

# RESURGEM

"Evil is Forever"

First Draft

By Delaney Carpenter - April 2011

Fade in:

1987 - Valley of a Thousand Hills, KwaZulu Natal, South Africa

EXT. AFRICAN BUSHVELD - DAY

A slim GIRL of seven-years old with dark hair runs through the veld with an equally skinny eight-year old blonde-haired BOY chasing after her.

They stop by a stream and proceed to throw mud at one another, laughing all the while.

The little girl runs back into the tall grasses to escape the mud missiles being launched by the boy when she starts at a sharp pain in her ankle. She jumps back when she sees the puff adder lying in the grass, hissing.

Her ankle is already reddening around the bite marks.

BOY  
What is it, Jordan?

GIRL  
I've been bitten.

BOY  
What?

GIRL  
A snake just bit me.

The boy pauses as the situation sinks in and he is suddenly running off across the veld.

BOY  
Mr. Cassidy! Mr. Cassidy!

EXT. GREEN GARDEN - CONTINUOUS

The boy bursts from the veld onto a well-kept green lawn.

The black GARDENER looks up from his raking to see the boy.

BOY  
Mr. Cassidy!

The gardener stops the boy.

GARDENER  
Peter, what happened?

BOY  
Jordan's been bitten.

GARDENER  
Where is she?

BOY  
At the stream.

The boy breaks free and runs towards the house.

BOY  
Mr. Cassidy!

The gardener takes off into the veld.

EXT. STREAM - CONTINUOUS

The gardener arrives at the stream and finds the little girl sitting on the ground, crying, her face pale.

GIRL  
(Crying)  
Moses.

She holds out her arms to him and the gardener lifts her into his arms.

He runs off down the stream.

INT. HUT - CONTINUOUS

A SANGOMA is sitting cross legged on a grass mat, eyes closed as though in prayer.

She looks up as the gardener bursts through the animal skin draped across the doorway, the limp figure of the girl in his arms.

Without a word, the sangoma gets to her feet and moves aside for the gardener to place the little girl on the grass mat.

The sangoma moves her hands over the body of the child until she finds the tooth marks on the girl's ankle.

Rummaging through shelves of strange objects and herbs, the sangoma chews on a root and starts rubbing it into the reddened wound.

Her hands still over the wound, the sangoma starts bowing over the wound and chanting.

The little girl opens her eyes in a daze and looks about her to see strange spirit-like beings swirling in the dark thatch of the roof.

The sangoma keeps chanting, bowing lower and faster over the wound.

The little girl's eyes open wide as one of the swirling spirits descends upon her in a violent attack.

She screams.

The sangoma places a rawhide necklace around the girl's neck. Attached to the necklace are three crystals: green, red and grey.

The little girl arches her back in pain and suddenly lapses into unconsciousness.

A large MAN with dark hair and darker eyes bursts through the entrance to the hut.

He shoves the sangoma aside and lifts the girl into his arms, disappearing from the hut faster than he had entered it.

INT. CAR - CONTINUOUS

The dark-haired man is driving furiously, his brow etched with concern.

Behind him on the back seat is the little girl, lying unconscious on her MOTHER'S lap.

The dark-haired man - her father - looks worriedly into the rearview mirror and his eyes meet those of his wife's.

The little girl's eyes slowly open and she looks up at her mother curiously.

GIRL

Mom?

MOTHER

Ssshh, it's going to be okay, Jordan.

GIRL

What is?

The mother looks confused and looks back down at the bite on her daughter's ankle.

It has healed, leaving behind only two very faint pin-pricks.

MOTHER

Oh, my God.

The mother hugs the little girl.

C.U. of the girl's face and zoom in on her blue eyes.

2011 - Shakhty, USSR

INT. ABANDONED BUILDING - EVENING

Zoom out from blue eyes to that of thirty year old JORDAN CASSIDY, her long, dark hair tied back in a ponytail.

She is holding a gun in one hand and a torch in the other, both hands held together as she moves silently down a corridor.

Sounds of someone moving appear from one of the rooms down the corridor.

Jordan turns into the doorway of the room and her light falls on a MAN holding down a WOMAN, a knife raised in his hand.

JORDAN

Andrei!

The man runs off into a doorway to the right of the room.

Jordan fires two shots after him.

She drops down alongside the woman.

JORDAN

Ty v poryadke?  
(Are you ok?)

The woman nods and Jordan runs through the right side doorway after the man.

Jordan ends up in another corridor and approaches the doorway at the end of the corridor, her back against the wall.

She shines the torch into the room opposite her and continues moving sideways down the corridor to the door at the end.

She stops in front of the last doorway before swinging into it, aiming her gun and torch around the room.

The man comes out of the side room she shone the light into and stabs her in the left shoulder blade, leaving the knife behind in her back.

Jordan elbows him in the face twice before turning round and kicking him in the stomach.

The man falls to the ground, holding his stomach and his bleeding nose.

Jordan keeps the gun trained on him.

The man looks up at her and hesitates.

JORDAN

Vy preeznayetye myenya.  
Khorosheey. Poskolku ya  
preeznayu vas.  
(You recognise me. Good.  
Because I recognise you.)

C.U. of his face to see a superimposed spirit-like face appear over the man's face - a face behind a face.

Jordan reaches down and pulls the man onto his feet, the gun aimed at his head.

She pushes him towards the door.

JORDAN  
Upravlyayemiy.  
(Run.)

He turns uncertainly towards the doorway.

JORDAN  
Upravlyayemiy!  
(Run!)

She smacks him on the back of the head with her gun.

The man runs through the doorway and down the corridor.

Jordan sits down and levels her gun at the fleeing man.

She fires her gun and the man drops instantly to the ground.

Jordan crouches over, the knife still in her back when there are sounds of approaching men.

The RUSSIAN POLICE appear in the corridor and approach her in the room.

A burly DETECTIVE kneels before Jordan.

DETECTIVE  
Jordan, are you okay?

Jordan nods.

JORDAN  
I got him. He's over  
there.

She points with her gun at the body in the corridor.

JORDAN  
He tried to run. We got  
the son-of-a-bitch.

A POLICEMAN kneels beside the body of the man and places his fingers on the pulse in his neck.

POLICEMAN  
He's dead.

JORDAN  
What?  
(A Beat)  
I got him in the leg.

POLICEMAN  
Clean shot to the head.

Jordan shakes her head in disbelief.

DETECTIVE

Don't worry, Jordan. He's  
the bad guy here. It'll  
be okay.

Cape Town, South Africa

INT. JORDAN'S APARTMENT - NIGHT

There are sounds of keys at the door and the door presently opens and Jordan walks in carrying a bag and pulling another suitcase behind her.

She dumps the keys on the table alongside the door, closes the door and leaves her bags in front of it.

She walks out onto her balcony.

EXT. JORDAN'S APARTMENT BALCONY - CONTINUOUS

Jordan looks out across the Atlantic Ocean.

She turns and walks inside, leaving the glass doors open.

INT. JORDAN'S APARTMENT - CONTINUOUS

Jordan picks up the handset of her phone and dials a number.

After a moment, she hears the person's voicemail.

JORDAN

It's me. I'm in town. Give  
me a call when you get this  
message. Thanks. Bye.

She hangs up.

INT. JORDAN'S BEDROOM - LATER

Jordan is having a nightmare.

Dream Montage:

Jordan is chasing the Russian killer. She can see the face of a man behind the face of the killer. He is calling to her for help. She wakes with a start.

Her cellphone is ringing on the bedside table.

Jordan reaches over and picks it up.

DETECTIVE GERARD (O.S.)  
Hello, is this Doctor Jordan  
Cassidy?

JORDAN

Yes.

INT. DETECTIVE GERARD'S OFFICE, NANTES - CONTINUOUS

DETECTIVE GERARD, man of middle height and an open face, is sitting at his desk. Only the desk lamp is on in his office.

DETECTIVE GERARD  
Hello, Doctor. My name is Detective Jerome Gerard from the Nantes Homicide Division. I received your number from Chief Inspector Francois de Ville. I was wondering whether you'd be able to assist us with our case in Machecoul. A number of children have gone missing.

INT. JORDAN'S APARTMENT - CONTINUOUS

JORDAN  
I'm sorry, Detective Gerard, but I track down serial killers, not missing persons.

INT. DETECTIVE GERARD'S OFFICE, NANTES - CONTINUOUS

DETECTIVE GERARD  
We believe these children are dead. We have already found two of them with their throats slit. They have been sexually abused, probably post mortem.

INT. JORDAN'S APARTMENT - CONTINUOUS

Jordan looks out the open balcony doors to the sea outside.

JORDAN  
I will be on the first flight to Nantes.

Stellenbosch, South Africa

EXT. DIRT FARM ROAD - EARLY MORNING

Jordan is driving along the road in a jeep.

EXT. DRIVEWAY OF PETER'S HOUSE - CONTINUOUS

She stops outside a Cape Dutch house surrounded by vineyards.

As she climbs from the jeep, a blonde MAN about the same age approaches her.

He hugs her and they start walking towards the house.



EXT. HOUSE PATIO - A LITTLE LATER

Jordan is sitting in a swing chair with a cup of coffee in her hands.

The man stands against the patio railing, holding a cup of coffee and looking at her intently.

PETER

Sorry I missed your call  
last night.

Jordan shrugs.

PETER

(indicating the raw hide necklace around Jordan's necklace with the  
three crystals on)  
You still wearing that?

JORDAN

Always.

PETER

So, you got him.

JORDAN

There has to be another way  
other than to kill them,  
Pete. Have you found  
anything?

Peter shakes his head.

JORDAN

Three of them in under a  
year. How are they getting  
out? Are they being let out?

PETER

I can find nothing in the  
scriptures. I'm sorry,  
Jordan.

JORDAN

I've killed two men and sent  
another to the electric  
chair.

PETER

You've saved 63 people.

JORDAN

If I keep killing them, how  
am I any different from  
them?

PETER

You can't think like that.

JORDAN

You know what I can't stop wondering? Are they aware of what's going on? Can they see me? Do they call out for help?

PETER

It's not your fault.

(A beat)

Jordan, it's not your fault. God has given you the power to see them, to know them. You are meant to be where you are right now. You cannot go doubting yourself now.

Jordan gets up and walks to the railing.

JORDAN

How many more are out there, Pete? How many more do I have to kill before I become more of a monster than them?

PETER

Jordan ...

JORDAN

I'm leaving for France this afternoon. There's a serial killer murdering little boys. Let's pray to your God it's not one of them.

Nantes Airport, France

INT. NANTES AIRPORT - EVENING

Jordan walks into the airport and is almost immediately approached by a dark-haired man in his mid-thirties.

DETECTIVE GERARD

Doctor Cassidy, I am Detective Jerome Gerard. I'm so glad you have arrived safely.

JORDAN

Thank you for meeting me here.

DETECTIVE GERARD  
Of course.

He clears his throat.

DETECTIVE GERARD  
I tried to reach you on your phone but you must've had it off during the flight. We found three more of the victims about an hour ago. They're in Machecoul Castle. My men found them while searching for more bodies in the field behind the castle. It's just about an hour's drive from here.

JORDAN  
Well, let's go.

DETECTIVE GERARD  
You don't want to get settled in your hotel room?

JORDAN  
No. Let's go.

Machecoul Castle

EXT. MACHECOUL CASTLE - LATER

They pull up outside the castle ruins in the midst of an overgrown field, which is now overrun with police and crime scene specialists.

Jordan and Detective Gerard climb from the car.

JORDAN  
How did you find them here?

DETECTIVE GERARD  
The bodies in the field were found by some kids playing in the ditches of the castle's old moat. The three inside were found by some of my people while searching for more bodies. They've been recently killed.

Detective Gerard speaks with one of the OFFICERS in French.

He turns to Jordan.

DETECTIVE GERARD  
Two of the victims are in  
the dungeon. The most  
recent is upstairs.

JORDAN  
I want to see the one  
upstairs.

INT. MACHECOUL CASTLE - CONTINUOUS

Detective Gerard and Jordan follow OFFICER BOILLEAU - a young, fair-haired police officer - up winding stairs to a corridor above, a trail of dried blood leading from the room at the end of the corridor.

INT. ROOM IN MACHECOUL CASTLE - CONTINUOUS

Mean lighting is placed about the room in the form of oil-soaked torches.

Jordan enters the room and sees a shimmering wave across the scene - almost like a mirage. Everywhere she looks she sees the wave. She waits for it to pass.

DETECTIVE GERARD  
Are you okay, Doctor?

Jordan raises her hand to quiet him.

She sees blood along the floor and pieces of wood and iron lying about the room. The enormous bed is covered with sheets caked in dried blood.

An old tub stands off to one side and the fireplace contains cold ashes with iron pokers lying in it.

Several hooks and chains hang from the stone walls. Hanging from one of these hooks is the corpse of a 7 year old blonde BOY.

Detective Gerard turns away and leaves the room briefly.

Jordan looks away and slowly pulls her gloves on.

She takes a deep breath and turns back to the body which she approaches slowly and sadly.

The body is naked and she looks behind the body to see the hook the corpse is hanging on, pierced through his neck. She looks down and sees the wedge of wood inserted in the boy's rectum.

Jordan steps away from the body and looks down at the pool of dried blood directly under it. She crouches down and examines a whitish substance on the floor. She looks across at the bed.

JORDAN  
Whose blood is that?

OFFICER BOILLEAU  
We think it belongs to one  
or both of the other  
victims. There's more in  
the tub.

Jordan approaches the tub and looks down at the sludge of blood  
covering the bottom.

Detective Gerard enters the room again.

JORDAN  
The other two victims you  
found before this, did they  
have anything in their  
necks?

DETECTIVE GERARD  
No, but the medical examiner  
says it looks as though  
something thick was inserted  
in their necks and then torn  
out afterwards.

JORDAN  
And they were both sexually  
assaulted in a similar  
fashion?

DETECTIVE GERARD  
Yes.

JORDAN  
Blonde boys?

DETECTIVE GERARD  
Yes.

JORDAN  
I want to see the two  
victims downstairs.

INT. MACHECOUL STAIRWAY - CONTINUOUS

Jordan follows Detective Gerard and Officer Boilleau downstairs,  
looking down at the streaks of dried blood along the stone floor and  
stairs where they enter the dungeon.

INT. MACHECOUL CORRIDOR - CONTINUOUS

As they near the dungeon, Officer Boilleau and Detective Gerard cover  
their mouths and noses with their sleeves.

INT. MACHECOUL DUNGEON - CONTINUOUS

They enter the dungeon and Officer Boilleau points to the open door of  
an oven.

OFFICER BOILLEAU  
Their remains are in the  
oven.

Jordan approaches the oven and looks through it at the small bones.

Detective Gerard gags behind her and leaves the dungeon.

Jordan turns and looks in the direction Detective Gerard had been facing and stares in absolute horror at the rotting heads of two blonde boys skewered on erect poles.

EXT. MACHECOUL CASTLE - A LITTLE LATER

Jordan finds Detective Gerard squatting down in the grass, his hand over his mouth.

DETECTIVE GERARD  
I have a six year old son.

JORDAN  
I need to find out what was burnt in the fireplace upstairs and I want your medical examiner to check the pelvic bones of the two cremated bodies. I assume you're already running the DNA from the semen found on the floor and bed through your systems.

DETECTIVE GERARD  
Of course.

JORDAN  
What is the history of this place?

Detective Gerard stands slowly.

DETECTIVE GERARD  
It was once Machecoul Castle, the home of the infamous Gilles de Rais; a commander in the army of Joan of Arc and a convicted serial killer of between 80 and 200 children.

JORDAN  
200?

DETECTIVE GERARD  
That history estimates.  
Historians say the number is  
probably closer to 600.

Jordan steps back and looks up at the ruins.

JORDAN  
When we spoke on the phone,  
you said you found two other  
victims. Where?

DETECTIVE GERARD  
The ruins of Tiffauges  
Castle.

JORDAN  
How long ago was that?

DETECTIVE GERARD  
About four months ago. We  
didn't think it was a serial  
killer until the field.

JORDAN  
Do you have any suspects to  
the murders in Tiffauges?

DETECTIVE GERARD  
No.

JORDAN  
Did Tiffauges Castle belong  
to Gilles de Rais?

DETECTIVE GERARD  
Yes.

JORDAN  
How was the killer able to  
access the castle? Isn't it  
a tourist attraction?

DETECTIVE GERARD  
Yes. But it was closed for  
the Christmas and New Year  
holidays due to renovations.  
The walls were becoming  
dangerously frail.

JORDAN  
Where are the other bodies?

DETECTIVE GERARD  
I will show you.

Jordan follows Detective Gerard around the castle and across a field bustling with AUTHORITIES. Jordan notes the three stretchers that pass her carrying the small bodies now covered with a black tarpaulin.

Detective Gerard greets some of the OFFICERS on his way in.

He stops atop a small rise and waits for Jordan to join him.

Jordan looks down into the ditch at the desiccated bones and scarce remains of at least a dozen children's bodies, mixed in with the rubble while MEDICAL EXAMINERS, CRIME SCENE INVESTIGATORS and CORONERS all work to gather evidence and remove the bodies.

DETECTIVE GERARD

You come highly recommended  
by Interpol and the FBI,  
Doctor Cassidy. I have to  
believe you will catch this  
monster.

JORDAN

That makes two of us.

INT. JORDAN'S HOTEL ROOM - LATER

Jordan comes out of the bathroom drying her hair with a towel.

She sits down at her computer and opens up her skype where she starts typing a message to Peter.

C.U. Message:

It's another one of them. Saw his residue at the scene today. Possibly the worst yet. Call me when you get this.

Jordan closes her skype and maximizes the internet pages she's viewing.

C.U.:

The heading on the page reads "Gilles de Rais".

C.U. of Snippets as follows:

"torturing, raping and murdering dozens, if not hundreds, of children"  
"he is considered by some historians to be a precursor of the modern  
serial killer."

"In 1435 Rais retired from military service to his estates ... experiment  
with the occult ... sacrificing children to a demon called "Barron.""

"raped, tortured and mutilated them, often masturbating over the dying  
victim. ...set up the severed heads of the children in order to judge  
which was the most fair. The precise number of Rais' infanticides is  
not known, as most of the bodies were burned or buried."

"Rais... hanged at Nantes on 26 October 1440."

C.U.: picture of Gilles de Rais.

Another page opens up onto an online store and the title of a book "The Trial of Gilles de Rais" by George Bataille.

Jordan orders the book and clicks "proceed to checkout".



INT. NANTES POLICE STATION - EARLY MORNING

Detective Gerard walks into the police station still looking strained and tired, his hair damp. He greets Officer Boilleau from the previous night with a nod.

OFFICER BOILLEAU  
N'importe quel mot de votre  
frère, inspecteur?  
(Any word from your brother,  
detective?)

DETECTIVE GERARD  
Tout de même rien. Merci  
pour la demande.  
(Still nothing. Thanks for  
asking)

Detective Gerard sees Jordan standing in front of a wall covered with photos of children - a sign above saying "Disparus".

DETECTIVE GERARD  
Good morning, Doctor  
Cassidy.

JORDAN  
Morning, detective.

DETECTIVE GERARD  
Did Boilleau give you all my  
contact numbers?

JORDAN  
Yes, thank you.

They look at the wall together - all of the missing children have blonde hair, some are girls but the majority are boys - all between the ages of 5 and 16.

JORDAN  
There's a lot of them.

DETECTIVE GERARD  
All gone missing in and  
around Nantes within the  
past ten months.

JORDAN  
I need you to send out a  
press release alerting the  
public to this predator and  
recommend that all parents  
with blonde children have  
their hair dyed dark as soon  
as possible.

DETECTIVE GERARD  
But the killer will see and  
change his selection of  
victims.

JORDAN  
Something tells me this guy  
doesn't watch TV that much  
and keep the press release  
to television and radio  
only.

DETECTIVE GERARD  
I don't understand.

JORDAN  
That's okay, 'cos I do. I  
also need a list of all the  
castles, manors and churches  
within a 100km radius of  
Machecoul.

DETECTIVE GERARD  
You think he's a student of  
history.

Jordan's phone starts ringing.

JORDAN  
More or less.

She starts walking towards the door.

JORDAN  
And I need the results of  
those tests as soon as  
possible.

As she pushes open the door, she answers her phone.

EXT. NANTES POLICE STATION - CONTINUOUS

Jordan answers her phone.

JORDAN  
Pete.

EXT. VINEYARDS IN STELLENBOSCH - CONTINUOUS

Peter is walking through the vineyards on his farm. He is wearing a  
priest's collar and black clothes.

PETER  
Do you know who he is?

EXT. NANTES POLICE STATION - CONTINUOUS

Cut to Jordan in the police station parking lot.

JORDAN  
Gilles de Rais.

EXT. VINEYARDS IN STELLENBOSCH - CONTINUOUS

PETER  
Who?

EXT. NANTES POLICE STATION - CONTINUOUS

JORDAN  
Quite possibly the first  
serial killer the world  
recognises. A 15<sup>th</sup> century  
French nobleman.

Jordan pauses and looks out at the busy street in front of her.

JORDAN  
Pete, there is no timeline  
for this guy. He could  
easily have murdered up to  
600 victims, if not more. I  
can't track him.

EXT. VINEYARDS IN STELLENBOSCH - CONTINUOUS

Peter genuflects.

EXT. NANTES POLICE STATION - CONTINUOUS

JORDAN  
I don't have time to  
research him further. Can  
you check out the libraries  
and speak to any historian  
or professor of history you  
can think of?

PETER (O.S.)  
Of course.

JORDAN  
Get back to me asap.  
(A Beat)  
Thanks. Bye.

Jordan hangs up.

INT. NANTES POLICE STATION - LATER

Jordan is sitting at one of the desks in the police station pouring  
over statements and photos of the crime scenes.

C.U.: The first two victims, their necks torn open.

Another DETECTIVE, REMY walks up to Officer Boilleau and sits on his desk.

DETECTIVE REMY  
Est cela elle?  
(Is that her?)

Officer Boilleau nods.

DETECTIVE REMY  
Comprend-elle le français?  
(Does she understand  
French?)

OFFICER BOILLEAU  
N'y ressemble pas.  
(Doesn't look like it.)

Jordan leans back in her chair, her back to them while reading a report.

DETECTIVE REMY  
Elle est assez attrayante à  
un profiler. Américain?  
(She's pretty hot for a  
profiler. American?)

OFFICER BOILLEAU  
No. Elle est sud-africaine.  
(No. She's South African.)

DETECTIVE REMY  
Sud-africain? Elle est le  
profiler qui a attrapé le  
tueur de Rostov en Russie.  
Quel était son nom?  
(South African? She's the  
profiler who caught the  
Rostov killer in Russia.  
What was his name?)

OFFICER BOILLEAU  
Sergei quelque chose.  
(Sergei something.)

DETECTIVE REMY  
Il copiait les meurtres  
d'Andrei Chikatilo. J'ai lu  
elle l'a attrapé dans le  
temps record. Quelque chose  
comme deux semaines.  
(He was copying Andrei  
Chikatilo's murders. I read  
she caught him in record  
time. Something like two  
weeks.)

OFFICER BOILLEAU  
C'est ça. Mettez un nouveau  
record.  
(That's right. Set a new  
record.)

The detective gets up from the desk, looking impressed.

DETECTIVE REMY  
Toujours n'en surveillerait  
pas de morceau bien que, hé?  
(Still wouldn't mind a piece  
of that though, hey?)

The detective walks past her desk and Jordan gives him a dirty look as he passes her.

Just then a young COURIER stops at her desk.

COURIER  
Doctor Jordan Cassidy?

JORDAN  
Yes.

COURIER  
I have parcel for you.  
Please sign?

He hands her the clipboard he is carrying. Jordan signs it and hands it back to the courier. The courier hands her a rectangular package wrapped in brown paper.

As he leaves, Jordan unwraps the parcel to reveal the book by Georges Batailles "The Trial of Gilles de Rais".

LATER

Detective Gerard walks into an empty station and sits down on Jordan's desk.

DETECTIVE GERARD  
Got the reports back from  
the medical examiner and  
crime unit.

Jordan looks at him expectantly as he hands her the reports.

DETECTIVE GERARD  
The two burnt victims show  
lacerations in their pelvic  
bones, consistent with the  
same injuries from the other  
three. The scene is covered  
with fingerprints and DNA

(CONT'D)  
but we've been through about  
60% of our database and  
still no matches.

JORDAN  
At least he left us  
something to work with when  
we get a suspect. Any  
evidence found on the other  
bodies yet?

DETECTIVE GERARD  
Same sexual damage and  
similar injuries have been  
found on the first five we  
have found and we have  
managed to identify three of  
them as missing children on  
our board. He doesn't kill  
them in the same way.

JORDAN  
How do you mean?

DETECTIVE GERARD  
Sometimes he slits their  
throats. Some he has  
completely severed their  
heads and some have had  
their arms and legs cut off.  
Most of them were murdered  
by the same weapon. My  
investigators are trying to  
identify the weapon. They  
know it is some sort of  
blade.

JORDAN  
Like a sword?

Detective Gerard nods.

JORDAN  
Any more children reported  
missing?

DETECTIVE GERARD  
Thankfully not.

Jordan studies the report in front of her and Detective Gerard looks  
over the photos and reports littering her desk along with pictures of  
castles, maps and churches.

DETECTIVE GERARD  
Have you eaten?

JORDAN  
I'm not hungry - thank you.

DETECTIVE GERARD  
How about thirsty?

Jordan looks up at him.

DETECTIVE GERARD  
Come on. I think we could  
both do with a drink.

INT. BAR - LATER

Detective Gerard and Jordan are sitting at a small table in the bar, a beer in each of their hands. Jordan scans the bar throughout the conversation, her gaze lingering on certain people before shifting to someone else.

DETECTIVE GERARD  
It's sad that we don't hear  
much of South African  
profilers.

Jordan's gaze shifts momentarily to Gerard.

DETECTIVE GERARD  
Is that because you don't  
have many serial killers in  
South Africa?

JORDAN  
No, it's because our police  
force is not as evolved as  
those in first world  
countries. We're still  
trying to stem the flow of  
violent crimes and so many  
serial murderers and  
organised crime rings are  
left to run loose in the  
country.

DETECTIVE GERARD  
And so? How did you end up  
choosing this as a career?

JORDAN  
It kinda chose me.

Gerard nods thoughtfully and takes a swig of his beer.

DETECTIVE GERARD  
Seems you might be right  
about that. The way you  
managed to catch that copy

(CONT'D)  
cat in Shakty is something  
of a remarkable case. How  
were you able to identify  
the killer so quickly? How  
did you know where he'd be?

JORDAN  
Calculated guess. I'm sorry  
to hear about your brother.

Detective Gerard slouches back in his chair and stares sadly at his  
beer.

JORDAN  
Stop me if I'm intruding.

Gerard shakes his head.

JORDAN  
How long has he been  
missing?

Jordan's attention is now focused on Gerard.

DETECTIVE GERARD  
Almost a week now.

JORDAN  
Any leads?

Gerard shakes his head.

DETECTIVE GERARD  
Marie said he prepared for  
work as normal and just  
didn't get there.

JORDAN  
Marie?

DETECTIVE GERARD  
Oh, sorry. My brother's  
wife. We think maybe  
kidnapping but we don't know  
why or who.

Gerard shakes his head again and leans forward over his beer.

DETECTIVE GERARD  
He's my little brother.  
(A Beat)  
Do you have any family,  
Jordan?

JORDAN  
No.



DETECTIVE GERARD  
I'm sorry to hear that.

JORDAN  
You don't miss what you've  
never had.

DETECTIVE GERARD  
No parents.

JORDAN  
They died when I was a  
child. Fortunately, most  
memories fade over time.

DETECTIVE GERARD  
I won't ever forget my  
brother.

Gerard's phone rings and he pulls it from his belt.

DETECTIVE GERARD  
Detective Gerard.  
(A Beat)  
When?  
(A Beat)  
We'll be at the station  
soon.

Gerard hangs up and puts his phone back on his belt.

DETECTIVE GERARD  
Two brothers went missing an  
hour ago.

Gerard downs his beer but Jordan leaves hers unfinished as she leaves  
the table and heads for the door. Gerard follows her.

INT. NANTES POLICE STATION - LATER

C.U.: Two photos of two blonde boys of remarkable similarity. The  
older boy has a broader smile than the younger one.

The photos are stuck to the investigation board facing the team of  
INVESTIGATORS and POLICEMEN in the station. Detective Gerard is  
standing in front of the board addressing his team.

Jordan sits on a desk off to the left of the board, her gaze fixed  
firmly on the photos of the two brothers.

DETECTIVE GERARD  
Fabien and Richard Montesiel  
were reported missing over  
an hour ago by their mother.  
They had walked down to the  
café on the corner of their

(CONT'D)  
street to fetch milk and  
never came back. We need to  
move quickly. Doctor  
Detective Cassidy will give  
you more information.

Jordan slowly moves her gaze to the team but remains seated on the desk.

JORDAN  
We're not looking for a man  
of above-average  
intelligence but we are  
looking for a man. He's not  
a history professor or a  
doctor of any kind. He will  
be your guy-next-door, just  
a normal man with a lot of  
money and influence. It is  
highly probable that he is a  
brunette with dark eyes and  
a beard or moustache at the  
very least.

DETECTIVE REMY  
How can you know his hair  
colour?

JORDAN  
Just do your job, Remy. We  
really don't have time for  
me to explain the  
intricacies of mine.

DETECTIVE REMY  
I'm just saying...

JORDAN  
Based on the previous  
abductions, we have less  
than an hour left now to  
find these boys alive.  
Later than that and we'll be  
picking up their corpses or  
even their burnt bones.

DETECTIVE GERARD  
Ok, so we need to get  
started canvassing the place  
they were last seen,  
questioning anyone who may  
have seen something.  
(A Beat)  
Let's go! Let's go!

The team gets up and moves away. Jordan hops off the desk.

DETECTIVE GERARD  
We drive together?

JORDAN  
I'll catch up with you  
later. I'm waiting on some  
important information.

Gerard nods and starts to leave when he stops and turns back. Jordan has reached her desk and leans over it to look at her laptop screen.

DETECTIVE GERARD  
You don't think we'll find  
them alive.

JORDAN  
I don't know that.

Gerard nods again and leaves.

Jordan sits down in front of her laptop and opens google.com. Scrolling through various sites she stumbles upon a site called 'Serial Killer Calendar'.

C.U. address tab  
[http://www.serialkillercalendar.com/GILLES\\_DE\\_RAIS.HTML](http://www.serialkillercalendar.com/GILLES_DE_RAIS.HTML).

C.U. of text "The number of murders is generally placed between 80 and 200; a few have conjectured numbers upwards of 600".

Jordan stares at the number "600" when her phone rings. She grabs it off the table, her gaze never leaving the number on the screen.

JORDAN  
Pete.

PETER (O.S.)  
I'm sorry, Jordan but I  
can't find anything on  
Gilles de Rais. History has  
no timeline of his murders.

JORDAN  
I know. Serial killers were  
unheard of then.

PETER (O.S.)  
Do you know who he's  
possessing?

JORDAN  
No. But I've been looking  
out for anyone who resembles  
him.

INT. PETER'S STUDY, CAPE TOWN - CONTINUOUS

Peter is standing at the window of his study, looking out at the night, phone to his ear.

PETER  
You know he's innocent.  
(A Beat)  
Jordan, how are you?

JORDAN (O.S.)  
The same.

PETER  
You don't have a choice.  
The only way to send Gilles de Rais back is to kill the man he's possessing and you have to hang him. His soul will not go back if you kill him any other way than how he originally died. His death must be repeated.

INT. NANTES POLICE STATION - CONTINUOUS

JORDAN  
I know but I can't think of that right now.

PETER (O.S.)  
You won't be doing anything unforgiveable.

JORDAN  
It doesn't matter if I do.  
All that echoes through my mind is the number 600.

PETER (O.S.)  
600?

JORDAN  
How many children he may have killed in the past and how many he may kill in this time if I don't stop him.

PETER (O.S.)  
Lord have mercy.

JORDAN  
I have to go.

Jordan hangs up and stares at the computer screen a moment longer. She grabs her jacket and rushes out the police station.

C.U. of the computer screen and the words "The Ruins of Castle Champtoce

The ruins of what was Gilles de Rais home and the site of his mass murder spree can still be seen in Champtoce. It is said that an apparition appears in the ruins. It takes the form of a fiery Gilles de Rais with the flames of Hell dancing over his body. When he appears it is said that the screams and moans of all of his victims can be heard echoing through the ruins."

INT. CAR - LATER

Jordan races along in the car, the GPS giving her directions to Champtoce-sur-de-Loire as she drives.

EXT. CHAMPTOCE CASTLE - LATER

Jordan turns off the car and allows it to roll along the road alongside the castle. Champtoce Castle stands gutted and ancient in amidst the town about it.

Jordan climbs out of the car and scrambles up the bank to the ruins, passing the flags placed about the castle. She walks into the hole in the keep.

INT. CHAMPTOCE CASTLE - CONTINUOUS

Echoing along the broken walls are muffled cries and moans.

Jordan draws her gun and flashlight but leaves the light off.

She moves through the doorway into the corridor.

At the far end of the corridor, she can see light coming from the large room at the end of it.

Without hesitating, Jordan swings into the doorway, her gun at the ready.

Kneeling over one of the blonde boys is a MAN.

The BOY'S hands and feet are tied and a gag has been tied over his mouth.

In his right hand, the man has a short metal rod which he has inserted in the boy's bottom.

In his other hand the man is holding his penis.

Jordan glances at the naked body of the SECOND BLONDE BOY hanging on the wall in front of her, his head lowered and blood running down his thighs.

Jordan looks back at the surprised face of the killer, splattered in blood and barely recognisable in the flickering light of the old torch burning in the sconce on the wall.

JORDAN  
Gilles de Rais, le pas loin  
du garçon.  
(Gilles de Rais, step away  
from the boy.)

The man slowly moves back, dragging the metal rod with him.

He suddenly throws the rod at Jordan, who ducks.

The man runs past her, pushing her out his way and flees down the corridor.

Jordan rushes to the door and hesitates.

She turns on the flashlight and fires at the retreating man.

He stumbles forward from the shot in his right shoulder but doesn't go down.

EXT. CHAMPTOCE CASTLE - CONTINUOUS

Jordan runs after him but as she stumbles out of the keep, he is gone.

She pounds her forehead with her fist and turns agonizingly back to the keep.

INT. CHAMPTOCE CASTLE - CONTINUOUS

Jordan removes the gag around the boy's mouth and unties his hands and feet and covers him with her jacket.

She approaches the second boy on the wall and feels for a pulse on his neck.

Grabbing one of their shirts from the floor, she slowly lifts the boy from the hook and pushes the shirt against the hole in his back in a hopeless attempt to stem the bleeding.

She sinks to the floor and cradles him in her arms.

Stroking his hair away from his face, Jordan looks at the blue eyes of the boy as he stares back up at her, tears falling freely from his eyes.

JORDAN  
Vous êtes sûrs maintenant.  
(You are safe now.)

The boy continues to stare at her and he finally stops breathing.

Jordan rests her forehead on her hand and starts to cry.

EXT. CHAMPTOCE CASTLE - LATER

Jordan stands outside with Officer Boilleau and watches Gerard talking to one of the paramedics as they load the surviving boy into the back of the ambulance.

OFFICER BOILLEAU  
And that's when you fired at him?

JORDAN  
Yes. I hit him in the right shoulder. You'll find traces of blood in the corridor.

OFFICER BOILLEAU  
Did you chase him?

JORDAN  
Yes but by the time I got outside, he was gone. My primary concern then was for the children.

OFFICER BOILLEAU  
What did you do then?

JORDAN  
I returned to the room and called the ambulance and you.

Gerard walks up to them.

DETECTIVE GERARD  
Doctor Cassidy, a word please?

Jordan follows Gerard away from the scene and behind a car parked on the road.

DETECTIVE GERARD  
What are you doing, Jordan?

JORDAN  
Trying to stop a killer.

DETECTIVE GERARD  
Why didn't you call me? You can't just go off on your own on like this. How did you even know to look here?

JORDAN  
An educated guess.

DETECTIVE GERARD  
I am not Remy. I deserve  
more than one of your vague  
responses.

JORDAN  
The information I was  
waiting on was clarification  
of my theory.

DETECTIVE GERARD  
Which is?

JORDAN  
The killer is an ardent fan  
of Gilles de Rais.  
Machecoul Castle belonged to  
him. Tiffauges Castle  
belonged to him. Champtoce  
Castle belonged to him. It  
was a hunch. I got lucky.

DETECTIVE GERARD  
You should've told me,  
Jordan.

JORDAN  
I should have.  
(A Beat)  
Will the other boy make it?

DETECTIVE GERARD  
He has a lot of internal  
damage but the paramedics  
are optimistic.

JORDAN  
We have his blood. His days  
are numbered.

DETECTIVE GERARD  
Go back to the hotel,  
Jordan. Get some sleep.

Jordan nods and walks away.

INT. JORDAN'S APARTMENT - MORNING

Jordan is standing in the bathroom in her robe, brushing her teeth when  
there's a knock at her door.

She spits out the toothpaste and rinses her mouth.

JORDAN  
Who is it?



DETECTIVE GERARD (O.S.)  
Gerard.

Jordan opens the door and Gerard walks in. Jordan closes the door as Gerard blushes and turns away.

DETECTIVE GERARD  
I'm sorry. I didn't realise  
you were ...

JORDAN  
I'm not.

Jordan walks back into the bathroom to finish cleaning.

Gerard glances about her room at the notes, files and photos all over her bed and the coffee table.

He notices the "Trial of Gilles de Rais" on her bedside table, folded open almost to the end with the cover showing.

Jordan walks out just then and starts cleaning up the paperwork and photographs all over the place.

DETECTIVE GERARD  
Did you manage to get some  
sleep last night?

JORDAN  
No.

Gerard just looks at Jordan while she continues cleaning up.

DETECTIVE GERARD  
The boy didn't make it.

Jordan stops and looks up at Gerard.

DETECTIVE GERARD  
There were internal  
complications that the  
paramedics didn't know about  
until they got him to the  
hospital. He died on the  
operating table.

Jordan sits down and runs a hand over her face.

DETECTIVE GERARD  
We have also finished  
removing all the victims  
from the field at Machecoul.

JORDAN  
How many?

DETECTIVE GERARD  
Thirty-one. We also know  
that none of them were  
killed there. There would  
be more of the victims'  
blood and some evidence of  
the killer aside from his  
shoe prints.

Jordan leans forward and puts her face in her hands.

DETECTIVE GERARD  
We are running the suspect's  
blood through our database  
and that of Interpol's but  
still no match. We did find  
one of the murder weapons,  
though.

Jordan looks up at Gerard.

DETECTIVE GERARD  
The killer left it behind at  
Tiffauges.

INT. EVIDENCE LABORATORY, NANTES POLICE STATION - LATER

C.U. of a short sword, its blade still covered in dried blood as it is  
supported by a typical sword display stand.

Gerard is standing next to Jordan as she stares at the sword.

DETECTIVE GERARD  
It's called a -

JORDAN  
Braquemard.

Gerard stares at Jordan in surprise.

JORDAN  
It's the ceremonial sword  
Gilles de Rais used to kill  
his victims. Do we know who  
it belongs to?

DETECTIVE GERARD  
We are questioning shops for  
any braquemards sold since  
the shop opened and our  
museums in case of any  
theft. We have found  
nothing yet.

JORDAN  
We should check the  
airports. The killer could

(CONT'D)  
have bought it elsewhere and  
brought it here.

Jordan stops and looks up at the ceiling.

DETECTIVE GERARD  
Interestingly, we have only  
found the blood of the two  
last victims on the blade.  
The killer evidently cleans  
the sword after each murder.

JORDAN  
That and he'll have more  
than one.

DETECTIVE GERARD  
More than one? These things  
are so rare how can anyone  
have more than one?

JORDAN  
Detective, did anyone look  
at the satellite images of  
Machecoul Castle over the  
past five to six months?

INT. NANTES POLICE STATION - LATER

Jordan is sitting at her desk, reading the end of the "Trial of Gilles de Rais" and making notes.

Officer Boilleau is sitting at his desk checking emails.

OFFICER BOILLEAU  
Detective Gerard!

Officer Boilleau stands suddenly.

OFFICE BOILLEAU  
Detective Gerard!

Detective Gerard hurries from his office.

Jordan closes the book and joins Gerard at Boilleau's desk.

OFFICE BOILLEAU  
The satellite images have  
just been emailed to me.

Officer Boilleau opens the first of the attachments.

C.U. An image of Machecoul Castle with the field behind it and the road in front of it, some meters from the castle. In the road is a dark car. The date and time in the corner reads January 9, 2011; 23.15.

C.U. A second image revealing the same as the first picture with the same car in the road. The date and time in the corner reads January 15, 2011; 23.23.

JORDAN  
What car is that?

Office Boilleau zooms the picture in.

OFFICER BOILLEAU  
Looks like an Audi Quattro.

JORDAN  
Can you check how often that car shows up in the other images?

OFFICER BOILLEAU  
Certainly.

JORDAN  
And can you get a clearer image from the Satellite company?

OFFICER BOILLEAU  
I'll see what they can do.

JORDAN  
(to Detective Gerard)  
We need to find out how many people in and around Nantes own a dark Audi Quattro.

DETECTIVE GERARD  
And if anyone reported one missing or stolen.

JORDAN  
Don't bother with that, Detective. Our killer will want to use his own car.

DETECTIVE GERARD  
How can you be so sure?

JORDAN  
Because he is arrogant enough to use his own car and vain enough to use that one.

INT. NANTES POLICE STATION - LATER

Jordan is sitting on the desk in front of the board of missing children. Her feet are on the table in front of her as she holds her

legs against her body, her chin resting on her knees while she stares aimlessly at the photos of missing blonde children.

Officer Boilleau jumps up from his desk and runs across to Jordan.

OFFICER BOILLEAU  
Doctor Cassidy.

Jordan turns and looks at him and then at the paper he is holding out to her.

EXT. PAUL VILLENEUVE'S CHATEAU DRIVEWAY, NANTES - MORNING

Jordan climbs from the police car as Detective Gerard exits the driver's seat.

Officer Boilleau and ONE OTHER OFFICER exit from the police car behind them.

Jordan looks about her at the driveway and gardens while Detective Gerard approaches the front door and knocks.

When Detective Gerard is admitted by a MAID, Jordan follows him and the two officers into the chateau.

INT. PAUL VILLENEUVE'S CHATEAU FOYER - CONTINUOUS

The maid turns to them in the foyer.

MAID  
Monsieur Villeneuve sera  
avec vous bientôt,  
l'Inspecteur.  
(Monsieur Villeneuve will be  
with you shortly,  
Detective.)

DETECTIVE GERARD  
Merci.  
(Thank you)

Jordan looks about her at the paintings, artwork and statues that over-populate the already extravagant interior decorating of the foyer and passageway leading from it.

A MAN of tall and lean stature, dark-haired and in his late forties, approaches.

JEAN TREMOILLE  
Inspecteur Gerard, je suis  
Jean Tremoille.  
(Detective Gerard, I am Jean  
Tremoille.)

He extends his hand to Detective Gerard in greeting and Gerard takes it.

JEAN TREMOILLE  
Je suis l'associé de Paul.  
S'il vous plaît ...  
(I am Paul's business  
partner. Please ...)

He indicates for Detective Gerard and the officers to follow him.

Jordan follows them down the passageway and into a large room at the end of it - the sitting-room - again cloaked in opulence and art of all kinds.

INT. SITTING-ROOM - CONTINUOUS

Jordan notices the coat of arms on the wall and opposite it, a battle sword and shield from the 15<sup>th</sup> century.

Lounging in an enormous chair covered in a great bear fur is a well-built MAN with dark hair, a small, insignificant-looking moustache barely covering his top lip; he is mid to late thirties and has very dark eyes. His right arm is in a sling. He seems to measure each person as they enter.

To his left, is another MAN of grey hair, fine lines and medium build. This man stands when the company enters.

JEAN TREMOILLE  
L'inspecteur Gerard, c'est  
Richard du Toit, l'avocat de  
Paul.  
(Detective Gerard, this is  
Richard du Toit, Paul's  
lawyer.)

Richard extends his hand in greeting and Detective Gerard takes it.

JEAN TREMOILLE  
Et c'est Paul Villeneuve.  
(And this is Paul  
Villeneuve.)

The man in the large chair finally stands and shakes Detective Gerard's hand.

PAUL VILLENEUVE  
À que dois-je le plaisir de  
votre visite, l'Inspecteur  
Gerard?  
(To what do I owe the  
pleasure of your visit,  
Detective Gerard?)

DETECTIVE GERARD  
I can see you are a busy man  
so I won't keep you.

Detective Gerard and the two officers take their seats as indicated by Paul as he sits back down in his chair, lounging carelessly in it.

DETECTIVE GERARD

We are investigating the disappearance and subsequent murders of a number of children and came across an Audi Quattro which has been seen at one of the crime scenes on numerous occasions.

PAUL VILLENEUVE

Qu'a-t-il fini faire avec moi?  
(What has this got to do with me?)

Detective Gerard motions to Officer Boilleau to pull out the photos of the vehicle in question.

DETECTIVE GERARD

We believe the vehicle belongs to you, sir.

Officer Boilleau hands the photos over to Paul Villeneuve who stares at them dispassionately.

DETECTIVE GERARD

That is your Audi Quattro, is it not? Your vehicle registration number?

PAUL VILLENEUVE

Oui.  
(Yes.)

He drops the photos carelessly onto the coffee table in between him and Detective Gerard.

DETECTIVE GERARD

Then you admit you were at the ruins of Machecoul Castle numerous times since January of this year?

PAUL VILLENEUVE

Non. Ce Quattro a été volé l'année dernière.  
(No. That Quattro was stolen last year.)

DETECTIVE GERARD

We have no report of that anywhere.

Paul leans forward on his knees.

PAUL VILLENEUVE

L'inspecteur Gerard, je suis le directeur général de Compagnies aériennes de Cathédrale - une société de services commerciale extrêmement réussie et lucrative d'hélicoptère. J'ai plus d'argent que je sais que faire avec.

(Detective Gerard, I am the CEO of Compagnies Aériennes de Cathédrale - a highly successful and lucrative commercial helicopter service company. I have more money than I know what to do with.)

Jordan notices the look between Jean Tremoille and Richard du Toit which is more doubtful than agreeable.

PAUL VILLENEUVE

Que me soucie-je si une de mes voitures va en manquant ou est volée? J'ai des douzaines plus.

(What do I care if one of my cars goes missing or gets stolen? I have dozens more.)

JORDAN

Pouvons-nous les voir?  
(Can we see them?)

Paul seems to notice Jordan for the first time.

PAUL VILLENEUVE

Avez-vous un mandat ou provoquez?

(Do you have a warrant or cause to?)

JORDAN

Je ne me suis pas rendu compte que j'ai eu besoin un pour un tour de votre garage.

(I didn't realise I needed one for a tour of your garage.)

PAUL VILLENEUVE

Bien, vous faites!



(Well, you do!)

JORDAN

Qu'est-ce qui est arrivé à  
votre épaule?  
(What happened to your  
shoulder?)

Paul seems to recall his injury.

PAUL VILLENEUVE

Cela n'a d'aucune inquiétude  
à vous.  
(That is of no concern to  
you.)

JEAN TREMOILLE

He hurt it falling from his  
horse.

PAUL VILLENEUVE

Jean! Vous ne devez pas être  
agréables à ces gens.  
Isabelle!  
(Jean! You don't have to be  
nice to these people.  
Isabelle!)

A few seconds later and the maid appears.

MAID

Oui, Monsieur.  
(Yes, sir.)

PAUL VILLENEUVE

Montrez à ces gens dehors.  
(Show these people out.)

MAID

Oui, Monsieur.  
(Yes, sir.)

Detective Gerard and the two officers get up and follow the maid from  
the room. Jordan remains looking at the coat of arms on the wall.

JORDAN

Le blason du Marchall de la  
France pendant Joan d'Arc de  
la campagne.  
(The coat of arms of the  
Marshall of France during  
Joan of Arc's campaign.)

PAUL VILLENEUVE

Ainsi?  
(So?)

Jordan turns and looks at Paul.

JORDAN  
Gilles de Rais.

Paul stares at her in silence.

JEAN TREMOILLE  
Mademoiselle...

He indicates for her to leave the room.

Jordan smiles and winks at Paul before allowing Jean to escort her from the room.

INT. PASSAGEWAY - CONTINUOUS

JORDAN  
How did you and Paul get  
into business together?

JEAN TREMOILLE  
We are both qualified  
helicopter pilots and flew  
many missions together. It  
made sense for us to open  
our own company.

INT. FOYER - CONTINUOUS

JORDAN  
And how is that going  
lately?

Jean opens the door for her.

JEAN TREMOILLE  
Good day, Mademoiselle.

JORDAN  
Quelquefois pas le dicton de  
quelque chose dit quelque  
chose. La bonne journée à  
vous, Monsieur Tremoille.  
(Sometimes not saying  
something is saying  
something. Good day to you,  
Monsieur Tremoille.)

Jordan leaves the house.

INT. NANTES POLICE STATION, DETECTIVE GERARD'S OFFICE - LATER

Gerard is seated in his chair at his desk while Jordan stares out the window.

DETECTIVE GERARD  
Jordan, we have no cause and  
Monsieur Villeneuve is not a  
suspect.

JORDAN  
Not a suspect? His car is at  
the scene all those  
children's bodies were  
found! His right arm is in  
a sling and I shot our  
suspect in the right  
shoulder. How can Paul  
Villeneuve not be a suspect?

DETECTIVE GERARD  
We have no cause for a  
warrant to search his  
premises.

JORDAN  
I'm telling you, he is  
guilty. This is the man who  
is slaughtering children  
right in front of you!

DETECTIVE GERARD  
Then we will find more  
evidence to prove it.

Jordan shakes her head and leaves the office.

INT. NANTES POLICE STATION - CONTINUOUS

Jordan walks past her desk and grabs her coat off the back of her  
chair.

As she's heading for the door, she sees Jean Tremoille at the front  
desk, asking to speak with a detective.

Jordan approaches him.

JORDAN  
Monsieur Tremoille?

JEAN TREMOILLE  
Mademoiselle.

JORDAN  
Please, call me Jordan.

JEAN TREMOILLE  
Jordan.

JORDAN  
What is the matter?

JEAN TREMOILLE  
My son is missing.

JORDAN  
Come with me.

Jean follows Jordan.

INT. INTERROGATION ROOM - CONTINUOUS

Jordan opens the door and Jean walks inside.

JORDAN  
(To Officer Boillou)  
Please call Detective Gerard  
and I will need you to take  
Monsieur Tremoille's  
statement.

Officer Boilleau nods and leaves.

JORDAN  
Can I get you anything to  
drink, Monsieur Tremoille?

JEAN TREMOILLE  
No, thank you.

Jordan leans her back against the mirror glass wall, looking at the photo in her hand of the BLONDE BOY while Jean paces the room.

JORDAN  
How long ago did your son,  
Marc, go missing?

JEAN TREMOILLE  
Three hours now.

JORDAN  
You understand that he will  
not be declared officially  
missing until after 24  
hours.

JEAN TREMOILLE  
Oui.  
(Yes.)

JORDAN  
How old is your son?

JEAN TREMOILLE  
Twelve years.

JORDAN

How do you know he is missing?

JEAN TREMOILLE

He called my wife and told her he was on his way home from the library and that he would pick up milk from the corner café on the way.

JORDAN

How long ago was that?

JEAN TREMOILLE

Three hours.

JORDAN

Maybe he met a friend and they're talking.

JEAN TREMOILLE

No. The library is two blocks from our house. The corner café one block. He would call if he was delayed.

JORDAN

Monsieur Tremoille...

JEAN TREMOILLE

I know he's missing!

Jean sinks to his knees in front of the table and leans his elbows on the table, his hands in his hair.

JEAN TREMOILLE

I know.

Jordan approaches the table and leans over it towards him.

She puts the photo of Marc down in front of Jean's face.

He stares at it.

JORDAN

I know that Monsieur Villeneuve is responsible for all those children's deaths.

Jean slowly raises his gaze to Jordan.

JORDAN

And if you don't tell me what you know of

(CONT'D)  
Villeneuve's habits of late,  
he will be responsible for  
the death of your son.

DETECTIVE GERARD  
Doctor Cassidy.

Jordan straightens when Detective Gerard enters the room.

JORDAN  
Monsieur Tremoille's son is  
missing.

Jordan leaves the room and closes the door behind her.

INT. NANTES POLICE STATION; PASSAGE - CONTINUOUS

Officer Boilleau approaches Jordan on the passage as she is leaving the  
interrogation room.

OFFICER BOILLEAU  
Doctor Cassidy.

JORDAN  
Officer Boilleau.

OFFICER BOILLEAU  
I found some interesting  
information that I thought  
you might like to know.

JORDAN  
What is it?

Officer Boilleau hands her a folder with documents. Jordan opens it.

JORDAN  
These are the financial  
records of Compagnies  
Aériennes de Cathédrale.

OFFICER BOILLEAU  
It's a hobby of mine.

JORDAN  
This hobby of yours can get  
you into serious trouble,  
Boilleau.

OFFICER BOILLEAU  
Only if I am found out.

Boilleau smiles at Jordan and hurries off down the passage to the  
interrogation room.

EXT. STREET BENCH - LATER

Jordan is sitting on a bench alongside the road opposite the police station, eating a sandwich.

Jean Tremoille exits the police station and crosses the road. He approaches his car and takes his car keys out of his pocket.

Jordan gets up from the bench and approaches him, sandwich still in her hand.

JORDAN  
Monsieur Tremoille.

Jean starts at his name.

JEAN TREMOILLE  
I have nothing to say to  
you.

He opens his car door and climbs inside.

Jordan squats down between him and the open car door.

JORDAN  
Why is Villeneuve taking so  
many road trips around the  
country lately, filling up  
in towns as far off as  
Orleans?

JEAN TREMOILLE  
What?

JORDAN  
And why has he started  
spending thousands of francs  
on cars, horses, theatres,  
churches and unsavoury  
persons? What is his fancy  
concerning occult practices?

JEAN TREMOILLE  
Where did you get that  
information?

JORDAN  
From the same place I got  
the information that his  
altered attitude towards the  
management of your company's  
finances started about six  
months ago. Now, aside from  
his lavish and careless  
expenditure, is there  
anything else about his  
personality that has changed  
in the last six months?

JEAN TREMOILLE

I don't know what you are talking about?

JORDAN

Why is an old Puma SA 330F helicopter, registration F-ABGF, so important lately?

JEAN TREMOILLE

How do you know all of this?

JORDAN

You're trying my patience, Monsieur Tremoille. I know that you know that Paul Villeneuve is no longer Paul Villeneuve. Your company is heading for bankruptcy due to his wasteful spending of your money. How much is that old helicopter worth now? I mean, how much would insurance pay out should something happen to it?

JEAN TREMOILLE

What do you want from me?

JORDAN

I want you to tell me everything that has changed in Villeneuve's personality over the past six months. And I want all of that information now.

JEAN TREMOILLE

I can't. I don't know what you are talking about. I just want my son back.

JORDAN

Oh, you'll get him back, Monsieur Tremoille. But I doubt very much he will be alive when you do.

Jordan stands and walks away.

Jean slams the door shut and grips the steering wheel tightly. He looks at himself in the rear view mirror.

INT. NANTES POLICE STATION - EARLY MORNING



Officer Boilleau enters the station and finds Jordan asleep at her desk. He turns on his computer and walks to the coffee machine where he fills up the filter coffee machine.

He then returns to his desk and looks across at Jordan still asleep at her desk.

He starts sorting through the documents and files on his desk and stops when he reads the cover of one of the folders.

He opens the folder, reads quickly through the results and rushes over to Jordan's desk.

OFFICER BOILLEAU  
Doctor Cassidy.

Jordan slowly wakes up.

JORDAN  
Boilleau?

OFFICER BOILLEAU  
You need to read this.

INT. NANTES POLICE STATION - CONTINUOUS

Jordan is sitting at her desk, reading through the contents of the folder Boilleau gave her.

Boilleau arrives at her desk with two cups of coffee.

Jordan takes one of the coffees from him.

JORDAN  
Thank you.

She puts the cup down without taking a sip.

JORDAN  
This can't be right.

OFFICER BOILLEAU  
Maybe they missed something?

JORDAN  
Only three braquemards  
accounted for in the entire  
country of France and all  
three sold to different  
people? And none of them  
Paul Villeneuve?

Jordan throws the folder down and stands up.

C.U. Of the photos of three people - one woman and two men - in the folder.

OFFICER BOILLEAU  
I will do a background check  
on each of these people.  
Maybe there's a connection  
somewhere.

JORDAN  
But no one reported one  
missing. Which means we  
still don't know where the  
one in our possession came  
from.

OFFICER BOILLEAU  
I will find out, Doctor  
Cassidy.

The door opens and in strides Detective Gerard.

OFFICER BOILLEAU  
Good morning, Detective  
Gerard.

Gerard continues straight past the two of them to his office.

Boilleau and Jordan follow him.

INT. DETECTIVE GERARD'S OFFICE - CONTINUOUS

Gerard unlocks his safe and takes out his gun.

OFFICER BOILLEAU  
Detective Gerard?

DETECTIVE GERARD  
My brother has been found.  
Remy is in charge until I  
return.

JORDAN  
Where?

DETECTIVE GERARD  
Sixteen kilometers from  
here.

JORDAN  
Is he okay?

DETECTIVE GERARD  
I don't know. They won't  
tell me.

He grabs up his jacket from the back of the chair.

DETECTIVE GERARD  
Remy is in charge now.

Gerard leaves his office.

INT. NANTES POLICE STATION - LATER THAT MORNING

Jordan is working at her computer and Boilleau is working at his computer when Remy walks out of Gerard's office.

DETECTIVE REMY  
Boilleau, make me some  
coffee.

Remy walks back into the office.

JORDAN  
(To Boilleau)  
What are you? His waiter?

Boilleau just shakes his head and walks over to the coffee machine where he starts preparing his coffee whilst muttering under his breath.

Jordan walks over to fetch something from the printer when she notices Remy pick up a call in his office.

He jots down notes very quickly and she can see he's in a bit of a panic.

Boilleau walks past her towards Gerard's office with Remy's cup of coffee.

Remy slams down the phone and grabs up his jacket as he stands up.

He nearly knocks the coffee out of Boilleau's hands as he rushes from his office.

DETECTIVE REMY  
They found another body.

EXT. SEWERAGE DUCT IN A FIELD - LATER

Jordan follows Remy through the crowd of POLICE and CRIME SCENE INVESTIGATORS as he barges through them, flashing his badge.

Jordan notices the PARAMEDICS standing off to one side and the THREE CHILDREN being questioned by TWO POLICE OFFICERS about having found the body.

Remy stops at the top of the embankment and stares down into the sewerage duct.

Jordan puts on her gloves and slowly descends the embankment.

She nods at the THREE CRIME SCENE INVESTIGATORS as they are packing up their kits.

CRIME SCENE INVESTIGATOR  
He's all yours.

Jordan kneels beside the broken body, lying on its back in the draining sewerage and water.

The victim's only remaining leg hangs off tendons and cartilage and both his arms are missing. He is naked.

Jordan looks at the face of the victim: it is Marc Tremoille.

INT. NANTES POLICE STATION MORGUE - LATER

Marc Tremoille is lying on his back on the table.

Jean Tremoille stands over his son's body.

Jordan and Officer Boilleau stand alongside one another against the wall behind Jean Tremoille.

Jean slowly sinks to his knees and weeps.

Jordan stares at the scene and tears well in her eyes.

INT. JEAN TREMOILLE'S CAR - LATER

Jean Tremoille sits in his car, hands on the steering wheel but unable to move.

There's a knock at the passenger window. It's Jordan.

Jean unlocks the car door and Jordan gets into the passenger seat alongside him.

They sit in silence for a while.

JEAN TREMOILLE

Well, it seems you were right.

(A Beat)

About my son.

JORDAN

Don't ever doubt me again.

Jean looks at her in surprise.

JORDAN

You were expecting sympathy?  
Your son is dead because you failed to act when you needed to.

JEAN TREMOILLE

How dare you?

JORDAN

How dare I? How dare you!  
Paul Villeneuve is murdering

(CONT'D)

dozens of children and has been doing so for quite some time and when I arrive to help stop it and I ask for your help, you close the door in my face.

JEAN TREMOILLE

It can't be Paul.

JORDAN

Are you doubting me again?

Jean looks back at her with tears in his eyes.

JORDAN

When did Paul stop being Paul?

There is a moment's silence as Jean stares at himself in the rear view mirror.

JEAN TREMOILLE

About a year ago now. He has this little chapel on his estate where he often goes to be alone and to pray. The change was barely noticeable at first but then he ... just wasn't Paul anymore.

JORDAN

How long did this take?

JEAN TREMOILLE

Three to six weeks, I guess. I knew beyond a shadow of a doubt that he was gone when I found him at his chapel the one day and he was painting all these strange symbols all over the place in red paint. He didn't recognise me. He called me Gilles de Silles. But then he remembered me again a few days after that. He also remembered Richard then as well.

JORDAN

What had he been calling Richard?

JEAN TREMOILLE

Roger de Briqueville.

(A Beat)

He started taking all these trips all over the country and spending lots of money on horses - Paul hated horses. He developed this fascination with Satanism and the occult. He also threatened me once when we got into a fight over all his reckless spending. He said he'd slit my throat and use my blood to communicate with Barron. I have no idea what he was talking about but he frightened me. There were all these strange people he would bring to his house. Tarot card readers, séances, I don't know. All these lavish parties he'd throw at his house. He just wasn't Paul anymore. I would know my best friend anywhere. And this man is not him. It's almost like he's ... possessed. But it can't be Paul. I mean, how-why- how can my best friend become someone else completely?

JORDAN

Jean, I need you to get me the log books from all the helicopters Villeneuve has flown in the past six months.

JEAN TREMOILLE

I - uh...

JORDAN

Jean. I need you to get me those log books. Do you understand?

Jean nods slowly.

JEAN TREMOILLE

I will get them for you.

JORDAN

I also need you to arrange a lunch with Paul at a

(CONT'D)  
restaurant soon and I need  
you to tell me when and  
where.

JEAN TREMOILLE  
Of course.

Jean starts crying.

JEAN TREMOILLE  
Did he kill Marc?

JORDAN  
Yes.

JEAN TREMOILLE  
I will kill him - I will  
kill him!

JORDAN  
No, you won't.

Jordan grabs Jean by the shoulders.

JORDAN  
Look at me. Jean, look at  
me!

Jean quietens and looks at her.

JORDAN  
If you kill Paul, no one  
will ever know what he did  
to your son. No one will  
know the truth and you will  
go to prison for the rest of  
your life. You will have  
failed Marc again.

Jean breaks down.

JORDAN  
Marc needs you to bring him  
justice.  
(A Beat)  
Can you do that for him?

Jean slowly nods.

JORDAN  
You will have to be strong.  
Stronger than you ever have  
been. Stronger than you  
ever thought yourself  
capable of being.

Jean slowly nods again and stills his crying. He looks up at Jordan.

JEAN TREMOILLE  
I will be.

INT. JORDAN'S HOTEL ROOM - LATER THAT NIGHT

Jordan is sitting on the couch in her hotel room looking through all the log books.

C.U. Loire and Orleans.

Jordan looks across at the picture of Gilles de Rais stuck to her wall.

C.U. Sketch of Gilles de Rais on her wall with his name clearly marked under the sketch.

INT. LE PETIT RESTAURANT - THE NEXT DAY

Jean Tremoille and Paul Villeneuve are seated at one of the tables having lunch.

Jordan enters the restaurant and grabs the nearest WAITER. She speaks quietly to him and pushes some money into his hand.

Jordan approaches the table where the two men are sitting.

JORDAN  
Quelle coïncidence!  
(What a coincidence!)

Paul and Jean look up at her as she takes a seat at their table.

JORDAN  
J'espère que vous ne vous  
opposez pas.  
(I hope you don't mind.)

PAUL VILLENEUVE  
Vraiment nous faisons.  
(Actually we do.)

JORDAN  
Cela ne prendra pas  
longtemps.  
(This won't take long.)

PAUL VILLENEUVE  
Me contrariez-vous  
maintenant?  
(Are you harassing me now?)

JORDAN  
Pas du tout. J'ai juste cru  
que je vous avais permis de  
savoir que nous avons trouvé  
un de vos braquemards.



(Not at all. I just thought I'd let you know we found one of your braquemards.)

PAUL VILLENEUVE  
Mon que?  
(My what?)

JORDAN  
Mmm, en jouant toujours ignorant, sont nous, Gilles?  
(Mmm, still playing ignorant, are we, Gilles?)

Paul starts laughing.

PAUL VILLENEUVE  
Pourquoi bon Dieu vous m'appelleriez-vous Gilles?  
(Why on earth would you call me Gilles?)

Jordan laughs.

JORDAN  
Pourquoi bon Dieu tueriez-vous tous ces enfants?  
(Why on earth would you kill all those children?)

PAUL VILLENEUVE  
Je ne sais pas que vous parlez d'et quand je reviens des toilettes, vous feriez mieux de partir.  
(I don't know what you are talking about and when I return from the toilets, you had better be gone.)

JORDAN  
Ma disparition ne vous exonérera pas de vos crimes, ni vous gagnera le repentir de Dieu. Vos péchés n'iront pas impunis.  
(My disappearance will not absolve you of your crimes nor earn you repentance from God. Your sins will not go unpunished.)

Paul stands up furiously and marches from the table.

JEAN TREMOILLE  
Do you think that wise?

Jordan pulls out a plastic glove and uses it to pick up Paul's wine glass.

JEAN TREMOILLE  
And why did you call *him*  
Gilles? I told you he  
called *me* that.

Jordan empties the wine from the glass on the ground and drops the empty glass into a plastic bag.

She smiles at Jean and gets up to leave when the waiter she spoke to earlier arrives at the table, puts a new glass down right where Paul's previous glass had been and pours some more wine into it.

When the waiter leaves the table, Jordan has already left the restaurant.

INT. NANTES POLICE STATION - LATER THAT DAY

Jordan comes out of the ladies' toilets to find Boilleau waiting for her.

OFFICER BOILLEAU  
Detective Gerard is back and  
he wants to speak with you  
and Remy in his office.

JORDAN  
Okay.

INT. DETECTIVE GERARD'S OFFICE - CONTINUOUS

Gerard is standing looking out his window when Jordan enters the office, followed by Officer Boilleau.

Remy is sitting in one of the chairs.

DETECTIVE GERARD  
Where are we with the case?

DETECTIVE REMY  
We found another body. The  
victim is Marc Tremoille,  
Jean Tremoille's son. DNA  
pulled from semen, hair and  
skin fibres on the body  
matches that found on the  
bodies of the other victims.  
The markings on the severed  
limbs are conducive to those  
made by a braquemard and the  
victim was sexually  
assaulted in the same  
fashion as the others.

DETECTIVE GERARD  
Anything else?

OFFICER BOILLEAU  
We have identified the three  
people who purchased the  
only three braquemards in  
France and are researching  
them at the moment. No  
braquemards have been  
reported missing or stolen  
for as far back as I can go.

DETECTIVE GERARD  
And the Audi Quattro?

OFFICER BOILLEAU  
We still have not located  
it.

DETECTIVE GERARD  
So another child is dead and  
we are still no closer to  
finding the killer.

Gerard turns slowly and sits down at his desk.

DETECTIVE GERARD  
You can leave now.

Remy, Boilleau and Jordan turn to go.

DETECTIVE GERARD  
Except you, Doctor Cassidy.

Jordan stays behind and looks at Boilleau as he closes the door.

DETECTIVE GERARD  
And what have you found out?

JORDAN  
The same as Remy and  
Boilleau.

DETECTIVE GERARD  
Why don't I believe you?

JORDAN  
I don't know.

DETECTIVE GERARD  
I hope I don't need to  
remind you how important  
this case has become due to  
all the media coverage?

JORDAN

No, you don't.

DETECTIVE GERARD

And how any misconduct into acquiring evidence against the killer would have dire consequences?

JORDAN

No, you don't need to remind me of that.

DETECTIVE GERARD

You still believe Paul Villeneuve to be the killer?

JORDAN

Yes.

DETECTIVE GERARD

Is that why you accused him of it at Le Petit Restaurant earlier today?

JORDAN

Yes.

DETECTIVE GERARD

And why would you do that?

JORDAN

It's a psychology thing.

DETECTIVE GERARD

Explain.

JORDAN

Most serial killers want to be caught. They just need a reason to get sloppy. I'm his reason.

DETECTIVE GERARD

Don't do it again.

JORDAN

I don't need to.

There is a long silence while Gerard studies Jordan and she keeps her gaze on him.

Gerard finally leans back in his chair and folds his hands in his lap.

DETECTIVE GERARD

My brother was hijacked and killed.

JORDAN

I am so sorry.

DETECTIVE GERARD

They dumped his body down a bank and they dumped the car in the next town. We will probably never catch them or even find out who they were.

Jordan looks sadly at Gerard. He raises his gaze to her.

DETECTIVE GERARD

I desperately don't want that to be the outcome of this case.

JORDAN

It won't be. I know who he is. I'm just waiting for the evidence to prove it.

INT. NANTES POLICE STATION - CONTINUOUS

Jordan leaves Gerard's office and Boilleau joins her.

OFFICER BOILLEAU

Philippe wants to see us downstairs immediately.

INT. CRIME SCENE INVESTIGATION LAB - CONTINUOUS

PHILIPPE - a twenty-something brunette - is sitting at a table, looking through a microscope and making notes.

Jordan and Boilleau enter.

PHILIPPE

Where the hell did you get that wine glass?

JORDAN

A restaurant. Why?

PHILIPPE

The DNA from the saliva I found on it is a perfect match to the DNA found on each and every one of the victims' bodies. Perfect match! And one set of fingerprints off the glass - the more prominent and more numerous- are a 100% match to the fingerprints found on the braquemard and the

(CONT'D)

prints I managed to pull off  
some of the victims' bodies.  
Whoever drank from that wine  
glass is undeniably the same  
person who murdered all  
those children!

JORDAN

Yes, he is.

PHILIPPE

Well, who is he? The case  
is solved!

JORDAN

Not quite. I didn't have a  
warrant to get that glass.  
Now, I know that it was  
evidence gathered from a  
public place. But I believe  
I still would have needed  
the person's permission to  
take his glass from that  
restaurant and run a DNA  
test on it. Because he can  
now say it wasn't his glass  
and we would need a warrant  
to get his DNA in order to  
match it to the DNA found on  
the glass. Am I correct?

Boilleau nods.

PHILIPPE

But ...

JORDAN

Philippe, we know who the  
killer is now. Hang on to  
this evidence for me and  
don't say a word to anyone.  
We'll get him. Don't  
stress.

PHILIPPE

But he could kill again  
before we get evidence the  
correct way.

JORDAN

Yes, but if we go after him  
now, we will lose him and  
the case and he will go on  
killing many, many more  
children in a different  
country. This is the best

(CONT'D)  
way. Trust me. We will get  
that official warrant very  
soon.

INT. UNDERGROUND PARKING AT THE HOTEL - LATER THAT NIGHT

Jordan climbs from her rental car and locks it with the alarm.

She starts walking towards the lifts across the dark parking lot.

She is suddenly grabbed from behind and a blade pressed against her throat.

Her ATTACKER is taller than her and wearing all black, black gloves and a ski mask.

ATTACKER  
Votre temps dans Nantes et  
sur cette terre est  
maintenant à une fin.  
(Your time in Nantes and on  
this earth is now at an  
end.)

Jordan kicks his ankle hard and pushes both arms up between her body and his arms.

Jordan elbows her attacker in the stomach, spins round and delivers an upper cut punch to his jaw.

Her attacker lunges at her with the dagger but she blocks his arm away from her, grabs his arm with the dagger, punches him twice in the stomach.

Her attacker drops to his knees.

Jordan grabs his right wrist and his right bicep and breaks his right forearm with a kick.

Her attacker cries out in pain and drops the dagger.

A car comes out of nowhere and hits Jordan. She drops to the ground and watches as her attacker climbs into the car.

Bright headlights blinding her, Jordan pulls out her gun and fires at the car.

The bullets penetrate the radiator and the windscreen.

The car reverses with a plume of steam rising from the radiator and screams off out of the parking lot.

Jordan slowly raises herself to her feet and pulls out her cellphone.

INT. UNDERGROUND PARKING LOT OF HOTEL - LATER

Jordan is sitting in the back of an ambulance with a blanket around her while an OFFICER takes her statement.

Gerard stands off to one side listening to her account.

Boilleau approaches carrying a plastic bag with the dagger inside it.

DETECTIVE GERARD  
What kind of dagger is that?

OFFICER BOILLEAU  
I will find out.

The officer leaves Jordan and Gerard approaches her.

DETECTIVE GERARD  
Is that all?

JORDAN  
Yes.

DETECTIVE GERARD  
He never said anything to you?

JORDAN  
Why would he? Probably just a mugging or attempted rape that went wrong.

DETECTIVE GERARD  
Are you sure you're okay?

JORDAN  
You heard the paramedics.  
Just some bruising on my legs and side.  
(A Beat)  
Why don't you believe me?

DETECTIVE GERARD  
Did you see how old that dagger is that he attacked you with?

JORDAN  
No.

DETECTIVE GERARD  
It looks like something out of the Dark Ages!

JORDAN  
What do you want me to say?



DETECTIVE GERARD  
I just find very strange  
that our main suspect in the  
case is killing children  
with fifteenth century  
swords and now you are  
attacked by an ancient  
dagger too.

JORDAN  
That *is* strange.

DETECTIVE GERARD  
I'm leaving two of my men to  
stand guard over you  
tonight.

JORDAN  
That's really not necessary.

DETECTIVE GERARD  
I don't care! You are  
keeping things from me,  
Jordan. And I don't like  
it.

JORDAN  
You brought me in to catch  
this killer, Detective. Let  
me do that.

Jordan gets up and walks past Gerard.

INT. NANTES POLICE STATION - THE NEXT MORNING

Jordan walks into the police station and has thrown her coat over the  
back of her chair when Boilleau joins her.

OFFICER BOILLEAU  
I have some very good news.

JORDAN  
Oh?

Boilleau hands Jordan a folder and she opens it.

Inside are satellite images of the Audi Quattro at Tiffauges, Champtoce  
and Orleans castle ruins.

C.U. of dates, castle names and the Audi Quattro itself.

JORDAN  
He's been at every crime  
scene.

OFFICER BOILLEAU  
Well his "stolen" Audi  
Quattro has been at every  
crime scene. And I have  
this.

Boilleau hands Jordan a folder. She opens it and sees the photos of  
the three people who bought the braquemards.

JORDAN  
These are the three people  
who bought the braquemards.

OFFICER BOILLEAU  
Yes. And look at the names  
of the businesses they work  
for or own.

JORDAN  
I've seen these names  
before.

OFFICER BOILLEAU  
On the bank statements of  
Paul Villeneuve and  
Compagnies aériennes de  
Cathédrale.

Jordan looks up at Boilleau and smiles.

JORDAN  
But we can't bring them in  
for questioning. We're not  
even supposed to have those  
financial statements.

OFFICER BOILLEAU  
No, but guess who has failed  
to appear in court recently  
for possession of and  
dealing in illegal  
hallucinogens?

EXT. OUTSIDE NANTES POLICE STATION - LATER

Officer Boilleau exits the police station and jogs across the road to  
where Jordan is sitting reading a book on the bench opposite the police  
station while eating a sandwich.

Boilleau takes a seat alongside her and Jordan hands him another  
sandwich.

OFFICER BOILLEAU  
Thanks so much. How much do  
I owe you?

JORDAN

Just a story.

Boilleau smiles as he takes a bite of his sandwich.

Jordan chews thoughtfully while Boilleau finishes his mouthful.

OFFICER BOILLEAU

Apparently the reason Louise Trebouchet missed her court appearance is because she was out of the country. According to her personal assistant she lands tomorrow at 2pm.

JORDAN

That's a very good story, Boilleau.

OFFICER BOILLEAU

There's more. The officer in charge of her case will be meeting her at the airport to arrest her and bring her in for questioning.

JORDAN

That doesn't necessarily help us.

OFFICER BOILLEAU

It does when the officer in charge of her case is my cousin, Inspector Denis Parquet.

JORDAN

That does help us.

Jordan and Boilleau eat their sandwiches in silence for a while.

JORDAN

Boilleau, why are you helping me?

OFFICER BOILLEAU

I have a thirteen year old brother. And he is not going to die like those other children.

Jordan and Boilleau sit alongside one another in silence.

INT. NANTES POLICE STATION - THE NEXT AFTERNOON

Jordan and Boilleau are each sitting at their desks. Jordan looks up at the clock and notices it is 3.45pm.

Jordan and Boilleau exchange glances.

Detective Gerard's office door suddenly opens and he emerges.

DETECTIVE GERARD  
Cassidy, Boilleau, Remy,  
follow me immediately.

OFFICER BOILLEAU  
What's going on, sir?

DETECTIVE GERARD  
One of the court officers  
has a suspect in custody who  
admits to having dealings  
with your Paul Villeneuve.  
Luckily nothing seems to be  
a secret in the police  
department - especially if  
it's a suspect in a case.

Jordan gets up and grabs her coat from the back of her chair. She follows Remy, Boilleau and Gerard out the door.

INT. COURT OFFICES PASSAGE - LATER

DENIS PARQUET meets Gerard, Remy, Boilleau and Jordan in the passageway at his station.

DENIS PARQUET  
Detective Gerard.

DETECTIVE GERARD  
Inspector Parquet.

Denis and Gerard start walking down the passageway, Remy, Boilleau and Jordan in tow.

DENIS PARQUET  
Louise Trebouchet missed her  
second court appearance in a  
row for charges against her  
for the possession of and  
dealing in illegal  
hallucinogens. When  
questioning her of her  
whereabouts, she admitted to  
having been out of the  
country on business for one  
of her clients.

DETECTIVE GERARD  
Go on.

DENIS PARQUET  
Her client being Paul  
Villeneuve.

They stop outside the interrogation room door.

DETECTIVE GERARD  
What was she doing for him?

DENIS PARQUET  
She wouldn't say.

Denis opens the door to the interrogation room to admit Gerard and his party.

INT. INTERROGATION ROOM - CONTINUOUS

Inside, LOUISE TREBOUCHET is sitting at a table while a POLICE OFFICER stands at the doorway.

Gerard enters the room, followed by Remy, Boilleau and Jordan. Denis closes the door behind him as he follows them in.

DENIS PARQUET  
Louise, c'est l'Inspecteur  
Gerard. Il enquête sur le  
meurtre de quarante enfants  
dans et autour de Nantes.  
(Louise, this is Detective  
Gerard. He is investigating  
the murder of forty children  
in and around Nantes.)

Louise looks at Gerard fearfully.

DENIS PARQUET  
Son suspect principal est  
Paul Villeneuve.  
(His main suspect is Paul  
Villeneuve.)

LOUISE  
Je ne comprends pas.  
(I don't understand.)

DETECTIVE GERARD  
Madame Trebouchet, vous avez  
eu des relations avec  
Monsieur Villeneuve?  
(Madame Trebouchet, you have  
had dealings with Monsieur  
Villeneuve?)

LOUISE  
Oui.  
(Yes.)

DETECTIVE GERARD  
Qu'avez-vous fait pour  
Monsieur Villeneuve?  
(What have you done for  
Monsieur Villeneuve?)

LOUISE  
C'est confidentiel.  
(That is confidential.)

DETECTIVE GERARD  
Pour lequel avez-vous quitté  
le pays?  
(What did you leave the  
country for?)

LOUISE  
Ce n'est aucune de vos  
affaires.  
(That is none of your  
business.)

DETECTIVE GERARD  
Madame Trebouchet, nous  
savons qu'il y a huit mois  
vous avez acheté un  
braquemard d'un magasin dans  
Loire.  
(Madame Trebouchet, we know  
that eight months ago you  
purchased a braquemard from  
a shop in Loire.)

LOUISE  
Ainsi?  
(So?)

DETECTIVE GERARD  
Les quarante-deux enfants  
qui ont été trouvés  
assassinés, délimbés et  
décapités ont été tous tués  
avec un braquemard.  
(The forty-two children that  
have been found murdered,  
delimbed and beheaded were  
all killed with a  
braquemard.)

Louise is silent for a moment.

LOUISE  
Cela ne signifie rien. Il ne  
signifie pas que c'était le  
braquemard que j'ai acheté.  
Il doit y avoir beaucoup  
d'entre eux.

(That means nothing. It doesn't mean it was the braquemard I bought. There must be lots of them.)

DETECTIVE GERARD

Trois.  
(Three.)

LOUISE

Que?  
(What?)

DETECTIVE GERARD

Il y a trois dans toute la France.  
(There are three in the whole of France.)

Louise is silent and looks down at her hands.

DETECTIVE GERARD

Pour lequel avez-vous acheté le braquemard?  
(Who did you buy the braquemard for?)

LOUISE

Moi-même.  
(Myself.)

DETECTIVE GERARD

Alors où est cela? Parce que nous avons fouillé votre maison et ce n'est pas là.  
(Then where is it? Because we searched your house and it's not there.)

LOUISE

Vous avez fouillé ma maison?  
(You searched my house?)

DETECTIVE GERARD

Oui.  
(Yes.)

(A Beat)

Auquel avez-vous donné le braquemard?  
(Who did you give the braquemard to?)

LOUISE

Je ne peux pas dire.  
(I can't say.)

DETECTIVE GERARD

Si vous ne me dites pas, je  
vous arrêterai pour le  
complice au meurtre de  
quarante-deux enfants.  
(If you don't tell me, I  
will arrest you for the  
murder of forty-two  
children.)

LOUISE

Vous ne pouvez pas le faire!  
(You can't do that!)

DETECTIVE GERARD

Oui, je peux et moi aller  
faire. À moins que vous ne  
me disiez pour lequel vous  
avez acheté le braquemard.  
(Yes, I can and I will.  
Unless you tell me who you  
bought the braquemard for.)

LOUISE

Paul Villeneuve.

DETECTIVE GERARD

Pourquoi?  
(Why?)

LOUISE

Monsieur Villeneuve m'a  
engagé pour faire séances  
pour lui. Il m'a demandé de  
faire des lectures de Carte  
de Tarot et l'aider à  
convoquer un démon appelé le  
Baron.  
(Monsieur Villeneuve hired  
me to do séances for him.  
He asked me to do Tarot Card  
readings and to help him  
summon a demon called  
Barron.)

DETECTIVE GERARD

Pourquoi?  
(Why?)

LOUISE

Je ne sais pas. Je ne  
pouvais pas le faire. Je  
suis un spiritiste - pas un  
Pratiquant du satanisme.



(I don't know. I couldn't do it. I'm a spiritualist - not a Satanist.)

DETECTIVE GERARD

Qu'avez-vous fait pour Monsieur Villeneuve?  
(What else did you do for Monsieur Villeneuve?)

LOUISE

Il m'a demandé de voyager à Loire pour acheter un braquemard. Il m'a donné de l'argent et a payé pour mon vol et frais de déplacement. Il m'a aussi payé pour aller l'achètent.  
(He asked me to travel to Loire to buy a braquemard. He gave me the money and paid for my flight and travel expenses. He also paid me to go buy it.)

DETECTIVE GERARD

Pourquoi êtes-vous allés en Angleterre maintenant?  
(Why did you go to England now?)

LOUISE

Monsieur Villeneuve m'a demandé de recevoir un autre braquemard pour lui. Il a dit qu'il a égaré l'autre je l'ai reçu. J'ai dit qu'il n'y avait plus dans Loire. Il a dit qu'il savait et qu'il n'y avait plus en France. Il m'a dit que j'ai dû aller à Hampshire en Angleterre. Il y avait un magasin là qui avait un pour la vente. De nouveau, il a payé pour tout.  
(Monsieur Villeneuve asked me to get another braquemard for him. He said he misplaced the other one I got him. I said there were no more in Loire. He said he knew and that there were no more in France. He told me I had to go to Hampshire in England. There was a shop there that had one for

sale. Again, he paid for everything.)

DETECTIVE GERARD  
Où est le braquemard maintenant?  
(Where is the braquemard now?)

LOUISE  
Je l'ai envoyé avec un courrier à mon adresse personnelle. Je dois le livrer personnellement à Monsieur Villeneuve dès qu'il arrive.  
(I sent it with a courier to my home address. I am to deliver it personally to Monsieur Villeneuve once it arrives.)

DETECTIVE GERARD  
Merci beaucoup.  
(Thank you very much.)

Gerard gets up to leave.

LOUISE  
L'a-t-il vraiment utilisé braquemard pour tuer ces enfants?  
(Did he really use that braquemard to kill those children?)

DETECTIVE GERARD  
Oui, et ce braquemard est actuellement à notre poste de police avec le sang de deux victimes sur cela.  
(Yes, and that braquemard is currently at our police station with the blood of two victims on it.)

LOUISE  
Oh, cher Dieu!  
(Oh, dear God!)

Louise starts crying.

Gerard nods his thanks to Denis and leaves the interrogation room, followed by Remy, Boilleau and Jordan.

DETECTIVE GERARD  
(To Jordan)  
You have your warrant.

INT. PAUL VILLENEUVE'S CHATEAU - THE NEXT DAY

Jordan walks up the stairs and into the foyer. There are POLICE OFFICERS and CRIME SCENE INVESTIGATORS all over the place.

Jordan watches Isabelle, the maid, being escorted out of the house by a POLICE OFFICER.

Paul is led out in handcuffs by TWO POLICE OFFICERS, his right arm in a plaster cast as well as a sling now.

JORDAN  
Qu'est-ce qui est arrivé à  
votre bras ? Il semble avoir  
augmenté.  
(What happened to your arm?  
It seems to have gotten  
worse.)

Paul just sneers at her.

Jordan walks further into the house until she meets up with Boilleau.

OFFICER BOILLEAU  
There you are. Come with  
me.

Jordan follows Boilleau down a flight of stairs into an entertainment room below and to an open door with a flight of stairs leading down into a basement area.

As they arrive at the open door, Gerard is standing to one side and Remy emerges up the stairs with another braquemard in a plastic bag.

DETECTIVE REMY  
It's a horror movie down  
there.

Remy walks past and Jordan slowly descends the stairs, pulling her plastic gloves on as she does so.

INT. BASEMENT - CONTINUOUS

Down in the basement is indeed the set to a horror film.

Shackles hang from the walls.

An old copper tub stands to one side with congealing blood in the bottom of it.

A fireplace stands to one side and CRIME SCENE INVESTIGATORS are still extracting pieces of bone and clothing from the ashes.

All over the walls and floor are bizarre occult symbols and circles.  
Candles are strewn about the room on all shelves, tables and benches.  
Standing against one wall are four poles, all four covered in dried  
blood.

DETECTIVE GERARD  
At least this time there are  
no heads on them.

JORDAN  
That's because they're in  
the fireplace.

An OFFICER interrupts them.

OFFICER  
L'inspecteur Gerard, nous  
avons trouvé l'Audi Quattro.  
(Detective Gerard, we found  
the Audi Quattro.)

DETECTIVE GERARD  
Où?  
(Where?)

OFFICER  
Sous une toile de bâche dans  
le garage. Et il est couvert  
dans le sang.  
(Under a tarpaulin in the  
garage. And it's covered in  
blood.)

DETECTIVE GERARD  
(To Jordan)  
We got him.

INT. JORDAN'S HOTEL ROOM - LATER THAT NIGHT

Jordan is sitting on the couch, drinking a glass of wine and staring at  
the picture of Gilles de Rais on her wall.

Her cellphone rings and she answers it.

JORDAN  
Pete.

PETER (O.S.)  
Hi. How are you?

JORDAN  
We got him.

PETER (O.S.)  
I heard.

JORDAN  
Now comes the hard part.

INT. PETER'S PATIO, SOUTH AFRICA - CONTINUOUS

Peter is standing on his patio with a cup of coffee in his hand.

PETER  
Jordan, Gilles de Rais was  
hung and then partially  
burnt before being buried in  
a church cemetery.

INT. JORDAN'S HOTEL ROOM - CONTINUOUS

Jordan puts her wine glass down on the coffee table and walks to stand in front of the picture of Gilles de Rais.

JORDAN  
I know. But the hanging is  
what killed him. It doesn't  
matter what happened to his  
body after that.

INT. PETER'S PATIO, SOUTH AFRICA - CONTINUOUS

Peter is standing on his patio with a cup of coffee in his hand.

PETER  
It is very important that  
Gilles knows that he will be  
welcomed into God's kingdom.  
His excommunication was  
reversed. He needs to know  
God forgives him and he is  
going to heaven.

INT. JORDAN'S HOTEL ROOM - CONTINUOUS

Jordan stands in front of the picture of Gilles de Rais.

JORDAN  
If it comes up, I will let  
him know. I honestly don't  
care what I say to him. He  
will die as he died before  
and he will go to hell as he  
did before.

INT. NANTES CHURCH OF THE SAINTS - LATER THAT NIGHT

Jordan is sitting in one of the pews inside the church, looking up at the angel in the enormous stained glass window above the promontory.

The door opens and Jean Tremoille enters. He greets the PARISHIONER as he's stacking Bibles in the last pew and walks down the aisle to where Jordan is sitting in the front pew.

Jean sits down beside her.

JORDAN  
Are you religious, Jean?

JEAN TREMOILLE  
I haven't really thought about it. I'm supposed to be Catholic.

JORDAN  
You know we got him.

JEAN TREMOILLE  
Yes, thank you.

JORDAN  
Richard is taking his case?

Jean nods.

JORDAN  
He will get out on bail - he has the money to afford it. Richard will advise him to plea insanity and he will not go to jail. Instead he will go to a lunatic asylum and live quite comfortably on happy pills for the rest of his life.

JEAN TREMOILLE  
No.

JORDAN  
Yes.

JEAN TREMOILLE  
But you can testify he is sane?

JORDAN  
And their psychologist will testify that he is not.

JEAN TREMOILLE  
No.

JORDAN  
Jean, I'm sorry. There is nothing more I can do.

(Cont'd)

(A Beat)

Unless.

JEAN TREMOILLE

Unless?

JORDAN

Jean, this man is a monster.  
He didn't just kill little  
children. He destroyed  
them.

JEAN TREMOILLE

I know.

JORDAN

He deserves to die.

JEAN TREMOILLE

Yes, he does. What he did  
to Marc...

JORDAN

Not just Marc. Think of all  
those other parents who had  
to look at their children's  
ruined, little bodies.  
Think of their torment and  
guilt for not being able to  
save their children from  
such gruesomely horrible  
deaths. Their innocence  
stolen from their  
vulnerable, little bodies.

JEAN TREMOILLE

I don't have to think of it.  
I'm living it.

JORDAN

I want to kill Paul. I want  
him dead.

Jean looks up at Jordan in shock.

JEAN TREMOILLE

Me, too.

JORDAN

I need your help to do it.

JEAN TREMOILLE

Anything.

JORDAN

When Paul gets out on bail,  
I need you to convince him  
to leave the country.

JEAN TREMOILLE

What?

JORDAN

I need you to convince him  
to take that old Puma  
helicopter from your  
airfield and fly out of the  
country.

JEAN TREMOILLE

You want him to escape?

JORDAN

I want him alone. And this  
way, the insurance will pay  
out for a helicopter that  
was stolen by a fugitive and  
crashed in the ocean and so  
bring your company back from  
the brink of bankruptcy.

(A Beat)

What do you say?

INT. NANTES POLICE STATION - THE NEXT DAY

Jordan walks into the police station with her bags in her hands.

Boilleau, Remy and Gerard are waiting for her.

DETECTIVE GERARD

Well?

JORDAN

Well.

DETECTIVE GERARD

I assume you watched the  
news this morning?

JORDAN

No, but I read the papers.  
Villeneuve has been let out  
on bail.

DETECTIVE GERARD

It's all standard procedure.

DETECTIVE REMY

Yes and that lawyer of his  
is going to get him off on



(CONT'D)  
some insanity plea and he'll  
live comfortably in a mental  
institution for the rest of  
his life.

DETECTIVE GERARD  
Maybe not.

JORDAN  
I will come back to testify.

Gerard extends his hand and Jordan takes it.

DETECTIVE GERARD  
Thank you for all your help  
and for sticking to the  
rules.

JORDAN  
I could do nothing less.

Jordan turns to Boilleau and he takes her hand.

OFFICER BOILLEAU  
Thank you.

Jordan then turns to Remy. He extends his hand and Jordan takes it.

DETECTIVE REMY  
Safe flight, Doctor Cassidy.

JORDAN  
Thank you.

Jordan picks up her bags and leaves the police station.

EXT. HELICOPTER PAD OF COMPAGNIES AERIENNES DE CATHEDRALE - LATER THAT  
NIGHT

Jean Tremoille is loading luggage into the back of an old Puma SA 330F  
helicopter with the registration of F-ABGF.

Paul Villeneuve walks across the tarmac towards him, his right arm  
still in a plaster cast and a sling.

PAUL VILLENEUVE  
Je crois toujours que c'est  
inutile, Jean. Richard dit  
qu'il peut me recevoir de  
sur l'excuse de folie.  
(I still think this is  
unnecessary, Jean. Richard  
says he can get me off on  
the insanity plea.)

JEAN TREMOILLE

Bien, il m'a dit qu'il ne  
croit pas qu'il puisse  
gagner ce cas. L'évidence  
contre vous est trop forte  
et avec toute la couverture  
médiatique vous distinguant  
pour être un monstre, il  
croit que le juge vous  
suspendra.

(Well, he told me that he  
doesn't think he can win  
this case. The evidence  
against you is too strong  
and with all the media  
coverage making you out to  
be a monster, he thinks the  
judge will hang you.)

Paul shakes his head.

PAUL VILLENEUVE

Vous savez, ce n'est pas ma  
faute. Je suis né sous une  
constellation tel que  
personne ne peut comprendre  
sans difficulté les choses  
illicites que j'ai faites.  
Il n'y a aucun homme vivant  
qui pourrait jamais  
comprendre que j'ai fait.  
(You know, it's not my  
fault. I was born under a  
constellation such that no  
one can understand without  
difficulty the illicit  
things I have done. There  
is no man alive who could  
ever understand what I did.)

JEAN TREMOILLE

Eh bien, Paul. C'est  
pourquoi vous devez vous  
enfuir. Je signalerai  
l'hélicoptère volé.  
L'assurance paiera et nous  
renverrons notre compagnie à  
où il a eu l'habitude  
d'être. Je vous transférerai  
l'argent aussitôt que vous  
faites-moi savoir où vous  
êtes.

(Come, Paul. This is why  
you must escape. I will  
report the helicopter  
stolen. The insurance will  
pay and we will get our

company back to where it  
used to be. I will transfer  
you money as soon as you let  
me know where you are.)

Paul nods forlornly.

PAUL VILLENEUVE  
Ce n'est pas vraiment ma  
faute.  
(It really is not my fault.)

JEAN TREMOILLE  
Au revoir, Paul.  
(Goodbye, Paul.)

Paul squeezes Jean's hand and climbs into the helicopter.

Jean walks backwards away from the helicopter and watches while Paul  
starts up the helicopter and finally takes off.

Jean watches the helicopter fly off over the sea. He walks away.

INT. HELICOPTER - CONTINUOUS

Paul is flying the helicopter.

Jordan emerges from the back of the helicopter, dressed all in black  
with black gloves, black lifejacket and a parachute on.

She squats behind his chair.

JORDAN  
Bonjour, Gilles de Rais.  
(Hello, Gilles de Rais.)

Paul starts and tries to look behind him to see who it is talking.

PAUL VILLENEUVE  
Qui se trouve présent?  
(Who is there?)

JORDAN  
Bien, ce n'est pas votre  
conscience.  
(Well, it's not your  
conscience.)

Jordan emerges and takes a seat in the passenger seat in the back, up  
against the passenger seat in the front.

Paul looks across at her.

JORDAN  
Enfin, nous savons que vous  
n'avez pas celui.

(After all, we both know you don't have one.)

PAUL VILLENEUVE

Vous.  
(You.)

JORDAN

Vous ne pouvez pas courir de que vous avez fait, Gilles.  
(You can't run from what you have done, Gilles.)

PAUL VILLENEUVE

Vous ne comprendrez jamais.  
(You will never understand.)

JORDAN

Non, je n'irai pas faire.  
(No, I won't.)

PAUL VILLENEUVE

Ce n'est pas ma faute I est né cette voie. Pourquoi croyez-vous que j'ai cherché l'aide du Baron? J'allais aller au diable en tout cas pour les péchés que je ne pouvais pas arrêter moi-même du fait de commettre.  
(It's not my fault I was born this way. Why do you think I sought help from Barron? I was going to go to hell anyway for the sins I could not stop myself from committing.)

JORDAN

Deviez-vous apprécier commettre vos péchés tellement? Où était votre repentir quand vous avez éjaculé sur les corps mourant de tous ces enfants? Ne pensez pas à me convaincre que vous sentez n'importe quel regret pour les péchés que vous avez commis.  
(Did you have to enjoy committing your sins so much? Where was your remorse when you ejaculated over the dying bodies of all those children? Don't think to convince me that you feel

any regret for the sins you  
have committed.)

PAUL VILLENEUVE

Je ne pouvais pas m'aider!  
C'est ma nature!  
(I couldn't help myself! It  
is my nature!)

JORDAN

Que je croie vraiment . Mais  
que je veux savoir est  
comment vous avez trouvé  
Paul et comment vous avez  
réussi à reprendre de son  
corps? Où est il maintenant?  
(That I do believe. But  
what I want to know is how  
you found Paul and how you  
managed to take over his  
body? Where is he now?)

PAUL VILLENEUVE

Je suis allé au seul endroit  
j'ai reconnu et ai trouvé un  
homme riche priant dans une  
chapelle. Son âme a essayé  
de lutter le mien mais  
méchant est plus puissant  
que bon et donc mon âme a  
dévoreré son. Son esprit  
n'existe plus . Il a mangé  
le mien.  
(I went to the only place I  
recognised and found a  
wealthy man praying in a  
chapel. His soul tried to  
fight mine but evil is more  
powerful than good and so my  
soul devoured his. His  
spirit no longer exists. It  
fed mine.)

JORDAN

Il n'est dans là avec vous  
plus?  
(He's not in there with you  
anymore?)

PAUL VILLENEUVE

No. Ce n'est pas ma faute.  
Je n'ai pas demandé d'être  
né cette voie.  
(No. It's not my fault. I  
didn't ask to be born this  
way.)

JORDAN

Comment êtes-vous sortis de  
l'enfer, Gilles?  
(How did you get out of  
hell, Gilles?)

PAUL VILLENEUVE

Je ne peux pas me souvenir.  
Il y a toujours tant de  
bagarre là-bas. Il y avait  
une porte. Je ne peux pas me  
souvenir.  
(I can't remember. There's  
always so much fighting down  
there. There was a door. I  
can't remember.)

JORDAN

Combien d'autres sortis?  
(How many others got out?)

PAUL VILLENEUVE

Beaucoup plus.  
(A lot more.)  
(A Beat)  
Comment m'avez-vous reconnu?  
(How did you recognise me?)

JORDAN

J'ai vu le mal que vous êtes  
à chacune de vos scènes de  
crime et je peux voir votre  
visage maintenant derrière  
le visage de Paul.  
(I saw the evil you are at  
each of your crime scenes  
and I can see your visage  
now behind Paul's face.)

A subtle shift occurs on Paul's face - showing the face of Gilles de Rais behind the face of Paul.

PAUL VILLENEUVE

Alors qu'est-ce qui est  
vous?  
(Then what are you?)

JORDAN

Je suis votre mort.  
(I am your death.)

Jordan suddenly lunges forward and loops a noose over Paul's head.

She unclips his safety belt and leaps back, hauling Paul from his seat.

Paul punches Jordan and she falls back.

As he comes for her, she kicks him in the legs, then in the face and he stumbles backwards.

PAUL VILLENEUVE  
Dieu me sauve!  
(God save me!)

Jordan watches as he stumbles backwards from the helicopter.

The rope, fastened to the leg of the passenger seat Jordan had been sitting in earlier, pulls tight.

Paul's neck snaps as the rope pulls tight.

The entire helicopter lurches to the side out of which Paul has fallen.

Jordan slides towards the side of the helicopter but manages to grab the leg of the seat to which the rope is attached.

She pulls a knife while the helicopter is spiraling out of control and cuts the rope from the chair leg.

The helicopter rights itself as the body of Paul drops into the ocean.

Jordan staggers to the side of the helicopter as it continues to fly out of control with no pilot.

EXT. OCEAN - CONTINUOUS

She jumps from the helicopter, opens her parachute and lands in the ocean.

She watches as the helicopter crashes into the sea.

She turns on the search and rescue light on her life jacket and watches as the speedboat approaches her.

EXT. SPEEDBOAT - CONTINUOUS

Jean slows the speedboat to a halt alongside Jordan as she swims towards him.

He helps her onboard and throws a blanket about her shoulders.

They both watch as the helicopter sinks beneath the waves.

JORDAN  
The tracking device you guys  
have on your helicopters  
will help you locate it.

JEAN  
And Paul's body?

JORDAN  
Is not on the helicopter.

Jean kneels before Jordan.

JEAN

Thank you.

He extends his hand as he stands and Jordan takes it.

JEAN

Thank you.

JORDAN

It had to be done.

EXT. PETER'S PATIO, SOUTH AFRICA - DAY

Jordan puts two teaspoons of sugar in her cup of tea and pours some milk in. She stirs her cup of tea and leans back on the couch as she sips it slowly.

Peter is leaning against the one pillar of his patio, cup of tea in hand as he watches Jordan.

PETER

So, now you know.

JORDAN

Now I know.

PETER

Has it eased your conscience somewhat to know the victim's soul is no longer in their body?

JORDAN

It has.

PETER

But?

JORDAN

But it just means I need to find a way to save their soul before it is devoured.

PETER

So there are many more out there.

JORDAN

Yes. Many more.

THE END