

INSERT FILE

HUNGARIAN SPIES WORKING WITH THE 5, GENETIC SCIENTISTS WORKING WITH THE 5, FRONTIERS OF R7 RESEARCH, REPORTING TO DAMIAN SHEPARD, LAST KNOWN LOCATION 652 BARTLE STREET, LOT 3. Rez looks at the address, then at a photo of her with her parents.

END INSERT

Rez hears a noise from behind. FOOTFALLS in the hall. HUSHED VOICES. She moves silently beside the door. Three security forces stand in front of the door, MACHINE GUNS BLASTING shots into the room. Rez ducks to the floor.

After a few minutes of gunfire, the security force leader kicks what's left of the door open. They all enter.

Rez JUMPS out from the side, kicking the first one in the face. The other two men aim their machine guns but Rez is quicker. She grabs one of the guns and bats the man's head with the riffle but, then flips the gun fast and lets off a round of bullets into the other man. He falls to the ground, dead.

The first man gets up. Rez turns the machine gun on him and pulls the trigger. He think's for a moment that he's toast, but the machine gun merely CLICKS. It's empty. Both he and Rez see his machine gun on the floor. They both lunge for it. He grabs it but Rez thinks fast, grabs a filing cabinet and pulls it over onto him. It crushes him.

The last of the forces is on his feet. He jumps at Rez from behind, choking her. She grabs him, flips him over onto the floor. She jumps onto him and grabs a piece of glass. She plunges the glass into his eye socket. He screams. She stands and steps on the protruding glass, sending it into his brain.

Rez looks at the dead bodies for a moment, then reaches over the bloodiest one to retrieve her knapsack and machine gun.

Then she tucks all the files into the knapsack, stands, looks at the photos that litter the floor that are now spattered with blood, then turns and exits.

INT. HALLWAY - CONTINUOUS

Rez runs down the hall.

The SOUND OF FOOTSTEPS rises behind her. She turns to look.

Four more AGENTS rush down the hall after her.

She scans the available surroundings.

A photocopier sits out of the way at the end of the hall. Rez runs to it.

Next to it is a coffee maker with an old pot of coffee sitting on it.

Rez runs to the coffee pot. She throws the cold coffee onto the marble floors, making them slick, then she smashes the coffee pot on the edge of the photocopier, and kicks the glass onto the spilled coffee.

As the Agents round the corner, they slip and two of them fall onto the glass fragments.

The other two Agents take shots at Rez as she runs through the halls.

Res runs into the...

LOBBY

And crouches behind the reception desk. She aims her machine gun.

As the Agents run into the lobby, they're met with Rez' machine gun fire. They are both hit and lay on the floor, bleeding.

Rez runs to the front doors. She scans the area - nothing coming - she aims the machine gun at the doors and lets off the rest of the clip. The bullets shatter enough glass for her to break her way free.

EXT. CIA OFFICE COMPLEX - CONTINUOUS

Rez runs down the street with the knapsack.

EXT. CITY STREETS - DAY

It's almost dawn. Rez walks the streets, knapsack on her back. She sees a street sign that reads: BARTLE STREET.

She turns down Bartle Street.

EXT. CEMETERY GATES - DAY

Rez stands outside 652 Bartle Street. It's a cemetery. She glances at the headstones beyond and shakes her head. She tries the gate - locked. She hops over the gate.

EXT. CEMETERY - DAY

The sun is dawning. Rez stand before two headstones, staring unblinkingly.

INSERT HEADSTONES

András Katona

Cicelle Katona

Beloved husband

Beloved wife

1951 - 2006

1954 - 2006

END INSERT

Rez stares at the names.

REZ

I don't remember you.

Rez steps back and scans the headstones down the row of graves.

Rez points to a small headstone a few feet away from her parent's.

INSERT HEADSTONE

Rez Katona

We will miss you always and forever.

1977 - 1979

END INSERT

Rez furrows her brow in confusion.

EXT. CEMETERY - NIGHT

Rez sits on a headstone, looking at the cell phone. All the cuts and scrapes that were once on her face are gone. She plays with the buttons and touch screen. She turns on some music. It startles her, then she kind of remembers it, but she turns it off. She touches the contacts button and sees Damian's picture. She touches the picture softly. The phone dials.

INTERCUT - REZ IN ALLEYWAY / DAMIAN IN OFFICE

DAMIAN

Hello?

Rez' eyes flash at the sound of his voice, him saying her name. She winces as pain stabs her brain.

INSERT FLASHBACK

Rez and Damian in bed.

END INSERT

Rez shakes off the memory.

Rez screws up her face as she looks at the phone, then she holds the phone to her ear.

DAMIAN (CONT'D)

Rez, I know it's you. Don't hang up. It's Damian. Remember...

REZ

I found them.

DAMIAN

There were scientists on the R7 project - they were original members in our little black ops group.

REZ

The 5.

DAMIAN

Yes, you were born into the program for genetic enhancement.

REZ

Human enhancement?

DAMIAN

Yes, human hybridization. We were to create soldiers who were stronger, faster, ones who could self heal, who were superior and technologically enhanced.

REZ

Using nano-biotechnology. Using R7.

DAMIAN (O.S.)

Rez, you need to come in. You're in trouble. I can help. I can save you.

Confusion washes over Rez' face. She shakes her head and hangs up.

As Rez stands, takes the birth certificate out of her pocket and places her birth certificate on the baby's headstone.

INT. DAMIAN'S OFFICE - CONTINUOUS

Damian slams down his phone.

DAMIAN (CONT'D)

Fuck!

Damian picks up the phone and dials, on speaker phone.

DAMIAN (CONT'D)

Did you get her?

TECH (O.S.)

Yeah, we triangulated her location.
She's across town, by the warehouses.

DAMIAN

Send the coordinates to Simpson.

Damian hangs up. He dials again.

EXT. ALLEYWAY - NIGHT

Rez puts the phone in her jacket pocket and pulls out the tattered, wrinkled, yellow envelope. She opens the envelope and pulls out her birth certificate.

Rez places the certificate back into the envelope. She stares down the long row of warehouses and begins to walk towards one.

INTERCUT - DAMIAN IN HIS OFFICE / MARK IN HIS CAR

MARK

Simpson.

DAMIAN

She called in on Kelly's phone. We got her. They're texting you her coordinates. I want her in - dead.

END INTERCUT

INT. MARK'S CAR - CONTINUOUS

Mark pauses, sighs.

DAMIAN
Get over her, Mark. She's not even
human anymore.

MARK
Fuck.

DAMIAN (O.S.)
Dead Mark, get it?

MARK
Yeah, I got it.

EXT. WAREHOUSE DISTRICT - DAY

Mark pulls up in front of an old warehouse. The black SUV with four more Agents pulls up behind him. They all get out of their vehicles extremely cautious, trying to be silent - guns at the ready, signaling each other by hand only.

Mark signals to two Agents to go into a warehouse to the left. He signals for Jason to go with him into the warehouse in front of them.

INT. WAREHOUSE - CONTINUOUS

Mark and Jason silently enter the warehouse. It's full of BROKEN WINDOW GLASS and OLD MACHINERY (like brake presses or extruders). Jason steps on some BROKEN GLASS. Mark turns suddenly - his eyes filled with anger. Jason mouths 'sorry'. Mark shakes his head.

They creep further into the building, climbing up a staircase to the second floor, forever on the lookout for a demon hellbent on killing them.

Jason pulls out a small SCANNING DEVICE from a his pocket. A light flashes on the device as it scans for a warm body.

INSERT SCANNING DEVICE SCREEN

Shows a form hiding behind machinery in front of them.

END INSERT

Jason taps Mark and points in the direction of the warm body. Mark nods.

The two creep up to within five feet of the machine that Rez is hiding behind.

BEHIND MACHINE

Rez hides, waiting for the time to make her move. She crouches down and then, in one swift move, she jumps onto the machine, startling Jason and Mark.

Rez jumps down and KICKS THE GUN out of Jason's hand with one foot, then KICKS HIM IN THE STOMACH with her other foot. He doubles over for a moment. Mark moves in and PUNCHES REZ IN THE FACE. HER FACE SPLITS OPEN and her face reddens with anger and OOZES BLOOD. Rez counters with a PALM HEEL PUNCH TO THE THROAT.

Jason reels around and KICKS REZ IN THE HEAD. She stumbles back for a moment, then runs up the side of the machine to ROUND OVER AND KICK Jason in the face. Jason drops - lights out - and falls face first onto a LARGE 8" SCREW that's protruding upwards from the floor.

Mark points his gun at Rez.

MARK

Don't move! It's me, Mark.

Rez stops for a moment and stares at Jason. QUICK FLASHBACK- Rez clenches her eyes shut with pain.

INSERT FLASHBACK

Having drinks with Jason, Kelly and Mark, laughing.

END INSERT

She looks up at Mark, confused. What has she done? Who are these people? Friends or foes?

MARK (CONT'D)

You need to come with me. Now!

Rez disarms Mark in a LIGHTENING QUICK MOVE AND BEGINS TO STRANGLE HIM. The gun skids across the floor.

MARK (CONT'D)

Rez, stop, you need to trust me.
It's Damian. He ordered your hit.

Rez tightens her grasp. Mark's turning blue. Rez' face wound begins to heal.

REZ

Who's Damian to me?

MARK

(gurgling out his
words)
He's your boss....

Rez has a QUICK FLASHBACK OF BEING IN BED WITH DAMIAN. He's stroking her hair, she's smiling and obviously in love. But the flashback is causing her to stumble.

REZ
And something more?

MARK
Yes.

Mark gags. Rez loosens her grip.

REZ
Why would he want me dead?

Mark points to dead Jason laying on the floor.

MARK
You kinda have an anger management problem.

Rez loosens her grip a little more.

MARK (CONT'D)
It didn't work out.

REZ
What didn't-

Rez loosens up and frees Mark. He stands and rubs his neck and looks up at Rez. Her face wound is completely healed. His neck is reddened with hand prints.

MARK
His project. It didn't work out the way it was supposed to. At least he didn't think it did.

Rez is confused; Mark takes a step towards her and she assumes a battle pose.

MARK (CONT'D)
Looks like it takes longer to kick in than anyone thought.

In the distance, footsteps running and getting closer.

MARK (CONT'D)
We need to get out of here. He'll find you! Kill you.

REZ
And you can be trusted?

MARK

What are your options?

REZ

I could kill you now.

MARK

And then what? You're still on the run from the agency. There will always be more. You can't run. You can't hide.

Mark looks into Rez' eyes, hoping for a look of understanding. He moves to take her hand. She pulls back.

REZ

I need answers. You'll help.

Mark nods.

Mark and Rez creep towards the staircase. Mark moves down the stairs first, then motions for Rez to follow.

Mark peers over the side of the handrail and spots the two Agents skulking below. One of the Agents looks up and sees Mark. Mark freezes. Rez holds up behind him.

Mark shakes his head to the Agent and points, silently telling the Agent to head off in another direction. But the Agent sees Rez behind Mark. Mark turns to Rez.

The Agent aims and TAKES A SHOT. Misses...

MARK

Run!

Mark and Rez run up the stairs. The Agents follow. Mark and Rez run and hide behind the many machines located on the factory floor as the Agents run up the stairs and FIRE SHOTS in their direction. The TEAM LEAD grabs the mic on his lapel.

TEAM LEAD

Simpson's got her.

DAMIAN (O.S.)

Good-

TEAM LEAD

No, he's protecting her.

INT. DAMIAN'S OFFICE - CONTINUOUS

Damian sits at his desk in front of a pile of papers, fuming. He holds a PENCIL in his hand.

DAMIAN
Son of a bitch!

His office door opens up. His new assistant, Jill, 20's and hot, walks in with A COFFEE WITH CREAM. She sets it on his desk.

JILL
Here you-

DAMIAN
(gritting teeth)
Black. I-told-you-black.

Damian shakes his head, totally frustrated. He breaks the pencil in his hand in two.

JILL
Sorry sir.

She takes the cup, shaking, and exits.

INT. WAREHOUSE - CONTINUOUS

The two Agents skulk around the warehouse, guns cocked, searching behind machines, looking for Rez and Mark - who elude them, but are getting close to being cornered.

Rez notices their predicament. She signals to Mark that she's going to jump out at the Agents. Mark shakes his head NO. She gives him a look - REALLY? And jumps onto the machine in front of her.

The closest Agent takes a shot at her. The BULLET HITS REZ IN THE ARM. She merely flinches as she lunges for him.

The second Agent TAKES ANOTHER SHOT AS MARK CRASHES DOWN on him. The shot misses and Mark KICKS the gun from his hand. They wrestle on the floor, Mark POUNDING at his face.

In the meantime, Rez grabs a long, sharp PIECE OF STEEL lying nearby and SHOVES IT THROUGH THE LEG of the Agent she's fighting. The Agent falls to the ground near the gun. His hands reach out for the gun. He grabs the gun and pulls it in front of him, aiming at Rez.

Mark snaps the Agent's neck and gets up just as the other Agent PULLS THE TRIGGER. Rez is HIT IN THE CHEST. She staggers back. Mark KICKS the gun from his hand before he can get a second shot off and then STOMPS on his head, crushing it like a grape.

Rez drops to the floor. She holds her hand over the BLEEDING WOUND. She looks at the BLOOD ON HER HAND. Then, HER WOUND BEGINS TO SELF HEAL. She stares at it, amazed.

Mark watches in shock.

Her wound is healed.

INT. MARK'S CAR - LATER

Mark drives down a street. Rez looks at her chest where she was shot.

REZ

What am I?

Mark drives away from the warehouses, towards an industrial area. He drives, stone-faced, ignoring the question.

REZ (CONT'D)

Mark?

MARK

Damian created the latest version of R-7. I just didn't know he gave it to you.

REZ

What are you talking about?

Mark speeds past a muscle car parked at the side of the road. The shady-looking Pimp walks up to the muscle car.

INT. MUSCLE CAR - CONTINUOUS

A TEENAGE BOY listens to the loud beats of hip hop. He watches Mark speed past him and wants to race. He puts his car in gear but the Pimp pops his head in the window first.

PIMP

Get out.

The teen is shocked but realizes he's about to be jacked.

TEEN

Fuck you.

The kid jams his foot onto the gas pedal. The Gangsta jumps into the car.

PIMP

I said get outta the car mother fucker!

TEEN

Fuck off! Get out of my car! I just made the last payment on these wheels! I'm not giving them up!

The teen's car speeds through the streets. Mark's car is just up ahead.

INT. MARK'S CAR - CONTINUOUS

Mark checks his rear view mirror and sees the Teen's car coming up fast behind him. From a side street, Mark notices another two UNMARKED POLICE CARS turn and follow them.

MARK

You were born into the program.

REZ

My parents?

MARK

Killed.

(beat)

In a car accident.

REZ

An accident?

Mark looks at her and shrugs.

He looks into the mirror - more cars are speeding to catch up. He puts the pedal to the metal and guns it.

REZ (CONT'D)

I was groomed, then.

MARK

Yeah. Your parents tried to pull you out of the program, but-

REZ

He killed them.

Mark turns down a side street so fast the car drifts as it turns. Rez is forced up against the window.

Up ahead is a transport truck with its lights on. It starts to pull out.

MARK

He ordered their hit.

Mark checks the mirror again. The Teen's car SWERVES IN FRONT OF THE UNMARKED POLICE CARS but they're all catching up. SHOTS are fired from the police cars.

REZ

And mine.

Mark nods.

REZ (CONT'D)

Am I...am I supposed to be dead?

Mark looks over to her.

INT. MUSCLE CAR - CONTINUOUS

The Pimp is now sitting in the passenger seat, wrestling the wheel from the Teen. The car SWERVES all over the road.

PIMP

It's bad luck not 'ta finish a job.
Now get outta the car, man!

A BULLET WHIZZES past the car, breaking the side mirror.

TEEN

You get out!

The Teen bites the Pimp's hand.

PIMP

They're shootin' at us!

INT. MARK'S CAR - CONTINUOUS

Rez grabs the gun that's sitting between them. She turns and starts to fire. THE BACK WINDOW EXPLODES.

INT. MUSCLE CAR - CONTINUOUS

PIMP

Jeezus! They're firing in both
directions!

TEEN

Get the fuck out of my car!

The Teen swerves the car. He FISHTAILS INTO THE TRACTOR TRAILER.

PIMP

Holy shit!

The car spins to a stop just as the car behind it crashes into it, dragging it up the side of the transport trailer.

Mark's car slams into the side of the teen's car. The Pimp looks up and sees Rez. She glances at him quickly.

PIMP (CONT'D)

I'll be damned.

Mark backs up and guns it, pulling away from the transport.

Sparks fly and ignite a huge fireball. The car breaks free and the second unmarked police car zooms past. The kid and the Pimp jump out of the car and dive for cover before their car explodes.

PIMP (CONT'D)

I tol' you it was bad luck not to
finish a job!

The Pimp gets up and brushes himself off.

PIMP (CONT'D)

Bad luck!

INT. MARK'S CAR - CONTINUOUS

Rez takes several more shots. The back window is now completely shattered and they're both ducking bullets.

MARK

I can't shake them!

Rez takes another two shots. She turns to the left - to Mark - and sees that two other cars are coming towards them at the intersection. Mark notices and looks to the right and sees another car careening towards them from that intersection.

MARK (CONT'D)

Hold on!

Rez turns and braces as MARK'S CAR IS HIT from both directions. The AIRBAGS DEPLOY but Mark is crushed behind the wheel. The cars behind them CRASH INTO THE BACK END, crushing the car and busting out Rez' window.

Rez is dazed but not hurt. She punches the airbag in her face, deflating it, then reaches over to Mark. Mark's face is bloody. He's hit his head. A bruised bump bleeds from his forehead.

REZ

(shaking Mark)

Mark!

Mark's dazed.

Rez pulls her seat belt off and punches Mark's airbag. She removes his seat belt and pulls him to her. Rez climbs out of the car through her broken window and stands on the hood of the Agent's car. The Agent fights with his airbag and tries to take a shot at Rez, but he misses her.

Rez stomps over to the drivers' side front window and KICKS THE WINDOW IN. She reaches in and grabs the Agent.

Shots ring out around her from the cars behind, but they all miss.

Rez pulls the DEFLATED AIRBAG around the Agent's neck and strangles him.

INT. MARK'S CAR - CONTINUOUS

Mark comes to. He frees himself from the seat belt, finds his gun on the floor in front of the passenger seat and grabs it. He turns and shoots the Agents in the car behind him.

EXT. MARK'S CAR - CONTINUOUS

The two other Agents from the intersection are out of their car, guns in front, firing shots at Rez. The car is still running and is not wrecked.

Mark is climbing out of the car.

Rez does a flying somersault off the car hood and lands in front of the Agents. She kicks the gun out of the first Agent's hand and kicks the second agent in the groin. He drops to his knees. Rez kicks the gun out of his hand then kicks him in the head. He's out cold.

The first Agent lands a solid punch to Rez' face. She's stunned and reels back.

Mark runs to Rez' aid.

MARK

(to Agent)

That's no way to treat a lady.

He stops quick, holds up his gun and shoots him.

Rez shakes it off and Mark surveys the site. All agents are down.

He grabs Rez' hand.

MARK (CONT'D)

C'mon.

Mark and Rez run to the Agent's unmarked police car that's still running, and get in. Mark puts the car in reverse, then drives away from the accident scene.

INT. UNMARKED POLICE CAR - LATER

Mark drives through the city streets. It's gray and raining. The windshield wipers slap the rain from the windshield.

Rez is looking at the file folder. Her knapsack sits between them.

MARK

We're going to have to ditch this car. They'll be looking for it.

Rez doesn't answer. Mark looks over to see what Rez is reading.

MARK (CONT'D)

What's that?

REZ

A file folder I found at CIA headquarters.

Rez pulls out one document and reads it silently.

INT. RESTAURANT - LATER

Mark's head is banged up but no longer bleeding. Rez and Mark sit at a table for two, sipping on glasses of water. The waitress brings menus.

Mark hold up a hand. The waitress stares at Mark's head.

MARK

Burger and fries.

Rez is intent on reading from her phone.

MARK (CONT'D)

Rez? You hungry?

She shakes her head, then slowly looks up.

REZ

Pie.

WAITRESS

Apple, cherry, blueberry?

REZ

Apple. And Cherry.

The waitress exits. Rez digs through her knapsack for the files.

REZ (CONT'D)

Can you look at this?

Mark scans the file folders.

INSERT FOLDER

- An article on SINGULARITY
- An article on DARPA EXPERIMENTATION/ BIO-NANO-TECHNOLOGIES
- An article on self healing
- the location of her parent's graves
- official letters

INT. RESTAURANT - LATER

Mark chomps on his burger and fries. Rez devours two huge pieces of pie - no table manners in sight.

MARK

You must be starved.

Rez looks up, pie dripping from her face.

REZ

It's the sugar.

Mark's face lights up.

MARK

That's why it's working. The sugar!
That's why you came back.

Rez finishes her pie and licks her fingers.

MARK (CONT'D)

Once your body had depleted all the
stored sugars, you came back. It
needs sugar.

Mark's stunned at his thoughts.

MARK (CONT'D)

It's so simple...

Rez wipes the pie from her face with the swipe of her hand.

REZ

What needs sugar?

Mark stands and throws some bills on the table. Rez stands up.

MARK

I'll explain on the way.

REZ

Where are we going?

INT. UNMARKED POLICE CAR - LATER

Mark drives. It's foggy and drizzling.

MARK

Your parents were agents in The 5,
just like you.

(beat)

You were in the program for genetic
enhancement - but once they found
out what the true purpose of R-7 was
for, they didn't want any part of
it. They tried to run with you but
they were caught. Soon after...

REZ

He killed them.

Rez stares out the window as they drive.

EXT. BAXTER HOUSE - NIGHT

Rez stands in front of the house, staring at it. Mark stands
behind her. Only the street lights are on - the house is
pitch black and a FOR SALE SIGN is on the lawn.

Mark says nothing. Rez knows though.

REZ

Someone must have seen something.

Rez scans the homes to the left and right of the Baxter's
house.

To the right, a porch light goes on. A WOMAN with a dog on
a leash walk down the sidewalk. The woman looks at her palm
and keeps walking towards Rez.

WOMAN WITH DOG

I wasn't sure it was you...but you
look like the picture.

REZ

What...

She shows Rez the same picture that is in the locket - only
a 5x7.

WOMAN WITH DOG

They said it was a murder/suicide
but I don't buy it. Too many black
cars and suits, if you know what I
mean.

The dog pulls at the leash.

WOMAN WITH DOG (CONT'D)

Sinbad, stop. We'll go in a minute.

(to Rez)

I've had this for years. They said if something ever happened...if their daughter ever showed up, to give her this-

The Woman reaches into her coat and pulls out an envelope. She hands it to Rez.

Rez looks at Mark. The wheels are turning.

WOMAN WITH DOG (CONT'D)

They were such a quiet couple. Never heard a word out of them.

MARK

Yes, I'm sure. Thank you.

REZ

Yes, thank you.

The woman walks away. Rez looks at the yellowed envelope.

INT. MARK'S CAR - NIGHT

Mark drives away from the suburbs.

Rez opens the envelope. A folded note has her name on the front of it. She opens the note.

INSERT NOTE

MONA READS NOTE

Rez,

How do we start to mend a lifetime of lies? We're sorry if we've caused you any pain or suffering. God knows we tried to get you out - but they wouldn't let us take you. No one ever knew we used our own DNA - our own fertilized egg - for the project. We were foolish, young, and full of grand ideas, but we never truly understood the implications of what we were doing.

When we figured it out...when we discovered what they wanted to do with the program and how they wanted to take it from a beautiful Utopian dream where no one would ever get sick again to a dystopian future where machines take over our bodies and minds, we quit and left the program.

You are our daughter, Rez Katona, and we're sorry for what we did. The wrong needs to be fixed. The fate of mankind is in your hands.

Forgive us, please.

Mona and Hugh Baxter

END INSERT

MARK

You okay?

Rez looks out the window. They are stopped in front of a warehouse.

REZ

Where are we?

MARK

My place.

INT. MARK'S APARTMENT - DAY

Warehouse apartment with exposed brick and 15 foot ceilings. Mark's place is spotless. Modern furniture and art decorate the open concept space.

Mark and Rez enter. Mark pulls the key out of the door and closes it behind him, locking a series of locks.

MARK

We can't stay here long. Damian will have teams out looking for us.

REZ

I'm thirsty.

Mark opens the fridge and pulls out a jug of orange juice. He reaches for a glass but Rez opens the lid and drinks from the jug.

MARK

Stay put. I'll be right back.

Mark exits to a back room, leaving Rez to check out his apartment.

Rez walks around the room. There is nothing personal here. No photos or memorabilia. Just generic decor. Rez is perplexed. She walks to the...

KITCHEN

...and opens the refrigerator. Milk, yogurt, cheese, some apples and oranges, leftover takeout. Rez grabs an apple and chomps down on it.

Behind the fruit are vials of medication in a stand - the type that would be injected with a needle. She picks up a vial and reads the label.

INSERT LABEL ON VIAL

Recoagulated Histobulmine-8

One dose

BIOHAZARD - Use with extreme caution

END INSERT

Mark enters the room carrying two guns.

Rez holds up the vial.

REZ

What is this?

Mark sets the guns down and moves to Rez. He takes the vial and places it back in the stand in the fridge.

MARK

Something you shouldn't mess with.

Rez gives him a suspicious look. Mark moves closer to her. He takes the apple from her hand. Mark gazes intently into Rez' eyes.

MARK (CONT'D)

You know I've always loved you.

Mark takes Rez' hand. She watches him, unaffected.

MARK (CONT'D)

When you were with Damian...I thought, well, I thought you two would end up married.

REZ

You thought wrong.

Mark pulls Rez to him a little. He moves in and kisses her. She's reluctant at first, then gives away to buried emotion.

Mark pulls away and rests his forehead on hers.

MARK

We have to get out of here. They'll be here soon.

Mark moves away and grabs the guns. Rez stands still and puts a hand to her lips. She's confused and curious.

MARK (CONT'D)

Here, take this one.

Mark hands her a gun. She takes it, inspects it, and shoves it into the waist of her pants.

Mark opens the door. He scans the hallway - all clear. He motions for Rez to follow him and then exit.

INT. MARK'S CAR - DAY

Mark drives, looking in his rear view mirror for someone tailing him.

REZ

Where are we going?

MARK

I've got to get you outta here. My parents left me a small farm a few hours from here.

REZ

A farm.

MARK

Yeah. In the country. It's nice there.

Rez looks out the window. Hope fills her face for the first time.

REZ

In the country.

MARK

Yeah. Maybe we could get some animals, you know? Be homesteaders.

REZ

You'd stay with me?

Rez looks at Mark. He looks back at her and smiles.

MARK

We've done our time. Now it's time for us to move on.

REZ

Is that possible?

MARK

It is if we want it to be.

Mark glances down and sees he's almost out of gas. He looks up and spots a gas station up ahead.

MARK (CONT'D)
I'm gonna fill up.

Mark pulls into the gas station. He stops at the pumps.

REZ
I want food.

MARK
Go ahead in. I'll be in to pay.

Rez exits the car and enters the small mini mart.

Before Mark gets out of the car, his cell phone rings. He looks at the screen and clenches his jaw. He answers his phone.

MARK (CONT'D)
Simpson.

A service station attendant motions to Mark. Mark gives him a thumbs up to fill the tank.

PATRICIA MYERS (O.S.)
You have Rez Katona?

Mark hesitates.

MARK
I have her.

PATRICIA MYERS (O.S.)
There's no time for fucking around.
Kill her.

MARK
But-

PATRICIA MYERS (O.S.)
Now! This project was over the minute
the only vial of R8 was stolen.
There's no budget to fix her now. I
don't even think we can...and
Washington isn't interested.

Mark's jaw drops for a moment. Guilt washes over his face.

MARK
She's harmless, she hardly knows-

PATRICIA MYERS (O.S.)
She's the end of all of it, of
humanity, life as we know it. She
must be eliminated.

MARK
That was never part of the bargain.

PATRICIA MYERS (O.S.)
Do I have to remind you that you
work for the CIA and this comes from
the President himself. She's a danger
to the human population. If the
nanobots in the R-7 coursing through
that girls veins reproduce any
further, she'll be self-replicating.

MARK
Self replicating?

PATRICIA MYERS
A self replicating, technological,
non-human species that's
indestructible.

MARK
How do you know it's not already too
late?

PATRICIA MYERS (O.S.)
I don't. Is she still eating?

MARK
Yes.

PATRICIA MYERS (O.S.)
Then we have time.

Mark hangs up and puts his phone in his pocket. Rez gets
into the car with just a bottle of water.

MARK
I thought you were hungry.

REZ
Me too.

Mark stares at Rez, making her uncomfortable.

MARK
Be right back.

Mark enters the mini mart. He makes a call, watching Rez,
while he pays.

INT. MARK'S CAR - CONTINUOUS

Mark gets into the car. He's noticeably shaken but he tries to hid his feelings. He drives out of the gas station but turns left instead of right. Rez notices.

Mark glances out the window. Ominous black clouds spread out before them.

MARK

Looks like storm clouds are moving in.

REZ

We're going the wrong way.

MARK

I forgot something. Probably should get my umbrella. Boots maybe.

Mark speeds up and races through the streetlights. A car is following them. Mark's tracking it in his rear view mirror.

REZ

Something changed.

Mark ignores her.

REZ (CONT'D)

We're not going to the farm, are we Mark?

Mark veers in and out of traffic.

MARK

I just need to-

REZ

Where are you taking me?

MARK

Relax, I just need to go back to my apartment.

They just passed the street that would have lead to Mark's apartment. Rez catches the street sign.

REZ

Your apartment is that way! Where are you taking me?

Rez reaches over the takes the wheel. Mark punches her in the face.

MARK

It's not what you think!

Rez punches back and grabs the wheel again. The car veers off the road, hitting a few parked cars.

REZ

What I think is that you're going to kill me.

Mark grabs control again and slams the back of his hand against Rez' mouth. Ahead is a bridge over a river. On the other side of the river is the warehouse district.

MARK

I never wanted-

Rez's mouth is cut and dripping blood.

Mark drives onto the bridge. He and Rez fight for control of the car.

REZ

Well, me either.

Rez grabs the wheel hard and jams her foot on the gas. The car goes over the ramp on the bridge and smashed into the water.

INT. UNDERWATER - CONTINUOUS.

Rez punches her window and breaks it.

Mark struggles with his seat belt.

Rez rips her seat belt off and takes a quick look at Mark.

There's a sadness in Mark's eyes. She almost wants to free him, but then turns and swims out the passenger side window.

EXT. UNDER THE BRIDGE - CONTINUOUS

Rez pulls herself to the banks of the river. She looks up and coming down the hill are 5 BALACLAVA-CLAD AGENTS. She gets up quickly as the first one jumps at her, gun in hand.

Rez kicks the gun out of his hands. It flies up. Rez punches the Agent in the throat and catches the gun as it drops.

She turns and fires at the other four agents. They stop to aim. Rez hits one Agent in the heart. She turns and snaps off another couple of shots, hitting two other Agents in the body. They all drop. The last Agent takes cover behind some bushes.

Rez can see the bushes moving. She turns and scans her options. Across the river? No, too far. Down the river bank? Not far enough away from the Agent. She looks down at her arm and sees blood. She rips the leather sleeve and looks at the wound. It heals.

A shot rings out from the bushes, narrowly missing her head. Rez looks up the hill. In direct line of the bushes is an overhead power line. Rez takes aim and brings down the line, onto the bushes. The Agent is fried. The bush catches on fire.

Rez runs down the river bank.

EXT. DAMIAN'S APARTMENT - NIGHT

Rez near the front door of the apartment building, hiding behind some bushes. A couple exit the building, laughing and talking.

Rez looks over her shoulder and watches as they walk down the sidewalk. She waits until the door is almost shut, then, in a flash, her foot is in the door. She in.

Rez looks at the occupant panel. There are no names, only numbers. She closes her eyes tight.

INSERT FLASHBACK

Rez and Damian stand, kissing, giggling, drunk with passion outside of apartment 1012.

END FLASHBACK

Rez spots the stairwell and runs up the stairs.

EXT. DAMIAN'S APARTMENT - CONTINUOUS

Rez faces the door. She hears music coming from behind the door. She takes a couple of deep breaths, then steps back and runs full force into the door. It busts wide open.

INT. DAMIAN'S APARTMENT - NIGHT

The walls are painted a soft orange. The furnishings are brown with large red pillow accents. An 80" flat screen TV hangs from the wall. The local news is on.

Damian sits on the couch the TV remote, a bottle of vodka, a glass that's almost empty, and his phone rest on the coffee table in front of him.

Fat ceramic lamps sit on the end tables.

Rez bursts through his door. He's surprised but gains his wits very quickly. Rez rushes for Damian. He stands and kicks her as she flies at him.

Rez drops to the floor.

DAMIAN

I didn't want to hurt you-

REZ

But you did.

DAMIAN

I hoped it wouldn't end this way.

Rez gets up, hate in her eyes.

Damian stands ready for her next assault.

REZ

Could it have ended any other way,
Damian?

Rez charges at him and kicks him in the head.

BLOOD pours from his lip. Damian turns quick and lands a fist to her throat. She's knocked back.

Rez takes a few steps back to catch her breath.

DAMIAN

I have to kill you.

Damian rushes at Rez. He grabs her by the throat and chokes her.

Rez turns red, but busts free of his grip. She steps back and gasps for breath.

REZ

Why?

Damian reaches for his gun that's in his holster hanging near the door, but Rez jumps on him from behind. The gun falls to the floor and under the couch.

Damian stumbles around the apartment - Rez on his back, gouging his eyes.

REZ (CONT'D)

(yells)

What did you do to me?

Damian falls to the ground and sends Rez flying into a wall. Her head is bleeding; bone and brain are exposed.

Damian stands near the open window. There's a 4 foot ledge outside of his window.

DAMIAN

The five, the CIA...we've been working together for years trying to develop singularity. Mark is actually a CIA operative, on loan. He's our oneness protocol specialist.

Rez holds her hand over the wound on her head. Within moments, it's healed.

REZ

Mark's dead.

Damian is shocked for a moment, then recovers.

Rez stands and rushes at Damian.

Rez holds him in a death grip, her hands tight around his throat. Rez clenches her eyes tight.

INSERT FLASHBACK

- to making love to Damian in his bedroom.
- holding hands with Damian as they stroll through a park
- Rez in the bathroom reading a pregnancy test. POSITIVE.

END FLASHBACK

They both run towards the window and roll and struggle on the ledge until Damian loses his balance.

Rez catches him.

REZ (CONT'D)

Damn you!

DAMIAN

We made you perfect.

She looks into his eyes, knowing that she holds his life in her hands.

REZ

You made me unstoppable.

DAMIAN

That was my mistake.

Damian struggles, looking down.

REZ

Trusting you was mine. Apparently,
I loved you.

DAMIAN

Rez, you can't possibly understand.

He struggles to keep from falling.

DAMIAN (CONT'D)

I loved you too. But you're not you
anymore. You **are** the singularity
event. You **must** die.

Rez loosens her grip. Damian grabs her arm, struggling to
keep from falling.

Rez FLASHBACK to conversation about singularity with Mark.

INSERT FLASHBACK

Rez and Mark sit in the diner.

REZ

What does singularity have to do
with this?

Rez picks up an article on the table in front of her.

MARK

When mankind and machine merge.
Maybe that's where R7 is leading?
Who knows. Maybe we'll all be
machines one day.

END INSERT

REZ

So that's it? My kind or your kind?

Rez' confusion is replaced with an evil smile that creeps
over her face.

Damian realizes she's not going to let herself be killed.
He also realizes what he's done. His face fills with shame
and regret.

DAMIAN

I'm sorry, Rez. God help us.

Damian lets go of Rez' hand and plunges to his death.

Rez scrambles away from the edge and stands up. She looks
down a moment, then to the traffic on the street, people on

the sidewalk, kids running in a nearby park, and then to the setting sun.

Sadness washes over her face. She absently places her hand on her stomach and takes a deep breath.

Rez closes her eyes.

FADE OUT

THE END