

NIDAROS 2042

PART ONE

Flowers are without hope

by

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EIGHTH DRAFT
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PAGE 1 (4 panels)

Note to letterer: Add some kind of "phone call-effect" to all captions in this scene.

PANEL 1

We look up at a high corporate skyscraper. It is dark, and snow is falling. The skyscraper is surrounded by similar buildings, but it sticks out. We see three passenger elevator shafts in glass rise up to the top. The elevator in the middle is lit, and we see the shape of a PERSON in it. It is about seven floors from the top.

CAPTION (JOHN)

Hello, welcome to PsyLine, this is John.

CAPTION (EVA)

-CLICK- (SFX)

PANEL 2

From the POV of the person in the elevator we look down at her leather boots. Because of the glass bottom in the elevator we see the street far below. The traffic is light, with only a few cars.

PANEL 3

Two armed GUARDS, in black military gear, are standing on each side of the elevator door. This is from inside the hallway. The red light above the elevator door is lit.

SFX (red light)

Ding.

CAPTION (JOHN)

Hello, this is John at PsyLine.

CAPTION (EVA)

...

CAPTION (JOHN)

Hello?

CAPTION (EVA)

Hi.

PANEL 4

The elevator door has opened, and from inside the elevator, between the leather boots, we see into a hallway. There are two figures about 30 meters into the hallway. A MAN, in a suit, and a WOMAN, with a Mayan blue shirt, holding something in her arms. We can't make out who they are at this point. Behind them is a large sculpture of a hand, fingers outstretched towards us.

CAPTION (JOHN)

Hello, I'm John.

CAPTION (EVA)

Hi John, I'm...

CAPTION (JOHN)

Yes?

CAPTION (EVA)

...

CAPTION (JOHN)

What's bothering you, Miss?

PAGE 2 (6 panels)

PANEL 1

Straight on, from the side, we see the leather lady boots move past the feet of the guards. EVA's entering the room.

CAPTION (EVA)

I dunno, I'm new to this...

CAPTION (JOHN)

That's alright. Do you know why you called?

CAPTION (EVA)

I'm... bored, yeah... bored.

CAPTION (JOHN)

Go on...

PANEL 2

From the POV of the GUARDS we see the back of EVA as she's walking towards the two persons, now covered by her figure. Her coat bends outwards at the bottom, indicating she's walking fast and determined.

CAPTION (EVA)

...

CAPTION (EVA)

Y'know they never make pizza the right size? They... it's not meant for one person, y'know.

CAPTION (JOHN)

I see, uhm...

CAPTION (EVA)

...

PANEL 3

Straight on, from the side, we see her leather boots have stopped. She has stopped in front of the two.

CAPTION (JOHN)

Uhm, pizza? You feel you need someone to share with?

CAPTION (EVA)

...

CAPTION (JOHN)

Miss?

CAPTION (EVA)

...

CAPTION (JOHN)

What should I call you, Miss?

PANEL 4

Close up of EVA's face in profile. She looks straight ahead, her expression hard.

CAPTION (EVA)

Just... just call me the Cleaning Lady.

CAPTION (JOHN)

The Cleaning Lady?

CAPTION (EVA)

Yeah.

PANEL 5

From between the fingers of the large hand sculpture we see the back of the man, JEAN MCCLUSKY (but we can't see it's him). We see the woman, MAYA, holding a BABY (six months old), tucked in a white blanket. She has taken a step closer to EVA, intending to give the BABY to her. EVA still looks straight at JEAN.

CAPTION (JOHN)

Is that what you do?

CAPTION (EVA)

...

CAPTION (JOHN)

You work within cleaning service? Houses and stuff?

CAPTION (EVA)

Stuff... and mess.

PANEL 6

From above, close up of the BABY as MAYA has just handed it over to EVA, cradling it close to her coat. The BABY is smiling, sucking on its thumb. Inside EVA's coat, we barely see a gun in its holster.

CAPTION (JOHN)

Mess?

CAPTION (EVA)

People's mess. My mess.

PAGE 3 (4 panels)

PANEL 1

EVA's face in profile, looking down at the BABY, smiling at it.

CAPTION (JOHN)

I see. Messy stuff. And... you're bored?

CAPTION (EVA)

John... I have to...

PANEL 2

We see the back of the MAN, upper torso and head. His hair slick and dark, combed straight back down into the neck. MAYA has taken a step back, arms crossed, looking at him with a barely visible smile. EVA and the BABY aren't visible, covered by the MAN's figure.

SFX(silenced gunshot)

TUFFF.

CAPTION (JOHN)

Yes?

CAPTION (EVA)

...

PANEL 3

Same as previous panel, but now the MAN is gone (has been shot down) and we see EVA, with the BABY, aiming a smoking gun (with silencer) straight ahead. MAYA has the same posture as before, looking down at the dead MAN.

CAPTION (JOHN)

Yes? Hello... Cleaning Lady?

PANEL 4

Between the fingers of the large hand sculpture we see EVA (with the baby in her arms) walking towards the elevator. MAYA is gazing after her. The guards by the elevator haven't moved, haven't reacted. We see the hand of the dead MAN, blood spreading around it.

CAPTION (EVA)

-CLICK- (SFX)

PAGE 4 (5 panels)

Note to letterer: Fit the title "Seg. 1:Flowers are without hope" into this page somewhere.

PANEL 1

Close up of a PDA on a table. We clearly see what's on the display: A picture of a BABY (the same as in the first scene) being kissed on the cheek by its mother, LISA, a blond woman. It's the background/wallpaper on the PDA.

CAPTION

Four days earlier.

THOMAS (o/p)

Goddamnit, I'd love to clone me
one of these.

PANEL 2

Three guys are sitting in a cubicle at a strip club. ASH JUSTER on the left side, THOMAS DARWELL in the middle and LUC MCCLUSKY on the right. All three wearing the AtomSec indoor uniform, only ASH isn't wearing his cap. On their chests are nametags with their surnames, but we might not be able to read them. On the table each of them has a half empty glass of beer, except LUC's which is empty. The PDA is on the table in front of ASH, who's looking at THOMAS. THOMAS is looking straight ahead (at a stripper working the pole (o/p)). LUC is leaned back looking over his shoulder.

THOMAS

Ash, look at that one.

PANEL 3

Straight on ASH, nametag reading "Juster". He's holding the glass of beer, half empty, the PDA on the table in front of him. He's looking to his left, where THOMAS is sitting (o/p).

ASH

Jeez, Thom, chill. I've seen a
girl before, y'know. I have
one.

ASH

You need a girlfriend, not a
clone.

LUC (o/p)
Nah! Too expensive.

PANEL 4

Straight on LUC, nametag "McClusky", an empty glass of beer on the table in front of him. He's leaned back, looking up at a busty WAITRESS with an alluring smile, ready to take his order.

LUC
Uh, yeah... Another one, Caro.

WAITRESS
Sure, Luc.

THOMAS (o/p)
We'll find a girl at the Atomon gala, Luc. Actresses are loaded!

PANEL 5

Through the legs of the striptease working the pole we see the cubicle. ASH taking a sip, THOMAS looking at LUC who's looking back. We might see the WAITRESS walking away with LUC's empty glass on her tray.

LUC
Ha! And who invited you?

THOMAS
Isn't your uncle the big boss?

PAGE 5 (6 panels)

PANEL 1

Close up of LUC, looking at the striptease by the pole (o/p). His expression stern. We see THOMAS in the background, looking at him.

LUC
Among other things.

THOMAS
So he'd get us in?

PANEL 2

Low angle from the table. ASH is emptying his glass. In the foreground the PDA is vibrating.

SFX (PDA)
Vvvzzz vvvvvzzz.

LUC (o/p)
That fuckin' prick? Not a chance.

PANEL 3

From ASH's POV: CARO, the waitress returns with a glass of beer, placing it in front of LUC. As she does this she winks at ASH/us (o/p).

CARO
Here you go.

LUC
Thanks.

ASH (o/p)
We got a gig for tomorrow as well.

PANEL 4

From LUC's POV: CARO walks by ASH (so we can see her behind/back), who smiles at LUC/us (o/p). He's holding the PDA. His glass almost empty, on the table.

THOMAS (o/p)

Damn, can't I get one Friday
off. Shit.

ASH (whispering)
That's how you get a girl, Luc.

LUC (o/p)
Heh, Jackass!

PANEL 5

ASH is standing, about to leave, putting the PDA in his
pocket. THOMAS with a curious expression, and LUC
grinning.

THOMAS
What?

LUC
How's the new dump, by the way?

ASH
The new "dump" is great, dick!

ASH
11 AM tomorrow, Cinderellas.

PANEL 6

ASH is walking away from the cubicle, raising a hand up to
say goodbye, without looking back. LUC raises his hand in
response. The striptease on the pole is about to take off
her bra.

THOMAS
Take care, boss.

LUC
Later.

ASH
Sayonara.

PAGE 6 (6 panels)

Note: Panel 1 might be tall, but narrow, to give more room to the other panels. Panel 6 should be page wide, if room.

PANEL 1

From a low angle we look up at an apartment building. Tall, around 30 floors, with several of the windows lit. Its façade is simple, but you can see it's architecturally modern. On the top are penthouses, which look different than the rest. It's a grey evening, but not too dark.

CAPTION (JOHN)

Tim at PsyLine, can I help?

CAPTION (EVA)

-click- (SFX)

CAPTION (JOHN)

John at PsyLine, how can I help?

CAPTION (EVA)

...

PANEL 2

Close up of pistol parts lying on a cloth on a table. Silencer, cleaning oil, patches and such on the cloth as well. The pistol grip isn't there. (EVA is examining it o/p.)

Next to the cloth is a PDA, and we can barely read, up side down: * connected: +47481770900 - 0:11 * We also see the date and time on the upper corner of the display: 18:05 - 18.09.42.

There's also a glass of milk, almost empty, next to the cloth.

PDA (JOHN) (BURST)

Uhm... Cleaning Lady?

EVA (o/p)

Hi John.

PDA (JOHN) (BURST)

Hi... So, what-|--

EVA (interrupts) (o/p)

So what am I wearing?

PANEL 3

In the sofa, EVA is raising her glass to her mouth, with a smile. Maybe we see the table with the pistol parts on, in front of her. She's wearing a high-neck sweater and an empty pistol chest-holster. If we can see her feet she's wearing jeans. We probably see the huge window, on the wall by the couch. Outside are the downtown skyscrapers, the weather grey.

PDA (JOHN) (BURST)
Haha, not quite what I was
going t-|--

EVA
I'm not wearing anything,
actually.

PDA (JOHN) (BURST)
Oh...?

PANEL 4

We see part of a TV screen (which is in/part of the wall). There's a news anchor woman speaking, with deep cleavage. In a corner, showing the particular news she's talking about, is a nuclear symbol covered with the text: BOOK CONTROVERSY: "SOLVING WWII". There's a transparent mute symbol on the middle of the screen (maybe we don't see the whole symbol).

Next to the TV there are several books on a shelf. Titles: Ellis' *American Psycho*, Murray's *Threesome*, *bloody threesome*, Huxley's *Brave New World* and *The Ideas of Plato*.

EVA (o/p)
Oh? You naughty shrink! I'll
bite!

PDA (JOHN) (o/p) (BURST)
Haha, I don't doubt that.

EVA (o/p)
...

PDA (JOHN) (o/p) (BURST)

Uhm... you there?

PANEL 5

On the kitchen bench there's a framed family portrait of EVA and her brother ASH, about 10 years old. Standing behind them are their parents, NAO and EMBLA. NAO, Asian, is smiling to the camera. EMBLA, Caucasian, kisses him on the cheek. Also on the bench is a milk carton decorated with cartoonish cows, dancing and smiling.

It's an open kitchen solution, so in the background, between the picture and the milk carton, we see EVA sitting in the couch, assembling the pistol.

PDA (JOHN) (BURST)

Miss?

EVA

Analyze me. Who am I, John?

PANEL 6

If room, page wide. Establishing shot. EVA is sitting in the sofa, pulling back the loading mechanism on the now assembled pistol, with silencer on. She is clearly amused by the conversation with John. The milk glass is empty.

The living room is a bit messy, with clothes thrown about. Leaned on the wall, next to the sofa is a sniper rifle. Through the huge window we see the city centre with its skyscrapers, the weather gray. Maybe we see the TV/entertainment system and the book shelf as well.

SFX (pistol)

Cli-chinck.

PDA (JOHN) (BURST)

Uhm... the Cleaning Lady?

PDA (JOHN) (BURST)

Ok, uhhhm...

EVA

Man, I'm excited!

PDA (JOHN) (BURST)

Hehe... uhm. You like pizza.

PDA (JOHN) (BURST)

Not married. No children.

EVA

Go on.

PAGE 7 (6 panels)

PANEL 1

EVA is now walking towards the kitchen, placing the pistol in its holster. With the other hand, she's holding the PDA (but not up to her ear, like a phone). She looks more serious now.

PDA (JOHN) (BURST)
You... uh... you're "bored".
Popular among friends. Many
friends.

EVA

...

PDA (JOHN) (BURST)
Loving parents. An older
sibling.

PANEL 2

EVA puts the PDA down on the kitchen bench, next to the picture of her family, and picks up the milk carton with the other hand. We should see the picture of the family, since it relates to the dialogue.

EVA
A-ah. Wrong. No kiss for John.

PDA (JOHN) (BURST)
Older brother?

EVA
Mum got murdered, dad flew off,
and I'm *just* as old as my
brother.

PANEL 3

Close up of the PDA display (now lying on the bench). Above the **connected**-part described earlier, a message ticks in: **Incoming e-mail: Bruce the Bee - 18:06**
The PDA is vibrating.

SFX (PDA)
Beep.

SFX (PDA)
Vvvvvzzz vvvvvzzz (low sound)

PDA (JOHN) (BURST)
Oh... I'm sorry. I... I shouldn't...

EVA (o/p)
Don't sweat it. Go on.

PDA (JOHN) (BURST)
... Uhm... you look up to him?

PANEL 4

EVA is closing the high-tech fridge (having placed the milk back in), looking over at the PDA on the bench, still vibrating. On the fridge door there's a photo of EVA and ASH, about 20 years old, hugging, smiling to the camera.

SFX (PDA)
Vvvvzz vvvvzz (low sound)

EVA
No kiss. I haven't seen him for years.

PDA (JOHN) (BURST)
Oh.

PDA (JOHN) (BURST)
Why?

PANEL 5

Close up of the photo on the fridge. A Nidaros Academy of Intelligence (NAI) fridge magnet holding it there.

EVA (o/p)
Uh, dunno...
EVA (o/p)
I moved, he moved. I moved back.

PANEL 6

Low angle, from hallway, we see EVA's leather boots in the foreground. The kitchen's on the left, and EVA's rounding the kitchen bench, walking towards the hallway. We might see she's holding the PDA.

PDA (JOHN) (BURST)
But you still call each other?

PAGE 8 (3 panels)

Note: Panel 3 should be dominant.

PANEL 1

EVA takes a leather jacket with fur collar off its hook on the wall in the hallway. And at the same time she puts one foot in the leather boot. There are several jackets and coats hanging on the wall.

PDA (JOHN) (BURST)
You there?

PDA (JOHN) (BURST)
Hello?

PANEL 2

EVA's now got her jacket on, adjusting it by the collar with both hands, still holding the PDA.

EVA
Nah... It's been years, and I... I...

PANEL 3

ASH is standing in a pedestrian street outside the strip club. His AtomSec jacket tucked close, arms crossed against the chill air. NIDAROSIAN DREAMS SHOWBAR is blinking in bright colours behind him. There are advertisement screens by the entrance as well, reading: OPEN 24/7! SEXY 24/7! It is a gray afternoon, and people are passing behind him.

CAPTION (EVA)
Haven't really... bothered.

CAPTION (JOHN)
Oh... why?

CAPTION (EVA)
Next time. -CLICK- (SFX)

PAGE 9 (2 panel)

Note: The first panel could be page tall, and narrow.
Panel 2 should be very dominant.

PANEL 1

From high above, we see the tall buildings of downtown Nidaros. On one high rise, there's a greenhouse on the roof. It's the same grey evening, not too dark.

PANEL 2

The greenhouse. EVA is in the foreground, back against us, leaning on the door frame. The greenhouse is filled with large exotic flowers from floor to ceiling, many genetically modified, with glowing petals. In the middle of the greenhouse, next to a table with a laptop on, BRUCE THE BOSS is standing. Gesturing eccentrically to show that EVA is welcome. Behind him stands MARC, his muscle. He's a handsome black guy, with a black suit and a stern expression.

BRUCE

Welcome to the Garden of Eden,
Eva.

EVA

Clever, Bruce.

BRUCE

I was hoping you'd come dressed
in your fig leaf.

PAGE 10 (5 panels)

PANEL 1

EVA approaches BRUCE. She's smiling. He gestures at the laptop. It's on, but we can't see what it displays.

EVA
I only wear it for pleasure.
This is business.

BRUCE
Too bad.

BRUCE
Your payment's ready. Just plug
in.

PANEL 2

BRUCE bends a flower, hanging from the ceiling, down to his nose, sniffing it, while smiling. Eyes closed.

EVA
If you'd pay like a real man,
we might be doing pleasure.

BRUCE
Haha!

BRUCE
There's that serpent tongue
again.

PANEL 3

Close up of the PDA connected to the laptop. EVA's hand has just let go of the PDA. On the laptop screen it says:
*Transferring funds: €30.000 - to mobile device - ID:
EJ21412***** - 19:38, 18.09.42.*
The display on the PDA reads DO NOT REMOVE.

SFX (laptop)
Beep. (low)

BRUCE (o/p)
I must compliment you on the
Britannia kill. Three
kilometres... across downtown.

BRUCE (o/p)
Impressive.

EVA (o/p)
Why, thank you.

PANEL 4

BRUCE is looking at EVA with an alluring smile. She's looking down at the laptop, and has taken the PDA out.

BRUCE
You have a magic touch, which I love.

EVA
Too bad I haven't touched you, then.

PANEL 5

EVA has turned around, facing us, rolling her eyes, about to walk towards us. Behind her, BRUCE has his hands in his pockets, with an amused smile on his lips. MARC is still in the background.

BRUCE
Ooh... Serpentine...

BRUCE
I'll call if something pops up.

EVA
Stay alive.

PAGE 11 (2 panels)

PANEL 1

From massive crop fields, with hundreds of greenhouses we see the beginning of the city. The most prominent building is a high apartment building on the edge of the field. Bending into the city on the right side is a massive freeway. The weather is gray, and it has started raining. Above the city the sun, a pale disc behind the clouds, is setting.

CAPTION (ASH)
The Heimdal fields.

CAPTION (ASH)
A new place. A new view.

PANEL 2

ASH is standing by the big window in the living room, back to us, gazing out to the Heimdal fields. ADAM, 6 months old, is sitting on the floor in the middle of the room, playing with baby toys, exploring and tasting one, like babies do. The sofa and furniture is colourful and homely. Several paintings and pictures hang on the wall above the couch. We might discern that one picture is the same as in EVA's apartment: the family photo, and there's a baby photo on the wall as well. A light blue cat walks up to ASH.

CAPTION (ASH)
A new home.

CAPTION (ASH)
They're all alien. At first.

CAT
Meeew

PAGE 12 (6 panels)

PANEL 1

From outside the window, we see ASH (smiling), looking down at the CAT, who's looking up at him. It rains heavily, making them blurry behind the window.

CAT

Meeew

ASH

Lix, little genetic freak.

PANEL 2

Back inside. ASH bends down and pets LIX. LIX's snout and whiskers glow lightly blue.

ASH

You like the new place?

LIX

Prrrrrrrr

ASH

Think Adam and Lisa like it?

PANEL 3

In the foreground, LISA is walking into the living room, only wearing a towel, having just had a shower. ADAM notices her and looks up smiling from ear to ear. ASH is still caressing LIX by the window, and hasn't noticed LISA.

ADAM

Iih... Gaah?

ASH

Yeah, I'm not sure either.

PANEL 4

LISA lies down on the couch, stretching out a hand to ASH. He looks at her, smiling.

LISA

Come here...

ASH

Hmmm?

PANEL 5

ASH sits down in the sofa (in LISA's feet end). LISA lifts her feet to give room for him. We can see she is smiling warmly.

LISA

You shouldn't consult the cat,
Hon. I like it.

LISA

In fact, I love it. The view,
the amazing bathroom...

PANEL 6

In the foreground ADAM is playing with his toy, smiling. LISA, with her feet in ASH's lap, is looking at him from the sofa. So is ASH.

LISA

...you...

LISA

...Adam.

LISA

He'll love it here.

PAGE 13 (6 panels)

PANEL 1

Close up of ASH, looking down at LISA's feet. His expression a bit sombre.

ASH

I'm sorry... I...

ASH

I mean, this is great. You are great. I guess it's just...

ASH

I feel I should try harder. For you guys.

PANEL 2

Close up of LISA with a comforting expression, looking at ASH.

LISA

Hey... You're nothing but great to us, Ash.

LISA

Why do you feel like that?

PANEL 3

Close up of ASH looking at LISA, his eyes a bit red rimmed.

ASH

I dunno...

LISA (o/p)

Because of your father?

PANEL 4

Close up of ASH, now looking at ADAM, with a thoughtful expression. Anger in his eyes.

ASH

He *left*. No note, nothing.

ASH

Sis' and I, all by our selves.
His children.

ASH

I need to be better than that
man. Ten fold.

PANEL 5

Close up of ASH, now looking at LISA. Her hand on his
cheek.

LISA (o/p)

Your better than any man I
know. Adam and I are lucky
having you.

ASH

Any other man wouldn't lose his
family. Parents. Sister.

PANEL 6

Close up of LISA smiling warmly. (Her hand still on ASH's
cheek (o/p).)

LISA

You haven't lost us.

PAGE 14 (4 panels)

PANEL 1

Page wide. LISA has leaned closer, one hand on his cheek, one holding his hand. ASH's also leaned closer, his other hand on her knee. His eyes still red-rimmed.

ASH
I never will. Never.

LISA
I've been falling for you ever
since we met.

PANEL 2

They are about to kiss, their lips very close to each other. LISA's eyes open.

LISA
And I'll never hit bottom.

PANEL 3

Close up of them kissing passionately, eyes closed.

PANEL 4

Page wide. Same as panel 1, except their faces are closer, and LISA has a wide excited smile, running her fingers through ASH hair.

LISA
Seems like ADAM's busy with his
toys...

ASH
Mmh?

LISA
Whadda ya say, Gorgeous?

PAGE 15 (3 panels)

Note: Panel 3 should be very dominant.

PANEL 1

Straight on, we see the circular rose window of the Nidaros Cathedral. It is spotlighted from below. It's a dark evening, with heavy rain.

CAPTION (JEAN MCCLUSKY)
Gentlemen...

CAPTION (JEAN MCCLUSKY)
Ladies...

PANEL 2

Bird view, looking straight down on the entrance of the cathedral. By the massive doors there are three bouncers standing, but we only see three UMBRELLA's, shielding them from the rain. There's a red carpet leading up to the doors. An orange banner hangs above the door, but we can't see what it says.

CAPTION (JEAN MCCLUSKY)
Hope you've enjoyed the food
and tasted the champagne.

PANEL 3

Low angle, establishing shot. We're looking at the Nidaros Cathedral (west front) from about 90 feet. The front is lit up by spotlights from the ground. The tall, gothic church rising up into the dark sky. We now see that there are three BOUNCERS holding the umbrellas. On the orange banner above the massive doors it reads in black letters:

ATOMON ENTERPRISES
* GALA 18/09 *

CAPTION (JEAN MCCLUSKY)
Welcome to this year's gala. On
behalf of Atomon...

PAGE 16 (4 panels)

Note: P1 & P2 needs to be tall, to show the grand space inside the cathedral.

PANEL 1

Page tall. The interior of the church is amazing with its gothic decor and immensely high ceiling. There's a low podium in the back, on it stands a MAN with a silver/gray suit, holding a speech. His name is JEAN MCCLUSKY, CEO of Atomon. The crowd is dressed for champagne, being the richest men and women of the city, young and old. To the left of the podium, there's a woman, MAYA, in a tight Mayan blue dress.

JEAN MCCLUSKY

...I must say the year so far has been exciting. Our multinational research has reached goals in many branches.

JEAN MCCLUSKY

The future seems bright, and I can't wait to experience it.

PANEL 2

Page tall. Same as above, but we've zoomed in. We can see JEAN is smiling, lifting his champagne glass. The crowd is lifting their glasses as well.

JEAN

A toast... to the future!

CROWD (floating)

Cheers!

JEAN

Hope you all have a splendid evening!

PANEL 3

MAYA, in her Mayan blue dress, is standing a bit back from the crowd. She's holding a white purse, looking at JEAN walking off the podium. He toasts with a GENTLEMAN, coming towards her/us.

GENTLEMAN

Nice words, Jean!

PANEL 4

Same as above panel, but JEAN's standing next to MAYA, who's now looking at the crowd.

JEAN

Yeah?

MAYA

A word in private, Mr.
McClusky?

PAGE 17 (5 panels)

PANEL 1

MAYA and JEAN are standing next to a fountain-like wishing well. A dark curtain hangs to the right of them, like a wall. It's a closed space, showing they're not in the main room of the cathedral. MAYA has a strong sensual posture, which might seem arrogant, and there's a hint of a playful smile on her lips. JEAN is holding his champagne glass.

JEAN

Now, what's so urgent, Maya?

MAYA

You remember the Britannia Hotel incident last week?

JEAN

The dead judge?

MAYA

Yeah. Light rifle. Clean shot. Across downtown. Source mark unknown. Superb marksmanship.

PANEL 2

Close up of MAYA, her alluring smile subtle on her lips.

JEAN (o/p)

Yeah, yeah, what about it?

MAYA

It's her...

JEAN (o/p)

Who?

MAYA

Eva.

PANEL 3

Close up of JEAN, looking surprised.

JEAN

Eva?! She's surfaced??

MAYA (o/p)

Seems she's been on The Boss' payroll for a couple of months.

JEAN

Bruce's payroll? That little slimy... He's confirmed this?

MAYA (o/p)

Nope. Got it from Drake's informant.

JEAN

Hmmmm.

PANEL 4

Medium shot of MAYA and JEAN. She gesticulates, and he scratches his chin.

MAYA

Makes sense... Her cardiac control. Her perception. Weapon skills.

JEAN

Yes. Yes. Has she contacted the brother?

MAYA

No, we don't believe so.

JEAN

Good. The new progenies... We mustn't risk this. The Chinese are already asking for reports.

PANEL 5

Page wide/tall(?). Almost like the above panel. JEAN is closer to us, about to leave, back against MAYA, who hasn't moved, and has the same posture. She looks at JEAN. He looks to the side, to indicate he's listening to her.

MAYA

Should I take her in?

JEAN

No... She's a lost cause.

JEAN

Bury her.

JEAN

Actually. Make that fuck Bruce
bury her.

PAGE 18 (4 panels)

Note to artist: All panels should be page wide, to give room for the dialogue on the sides.

Note to letterer: The captions in this scene are a phone call.

PANEL 1

Close up of a puddle in the street, rain pouring down, making ripples in it. It's night, but street lights illuminate the street.

SFX (raindrops)
Blup blip blup blip.

CAPTION (BRUCE)
Goddamnit...

CAPTION (BRUCE)
Who's calling at this ungodly hour?

CAPTION (MAYA)
Hola, Bruce.

CAPTION (BRUCE)
Who's this?

PANEL 2

Close up of the puddle. The rain has declined a bit, the ripples smaller. Street lights are reflected on the surface. A very wobbly shape of a person is mirrored in the water.

SFX (raindrops)
Blup blip blup blip. (lower sound)

CAPTION (MAYA)
Bruce, Bruce... I thought we were sharing.

CAPTION (BRUCE)
What? Who's this? How'd you get my number?

CAPTION (MAYA)
Because... I remember you were supposed to share information.

CAPTION (BRUCE)
Shi... *Maya*?

PANEL 3

Close up of the puddle. The rain has stopped. No ripples. The shape of the person is clear and bigger (it has come closer).

CAPTION (MAYA)
Si.

CAPTION (BRUCE)
I'm... of course I'm sharing.
What info do you|--

CAPTION (MAYA)
We know you've met her.

CAPTION (BRUCE)
Uhm, not following. Who?

CAPTION (MAYA)
Listen, weasel!

PANEL 4

Close up of the puddle. EVA has stepped in it, with her leather boot, disrupting the water again.

SFX
Splash.

CAPTION (MAYA)
We know you've hired Eva
several times.

CAPTION (BRUCE)
Alright... alright.

CAPTION (BRUCE)
I won't hire her again, okay?
If you guys|--

CAPTION (MAYA)
Oh, you sure won't...

PAGE 19 (3 panels)

PANEL 1

EVA is walking towards us in the street. Trees lined on the left side of the street, and maybe we see the river further to the left. On the right, there's a Chinese clothing store and a café. All closed, since it's the middle of the night. Coloured spotlights in the ground light up the facades of the boutique and café. On the Chinese clothing store someone has sprayed a piece of graffiti reading:

REMEMBER MOSCOW, DEVOUR CHINA

CAPTION (MAYA)

You will bury her.

CAPTION (BRUCE)

What?

CAPTION (MAYA)

Kill her. Dispose of her.

CAPTION (BRUCE)

But-|--

CAPTION (MAYA)

-click- (SFX)

PANEL 2

From the river we see the old city bridge, with its two open red portals on the right side. They are lit up by unseen spotlights. On the middle of the bridge stands a silhouetted person. It is MARC, but we can't discern it's him. In the background where the river bends, high rises dominate the skyline. To the right, the towers of the Nidaros cathedral can be seen above the trees.

PANEL 3

Same as above, but EVA is approaching MARC, from the left side of the bridge. We should be able to make out from her silhouette that it's her.

PAGE 20 (3 panels)

PANEL 1

Page tall. EVA is standing in front of MARC, who's a head taller than her. EVA has a subtle smile on. They both have their hands in their coats' pockets.

EVA

Marc...

MARC

Eva...

PANEL 2

Over the shoulder of MARC we see EVA looking up at him, with a subtle smile. She's suspicious.

EVA

He dragged you out of bed as well?

PANEL 3

Over EVA's shoulder. MARC is looking at her, a tiny smile on his lips.

MARC

He did. Urgent business.

PAGE 21 (8 panels)

Note: The last panels of this page should be arranged and proportioned as showing a short time-span. MARC produces the gun fast.

PANEL 1

Close up of EVA, her expression somewhat disappointed, yet playful.

EVA

Oh... and I was hoping he'd sent you on a date with me, for you to brag about him.

MARC (o/p)

Heh. Not quite.

EVA

Too bad. You seem like a pleasurable boy.

PANEL 2

From the side, we see EVA smiling at MARC. He smiles back, and takes out an orchid from his coat pocket.

MARC

Here... this is from Bruce.

PANEL 3

Close up of the orchid, MARC holding it out to EVA.

EVA

A flower...

PANEL 4

From the side, close up of EVA's face, looking straight at MARC with a subtle smile.

EVA

So this *is* a date.

PANEL 5

From the side, close up of MARC's eyes, looking straight at EVA.

MARC

I'm...

PANEL 6

Close up of the orchid, MARC handing it to EVA. (EVA has one hand in her pocket all the time.)

MARC

...afraid...

PANEL 7

MARC

...it's...

From the side, close up of MARC's eyes. A twitch occurring, showing wrinkles on the side of his eye.

MARC

...only...

PANEL 8

Close up of MARC's hand producing a gun from his other coat pocket.

MARC

...business.

PAGE 22 (1 panel)

Splash page. We see MARC having EVA at gun point. EVA's holding the orchid up to her nose, smelling it, looking to the side (at a rooftop we can't see) and smiling arrogantly. MARC's face is empty of emotion. There's a tiny red laser-dot on the side of his head. The night sky dark above them. In the background we might see the towers of the Nidaros cathedral.

EVA (whisper)
So much for romance.

END OF PART ONE