

ONCE EVIL
PILOT

Written by

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Teaser

INT. FANCY RESTAURANT - PARIS - NIGHT

JOHN COLLINS, an attractive man in his 30s, sitting quietly at the table, where food is placed untouched. A bald Frenchman, in his 50s, is sitting opposite of him in elegant suit and tie.

FRENCHMAN

(talking with strong accent)
I had my people reserve the same restaurant since the food last time was really delicious. A Long day for me. I'm starving. What about you, Mr.Collins?

Despite saying so, the Frenchman places his hands on the table and seems to have no intention to enjoy the food.

JOHN COLLINS

Well, I assure you that the food is great. Actually, I think they've got something new here. All on the house, you know. A nice bargain.

FRENCHMAN

Yes, Mr. Collins, I've noticed that. I know that you sincerely care for my appetite. Well, in fact, if the food is nice, I don't actually care about the price. This is France. Food matters here.

CUT TO:

EXT. THE STREET OUTSIDE THE RESTAURANT - NIGHT

It is a beautiful and cool summer night, with slight breeze in the air and shining stars in the sky.

Several black cars are parking in front of the restaurant. A dozen of men in black suit stand quietly at the restaurant door. People, who dress up nicely for dinner, enter and exit the restaurant, seemingly quite used to such scenes.

After a moment, John Collins appears at the front door of the restaurant. He quickly walks towards a parking Rolls-Royce and gets on the car.

CUT TO:

EXT. THE NORMAL STREET OF PARIS - NIGHT

Two cars are speeding down the street side by side. One black car is the one we saw Collins gets into. Another one is a white van with no license. You cannot see the van's driver through the glass. The dark car window reflects the brightly-lit city of Paris.

INT. COLLINS' CAR - NIGHT

Collins has sweat on his face. His face is kind of twisted because of his fear. He clenches the handle and the seat inside the car to keep balance as if the road is bumpy.

COLLINS
(to the driver of his car)
Get rid of him!!!

EXT. STREET OF PARIS - NIGHT

COLLINS' POV:

Now we can see what's really going on. The white van is striking the Rolls-Royce really hard as if the driver of the van wants the Rolls-Royce of its road.

A huge truck with brightly-lit front light is approaching from the opposite direction, while the van is about to hit the car off its track to the opposite direction of the car.

But the van isn't coming any nearer. The car window slowly slides down and the man inside the van is revealed. It's a man with sunglasses and a blue duckbill cap. His face turns to the car and his right hand is holding a gun.

BANG! BANG!

With two loud gun shots, the body of the man in van trembles a little and his head hits the wheel in front of him unconsciously. The van takes a sharp turn, hits the sidewalk and stops.

With astonishment, Collins quickly searches the source of the gunfire through the window. But all he sees is the chaos on the road caused by the crashed van.

INT. COLLINS' CAR - NIGHT

Collins is still looking through the window with astonishment. He tries to say something but his phone rings.

JOHN COLLINS
(reluctantly and nervously)
H--Hello?
(long pause)
I see.

Collins hangs up the phone. His astonishment is partly replaced by calmness.

JOHN COLLINS
(to the driver)
Quick. Go back to the hotel.

EXT. SIDEWALK - NIGHT

MATT STUART gets out of the black Audi, approaching the broken van, examining it...

MATT POV:

Through the broken window, the driver of the van is leaning against the wheel with no motion and obviously not alive.

MATT STUART
Damn it!

CLOSE ON: the other side of the van
A trace blood extends from the side of the van to a lane which cuts through the buildings. We follow the trace, but it seems to lead to nowhere.

CUT TO:
WHOLE BLACK

End Of Teaser

ACT ONE

INT. OFFICE OF THE TEAM IN C.I.A. - PARIS - DAY

Two men and a woman are around the large round meeting table. **JILL BLAKE**, a young woman with black hair and green eyes in her 20s, is walking around with some files held on her hand.

Matt Stuart is sipping coffee. **GORDAN STRANG** is studying some files on the table carefully.

JILL

John Collins, well, his name should be familiar to you. The CEO of the Collins Corp. Recently he had is working on the deal of the next batch of weapons U.S. is going to sell to France. Last week, after his deal was sealed, we all know that he encountered some situations.

Matt puts down his coffee mug and whispers to Gordan.

MATT

Which I blew up.

Gordan smiles, looks at Matt and shakes his head slightly.

JILL

O...kay. Here is what your are going to do tonight. Collins is attending this charity evening where he's supposed to give a speech. We believe that those who failed to kill him are having their second attempt tonight.

Susan stops and hands out Gordan and Matt each a piece of paper .

JILL (CONT'D)

I've printed out the list of the guests and the ones he is supposed to be safe with. Anything unclear?

Sensing the silence of Matt and Gordan, Susan nods.

JILL (CONT'D)

Then better get dressed for tonight, boys. And I won't be joining you tonight.

MATT

Boyfriend?

JILL

You have more important problem to concern. But yes.

Jill walks out of the room. Gordan piles the file on the desk and lies back on the chair and turns to Matt.

GORDAN

I wonder why they want to kill Collins.

MATT

Let's first figure out who's they.

CUT TO:

INT. KITCHEN OF THE CHARITY EVENING SITE - NIGHT

People are crazy busy here. Chefs are yelling at each other. Waiters and waitresses are busy bringing the exquisite food to the banquet. The whole room is filled with people. Everyone is hurrying. It's kind of surprising that none of them are messing things up.

We then see a girl who's a waitress. This is **ALISON JONES**, a waitress in her early 20s. She's busying placing the appetizers on her tray carefully.

Not far from her, the catering manager, a woman in her mid 30s, is checking everybody up. She yells at people, seemingly having all things under control.

CATERING MANAGER

(Shouting at Alison from a distance)

Hey, Alison! Don't be so slow! The guests are waiting. These are supposed to be served...

The manager checks her watch.

CATERING MANAGER(CONT'D)

Fifteen minutes ago! Have someone help you with it, for god's sake!

The manager sees a waiter and yells at him.

CATERING MANAGER(CONT'D)

Hey, you! Go help her!

Now we see a waiter who stops his movement when he hears the manager's yelling. This is a tall man in his late 20s. He dresses up like anyone else, the waiter's uniform. With a slight reluctance, he walks towards Alison. Alison sees his approach.

ALISON

Oh, thanks. But I'm nearly done here. Why don't you take this plate outside? I'm just gonna finish the rest.

The waiter simply nods, takes the tray and walks away.

Alison continues to distribute the appetizers into small plates. The catering manager walks towards her.

CATERING MANAGER

(annoyed)

Why are you still here?!

ALISON

Oh...I...I've had that waiter send the first tray outside. The rest's gonna be done in a minute.

CATERING MANAGER

The outside? What've I told you? There's gonna be a plate sent to the VIP room! Did you do it?

ALISON

Oh...I'm such an idiot. I'm on it. I'm on it.

Alison quickly takes a tray and walking out of the kitchen. Following her, we enter the banquet site.

INT. BANQUET SITE OF THE CHARITY EVENING - NIGHT

The banquet is lit up with gorgeous chandeliers. Classic music and a pleasant smell is in the air. People here are all dressing fancily. Women are with their hair coiled up to reveal their expensive earrings and necklaces. Men are all accompanied by beautiful dates. Waiters and waitresses holding trays walk quietly among the them.

At the front gate, Matt just enters. He is in a black suit with bow tie. On his face hangs an attractive smile. Quite a few female guests seem to have noticed his entrance.

MATT STUART

Okay, Gord. I'm in.

At first it seems that Matt's talking to himself. But then the camera reveals his earphone plugged in his left ear.

CUT TO:

INT. ROOM IN THE BASEMENT OF THE BUILDING - NIGHT

This is a poorly-lit small room. Gordan is sitting in front of a table. A large screen is above the table. Shown on the screen are many mini screens with the real time monitoring of the banquet site from different angles.

CLOSE ON one mini screen: Matt is walking towards the crowds gathering in front of the stage where a large icon of Collins Corp. is shown.

GORDAN (O.S.)

I see you in. Look, Collins' not here yet. But his speech will start in about twenty minutes.

CUT TO:

INT. BANQUET SITE OF THE CHARITY EVENING - CONTINUOUS

Matt is now holding a drink, standing alone among the crowds. Female guests around him keep glancing at him.

MATT

Show me the road to Collins' room.

Matt raises his drink to the ladies. Smiling casually, he walks towards them. He stops in front of them and makes a slight bow.

MATT

(to the women)

How do you do, ladies? Big night for the children in Africa, isn't it?

GORDAN (O.S.)

Okay...Collins' VIP room...Go up the stairs on your right side, turn right and it's the third room of the corridor.

Matt's smile is even brighter.

MATT

Is there anyone of you kind enough to show me around here? Quite a beautiful museum. It's a shame that it's the first time I'm here.

LADY ONE

I'll do it. My father runs the museum himself.

A woman stands out eagerly. She is very young and, in fact, very confident. Matt reaches an arm to her and she takes his arm.

MATT

I'm honored. How about we start from the second floor, Miss...?

LADY ONE

Jenkins.

GORDAN (O.S.)

You have to get down in the hall when Collins arrives.

MATT

(to the lady)

Sure. Miss Jenkins.

CUT TO:

EXT. FRONT GATE OF BANQUET BUILDING - NIGHT

A black Rolls-Royce limo pulls up at the entrance of the banquet. The doorman opens the door. John Collins gets off the car. He looks fabulous in his suit.

As soon as Collins gets off the limo, flashlights are everywhere. Collins waves at people and puts up a astute smile. Clearly, he is used to facing cameras.

INT. ROOM IN THE BASEMENT OF THE BUILDING - CONTINUOUS

Gordan is checking the screens very carefully. His eyes fixed one screen showing the enter of the hall. On the screen, we can see a man surrounded by lots of people is walking in.

GORDAN

Matt? Collins' here. Are you done?

CUT TO:

INT. CORRIDOR IN FRONT OF COLLINS' VIP ROOM - CONTINUOUS

Compared to the banquet outside, the corridor is rather quiet and private. Matt and the previous lady is walking side by side along the corridor. Matt stops at the door of the VIP room.

LADY ONE

And that, is the place where Mr. Collins is going to stay tonight.

MATT

VIP room, huh?

LADY ONE

Yes, no camera, private telephone line... Absolutely private room.

MATT
Impressive.

Matt checks his watch.

MATT(CONT'D)
I believe it's time for Mr.
Collins' speech. Let's go
downstairs.

Without causing any attention, Matt has secretly pinned a
needle-camera in front of the door of the VIP room.

INT. ROOM IN THE BASEMENT OF THE BUILDING - CONTINUOUS

Gordan is now typing some codes into his laptop. Then a window
showing the image of the door of the VIP room of Collins
appears.

GORDAN
I got the image.

CUT TO:

INT. CORRIDOR IN FRONT OF COLLINS' VIP ROOM - CONTINUOUS

John Collins is checking himself up in front of a mirror when
someone knocks on the door.

JOHN COLLINS
Come in.

The door opens and Alison enters.

ALISON JONES
Excuse me, sir. I'm here to see
whether you need anything else.

JOHN COLLINS
Oh, everything's fine. The food is
great. But please send some more
of these after my speech. I have
some friends that I'd like to meet
in private.

ALISON JONES
No problem, sir.

CUT TO:

INT. BANQUET SITE OF THE CHARITY EVENING - CONTINUOUS

The room is even more lit up now. The spotlight is now on, revealing everything clearly on the stage. Crowds down the stage is getting bigger. People are holding their drinks and listening to the host.

THE HOST

Now, let's welcome Mr. John
Collins to give a speech about his
devotion to the charities!

A huge spotlight follows John Collins as he walks on the stage. Collins' standard smile is again on his face. He looks even more astute under the light. Collins takes the mic from the host.

JOHN COLLINS

Good evening, everyone. Hoping you
all have enjoyed a great night...

CUT TO:

INT. KITCHEN OF THE CHARITY EVENING SITE - CONTINUOUS

Alison is leaning over the kitchen table, preparing the food for Collins. The waiter we've seen before approaches Alison.

THE WAITER

Hey, let me help you.

Alison looks up and sees the waiter. She is kind of surprised to see him.

ALISON JONES

Wow, thanks. These are going
directly to VIP room.

Alison points a full tray of food.

ALISON JONES (CONT'D)

And these...are just for myself.

Alison giggles as she points a small plate with some food on it. Apparently the leftover from the banquet. The waiter also laughs with her.

THE WAITER

I won't judge. I bet exquisite
leftovers can still ease the
tiredness of your night.

Alison giggles again.

CATERING MANAGER (V.O.)

Alison! Come over here!

ALISON JONES

Oh god...Again. I can't count how many times she yells at me tonight. Crazy night, right?

The waiter lifts up the tray of food.

THE WAITER

Yeah...Crazy night...You go ahead. I'll send these.

ALISON JONES

Oh great. Thanks a lot for tonight.

Alison turns around. With hesitation, she turns back again.

ALISON JONES(CONT'D)

Hey, I'm sorry. But I don't know your name.

THE WAITER

I'm Billy. Billy Johnson.

CUT TO:

INT. ROOM IN THE BASEMENT OF THE BUILDING - CONTINUOUS

Gordan is still staring at the screen. He is now holding up a cup of those cheap take-out coffee.

MATT STUART (V.O.)

Next time, I wanna change with you. Standing here is boring. Especially watching that jerk.

GORDAN STRANG

Eating junk food and staring at motionless image is boring too, I tell you. I've missed so much time spending with **EMILY**. Mira is kind of angry with me.

MATT STUART (V.O.)

Just wait for a while and we can call it an end. Is the corridor fine? Where's Collins now?

GORDAN STRANG

Still in his room. Strange it's been so long though.

MATT STUART (V.O.)

I better go check.

INT. THE CORRIDOR IN FRONT OF THE VIP ROOM - CONTINUOUS

Matt knocks on the door.

MATT STUART
Mr. Collins?

No answer from the inside. Matt knocks again. Still no answer. He turns the knob. It's locked. Matt steps a few steps back and rushes to the door. The door is bumped open. Matt sees the body of Collins lying on the ground.

MATT STUART
Shit. Gord, get the car!

INT. THE BANQUET SITE OF THE CHARITY EVENING - CONTINUOUS

Matt dashes to the banquet site.

MATT STUART
(shout)
Security! Go check on Collins!
Call an ambulance!

The crowd of people begins to become unsettled. Some people rush upstairs while others remain confused or surprised.

CUT TO:

EXT. ENTRANCE OF THE BANQUET - NIGHT

Matt has dashed to the entrance. On the opposite side of the road, a tall man is walking quickly. He's trying to get rid of the waiter's uniform on him. That's the waiter who helped Alison.

The waiter sees Matt. He paces up immediately and turns into an small, dark alley. Matt dashes to the alley. When Matt is about enter the alley, a motorcycle dashes out. Matt jumps out of its way. The waiter is on the motorcycle.

As the motorcycle is speeding away, Matt looks anxiously around. Suddenly another car rushes to in front of Matt. Inside sits Gordan.

INT. CAR - NIGHT

GORDAN NOW IS DRIVING THE CAR TO TOWARDS THE DIRECTION THE MOTORCYCLE DISAPPEARS. MATT TAKES OUT HIS PHONE AND SPEED-DIALS A NUMBER.

MATT
(on the phone)
Jill! I need the city's security
camera image!
(MORE)

MATT (CONT'D)
I'm after a motorcycle. License
number is XX-XXX-XX.

EXT. ANOTHER ROAD IN PARIS - NIGHT

We see Jill's on the phone. Her boyfriend, **TIM SCOTT** stands beside her. He is looking at her with great care.

JILL
What? You messed it up?

Jill takes a glance at her boyfriend, who stares back with a questioning look.

JILL(CONT'D)
I'm on it.

Jill hangs up the phone and turns to her boyfriend.

JILL
Sorry...hon. It's this company
thing...I have to go...I'm so
sorry...

TIM
That's fine. You go ahead. We can
find another time. Just call me
after you get home, alright?

JILL
Of course. Thanks, dear.

Jill smiles with relief. She quickly kisses Tim and calls a cab.

Tim Scott stands there and sees Jill off. We can see huge disappointment on his face.

INT. JILL'S CAB - NIGHT

Jill's on the phone again. She has taken out her laptop.

JILL
Okay...I got the signal. He just
appears on the 14th Street. You
are not far from him. Take a right
turn.

CLOSE ON Jill's laptop screen: on the screen, there is the map of Paris. A red dot is shining and moving. A blue dot pins on the 14th street.

INT. CAR - NIGHT

Gordan is driving the car, speeding down the 14th Street. Matt has his phone on the speaker.

JILL (V.O.)
Here a right turn!

Gordan furiously turns the wheel and the car turns into the "Rue de Bellechamps". In front of the car, the motorcycle is speeding.

MATT
There he is.

EXT. RUE DE BELLECHAMPS - NIGHT

Matt's car is now just behind the motorcycle. The waiter turns around and sees Matt. He quickly takes out a pistol and aims at Gordan.

At the same time, we see Matt taking a pistol out of the window, aiming at the motorcycle.

Bang!

The two shootings of the pistol happen at the same time so we only hear one sound.

The motorcycle slides forward uncontrollably as we hear the gunfire. We can see that it's the tire of the motorcycle which Matt shoots. Matt doesn't shoot the waiter.

MATT STUART
Who are you! Who's behind all
this!

CLOSE ON the waiter's face:

We can see he's in great pain but still sober. A strange smile is on his face.

THE WAITER
I am you, Matt. You are one of us.

INT. CAR - CONTINUOUS

Matt's phone is still on the front seat.

JILL(V.O.)
Matt? What's going on? Matt?

And we see Gordan, his hand rests on his belly, from which the blood comes out and reddens his shirt.

Shit... GORDAN

END OF ACT 1

ACT TWO

INT. INTERROGATION ROOM - NIGHT

Inside the room, there is nothing but a table and two chairs. Everything in the room is grey except the light, which is bright enough to reveal the dust in the darkest corner. **PETER**, a young man with blond short hair(20s) and the killer sit opposite of each other.

PETER

So...who sent you?

CUT TO:

INT. OUTSIDE THE INTERROGATION ROOM - NIGHT

Jill and **SUSAN GREEN**, a woman who's still attractive in her 40s, stand outside the interrogation room. Susan monitors the situation in the room through the one-sided glass. She has an earphone plugged in so that she can listen to the conversation inside the room. Jill holds a laptop, concentrating on her screen.

JILL

EVANS JOHNSON, 28, previously the owner of a CD shop in downtown Paris. Reported missing on Jun 24th, 2006 . No family or relatives. No previous records. And also no...

SUSAN

(interrupts)

Intention to speak...

Jill looks up and through the glass, she sees that Evans sits against the back of the chair and seems to be staring at something invisible in the air. His lips barely move.

CUT TO:

INT. TERRANCE'S OFFICE - NIGHT

TERRANCE PITT, a fat man in his 50s, sits behind his desk. There are many files that pile on his desks. Someone knocks on the door and the door opens. Matt enters.

TERRANCE

You still didn't give me your report.

MATT

Jill's still looking into something and we wanna get more information. And Gord's hurt.

(MORE)

MATT (CONT'D)

We need more time.

TERRANCE

I don't care about the goddamn file. Just get this over with. I want the reason why they're after Collins.

MATT

Sure.

INT. MATT'S OFFICE - NIGHT

Matt's office has no decorations. Files and Books are place on a shelf. The curtain's not closed so we can see the night view of Paris. Matt sits alone at his desk. He buries his face in hands. Jill enters his office.

JILL

Terrance got mad?

Matt looks up and sits up straight.

MATT

No...Not really. Evans told anything yet?

JILL

That bastard...His mouth shuts so tight. I don't think he's gonna give in for some commutation. Probably ready to die in the first place.

(pause)

Did he say something to you before I got there?

Hearing Jill's question, Matt hesitates for a little while.

MATT

No...nothing. He's silent like a dumb.

(pause)

Hey, you should probably go home. It's almost midnight.

JILL

Sure.

(pause)

Hey, maybe you and I can visit Gord sometime tomorrow?

MATT

Sure. We can go together maybe tomorrow night?

CUT TO:

INT. PRIVATE CELL - MIDNIGHT

The light of the cell is off. Evans Johnson sits on his bed. He stares at the door. His face is lit up by the light on the corridor. We can see he has no expression on his face. There is sound of footsteps in the corridor. Then a figure shows up at the door. We see it's Matt. He opens the door of the cell and steps inside.

EVANS

Wondering when I'm gonna see you.

MATT

Why do you wanna kill Collins?

Evans laughs when he hear the words.

EVANS

Come on, don't act like you care.
You and I both know that he's a
jerk.

MATT

Answer my question.

EVANS

Seriously? Matt? This is all you
got? Looks like being a good guy
doesn't do much good on you.
You've lost all the tricks, man.

Matt dashes forwards, pushes Evans against the wall and points a gun at Evans's head.

MATT

How do you know my name?!

EVANS

Now you're finally getting to the
point. Matt, you're one of us. You
are not a goddamn CIA agent. You
are not goddamn Matt Stuart. You
are Michael Miller.

MATT

Don't mess up with me.

EVANS

Well, kind of hoping that I told
the story to your colleague
earlier. Maybe they'll believe me.
(pause)
Anyway, message delivered.

Evans stares right into Matt's eyes, smiling. Matt looks furious.

CUT TO:

INT. TRIGGER'S HEADQUARTER - MIDNIGHT

We can now get a closer view of the headquarter of "Trigger", the evil organization where Evans comes from. It locates at a large antiquated house with a large garden. From outside, nobody will suspect the house to be owned by some sort of evil organization.

In a room of this house, **KATELYN** stands in front of the window. She is a young woman(20s), brown hair. Standing behind her from a distance is a young man. He stands with his eyes looking down, avoiding direct eye contact with Katelyn.

YOUNG MAN

Evans's caught.

KATELYN

What a shame... You think he's told Matt?

YOUNG MAN

Evans never messes things up.

KATELYN

But he leaves one of us die in the van.

Young man nods, and exits the room quietly. Katelyn now turns to the window and begins to examine the view outside the window.

KATELYN(CONT'D)

(whispering)

Time to find your way back home, Michael.

INT. MATT'S OFFICE - MIDNIGHT

The clock on the wall shows that it's 3 a.m. in the morning. Outside the window, the city is sunk in darkness and quietness. Matt sits at his table and types something into his computer.

On his computer, we see a system specially designed for C.I.A. Matt types in some letters and the screen shows a list of people with photos, names and some personal information. Matt browses the list. We then see Jill and Gordan's information for a second. Then we see Matt's photo.

On the screen, we see the mouse hit a button with the words "Personal Records". A line of words, red and bald, appears on the screen: UNAUTHORIZED.

INT. C.I.A. OFFICE - MORNING

It's very early in the morning. The office which is usually crowded with people is now empty. Jill walks in, holding a cup of coffee. We see tiredness on her face. She walks directly to her office but she sees Matt comes out of his office.

JILL

Wow, you slept here last night?

MATT

Technically, didn't sleep.

Matt waves a file folder to Jill.

MATT(CONT'D)

Working on the report. I'm done with my part. Thought maybe you wanna add something.

Matt hands the folder to Jill.

JILL

You know Evans's CD shop? I looked up its finance records. It turns out that almost nobody buys things there. The records were nearly empty.

MATT

It must exist for some reasons. Well, you better hurry on this report. Terrance wants it this morning. I'll go and check things out.

Jill nods and goes to her office.

EXT. STREET OUTSIDE THE CD SHOP - DAY

It is a clear day. The sunlight is very bright. Matt wears a shirt and a pair of sunglasses. He stands on the opposite side of the street. It is an old neighborhood. The building is covered in stains. Some small children run after each other on the street.

The hair salon's door is shut tight. It has a tablet hanging above its entrance with word "PerfeCut" on it. Taking off his sunglasses, Matt walks across the street, goes up to the door and knocks on it. He waits for a while until someone comes.

It is a woman who opens the door. She's nearly fifty years old but still tries to dress up like young girls. From her face with heavy make up, we can deduce what kind of life she has. She only let the door open wide enough to reveal her face.

WOMAN

We're closed. Try come later.

MATT

Excuse me, do you know Evans Johnson?

The woman is surprised to hear Matt's words.

WOMAN

You police or something?

MATT

His friend back home. We've been out of touch for years.

The woman still seems skeptical, but she steps aside and opens the door completely.

WOMAN

Then you better come in for this.

INT. HAIR SALON - DAY

This is an ordinary hair salon with several spots in there. The wall of the room is kind of worn out. Mirrors are not very clean. The woman sits on one of the chair while Matt stands. Matt acts like he's very surprised at the news he just heard.

MATT

Can't believe he's missing. Last time I saw him, he was here with this CD shop.

WOMAN

Yeah, he rent the place from me. Always had his rent paid on time. Then one month the check never came. So I went here to see what's going on. The shop's empty. Everything's gone. So I just called the police.

MATT

He paid you with check? Do you happen to keep any?

EXT. STREET - DAY

Matt comes out of the salon, puts on his sunglasses again and begins to walk.

In a small alley across the street, we see a man. He's the one who talks to Katelyn that night. He hides in the shadow of the building, watching Matt.

INT. C.I.A. OFFICE - DAY

Now we see a busy and crowded C.I.A. office. Matt sees Jill who's talking to one of the agents and approaches her. Jill sees Matt and turns to him. Matt hands the check he got from the salon owner to Jill.

MATT
Here. Evans's...

JILL
(interrupts)
Evans's dead.

MATT
What?

JILL
Micro-bomb planted in head. Died
at midnight, around 3 p.m. You
spent your night....

MATT
(interrupts)
Just check his bank account.

Matt stuffs the check in Jill's hands and walks away.

JILL
What? Hey, wait, Matt!

Matt doesn't turn around. He just keeps walking.

CUT TO:

INT. SUSAN'S OFFICE - DAY

Susan sits at her desk, staring at the computer screen. From her angle, we can see the screen. A video from the CCTV system is being played. On the screen, we can see Matt walking into the private cell of Evans. She turns the video off when she sees someone at the door. Matt enters.

MATT
Micro-bomb?

SUSAN
We're having people check on the
bomb. What do you want?

MATT
Evans's reported missing six years
ago. The woman in the shop now
says that he leaves all of a
sudden.
(MORE)

MATT (CONT'D)

We need your authority to check
some big events happen at that
time. Trying to build connections.

Hearing Matt's words, Susan hesitates a bit.

SUSAN

About that...I think I'll have to
ask Terrance first. I don't have
the authority.

MATT

Well, I think I'll just have to
wait.

INT. JILL'S OFFICE - CONTINUOUS

Jill and Matt are both there. They are looking through files.

MATT

All Evans's money was withdrawn
after he's reported missing.

JILL

Look at here.

Jill points at a file to show to Matt.

JILL (CONT'D)

He got a deposit every six months.
All same amount. Deposited in
cash.

Jill and Matt both pauses for a while and then Jill stands up
straight.

JILL

Wonder whether they keep the
records for that long...

INT. TERRANCE'S OFFICE - DAY

Terrance and Susan sit opposite to each other.

SUSAN

Matt's asking to check the records
six years ago.

TERRANCE

You gave him authority?

SUSAN

Told him I'd ask you first. Should
I give him?

TERRANCE

No, we don't want to risk anything.

SUSAN

But maybe he just want to check some irrelevant things...This will cause his suspicion.

TERRANCE

That depends on how you explain.

INT. C.I.A. ARCHIVES - NIGHT

Rows and columns of shelves stand upright. Most of the lights are off except the light above one shelf. Matt stands in front of the shelf.

In his hand, we see a file. The words on its cover reads "2006/06/20 Mission Report". Matt opens the file. On the first page, we see a line of words: "Supervisor: Terrance Pitt".

We then hear footsteps approaching Matt.

JILL(V.O.)

You got anything?

Matt looks up and sees Jill standing beside him.

MATT

Just some regular files. Nothing special.

JILL

Maybe there's no connection, Matt. We're looking in the wrong way.

MATT

No, there has to be. No one leave without a trail.

(pause)

Tomorrow I'll go to the bank to dig something out.

INT. MATT'S OFFICE - NIGHT

Matt's on his computer again. On his screen, we see the same list of agents. Matt's mouse hovers on the button "Personal Records" of his file for a while and he clicks. On the page it still shows "UNAUTHORIZED".

INT. EVANS' BANK - DAY

In the bank, the clerks are busy operating the computers and answering questions of the clients. Suddenly, all the screens of the computers go black.

The bank manager comes out of his office. He looks around the counter.

BANK MANAGER
What the hell...Call someone to
fix this!

A bank clerk picks up the telephone on his desk and dials a number.

BANK CLERK
Hello, this is XXX bank. Our
computer system is not working...

CUT TO:

INT. JILL'S OFFICE - DAY

Jill is sitting in front of her laptop.

JILL
Sure, we'll have someone come over
to check the system. Please be
patient. Our guy will be there in
about 20 minutes.

BANK CLERK (O.S.)
Okay. Better be quick.

The phone is off.

JILL
Matt, you hear that? Maybe you can
wait for ten minutes or so.

MATT (O.S.)
I'll go in about 5 minutes.
Leaving a good impression is very
important.

CUT TO:

INT. BANK - CONTINUOUS

Now we see a male figure walking inside the bank, wearing some kind of uniform. Surprisingly, that man is Matt.

JILL (O.S.)
You should ask them for the main
server.

Matt walks towards the counter.

MATT
Excuse me, someone calls me to fix
the computer system?

Hearing the words, the bank manager comes close to Matt.

BANK MANAGER
I'm the manager. Would you please
come with me?

Matt nods and follows the manager to behind the counter.

MATT
Monsieur, I need the access to the
main server. I think it's because
of the errors of some data
servers.

Walking in front of Matt, the bank manager opens a door in
front of him. He keeps the door open so that Matt can step
inside.

INT. SERVERS ROOM - CONTINUOUS

BANK MANAGER
This is the servers room. Tell me
if you need anything. But please
be quick. We are crazy busy today.

MATT
I'll tell you when I'm done.

The bank manager leaves and Matt closes the door gently.

MATT
Okay. Jill?

JILL (O.S.)
Do you see the controlling board
maybe on one side of the main
server?

Matt walks towards the main server and gets a closer look.

MATT
I found it.

JILL (O.S.)
Connect the computer with the
controlling board and then I'll
begin data transferring.

Matt connects the computer he brings with the controlling board with a data wire.

JILL (O.S.)
Yes, the transfer begins. I can check some information about Evans if you want.

MATT
Yeah, go ahead.

JILL (O.S.)
Let me see...It's the money-transferring records...A guy named Michael Miller always did the transferring...it seems...

MATT
Michael Miller?

End of Act 2

ACT THREE

INT. C.I.A. ANALYSIS ROOM - DAY

It is a dark room with many laboratory benches in it. There are many machines placed on the bench. Computers' screens shine in the darkness. People are busy with their own analysis in front of the devices. Gordan's standing right beside a male analyst who's operating one computer. Gordan still has a bandage over his belly part.

GORDAN

How far have we gotten?

ANALYST

We've scanned all the pieces of the bomb and simulated the model in computer. Now we just have to reorganize.

GORDAN

Okay, make it quick.

We see on the computer screen some 3D models of some broken pieces. The models are first all in a mess, and the analyst clicks a few times on the screen and some words pop out on the screen:

Calculating reorganization...Loading...

Then when the words disappear, a new graph is generated with the shape of a small capsule.

ANALYST

There it goes.

GORDAN

Okay, send it to the information department. I want to know who made these, who bought these, anything relating with this.

Gordan pauses for a while and gets close to the screen as if checking something. He points to one end of the capsule bomb.

GORDAN(CONT'D)

Bring me closer.

The analyst magnifies the size of the graph and now we can see a line of illegible characters at the tail of the capsule.

GORDAN(CONT'D)

Can you make it clearer?

ANALYST

Sure.

After a few clicks, the analyst has extracted the characters to form a new 2D graph. The characters now are clearer.

It reads: F-2DX.

INT. JILL'S OFFICE - DAY

Jill sits at her table. She's still trying to make contact with Matt while Gordan walks in.

JILL
Matt? Matt? Can you hear me? This
isn't working...

Gordan drops a piece of file onto Jill's table. Then he stands in front of Jill and waits.

JILL(CONT'D)
Shit. Connection problem...or
signal problem. Whatever it is.

Jill lifts up her head and sees Gordan.

GORDAN
Guess it's the old wires again.
Don't worry, he'll get out anyway.

JILL
Yeah...Sure you're right...

INT. FILE ROOM - DAY

Matt is sitting in front of one computer. He's still running through the records on Evans' account.

BANK MANAGER (O.S. in French)
Hey! Are you done?

Matt turns to see that the bank manager's at the door. The giant figure almost block the door without leaving any space. He's still holding a bag of crisps.

MATT (in French)
Almost done, sir.

INT. OUTSIDE THE FILE ROOM - DAY

The fat, grumpy bank manager is on his way from the file room back to his office. He mumbles something angrily while chewing a mouthful of crisps.

INT. JILL'S OFFICE - CONTINUOUS

JILL NOW IS OFF HER LAPTOP AND CHECKING THE FILE THAT GORDAN GIVES TO HER.

GORDAN
Ring any bell?

JILL
Not much. But I do have a feeling
that I may have seen this
somewhere before. Perhaps...

Jill types something into her laptop and she looks at
something on the screen very closely.

JILL(CONT'D)
Oh, this. It's in the file I
collected for Collins. His company
makes this kind of bomb. It's
still a experimental product. Not
in large quantity.

Jill's laptop suddenly gives off a sound as if a microphone is
rubbing through some cloths. Jill turns to the screen.

JILL(CONT'D)
Wait...Matt?

MATT(O.S.)
You can now put the bank back to
service.

JILL
What happened just now?

CUT TO:

EXT. STREET OUTSIDE THE BANK - DAY

Matt just walks out of the bank. He turns into a small alley
with a dumpster station in the end.

MATT
Bad connection, you know.

Matt takes off the pair of glasses he uses to disguise and
throws them into the dust bin.

CUT TO:

INT. JILL'S OFFICE - CONTINUOUS

Jill lifts her head and shrugs to Gordan with a relief look.

JILL
Sure...I'm putting it back to
service. You got anything?

CUT TO:

EXT. STREET OUTSIDE THE BANK - DAY

Matt just turns into the main street again. He's now heading to the direction of the subway station. He pauses his pace a little when he hears Jill's words.

MATT
No. Not really.
(pause)
I'm heading back now. Meet you
there okay?

Matt takes his hidden earphone off and speeds up his pace again.

INT. JILL'S OFFICE

Jill shuts her laptop closed and turns to Gordan again. Gordan looks at her silently. Jill smiles, a little awkwardly.

JILL
What's wrong?

GORDAN
Remember Mira always want you guys
to have dinner with us? She's
nagging at me this morning again.

JILL
Oh...

GORDAN
I mean, if you have time...you and
Matt can both come along.

JILL
Well, for me...Sure! I'm glad to
go.

GORDAN
That's not that...She just want to
get to know you guys.

JILL
Well, me her. And your daughter.
I'd like to meet them.

GORDAN
Cool. How about this Sunday? I
mean, if all of this is settled
down.

JILL
Sure.

Peter suddenly knocks on the door and walks into Jill's office. He is a man with blond short hair, very young.

PETER

Mr. Strang? We've got something about the bomb.

GORDAN

What's that?

PETER

In our records about some previous cases, one of our guy had seen some same bombs from a guy named Phillips.

The man hands the file he holds to Gordan.

PETER(CONT'D)

Kind of a big deal. This guy. Running some bars in the downtown area. We believe Evans' bomb is from him.

GORDAN

Did you give this to Susan?

PETER

I'm about to.

Gordan nods and the Peter leaves the office. Gordan opens the file and begins to read through.

JILL

Give me the address. I'll send it to Matt.

INT. SUSAN'S OFFICE - DAY

Susan is on the phone.

SUSAN

(to the phone)

Yes, Jill, I've been informed.

(pause)

Who's going on this mission?

(pause)

Okay, just keep it up.

Susan hangs up the phone. She stares at the phone for a while, fingers tapping on the phone. Then she picks the phone up again, dials a number.

SUSAN

(to the phone)

Pitt?

CUT TO:

INT. LA BARRE DE ROSE - NIGHT

It is a bar with quite a big scale. It is full of people. The music is quite loud so people cannot hear what each others have said. So they shout, which makes the bar even more noisy. Most of the bar is very dimly lit except for the drinks serving area. The bar tenders are all busy mixing all kinds of liquors.

Then we see Matt, moving slowly across the dancing and shouting crowd towards the bar area.

He reaches the bar and sits on an empty chair.

MATT
(to the bar tender)
Scotch, neat.

The bartender nods and quickly serves him a glass of scotch. Matt takes a sip and looks around.

Although it is very crowded, we can still see at the far corner of the bar. There is a booth which is quite different from other booths. In that booth, there are just four men. They just sit there and each with a drink in hand. However, they are not talking or laughing. They just looks around alertly just like Matt does.

Matt checks his watch and then drinks up all his scotch. He places a bill under the glass and begins to push through the crowd again.

INT. LA BARRE DE ROSE - BOOTH - NIGHT

We get a closer view of the four men sitting in the booth. One man stands out specially because of his brown beard and strange color of one of his eye.

All of them stare at Matt with a suspicious look when Matt approaches. Matt is pacing all steadily.

MATT
(to the man with the beard)
Monsieur.

Matt takes a photo from his pocket and puts it on the table.

MATT(CONT'D)
I heard you have this.

On the photo we see "F-2DX".

The four men remain silent for a while and exchange a few looks with each other. Then the bearded man stands up. He grabs the photo and gestures Matt.

Now we can get a much closer look at this bearded man.

It turns out that one of his eye has lost gloss because it's blind.

Matt follows the bearded man heading towards a more silent and less crowded place of the bar. Then they go into a corridor.

INT. LA BARRE DE ROSE - CORRIDOR - NIGHT

The corridor is also dimly lit. The lights on the ceiling give out a light of brown color. The wall of the corridor is dirty and wore off. All the doors along the corridors are shut tight except for the one at the end of the corridor.

Matt walks silently, looking around. When they're about to enter the room, the bearded man suddenly turns around, reaching out one hand and stares Matt silently.

MATT

Oh, sure.

Matt takes a pistol out of his jacket and hands to the man. The bearded man takes Matt's gun and tucks it in the back pocket of his trousers.

MATT(CONT'D)

No more.

The bearded man stares him for a little while with no expression on his face. Then he steps aside and let Matt walk through the door.

INT. LA BARRE DE ROSE - ROOM - NIGHT

Matt steps inside the room and the door closes behind him. He looks around the room.

The room is in fact very well-decorated. It is a room with the style of Renaissance. There is one man sitting on the sofa, taking sips of his wine. Two other man standing at the corner of the room. Their clothes does not suit the style of the room very much.

But the man on the sofa is wearing a grey suit. A stern of red rose is in the front pocket of his suit. He is very pale and thin compared to the other two men standing in the room. Although seated, we can see that he is very tall as well.

MAN IN SUIT

Bonsoir, Monsieur.

MATT

My friend tells me that I can get F-2DX from you.

MAN IN SUIT (speaking in English
with a strong accent)

And your friend is?

Hearing the word, Matt hesitates for a second.

MATT

Evans. Evans Johnson.

The man in suit doesn't response. He stares at Matt while sniffing the wine in his glass. Then one of the standing man (short) approaches the man in suit, whispers something to him and walks back.

The other standing man opens the door and walks out while another man (tall) walks in and still standing at the corner of the room.

The man in suit smiles a bit and he stands up.

MAN IN SUIT

Well then, gentlemen. We'd better be nice enough to show our friend what we got.

The two standing men both walks towards the door. One man opens the door and the other gestures Matt to come with them.

Matt turns around, facing the door. In his position he can only see one man. The other man is right behind him.

CLOSE ON THE MAN BEHIND MATT:

He is silently taking out a pistol which is placed below his jacket.

When the man behind Matt is about to shoot Matt. Matt suddenly kicks the door very hard so that the door bounces back to crash the hand of the tall man holding the door for him. The tall man lets out a cry.

Matt then ducks down and turns around to face the short so that the bullet coming from short man's pistol misses him and shoots inside the door frame.

CUT TO:

INT. LA BARRE DE ROSE - CORRIDOR - NIGHT

The corridor is empty. The door at the end of the corridor is now half closed. Because of the loud noise from the bar outside of the corridor, we cannot hear what's going on in the room.

CUT TO:

INT. LA BARRE DE ROSE - ROOM - NIGHT

Matt quickly takes hold of the pistol of the short man while he hits the belly of the short man really hard with his elbow.

Matt shoots the tall man in the chest while the tall man is about to take out his gun. The tall man falls down to the ground.

Matt then turns around again, snatches the short man's gun and shoots the short man as well. The short man falls down to the ground.

Matt then points the pistol at the man in suit, who is now seated in the sofa again. The man in suit is still very calm. On his face is a slight smile.

Matt walks towards the door and shuts the door tightly while keeping pointing the gun at the man in suit.

MAN IN SUIT

Please Have some manners,
Monsieur. No matter what you want
to know, a dead man won't answer.

MATT

Who bought the micro bomb to kill
Evans?

MAN IN SUIT

I have to believe that you don't
know anything about business. Do
you know how I come to this far,
my friend?

The man in suit stands up, facing Matt's gun.

MAN IN SUIT(CONT'D)

I keep secrets for my clients.
Secrets are far more expensive
than anything, my friend. I bet
Evans died for a secret as well.

INT. LA BARRE DE ROSE - BOOTH - NIGHT

The four men are still sitting at the booth. While taking a sip, the bearded man checks his watch and then stands up, heading to the corridor.

INT. LA BARRE DE ROSE - CORRIDOR - NIGHT

The bearded man is now walking in the corridor to the door of the room. We can see as he's walking, he takes his pistol from under his jacket and load it up.

INT. LA BARRE DE ROSE - ROOM - NIGHT

MATT

I only ask question once.

Matt still points his gun at the man. But he hears that someone is at the door. The door suddenly opens and the bearded man rushes in.

It is too late for Matt to turn around. Therefore, he ducks down, avoiding the first bullet and grabs the man in suit to stand in front of him.

The bearded man as already shot out the second bullet and it hits the shoulder of the man in suit while Matt is behind him. Matt then shoots the bearded man and he falls to the ground as well.

Matt then places the man in suit on the sofa, approaches the bearded man to see whether he is dead. After checking, Matt rolls the dead bearded man over, drops the gun in his hand and takes back his own pistol. Matt loads his own gun up.

MAN IN SUIT

You see, I still have my precious secrets.

Matt turns around to look at the man, saying nothing. Then he begins to walk through the corridor.

INT. LA BARRE DE ROSE - BOOTH - NIGHT

There are only three men left sitting on the booth. Among the three men, there is one man who's wearing a white vest. They see Matt walking out.

MAN IN WHITE

Hey! Stop!

Hearing the words, Matt doesn't stop. Another man in black goes into the corridor. Matt is still walking towards the crowd in the bar.

Seconds later, the man who goes to the corridor rushes back. He runs towards Matt, taking out his pistol. The man in white and the third man who's wearing a grey T-shirt sees the man in black's action, they also rush to Matt.

MAN IN BLACK

Hey! You stop!

The man in black is going to shoot Matt. But Matt takes his gun and shoots at the ceiling first. Hearing the gunshot, the crowd goes into panic.

People screams and runs around to the exit. The man in black cannot aim at Matt. He has to push through the panicked crowds to chase after Matt.

CUT TO:

EXT. THE STREET OUTSIDE LA BARRE DE ROSE - NIGHT

The street is also a mess. People are still running out of the bar. Panicked people runs for their cars to leave the scene. The traffic is therefore blocked. Honking sound is everywhere.

We see Matt rushes out the bar along with the panicked people. He calmly takes a right turn into the small alley beside the bar.

EXT. THE ALLEY BESIDE THE BAR - NIGHT

At the entrance of the alley, we see a figure. The figure is the man B at the bar. He is searching for Matt. He goes inside the alley, alertly.

He holds the gun and checks for every corner that may provide a hiding place for Matt. But he finds nothing.

We can hear his angry mumbles in French. Then he leaves the alley.

Then another figure appears inside the alley. The figure jumps from a hanging ladder of the building. When the figure walks towards a brighter place. We see that the figure is Matt.

Matt walks towards the main street. On half of his way to the main street, Matt suddenly stops.

He slowly turns around and sees a figure. We see the figure in Matt's position. In the darkness, we can not see exactly who he is. But the blond, short hair is still legible in the darkness.

MATT

Peter?

(pause)

What are you doing here?

The figure moves a little towards Matt.

PETER

Sorry, buddy.

BANG!

We see Matt falls to the ground at the gunshot. When he falls to the ground, he doesn't move again.

The figure moves towards Matt under the light. We see that the figure is really Peter Smith. He crouches down and checks whether Matt is still breathing. After checking out, he stands up and begins to walk to the main street.

EXT. MAIN STREET - NIGHT

Peter is walking slowly along the street. Behind him, there are police cars with shining light, all gathering in front of the LA BARRE DE ROSE.

END OF ACT 3

ACT 4

INT. GORDAN'S HOME - NIGHT

This is the first time that we see Gordan's home. It's a small house with a front garden. But even though it's very dark, we can see that the garden is well decorated.

The light in the house is very warm and welcoming. Gordan's wife, MIRANDA, is busy in kitchen. Gordan is leaning on the kitchen bench, watching his wife. There is still a bandage over his belly.

MIRANDA

Emily has a performance this week.
I assume you can go? For the first
time?

Miranda doesn't stop what she's doing nor look up to Gordan while she says the words. Gordan stands up straight. He seems a little upset.

GORDAN

Mira...They still need me. This
thing...is a quite a mess.

MIRANDA

But you were hurt! I don't know
how many times I still have to
explain to our daughter why her
father got hurt again.

Miranda stops what she's doing and looks at Gordan.

MIRANDA(CONT'D)

Look...you've done enough. Your
daughter needs you.

(pause)

I hope she can see your face in
the audience that day.

Gordan keeps silent for a while, hesitating. When he's about to talk. The door bell rings. Miranda shoots Gordan an unpleasant look.

GORDAN

Okay...first try cheering up,
okay?

Gordan gives a kiss on Miranda's cheek.

GORDAN(CONT'D)

You know I love you.

MIRANDA

(signs)

I know you do.

Miranda watches Gordan as he goes to answer the door.

EXT. SMALL ALLEY - NIGHT

The night is dark, but judging from the surroundings we can still know that it's the alley where Matt is shot by Peter. We can see Matt is still lying on the ground. He doesn't move.

Then we hear someone talking and laughing from a very far distance. As we search for the source, we see two female figures walking on the main Street. They are walking passing through the entrance of the alley when suddenly one of the figures stops. The woman who stops first is wearing a shiny red dress. The other woman is wearing a black dress.

WOMAN IN RED

Hey...wait...is that a man?

WOMAN IN BLACK

Yeah...right...that's a man. Are you too drunk to tell a man from a bag of garbage?

The woman in red hesitates for a while and begins to laugh very loudly. The woman in black begins to laugh as well.

WOMAN IN RED

Maybe next time I should stop mixing all the drinks together....

They walk away, and their laughters fade because of the distance.

The alley is silent again. Now we see Matt's face very clearly. His eyes are closed. But suddenly his eyelids begin to tremble. He begins to cough loudly. And his eyes open suddenly.

Matt is clearly not very sane now. He sits up through some efforts. He is somewhat a little confused and looks down to check his chest. The bullet hole is clear.

But then Matt takes off his jacket. We can see that he in fact wears a bullet-proof vest beneath. Matt coughs as he stands up. He looks around as if he is trying to remember where he is. Then he walks towards the entrance of the alley.

As he walks away, all we can see is a black figure becoming smaller and smaller.

INT. TERRANCE'S OFFICE - NIGHT

Peter is standing in front of Terrance.

TERRANCE

You've been doing great this month, agent Peter.

PETER

Thank you, Sir.

TERRANCE

It won't be long before a team of agents are assigned to you.

PETER

I won't disappoint you, sir.

Terrance nods to Peter. Peter then leaves the room quietly. Susan appears at the door. She comes in, with fury on her face.

SUSAN

How can you do this to my people?!
There is not enough proof!

TERRANCE

But there are clues.

SUSAN

Clues don't mean anything!

TERRANCE

Clues are everything to people like us. I'm quite disappointed that you don't know.

SUSAN

But you...

TERRANCE

(interrupts)

You're too into them. I asked you to keep an eye on them. But not in this way.

(pause)

Perhaps this job doesn't suit you anyway. I'll file a report to transfer you to information department. Maybe you are better at dealing with data.

SUSAN

This is my team!

TERRANCE

Not anymore. I'll personally supervise them. Or maybe I'll just dismiss them.

SUSAN

I can't think of anyone who's better at this project. You have no emotions.

TERRANCE

I'll take that as a compliment.

EXT. STREET IN FRONT OF GORDAN'S HOME - CONTINUOUS

It is a very quiet neighborhood. The road lamps give out a calming light. Other than Gordan's home, we can also see other houses.

Then we see a black figure standing in front of Gordan's home. After a close view, we see Matt's face. He stares at the people inside the house.

Through the window, we can see Gordan, Jill, Miranda and a little girl EMILY sitting together, talking happily.

Then we see again Matt, he walks towards the door of Gordan's house. He stops at the porch, staring right at the door through which the warm light shines. Now we have a close view on Matt's fist. His fist clenches in the darkness.

From a distance, we hear a child's laughter. Matt hears it as well. So he turns around and sees a father and a little girl. They are walking passing the front gate of Gordan's garden. The little girl stops when she sees Matt. She shouts from a distance at Matt.

LITTLE GIRL

Are you here to see Emily? Why
don't you knock on the door?

The father who's holding the little girl's hand realizes that Matt is there after his daughter shouts. He holds his daughter alertly.

FATHER

(whispers to his daughter)
Come on, Susan. Let's go home.
Mommy's waiting.

The father tries to drag the little girl away. Without responding to the girl, Matt runs away from the porch quite hastily, as if he is hiding from something. The little girl watches Matt runs into darkness confusedly.

CUT TO:

EXT. GORDAN'S NEIGHBORHOOD - NIGHT

We again see Matt. He walks very hastily. He constantly turns around to look back but his pace doesn't slow down.

MATT

Susan...

Matt suddenly makes a halt, takes out his cell phone and dials a number. On the screen of his phone, we can see the name of the person he's dialing. It's Susan. When the phone begins to dial, Matt restarts his march, with the same haste pace. The dial is put through.

SUSAN (O.S.)
Hello? Matt?

Susan's voice is full of surprise.

Matt doesn't answer immediately.

CUT TO:

INT. STREET - NIGHT

Susan is walking along the street in her working suite when she gets the dial. The street is almost with no people because it's very late. Susan is holding her cell phone. She now stands in shock on the pavement.

SUSAN
Hello? Matt, is that you?

MATT (O.S.)
Peter tries to kill me.

SUSAN
Matt...I...

MATT (O.S.)
Why? Why he wants to kill me?

SUSAN
Matt, where are you? I'll go pick you up.

MATT (O.S.)
Does Gordan knows this?

SUSAN
No, he knows nothing...Listen...Matt...Tell me where you are. I'll explain to you...

MATT (O.S.)
Do you know this?

Susan remains silent for a while and she begins to talk.

SUSAN
Matt...It's not what you think...

The phone goes dead. Matt has just hung up the phone.

INT. C.I.A. OFFICE - NIGHT

Peter is operating a device which looks like a radio. He pushes a button on the device and a audio cut is played.

We can hear the conversation between Matt and Susan.

MATT (O.S.)
Why? Why he wants to kill me?

SUSAN (O.S.)
Matt, where are you? I'll go pick
you up.

Then Peter pushes another button and the audio stops playing.
Peter has this awkward and anxious look on his face.

TERRANCE (O.S.)
You just lost your one and only
chance of leading a team.

Then we see Terrance. He is standing behind Peter, crossing
his arms. His face is ice cold with no expression.

PETER
Sir, I'll get him back.

TERRANCE
You better goddamn get him back.
Or you done here. You know? Done!
(pause)
Put him on the wanted list. Send
his information back to the
headquarters. Apply for a shoot-
on-sight permission.
(pause)
And about those two...Put them on
hold first. I'll give you one day
to dig what they know.

PETER
Yes, sir.

EXT. STREET - CONTINUOUS

Matt just finished his call. He keeps walking. Then he sees
that just about a hundred meters away, there is a convenience
shop which still has a shiny sign "open". He clenches his
phone and quickens his pace towards the shop.

EXT. OUTSIDE THE CONVENIENCE SHOP - CONTINUOUS

Matt is about go into the convenience shop when he notices
that in front of the convenience shop, there is a huge garbage
dumpster. The dumpster is full of garbage because it is the
end of the day.

Matt goes into the convenience shop. There is no one in the
store except for the cashier. The cashier is a white young man
with black curly hair. He wears the uniform of the store. He
is leaning on the counter when Matt comes in. He obviously is
very bored.

Matt walks around the shop and takes a few things. He puts the
things on the counter.

On the counter we see a pair of scissors, a white T-shirt which seems to be a souvenir, a notepad and a pen. With some hesitation, Matt takes a bar of chocolate from the shelf held on the counter and puts it among his things.

MATT

Hey...mind if I use the phone?

Matt points at the telephone placed on the counter.

The cashier nods without even taking a look at Matt. His eyes are fixed on the television hung on one corner of the shop.

Matt picks up the phone and dials a number. While dialing, he also looks at the direction of the television.

On the television, a familiar scene is shown with a large title in France. The scene is exactly the scene outside the bar. There is chaos and lots of police cars.

The phone is put through.

MATT

Hey, Gord?

GORDAN (O.S.)

Matt? Where the hell are you?

MATT

Look, I can't come. Sorry, buddy.

GORDAN (O.S.)

Terrance wants you to clean up the mess at the bar?

MATT

No...Look...I gotta go. Say hello to Mira for me, okay?

GORDAN (O.S.)

Wait! Matt?

Matt hangs up the phone. The cashier is looking at him curiously.

MATT

How much in all?

EXT. OUTSIDE THE CONVENIENCE SHOP - CONTINUOUS

We see the dumpster again. Matt is walking pass the dumpster when he comes to a halt.

He takes off his clothes and changes into wearing the T-shirt. He then takes out his wallet and takes all the notes from the wallet. He uses the scissors to cut his identity card and bank cards into pieces. Then he drops his clothes and his wallet into the dumpster. At last, he drops his cell phone into the dumpster.

Matt's white T-shirt is very clear in the darkness. We see he starts walking again.

INT. A SMALL HOTEL - MIDNIGHT

This is a really small and old hotel which is situated in one of the small alleys in downtown Paris. It's very late. The light in the small reception hall of the hotel is very dim. Behind the counter seats a bearded man (50s). Matt enters the hotel and walks to the counter.

MATT
One single room. Please.

BEARDED MAN
(speaking in awkward English
with strong French accent)
Ten five.

MATT
I can only give you ten.

Matt shows all ten fingers to the man. The man is displeased. He shakes his head.

BEARDED MAN
Non, non. Ten five.

MATT
How about ten two? Ten two?

BEARDED MAN
Good room! Soft bed!

The bearded man points at a picture hanging on the dirty wall. The photo must be taken long time ago. It's a photo of Eiffel Tower.

BEARDED MAN (CONT'D)
Good view!

MATT
Look...

BEARDED MAN
No ten two? Go! Go!

The bearded man waves his hand as if he's trying to wave away a fly.

MATT
Okay! Here's ten five. Just one
night.

The bearded man takes the money, and takes a key out of the drawer of the counter and hands the key to Matt.

BEARDED MAN
Room 203. No hot water tonight.

Matt takes the key and says nothing.

INT. ROOM 203 - CONTINUOUS

First it's darkness and then Matt opens the door. Some dim light shoots in. Matt enters the room and he searches the switch on the wall for a while and finally turns up the light.

The room is quite a scene. A small and high window. A small single bed. A sink placed on the wall just in front of the bed. A dirty mirror above the sink.

Matt washes his hands and face over the sink and then he sits on the bed. Then he takes out his notepad and the pen and begins writing.

On the notepad, we can see words like "Evans", "F-2DX" on it. Matt keeps writing and drawing lines on the notepad.

CUT TO:

INT. RECEPTION HALL OF THE SMALL HOTEL - CONTINUOUS

The bearded man sits behind the counter. He stares at a small, old TV set on the counter. On the TV, some French comedy is shown.

The bearded man laughs from time to time and then he notices someone entering the hotel. The expression on the bearded man's face turns from please to horror.

Now we can see who's entering the room. She is KATELYN, a young girl with brown hair, in her early 20s. Her left hand is holding a gun which points at the bearded man while her right hand finger is raised beside her lips.

KATELYN
Be quite. I want you to show me to
one of your guests.

The bearded man shuts his mouth and keeps absolute silent.

INT. ROOM 203 - CONTINUOUS

Now the room is in darkness again. From the light shone through the small window, we can see Matt lying on his bed. His eyes remain shut. But he's frowning. We don't know whether he is asleep.

Suddenly, someone knocks on the door. Matt's eyes open suddenly and he grabs his pistol very quickly.

BEARDED MAN (O.S.)
Monsieur?

MATT
What?

BEARDED MAN (O.S.)
Free towel!

MATT
Thank you but I don't need them!

Then we hear the sound of a key unlocking the lock of the door. The door opens. The bearded man comes in.

BEARDED MAN
Monsieur...

The man is not holding any towels. Behind of the door, Katelyn walks in. She has no gun in her hands.

KATELYN
Merci, Monsieur.

The bearded man flees from the room. Katelyn turns to Matt.

KATELYN
Nice to see you, finally. Michael
Miller, or should I say, Matt
Stuart.

Behind Matt, we can see his right hand takes hold of his gun all the time.

MATT
Who are you?

KATELYN
I sent Evans to you.
(pause)
I'm here to take you home tonight.

MATT
I have no home.

KATELYN
That's what you think. Michael,
I'm your sister. You come with me
tonight, you come home.

MATT
Bullshit. Why do you want to kill
Collins?

KATELYN
You are still working for those
people? Digging out what and why
for them? Look what they've done
to you. You're banished.
(MORE)

KATELYN (CONT'D)

(pause)

Come home with me. I'll explain everything to me.

Matt doesn't respond.

KATELYN(CONT'D)

You know, I wonder who's you actually checking on. Tonight. At that house. Is that girl? She's very pretty. Or that little girl?

(pause)

They are all so vulnerable to me.

Matt takes out his gun and points at Katelyn.

MATT

What do you want?

KATELYN

Come with me. Then I'll leave them alone. Otherwise you'll never see them again.

MATT

I won't see them again anyway.

KATELYN

But they'll be alive.

Katelyn looks directly into Matt's eyes.

CUT TO:

INT. GORDAN'S HOUSE - KITCHEN - MORNING

Miranda, in her morning clothes, is frying an egg in the pan. Beside her, Gordan is holding a cup of coffee.

MIRANDA

Honey, I'm sorry for yesterday. I was a little out of control.

GORDAN

No...It's my fault anyway...Look, I'll go to see Emily, okay? I can squeeze some time out anyhow.

Gordan holds Miranda's waist, pulling her close. Miranda smiles.

GORDAN (CONT'D)

I'll go to check the mail.

Gordan kisses Miranda's cheek and leaves.

EXT. GORDAN'S GARDEN - MORNING

The sky is very clear. Now we see Gordan's garden very clearly. It is truly well-decorated. All the flowers grows very well.

Gordan steps down from the porch and goes to the mailbox. He opens the mailbox and checks the mails on his way back to the house. He stops when he sees a piece of paper well-folded. No stamp, no name on it. The piece of paper seems to have been torn off from a common notepad.

Gordan unfolds the paper. On the paper, it reads:

Trust me please. - M

INT. GORDAN'S HOUSE - CONTINUOUS

Gordan takes all the mails into the house when his cell phone rings. Gordan takes out his phone and sees that Peter's calling.

PETER (O.S.)

Agent Gordan Strang, we need you to report duty immediately. We have some questions we want to ask about the wanted spy, Matt Stuart.

GORDAN

What? Matt?

PETER (O.S.)

Please come to the office ASAP.

The phone is off.

Gordan remains silent while he stares at the piece of paper with Matt's handwriting on it.

EXT. GORDAN'S NEIGHBORHOOD - CONTINUOUS

Matt stands a few houses away from Gordan's house. He stares at the house for a while and then he turns around, walking towards the opposite direction.

In front of him, Katelyn stands.

KATELYN

Glad you are back, brother.

And then they begins to walk side by side together, further and further away.

END OF PILOT

Dear Nick,

Writing stories is driving me crazy but I kind of enjoyed it. Anyway, thank you for your spending time reading through all my "crappy" story. :)

Sincerely,

Diana