Hitman

by

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EXT GRAVEYARD DAY

We fade in on a GRAVEYARD. A grave stone sports the number 1947. We pan up from the grave stone to see a redhaired woman walking. This is DIANE BURNWOOD. She stops at a grave. It reads Sylvia Burnwood. DIANE

speaks, but we don't hear her words. Some distance away two men watch her. After a little while, DIANE lays down flowers and leaves. The two men follow her at a distance. We briefly see a shadow fall on the grave.

INT UNDERGROUND TRAIN STATION DAY

DIANE walks down the stairs. She's carrying a folded newspaper. She sits and waits for her train. After it appears she gets up, leaving the newspaper on the seat. As she passes into the train we see a hand reach in and pick up the paper.

INT ROOM DAY

47, a bald man in a suit with a red tie, sets the newspaper down on a wooden crate and sits in a beat up chair. Unfolding the paper we see there was a small computer inside. Opening it, 47 punches in a code – 0451 – A compartment opens, revealing a mini compact disk. 47 inserts it into the computer. He leans back as images appear on it.

DIANE (VO coming from the computer): Good Morning 47. Your targets today are two local Police Officers. Sheriff Clive Skurky (an image of him appears on the computer. Sunglasses, sideburns and mustache. He looks a bit like Pedro Pascual) and Deputy Lenny Dexter (his picture looks like a young punk with a little mustache). Skurky has been taking bribes and running illegal drug, gambling and prostitution in his town for years. Lenny was his enforcer. Last month a local nun, Sister Mary, who runs the local charity, was shot down outside the charity. While Skurky's investigation showed that it was transients that killed her, we have since learned that it was Lenny who panicked and shot her after she witnessed him smuggling illegal drugs. The client wants both these targets eliminated as soon as possible. Good Luck, 47. I'll leave you to prepare.

DIANE goes silent. However another picture appears on the screen, this one of a young man. Words appear on the screen.

WORDS: Last minute addition, 47. We have learned that a target of opportunity, Brian Johnson, will be meeting in the Police Station with his lawyer this evening. Brian murdered his girlfriend, then cut a deal with law enforcement to escape jail time. Eliminate him with the others.

47 smiles as he looks at the screen.

EXT POLICE STATION NIGHT

47 enters the building.

INT POLICE STATION NIGHT

47 walks through the police station, eventually entering the bathroom.

INT BATHROOM NIGHT

A police officer passes 47 as he enters. LENNY is just finishing up at the urinals, and moves to the sink. 47 checks each stall as LENNY washes his hands. Just as LENNY finishes a Fiber Wire, 47's signature weapon, is slipped over his head, choking LENNY. 47 drags LENNY back into the handicap stall. LENNY struggles to no effect, then goes limp. 47 locks the stall, then jumps over the divide. We see LENNY, dead, sitting on the toilet.

INT POLICE STATION SHERIFF'S OFFICE NIGHT

SHERIFF SKURKY is seated at his desk. An officer walks in. It's 47, but we don't realize immediately. He's wearing a police light rain coat and has a cap on.

47 (handing him a clipboard): We just got this notification from the window company that installed the two-way mirror in interrogation room 2. Apparently, there was a quality issue with glass, making it crack and break easily. They want us to check it for damage. They'll replace it if there is an issue and we let them know immediately.

SKURKY: Go check it out then.

47: They insist a senior officer handle it. Liability or some such. We could leave it for the next shift and hope it's not too late if they find a problem, I suppose.

SKURKY: Never mind, I'll check it out.

47: Very good, sir.

47 leaves the room.

INT POORLY LIT ROOM NIGHT

47 comes in the door. He takes off the light rain coat and cap. In the dim light we see he had his signature suit on underneath it.

INT INTEROGATION ROOM 2 NIGHT

SKURKY enters with the clipboard and approaches the mirror. We have an over the shoulder shot from behind, and we see his face reflected in the mirror.

SKURKY: Looks fine to me.

He raises his hand to tap on the glass. Before he can make contact a bullet hole appears in his reflection. A moment later his head moves enough to see that he was shot between the eyes. He falls forward, shattering the mirror. Behind the mirror we see 47, standing there with his silenced SILVERBALLER pointed at the camera. 47 steps into the room. He picks up the dropped clipboard and writes something on it. He sets it on SKURKY's back. After 47 leaves the room, the camera pans down and we see what he wrote.

NOTE ON CLIPBOARD: Needs stronger glass.

INT POLICE WAITING ROOM NIGHT

In the waiting room we see BRIAN JOHNSON and his lawyer, MR BEAGLE. BRIAN is sitting on the couch, looking out the window. He seems exhausted. BEAGLE is up and pacing. 47 enter carrying two cups of coffee in Styrofoam cups. He speaks as he hands them each a cup.

47: Sorry for the wait, gentlemen. We are overworked today. The sheriff is dead on his feet.

BEAGLE (drinking the coffee): Any idea when he'll see us? This is not very convenient for my-

BEAGLE tips backwards. 47 catches him, puts the cup aside and gingerly lowers him to the ground. BRIAN is still staring out the window and hasn't noticed. 47 steps over the lawyer's body and approaches BRIAN. Finally sensing something is wrong, BRIAN turns and looks up at 47, who stands above him. 47 looks terrifying.

OPENING CREDITS

EXT DIANE'S HOUSE MORNING

DIANE's house is a large house with a private drive and fenced off border. It's a nice, obviously expensive house without being a mansion.

INT DIANE'S BEDROOM MORNING

DIANE is asleep in her bed. We hold on her a moment, then beautiful Gregorian Chants flood the room. DIANE wakes up, stretches, and turns of the alarm. It feels strangely quiet after the Chants stop. DIANE checks the time.

DIANE: I have time.

INT LIVING ROOM MORNING

It's a large living space with a balcony that has a glass banister on it. DIANE appears on the balcony carrying a tool box. She stops in front of the balcony, sets the tool box down, and pulls out a wrench.

INT KITCHEN MORNING

DIANE is drinking a glass of orange juice. VICTORIA, a twelve-year-old girl with brown hair wearing jeans and a t-shirt that reads: Noonan's Sleazy Bar walks in.

VICTORIA (yawning and rubbing her eyes): Hey Mom. Do we still have bacon? And that leftover steak? That's breakfast, right?

DIANE: Only if you cook up eggs with it. It's all in the fridge, sweetie.

VCTORIA (opening the fridge): Sweet! So do you have the day off, or-

The phone rings forestalling DIANE's answer. She smiles knowingly at VICTORIA as she answers the phone.

DIANE (into phone): Burnwood.

INT ICA CONTROL CENTER MORNING

BENJAMIN TRAVERS, a slightly overweight man with a mustache who hasn't shaved in a few days is talking on the phone. He holds the phone with a prosthetic left hand.

TRAVERS: You need to come in now! We have a Code 31 on 47.

INT KITCHEN MORNING

DIANE: Code 31? On 47? Are you serious.

VICTORIA (in the background): It's always numbers when you talk business.

INT ICA CONTROL CENTER MORNING

TRAVERS: Deadly. We got confirmation this morning. 47 took out a non-target. Not just any non-target, but some bookkeeper or whatever who was going to testify against a crime lord! Intell thinks he's been compromised or taking outside contracts, maybe both.

INT KITCHEN MORNING

DIANE: Or neither. Don't do anything rash, I can be there in 45 minutes.

INT ICA CONTROL CENTER MORNING

TRAVERS: No. The Fuchs protocol is in effect. Team A will secure your house and daughter, Team B will accompany you here. 47 is dangerous enough to warrant this.

INT KITCHEN MORNING

A light beeps on on a panel in the kitchen. A screen shows professional looking vehicles outside the gate.

DIANE: They're here now. Very well, we'll discuss it when I get there.

VICTORIA pushes a button on the panel as DIANE hangs up.

VICTORIA: I let the scary looking trucks in.

EXT DIANE'S HOUSE MORNING

Two black SUVs pull up in front of the house. Several security men in suits get out. Their leader, CORVO BLACK walks up to the front door.

INT LIVING ROOM MORNING

The doorbell rings, playing the first few notes of Paint It Black. DIANE enters the room, followed by VICTORIA. DIANE stops after a few feet and turns towards VICTORIA.

DIANE: Oh, I almost forgot.

She pulls something out of her pocket and hands it to VICTORIA.

CU VICTORIA's hand. She's holding four nuts and bolts

VICTORIA (putting them in her pocket): Sweet! Thank you mom!

DIANE goes to the door and opens it.

DIANE: Ah, Mr. Black. Thank you, all of you, for coming at such short notice.

She holds the door open. CORVO BLACK and a half dozen guards walk in. (GUARDS A-F).

CORVO (smoothly): Sorry it has to be under these circumstances. (He offers a hand to VICTORIA) Corvo Black at your service.

VICTORIA takes his hand, but instead of shaking it, he brings it up to his lips and kisses.

CORVO: A pleasure. If you'll excuse me, I have to check the security of the house.

He walks past VICTORIA. After he's passed VICTORIA mouths the word 'Creep?' at her mother. DIANE gives a quick nod. GUARD B notices this and guffaws.

DIANE: Sorry about this sweetie, I don't know when I'll be back. Be good for these nice gentlemen. You know what to do.

She starts to leave.

VICTORIA: Right, well, I was about to fix my breakfast. I'm sure we have enough food if you haven't had breakfast. We'll probably have to order pizza or something for lunch though.

DIANE (From outside): Put it on the card in my top dresser drawer.

VICTORIA: You heard the lady, we have carte blanche for lunch.

A variety of agreeable noises come from the guards.

INT POLICE STATION MORNING

An AGENT in a suit walks into the police station. Highway patrol officers are gathered around investigating beyond a cordoned off area. The AGENT approaches a receptionist.

AGENT: Who's in charge around here?

The receptionist gestures at a HIGHWAY PATROL INVESTIGATOR.

HPI: Can I help you?

The AGENT hands his credentials to the INVESTIGATOR.

HPI: Wow. Do you have any jurisdiction here?

AGENT: No. I think this might have been the work of an international assassin my agency is pursuing. I'd appreciate a briefing, if that's possible. Unofficial of course.

HPI: Not a problem sir. This is in forensic's hands now anyway. Come this way.

INT INTERAGATION ROOM 2 MORNING

Forensic officers are working the room. A uniformed DEPUTY is in the room. HPI and the AGENT enter.

HPI: We found the sheriff half way through that busted mirror. Looks like he shot from the other side. Why he was here to begin with I have no idea.

AGENT: This assassin is incredibly good at getting targets to go where he wants them to go. Who discovered the body.

HPI: It was discovered after some lawyer stumbled out of the sheriff's waiting room. He'd been drugged. No one even realized the sheriff was missing until

them. We found the sheriff here and his deputy garroted and left on a toilet seat.

The DEPUTY laughs. They turn to look at him.

DEPUTY: I shouldn't laugh, but Lenny, the Nun Killer dead on the toilet is pretty funny.

AGENT: He's not wrong.

HPI: Yeah, and sheriff is no great loss either. We knew they were corrupt killers, but we couldn't prove it.

AGENT: I understand there was a third victim.

HPI: Yeah, and that one's no laughing matter. Brian Johnson. Witness in protected custody. Sheriff had him come in for some reason.

AGENT: Maybe to be killed.

HPI: Wouldn't put it past him. Then the killer kills him.

DEPUTY: Irony.

AGENT: Where's Johnson's body?

HPI: No body.

AGENT: No body?

HPI: No body. And that's a problem. He's supposed to testify this afternoon. If we had his body, we could get the trial postponed, maybe even connect the crime lord on trial to this death. But without a body…

AGENT: The trial goes ahead, maybe even gets thrown out.

INT ICA CONTROL ROOM MORNING

TRAVERS and DIANE walk in. CAROLINA, a data analyst is working on a computer. Other ICA professionals are scattered throughout the room.

TRAVERS: You see the problem, Ms. Burnwood. 47 Had to know the situation well enough to know that a body not being found would be the best outcome of the trial. He has taken an outside contract that works against our interests.

DIANE: We don't know that's what happened. Let me contact 47, we can work this out.

TRAVERS: No! It's gone too far already. (He gestures at screen that shows stock footage of 47) We can't have an agent outside of our control. No telling what they'll do. I thought he had a bar code on the back of his head.

On the screen we see 47 from the rear. DIANE sighs.

DIANE: Carolina, would you care to explain.

CAROLINA: Yes, Ma'am. (She freezes the screen) He does have a barcode tattooed on the back of his head, but it can only be seen in the right lighting or the right filter.

She flips a button and a filter is added to the screen. We see a barcode appear on the back of his head.

CAROLINA: We think they wanted to mark them, but thought a visible marker would be too obvious for an undercover agent. We're still not sure how they did that.

TRAVERS (grunts): Whatever. We still can't have 47 out of our control. I have a death squad in the area.

DIANE: Sir, I recommend caution. 47 is not a typical target. He is extremely lethal.

TRAVERS: Are you going to stand in the way, Ms. Burnwood?

DIANE: Of course not, sir, but I think it's a bad move. If you consulted with the Constant…

TRAVERS: It's done. Hand over your phone. In case of scruples.

TRAVERS emphasizes the word scruples. DIANE puts her phone into his robotic hand.

DIANE: I will need to periodically contact my daughter.

TRAVERS: You can use the company phone. Wait in my office.

DIANE leaves the room.

TRAVERS: Contact the Saints.

EXT WAIKIKI INN MORNING

A heavy rain is falling. We pan down from the sign to see the WAIKIKI INN. It's an L shaped two story motel with aHawaiian theme. Gas pumps are on the left side of the structure, forming an almost U shape. There are parking spaces in the courtyard, but no cars. In the building by the pumps is the office, which is at the end of L part of the building. Beside it is a closed restaurant. A cheesy tourist type totem pole stands in front of the pumps near the road. A couple, dressed as a catholic priest and a nun, enter the office. This is JACK and HEATHER.

INT WAIKIKIK OFFICE MORNING

The MANAGER sits behind the counter as JACK and HEATHER enter.

MANAGER: What can I do for you Father, Sister?

JACK smiles beatifically, then pulls out a silent pistol and shoots the manager in the arm. He collapses to the ground crying in pain.

HEATHER (Snarling): You missed! Deliberately.

JACK: I just love how they die this way.

On the ground, the MANAGER begins convulsing and foaming at the mouth.

HEATHER: You and your stupid poison bullets. Get him out of here.

JACK drags the manager into a back room. HEATHER checks something at the front desk. She touches an earpiece in her ear. We see it light up.

HEATHER: Looks like 47 is in room 6. Only one here.

LASANDRA (VO): Copy. I'm going to kill me a legend.

HEATHER: This place is strangely empty. Have you noticed?

LASANDRA (VO): Not important.

EXT WAIKIKI INN DAY

Five figures, four nuns, one priest, walk in the rain towards the INN. In the lead is LASANDRA, a black woman dressed as nun with a teardrop tattoo by her left eye. As they walk, they become less ethereal catholic devotees, and more military. We see guns appear in their hands. The priest pulls a sawed-off shotgun from his back. A nun appears with a SMG in here hand. The stop and LASANDRA raises a rocket launcher. She fires and room 6 explodes.

LASANDRA: Find that bald freak. If he ain't dead, dead him.

We see various shots of them approaching the INN, scanning and clearing the area. We end on a long shot of them from their right side. We pull back until…

INT MOTEL ROOM DAY

…we see that this shot was from within the motel room, with 47 looking out through the blinds. He smiles. He moves away from the window, picks up a suitcase with the ICA logo embossed on it, and goes out the back window.

EXT BEHIND WAIKIKI INN DAY

47 comes around the corner. There is a chain link fence that encloses a ten-by-ten foot area attached to the hotel. 47 puts down the suitcase to pick the lock. Inside the fence area is a generator, and steps leading down into the basement of the INN.47 goes down them.

INT BASEMENT ROOM DAY

It’s dark until 47 pulls a cord to turn on a single light. It appears to be a storage area for the hotel. Various items are scattered about. There is a metal shelf against the back wall. Beside it is a wooden crate. 47 sets the suitcase on it. He opens it. The top section has items held in place by foam fitted to their shape. 47 picks up the first item. It’s a rubber duck that is white instead of yellow, which will be called the PALE DUCK from this point on. 47 smiles at it, and then sets it aside. The second item is his fiber wire He studies it for a moment before putting it into a pocket. A cloth covers the bottom part of the suitcase. 47 pulls it aside to reveal his silenced SILVER BALLER guns. He holds them for a moment, then slips them into holsters beneath his coat. He grabs some jumper cables and turns out the lights as he leaves.

INT TRAVERS’ OFFICE DAY

DIANE is sitting alone in the office. She looks up as TRAVERS enters.

TRAVERS: You’ll be glad to know that our little Saints have found your 47.

DIANE doesn’t react to that. Just keeps looking at him.

TRAVERS: Oh, don’t be like that. You said this was a mistake. Soft spot for a killer?

DIANE: It’s not that. The purpose of a death squad is not to die. You sent them to die. Wasting resources. Not a good move.

TRAVER (scoffs): I don’t get why all of you treat 47 like he ate a glowing star. He’s not some invulnerable Terminator.

DIANE: No, he isn't.

TRAVERS: Then explain why you think that I just sent our best death squad to their deaths.

DIANE: 47 isn't a normal assassin.

TRAVERS: Yeah, yeah. Clone, super soldier. Star Wars BS.

DIANE: Not quite. The clones that 47 came from weren't carbon copies of each other. We never did find out exactly how they did it, but they seemed able to create traits in each clone. Not super strength or anything like that, although 47 is extremely healthy. But psychological and intelligence traits. 47 can learn almost anything quickly and pass himself off as an expert in the field.

TRAVERS: And a bullet can still kill him.

DIANE: True. If you even get a chance to use it. 47 has a characteristic trait, unique to him. Not even the other clones could do it. He plays every possible scenario through his head.

TRAVERS: Yeah. A imagination is so rare.

DIANE: I've never known him to be wrong. Every scenario is perfected, until he implements it. Each assassination is perfect because he knows how to do it. He's already done it dozens of times. Maybe hundreds.

TRAVERS (scoffing): You really expect me to believe that nonsense?

DIANE: I don't care. Do you mind if I call my daughter, now?

TRAVERS gestures towards the phone. She picks up the landline.

INT LIVING ROOM DAY

CORVO and the GUARDS are in the living room. CORVO is seated on the couch. He's playing with spring released knife. Opening and closing it, twirling it in a cool manner.

GUARD A: Put that away. We don't want the kid to see that.

CORVO (dreamily): I never killed a kid before. Always wanted to. Just to see what it's like.

GUARD A (hissing): And you don't want her hearing that. What if she hears?

CORVO: Then we hold her down and sit on her until they tell us to kill her.

GUARD A (disgusted): And if they don't want her dead.

CORVO: You’re not that naïve.

INT HALLWAY DAY

We cut to a shot of them in the living room seen from the hallway. The phone rings. VICTORIA walks by and picks up the phone.

VICTORIA: Yellow.

INT TRAVERS’ OFFICE DAY

DIANE: How’s it going sweetie?

INT HALLWAY DAY

VICTORIA: Fine. I was about to order pizza. They’re a bit obnoxious. I’m having to be in charge of everything. I prefer when you are.

INT TRAVERS’ OFFICE DAY

DIANE (smiling): I’m sure you’re doing fine.

INT HALLWAY DAY

CORVO walks into the hallway behind VICTORIA. He opens his knife, twirls it around and puts it away. He walks off.

VICTORIA: Some of them are a bit uppity. But I'll try to reign them in. Love you, Mom.

INT TRAVERS' OFFICE DAY

DIANE: Love you too, sweetie.

She hangs up the phone.

TRAVERS: Satisfied?

DIANE: Immensely.

INT LIVING ROOM DAY

VICTORIA walks in. The GUARDS look up. CORVO isn't in the room.

VICTORIA: All right, I'm about to order pizza, wanted to check with you guys. I got Pepperoni and black olives, Canadian bacon and pineapple, don't worry, I'll eat that one, Meat lovers, something called a Sicilian. Anything else?

GUARD A: Can I get a vegan?

VICTORIA looks at him for an uncomfortably long time.

VICTORIA (disappointed): Fine, but you'll have to eat in kitchen away from everyone else.

The GUARDS all burst out laughing, including GUARD A. VICTORIA laughs with them after a moment of looking serious.

VICTORIA: Fine, you can eat in the dining room, this time, since you're a guest. (She leans towards him, beckoning him forward, then mock whispers) Remember, do not tell my mom I let you do this, got it?

GUARD A: Got it.

CORVO comes back in.

VICTORIA: Ah, Mr. Black. I was just getting the pizza order. Any requests?

CORVO: Vegetarian.

The GUARDS chuckle. CORVO looks angry.

VICTORIA: Yes, you'll have to eat in the kitchen. The other vegan weirdo will explain it to you.

She leaves, smiling, practically smirking. CORVO is furious. He spins his knife and starts forward. The GUARDS stop him.

CORVO (snarling): She is dead.

INT WAIKIKI RESTAURANT DAY

The SAINTS appear to have set up a temporary base there. LASANDRA is looking over a simple map of the motel. JANE is in the background, checking her weapon. The rest are on patrol. HEATHER walks in.

HEATHER: The patrols are set. We'll find him, one way or the other. This place is too quiet. No one was here except 47 and the manager. That's not right.

LASANDRA: You're getting paranoid.

HEATHER (moving close and talking quietly): We need to talk about the new ones.

LASANDRA (gesturing at JANE): You mean Jane?

HEATHER (confused): No. She's screwy, but professional. I'm talking about that psychopath Jack.

LASANDRA (uninterested): Mmm.

HEATHER: He delights in causing suffering. He'd take a break in the middle of a fire fight to torture a frog. The man is certifiable and I don't want to have to depend on him for my survival.

LASANDRA (exasperated): Heather, we all come from dark places. We all have strange reasons for what we do.

HEATHER: I know that.

LASANDRA: The thing we all have in common is that we have no one else. So, we become our own family. Each of us will take a bullet for any of us. If you can't accept all the rest as family, we have a problem, as a unit. Will we have a problem?

HEATHER (Hefting her gun): No. I'm going on patrol.

She leaves. Passing JANE as she comes in. (We didn't notice that she had left). JANE is carrying a heavy bag.

JANE (setting the bag down in front of LASANDRA): Got it. Are you sure you'll need it?

LASANDRA: Better to have it and not need it, than need it and not have it.

JANE shrugs.

EXT HOTEL REAR DAY

NUN A moves around the corner of the motel. There is the sound like a soft engine, dampened by the rain. She looks confused and moves towards the chain link fence. Beyond it 47 steps into view. He looks startled. She raises her gun, but 47 moves out of sight. NUN A touches her earpiece.

NUN A: Got 47. Rear of the hotel. Pursuing.

HEATHER (VO): Wait! Don't pursue until we get there.

NUN A doesn't seem to hear, and rushes forward. As she grabs the chain link fence gate there is a massive spark. NUN A fires her gun involuntarily as she is electrocuted. HEATHER and PRIEST comes around the corner. HEATHER says something, but we can't hear it. She grabs a two by four on the ground. She hits NUN A, knocking her away from the gate. She pushes it open with the board. PRIEST covers her. In the room we see the generator, smoking and damaged hooked up to the chain link by the jumper cables. HEATHER rips the cables away.

HEATHER: It's safe. The generator isn't connected anymore. Completely burned out from electrocuting her anyway.

LASANDRA (VO): What's going on? I take it you missed him.

HEATHER (Touching ear): Yeah, but he didn't miss. Electrocution. Nasty. Looks like he went into the cellar. Could be anywhere by now.

LASANDRA (VO): Lovely.

INT MOTEL OFFICE DAY

JACK (Cackling): Fried nun. That's great!

INT MOTEL BACK ROOM DAY

We follow 47 as he comes up the stairs from the basement. The back room is divided into two sections by a shelf. The body of the manager is in one section. 47 looks at him, and moves to the other section. There is an open door. 47 looks out.

INT MOTEL OFFICE DAY

JACK is sitting at the desk. He's dressed in casual clothes. He's reading a sporting magazine and drinking a beer. There is an SMG gun behind the counter. We see 47 looking out the door, which is behind JACK. He takes a moment to assess the room. He holds up a coin, then moves in the opposite direction, to a window. He climbs out. A moment later there is a metallic clink. JACK reacts immediately, putting down the magazine, he grabs the SMG.

CU of him from the side as he stands up. There is a package of rat poison on the shelf.

We return to the full shot of the office. JACK walks towards the entrance. The camera follows him. We barely see 47 climb back in the window in the background.

EXT MOTEL OFFICE DAY

We continue following JACK as he looks down the side of the building. There is nothing there but a drainpipe. We switch to the opposite angle of the shot. JACK shakes his head and walks away. We pan down and see a coin lying on the ground.

INT MOTEL OFFICE DAY

CU same shot with JACK walking into frame. The rat poison on the shelf is gone.

He sits down. Takes a swig of beer and picks up the magazine. The camera goes slightly off angle as he burps. JACK then heaves and slams his hands over his mouth. He gets up quickly and rushes through a side door. As he opens the door we see it’s a bathroom.

INT BATHROOM DAY

He rushes into the bathroom and we move into…

CU of JACK’s sick face before he drops down. We hear vomiting.

We keep the shot even though it isn't a close up anymore. We see the open bathroom door. It slowly closes, revealing 47 standing behind it. 47 grabs JACK and forces his head into the toilet. We have various shots of him struggling. After several uncomfortable seconds of this, (shot to imply a much longer period of time has passed), 47 tosses JACK's body to the ground. He pulls the earpiece from JACK's ear, cleans it off and puts it in his own ear.

INT MOTEL OFFICE DAY

47 sets a tool box on the counter and looks through it. He pulls out a traffic flare. The door to the outside opens and JANE steps through. She has a moment of surprise and then raises her SMG. 47 reaches into the tool kit and grabs a screwdriver. He throws it at JANE, hitting her in the head. (We don't show it entering the body, but through angles we give the impression it is sticking out of her head). She falls forward. 47 catches her and pulls her into the room. He looks out of the door, and moves out into the rain.

INT RESTAURANT DAY

LASANDRA looks up as HEATHER enters.

LASANDRA: Well?

HEATHER is about to reply when there is a ding. She looks towards it. It's the register that regulates the gas pumps outside. They are pumping. HEATHER quickly looks out the window.

EXT GAS PUMPS DAY

NUN B and PRIEST are patrolling in the background. In the foreground we see the pumps.

CU the gas dispenser lying on the ground. It’s on and dumping gas onto the ground.

INT RESTAURANT DAY

HEATHER dives towards the register, and hits the emergency gas shut off on the wall.

EXT GAS PUMPS DAY

A lit flare goes flying through the air. We cut to 47 standing behind the Totem Pole. His hands are crossed across his chest, and he’s holding his SILVERBALLERS in each hand. The flare falls in slow motion behind him. It lands, lighting the ground up in flames. 47 moves from behind cover in regular speed. As he looks out everything slows down. We follow his eyes as he looks at PRIEST, who’s leg has started on fire, to NUN B who is moving towards PRIEST, and finally through the window at LASANDRA and HEATHER in the restaurant. 47 raises his left SILVERBALLER and shoots PRIEST twice. We see him fall. Then 47 does the same with his right SILVERBALLER and shoots NUN B. We also see her fall. Then he brings the guns together and shoots through the window into the restaurant.

INT RESTAURANT DAY

HEATHER had moved past LASANDRA to hit the emergency shut off. LASANDRA grabs her and pulls her in front of her as a shield. HEATHER gets shot several times to her body.

LASANDRA: See, you did take a bullet for me.

She hurls HEATHER to the ground in something like disgust. LASANDRA grabs the heavy bag that JANE brought in and runs out of a side door.

EXT GAS PUMPS DAY

The rain and the fire one the ground makes for an interesting visual as 47 walks through it to the restaurant.

INT RESTAURANT DAY

47 comes in, professionally clearing the room. He points his guns at HEATHER. She's still alive, half laying, half sitting against the wall. Her hands are empty and she slowly shakes her head. 47 nods and puts his SILVERBALLERS away.

HEATHER: Can you get her?

47: Yes.

INT CELLER ROOM DAY

LASANDRA bursts in and pulls the chain to turn on the light. She opens the bag and takes out a vest wired with explosives. She puts it on, and activates it. LASANDRA smiles, a bit of desperate hysteria mixed in.

EXT RESTAURANT DAY

LASANDRA (VO): 47! You hear me, you bald freak?! I can't believe you didn't take an earpiece!

47 touches the earpiece. It lights up.

47: I hear you.

INT CELLER ROOM DAY

LASANDRA is holding an SMG and pointing it at the closed door. She's sweating and looks out of control.

LASANDRA: I have C4 attached to a dead man's switch! A fully loaded SMG with poison bullets pointed at the only door. The walls are all made concrete. Even if you get past my shooting, I'll still blow you straight to hell.

INT RESTAURANT DAY

47: Understood.

LASANDRA (VO): So, here's what's going to happen!

INT CELLER ROOM DAY

LASANDRA: You walk away. I come up when you're long gone. We both take the L.

INT RESTAURANT DAY

HEATHER groans in frustration. 47 looks at her and smiles.

47: Lasandra. Look behind you.

INT CELLER ROOM DAY

LASANDRA seems thrown for a moment, but recovers.

LASANDRA: You're trying to convince me that you magically got down here before me. (She turns and looks behind her). And look you're not…

The camera pans and something appears in the foreground.

POV We see that LASANDRA is looking at the PALE DUCK.

LASANDRA: Oh, you've got to be-

INT RESTAURANT DAY

47 clicks a button on a detonator.

INT CELLER ROOM DAY

The PALE DUCK explodes. We see the fire slowly explode out from behind LASANDRA, who is only a silhouette as she is blown back.

CU LASANDRA's hand slowly releases the dead man's switch.

Fire fills the room.

INT RESTAURANT DAY

The room shakes with the explosion. Dust falls from the ceiling while chairs and tables fall over. On the ground, HEATHER smiles.

HEATHER (chuckling): Family.

Her eyes go blank as she dies. Gently, almost tenderly 47 closes her eyes. Standing up, he picks up a phone and leaves the restaurant.

EXT WAIKIKI INN DAY

47 drives away in a nondescript car.

INT HALLWAY DAY

VICTORIA gets the pizza from a delivery driver. We see a GUARD on duty outside. VICTORIA carries the boxes of pizza through the hallway.

INT DINING ROOM DAY

She sets the pizza on the table and starts dividing them up.

VICTORIA: All, right, everyone come and get it.

GUARDS come in and start putting pizza onto plates. CORVO follows them and remains in the background.

VICTORIA: Someone prepare a plate for the guy on the porch. Ah, Mr. Black. We have your…vegan monstrosity here.

She turns away from CORVO. His eyes narrow into a glare when she's not looking.

VICTORIA: And when we're done eating, don't worry, I have it sorted. We can watch Blade.

GUARD A: Blade? You're twelve.

VICTORIA looks at him a moment, and then suddenly pats her arms and face. CORVO, in the background flinches back.

VICTORIA: Oh. My. Goodness. You're right! I am twelve! Why did none of you tell me?!

Everyone except CORVO chuckles.

GUARD A: Would your mother let you watch the bloody, gory, extremely R rated movie.

VICTORIA: Of course she would. Why would you even ask that?

Everyone looks at her.

VICTORIA: Fine. She wouldn't let me. It's just…I know there is some crazy line about ice skating in it, but nobody would tell me what it is, so why not just watch it. When Mom's absent.

GUARD A: Ah. Well, your mother is too scary for us to cross.

The GUARDS nod somberly. CORVO reflectively opens his knife and twirls it around.

VICTORIA: Well, in that case, maybe you can tell me what that line is.

GUARD A looks confused for a moment, then understanding dawns. He looks at VICTORIA, having no idea how to handle this. VICTORIA looks at him expectantly.

INT ICA CONTROL ROOM DAY

TRAVERS is pacing. Everyone else in the room is looking frazzled. A beeping comes from a computer.

CAROLINA: Sir! It's from Saint Prime.

TRAVERS: What's her name again?

CAROLINA: Lasandra, sir.

TRAVERS (picking up the phone): About time, Lasandra. Did you get him?

47 (VO)(after a pause): You're going to need another death squad Travers.

TRAVERS: 47.

Everyone in the room suddenly looks busy.

EXT GAS STATION DAY

47 hangs up the phone and tosses it into the back of a pickup truck. The truck pulls out onto the road. 47 follows it in his car.

INT ICA CONTROL ROOM DAY

TRAVERS: Did you get the trace?

CAROLINA: Looks like it was a gas station outside of the city. He seems to be heading back to the city.

TRAVERS: No, he'll have dumped the phone. He's headed away from the city.

CAROLINA: Should we keep tracking it?

TRAVERS: No point.

He walks away. After a moment TRAVERS looks at his phone.

CU Phone message: I am coming there.

TRAVERS flinches away. He storms off.

INT TRAVERS' OFFICE DAY

DIANE is standing behind TRAVERS' desk. She looks up, and then quickly moves around it and sits down. TRAVERS walks in and sits behind his desk. He grabs a pack of cigarettes from the desk. He's about to light up.

DIANE: That's a bad habit to have.

TRAVERS lights up anyway.

TRAVERS: Do I look like I care what you think?

DIANE: No, you look like things aren't going your way.

TRAVERS: Enough! He killed them all, and you are in serious trouble!

DIANE: Me? I'm the one who told you this was a bad idea. I'm in trouble for what? Being right?

TRAVERS: You warned 47.

DIANE: How? You have my phone, and I only made one call, to my daughter, in front of you. And she couldn't have called 47, even if she had his number. Not with the guards there.

TRAVERS (blows out a cloud of smoke): Yes. Your daughter. You need to start cooperating with me. For her.

DIANE: What more cooperation do you think bringing up my daughter will get you? I've already done everything you've asked of me.

TRAVERS: No, you don't get it. Did you know Corvo Black has 'kill a child' on his bucket list. He volunteered when he thought there was a chance he could kill your kid. Capeesh?

DIANE looks at TRAVERS.

INT DINING ROOM DAY

Everyone is eating around the table. There is a soft buzzing sound. A moment later VICTORIA stands up.

VICTORIA: Excuse me. I need to do something feminine and delicate in the bath, uh, I mean powder room.

She leaves. CORVO gets up.

GUARD A: Sir.

CORVO: The kill order could come at any time. I'll be close when it does.

He leaves. The guards look a bit disgruntled.

INT STAIRS DAY

VICTORIA goes up the stairs and into the bathroom. CORVO follows. He moves behind a plant and plays with the knife. He looks excited.

INT TRAVERS' OFFICE DAY

TRAVERS: So, if you don't want Corvo Black to complete his bucket list with your daughter, you better start cooperating.

DIANE looks at him for a long moment, expressionless. Then a slow smile spreads across her face.

TRAVERS: What are you smiling at.

DIANE: I'm amazed by you.

TRAVERS: What?

DIANE: I made my plans. I played out every eventuality. Building layers upon layers of the cover story in preparation. And no one, especially you, ever thought to ask the obvious question. I'm genuinely amazed at how short sighted you are.

TRAVERS (exasperated): What question?

DIANE: Where did my daughter come from?

TRAVERS looks blank.

INT BATHROOM DAY

VICTORIA stands there for a moment. She looks at her watch, worn on the inside of her wrist. It's a smart watch. There is a message on it.

CU Watch Screen: 15 Minutes.

VICTORIA pushes a panel on the shelf. It clicks open to reveal a hidden compartment. Inside there is a tranquilizer gun in a half holster, a gas mask and a bottle of something. She grabs the gun, checks it professionally, puts it back in the half holster and clips it to her belt in the small of her back. She puts the gas mask around her neck and holds onto the bottle. VICTORIA goes to the window and climbs out.

EXT HOUSE DAY

VICTORIA climbs out the window. There is a small ledge that she can stand on. She moves along it until she comes to a window. She pauses, and then looks in.

INT UPSTAIRS HALLWAY DAY

CORVO paces. He’s several feet away from the window.

EXT HOUSE DAY

VICTORIA moves quickly across the window.

INT UPSTAIRS HALLWAY DAY

CORVO looks up as he sees something pass the window out of the corner of his eye. He moves towards it.

EXT HOUSE DAY

We see CORVO looking out the window. He barely misses seeing VICTORIA as she enters into a window further down.

INT MAINTAINENCE ROOM DAY

VICTORIA closes the window and then adjusts the gas mask so it sits on top of her head. We see now that the bottle she’s holding says ZZZeditive on it. She pours it into the ventilation system of the house. She turns the system on. VICTORIA adjusts the gas mask.

POV VICTORIA as she pulls it down. The lenses on the mask are blue, and everything becomes blue from her perspective.

We slowly pull away from her perspective, though we still see everything in a blue tint. We pull back from her and track through the house.

INT HOUSE DAY

We see the GUARDS start to look drowsy, and then fall asleep.

INT UPSTAIRS HALLWAY DAY

We end this shot on CORVO who looks confused. He shakes his head to clear it. Past him, in the background, we see something pass by the banister. There is a metallic clang. CORVO's head snaps around, but there is nothing there. He moves to the banister and looks out.

CORVO: What?

VICTORIA comes behind him and kicks him in the back. CORVO falls forward. The banister falls away in the section he hit. The glass breaks as he falls to the first floor. VICTORIA looks down. She pulls something out of her pocket.

CU her hand. It's the nuts and bolts her mother had handed to her.

VICTORIA: Thanks, mom.

She drops them and walks away.

INT LIVING ROOM DAY

CORVO landed on his back. He's lying there. VICTORIA walks over to him. Crouching down she reaches into his pocket and pulls out his knife.

VICTORIA: Cool knife.

CORVO suddenly lunges up and grabs at her. VICTORIA blocks the arm and hits him in the nose with the palm of her hand.

CU we see a line of blood around his nose where it breaks.

VICTORIA: Breath deeply!

She slams her elbow down hard into his solar plexus. CORVO wheezes. His eyes bug out as he struggles to breath.

VICTORIA: Deeper!

She raises her elbow, and slams it down again. CORVO's eyes roll up and he slowly falls back, unconscious. VICTORIA shakes her head and stands up.

VICTORIA: Geez. Something, something Ice Skating!

She holds up the knife. Clicking it open, she does the same twirling technic that CORVO did, but faster and smoother.

VICTORIA: Nice knife, though.

INT DOWNSTAIRS HALLWAY DAY

VICTORIA moves to the door, and peeks out through the window square.

EXT FRONT DOOR DAY

We see that the blue filter is gone outside the house. GUARD B is standing there, unaware of what happened inside.

INT DOWNSTAIRS HALLWAY DAY

It's still blue in the house. VICTORIA sits on a chair by the door.

INT TRAVERS' OFFICE DAY

TRAVERS: What? Sex Ed fail you?

DIANE: I adopted her genius.

TRAVERS pulls out a gun and points it at her.

TRAVERS: Explain yourself.

DIANE: Oh, I set up layers. Blind adoption, but if you dug too deep, it was my cousin's kid. Dug deeper, my sister, finally my kid from a mistake years ago. And you never even looked deeper than adoption. You yourself didn't even know about the adoption.

TRAVERS: I'm warning you…

DIANE: The program that created 47 wasn't unique. It was simply the most successful. We, 47 and I, discovered Victoria and the program that created her a few years ago. 47 ended it, but we agreed that their one product, Victoria, should be given the chance at a life before becoming a mindless assassin. And you left your deranged killer and innocent guards all alone with her.

EXT HOUSE DAY

The gate to the driveway opens up and a nondescript car drives in. It turns around and pulls up to the front door. GUARD B approaches as 47 gets out. He's wearing a baseball cap and casual clothes.

GUARD B: Can I help you with something?

47 (looking at a piece of paper): Uber. I'm here to pick up a, uh, Miss Burnwood.

GUARD B: She’s not here. Did she call you?

47: Yeah. A few days ago. Made an appointment. If she’s not here we’re still going to have to bill her.

GUARD B (CU): That’s fine. She’ll be…

GUARD B’s eyes go blank. Then his head lows forward. We see a tranq dart in the back of his neck. We shift focus on the shot and see VICTORIA standing behind him with the tranq gun aimed at him. 47 catches GUARD B as he falls forward. There is a bench beside him. VICTORIA comes up and pushes it open, revealing it to have a container under it. She grabs his legs and with 47’s help, deposit him into the box. She takes off the gas mask and puts it and the tranq gun into the box. 47 steps back and opens the back door of the car. VICTORIA gets in. He goes around it and gets in the driver’s seat. The car drives off.

INT CAR DAY

47: Report.

VICTORIA: Sir. Infiltration went well. Guards didn’t view me as a threat. The Hitter was called Corvo Black. He talked of killing me when he thought I couldn’t hear. Good thing I didn’t hear it, otherwise I’d have had to be totally freaked out. Subduing the Guards went perfectly. However, it went a bit Mike with Black. Despite being gassed and knocked over the upper railing, he was

still conscious and attacked me when I approached. I may have broken his nose and bruised his solar plexus at that point.

47: Sounds like you handled yourself just fine.

VICTORIA: I feel like I should have done better. I don't understand why he was still awake. What would you suggest?

47: Mr. Black has abused alcohol and drugs for many years.

VICTORIA: What does that have to…Oh, you want me to figure it out. Hmm. Oh, I get it! Tolerance! He was still awake because his body required more gas to affect him. But mom didn't want to risk showing me the personal files, so how could I have known?

47: You can't always know. The secret of what we do is being able to adapt when things go sideways.

VICTORIA: So, when things go full Mike, it all works out. Where did that phrase come from anyway?

47: Full Mike? Former ICA agent. Named Mike obviously. Had a talent for making even the simplest assignments complete chaos. He had a genius for being in those situations as well. He once set off an explosive in a crowd. Only killed the target. Didn't even injure anyone else. Nobody ever figured out how he managed that one.

VICTORIA laughs.

EXT CITY DAY

The car drives down the street.

INT TRAVERS' OFFICE DAY

We hold on a shot of TRAVERS sitting, holding a gun on DIANE. We go to…

POV TRAVERS. He is looking at DIANE. He looks down at his gun. He looks back up. DIANE is gone. We hear a noise. He looks to his left and we see DIANE standing to the side of the desk holding a gun. TRAVERS raises his arm to shoot her.

CU TRAVERS' hand. It's empty, but in the shape of someone holding a gun. We see his finger pull the 'trigger' a few times.

DIANE: I have your gun. Told you smoking wasn't healthy. Especially when you leave me alone with the packet and a fun little drug. Paralytic. Also distorts your perception of time.

There is a small beep. DIANE pulls a flash drive out of his computer.

DIANE: Good it's done. It just copied everything on your hard drive, and then fried your system with viruses.

TRAVERS: Wa…Why?

DIANE looks at the clock.

DIANE: I have time I suppose. We have noticed your takeover of the ICA. And we knew your first move had to be getting rid of us. So, when I double checked the orders for 47's next targets, and noticed you had added another target, it was easy enough to counter this attack. I found out who the target was, and arranged to discuss it with 47 directly.

EXT GRAVEYARD DAY

DIANE is in front of the grave.

DIANE: It's time 47. They've made their move.

We pan around to find 47 leaning against the back of a Mausoleum, out of sight of the ICA agents watching DIANE.

47: Understood. I know what to do.

EXT WAIKIKI INN DAY

DIANE(VO): We picked a place we knew would be deserted.

INT MOTEL OFFICE DAY

We see the MANAGER behind the counter. He looks up as the camera zooms in.

DIANE(VO): Except for the corrupt Manager. I presume your Saints took care of him. We'll be claiming that bounty.

INT UNKNOWN LOCATION NIGHT

47 is sitting in front of a computer. It shows a picture of LASANDRA and detailed writing.

DIANE(VO): 47 Studied all the dossiers on your death squads. He knew exactly who you'd send, and what they would do.

INT TRAVERS' OFFICE DAY

DIANE: And that brings us up to now. I'm done here. Good luck with the Constant.

She leaves.

EXT ICA BUILDING DAY

DIANE walks down the steps and gets into the back of a nondescript car.

INT CAR DAY

47 is driving, VICTORIA is on the floor of the backseat with a blanket covering her from view. DIANE sits down.

DIANE: Hello, sweetie, how was your day?

VICTORIA: I got a cool knife!

EXT ICA BUILDING DAY

The nondescript car drives off, and quickly disappears into traffic.

INT ICA CONTROL ROOM DAY

CAROLINA is looking at her screen. Suddenly her eyes widen.

CAROLINA: I don’t believe it. She gets up and leaves the room with an Ipad.

INT TRAVERS OFFICE DAY

CAROLINA comes in.

CAROLINA: You won’t believe this sir, but… Sir? SIR!

She checks TRAVERS, but he doesn't react. The door opens as she's checking. There is the shape of person there.

CONSTANT: What is wrong with him?

CAROLINA: Constant? Sir, you're here?

CONSTANT: It seemed warranted. Travers?

CAROLINA: He seems to be drugged, sir.

CONSTANT: By Burnwood.

CAROLINA: I don't know, sir. I haven't seen her in a while. I came in to give him some incredible news and found him like this.

CONSTANT: What news.

CAROLINA: This just happened a few minutes ago.

She hands him the Ipad.

CU the Ipad. Which shows…

INT COURTROOM DAY

JUDGE: I understand the prosecution's position, but if you can't produce your final witness, I have to conclude that your case is finished.

The courtroom doors burst open. The AGENT comes in, followed by BRIAN JOHNSON.

AGENT: I apologize for the theatrics your honor. CIA. We were made aware of an international assassination attempt on Mr. Johnson's life and quickly moved him to safety. He is right here and ready to testify.

JUDGE: Thank you for your efforts, agent…

AGENT: Smith sir.

INT TRAVERS' OFFICE DAY

CAROLINA: 47 Didn't kill the wrong target.

CONSTANT: So, I see. Move Travers to the infirmary until he recovers. I'll want a full briefing once that's done.

CAROLINA: Yes, sir, I'll take care of it immediately.

INT INFIRMARY NIGHT

TRAVERS is in the bed. The CONSTANT is standing beside it. TRAVERS wakes up.

TRAVERS: What, Constant?

CONSTANT: What a mess you've made. 47 and Diane are in the wind. The leverage we had on her is gone. And that additional income will have to be refunded because the target testified. We're giving them your life as a show of good faith.

TRAVERS (panicked): No, wait. Burnwood copied my hard drive and destroyed it!

CONSTANT: So what? It shouldn't have anything she doesn't already know on it. (Realizing) Except you put stuff on thereand she knew it.

The CONSTANT looks at the IV stand. There is a needle sticking out of it.

CONSTANT: Travers, quick, what did you put on it? What does she have?

TRAVERS starts to convulse. A few seconds later he's dead. Looking annoyed the CONSTANT grabs the needle and leaves the room.

INT ICA HALLWAY NIGHT

The hallway is empty. CONSTANT pulls out a phone and talks into it.

CONSTANT: We have a problem.

INT BALLROOM NIGHT

It's a massive ballroom in a fancy, rich house. In the middle of it is an oxygen room surrounding a bed. A NURSE is approaching the bed. Someone on the bed is talking.

STRANGER(croaking voice): I see. Mitigate the problem the best you can. Try to find 47. Remember even the Constant reports to me. Understood.

We only see his hand as he hangs up the phone.

NURSE: Do we need to eliminate the Constant?

STRANGER: No. No. We worked too hard getting him there. He acted correctly, but a bit prematurely. He couldn't have known Travers would be an idiot.

NURSE: But Burnwood did.

STRANGER: 47 and Burnwood. The best assassin and the best handler. Even I thought we got ahead of them on this. I hate being behind them.

NURSE: Do you require your morphine now?

STRANGER: Curse it, yes.

INT HIDEOUT SHOOTING RANGE NIGHT

47 and VICTORIA are at the range in individual spaces. Along the wall are rows upon rows of guns stacked so high up that there is a ladder on a track like in a library so you can reach all of them. There are targets a very long ways down the range. Both hold silenced SILVERBALLERS.

47: Triangle, left arm. (they both shoot) Square center (shooting) Upside down triangle head. (shooting) Two heart one head. (shooting) final shot center. (Shooting)

INT HIDEOUT OFFICE NIGHT

There is a massive screen on the wall. It appears to be running through information. DIANE is sitting in front of it on the phone.

DIANE: He testified? No, thank you agent Smith. Contact us if you need us. Bye.

She hangs up. 47 and VICTORIA walk in holding the shooting sheets.

VICTORIA: It's nice of you to say, but it's still a sloppy grouping even if I got the shapes right.

DIANE: No other 12-year-old could do as well sweetie. Take the win.

VICTORIA: That's no excuse mom, I need to practice.

47: Yeah, mom.

DIANE: Don't take her side.

There's a beep from the computer. The look at it.

DIANE: It looks like it's compiled all the information from Travers' computer.

47: Should be interesting. Let's see what we have.

CU screen as we see a lot of separate images pulled up. These include a newspaper clipping from page 17 that says DEXTER LABORATORIES AWARDED CONTRACT FROM THE WHITE HOUSE, a brochure from the HIMMAPAN HOTEL,The IAGO symbol, a picture of CLAUS HUGO STRANDBERG with his name underneath, a PINE CONE REHABILITATION CENTER flyer, a labeled picture ofBLACKWATER PARK, GAMA FACILITIES HOKKAIDO flyer and finally the single word: Terminus.

We close on a zoom in of 47. He slowly smiles.

END CREDITS