

DISCERNMENT

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FADE IN:

EXT. THE WASHER WOMAN - GENEVA, SWITZERLAND - DAY

On a cobbled street between Ludwig's Leather Repair and Florian's Guided River Trips is a small windowless building. The wood is splintered, the color faded to pale gray. Above the door, a simple handmade sign. "THE WASHER WOMAN"

INT. THE WASHER WOMAN - DAY

Beautifully lit to show off ready-to-wear fashion. Obviously, not a place for window shoppers or off the sidewalk browsers-- it's clients only. Right now, there are two. We'll call them Hannah and Gracie.

They're being helped by NICOLINE and LILY.

NICOLINE VARGAS is mid-40s, striking. There's a feeling of power, a brilliance that surrounds her.

LILY is a cheerful sales girl.

There's laughter and chatter in the shop.

Hannah and Gracie model clothes.

Chloe, Cavalli, Temperley London. Fendi, Manolo, Choo.

Nicoline rings up Hannah's purchase. Walks her to the door.

Gracie wears Miu Miu-- Lily trims the tags.

Gracie signs a VISA receipt. Nicoline notices her sleeve.

NICOLINE

Juste une minute, Gracie. Nous  
avons manqué une étiquette.

She clips a tag.

GRACIE

Merci beaucoup, Nicoline. Au  
revoir. Au revoir, Lily.

Gracie leaves. Nicoline looks at Lily.

NICOLINE

Do you know what happens when one  
of our clients leaves with a tag?..  
They become someone else's client.

LILY

It won't happen again.

NICOLINE

You're right. It won't.

She writes a check. Hands it to Lily.

NICOLINE

Thank you, Lily.

LILY

Wait. Are you saying... Are you firing me! I missed one tag! I deserve another chance!

NICOLINE

To make another mistake. No.

LILY

You heartless bitch! Now I know why you don't have children! You probably ate them!

Lily storms out. Nicoline locks the front door behind her.

She turns off the lights. Heads to the back of the shop.

She unlocks a narrow door, goes into a

SMALL BACK ROOM.

A tanning bed crowded next to two reading chairs on a parquet wood floor.

Nicoline locks the door that leads to the shop. She turns the bed on-- a warm glow.

She kicks off her shoes. Drops her dress like its a relief to be free of it.

Wearing only a slip, she lies down in the tanning bed. The lid moves down on it's own.

Lasers read her body image. Scan her retinas, fingerprints, check her blood pressure and heart rate. Readings run across the side panel.

A door in the floor opens, the bed sinks. The door closes. One reading chair slides across the floor to the spot where the bed was. The room looks perfect.

INT. LAUNDRY OFFICE - DAY

Underground. The "tanning bed" comes to rest on the floor. Fuzzy slippers and comfortable clothes on a chair next to it, Nicoline slips into them.

EXT. FEDERAL OFFICE OF POLICE - DUSK

Tree lined sidewalks. Imposing red buildings striped with black windows.

A MAN in a Dark Suit goes in carrying a file.

INT. FEDERAL OFFICE OF POLICE - DUSK

Office door open, INSPECTOR SHANNON doing paperwork.

On the walls, fishing mounts: a huge Tiger Muskie, a Queen Trigger and an Australian Barramundi.

The Man in the Dark Suit enters. Drops the file on his desk.

DARK SUIT

Wash it.

SHANNON

Set up's complete?

DARK SUIT

As of this morning. He bought it.  
There shouldn't be any problems.

The Man leaves.

Shannon looks at the file. "ROGER FASSEL" on the tab.

INT. LAUNDRY OFFICE - NIGHT

A quilt on a couch. A sofa and chairs. Beyond that, a computer on a rich cherry wood desk. A large screen set into the wall.

The wall screen flashes and a picture of a MAN appears. Under it, "ROGER FASSEL." Then 009 867 564 231.

NICOLINE

curled in a comfortable chair behind the desk. She enters the number into her computer.

A pause.

We notice the tanning bed along the far wall. High tech equipment. A gun case. An enormous built in safe.

A beep draws us back to the computer.

"ROGER FASSEL - CONFIRMED 10/19/04..."

Unfazed, Nicoline reads the screen.

## NICOLINE

Roger Fassel. Confirmed. Ten  
nineteen oh-four. Triple homicide.

(pause)

The charred remains of his wife  
and two young daughters, aged two  
and six, were found in his burned  
out tack shed. Each had been  
shot twice before...

EXT. CHATEAU DE FARGES - COLLONGES, FRANCE - DAY

An old farmhouse just over the border from Switzerland.  
White stone and stucco, it has narrow windows, dark shutters.  
A steep blood red roof.

INT. CHATEAU DE FARGES - DAY

Sitting at an old kitchen table, two men: SACHA and TINK.

Sacha's a mellow, slow spoken big guy in a suit.

Tink is wiry with a tendency to run his sentences together.  
His hands shake when they're not busy.

Right now, he's nervous and shaking.

SACHA

What is wrong with you?

TINK

He's late. runnin' late.

SACHA

He'll be here. They always are.  
Relax!

TINK

I'm so... just so fuckin' excited!

SACHA

To do the wash.

TINK

Clean and easy. i got it rigged  
clean and easy this time. no  
hassle. no mess. clean.

Sacha shakes his head. Looks at a Blackberry-like device--  
on it, a photograph and the name "Roger Fassel."

Sound of a car pulling in. Tink looks out the window.

TINK  
That's him. he's here.

SACHA  
Okay, time to look busy.

Tink heads one way, Sacha the other. We stay with Sacha--

Out of the kitchen to a breezeway. He opens a door-- leaves it open. He heads down a dark stairway. Narrow and steep, it leads to:

INT. BASEMENT LAUNDRY AREA - DAY

Spacious. Concrete floors. Clothes hanging on rebar that sticks out of concrete walls. Huge metal hampers with wheels.

Commercial sized washers. Dryers. Irons and ironing boards. Bottles of bleach. A hose. And a drain in the floor.

Sacha throws a load of folded towels into a washer. Starts it. It runs loud. He starts the dryer. It's Louder.

FASSEL, bowlegged with a chew, comes down the stairs.

Sacha notes the gun in his waistband. The bulge of a weapon in his boot. He shakes Fassel's hand.

SACHA  
You Fassel?

FASSEL  
Yeh.

SACHA  
Sacha.

FASSEL  
Was told you'd be down here.  
Heard the racket 'n figured you were.

Sound of a door closing. Tink enters, hands trembling.

SACHA  
That's Tink.

FASSEL  
Thought we was meetin' alone.  
This ain't alone.

SACHA  
So, he came by. Thought we'd get dinner after.

FASSEL

After--

A deafening buzz from the dryer. Fassel's hand flies to his gun. Sacha is cool.

SACHA

After awhile. You hungry?

FASSEL

Not too much.

SACHA

Tink! Get those sheets out and fold 'em.

Washing machine thumping, Tink folding sheets across the room behind him, Fassel relaxes. His voice is cold.

FASSEL

So you gonna clean up this shit I'm in or what? I gotta ball gobbler on my ass and he's got the heat on high.

SACHA

You got the agreement?

Alert, he watches Fassel pull a thick envelope out of the front of his pants. He doesn't want to touch it.

SACHA

Set it on the ironing board.

FASSEL

You want to count it.

SACHA

It's all there?

FASSEL

Yeh.

SACHA

Then I don't need to count it. Gotta check your I.D.

FASSEL

Shit.

Fassel digs through his wallet. Sacha checks his I.D.

FASSEL

Guess ya can't be too careful.

SACHA

Last year, guy got busy, sent his  
brother-in-law in. Both of 'em  
black haired... Big guys...

(pause)

Brother-in-law took the wash.  
Caused some problems.

FASSEL

Boss rode the ass train, huh?

Sacha gives a hearty nod. Fassel laughs.

FASSEL

Well I know that. Wasn't born  
bowleg--

WHHING... an arrow POPS through the back of Fassel's head,  
explodes. His eyeball hits the far wall-- blood spurts,  
brain tissue splatters. From his mouth, a spray of tobacco  
hits the floor.

He falls forward-- misses the rubber sheet waiting behind him.

TINK

FUCK! Fuck fuck fuck fuck fuck!

Tink with a bow. He throws it. Crosses to Fassel.

The crest of his arrow protruding from the base of Fassel's  
skull-- the tip three inches beyond the eye socket.

TINK

Foramen magnum. spinal cord. brain.  
Fuck me through the bloody eye.

(to Sacha)

It was meant to hit the skull and  
bury! No bleedin' mess. clean  
and easy and i nail the fuckin'  
eyeball.

SACHA

(sees the arrow tip)

What the hell is that?

TINK

Composite plastic. higher velocity.  
flatter trajectory. not meant to  
blow a fuckin' hole.

SACHA

Legal?

TINK

For killin' people? sure, yeah.

They drag Fassel onto the plastic sheet. Blood and tissue drip. They wrap him, dump him into a metal hamper.

TINK

What a bloody fuckin' mess!

Sacha locks the hamper lid. Pushes a piece of rebar-- surprisingly, it slides into the wall. He pushes two more. A half-sized concrete door slides out to reveal a steep ramp.

Tink slams cleaning supplies in a bucket. He kicks the eyeball. It flies across the room. More mess.

TINK

I hate fuckin' washin'! i hate it!

SACHA

You wanna wash or you wanna ride  
in the bin?

Sick of Tink's bitching, he waits for an answer.

TINK

Wash! i'll wash!

Sacha gives the hamper a shove.

We roll with it down the ramp. Dank walls on either side-- faster, faster-- away from the light. Two boards at the end of the ramp. The hamper launches-- plunges into the darkness. We hear CRASHING, see it smashing other hampers. The scraping sound of the concrete door. DARKNESS.

EXT. CERN - MEYRIN, SWITZERLAND - DAWN

We see the sun rising over the Alps. Lake Geneva.

And CERN - the European Organization for Nuclear Research.

A GUARD at the gates. He smiles at an old Volvo, waves it in.

It races past the Globe, restaurants, hotels... medical facilities, the fire brigade, a helicopter pad... skids into Reserved Parking for K. Bryce.

KATHERINE BRYCE, 26, gets out. Self-assured, professional, American. Well put together.

She heads into the main research facility.

INT. CERN - DAY

DIRECTOR L'VONNE, 60s, distinguished, sees Kate stepping into an elevator. He stops the doors before they close.

L'VONNE

Katherine.

KATE

Director L'Vonne.

L'VONNE

Mick and Barbara are out today.  
I want you leading the tour groups.  
(checks his watch)  
First one arrives in twenty  
minutes. American school children.

KATE

I have a meeting with--

L'VONNE

Reschedule.

INT. CERN UNDERGROUND - DAY

HUNDREDS of SCIENTISTS, ENGINEERS and RESEARCHERS at work.

Kate leads TEN 16 yr. old STUDENTS and their TEACHER.

They pass a five story high, brightly colored CMS Hadronic Calorimeter Endcap.

A BOY in a hoodie seems particularly interested.

HOODED BOY

Awesome.

KATE

You are looking at the largest,  
most complex scientific instruments  
in the world.

She leads them along the LHC.

KATE

We are now one hundred meters  
underground and this... is the  
Large Hadron Collider. It is the  
world's largest particle  
accelerator. You can see it's  
tunnel shaped and circular.

(MORE)

KATE (CONT'D)

What you can't see from here, and won't be seeing today, is it's full length of twenty seven kilometers. It's so large that it crosses the border and runs beneath Switzerland and France.

(points to a wide screen)

If you'll look over here you'll see a simulation of a Higgs event in a proton proton collision...

(as it plays)

The LHC is used to send two beams of subatomic particles in opposite directions... we accelerate them to almost the speed of light... then collide them. The results give us an idea of what matter was like immediately after the Big Bang.

STUDENTS

Wow! That is beautiful!

A GATE. (still underground)

KATE

Right up here we'll be crossing into France. Have your I.D. cards and passports ready.

Kate shows hers to a GUARD. He checks, waves her through.

They approach the massive ATLAS detector and CULLIN BETTS, 40-- tall, fair, British.

KATE

Okay, Michigan kids, this is Dr. Betts. He's going to talk to you about energy. Some of this will be a review--

CULLIN

(up beat, assures them)

We'll get to the heavy stuff. All right, the sun, fossil fuels, electricity, food, all different forms of the same thing.

BOY #1

Energy.

CULLIN

Right. We are surrounded by energy, yeah, so, condensed, it becomes matter... Protons, neutrons, electrons combine to form atoms. Atoms form you. You are condensed energy.

HOODED BOY

So if ya uncondensed my matter, I'd be energetic atoms?

Students giggle.

CULLIN

Energy. Just energy.

INT. L'VONNE'S OFFICE - DAY

L'Vonne at his desk. Kate enters.

KATE

Director L'Vonne. You wanted to see me?

L'VONNE

Barbara had vacation scheduled beginning of next month. She won't be taking it. You've passed on your last two. Vacation's yours.

KATE

I appreciate the offer but I'd rather be here.

L'VONNE

Everyone needs time off. Let me know when you're ready.

INT. CERN/ATLAS DETECTOR - DAY

Kate approaches Cullin and the Students.

They're watching a wide screen.

CULLIN

Ready for an Atlas simulated production of a black hole...

Cullin starts it. It plays like a fireworks display.

STUDENTS

Holy crap! Cool!

INT. CERN/SURVEILLANCE - DAY

On one of the monitors: A Large Ion Collider Experiment.  
Kate showing Students the Time Projection Chamber inside.

A TECHNICIAN sees the Hooded Boy stepping out of line.

TECH

S.G. two. We got a student, male,  
with a hood. Quad four, area one.

INT. CERN UNDERGROUND TUNNEL - DAY

A SECURITY GUARD with an earpiece looks across the room.

SECURITY GUARD

I see him.

THE HOODED BOY

kneeling, watching a SCIENTIST installing crystals on a  
photon spectrometer module.

The Security Guard walks up quietly. Grabs a fistful of  
hood, jerks the Boy to his feet.

HOODED BOY

What, OW!

SECURITY GUARD

Leave your class again, I escort  
you out of the building... You  
know what escorts do?

The Boy's eyes go wide.

INT. CERN/LCHB - DAY

Kate with Students near the Large Hadron Collider beauty.  
It's the place she is most at home.

A piece of modeling clay flattened on a table. Students  
gather around.

KATE

Right here, we've got condensed  
energy... Matter.

She cuts a large star shape. Holds it up.

KATE

So what do we have?

GIRL #1  
A star made of matter.

KATE  
Good. And in the clay on the table?

GIRL #1  
A star.

HOODED BOY  
An empty space.

KATE  
Both. This star shaped space is  
the negative image of our star...  
It's our antimatter star.  
(pause)  
Anything we take from the clay  
will leave a negative image, right?  
I cut a diamond, we have a diamond  
space... So anything created  
from matter should have an  
antimatter double.

Students nod. Images play on a big screen as Kate explains:

KATE  
We know protons, neutrons and  
electrons combine to make atoms...  
Atoms combine to make matter...  
So, do antiprotons, antineutrons  
and positrons combine to create  
antiatoms? Do antiatoms combine  
to create antimatter?

On screen: people, places, things and their negative images.

KATE  
Is it possible that somewhere  
there are antimatter planets?  
Anti-people eating anti-magenbrot  
touring anti-Cern.

Laughter.

KATE  
Some researchers think possibly,  
in another universe. Others think  
antimatter has a slightly  
different makeup... that it  
combines differently than matter.

HOODED BOY  
Why in another universe?

BOY #2  
If ya weren't off dinkin' around  
you'd know.

TEACHER  
(quietly)  
No antimatter in our universe.

KATE  
Watch. A particle and it's  
negative image can not exist  
anywhere near each other...

She fits the star back into the clay--

KATE  
...not freely, even in the same  
universe. They have opposite  
charges so if they come together,  
a massive amount of energy is  
created. A flash and--

She shows the clay in it's original state.

HOODED BOY  
No star--

KATE  
And no antimatter star. It's  
called particle annihilation.

EXT. CERN LABORATORIES - EVENING

Tired, Kate sets her bag on her car. Takes out her keys--

A MAN grabs her from behind-- lifts her off the ground. She  
drives her elbow into his sternum. Breaks free. Car keys  
in her fist, she turns, swings for his eye.

TOBY  
Kate!

KATE  
(drops her keys)  
Toby!

TOBY CARADO straightens slowly, hands on his gut. He's 30--  
boyish, rumped-- in a "Peace Love and All That Shit" t-shirt.

KATE  
Are you okay?

TOBY  
Maybe in a minute.  What the hell  
was that!

                  KATE  
Yeah, what was it!

                  TOBY  
You looked cute... from behind.  
You look like shit from the front.  
Where were you all day?

                  KATE  
          (disgusted)  
Leading a tour--

Toby laughs.  She picks up her keys.  Catches him looking  
down the front of her shirt.

                  KATE  
Say good-bye, Toby.  I'm going  
home and I'm taking them with me.

She unlocks her car.  Gets in and starts it.

                  TOBY  
You want to stop by later?

                  KATE  
Your place?  And get a disease?  No.

                  TOBY  
Oh, come on.  I'm sick of lookin'  
at Cullin.  I'd rather look at  
you.  How 'bout tomorrow?

                  KATE  
My head is killing me.  All I  
want to do is sleep.

                  TOBY  
All day tomorrow?

She closes her car door.  He knocks on the window.

                  KATE  
Get a girlfriend!

                  TOBY  
I tried!  All these foreign chicks  
got hairy pits!  What about Sunday!

EXT. BEACH AT PORT-NOIR - GENEVA - DAY

A park by the beach. Jura Mountains in the background.

MUSIC. Soft instrumental is all we hear as we see:

Swimming pools. A giant chessboard. CHILDREN at a playground shouting in German and French.

A basketball court. MEN playing, shouting in German.

A sand volleyball pit. No one playing. Near it, Kate in a bikini soaking up the sun. Eyes closed, headphones on.

The music cuts in and out with loud noise from the park.

Kate checks her Zune.

Low battery.

She slips her head phones off. Park noise.

ON A CHAIR,

a WOMAN reading a magazine while an adorable BOY, 3, tugs on her dress.

LITTLE BOY

Will you get up? Will you?

WOMAN READING

Scoot.

He flops down on the ground. Pushes a truck toward Kate.

LITTLE BOY

Sitter! Can I talk to her?

The Woman nods without looking.

LITTLE BOY

You have a boy?

KATE

No.

He considers this. Not interested in adorable boys, Kate closes her eyes.

LITTLE BOY

You like swings?

KATE  
Sometimes. But not today. Today  
I have a headache. I'm resting.

LITTLE BOY  
I don't like headaches... I don't  
like resting.  
(pause)  
Are you a sitter?

KATE  
I'm a physicist.  
(off his confused look)  
I know about... things. Why don't  
you go play?

He sits down. Shows her the underside of his truck.

LITTLE BOY  
How's this go?

KATE  
An engine. Diesel fuel and  
internal combustion.

He's not interested in the answer. He just wants someone to  
talk to. He sees a boat on the lake.

LITTLE BOY  
How's it go?

Kate sees a cat using the volleyball pit as a litter box.  
She glances at the sitter... still reading.

KATE  
Look. What's that?

LITTLE BOY  
(squeals, chases)  
Kitty kitty!.. It's going it's  
going! Why!

The Cat runs across Kate's blanket. Then the screaming Boy.

LITTLE BOY  
AaaaAA! It's going fast! Kitty!  
(shrieks)  
It's going from me! What makes it!

WOMAN READING  
Where are you going? Come back  
here!

LITTLE BOY  
 No, Kitty! Stop going! Get it  
 back, KITTY CAAAT!

The Woman chases the Boy. Kate heads for the parking lot.

EXT. HOTEL DU PORT/LAUSANNE - DAY

A quaint four-story on Lake Geneva.

The Laundry Car pulls up. It's nondescript, middle class with tinted windows.

LES GORMLY walks out of the hotel. Nice suit, expensive shoes. He stops by the car. Looks both ways to make sure no one is watching.

NICOLINE (V.O.)  
 Les Gormly. Confirmed. Four,  
 nine, oh five.  
 (pause)  
 Multi-million dollar telephone  
 scam con artist. Fired twenty-  
 one rounds from an assault rifle  
 during a routine traffic stop.  
 Two police deputies and one  
 passing motorist killed.

He opens his suit coat. Shows a gun.

He quickly drops his pants-- rectangular bulk in his white briefs-- he turns in a circle. Zips his slacks. Pulls up his pant legs-- shows a knife.

CLICK. Doors to the car unlock.

INT. LAUNDRY CAR - DAY

Les jumps in. Stares at Nicoline behind the wheel.

LES  
 You Gorgeous?

NICOLINE  
 You wearing a panty liner?

LES  
 A wha... oh... it's the agreement.

NICOLINE  
 Is it complete?

LES

(rubs his crotch)

It's all there, sweetheart. It's all there. So, you gonna pull up your blouse for me? Show me what you got under your pants?

NICOLINE

Get out.

LES

I... apologize.

A pause.

NICOLINE

Show me some I.D.

He shows her.

NICOLINE

Fine. Buckle up and shut up.

She pulls away from the hotel. Sees a Blue Car pull out behind her.

Right at Rue de Lac. Blue car follows.

LES

Hey, Gorgeous, a question. This laundromat, it clears my record. I get a clean sheet, a new name. Is this a one time deal or pay as you go?

NICOLINE

Why would you need a clean record cleaned?

LES

I'm a dirty boy. So?

NICOLINE

You're headed to the right place.

Place de la Navigation to Avenue de Rhodanie. Blue car follows. Nicoline picks up speed.

NICOLINE

Who'd you tell about the pick up?

LES

No one.

She rips through a small traffic circle, narrowly misses an Audi. Les looks at the speedometer. There isn't one.

Nicoline hits a button on the gear shift, accelerates. The power throws Les back in his seat.

The Blue Car falls back-- a burst of power-- catches up.

NICOLINE

I want to know who that is! Who  
the fuck did you tell!

LES

No One!

NICOLINE

There is a .45 in the seat behind  
your head! I push this, I need a  
new windshield!

Three buttons under the dash, she points to the first.

NICOLINE

Who!

He grabs the head rest.

We get an X-RAY VIEW of what he feels-- a Springfield Micro  
.45 with a three-inch barrel-- pointed at his head.

He ducks, head by his knees. Pulls his pistol.

NICOLINE

Bad move!

She swerves off the road, around cars, skids back onto the  
road. Les' head and gun hand bang hard against the door and  
the console.

NICOLINE

Under your seat!

He's looking down a long tilted barrel.

NICOLINE

There's another one pointed right  
up your ass! Put the gun away or  
I blow shit out the top of your  
head!

He tries to open the door-- locked. He puts his gun away.

NICOLINE

Who is in the car!

LES

Two guys. They followed me.

Not after her, she's calmer.

The Rond Point de la Maladiere traffic circle-- large, meant to be taken slowly-- vehicles traveling both directions.

She enters. Dodges oncoming traffic to pass cars.

The Blue Car can't make the passes, falls back.

INT. BLUE CAR - DAY

TWO THUGS. Nicoline's car far ahead of them in the loop-- so far ahead of them, she's coming up behind them.

THUG #1

No, I didn't see the fuckin' driver through the fuckin' tinted windows. Now get your dick outta my ass so I can drive.

THUG #2

You drive like a fuckin' lady!  
You're losin' him!

Thug-1 spins the car-- heads into oncoming traffic.

The Avenue de Montoie exit. A car entering the loop, Thug-1 swerves away from the exit to avoid it.

Headed straight for Nicoline, the Thugs aim semi-automatic pistols. FIRE.

INT. LAUNDRY CAR - DAY

Window down-- bullets hitting her car-- Nicoline clicks a .50 caliber Thor Raptor single shot into a mount on her door. She swerves, aims, FIRES--

BOOM! Blue car's radiator explodes. The hood blows open, engine parts fly.

Nicoline slides her car sideways-- between two cars-- floors it out the Montoie exit. A KAHR P45 in her lap, she tucks it into a hidden pocket in the front of her seat.

Les is a silent sweaty mess.

INT. CHATEAU DE FARGES - DAY

Sacha on the phone.

Tink twirling an arrow to keep his hands busy.

SACHA  
 (into phone)  
 His I.D. checked out? Yeah, we're  
 ready.

Sacha hangs up.

TINK  
 That Gorgeous?

SACHA  
 (nods)  
 She's droppin' a wash. He's  
 cleared to go. Agreement's in  
 his shorts.

TINK  
 What the fuck is with that? they  
 think they're gonna lose it?

SACHA  
 Lot of money...

TINK  
 Bumble fuck bastards. Wasn't for  
 cleanin' I'd like my job too much.

They head downstairs.

EXT. CHATEAU DE FARGES - DAY

Nicoline's Wash Car pulls up. She gets out, opens the  
 passenger door. Les gets out, pulls a gun on her.

NICOLINE  
 (cool)  
 Laundry's in the basement. Don't  
 knock. They won't answer. Go in.  
 Down the stairs. Tell them you're  
 here for the wash. They'll take  
 you where you need to go when  
 you're done.

LES  
 I don't know what I want worse.  
 You dead or a clean sheet.

NICOLINE  
 Can't have both.

She walks around the car.

He aims.

She opens her door.

He cocks the pistol.

She looks him in the eye. Gets in her car.

INT. LAUNDRY CAR - DAY

She watches him walking toward the house. He goes inside.

INT. CHATEAU DE FARGES - DAY

Les strides through the kitchen. Sees a plaque with a long composite tipped arrow pointing, "WASH ROOM DOWNSTAIRS."

The stairs are dark, he feels for a light. Can't find one. Heads down. Slowly at first, then faster in his shiny shoes.

One step to the bottom-- a transparent clothesline hits his neck. A contraption CLANKS. The line whips, circles-- yanks.

Sacha and Tink look at Les hanging two feet off the floor.

TINK

Told you it'd work. That's one  
mean pleasing, fuck you up clean  
n' easy... I'm King of the  
washin' room, Tink!

Tink dances around congratulating himself.

Sacha throws a sheet into a hamper. Rolls it toward Les.

TINK

Say it! I wanna hear it!

SACHA

(monotone)  
It's cleaner. And easy. You're  
King.

Tink reaches into Les's pants.

TINK

What the fuck?

He pulls out the envelope. Wet. He drops it and a clump of urine soaked cash falls out.

TINK

He pissed! He pissed! peckerhead  
fuckhole dick diaper shit ass--

SACHA  
Wash it. And wash the floor.

TINK  
AAaaahhh!

Tink beats the hell out of the hanging dead man.

EXT. KATE'S APARTMENT - MEYRIN, SWITZERLAND - NIGHT

Old, but well maintained. Kate's Volvo parked out front.

INT. KATE'S APARTMENT - NIGHT

It's nice with a distinctly French feel. There's very little of Kate here-- no collectibles, no photographs-- it's just a place to stay after work.

Kate on the phone in the kitchen. She takes two aspirin. Heads to the bathroom.

KATE  
(into phone)  
Nothing's wrong.

INT. BRYCE HOME - USA - DAWN

Kate's Mom, ANNE BRYCE-- on the phone-- making breakfast for one.

KATE (V.O.)  
(filtered)  
No, Mom, I just have a headache.

ANNE  
Do you think you should have it checked?

INTERCUT WITH Kate's Apartment.

KATE  
It's a headache not a brain tumor.

ANNE  
It's stress.  
(pause)  
You know... I heard there's an opening on the ATLAS project at the University of Michigan... Fewer hours, less stress. Closer to home. You'd be working with CERN. Just not at CERN.

KATE

Mom--

ANNE

I have always supported your decisions. But, Kate, you don't take time off anymore, you don't date, you haven't been home in two years. Your aunt lives fifteen minutes from you and she hasn't seen you in six months. You're stressed. You've had headaches--

KATE

(starts bath water)

Everyone has stress. And everyone gets headaches. I'm not leaving CERN. I love what I do. It's who I am.

ANNE

You may love it but your job is not who you are.

(realizes)

It's safe though, isn't it? If you spend all your time in the lab you can't get hurt. Is that it?

KATE

Mom... I'm running a tub, it's hard to hear. I'll call you, okay?

A pause.

ANNE

I miss you, Katherine.

She hangs up the phone. Looks at the Norman Rockwell neighborhood outside her window.

A LITTLE GIRL riding a bike.

Anne watches until she's gone.

INT. KATE'S BATHROOM - NIGHT

Kate in a clawfoot tub, eyes closed, a washcloth on her forehead. Bubbles over her.

LITTLE BOY (V.O.)

You have a boy?.. How's this go?

ANNE (V.O.)  
 You don't take time off anymore,  
 you don't date--

LITTLE BOY (V.O.)  
You like swings?

ANNE (V.O.)  
 ...more and more wrapped up in  
 that lab--

LITTLE BOY (V.O.)  
 Why! How's it go?

ANNE (V.O.)  
 It's stress--

LITTLE BOY (V.O.)  
 It's going! Fast! Why! AAAaaaaA!

KATE (V.O.)  
 ...not a brain tumor.

LITTLE BOY (V.O.)  
 What makes it! AAAaaaaA! Stop  
 going!

The bathroom spins. Fingers pressed into her forehead, Kate slips deeper into the tub.

EXT. RUNDOWN HOUSE - NIGHT

Front porch light shows peeling paint. White trim yellowed with age. The sound of a phone ringing inside.

INT. RUNDOWN HOUSE - NIGHT

A mess. It would be more practical to light a match and rebuild than to try to clean this place.

Cullin in a threadbare recliner. Toby drinking beer on a sagging couch-- wearing a "Cereal Killer" T-shirt.

They stare at the blank face of a broken T.V. set, listen to the phone RINGING.

CULLIN  
 You gettin' that?

TOBY  
 No. You?

CULLIN  
 Nah.



KATE  
Shit! Shit shit! Shit!

EXT. KATE'S CAR - NIGHT

Pulled over. A POLICEMAN at her window looking at her license. (In French with subtitles.)

KATE  
It's an emergency.

POLICEMAN  
Emergency?

Kate hesitates.

POLICEMAN  
There is no emergency. The only emergency is the one you will cause.

INT. RUNDOWN HOUSE - NIGHT

Toby drinking beer on the couch. Cullin in the recliner. Kate on a clean kitchen chair. She and Cullin are laughing.

CULLIN  
And he give you a ticket?

KATE  
Yes.

Toby belches. Kate looks at him.

TOBY  
Shirt's on backwards.

She checks.

CULLIN  
Hey, Kate, back to what happened at the park, yeah, so what's the big deal here.

KATE  
It's not the park. It's after, when I got home. I'm in the tub trying to relax but I keep hearing that boy, "How's this go? How's that go? How's the kitty go?" And I realized...

(MORE)

KATE (CONT'D)

I don't know.

(pause)

And then I thought what's the difference between living and non-living? Why can a rock not move and a horse can.

Toby and Cullin burst out laughing.

KATE

I know it's stupid but it took a thought that childishly simple to start me thinking about--

(interrupts laughter)

Just listen! I started thinking about the basics-- about teaching the kids from Michigan. Matter plus antimatter equals energy. And it came to me.

Toby and Cullin pretend to be serious.

KATE

What if living things have antimatter contained inside of them? What if it's just a small amount... buffered to keep it from coming into contact with the body. And what if it was compressed-- compression creates warmth... right? I ran it by my mom while I was getting dressed, just to hear it out loud. It makes sense... It does.

Toby and Cullin - listening.

KATE

So, if antimatter is what drives us, if it's where our energy comes from, where would it be?.. The control center of the body, right?

TOBY

The brain.

KATE

It's a starting point, anyway.

CULLIN

Holy shit, Kate.

Toby grabs a beer-- has one in his other hand.

TOBY  
I'd be buffered how?

KATE  
I don't know, trace elements. Or  
one trace element.

CULLIN  
You know how many trace elements  
there are in the body?

TOBY  
Ninety.

KATE  
We find the ones with the highest  
concentrations in the brain--

TOBY  
Hey, hey, there's no we here.  
I'm outta here in a couple weeks.

KATE  
I'm on to something and if we  
prove this--

TOBY  
We, again.

KATE  
I'm thinking it's like a tire.  
You've got your sidewall, your  
inner liner, and air compressed  
inside. You hit a nail, the tire  
blows. If I'm right, we find  
what it is that keeps the  
antimatter compressed... break  
through. Compressed antimatter  
expands, touches matter and...  
that area of the brain annihilates.  
(pause, to Toby)  
You know more about the brain  
than anyone I know.

TOBY  
I know more about surfing than  
anyone I know.

KATE  
Will you at least think about it?

TOBY  
Thinking...

KATE  
 (to Cullin)  
 What about you? You in?

CULLIN  
 Got a few things to wrap up,  
 but I'd be willing to see  
 where it goes.

TOBY  
 Thinking about it. Thinking.  
 Working. Surfing. Working.  
 Surfing... Working, eh.  
 Surfing, aahh.

KATE  
 Toby!

TOBY  
 Yeah, I think I'm gonna take a  
 break, surf for awhile.

KATE  
 Fine.

TOBY  
 Look, I have been inside, in a  
 lab for the last three years. I  
 want to go home, hang with my  
 brothers, ride some waves... drink  
 a lotta beer.

KATE  
 I said fine.

CULLIN  
 You want a third, we could talk  
 to Jeanette Delgato. She'd be  
 good, yeah?

KATE  
 Yeah. She'd be okay. Who else  
 is there?

Cullin thinks.

Kate studies Toby.

He's relaxed. Drinking beer. Content with his decision.

She fusses with her shirt. Makes eye contact-- he's watching.  
 Cullin is, too. She doesn't care.

She turns her shirt around. Shows the taught curve of her  
 belly in low cut jeans. Her bare chest.

CULLIN

Um.  
 (clears his throat)  
 Bjorn Eichel.

KATE

He'd be great. I would love the chance to work with Bjorn. You really think you could get him?

CULLIN

Sure.

Toby sits back, looks at Kate.

INT. DIRECTOR L'VONNE'S OFFICE - DAY

Director L'Vonne ushers Kate, Cullin and... Toby in.

Sitting in the corner, TARRANCE EATON in a suit with a briefcase on his lap. He's expressionless, well conditioned.

L'VONNE

Have a seat. Fellow in the corner, that's Eaton. Corporate attorney.  
 (sits, nods to Cullin)  
 I'm familiar with Dr. Betts' work... Dr. Carado, need you to refresh my memory.

TOBY

I'm here from the States on a cancer research project. It ends this month.

L'VONNE

Explains why I couldn't find your file. You ready to get back home?

TOBY

(glances at Kate)  
 I'd stay.

L'VONNE

Okay... Well, now, Dr. Katherine Bryce, it's quite the theory you've come up with here. I have to say I'm impressed. And interested to see where a little research might take us. Other than the three of you, anyone know about this?

No. TOBY/ CULLIN KATE  
(hesitates)  
No.

L'VONNE  
Good because if a project like  
this were to leak... I'd have to  
bury the three of you myself.

Toby, Kate and Cullin look uncomfortable.

L'VONNE  
That was a joke. You can laugh.  
Okay, we have quite a bit to go  
through here...

EXT. CERN PARKING LOT - NIGHT

Cullin, Toby and Kate walking to their cars. Toby looks  
back toward the building.

TOBY  
He never opened his briefcase.  
Never said anything.

KATE  
Who?

CULLIN  
The lawyer.

Cullin waves, jumps in his car, takes off. Leaves Toby  
standing by Kate's car.

KATE  
He's in a hurry.

TOBY  
Got a date with a model called  
Geisla.

KATE  
That explains the hurry. I, ah, I  
wanted to say thank you. For  
staying. For saying you'll help.  
We couldn't do this without you.  
You know that.

TOBY

Yeah. I do.

(pause)

So you know, I didn't stay because you flashed me your hot little body. I stayed because I'm interested in your theory.

KATE

Are you crazy?!

TOBY

No. I'm not stupid, either.

She gets in her car. He catches the door before she can slam it.

TOBY

All right. I'm sorry. Can we start over?

KATE

...

TOBY

Great meeting, huh. You hungry? We could go out. Celebrate.

KATE

I'm, actually, I'm pretty tired. I should go home.

TOBY

Sure. Fine. I'll see you later.

He steps out of the way so she can close her door.

KATE

You could come over for awhile.

INT. KATE'S APARTMENT - NIGHT

Kate-- changed out of her work clothes-- making dinner.

A knock. She answers the door.

It's Toby. Showered. No obnoxious t-shirt, he looks nice.

KATE

You get lost?

TOBY

Thought I'd clean up a little.

KATE  
You look nice. Smell good.

TOBY  
Soap.

KATE  
It's good.

INT. KATE'S APARTMENT - NIGHT (LATER)

Soft light. Music playing.

Toby and Kate on the couch. He has his arm around her. She's asleep on his shoulder.

He studies her face.

Kisses her forehead.

Lets her sleep.

INT. CHATEAU DE FARGES - DAY

On the floor, reels of thin wire. Boxes of surveillance equipment.

Tink shaking. Sacha sitting across from Nicoline. She sets a thick envelope on the table.

NICOLINE  
Everything you need is in the boxes. There's a bonus in the envelope.

SACHA  
(suddenly nervous)  
Where is this renovation?

NICOLINE  
It's a lab. At CERN.

Sacha stares. Tink's shake goes double-time.

SACHA  
You never said anything about CERN.

NICOLINE  
I'm saying it now. You want out?

Silence.

NICOLINE

Can't say I blame you. It's a tough job. Nearly impossible but not. Not for someone with motivation.

(stands)

I'll reassign it... See to it that you're both taken out.

TINK

I'm not out. i'm in. count me in.

NICOLINE

Sacha?

SACHA

I'll do it.

NICOLINE

You have two weeks.

INT. CHATEAU DE FARGES - DAY (MINUTES LATER)

Sound of a car pulling out.

Sacha sitting, staring. Tink pacing around the kitchen.

TINK

We're fucked six ways to Sunday. fucked! CERN. We got to wire CERN? You seen their bloody security... We're fucking fucked--

SACHA

Tink!

INT. CERN - DAY

SUPERIMPOSE: "THREE YEARS LATER"

Kate in the tunnel headed for the elevator. She's carrying a brown paper sack. Less made-up, hair longer, pulled back-- she only has time for the lab.

She pushes the elevator button. Steps in. Presses UNDERGROUND 2. The doors close.

She steps out underground. We follow her down a flight of green metal stairs. To a heavy door. She presses her thumb to an I.D. pad. Her thumb print glows. Green light-- she's cleared.

KATE

Katherine Bryce.

A voice identification device reads sound waves.

INT. ANTIMATTER LAB - DAY

Brightly lit. There are hooks for lab coats. Shelves of equipment. A small refrigerator.

A dry erase board with the body's trace elements and percentages listed.

A door, partially open, reveals a bathroom.

Kate enters.

Cullin is feeding and watering caged rats.

Toby is on a counter reading a file. Under his lab coat, a pink tee with 3-D breasts silk screened on his chest.

CULLIN

(to Kate)

You're late and we can't do jack  
shit 'til you get here. You know  
what we've been doin'?

TOBY

He's been doin' jack shit. I'm  
reading.

Kate tosses the sack to Cullin and grabs her lab coat.  
Cullin takes a sandwich, tosses the sack to Toby.

KATE

I got breakfast.

TOBY

Egg triple meat. That's my girl!

He calls Kate his girl, but their body language says  
differently. They're stand-offish.

CULLIN

Kate, you're forgiven.

KATE

(smiles)

So are you. For being rude.

TOBY

So, we could solve this. Come  
clean with the combinations. I'll  
tell you mine if you'll tell me  
yours.

CULLIN/ KATE

No.

Kate dials the combination to one of two safes.  
Partially refrigerated, it holds test tubes and slides.  
She carries a tray of them to a counter.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - DAY

Monitors in this area show ONLY views of the antimatter lab.

GERVIS, 25, muscular-- watching the screens with "attorney"  
Tarrance Eagan.

ON THE MONITOR:

Toby looking into a microscope. He shows Cullin a slide.

TOBY

Come check this out.

CULLIN

A lot of deterioration in the  
hypothalamus. How do you explain  
that?

TOBY

I can't... Kate, come look at this.

BACK to SCENE.

GERVIS

This is boring shit. Lookin' at  
them lookin' at slides.

(points to Kate)

I could show her a slide... My  
dick slidin', oh baby, mmm oo hm--

TARRANCE

Will you forget about her.

GERVIS

Nothin' else to do.

(pantomimes sex)

Ohhh Kate. oh. right there. that's  
it. yeah, oh. oh baby. ooh ho O--

TARRANCE

Captain Fuck Face!

GERVIS

What?

TARRANCE  
(grabs the phone)  
Quit! I'm makin' a call.

INT. L'VONNE'S OFFICE - DAY

L'Vonne at his desk. A cell phone RINGING. He answers.

L'VONNE  
This is L'Vonne.

TARRANCE (V.O.)  
They found more changes in the  
hypothalamus.

L'VONNE  
Let me know when they leave.

EXT. CHATEAU DE FARGES - NIGHT

A Jag pulls in.

Nicoline gets out.

Lets herself in with a key.

INT. CHATEAU DE FARGES - NIGHT

She heads up a flight of stairs.

INT. FARGES/ANTIMATTER SURVEILLANCE ROOM - NIGHT

Set up similar to CERN, but more comfortable.

Sacha eating popcorn, watching monitors with no sound.

He sees Kate, Cullin and Toby shutting down for the night.

Nicoline enters.

NICOLINE  
Explain to me why we still have  
no sound.

SACHA  
Out of options.

NICOLINE  
Maybe I should find someone who  
isn't.

SACHA  
 Lab's one hundred meters  
 underground. Surrounded by  
 accelerators. We're ten miles  
 away. Good Luck.

NICOLINE  
 Pull the chip.

Sacha takes a small chip out of a recording device.

NICOLINE  
 I want you to figure out a way in.

SACHA  
 In. To the lab?

NICOLINE  
 We may not need it but if I do I  
 want to be prepared. It needs to  
 be quiet. We go in. We leave.  
 No one knows.

She takes the chip. He watches her leave.

INT. ANTIMATTER LAB - NIGHT

The briefcase and both safes open.

Notes spread across the counter.

L'Vonne looking through the microscope at a slide.

L'VONNE  
 Okay, kids. What have we got  
 happening here?

INT. ANTIMATTER LAB - DAY

Cullin at a counter weighing rat organs.

Toby, at the microscope, writes in a notebook.

Kate injects a rat. One little leg kicks. Then nothing.  
 She checks it.

Cullin, walking toward the sink, stops to look.

KATE  
 Dead.

CULLIN  
 Fast, yeah?



No! CULLIN Toby! KATE

TOBY  
(at the door)  
Toby Carado.

Kate throws the notebooks into the briefcase. Cullin lunges for Toby. Too late. Voice recognition. The door opens.

A SEXY LADY-- in a cami, short skirt, fish nets and heels. She's holding a rabbit. Looks like a happy Easter hooker.

(The rabbit is a Britannia Petite. It has red eyes. A bad temperament. Is NOT cute and cuddly.)

Cullin and Kate stare.

TOBY  
Hey, Sexy!

SEXY  
Happy birthday, baby!

TOBY  
Not my birthday!

SEXY  
So, I'm early or late or whatever.  
Hey, this place is cool!

She takes a step into the lab. Toby grabs her arm.

No! TOBY Toby! SEXY

TOBY  
Stay out.

SEXY  
(pouts)  
Grouchy... Fine. Well, here then.

She holds the rabbit out to Toby-- hair in her arm pits.

TOBY  
Um. I can't. It's a lab.

KATE  
We have an empty cage.

EXT. SACHA'S CAR - NIGHT

A dark sedan. Parked at CERN.

INT. SACHA'S CAR - NIGHT

Tink, in front, drumming on the steering wheel.

Sacha taking up a double share of the back seat.

SACHA

When I said get her something to  
give to him, what made you think  
I meant rabbit?

TINK

When do I got time to shop...  
It's my nephew's. damn thing bites.  
you seen incisors on a rabbit.  
like fuckin' snake fangs. He hates  
the furry shit.

The back door opens. Sexy hops in by Sacha. Tink pulls out.

TRAVELING.

SACHA

How many guards?

SEXY

One. There's a security gate  
thingie right after you walk in.  
He took a hundred dollars.

(pouts)

And laughed at me.

Sacha pays her. Treats her like a father would a daughter.

SACHA

How 'bout this? You feel better?

SEXY

Oh! Oh, oh!

SACHA

Easy. Take it easy.

She's hugging, dropping cash. He helps her gather it.

Tink stops at the gates, snaps:

TINK

Sexy! Gate!

She hangs out the back window, flashes the GUARD.

Bouncing boobies.

The Guard grins. The gates open.

Tink turns on to Rue de Meyrin.

Sexy sits against Sacha, happily counts her money.

SACHA

You like that, huh.

He pins a gaudy angel charm to her top.

SEXY

Is that, is it real?

TINK

Yeah, grade D fancy multifaceted  
micro-waved zirc--

SACHA

(warning)

Tink.

On the corner, GOLF DES SERVES.

Tink turns in. Parks. Sacha speaks kindly to Sexy.

SACHA

It's a beeper. Only silent.

SEXY

Silent?

SACHA

You'll know... It goes off you  
got twenty minutes to meet us  
here. I pay you twice as much as  
tonight.

SEXY

To take him a rabbit?

TINK

No. No fuckin' rabbits you wanna  
get paid just get your fuckin'  
ass out here and do what you're  
told. and shut up about it. you  
tell anyone, deals off and i'll  
be washin' your mouth out with my--

SACHA  
 (severely)  
 Tink!  
 (to Sexy)  
 Just get here. Yeah? And maybe  
 we'll have some fun.

SEXY  
 Okay. Yeah. You're a real nice  
 guy, Bruce.

SACHA  
 And you're a sexy lady. Now get  
 out. Go on.

She leaves. He shuts the door. Looks at Tink.

SACHA  
 What is your problem?

TINK  
 Well, Bruce... She shrivels my  
 dick. I don't like her. Not a  
 good plan.

INT. ANTIMATTER LAB - NIGHT

Kate attaching a water bottle to the rabbit's cage.

Cullin and Toby cleaning up. Toby's arms have bloody  
 scratches.

KATE  
 What a good bunny.

TOBY  
 I'm gonna eat the damn thing.

All three gather notes. Put them in a briefcase. Cullin  
 locks it, sets an alarm.

CULLIN  
 So who's the girlfriend?

Cullin and Kate laugh. Toby opens a wall safe.

TOBY  
 She's not my girlfriend. I just  
 nail...  
 (looks at Kate)  
 ...knew her one time.

Kate looks away. Toby wins.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

On the monitors: Toby locking the briefcase in the wall safe. Kate locking test tubes and slides in the other safe.

Gervis scratches his balls. Tarrance is on the phone.

TARRANCE  
They're locking up... Yeah, we'll  
be here.

He hangs up.

A KNOCK. Gervis grabs the door.

In the hall, a cute CAFETERIA GIRL with pastries and coffee.

CAFETERIA GIRL  
Bonjour!

TARRANCE  
Congé. Maintenant.

She leaves. Gervis looks disappointed.

GERVIS  
Ya know, it don't take two of us  
to stare at these guys workin'.  
We should tell L'Vonne.

Tarrance nods.

INT. KATE'S APARTMENT - NIGHT

Kate asleep in bed, phone RINGING. She fumbles for it.

KATE  
H'lo? MOM. Yes, I was asleep.

EXT. BRYCE HOME/U.S.A. - DAY

Anne on the front porch. On the phone. She watches NEIGHBORHOOD KIDS playing in the sun and misses Kate.

KATE (V.O.)  
(over phone)  
Do you know what time it is?

ANNE  
Ten. Ten thirty? Your Aunt called.

INTERCUT WITH KATE'S APARTMENT.

Kate groans. Turns on a lamp. Bedside clock shows 2:35.

KATE

Why do you have to say it like that? She's your sister.

ANNE

She's my father's other daughter and she'd like to see you. She's been by your apartment.

KATE

I'm never home. Did you give her my new cell number?

ANNE

I did. She wants you to meet her for dinner.

KATE

I am too busy right now.

ANNE

If you can't even take time off for family then it's not a good job! You're too smart for this Kate! Find some balance in your life.

KATE

Fine, I'll go! I'll go to dinner.  
(a long pause)  
You going to the cemetery today?

ON ANNE.

ANNE

This afternoon.

KATE (V.O.)

Take Dad flowers for me?

ANNE

I always do.

KATE (V.O.)

I miss him.

ON KATE.

ANNE (V.O.)

I know. But it's in a good way, Kate. You miss what you had. Not what you didn't.

Silence.

KATE

I've got vacation coming. I thought I'd take time off at Christmas and fly home.

ANNE

smiles. Wipes away a few tears.

EXT. NICOLINE'S HOUSE - DAY

In Carouge-- artisan suburb of Geneva. Garage door open. Wash Car inside with the hood up. Slight dings from repaired bullet holes.

Nicoline is changing the oil. Has grease on her clothes.

Sacha's car by the curb, he walks up.

SACHA

You wanted to see me.

She wipes her hands. Gives him a folded note.

NICOLINE

Set up a trace on this number. I want incoming and outgoing calls and I want it's location tracked and recorded.

Sacha tucks the paper into his pocket. Starts helping with the oil. They're in each other's way.

NICOLINE

What are you doing?

SACHA

Helping.

NICOLINE

I didn't ask you to help.

SACHA

No, you didn't. Kind of nice isn't it-- to have someone do something for you just because they want to.

NICOLINE

...

SACHA

Looks like you've got a loose rex  
bolt over here. Loose connector,  
too.

She hands him a wrench. He shows her a loose u-shaped  
connector. She holds it while he tightens nuts and bolts.

SACHA

Here slide in right here and hold  
this straight... like this.

Working together, it's obvious how much he cares about her.  
She has no idea.

INT. CERN SURVEILLANCE AREA - NIGHT

Tarrance watching the monitors: Toby, Cullin and Kate working.

Gervis enters. Tarrance grabs his coat.

GERVIS

They're still workin'?

Tarrance looks at both sides of Gervis' head.

GERVIS

What are you doing?

TARRANCE

Looking for the on switch.

Tarrance leaves. Gervis sits to watch the screens.

INT. CHATEAU DE FARGES - NIGHT

On a computer screen: ENTER PHONE NUMBER

Sacha enters-- 022 782 55 70. Grease stains on his hands.

On the computer screen: TRACING

On the silent monitors: Toby, Cullin and Kate working.

INT. ANTIMATTER LAB - NIGHT

Kate gathering test tubes. She picks up a slide near Toby.

TOBY

Don't... touch it.

KATE

I told you this morning, I have a  
dinner--

TOBY  
Look at this first.

KATE  
Toby. I'm late.

He pulls her roughly to the microscope.

TOBY  
Hey, Cullin, come check this out.

KATE  
(looks, slowly)  
The nucleus reticularis is gone.

TOBY  
Right. It's completely gone.  
And what's still there. The  
thalamus!

Cullin looks. Steps back.

Toby's as angry as he's ever been-- tries not to swear at Kate.

TOBY  
So much for hit a nail and the  
tire blows, right Kate-- what  
happened to that? What happened  
to "I'm sure of it, I've studied  
antimatter, I know..." What just  
happened to the last three  
ffflippin' years of my life. Sure  
as hell haven't spent it surfing.

CULLIN  
Come on man, Toby, take it easy.

TOBY  
No, I am not going to take it  
easy! We just took out the  
whole... damn... sidewall and  
inner liner and there is no  
antimatter. How about that  
Princess. How about that!

KATE  
(quietly angry)  
I hate you. How about that.

Furious, Toby clears the counter. Slides, then the  
microscope crashes to the floor. He throws a beaker. It  
shatters against the far wall.

Cullin grabs him. Punches him.



L'Vonne hears a giggle.

L'VONNE  
They're leaving?

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Cafeteria Girl kissing Gervis' neck. His big hands playing with her breasts.

GERVIS  
(into phone)  
Oh, yeah, yeah, mmmhhmm they're  
leavin' now.

He hangs up.

CAFETERIA GIRL  
(with a French accent)  
We could take this to my place.

INT. KATE'S PORSCHE - NIGHT - TRAVELING

A used Porsche-- older model. Late for dinner, Kate undresses as she drives.

Red light ahead.

Down to bra and panties-- she runs it. She reaches to the back seat. Brings her make-up case and her dress to the front. Flashing lights in her rearview. A siren.

KATE  
Shit! Why me!

EXT. KATE'S PORSCHE - NIGHT

Kate, jacket over her underwear. POLICEMAN at her window.

POLICEMAN  
(in French)  
Miss.... You, again! Do rules  
not apply to you?

INT. ANTIMATTER LAB - NIGHT

Lab swept. Toby looks into the microscope, adjusts dials. Cullin opens the rat cage.

CULLIN  
How's it look?

TOBY  
Fucked... About earlier--

CULLIN

Forget it... You know, we may be  
a little off but we're goin' in  
the right direction.

He rests a hand on the rabbit cage, reaches for a rat.

The RABBIT

sets it's red eyes on Cullin's hand. Bites through the mesh.

Cullin yells, stumbles backward. The rat cage, hooked on  
his coat-- crashes to the floor.

Rats escaping. Cullin yelling, bleeding. Toby laughing.

The door opens.

Director L'Vonne.

Like boys caught by the principal, they grow quiet.

L'VONNE

Where is Kate?

INT. PARC DES EAUX-VIVES - NIGHT

A hotel/restaurant set in a large restored 19th century house.  
Impressive Art Deco interior.

Kate in a dress-- simple, sexy-- with hair and make-up done.  
She's stunning. Eating dinner with someone at a table for two.

KATE

Everything's fine at home. I'm  
not there much but I'm in the  
same place. I thought about  
getting a cat. And then I didn't.  
I wouldn't be around enough to  
feed it.

KATE'S AUNT (O.S.)

And the lab?

KATE

Terrible. That's not true. It  
just wasn't a good day. We're  
having some problems.

She looks across at Nicoline.

NICOLINE (KATE'S AUNT)

Problems related to your  
antimatter theory?

KATE

How do you know about that?

NICOLINE

Your mother mentioned it...  
forever ago. She said you'd come  
up with a theory. Last time I  
called she said you were still  
working on it. So, what's the  
theory?

KATE

It's confidential and they've  
gone to a lot of trouble to  
prevent leaks--

NICOLINE

Kate, don't worry so much. I  
don't know anything to leak...  
So, you said you were having  
problems. You ever think maybe  
it's time to quit.

KATE

No. I won't quit. I can't.  
(off Nicoline's look)  
What?

NICOLINE

Sometimes we make choices, set  
ourselves on a path... and then  
realize it's too late to turn back.

KATE

I love being a physicist. I love  
being in the lab.

NICOLINE

What about Toby?

KATE

What about him.

NICOLINE

Anyone else?

KATE

I don't have time to feed a cat.

Nicoline smiles.

NICOLINE

I love you. I don't want you to  
end up with regrets.

KATE

Do you? Have regrets?

NICOLINE

I regret the future. Not the past.

EXT. PARC DES EAUX-VIVES - NIGHT

A valet pulls up with Nicoline's Jag. She hugs Kate.

NICOLINE

Thank you for meeting me.

KATE

It's good to get out.

A mosquito on her arm. She slaps it. Leaves a smear of blood.

NICOLINE

You okay?

KATE

Mosquito.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Monitors off. Pastries on the counter. No one in the room.

INT. ANTIMATTER LAB - NIGHT

Cullin and Toby sulking. Cleaning. Kate enters in her dress.

TOBY

Security breach. Hot chick stole  
Kate's code--

The words are right but his tone of voice isn't. She looks  
at Cullin-- sees it on his face, too.

KATE

I'm sorry about before. Obviously,  
this isn't going the way I  
thought... but I think I know why  
it didn't work. Just give me a  
little more time. Please.

CULLIN

L'Vonne stopped in.

Kate looks sick.

CULLIN

He's shutting us down for awhile.

KATE

Awhile?

CULLIN

He didn't say. He's got one of us on a plane for Brussels at six tomorrow night. For the conference at the atomium.

KATE

One of you?

CULLIN

Yeah. Us. We have to decide.

TOBY

Not gonna be me. I'm not going.

CULLIN

(glares at Toby)

I got stuff in my car left from the last conferences I went to, yeah, so, I'm fine to go.

Kate slips a lab coat on. Starts wiping counters.

Cullin steps into the bathroom, closes the door.

Toby walks over to Kate.

TOBY

You look really... Wow.

She shrugs it off.

TOBY

I'm sorry about before. About everything I said. I didn't mean it. I wouldn't trade the time I've spent here with you for anything. And if nothing ever comes of this. It's okay.

KATE

How can you say that!

An uncomfortable pause.

TOBY

Do you really hate me?

KATE

You don't understand what this means to me.



She looks away. He catches her chin, kisses her. Hands on his chest, she pushes.

KATE

Toby, I can't... we can't do this, again.

He kisses her again. She relaxes. Falls into the familiar feel of being near him. He pulls away.

TOBY

You're right.  
(gestures to the lab)  
I can't give you what this can.

Hurt, Kate walks away.

Cullin comes out of the bathroom irritated.

TOBY

Kate thinks she knows what went wrong. She wants more time to work. We have twenty-four hours 'til L'Vonne shuts us down. I say we work.

CULLIN

Let's make a sixteen hour day longer, yeah, so, that's a plan. Sleep, what the hell is that? Just because you two can't figure it out doesn't mean I can't. I have a life, yeah. I met a girl. I like her and I'm not foul'ing it up. This is my last all-nighter.

He grabs a tray of tools and heads to the counter.

Toby walks by Kate. She stops him.

KATE

(quietly)  
I never used you... I never meant to hurt you.

TOBY

You didn't.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Tarrance enters. Turns on the monitors-- Toby, Kate and Cullin working.

He sees the pastries on the counter. Dials his phone.

TARRANCE

It's Eagan. No shit it's late.  
I got a problem. I need it taken  
care of, now.

INT. INSPECTOR SHANNON'S APARTMENT - NIGHT

Shannon in bed on a cell phone.

SHANNON

Who? You know I can't do that. No!

INTERCUT WITH CERN.

TARRANCE

(into phone)

You owe me.

He hangs up. Dials again.

TARRANCE

Boss. Yeah. I been here about  
ten minutes. Kate? She was here  
when I got here. No. Looks like  
they're working 'til morning.

Tired, he grabs a pastry.

INT. LAUNDRY OFFICE - NIGHT

A picture of Gervis on the wall screen. Then "GERVIS TATE"  
followed by a twelve digit number.

Nicoline types the number into her computer. Reads the screen.

On screen:

"GERVIS TATE - CONFIRMED.

7/19/89, Extortion. 10/3/91, Armed robbery. 4/2/95,  
Attempted murder. 9/8/99, Double homicide. One man found..."

NICOLINE

Extortion. Robbery. Attempted  
murder.

(to herself)

It's escalating.

(reads the screen)

Double homicide. One man found  
dismembered in Tate's deep freeze.  
Excavation of the area surrounding  
his home turned up additional  
bone fragmentation...

She yawns. Turns off her computer. She picks up her phone and lies down on a couch. She pulls up a blanket, dials.

NICOLINE

Sacha. Got a wash. Tomorrow.  
Gervis Tate.

She hangs up. Curls up and closes her eyes.

INT. ANTIMATTER LAB - NIGHT

The clock above Kate shows 3:45.

She yawns. Fits a plastic tube into a thin shell--

Cullin walks by, sees tools and small plastic parts.

CULLIN

What are you doin' there?

KATE

First thing that happens when we  
inject, the rats tense up.  
Produce adrenaline.

She shows six string-like wisps on a wide three part syringe.

KATE

It's like a mosquito. Six quick  
release mosquitoes. You press in,  
twist...

The strings straighten.

KATE

...no feeling, no tension, no  
adrenaline.

Pause.

CULLIN

No rats.

KATE

They're gone?!

She goes to the cage. Lab coat covering her dress, she looks like a stripper getting ready to disrobe and spank someone.

Toby and Cullin laugh.

They look over at Kate. She's furious. Furious that they're laughing. Furious Toby can act like nothing's wrong. She feels sick and wants him to feel sick, too.

Silence.

Kate looks at the rabbit. Sexy's red-eyed rabbit.

CULLIN  
Oh, no way, yeah?

Toby's eyes meet Kate's.

TOBY  
I'll get it.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Pastries gone. Tarrance ASLEEP in front of the monitors.

INT. ANTIMATTER LAB - NIGHT (MOMENTS LATER)

The rabbit fighting, scratching Toby's arms.

TOBY  
Damn it! Shit! Damn it!

KATE  
(laughs)  
Set it down! You're scaring it!

TOBY  
Good. Then we're even.

He sets it on the counter.

Kate strokes it, offers it a leafy carrot.

It nibbles-- it's red eyes dart from Toby to Cullin and back.

KATE  
Just relax. Eat the good snack.  
Calm, bunny, easy bunny. Toby,  
Cullin, it's watching you... Sing.

TOBY  
I'm not sing--

KATE  
Shhh! Quiet. Very soothing.  
I've read it works.

TOBY  
(soothing)  
I'm not singing to the damn rabbit.

KATE  
 (soothing)  
 Who lost the rats?

A pause.

CULLIN  
 (sings softly)  
 "I'm leavin' on a jet plane  
 "Don't know when Ill be back again  
 Oh babe, I hate to go..."

KATE  
 (whispers)  
 Thank you, Cullin.

TOBY/ CULLIN  
 "There's so many times I've let  
 you down..."

TOBY  
 Thank you, Toby...

CULLIN  
 "So many times..."

TOBY/ CULLIN  
 ...I've played around  
 I tell you now, they don't mean a  
 thing  
 Ev'ry place I go, I'll think of  
 you  
 Ev'ry song I sing, I'll sing for  
 you  
 When I come back, I'll bring your  
 wedding ring."

Toby hams it up. Kate smiles. Their eyes meet.  
 Uncomfortable, she looks away.

Rabbit relaxed and eating, she prepares the syringe.

CULLIN/ TOBY  
 "So kiss me and smile for me  
 Tell me that you'll wait for me  
 Hold me like you'll never let me  
 go  
 'Cause I'm leavin' on a jet plane  
 Don't know when Ill be back again  
 Oh babe, I--"

She injects. FLASH - BOOM!

They hit the floor. The explosion echoes...

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Explosion echoing.

Tarrance jolts awake, takes cover.

The screens go dark.

INT. FARGES/ANTIMATTER SURVEILLANCE ROOM - NIGHT

Tink drumming pencils, watching. The monitors go dark.

He gets up, tries to get a picture.

INT. ANTIMATTER LAB - NIGHT

Silence.

Toby peeks out from under a counter. The rabbit is gone. Shock and confusion set in.

TOBY

Kate. It's gone. Cullin?

CULLIN

(looks around)

Yeah, so... it's gone.

TOBY

Not the thalamus. The whole damn rabbit.

CULLIN

Holy fuck.

They stare at Kate. She's staring at the syringe-- face blank.

TOBY

Kate?

CULLIN

It's okay Kate. We're all right.

(pause)

Pretty fancy piece of machinery you made here. yeah? Let me take a look.

He takes Kate's syringe. Turns it over in his hands. Nothing makes sense to her. She speaks almost incoherently.

KATE

Do you know what we did?

CULLIN

I know.

KATE

Does Toby know?

CULLIN

Toby knows. Just relax, okay.  
It'll be all right.

He puts an arm around her.

Toby checks out the counter where the rabbit was.

KATE

Where did it go?

TOBY

It went nowhere Kate. We're not  
talking a particle here. We  
annihilated the red eyed beast.  
It's dead. Really dead.

CULLIN

Okay!

Toby sees Cullin with an arm around Kate. He offers his hand.

TOBY

Come on, let's walk.

Kate jumps up. Runs to the dry erase board. Draws a rabbit  
with a rabbit shape inside it.

KATE

The antimatter, it's not small.  
It's not shapeless. Maybe it's  
not compressed. The only way for  
the rabbit to annihilate is if  
the antimatter was the negative  
image of the rabbit. The negative  
image of the entire rabbit. We  
broke through a barrier not in  
the brain...

(pause)

Do you know, do you understand  
what this means! It was rabbit  
shaped! Like a spirit. A spirit  
is thought to be the image of the  
body... but maybe it's the  
negative image... maybe it's our  
own antimatter contained inside  
of us.

TOBY

You're saying there's a God?

KATE

No. I mean, there could be. What I'm saying is the entity we've been calling the spirit is our negative image. Our antimatter trapped inside of us. And if there's something there, maybe it's not over when we die. The physical stays, what happens to--

CULLIN

We proved nothing. It was one time.

INT. CERN/ANTIMATTER SURVEILLANCE AREA - NIGHT

Tarrance on the phone-- messing with the screens.

TARRANCE

I don't know what the hell's goin' on! Monitors are out! Some kind of explosion...

He checks the tapes. Is stunned.

INT. L'VONNE'S HOUSE - NIGHT

B.g. sound of the dog whining-- howling.

L'Vonne in pajamas on the phone. He gathers clothes and shoes.

TARRANCE (V.O.)

(over phone, filtered)

We're recording without a disc.  
Fucking stupidass Gervis.

L'VONNE

Son-of-a-bitch. Get down there, check out the lab and call me back. I'm on my way.

INT. FARGES/ANTIMATTER SURVEILLANCE ROOM - NIGHT

Tink rewinding the monitor. He hits play. Sees:

KATE

injecting the rabbit.

TINK

Rabbit.

A split second before the screen goes dark, the rabbit disappears.

TINK

No rabbit. where's the fuckin'  
rabbit?

Confused, he hits rewind.

INT. ANTIMATTER LAB - NIGHT

A rat creeping along the edge of the counter. Cullin grabs a broom. Bats it between the counter and the wall. Traps it.

TOBY

Leave it.

CULLIN

I didn't see the rabbit. We  
should watch, yeah? Can't prove  
something one off.

TOBY

We don't need to prove it. It's  
gone far enough.

CULLIN

Kate?

Toby and Cullin look at Kate.

THE RAT

in a small vented box on the counter. Kate, Toby and Cullin around it. Cullin offers Kate her syringe. She picks up a regular syringe. Fills it with liquid from a vial.

KATE

I want to know if it's the syringe  
or adrenaline.

CULLIN

We got one rat. We do it the  
same as the rabbit.

TOBY

You don't think it was the syringe?

KATE

I think adrenaline is reacting  
with something in the solution so  
it causes death without  
annihilation.

CULLIN

But that's what we need to see,  
yeah, the annihilation, we need  
to do it the same!

TOBY

We have enough solution for four  
tries. This doesn't work, we'll  
try again with Kate's syringe.

CULLIN

You volunteering? What have we got?

KATE

Toby, get the eggs from the  
refrigerator.

He goes, returns with a quarter cup of cooked scrambled eggs.  
Kate gives them to the rat.

KATE

It's used to seeing us in the  
lab-- just stand back a little.  
Let it relax. I'm going to hit  
it fast.

Irritated, Cullin steps back.

The rat eating.

Kate slips the needle into the cage-- injects quickly.

FLASH-BANG!

They jump back.

Stare at the cage. The syringe in Kate's hand. No rat.

TOBY

It was adrenaline.

CULLIN

That's why you lost the thalamus  
and not the rat. So, that's the  
key. Damn.

There's an uneasy silence.

Toby feels guilty for losing his temper with Kate.

Kate and Cullin think about the rat.

TOBY

Kate, earlier--

She doesn't hear, turns to Cullin.

KATE  
Quieter than the rabbit.

CULLIN  
A man would be louder.

KATE  
...

CULLIN  
Infant stages, Kate. A little perfecting-- we won't need a needle. It could be mixed with a drink-- fogged, dropped from planes-- inhaled... You don't know what this is. Not even a clue. You are so wrapped up with antimatter and negative images and spirits and lovelies.  
(to Toby)  
You're so wrapped up with...

Cullin glances at Kate. Toby warns him with a look.

CULLIN  
...your stuff, yeah, so, you're not thinkin'... Children, this is murder without trace evidence.

An uncomfortable pause.

TOBY  
No witnesses, no one to see... no one hears the noise... you're just not there... It's like that tree that falls in the forest... but there's no tree on the ground.

CULLIN  
Brilliant analogy.

KATE  
We've made a mistake. I made a mistake.

KNOCKING.

They startle. Toby starts erasing notes.

TARRANCE (O.S.)  
It's Eagan! Open the door!

CULLIN

Can't! L'Vonne's orders!

They shove the notes into the briefcase. Cullin locks it.

TARRANCE (O.S.)

He asked me to come down here and--

TOBY

Rule one, no one comes in. We've already been busted once tonight. It's not happening again.

(pause)

Hey... What the hell was that bang? Scared the living crap out of us. You hear it?

ON THE OTHER SIDE OF THE DOOR.

TARRANCE

It? You heard one?

TOBY (O.S.)

Yeah, one. Loud.

TARRANCE

We're looking into it. Kate in there?

KATE (O.S.)

I'm here. We're just locking up.

TARRANCE

I'll let L'Vonne know.

He pulls out his cell phone. Heads up the metal stairs.

INT. ANTIMATTER LAB - NIGHT

Kate, Cullin and Toby.

CULLIN

I know what I said, yeah, I'm unsaying it. I've been to the last two conferences. I'm not going.

TOBY

I'm not going.

KATE

Someone's going and we can't leave things like this.

CULLIN

For a few days. We're shut down. yeah, so, it gives us a chance to figure it out. Me a chance to stay and figure it out.

TOBY

I'm not going.

KATE

Figure what out! We burn it. All of it. We proved it. I don't care who else knows. We know.

CULLIN

We need to think, Kate, if there's a way to salvage this. If there's a way to prove the antimatter theory with the annihilation factor removed.

KATE

How is that possible!

CULLIN

Give me time to work it out! Give us time. You asked us to help. For three years! Now, you want to toss it without thinking it through.

KATE

If I'd have thought it through, we wouldn't be in this mess! I don't know how I didn't see this. I wasn't thinking.

CULLIN

And now you're going to toss it without thinking.

TOBY

I'm not going.

Kate and Cullin look at Toby.

CULLIN

Let's lock up. Get some sleep. Meet back here at noon. We'll decide then.

Kate picks up three tiny vials of solution.

KATE  
We're not leaving this.

INT. CERN/ GROUND LEVEL - NIGHT

Tarrance on his cell phone.

TARRANCE  
No, it all looks good... Yeah,  
they heard it, too. Asked what  
it was. Might just be a blown fuse.

INT. L'VONNE'S HOUSE - NIGHT

L'Vonne dressed-- on the phone. He grabs his keys and his  
coat, hurries to the front door.

On an oriental rug, dog poop and a puddle of pee.

L'VONNE  
Shit! Shit!

TARRANCE (V.O.)  
Boss?

L'VONNE  
(into phone)  
Something's not right down there.  
Check the fuses. I'm on my way.  
You take care of Gervis?

TARRANCE (V.O.)  
He's off the payroll and won't be  
seeking unemployment.

L'VONNE  
(into phone)  
Excellent. You're a good man,  
Tarrance. A good man.  
(to Molli)  
And I am a bad dad for not opening  
the door.

He hangs up. Steps over the dog mess. Goes out the front  
door with Molli. Distracted by the dog, he doesn't lock it.

L'VONNE  
(to Molli)  
I want that cleaned up before I  
get home.

INT. LAUNDRY MAIN OFFICE - DAWN

Nicoline asleep on the couch. She startles awake.

GERVIS TATE on the wall screen. She stares at his picture. Pulls up his list of priors on her computer.

7/19/89, extortion; 10/3/91, armed robbery; 4/2/95, attempted murder; 9/8/99, double homicide...

NICOLINE

Nineteen eighty nine? He'd be in grade school. Extortion? Of what? A peanut butter sandwich. What the hell is going on here!

She grabs her phone. Dials.

INT. INSPECTOR SHANNON'S CAR - DAWN

Inspector Shannon pulling up in front of the Federal Office of Police. His phone rings.

SHANNON

It's Shannon.

INTERCUT WITH NICOLINE.

NICOLINE

I have a name and a photo. Gervis Tate. And I pull up a rap sheet that doesn't match.

On SHANNON.

He hears her voice computer distorted-- like a man's.

NICOLINE (V.O.)

You think I don't check? That I just take care of your dirties-- no questions asked. Well, surprise mother fucker. Pull this again, EVER, I'm out.

The line goes dead.

SHANNON

He checks the rap sheets. He has access to our system.

INT. FEDERAL OFFICE OF POLICE - DAWN

Shannon in the CHIEF OF POLICE'S office.

SHANNON

We need to shut the Laundromat down.

CHIEF OF POLICE

The only way to shut it down is to stop using it.

SHANNON

They've accessed our data base... You don't seem surprised.

CHIEF OF POLICE

They've been around for eighty some odd years and have always had access to whatever information they need. How they do it, I don't know.

SHANNON

That's not possible.

CHIEF OF POLICE

It's a family business. Handed down. We've never even gotten close to finding who runs it. Or where. To be honest, we quit looking. They do what we ask. No more. No less. They catch the bad guys that slip by us-- the ones that run here to hide. Hell, they've even drawn a few in and gotten rid of 'em.

SHANNON

The fact that they know us and we don't know them, that doesn't bother you?

CHIEF OF POLICE

Why should it?

(pause)

It is a financial drain to this institution to try to find these people. And should we find them, then what? We going to arrest them for doing what we ask? With the technology they have, I guarantee every request we've made to them has been recorded. Eighty years of documentation.

SHANNON

...

CHIEF OF POLICE

This is one fish we don't want to catch. You haul it in, you sink the ship. Let this one go... That is an order.

INT. SACHA'S CAR - DAWN - TRAVELING

Tink driving. Sacha in back-- phone ringing. He answers.

SACHA

Yeah... We're eatin' breakfast... We'll take care of it.

Sacha hangs up. Turns to Tink.

SACHA

That wash, headed to laundry room. He cleared but he's not a candidate.

TINK

Why didn't you tell her--

SACHA

We're gone to CERN to check wiring for monitors she thinks are working.

TINK

Tell her it's too late.

SACHA

Might not be. Turn it around!

INT. CHATEAU DE FARGES - DAY

Gervis opens the door. Hesitant, he steps inside. He sees the plaque "WASH ROOM DOWNSTAIRS" with the long arrow pointing.

At the top of the stairs he feels for a light, can't find one.

He feels his way down the dark staircase. Closer to the hanging stair. Closer. He misses a step-- slides to the bottom.

GERVIS

Hello. Hello! Bonjour? Anyone here?

He stands-- a little sore-- wanders.

Kind of a creepy place.

He sees the metal hampers. Wheeled. Rubber on the inside.

He grabs one. Runs, flops in-- rides it to the dryer.

He stretches a leg to step out, the bin flips. He lands on his back. Jumps up, looks around.

GERVIS

Where the hell are the damn wash ladies? So what am I supposed to do...

(thinks)

I gotta pick up the wash if I want my job back. What wash?

He throws sheets from the dryer into the bin. Pulls it to the stairs.

He drags it up the first step, the clothesline right above him, he straightens to stretch his back.

The top of his head hits the line. WHAP! CLANK! The clothesline whips around, jerks up...

Gervis looks at the tidy loop three feet above his head. His hands go limp, the bin crashes. He starts to puke.

EXT. CHATEAU DE FARGES - DAY (DAWN)

Tink and Sacha pull in. See Gervis run out of the house. Down the driveway.

TINK

Don't guess he'll be comin' back.

INT. CHATEAU DE FARGES - DAY

Sacha and Tink enter.

SACHA

Stink.

Door to the stairs open, they start down. See the rope. Unchewed biscuit, sausage gravy, chunks of chewed pink ham.

TINK

Oh shit, if that ain't a dogs dinner. eewww.

Sound of a car. Sacha heads upstairs, to the window. Looks back down at Tink.

SACHA

It's Gorgeous. Clean it up. Quick.

TINK

...

SACHA

I'll deal with her. If she comes down, we'll tell her you got sick.

He closes the door. Tink stares at the vomit.

SACHA

at the kitchen table eating a messy pastrami on rye.

The basement door opens. Tink enters. Sacha sniffs.

SACHA

Bleach and...

TINK

Peaches an' cream air wick.  
Where's the lovely lady? She  
been and gone?

SACHA

Um. Thought it was her. Wasn't.

TINK

...

SACHA

Hungry?

It's too much for Tink. He snaps.

TINK

No more cleanin'. Ever. I'm done.

SACHA

I'll tell Gorgeous. I'm sure  
she'll be happy to take care of you.

TINK

Didn't say I quit. Said I'm done  
cleanin'.

(deadly)

There won't be any more messes.

INT. ANTIMATTER LAB - DAY

Director L'Vonne lets himself into the lab.

He turns on the lights. Surveys the room. Looks normal.



TOBY

sleeps.

KATE

stares at the ceiling.

INT. RUNDOWN HOUSE - DAY

A chair wedged under the front door to keep Toby out.

Cullin sprawled across his bed. Sleeping. By his hand, a vial on a thick string necklace.

INT. ANTIMATTER LAB - DAY

The briefcase and both safes open.

Notes spread across the counter.

L'Vonne reading.

L'VONNE

Oh, kids, kids...

He looks at the empty rabbit cage. Reads. Half way down the page, the notes stop.

L'VONNE

What have we done here?

He holds the page to the light. Faint eraser marks.

L'VONNE

Oh my God...

EXT. CERN - DAY

L'Vonne gets in his car. Takes off.

INT. FEDERAL OFFICE OF POLICE - DAY

Office door closed. Inspector Shannon with L'Vonne.

SHANNON

You realize how dangerous this is.

L'VONNE

That's why I came... Didn't know who else I could trust.

SHANNON

Cullin Betts. Toby Carado.  
Katherine Bryce. They are the  
only ones that know?

L'VONNE

Correct.

SHANNON

What about security? Who did you  
have watching?

L'VONNE

Gervis Tate and Tarrance Eagan.  
You remember Tarrance.

SHANNON

No. Should I?

L'VONNE

Sure. He came to CERN on your  
recommendation. He'd worked some  
type of outside security--

SHANNON

That's right. Eagan. Kind of a  
big guy. I'd forgotten.

L'VONNE

Anyway, had those two there to  
let me know if there was a breach.  
Which we never had-- almost did,  
once. A girl with a present.  
(laughs a little)  
Never stepped foot in the lab.

SHANNON

You did the right thing by letting  
us know. We'll get it taken care  
of.

L'VONNE

Means a lot to me. Those kids  
have worked hard the last few  
years. I'm proud of 'em.

INT. THE WASHER WOMAN - DAY

Nicoline and GRETCHEN, a new sales girl, helping a LADY in  
the shop. A beeper sounds. Nicoline turns to Gretchen.

NICOLINE

I have to take this.

GRETCHEN

We're fine.

Nicoline goes into

the BACK ROOM.

She locks the door. Slips off her shoes. Turns on the bed.

INT. LAUNDRY MAIN OFFICE - DAY

Nicoline clicks on the wall screen.

Sits at the desk, turns on her computer. Looks up.

On the wall screen, a picture of KATHERINE BRYCE-- long hair, no make-up, she looks tired. Then a number: 887 634 973 012.

NICOLINE

Recent picture.

She types the number into her computer. On the screen:

"TERRORIST ACTIVITY"

The wall screen slides to a picture of CULLIN BETTS.

Then TOBY CARADO.

NICOLINE

What did you do?

INT. FEDERAL OFFICE OF POLICE - DAY

Inspector Shannon hands Tarrance a black satchel.

SHANNON

I want it done today. Codes and combinations are in here. Memorize them.

TARRANCE

The security doors?

SHANNON

The boys took care of it. Use Joe Smith. Then... go see L'Vonne.

EXT. FEDERAL OFFICE OF POLICE - DAY

Tarrance walking out of the building with the satchel. Nicoline running in. He holds the door for her.

TARRANCE

Nicoline.

NICOLINE

Tarrance.

INT. FEDERAL OFFICE OF POLICE - DAY

Tarrance walking down the hall. He slows. Through the glass in a door:

Nicoline talking to the Chief of Police.

Tarrance heads for the exit, black satchel in hand.

EXT. CHATEAU DE FARGES - DAY

Nicoline's Wash Car tears into the parking area. She jumps out. Runs to the house.

INT. CHATEAU DE FARGES - DAY

Nicoline enters. Runs up the stairs. To the monitors. They're dark. She looks for the chip. The film from the night before.

NICOLINE

Where is it? Where the hell is it!

She dials her phone.

NICOLINE

Sacha. What happened here! Where is the film from last night? No, it's not there! If it was there I wouldn't be calling you!

INT. SACHA'S CAR - DAY

Tink driving. Sacha in the back on the phone.

SACHA

Last I saw it, that's where it was. Tink? He's been with me.

Tink takes the film out of his pocket. Flips it out the window-- into the brush along the side of the road.

Sacha hangs up his phone.

SACHA

Where is it?  
(off Tink's look)  
The film.

TINK

Didn't take it. don't have it.  
don't know where it is.

SACHA

Something's goin' on... She knows  
the monitors are down... Forget  
CERN. Turn the car around. Until  
we figure this out, we're sittin'  
tight.

Angry, Tink whips the car around.

INT. FARGES/ANTIMATTER SURVEILLANCE ROOM - DAY

Nicoline at a computer with an address book.

"KATHERINE'S cell - 022 782 55 70"

NICOLINE

Okay, Kate. Where are you?

Map on the screen. She enters Kate's number. A star appears.

NICOLINE

Home.

She hears a car pulling in. Exits the program.

EXT. CHATEAU DE FARGES - DAY

Nicoline walking out of the house. Sacha and Tink getting  
out of the car.

NICOLINE

We have a problem. Sacha I want  
you with me until we get it taken  
care of... Tink, you're here.  
Anything out of the ordinary,  
call me immediately... No Laundry,  
Tink. We're closed.

INT. KATE'S APARTMENT - DAY

Home phone off the hook. Cell phone charging.

Kate asleep. Door hinges squeak. She opens her eyes.

Toby walks out of the bathroom in a cloud of steam. He's  
wet. Has a towel around his waist, the second vial on a  
loop of string in his hand.

TOBY

I showered.

KATE

I see.

TOBY

I didn't want to put my dirty clothes on. Thought I might have left something.

Kate gets up. Pulls a pair of pajama pants and a "SAVE FERRIS" t-shirt out of her closet.

KATE

This is all I have.

TOBY

Underwear?

KATE

Oh... hang on.

She disappears. Returns with a pair. He gives her a look.

KATE

With the cleaning stuff... I was going to cut them for a dust rag. I decided I couldn't dust with your underwear. They're clean.

EXT. KATE'S APARTMENT - DAY

Toby, in pajama pants and t-shirt, gets in Kate's Porsche. Leaves.

INT. KATE'S APARTMENT - DAY

Bathroom door shut. Water running, Kate steps into the tub.

EXT. KATE'S APARTMENT - DAY

Nicoline's Wash Car pulls in. She gets out. Sacha gets out of the back.

He checks the parking lot. She knocks on Kate's door.

NICOLINE

Kate. Kate!

She checks the door knob. Locked. She sees a NEIGHBOR. They speak in French.

NICOLINE

(stressed)  
I'm looking for Kate. Do you know Kate?

NEIGHBOR

Kate? No.

NICOLINE

She lives in this apartment.

NEIGHBOR

I don't know her.

NICOLINE

But have you seen her!

Sacha walks up. In English to Nicoline--

SACHA

Her Porsche isn't here.

NEIGHBOR

(in French)

Porsche? It left ten minutes ago.

INT. NICOLINE'S WASH CAR - DAY

Nicoline gets in the front. Sacha starts to get in front-- gets in the back. They pull out of the parking lot.

SACHA

You shouldn't be getting involved in this.

NICOLINE

I already am.

SACHA

Let someone else handle it.

NICOLINE

She's my niece.

SACHA

Rule is, you stay out of the spotlight. Spotlight's on Kate.

NICOLINE

What the hell am I supposed to do!

SACHA

Not this.

INT. GROCERY - DAY

Toby pays a cashier.

Carries a single sack of groceries out of the store.

SHOPPERS look at his pajamas. Look away.

INT. KATE'S APARTMENT - DAY

IN THE BATHROOM.

Kate dressed, drying her hair. Looking pretty. On the counter, the third vial on a string necklace.

On the floor, Toby's dirty clothes.

IN THE KITCHEN.

Toby fixing a late breakfast. Kate enters.

TOBY

I left my car keys in the bathroom.  
Hope you don't mind, I took yours.  
Ran to the store.

KATE

No. I don't mind. Wow. This is.  
So nice. And I'm starving.

He reaches around her for the salt.

KATE

I never meant for things to turn  
out like this. Not at the lab.  
Not with us.

TOBY

Things happen.

KATE

(swallows the knot in  
her throat)  
They do.

TOBY

This is getting cold. Why don't  
you sit.

They reach for the chair at the same time. Almost touching, she looks up at him.

He kisses her. It's like no kiss she's had before. She's kissing him back. Hands on his chest to push him away, she won't let herself.

And then she's crying. And they're laughing and kissing. Every emotion-- all at once.

KATE  
I've missed you.

TOBY  
I never left.  
(grins)  
I was waiting.

She laughs through tears.

He throws her over his shoulder. Carries her down the hall.

KATE  
(laughing)  
Breakfast! Breakfast!

INT. RUNDOWN HOUSE - DAY

Cullin, ready for work. String necklace around his neck, vial under his shirt. A suitcase by the door.

He's eating Frosted Flakes. Watching cartoons on a T.V. that works. The phone rings. He answers.

CULLIN  
Yeah, Cullin here...  
(whoops)  
Brussels, you'll go! You bet  
I'll pack your shit. Oh, wait a  
minute...  
(laughs)  
I hear sheets! About time you  
two figured it out... No, I'm  
not goin' in. I figure we could  
all use a day without the lab. A  
day to sort things out... Yeah,  
so, tell Kate I'll ring her, we'll  
go talk to L'Vonne tomorrow...  
Thanks, man.

He hangs up. Laughs.

CULLIN  
It's about time.

He picks up the phone, again. Dials.

CULLIN  
Toby. Yeah. Need a favor...

INT. KATE'S APARTMENT - DAY

Empty breakfast dishes on the bedside table.

Kate and Toby in bed.

He hangs up the phone. She takes it off the hook.

KATE

You think you should have told him?

TOBY

What else could I do. I'm gone for three days. He needs the notes.

KATE

It's nice that you're going. He's been to enough. Was he surprised?

TOBY

I think he fell off his chair. He told me if I saw you to say he'll call you tomorrow.

KATE

He's not going this afternoon?

TOBY

(shakes his head)  
You know what that means?

KATE

You have to pack?

She laughs. He leans over her. Looks down at her smile.

TOBY

It means... we have time.

INT. BEST-OF CAFE/GENEVA - DAY

A small bar with loud music. PATRONS playing pool.

Sexy with a drink and a sandwich keeping the BARTENDER company.

The angel charm sparks-- SHOCKS her. She drops her drink. Grabs the charm as it sparks again.

EXT. GOLF DES SERVES - DAY

Sacha's car pulls in. Sexy is waiting. She jumps in the back.

INT. SACHA'S CAR - DAY

Tink, driving. Rabbit in a box on the front seat next to him.

SEXY

Where's Sacha?

TINK  
Change of plans. he's not comin'.

SEXY  
I think I'd like to wait.

TINK  
He said to bring you by his place  
when we're done. said he wants to  
see you.

SEXY  
Really? He said that.

TINK  
Sure, he did.

She smiles like an excited child.

INT. CERN UNDERGROUND - DAY

Tarrance with the satchel at the antimatter lab door.

Thumbprint I.D... Cleared.

TARRANCE  
Joe Smith.

Voice identification. The door opens.

INT. ANTIMATTER LAB - DAY

Wall safe open. Briefcase open-- notes inside it.

Satchel on the floor-- Tarrance pulls out wires. Then an  
explosive device that looks like a six ounce soda can.

He wires a trigger to the briefcase latch.

Gums the free ends of the wire to the explosive.

Tapes the explosive securely to the case.

INT. RUNDOWN HOUSE - DAY

T.V. on. Cullin stretched out on the couch-- waking up.  
String around his neck, vial under his shirt.

Empty cereal bowl and a glass of fizzless Coke on the coffee  
table. He drinks the Coke. Flips through the channels.

Nothing on.

He gets up. Grabs his keys. Leaves.

INT/EXT. CULLIN'S CAR - DAY

Wind. Long shadows of late afternoon.

Cullin driving toward CERN. Worried. Thinking about work.

A mellow SONG comes on the radio. He sings bits and pieces.

INT. SACHA'S CAR - DAY

Parked in the CERN parking lot. Tink drumming on the steering wheel, watching for Toby, Kate, and Cullin.

Sexy in the back.

SEXY

It didn't look sick.

TINK

I don't know how the rabbit died.  
it did okay. we're takin' a new  
one so shut up about it.

SEXY

Why again do we have to go.  
Besides the rabbit. I mean I  
know we have to get Sacha's  
briefcase but how did they get it?

TINK

What does it matter how? they got  
it, we want it.

SEXY

Is it real nice?

TINK

Could you shut the fuck up.

SEXY

I could. I could go home, too.

TINK

Fine... What?

SEXY

Why can't you buy another  
briefcase. You could get a nice  
one for what you pay me and the  
guard. Down at Weathered Leather  
they've got the nicest satchels  
and purses and briefcases... Shoes  
and boots, too.

TINK

It's for work. Okay. Me and Sacha have a real dirty job and there's this cleaning stuff in that case and it's ours and we want it.

SEXY

Cleaning stuff? This is about cleaning stuff? I just get Comet. You've seen it, right? That green powder. It cleans everything and I love the smell. I mean, the minute I walk into a place, I can tell if they've used Comet. Course I have a highly developed sense of smell... either that or I just love Comet so much--

TINK

Will you shut the fuck up. Please.

INT. CULLIN'S CAR - DAY

Cullin pulls into the CERN complex. Parks.

INT. SACHA'S CAR - DAY

Tink sees Cullin walking toward the building alone.

TINK

Here we go. And he's goin' in alone. Son of a bitch.

He screws a silencer onto a gun.

SEXY

What is that for!

TINK

You think he'll just hand it over? This is a convincer so he won't have to get hurt.

SEXY

So you don't have to beat him up for it. That's a good thing because you might lose.

TINK

(to himself)  
Don't kill her in the car. no mess in the car.

(to Sexy)

Get out of the car!

INT. CERN UNDERGROUND TUNNEL - DAY

Cullin steps out of the elevator. Heads down the metal stairs.

INT. CERN - DAY

Tink carrying a rabbit in a box. Sexy smiling at the entry checkpoint GUARD.

SEXY

It's for Toby.

ENTRY GUARD

He's not here.

Sexy slips him an envelope. He discretely counts the bills.

SEXY

Oh, I know he's not here. Cullin said to bring it because something happened to Toby's other one and they needed a new one.

ENTRY GUARD

Make it quick.

INT. ANTIMATTER LAB - DAY

Cullin unlocks the outer door.

Goes INSIDE.

He slips into his lab coat.

INT. CERN UNDERGROUND TUNNEL - DAY

Elevator doors open. Box on the floor. Rabbit in Sexy's arms. She and Tink hurry down the metal stairs to the lab.

INT. ANTIMATTER LAB - DAY

Cullin unlocks the safe. Sets the briefcase on the counter.

CULLIN

Keep the good stuff, lose the bad.  
How hard could it be?

KNOCKING.

SEXY (O.S.)

Cullin. Cullin, it's me, Sexy.

CULLIN  
 (to himself)  
 How the hell do you get down here?  
 (to her)  
 Go away, Sexy.

SEXY (O.S.)  
 Toby said the rabbit died or  
 something so I brought him a new  
 one. It's like the old one.

CULLIN  
 Yeah, so, any chance you'll go if  
 I say get lost.

SEXY  
 No?

He locks the briefcase in the safe. Walks toward the door.

INT. L'VONNE'S CAR - DUSK

Wind in the trees-- an uneasy sound.

L'Vonne pulls into his driveway. Inspector Shannon's card  
 on the dash. A shopping bag with rags and floor cleaner on  
 the passenger seat-- he grabs it. Gets out of his car.

EXT. L'VONNE'S HOUSE - DAY

L'VONNE  
 Molli! Come, Molli.

He opens the front door. Stares at dog poop tracked on the  
 floor.

He backs away. PFFT. PFFT. Silenced shots fired from  
 inside. The first hits the door. The second, the floor  
 cleaner in the grocery bag. It EXPLODES.

INSIDE

the noise and the flame startle the shooter. He takes cover  
 behind the stairs.

L'Vonne

left side bleeding and burned-- runs for his car.

INSIDE

From behind the stairs, TARRANCE. Gun in hand, he runs--  
 uses the front door like a shield.

L'VONNE

at the car. Gets the passenger door open. PFFT. Hit in the back. PFFT. PFFT. Hit two more times. He crawls into the car-- falls face down on the HORN.

Molli runs from behind the house.

INT. ANTIMATTER LAB - DAY

Sexy in the corner. Rabbit in the cage.

Tink by the door with the gun on Cullin. He grabs a lab coat. Drops it on the floor to keep the door from closing.

TINK

Get the briefcase and we'll make this clean and easy.

CULLIN

I can't.

Tink punches Cullin in the face, slams him into the wall. Cullin runs Tink into the counter. They fall. Tink loses his grip on the gun.

The GUN.

Inches from Tink's hand-- too far for Cullin to reach. Tink grabs it.

Cullin rolls, yanks the lab coat toward him. Click.

Tink sees the door close. Lock. He aims the gun at Cullin's head. Cocks it. Swings around and shoots Sexy. One shot in the chest. She slides down the wall.

Cullin, shocked, tries to get his bearings.

Tink wipes the back of his neck. Blood.

TINK

Open the safe.

Cullin gets up. Turns toward Kate's safe.

Tink aims. Cullin hears the click of the gun being cocked.

TINK

Wrong. Try again.

CULLIN

You know.

TINK  
Everything. I know everything.

CULLIN  
Then you know Toby opens that  
safe. I open the case.

Tink shoots Cullin in the thigh.

Cullin screams, falls to the floor.

TINK  
I saw the rabbit. it was there.  
it was gone. i want the notes.

Cullin-- breathing labored-- the pain intense. He's sick,  
dizzy. Blood soaks his pant leg.

CULLIN  
(laughs)  
Should've gone to Brussels. Fuck.  
My clothes are already packed.

TINK  
Last chance. You can't open the  
safe, I have no use for you.

CULLIN  
You need me to open the door.

Tink shoots Cullin in the shoulder. It hurts too much to  
cry out. His body trembles. Tink aims at Cullin's knee.

TINK  
Are we having fun? i think so. a  
fucking fun bloody mess.

He cocks the gun.

CULLIN  
Four... Zero. Eight... Six. Nine  
seven.

Tink goes to the safe.

Sweat mingling with blood, Cullin inches toward the bathroom.  
Almost there--

TINK  
looks over.

CULLIN

reaches for the door.

POP. A bullet clips Cullin's left hand. He falls into the bathroom. Kicks the door shut. Locks it as Tink hits the other side.

Tink shoots the door. Bulletproof.

He shoots the main door. Bulletproof.

INT. ANTIMATTER LAB/BATHROOM - DAY

Cullin propped up against the wall. Cheekbone swollen from Tink's punch-- bleeding from his hand, shoulder and leg.

Shaking, he takes off his lab coat. Uses his right hand and left arm to tie the sleeves around his upper thigh.

TINK (O.S.)

Tell ya what, man. You come out, open this door, I won't kill the next person who walks in.

(pause)

No? Who's it gonna be? Toby coming in to do a little work? Kate? The boss? What do you think? Let's put some holes in Kate. swiss cheese her lovely tummy... Or one, one bullet in Toby's head... splatter his greasy gray on the wall... How 'bout the boss! We make him look like you. You want that! OPEN THIS FUCKING DOOR!

Cullin lays his face on the cool tile of the floor. Closes his eyes. He hears Tink walking away.

INT. ANTIMATTER LAB - DAY

Tink pulls the briefcase out of the safe. Sits in Toby's chair. Looks at the lock. He enters 4 0 8 6 9 7. Nothing.

He pounds on it. Tries to break it open.

A button on top flashes red. Curious, Tink looks closer--

It EXPLODES.

INT. ANTIMATTER LAB/BATHROOM - DAY

The force of the blast wakes Cullin. He's lying in a pool of blood.

Smoke coming in, he cracks the door.

Fire everywhere.

Tink's bloody shoe on a counter.

It takes every bit of strength he has to stand. He drags himself through the fire. Security system destroyed, he tries to pry the door open. It won't budge.

He opens a drawer, takes out a syringe.

Fighting the fire, he goes back to the bathroom. Closes the door.

EXT. CERN FIRE BRIGADE - EVENING

FIRE FIGHTERS scrambling.

One fire truck already racing to the scene.

INT. ANTIMATTER LAB/BATHROOM - DAY

Cullin slumped in the corner.

Sounds of the fire raging in the lab. Glass breaking. Chemicals exploding.

Thick smoke on the ceiling, more curling under the door.

Hand bleeding, he fills the syringe with fluid from his vial.

Presses the needle to his skin.

We hear the SONG he heard on the way to CERN playing in his head.

More smoke. His eyes begin to close. Relaxed...

A FIREFIGHTER kicks in the door at the exact moment he injects.

FLASH - BOOM!

The Firefighter shies away from the explosion. Looks through the smoke. Pools of blood on the floor. No one there.

Sexy in the corner buried by rubble-- shielded from the flames. A SECOND FIREFIGHTER works to get to her body.

SECOND FIREFIGHTER  
 Une femme! Respiration! ICI!

INT. GENEVA AIRPORT - DAY

Kate, pretty in a dress at the boarding gate.

Toby, dressed like a grown-up, walking away.

He turns back. Kisses her. We see the string necklaces around the backs of their necks.

TOBY  
 I love you.

KATE  
 I love you.

FLIGHT ANNOUNCEMENT (V.O.)  
 This is the final boarding call  
 for FINNAIR flight AY6630 to  
 Bruxelles National. All  
 passengers please make your way  
 to the gate at this time.

KATE  
 (laughs)  
 Go.

TOBY  
 (kisses her)  
 I love you.

The FLIGHT ATTENDANT gives them a look. Draws the rope across the gate.

KATE  
 I love you. Go! Go! You have  
 to go!

TOBY  
 Three days.

KATE  
 I'll wait for you!

Toby laughs. Jumps the rope. Kate sees him catch up and say something to the Flight Attendant. The Attendant laughs.

A murmuring CROWD watching a raised T.V. screen blocks the corridor. Kate edges through. Overhears the newscast. (French with sub-titles.)

NEWSCASTER (V.O.)

(on T.V.)

...the explosion was centered in what we've come to find out was an underground lab for antimatter research. The lab itself was completely destroyed. It is unknown at this time how many other areas have been affected.

Kate makes her way to the front.

NEWSCASTER (V.O.)

As you can see behind me, the CERN fire brigade has the flames under control but there is still a massive amount of smoke rising from the area...

A MAN sees Kate whiten.

MAN

Lady. Lady are you okay?

NEWSCASTER (V.O.)

At this time it is still unknown if anyone was in the lab at the time of the explosion.

Kate pushes back through the Crowd. Away from the images of CERN burning.

Tarrance sees the commotion. Sees Kate looking out the window at the tarmac. Toby's plane is gone. He walks up behind her.

TARRANCE

Kate?

She turns, doesn't look well.

An OLD WOMAN in a SCARF watches from a chair.

KATE

What happened?

TARRANCE

I'm not sure. I was supposed to fly out. I heard the news, tried to call. Lines are down. I'm headed back. I think you should sit. Sit down for a minute.

KATE

I don't need to sit. I need to go.

TARRANCE

Not like this.

He helps her into a chair. Kneels. Whispers:

TARRANCE

Don't have time to explain so just listen. Your aunt is looking for you. Kate, she's a bad person.

KATE

No.

TARRANCE

She'll force you to teach her what you know and she'll use it.

It's too much for Kate. She's nauseated.

KATE

I feel sick.

OLD WOMAN

A drink. Get her a drink.

Kate nods. Tarrance glances at the Old Woman.

TARRANCE

(to Kate)

I'll be right back.

He leaves. The Old Woman slides next to Kate.

OLD WOMAN

It's me.

KATE

Nicoline?

NICOLINE (OLD WOMAN)

Yes. Keep your eyes on the window. No questions. Kate, if you leave with him, he'll kill you. Are your passport and I.D. in your purse.

(off Kate's nod)

I'm getting rid of them. I have new ones for you. You tell Tarrance you have to go to the ladies room.

(MORE)

NICOLINE (OLD WOMAN; CONT'D)  
 Make sure he isn't watching, go  
 across the hall into the men's.  
 (puts francs in Kate's  
 hand)  
 Be quick, go into a stall...

TARRANCE

paying for a drink in the Duty Free shop. He walks out.  
 Sees the Old Woman sitting next to Kate.

FLIGHT ANNOUNCEMENT (V.O.)  
 (in French)  
 Air France flight AF three-two-  
 one-seven to Clermont-Ferrand  
 will now begin boarding at gate G.  
 Calling all passengers booked in  
 rows A through F.

The Old Woman pats Kate's hand. Hobbles toward gate G,  
 Kate's purse on her arm.

INT. WOMEN'S RESTROOM/GENEVA AIRPORT - DAY

The Old Woman (Nicoline) runs in. Pulls a bag from under  
 the counter. Starts shedding clothes.

INT. GENEVA AIRPORT - DAY

Tarrance and Kate. She sips her drink.

TARRANCE  
 You have to believe me.

KATE  
 No... Cullin wasn't going in  
 today. Toby and I are fine. I  
 have my car. I'm driving myself  
 home.

TARRANCE  
 (puts a badge in her  
 hand)  
 I'm with the police. Look at it.  
 It's real... I am the only shot  
 you have, but you have to trust me.

She slowly stands. He takes her elbow. Hurries her down  
 the hall. She doesn't like the way he's rushing her.

KATE  
 I have to use the bathroom.

TARRANCE

No time.

KATE

But there's one right there.  
Tarrance!

Tarrance holds tighter. Guides her toward the doors.

A big man runs into Kate-- knocks her drink, soaks her dress.  
It's Sacha.

SACHA

Meine Entschuldigungen.

He hurries on.

TARRANCE

My apologies! What the hell was  
that!

KATE

My dress! I really have to go to  
the bathroom.

TARRANCE

Kate. I like you. I'm trying to  
help you and I can explain  
everything in the car. Look at  
me. We have to get out of here  
before she finds you... Go to  
the bathroom.

KATE

I'll hurry.

He watches her heading for the bathrooms.

A commotion. He sees a PREGNANT WOMAN holding a 3 yr. old  
GIRL. She's facing a FLIGHT ATTENDANT.

WOMAN WITH CHILD

(yelling)

I don't need a ticket for her!

FLIGHT ATTENDANT

All children over eighteen months  
require their own seat, therefore  
a ticket.

WOMAN WITH CHILD

She is sixteen and a half months--

FLIGHT ATTENDANT  
If you have her birth certificate...

A POLICE OFFICER approaches Tarrance. Shows him pictures of Kate, Toby and Cullin. Tarrance shakes his head.

NICOLINE

disguised in maternity clothes, puts the little girl down.

FLIGHT ATTENDANT  
Superb.

WOMAN WITH CHILD (NICOLINE)  
Thank you so much.

GIRL'S MOTHER  
I'm glad we could help. Good luck with your auditions.

Two POLICE OFFICERS

walking toward Sacha. He steps into the bathroom.

INT. MEN'S RESTROOM/GENEVA AIRPORT - DAY

Kate peeks through a crack in the stall door. Sees Sacha. (Doesn't know him.) She looks away. Hears him peeing.

Sacha looks at the stalls. Sees small bare feet.

A BOY enters-- scroungy-- only a little bigger than Kate.

Kate peeks out. Sacha leaves. Scared, she hesitates. Does she trust Nicoline or Tarrance? A turning point. She deepens her voice--

KATE (O.S.)  
Hey. You.

BATHROOM BOY  
Me?

KATE (O.S.)  
My ol' man's after me. Please, you gotta help me get outta here. Seventy-five francs, I buy your clothes, you take mine.

BATHROOM BOY  
And have your old man after me. No fuckin' way.

KATE

looks at her wet dress. The high heels in her hand.

KATE  
I'll double it.

INT. MEN'S SECOND RESTROOM/GENEVA AIRPORT - DAY

A LINE OF MEN outside the door. A Police Officer uses the opportunity to show them pictures of Kate, Toby and Cullin.

Down the hall, a men's restroom with a CLOSED FOR CLEANING sign. And a Cleaning Woman bent over, looking through a cart.

FLIGHT ANNOUNCEMENT (V.O.)  
KLM Royal Dutch Airlines flight  
KL one-nine-three-one to  
Amsterdam- Schiphol is now  
boarding at gate C. Passengers  
booked in rows G through L please  
check in at this time.

CLEANING WOMAN (NICOLINE)  
(to herself)  
Hurry, Kate. Let's go.

INT. MEN'S RESTROOM/AIRPORT - DAY

Kate in the stall in a Bela Lugosi tee, a ratty hoodie over her head. Her dress hanging on the back of the door.

She belts the Boy's disgusting jeans. Slips into his shoes.

BATHROOM BOY (O.S.)  
Where's the clothes!

KATE  
I'm getting them!

IN THE NEXT STALL,

the Boy in his underwear. Cash in his hand.

BATHROOM BOY  
If you leave me like this I'll  
chase you down and kick your sorry  
ass!

KATE

tucks the vial under her shirts. Unlocks the bathroom door.

BATHROOM BOY (O.S.)  
 Hey! Hey! You are not leavin'!

She throws her dress and heels into the Boy's stall and runs.

INT. GENEVA AIRPORT - DAY

Kate runs out the bathroom door, into the Cleaning Woman.

It's Nicoline. She shoves the cleaning cart against the door. Pulls two large leather backpacks from the bottom rack.

NICOLINE (CLEANING WOMAN)  
 This way, keep your face down.

Police pass a Cleaning Woman walking with a Scruffy Boy. Tarrance passes them. Heads toward the ladies room.

FLIGHT ANNOUNCEMENT (V.O.)  
 KLM Royal Dutch Airlines flight  
 KL one-nine-three-one to  
 Amsterdam- Schiphol is now  
 boarding all passengers. Five  
 minutes until final call.

Nicoline hustles Kate onto the flight to Amsterdam.

EXT. LE CENTENAIRE APPARTHOTEL - BRUSSELS - NIGHT

Atomium in the background.

A white three story building in the Heysel greenery area.

Toby enters through the heavy wooden doors.

INT. LE CENTENAIRE APPARTHOTEL ROOM - BRUSSELS - NIGHT

A plain room done in yellow ochre and browns.

Toby enters. He drops his bag. Turns off the light. Collapses on the bed.

The muted sound of his cell phone ringing in his bag.

INT. PLANE - EVENING

Kate tucks her cell phone into her bag. She and Nicoline are in coach with a view of the cabin door. It's closed but Nicoline watches as if any minute it might open.

KATE  
 Nic--

NICOLINE

Quiet.

The plane starts rolling backward.

Nicoline relaxes-- but she's still in Boss mode and she's short tempered with Kate. Kate is a nervous wreck.

NICOLINE

Tarrance killed L'Vonne. He was going to kill you.

KATE

He said he was police.

NICOLINE

He is... What happened in the lab?

KATE

I saw it on the monitors--

NICOLINE

Before the explosion. What exactly did you do?

Silence.

NICOLINE

L'Vonne is dead. The lab is gone. You talk or you die... Toby and Cullin, too. You're all in this together.

(pause)

I tried to find Cullin. I couldn't. Through Amsterdam is the fastest way to Toby... I need you to trust me and I need you to tell me what happened.

Kate pulls the vial from under her shirt.

Sacha-- across the aisle and two rows back-- opens a newspaper.

INT. GENEVA AIRPORT - NIGHT

Inspector Shannon at a table. Airport security photographs spread out in front of him. Blurry images of Kate. Tarrance. An old woman. A cleaning woman. Two separate pictures of scruffy boys.

And one clear picture of a pregnant Nicoline arguing. He compares pregnant Nicoline to the cleaning woman. A match. He quickly orders the PHOTOGRAPHS by time stamps.

- A. Kate looking at monitors.
- B. The Old Woman sitting by Kate.
- C. Kate's dress wet and Tarrance yelling at someone unseen.
- D. The Pregnant Woman arguing.
- E. Kate going into the men's room.
- F. Kate coming out as a boy.
- G. Cleaning Woman and Kate getting on a plane.
- H. Boy in Kate's dress.

An AIRPORT SECURITY Guard walks over.

AIRPORT SECURITY  
Did you find what you needed?

INT. GENEVA POLICE - NIGHT

A mass of activity. A SERGEANT with an officer, FERN.

OFFICER FERN  
The girl they pulled out of the lab is Sadie Thomason. Has a collapsed lung, head wounds from the explosion and no memory of what she was doing there or who shot her.

SERGEANT  
Anything about the blood in the bathroom.

OFFICER FERN  
Nothing. Doctors said she may regain some memory but not to count on it.

SERGEANT  
Circulate the CERN security photographs. See if we can put a name to the dead man's face. I'll review the tape again, see if I can find out when Betts left.

Shannon interrupts.

SHANNON

Sergeant. I'm Inspector Shannon from the Federal Office. I have been waiting for over an hour.

SERGEANT

(to Fern)

We found out Tobin Carado was scheduled to speak at a conference in Brussels. I'll see him when he gets back. I sent Baker and James to pick up Katherine Bryce and Cullin Betts. They haven't turned anything up. You and Roberts get out there-- find them.

(pause)

Inspector Shannon, make it fast.

Shannon opens a book of photos. Hands the Sergeant the one clear picture-- pregnant Nicoline arguing.

SHANNON

These were taken by Geneva airport surveillance. I just need a name.

SERGEANT

Looks like, um...

(lengthy pause)

...but, she's not pregnant.

SHANNON

(impatient)

Who. Who would you say it is?

SERGEANT

I'm not throwing names of my citizens around just because you have a picture that might or might not resemble someone I know. I had a man shot to death outside his home, some bastard who took a girl into a lab, shot her, blew it-- and himself up-- I've got blood and tissue from someone I can't find and you're shovin' your bloody scrap book in my face saying you need a name. Well I got a name for you and unless you want to hear it you'll get your Federal book back to your Federal desk before I kick it there myself.

INT. WOMEN'S RESTROOM/AMSTERDAM AIRPORT - NIGHT

Nicoline and Kate in closed stalls. Backpacks visible on the floor by their feet. We see just barely over the top of the stalls as they slip out of their clothes.

NICOLINE

Did you try to call, again?

KATE

No answer. He's probably sleeping.

NICOLINE

(distrustfully)

You said that last time.

KATE

We worked all night. Cullin locked him out. He couldn't sleep in his car.

The rest of the story shows privately on Kate's face.

On the floor, a pile of boy's clothes. Kate's and Nicoline's bare feet. Kate's hands lift her backpack.

KATE (O.S.)

Are you kidding?

NICOLINE (O.S.)

I don't. Ever.

EXT. AMSTERDAM AIRPORT - NIGHT

Main entrance. People going in, coming out. Old people, pregnant people. Scruffy people, rich people. They get into cars. Taxis. Some walk. We watch for Nicoline and Kate.

Two bikers exit the airport-- it's them. A motorcycle by the curb. Two helmets. They put them on. Get on the bike and take off. Nicoline, driving, looks secure. Kate's scared.

The motorcycle turns the first corner.

A SEDAN pulls out. Cuts off two cars. Turns the first corner.

EXT. SCHIPHOL BOULEVARD/AMSTERDAM AIRPORT - NIGHT

The motorcycle on Schiphol. A view of the English Channel.

Nicoline and Kate talk through microphones in their helmets.

NICOLINE

Just under two hours to Brussels.  
You okay?

KATE

Doing better.

Nicoline takes the A4 ramp, accelerates around the curve.  
Kate's body tightens. Behind them, a sedan accelerates.

EXT. CERN HELICOPTER PAD - NIGHT

A helicopter ready and waiting. Tarrance runs out of a building. Climbs in. The helicopter takes off.

INT. HELICOPTER - NIGHT

Tarrance buckles in.

From the air, he sees police cars. Yellow tape cordoning off fire damaged areas.

HELICOPTER PILOT

Brussels?

Tarrance nods.

INT. BEST-OF CAFE - GENEVA - NIGHT

A GUY at the bar-- smoking, sipping whiskey. Inspector Shannon next to him, showing a picture of pregnant Nicoline.

SHANNON

The guy's still in a coma and we don't know a thing about him.  
Did find this in his glove box.  
You recognize her?

GUY IN BAR

From the smell of ya, I'd say you're a copper. And I don't like the stink. Why dontcha move yer ass down the bar 'fore I hafta freshen the air myself.

SHANNON

I'm trying to help a patient--

The Guy rips a loud fart.

Shannon moves. Sits next to a GIRL. She's been listening.

GIRL IN BAR

I think it's sweet what you're doing.

SHANNON

(shows the photo)  
You recognize her?

GIRL IN BAR

No. Aww, she has a little girl and she's pregnant and she doesn't know where her husband is. How sad.

SHANNON

(annoyed)  
Does it look just a little like anyone?

GIRL IN BAR

Maybe a little... like Nicoline Vargas?

EXT. MOTORCYCLE - BRUSSELS - TRAVELING

Nicoline and Kate on the motorcycle in a rundown residential area. Nicoline pulls into the drive of an old house. Turns the engine off.

EXT. OLD HOUSE - BRUSSELS - NIGHT

Nicoline gets the key hidden in the planter under the window. She unlocks the door. Kate has their bags.

A sedan at the end of the street. Headlights go out.

INT. OLD HOUSE - BRUSSELS - NIGHT

Kate showered, in soft pajamas. She drops her bag in a little girl's bedroom. Nicoline enters.

NICOLINE

What time does Toby's conference start?

KATE

Ten. He should be there by nine.

NICOLINE

Get some rest. And don't worry.

Nicoline closes the door. Kate dials her cell phone.

INT. LE CENTENAIRE APPARTHOTEL ROOM - BRUSSELS - NIGHT

Toby asleep on the bed in his clothes.

At the bottom of the bed, muffled ringing from his bag.

EXT. THE WASHER WOMAN - GENEVA - NIGHT

Inspector Shannon-- with his book of pictures-- standing on the sidewalk. He looks at the name of Nicoline's shop.

SHANNON

The Washer Woman.

His cell phone rings. He takes it out of his coat pocket.

SHANNON

This is Shannon.

INT. FEDERAL OFFICE OF POLICE/BERN - NIGHT

The CHIEF of POLICE on the phone in Shannon's office. Looking at the fish on the walls.

CHIEF OF POLICE

I know where you are and I know what you're doing. And now I want you to fill me in. No bullshit, Shannon.

INTERCUT.

SHANNON

Got pictures from Geneva Airport Security of Nicoline Vargas. Owns the Washer Woman... supposedly a fancy clothing store, looks like a dump. Did some digging and she has a half sister that's twelve years older. Lives in the states. Her daughter is Katherine Bryce. Moved over to work at CERN.

CHIEF OF POLICE

She was one of the three that worked in the lab that just blew up.

SHANNON

Exactly. An hour after the explosion, we got Nicoline in disguises at the airport. She and Kate board a plane to Amsterdam. No record of it so we're talking

(MORE)

SHANNON (CONT'D)  
 fake passports which means Kate's  
 not coming back. Nicoline on the  
 other hand, has a business. She  
 will be back. We pick her up,  
 she takes us to Kate.

The Chief kicks back in his chair.

CHIEF OF POLICE  
 Nice work... I ah, had a tip  
 come in last night. Thought you  
 could check it out while you're  
 down there. You up for a drive  
 in the morning?

EXT. A LA MORT SUBITE - BRUSSELS - NIGHT

An old pub, circa 1928. The name means Sudden Death.  
 Nicoline enters.

INT. A LA MORT SUBITE - NIGHT

Crowded. She scans the room-- Tarrance ordering from a  
 WAITRESS. She walks over, sits down across from him.

NICOLINE  
 She is my niece. I said I would  
 take care of her. And I will.

TARRANCE  
 Yeah, well, the opportunity  
 presented itself. All you had to  
 do was back off and I'd have it  
 done.

(pause)  
 I didn't ask to be thrown into  
 this with you. So, go play with  
 your dresses, stay out of my way  
 and I'll take care of business.

NICOLINE  
 If you ever tell me what to do  
 again, I will cut out your eyes  
 and shove them down your mother  
 fucking throat.

WAITRESS  
 Do you care where I set your beer?

EXT. CHATEAU DE FARGES - DAWN

Sunrise in France.

Inspector Shannon jimmys a window. Slips into the house.

INT. CHATEAU DE FARGES - DAWN

He enters the kitchen. Sees the plaque, "WASH ROOM DOWNSTAIRS." He runs his hand along the arrow. Inspects the tip.

He feels for a light at the top of the stairs. Can't find one. No lights on in the basement. He starts down. Four, five, six steps into the darkness. We lose sight of him. Hear his footsteps. Step. Step. Step.

WHAP! CLANK! The sound of a pulley jerking.

A creaking-- like the slow sway of a body. Then silence.

EXT. OLD HOUSE - BRUSSELS - DAWN

Nicoline on the porch watching the sun come up. She's on the phone.

CHIEF OF POLICE (V.O.)  
 Congratu-fucking-lations. I've got Shannon out there looking for Kate and finding you. You led him to your front fucking doorstep. What the hell are you thinking? I'll tell you what... you're not, because you know better! Your mother taught you better!

INT. FEDERAL OFFICE OF POLICE - DAWN

The Chief of Police on the phone.

NICOLINE (V.O.)  
 I won't let it happen again.

CHIEF OF POLICE  
 Damn right you won't. You weren't family, I wouldn't let it happen again. This is it, Nic. You've had your one... Next time, it'll be over 'fore you even know I'm there.

(deep breath)  
 All right, what's done is done. You fix it with Tarrance?

NICOLINE (V.O.)  
 We worked it out.

CHIEF OF POLICE  
 Good... Who's my girl?

INTERCUT.

NICOLINE  
 Me, Uncle Nick. I am.

INT. LE CENTENAIRE APPARTHOTEL ROOM - MORNING

Toby asleep in his clothes. He hasn't moved. Cell phone ringing in his bag. It stops.

He rolls over, glances at the clock. 9:55.

TOBY  
 Oh shit!

He jumps up. Dumps his suitcase on the bed. Nothing folded, the cell phone disappears in a wad of clothes.

INT. OLD HOUSE - BRUSSELS - DAY

Kate in her pajamas. She hangs up the phone. Looks through the backpack. One thing left to wear. A satin organza layer dress-- pale, with sandals to match. She smiles.

EXT. ATOMIUM - DAY

The Atomium-- called the world's most astonishing building. It is 334 ft. high with nine large spheres joined by tubes. It represents an iron crystal magnified 165 billion times.

Toby running through Ossegem park toward it.

At the doors he tries to make his hair look combed.

INT. ATOMIUM - DAY

Toby enters. A long way to the top on the longest escalators in Europe. He runs toward the elevator.

INT. ATOMIUM TOP SPHERE - DAY

A circular restaurant full of PEOPLE wondering where Dr. Carado is. He starts talking as he comes through the door.

TOBY  
 Good morning. I'm Dr. Carado.  
 I'm here from Monterey, California,  
 U.S.A. First time I remember  
 hearing about atoms I was in the  
 fourth grade and a complete lego maniac.  
 As the teacher explained, I got  
 (MORE)

TOBY (CONT'D)  
 this amazing mental image of  
 differently shaped legos combining  
 and building... It blew me away  
 and I've been with it ever since...

INT. OLD HOUSE - BRUSSELS - DAY

Kate-- in the dress and sandals-- heads down the stairs.  
 Voices from the kitchen, she stops.

SACHA (O.S.)  
 Who else is there?

AT THE KITCHEN TABLE.

Sacha, Nicoline and Tarrance.

NICOLINE  
 We don't know who L'Vonne told  
 and Gervis Tate has dropped off  
 the face of the earth.

TARRANCE  
 Gervis wouldn't know an atom from  
 a scrotum.

Laughter. Kate enters hesitantly. Stares at Tarrance.  
 Nicoline crosses to her quickly. Looks at the dress.

NICOLINE  
 You look... perfect.  
 (whispers)  
 It's okay. Just play along.

KATE  
 (smoothes her dress)  
 Thank you. I appreciate it.

Tarrance pulls out a chair.

TARRANCE  
 Kate. I'm sorry about last night.  
 I got an emergency call and had  
 to get back to CERN... They  
 aren't sure what caused the  
 accident. Good thing is no one  
 was hurt.

(pause)  
 The bad thing is, after I got the  
 call, I tried to get you in the  
 ladies room.

(MORE)

TARRANCE (CONT'D)

Security thought I was being a  
pervert and made me leave the  
building. Forgive me for ditching  
you?

KATE

Sure. I'm just surprised to see  
you here.

TARRANCE

I have meetings at the convention.  
I caught an early flight this  
morning. Toby speaking today?

KATE

He started at ten.

Tarrance didn't answer her question. Not exactly. Something  
isn't right. Uneasy, she looks at him, Nicoline, Sacha.  
She tries to act normal. Play along like Nicoline said.

KATE

(to Tarrance)

How do you know each other?

NICOLINE

Work. And this is Sacha. He and  
I have been friends since we were...

SACHA

Since before she was walking.

Kate's sandal bumps something under the table. She feels  
with her toes. Rope?

NICOLINE

Our mothers were friends and they  
would sit him in a chair and have  
him rock me to keep me from  
screaming while they played  
cards... So. We were just  
talking about getting breakfast.  
You hungry?

KATE

(forces a smile)

Starving... A glass of juice  
sounds good. Anyone else want  
one?

(goes to the fridge)

Looks like... orange juice or  
cranberry.

She glances toward the table. Under it, rope and duct tape. Sacha starts toward her.

NICOLINE

Kate. Don't make this hard.

Kate bolts-- makes it out the back door. Sacha follows.

EXT. OLD HOUSE - BRUSSELS - DAY

Kate running across the lawn. Sacha gaining. Sandals slowing her down, she kicks them off. Sacha catches her from behind.

She throws a hard elbow-- hits him in the sternum. He laughs.

SACHA

Take it easy, don't want you to hurt yourself.

INT. OLD HOUSE - BRUSSELS - DAY

Kate tied to a chair. Mouth taped.

Tarrance runs his hand down the side of her face. To the back of her neck. Under her hair. He takes the vial.

Nicoline turns to Sacha.

NICOLINE

Take care of Toby.

Tears start in Kate's eyes.

EXT. OLD HOUSE - BRUSSELS - DAY

Sacha walks out of the house. Gets into the sedan that followed from the airport. He pulls out.

INT. OLD HOUSE - BRUSSELS - DAY

Kate in the chair, tears on her face. Tarrance hands Nicoline the vial. She fills a syringe.

TARRANCE

I don't know why you're crying.  
We're not the bad guys here, Kate.  
You are.

NICOLINE

If what you discovered gets out,  
we'll be living a nightmare.

KATE  
 (mouth taped)  
 I won't! Won't tell.

NICOLINE  
 You won't tell! How long did it  
 take you to tell me!  
 (off Kate's look)  
 I'm your aunt. That's right. I  
 asked you nicely and you told me  
 everything. How about a police  
 interrogation. How long could  
 you stand up to that? How about  
someone as big as Sacha asking  
while he pulls off your fingernails.  
How about someone asking while  
she tortures your mother?

Kate crying. Tarrance watches. Wants to get it over with.

NICOLINE  
 Kate. I'm sorry to put you  
 through this. I really am. But  
 if it wasn't me, it would be  
 someone else and they'd make it  
 worse. And whether you believe  
 me or not, I love you. I'm here  
 because I love you. Okay?..  
 Let's relax... Let's make it  
 easy. Ready?.. Deep breath.  
 (to Tarrance)  
 Grab her arms and hold her still.  
 I don't want her to jerk and knock  
 the needle loose.

Tarrance kneels behind the chair. Grabs Kate's elbows.  
 Nicoline presses air out of the syringe. Two drops spill  
 like tears. She looks at Kate.

NICOLINE  
 Fast?

Kate gives a slight nod.

Nicoline focuses on Kate's upper arm... Moves quickly.  
 Drives the syringe into Tarrance's arm.

INT. ATOMIUM TOP SPHERE - DAY

Lecture over, People looking at the view. Shaking Toby's hand.  
 Sacha in a chair by the door. He's on the phone.

SACHA

You all right?.. He just finished.  
Ossegem Park. We're on our way.

He hangs up. Walks over to Toby.

EXT. OSSEGEM PARK - BRUSSELS - DAY

Atomium in the background. A heavy feeling in the air.

Kate and Toby sitting with Nicoline and Sacha on the lawn.  
Nicoline has the two backpacks behind her.

NICOLINE

If you want to stay alive, you  
stay away from physics. No  
science, of any kind. Stay away  
from your families. Anything  
that connects you to the past, to  
who you were is dangerous...  
Someone will find you and Kate,  
it won't be pleasant. This is  
your one chance to start again.

Toby and Kate nod. Sacha looks at Toby.

SACHA

Let's take a walk.

They get up. Walk through the trees.

SACHA

Heard something about the  
explosion at the lab. First  
firefighter on the scene, the  
department put him on psychiatric  
leave. He kicked in the bathroom  
door. Swears he saw a man covered  
in blood. He said there was an  
explosion and the man was gone.  
Haven't told Kate.

TOBY

I'll tell her. Later, though,  
not today. It's too much.

SACHA

Bike's parked down over here.  
Bought it off a couple in Amsterdam.

NICOLINE AND KATE

Nicoline hugs Kate. Hands her the backpacks.

NICOLINE

There's enough money to get you by for awhile. You have new names in here. Birth certificates, immunization records, drivers licenses, passports... A couple changes of clothes. And a phone. Keep it charged. Hopefully, you'll never have to use it. If you do, hit the send button. We'll be there.

Sacha walks toward them through the trees. He, Nicoline and Kate walk toward the road.

KATE

Will you do something for me?

(pause)

Go see my mom. Get to know her.

Nicoline's voice grows cold. Kate doesn't notice.

NICOLINE

I'm sure I will.

KATE

Go at Christmas?

Sacha and Nicoline exchange a glance. They nod at Kate.

Toby pulls up on the motorcycle. Barely visible under the collar of his shirt, a string. Kate climbs on the bike behind him. They take off.

Sacha and Nicoline, side by side, watch until they're gone.

NICOLINE

She's family, Sacha. The rules are different.

SACHA

I know. But, we got a mess, Nic, bins piling up.

NICOLINE

She's had her one.

SACHA

And if they don't make a mistake?

NICOLINE

She will.

THE END.

OPTIONAL. (During closing credits.)

EXT. GENEVA AIRPORT - DAY

Thug-1 and Thug-2 in the parking area. Back window smashed, they're hot wiring Nicoline's Wash Car.

They tear out of the parking lot.

INT. NICOLINE'S WASH CAR - DAY

The two thugs on a straight away. Thug-1 driving. He hits the button on the gear shift. The power throws them both back in their seats.

THUG #2

Woo Hooo!

THUG #1

Now who's drivin' baby, now who's drivin'! This car is hot!

THUG #2

Try those man, those!

Buttons under the dash. Thug-1 pushes all three at once.

BANG (times 3)--- Thug-1 startles, the car swerves-- the windshield shatters. He's splattered by a fine red spray.

We see him look at the passenger side-- floor, seat, windshield and roof.

THUG #1

Oh... fuck.

(pause)

Oh, that's a mess.

(Leavin' On A Jet Plane was written by John Denver.)