

Pilot: "Flames of the Phoenix"

Revision 8

By Sweet Van Loan

Sweet Van Loan

The Raven Book Series by Sweet Van Loan

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sweet@sweetvanloan.com

1 EXT. OVER STREETS OF SOLOMON. NIGHT

An oddly upbeat song is playing as an overhead view can be seen just outside of the Mansion at Hollow's Keep. It's winter in Solomon City. The music is coming from the radio of her car.

Primrose Albright watches as her men take a group of terrified scientists out into the field. She is sitting in the passenger side of the car, her lieutenant--Sebastian Lennox--pulling his weapon as he steps out of the driver side of the vehicle.

The scientists know her name and plead for their lives even as they are taken off camera. Albright does not even look at them. Her phone rings and she answers dutifully.

ALBRIGHT

Mr. Blood. Yes. We're throwing out the garbage right now. I'm ready for a new group. I understand. I won't disappoint.

MOVES IN ON HER FACE.

Gunfire and screams can be heard as Albright takes in a breath.

2 INT. BRIG IN THE NEST. NIGHT

The brig, within the Nest, is makeshift, as are many parts of the Nest itself. There is an inhuman, stark light coming from the overhead window, but there is little other sources of light around them. Hunter Chase and Jo Hawke, in the Phoenix armor, are not too far off. Maja is finely dressed in a pencil skirt as she views the tablet. The light from the device glows on her face.

PAN UP FROM MAJA'S HEELS TO HER FACE AS SHE MOVES.

MAJA

Jordan Price. You're the last of Sheridan May's men.

(Looks at Price directly)

You know your boss is dead, right?

(Doesn't wait for an answer, but reads over the tablet)

Wow, you have an impressive criminal record. Started soft with some B&E action but look at you now...four years later and you went from low level thief to a murderer working for Nikolas Blood. It's too

(MORE)

(CONTINUED)

MAJA (cont'd)

bad Blood's men care more for their drug shipments than saving your ass from the Phoenix.

(Pause)

The Phoenix, here,

(nods to Jo)

She tells me it was hardly even a challenge to bring you in. What loyalty could Blood possibly inspire? You don't even know the man.

(Pauses but Price says nothing)

You can still get out on top of this. Just tell us where the rest of the Bloodline shipments are.

Price stares at her. It's clear he has no intention of talking. Maja hates this, but she's professional and knows her boundaries as well as her strengths. Hunter Chase gives a scoff. This guy is going to make them work for this, which was fine with him.

CHASE

A Dr. Watson gift for silence.

MAJA

My friends are not nearly as easy to chat with as I am. Personally, I abhor violence. But you had a hand in a shipment of Bloodline into this city. Needless to say, that's a very bad thing. If that stuff gets loose, it can do some serious harm to a lot of innocent people.

Price gives a snide grin. A tough guy, through and through, his imposing eyes glinting at her. He wasn't going to talk to her, Maja knew. This was not going to be easy in the least.

MAJA

(Sighs)

Alright, then.

(Takes her tablet and exits)

I'm getting some tea.

Maja exits.

Jo is standing next to Chase, who is sitting at a computer set on a small table to the side, both of them staring at their prisoner.

(CONTINUED)

Jordan Price is staring defiantly back. There is silence as, for a moment, no one says a word.

Jo speaks first, slowly and deliberate with her words.

Chase on the other hand has no problem keeping eye contact. Price is as guilty as anyone in his eyes.

JO
I can respect that you don't want
to talk...
(Pulls out a dagger)
But what a useless tongue you
have...

At first Price seems confused as he looks from Jo to Chase. Jo takes a few steps forward, wielding the knife.

JO
You either talk now, or never
again. Time to choose.

CAMERA PANS DOWN TO BEHIND JO, IN THE SHADOWS OF HER HAIR

MOVES TO BLACK:

3 INT. THE NEST. NIGHT

CAMERA PANS UP FROM THE SHADOW OF JO'S HAIR

Tense music plays as Jo Hawke walks into HQ, her combat boots freshly tied. She bends down to place her knee pads on and slip her backup dagger into her right boot.

MOVE TO BLACK SCREEN WITH ONE SET OF CREDITS:

4 OPENING CREDITS A.

A **Yellow Project** Film

In Association with **Van Loan Productions**

Starring

Sweet Van Loan

Jonathan Flanders

Emery Welsh

Lydia Pilot

Venus Monique

5 INT. STUDIO, TELEVISION. UNKNOWN.

Scrolling Credits:

Nguyen Stanton

William Alexander

REPORTER/JANUARY ANDERSON

Merry Christmas Solomon City. This is January Anderson and we are officially on count down for the big day- This morning we are reporting live from outside the Solomon City estate of the famous Nikolas Blood, renown for medical breakthroughs since his rise to power over one year ago. While his work is well known, little is known about the man. A visionary in medicine, Nikolas Blood now run several life saving laboratories along the coastline. Today Mr. Blood is holding a holiday gala, fundraising for improving the lives of the city's homeless.

RETURN TO THE NEST AS JO IS CONTINUING TO GET READY

6 INT. THE NEST. NIGHT

Jo equips her belt with her Glock, several daggers and her batons as she closes her black leather jacket over it.

CAMERA PANS TO BEHIND JO

Jo pulls her face cover over her head and finally pulls the hood on top.

CAMERA SPINS TO THE HQ WORKSTATION

Maja swipes up her headset and boots up her computer systems.

Maja Hoval, rogue, hacker and spymaster, places her headset on her head with a frown. She is tense, and somewhat unsure about this plan but has no way of stopping Jo even if she wanted to. With her is Hunter Chase, a Crimson Crow. Chase is also equipping himself for the mission.

PANS OVER MAJA'S SHOULDER AS SHE ASSESSES THE SITUATION.

(CONTINUED)

MAJA

I could send out a Murder.

CHASE

You said yourself, we're spread too thin. Sending out a group of Crows isn't helping.

MAJA

That does *not* make this a good plan. The Crimson Crows are a spy-network for a reason. You may need the support.

(Watches Jo check her Glock)

I hope you don't plan on shooting anyone fatally with that.

JO

The Phoenix doesn't kill. Chase?

MAJA

Why don't we just think about this-

Hunter Chase, in his wheelchair, pulls up to look over to Jo and Maja.

JO

(To Chase)

Ready?

CHASE

Let's go.

BLACK SCREEN, TITLE SEQUENCE:

7 OPENING CREDITS B.

Sunday Flint

Alyson DeGerolami

Alicia Underwood

Richard Mendoza

8 TITLE SEQUENCE

RAVEN: FLAMES OF THE PHOENIX

9 EXT. OVER STREETS OF SOLOMON. NIGHT

Credits:

Based on The Raven book series by Sweet Van Loan

Directed by: Krishna Thirupathy

Director of Photography - Stephen Laughrun

Director of Audio - Chris Van Loan Sr.

Stunt Director - Justin Fischer & William Alexander

Jo and Chase are in the car, following the vehicle ahead of them.

CHASE

Well, you were right, this is one of the shipments. We're heading down Elmer Road.

JO

This is where I lost them last week. According to Jordan Price this is the route they took every week for the past three months. Stay on them, Chase, we need to know where these shipments are going.

CHASE

We will.

MAJA

(On comms.)

Maybe we'll get lucky and Jacobi will be there.

CHASE

Or Blood.

JO

We're never that lucky.

10 EXT.ON THE STREETS OF SOLOMON. NIGHT

Scrolling Credits:

Justin Fischer

Carlos Carrera

Ryan Luckie

(CONTINUED)

Chase is driving a black SUV following another large vehicle as he keeps a safe distance. He continues to follow the vehicle.

CHASE
So, did Calvin have any rituals
before a mission?

JO
(Not bothering to look at him)
How would I know?

CHASE
Because I was thinking...

JO
Just shut up and drive.

11 INT. THE NEST. NIGHT

Maja, rogue, hacker and spymaster, is at her station reading the data pouring through her multiple computer screens. She operates with many screens, half a dozen keyboards and operating systems and everything in and on her station is just as she likes it.

MAJA
You're coming up on the location
now.

CHASE
Copy that.
(To Jo)
Any ideas, Boss?

Chase and Jo exchange glances.

12 EXT. ON THE STREETS OF SOLOMON. NIGHT

Chase and Jo look out the passenger's window at the mansion.

CHASE
(Whistles)
Dude. Could you imagine *heating*
that place?

JO
Check your gun - we're going in
hot.

Chase checks his gun, singing a random Christmas Carol. Jo glares at him, annoyed.

(CONTINUED)

CHASE

(Winks)

Meet you back here in 30.

13 INT. THE MANSION OF HOLLOW'S KEEP. NIGHT

The Mansion of Hollow's Keep has clearly been abandoned, the stacks of boxes and dusty books give that away instantly, and the men inside, heavily armed, are protecting crates upon crates inside. Albright is inside. Lennox approaches.

LENNOX

Five minutes.

ALBRIGHT

They're late. Get the trucks ready.

She turns away from him in confidence that it will be done just as she asks. Lennox starts to give orders to his people to see to it.

ALBRIGHT

Sergeant.

The sergeant approaches.

SERGEANT

Yes, Ma'am.

ALBRIGHT

The Scientists. Take care of them.

SERGEANT

(grins)

Yes, Ma'am.

Sergeant exits.

14 EXT. THE MANSION OF HOLLOW'S KEEP. NIGHT

The SUV Chase had followed stops in the lot in front of the mansion and two armed men jump out, pulling small crates filled with medical equipment. Chase pulls his vehicle a distance away to let Jo jump out on the lawn without being seen. Chase then pulls out his wheelchair and slides into it from the driver's side strapping his backpack to the back of the chair.

Jo is ahead, wading in the grass as she keeps low. When she sees a guard pass by her location, she jumps him and silently executes a take-down. She quickly moves and takes out another, but is spotted by the third.

(CONTINUED)

GUARD 1

Hey!

MAJA

(Over comms)

You've been seen.

JO

(As she takes the guard down)

Really? Hadn't noticed.

MAJA

Chase, we need you to take out the communications system like now.

Chase is still wheeling towards the mansion, and makes it to the system's box outside the building. He pulls out his laptop. He plugs it into the box, muttering bitterly.

CHASE

(Tense)

Working on it...

A guard spots Chase.

GUARD 2

Sir!

CHASE

Oh, you gotta be kidding me.

(Reaching for his gun)

Maja, I'm putting in for hazard pay.

MAJA

(Chuckling)

Yeah. Well. Good luck with that one.

Chase pulls his gun and fires, wounding the guard who falls to the ground, groaning. Chase moves by the guard's side and knocks him out. From a distance, Jo hears the discharge of the gun and rushes in that direction.

JO

Chase!

She is standing in front of him but he has already refocused himself on the task of disabling the communications with his laptop. He closes his laptop with a grin.

(CONTINUED)

CHASE

Can I help you?

(On his comms.)

Comms are down, M.

(Takes a closer look at the
gaurd)

Well, shit...

(On comms, tense)

M...the Albrights are here.

Jo gazes at him quizzically.

MAJA

(firm)

Jo. Abort.

Jo pauses to look at Chase.

CHASE

She's right. We're not prepared for
high level mercs.

JO

Negative. I am not letting Blood
slip through my fingers again.

(To Chase)

Chase, find the hostages.

CHASE

(Frustrated)

What about the drug shipments?

JO

(Firm)

Find. The. Hostages.

Chase watches Jo work on the door and pushes it open.

CHASE

(On comms)

M, did you get all that?

MAJA

Unfortunately...

Jo leaves Chase to it and moves to the hall before main
room. Maja is now tracking both Hunter Chase and Jo Hawke,
but her comms are privately on with Jo.

MAJA

I hope you didn't send Chase with
the scientist to get him out of the
way.

(CONTINUED)

JO

That would imply that he was in the way to begin with.

MAJA

Well, you have been more than vocal about your...discomfort having a partner who uses a wheelchair.

JO

(Strongly)

He's not my partner. You are.

MAJA

I can't be with you in the field and you're evading the question.

Jo doesn't offer a reply.

MAJA

For the record, he can hold his own in the field like any other agent or I'd never have him in the field to begin with.

JO

So is this unnecessary discussion because you have a problem that I have a problem with a disabled field agent or because I have a problem with your decision?

MAJA

Maybe it's both.

(Changing the subject)

Jo, I see a lot of people gathering in the main room. I'll go out on a limb and say I think they know you're here.

JO

Good.

MAJA

Good?

JO

Saves me from having to knock.

MAJA

(Under her breath)

Arrogant...

(CONTINUED)

JO
I can hear you.

MAJA
(Irritably)
I know.
(Under her breath)
You just never listen.

In the lab, Barbara Burkhalter, a scientist and hostage is locked away with the other scientists. They hear gunfire and all gasp in fear. There is a silence, and the door opens. Chase wheels in.

CHASE
Hey, guys, come on. Follow me.

Chase wheels back out. The scientists stare at the space where he once was. Chase rolls back into the room.

CHASE
If...you wanna get out of here...

Chase wheels back out. Barbara and the other scientists take a moment, confused, but Barbara quickly regains her composure and looks to the others.

BARBARA
You heard the man. Let's go.

The scientists follow Chase out into the hall. Chase is checking the corridor leading out to make sure it's still clear. Barbara leads the scientists behind him.

BARBARA
(whispering)
Who are you?

CHASE
I'm your rescuer. Who are you?

Barbara just stares at him.

CHASE
What's your name?

BARBARA
Barbara.

CHASE
Listen. - we're not out of this yet. Down this hall there's an exit - now, the way is clear for now.
(MORE)

(CONTINUED)

CHASE (cont'd)
Head out of here past the treeline
and my people will be waiting.
You're going to make it out but you
have to leave now.

(Winks)
Don't worry. You'll see me again.

She stares at him a moment and nods.

BARBARA
Alright.
(To the other scientists)
Stay together. Let's go.

Impressed, Chase watches her lead the others down the hall
and inhales slowly.

CHASE
I can never meet the cute ones in a
bar...

Jo busts into the main room. She finds herself on her feet,
surrounded by guards, Lennox and the Sergeant.

MAJA
(on comms., muttering)
You always did know exactly how
not to make an entrance.

LENNOX
Well, well, well...The
Phoenix...although I remember a
much more...uh...manly physique. So
a woman has taken the Flamed Hood.
Interesting. Do they just have
people on-call to take up the
mantle or are you just that
special?

JO
Where's Albright?

LENNOX
I'm afraid you're stuck with me.

JO
If you value your ability to walk,
I suggest you move out my way.

LENNOX
Tough girl, then. I can respect
that.

(CONTINUED)

In the Nest, Maja is running a voice recognition system.

JO

Last warning. Stand down or start
browsing wheelchair stores.

The Sergeant steps forward, just as Chase wheels in behind Jo.

CHASE

(Joking)

What about wheelchair stores?

LENNOX

Sergeant. Kill them.

CHASE

(Sighing, to Jo)

I told you we weren't ready for
this.

Lennox quickly leaves with a group of the guards. Jo tries to follow but is headed off by the remaining goons. Lennox sees this as he leaves and smiles.

LENNOX

Another time, Phoenix. And I look
forward to it.

Maja finally hacks into the video surveillance system but misses Lennox. She is still running the voice recognition but is now focusing on the fight itself.

MAJA

Dammit.

The Sergeant takes a step forward and pulls a gun. Jo stands between him and Chase.

JO

Chase, Run!

CHASE

Very funny, Phoenix!

She turns at the sound of a gun. Chase has fired three shots, killing three guards on the spot. He then quickly holsters his weapon and pulls a battle stick, extending it into a staff and uses it to take another guard down from his wheelchair. Jo stares but turns into a punch by the Sergeant.

(CONTINUED)

MAJA

(Comms.)

Chase can handle himself--worry
about your own tactics. The
Sergeant is an offensive fighter,
use that against him. He's weaker
without his posse.

Jo tackles him to the ground, takes out three more guards.
She draws a baton and takes down the fourth before pulling
her second baton as she turns to the Sergeant.

JO

You don't want this fight.

SERGEANT

You're mistaken.

The Sergeant lunges for her and they fight, the Sergeant
surprising Jo with his skill. She takes a step back to
recover and rethink.

MAJA

Guys???

CHASE

(tense)

Busy.

Chase has taken out another guard using only his hands and
knocks the man out cold.

CHASE

Still busy.

He rolls to where Jo is holding her own against the Sergeant
with his staff and, with the Sergeant now on the offensive
against Jo on one side and Chase on the other, he is finally
overcome.

CHASE

Face it.

(Pulls the sheath off one end
of his staff, showing a sword)

You're outmatched, Friend.

The Sergeant smiles and pulls a firearm. Jo sees it and
reaches for her own but isn't fast enough.

JO

Gun!

(CONTINUED)

Chase moves to stop him but the Sergeant turns his gun on himself. Jo and Chase move to stop him but the discharge of the weapon makes them both stagger back.

CLOSES IN ON CHASE

Chase takes a breath and looks up to Jo.

CLOSES IN ON JO

Jo recovers from the shock and meets Chase's gaze grimly.

BLURS OUT:

15 INT. THE NEST. NIGHT

BLURS IN:

OVERHEAD SHOT OF SICK BAY

JO

(Voice only)

It was Aristotle that taught us
"Man, when perfected, is the best
of animals, but when separated from
law and justice, he is the worst of
all."

Chase is bandaging a cut on her the side of Jo's ribs as Maja stands to the side with her arms crossed.

MAJA

When I say "Abort" I need to know
you hear me.

JO

I heard you.

Chase shakes his head.

MAJA

Having an Albright here changes
everything.

JO

Not for me.

CHASE

It should. This thing got a whole
lot bigger than just Solomon City.

(CONTINUED)

MAJA

Exactly.

(To Jo, Firm)

Which is why I need to know that
when we make tactical decisions
they'll be executed in the field.

JO

Spit it out. What are you saying to
me?

MAJA

Every single decision you make in
the field produces hundreds of
variables that put our people's
lives at risk. We can only clean up
after you so much.

JO

What are you *saying* to me?

MAJA

Be the Phoenix or nothing at all.

(beat)

It's what your brother would want.

Before Jo can respond, Maja leaves, fire on her heels. Chase
is silently putting items away and cleaning the space. He
looks to Jo.

CHASE

I would roll myself into a burning
building for you. I hope you know
that. We both would.

Jo stares at him.

JO

(quietly)

But?

CHASE

But M...she has a point. We have to
trust each other.

JO

Trust is a 2-way street, Chase.

CHASE

Boss, we're trying. We'll never be
as strong as you, as fast and tough
but we don't just need a warrior-we
need a *leader*.

(CONTINUED)

Jo stands.

JO

You think I don't know what's at stake here? After everything I've done--everything I've sacrificed...you won't have to roll into a burning building...

(pause)

We're in it.

Jo exits.

Chase, alone, somber, looks at his personal photo of himself and his deceased wife, Ronni, and himself.

16 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. NIGHT.

Desiree Kincaid is closing the shop up. She is taking out boxes with Christmas decorations, maybe even humming a holiday tune as she works. She glances down at a photo of her, Jo and Maja and smiles at it, adjusting it before she moves on to sweep the floors.

Hearing a sound, she turns. It appears to be nothing but she doesn't like the uneasy feeling she's getting. She takes a breath to listen but the noise ceases. She continues to sweep, thinking perhaps she was overacting. But a figure appears behind her in the shadows of the hall.

At first Kincaid doesn't notice it at all and continues to sweep, but as it gets closer to her, she knows something is wrong. A hand reaches out for her shoulder and she swerves around grabbing the shadow by the shoulders and pulling him into a knee in the groin before tossing him to the ground. The man screams out in pain as Kincaid races to her table and pulls out a sword. She knows how to use this weapon and she swiftly places the blade mere inches from the man's throat before she turns on the main light.

The man is homeless, clearly cold and hungry and is cowering in fear on the ground. Recognizing him, she sheaths the sword, scoffing a bit at herself before the guilt and frustration rises.

KINCAID

Roy!

ROY

I'm very sorry for scaring you, I saw the light on and...

(CONTINUED)

KINCAID
(soothing)
You scared me half to death.

Roy starts to cough heavily. Kincaid stares at him, concerned.

KINCAID
Hungry?

Roy smiles.

Moments later Roy is finishing his bowl of soup at the table. Kincaid is sitting with him, drinking her tea. She looks over at him with a grin.

KINCAID
I've got more...?

Roy pauses and then nods. Kincaid leaves to bring another bowl. She returns and looks Roy over.

KINCAID
Roy - you really don't look so good.

ROY
When do I ever look good?

KINCAID
Have you been feeling OK?

ROY
You don't have to worry - us Royces are strong. It's just they keep closing the soup kitchen early...

KINCAID
Promise me you'll go to the clinic tomorrow.

ROY
I feel fine.

KINCAID
Why don't I believe you?

ROY
(Smiling over at her lovingly)
'Cause you're smart?

(CONTINUED)

KINCAID
(Smiling back)
And don't forget it. Let me check
on the soup. Drink your tea.

Moments later, in front of the fireplace, Roy is in the chair warming up. He is comfortable here. Kincaid returns carrying a pillow and a blanket.

ROY
Oh, no, no...

Kincaid gives him a look.

KINCAID
It's freezing outside.

Roy accepts the items.

ROY
What's that up there?

Roy points to the Coat of Arms above the fireplace and Kincaid smiles.

CLOSES ON KINCAID'S FACE

KINCAID
My family coat of Arms. The
Kincaids. The story goes we were
Knights in service to a king for
many generations.

PAN DOWN TO THE PHOTO OF MAJA, JO AND KINCAID.
The Kingdom faded away but that
relationship never changed. Our
descendants faithfully serve their
descendants.

ROY
Is that a true story?

TO KINCAID'S FACE

She pauses and and smiles to herself.

KINCAID
(Turning to Roy)
Oh, heavens no, love, it's just a
silly story.

(CONTINUED)

She looks away, partly due to the lie and partly due to her concern for her friends, but she shoves the thought aside and looks back to Roy. Roy, now more interested in the hot meal, is downing the soup and tea ravenously.

KINCAID

Just a silly story...

17

INT. THE NEST. NIGHT

Chase enters the main area where Maja is busily at work. She also has her own Christmas decorations that she is sporadically adorning the otherwise glum looking Nest with. She is on her headset in the middle of a conversation. He is carrying with him two beers, but waits for Maja to finish her call.

MAJA

Thanks, Aaron. I know we're spread thin, so keep me in the loop. Thanks. You too.

(Disconnected the line and yanks her headset off. Looks to Chase.)

The scientists you rescued are with a set of Crows. The ones not willing to work with us will be given new identities. It's not ideal but...

Maja pulls some decorations from a box and starts to hang them up.

CHASE

(Pulls other items from the box one by one and hands them to her to help)

Better than being dead.

MAJA

(Smiling)

I wish everyone saw it that way...

CHASE

Everyone? Or the Boss?

MAJA

(Rolling her eyes)

Am I really that transparent?

CHASE

(Laughing)

Maja, you're a spymaster. Nothing about you is transparent.

(CONTINUED)

Maja smiles at him briefly but it fades.

MAJA

She spreads herself too thin, she
never asks for help - she's
stubborn as a mule.

CHASE

Wait - are we talking about Jo or
you?

Maja gives him a look.

CHASE

Look, her life can't be all that
easy...

MAJA

(Sighs, and then pauses)
Do you know she comes back here?
She's returned just to watch
over them...the people she left
behind.

CHASE

(Frowning)
Does she know you know that?

MAJA

Like you said
(Giving a joyless smile)
I'm a spymaster.

Grinning sympathetically, Chase lifts the two beers, handing her one. Maja pauses at first as if she was going to turn him down, but thinks about it and takes the beer. The two of them sit in silence as they both take swigs of their drinks.

18 INT. ALBRIGHT'S WAREHOUSE. DAY.

Primrose Albright is staring out of the window, deep in thought as Lennox arrives, quietly standing behind her. He gives it a moment before he speaks, watching his boss carefully.

LENNOX

You asked for me, Madame.

ALBRIGHT

Tell me something, Mr. Lennox, how
long have you worked for us?

(CONTINUED)

LENNOX

All my life, Ma'am.

ALBRIGHT

Your father served my mother, did he not?

CLOSE UP ON LENNOX

Lennox's expression becomes serious.

LENNOX

As did his father.

ALBRIGHT

Than you are well aware that failure is not unpunished.

LENNOX

I do.

ALBRIGHT

Than why don't we know more about this new Phoenix?

LENNOX

We're close - our last confrontation exposed her weaknesses.

ALBRIGHT

Interesting. Rare to find a woman of much stock in this industry.

LENNOX

My sergeant is dead.

ALBRIGHT

(Sharp)

Your Sergeant *deserves* to be. He couldn't stop one girl and a man in a wheelchair. I am still getting reports on how ineffective my men were. My men. Ineffective. Mr Blood is relying on my family's reputation and your people have endangered it.

LENNOX

My apologies, Madame.

(CONTINUED)

ALBRIGHT

You should have stayed behind and dealt with her yourself.

LENNOX

(Determined)

It was a mistake. I won't make it twice.

ALBRIGHT

No. You won't

(Meets his eyes)

If I don't have the Phoenix's head on a platter I'll have to find a substitute - do you understand?

LENNOX

Of course.

ALBRIGHT

Good.

Albright turns away to another task. Lennox leaves without another word.

19 INT. FREE CLINIC, DOWNTOWN SOLOMON. DAY

Cori Malkin, the only Doctor working the free clinic and her receptionist, Selene Sparks are up to their ears in clients. Cori walks a patient out of her office.

CORI

Danny, if the cough persists, you will have to find shelter. I know you don't like the churches but Father Thomas is a good man and he won't try to convert you, I promise.

DANNY

Thanks, Doc.

Cori nods at the patient and looks to Selene who is waving her over.

SELENE

Kincaid's on the line.

CORI

(takes the phone)

Kincaid.

(CONTINUED)

KINCAID

Hey, sorry to bother you.

CORI

I always have time for an old friend.

KINCAID

I'm calling because I need a favor.

CORI

Shoot.

KINCAID

I sent a friend to your clinic about an hour ago, he should be there now. His name is Castro Royce. He has a bad cough. I'm worried.

CORI

Sounds like more than a common cold.

KINCAID

Can you take a look at him for me?

CORI

Sure. Of course.

KINCAID

(relieved)

I really appreciate it, Cori.

CORI

Yeah. We'll talk soon. Tea?

KINCAID

You're on.

Cori hangs up the phone and looks to Selene.

CORI

Let me know when Castro Royce gets here.

SELENE

He's in the waiting room now.

CORI

Call him to the back, will you?

(CONTINUED)

SELENE

But there are half a dozen people
ahead of-

CORI

Selene, just call him back.

Cori goes back into her office and Selene raises a brow.

SELENE

(Loudly)

Castro Royce?

Roy looks up from the book Kincaid gave him and frowns.

20

INT. THE NEST. DAY

Maja is sipping her coffee quietly as she works at her station. She is clearly still waking up as she types into her program. She takes a deep breath and then continues her work. Her station is peppier with the Christmas decorations up and she smiles at that. Chase arrives a few moments later, a cup in his lap, also of coffee and a big yawn in his throat.

CHASE

Well, look at this place. Darn near
festive.

MAJA

I'm taking a hint from Kincaid. Not
everything we have and do here has
to be deadly serious all the time.

Chase puts a cup of coffee on the desk for Maja.

CHASE

Well, then, Merry Christmas. You
can have that one. I'll drink the
one between my crotch.

Maja reacts.

MAJA

Thanks.

CHASE

Where's the Boss?

MAJA

Working out. Since 4AM.

Chase reacts, but then looks Maja over.

(CONTINUED)

CHASE

She's a lot like Calvin, isn't she?

MAJA

Not really...

(noticing Chase's gaze on her)

Don't....

Chase quickly drops it, raising his hands in surrender.

CHASE

Did we learn anything from the site
of last night's house of horrors?

MAJA

I'm missing something...I just
don't know what...what I can say is
that the amount of intel flooding
in in is, frankly, overwhelming my
system. I widened my perimeters and
am trying to adjust the algorithm-

Chase's expression is priceless

MAJA

My point is, this is going to take
some time. Here's what I do know.
The Albrights are definitely
involved.

CHASE

I was hoping you wouldn't say that.
This seems more ambitious than
their usual cloak and dagger
shtick.

MAJA

(Pull up Primrose Albright's
photo on the screen)

Meet Primrose Albright. One of the
worst of the bunch. I can confirm
she works for Nikolas Blood
bringing Bloodline into the city
but I don't know why...Right now,
all we know is Bloodline makes
super soldiers.

CHASE

Yeah. And the side-effects suck.

Jo enters the room.

(CONTINUED)

JO

(To Maja, nodding to the image
of Primrose Albright)
Who's that?

CHASE

You might noticed from the super
creepy photo she's the bad guy.

MAJA

Primrose Albright. High level
assassin. You might call it a
family business. Textbook
psychopath.

CHASE

In bed.

Both Maja and Jo look at him.

CHASE

The fortune cookie joke. We'll
laugh later.

MAJA

There's more. Her second-in-command
is never far behind: Sebastian
Lennox.

(pulls up an image of Lennox
and displays it)

Brilliant. Loyal. And well trained.

(Looking to both Jo and Chase)

We need to be careful here. To stop
Albright we need to expose her.

JO

Then, what's the play?

MAJA

The scientists you rescued reported
they were forced to perform
experiments on the homeless.

Chase slams his fist down on the table.

CHASE

Of course. Who'd miss them?

Jo and Maja exchange glances.

JO

(to Chase)

We'll stop them. I promise.

(CONTINUED)

(to Maja)
There's someone I can see. She can help.

MAJA
I don't know if that's wise - I could send a Crow -

JO
This is something I need to do.
(to Chase)
Coming?

Chase bounces his gaze between Maja and Jo.

CHASE
Yeah.

JO
Let's go.

Jo exits.

CHASE
All things considered, I'd call this progress. Did she laugh at any of my jokes?

Maja shakes her head and gets back to work.

21 INT. FREE CLINIC, DOWNTOWN SOLOMON. DAY

Jo and Chase arrive at the clinic. They take a look around the clinic and see the the homeless lined up. It's a wretched sight, some of them. Some are clean enough, some look like they haven't bathed in weeks. Jo looks around disturbed at the sight, Chase seemed much more resigned to it all.

JO
There are so many.

CHASE
And these are the ones brave enough to come to the clinic for help.

Jo looks at him and takes a breath.

CHASE
More than you thought?

(CONTINUED)

JO

What?

CHASE

All of it.

Jo doesn't answer. She steps in front of Selene.

JO

Excuse me.

SELENE

(Looking down at her work,
hurriedly)

I'll be right with you dear. Did
you already make an appointment?

(Looks her over)

Oh. Cops?

JO

(Surprised)

We look like cops to you?

SELENE

Anyone who has to ask that is most
certainly a cop. Just don't pull
out your badge...it will upset my
more...jumpy clients.

JO

We need to see Dr. Malkin right
away.

SELENE

Do you have a warrant?

JO

She'll want to see me.

(Leaning in)

So, if you don't get your ass...

Chase quickly jumps in.

CHASE

(grasping Selene's hand)

Excuse me, Miss. My name is Chase.
I'm so sorry - my colleague doesn't
know how to speak to beautiful
women...neither do I, that's why
I'm a blubbering mess. What she
lacks in manners, she more than
makes up for in donations. We would
love to have the *briefest* of chats

(MORE)

(CONTINUED)

CHASE (cont'd)
with the good doctor - that way we
can get out of your gorgeous hair
and you can get back to saving
lives.

(beat)
Did I mention my name is Chase?

SELENE
(uncomfortable, she looks from
Jo to Chase and then rolls her
eyes)
One minute.

Selene goes into Cori's office. Jo and Chase are left alone,
their silence awkward.

JO
...nice job.

CHASE
BACK UP - I think you just
complimented me.

Jo is clearly uncomfortable and looks elsewhere a moment.

JO
How about those Red Sox?

CHASE
What?

JO
Forget it.

CHASE
No, no, no...Red Sox...uh-I think
they're in first place...or maybe
last...Fun fact: I prefer soccer.
It's my way to live vicariously.
Are you--uh--going for small talk?

JO
Maybe.

CHASE
Most people skip over that with me
- they want to know how this
happened.

(CONTINUED)

JO

I don't.

CHASE

(Not convinced)

You're not in the least bit
curious?

JO

(Meeting his eyes)

Chase, you're just as capable as
they come. That's all that matters
to me.

CHASE

(Studying her)

Thanks.

There is another long awkward silence.

CHASE

Boy, she's taking a while.

JO

It's just tough for me to connect
with people...especially since..

CHASE

Becoming the Phoenix?

(Nods)

You're doing pretty good - areas of
improvement may include your sense
of humor and a healthy sense of
alcoholism.

JO

(Snorts)

I'll keep that in mind.

Dr. Corrine Leatherwood-Malkin, otherwise know as Cori,
comes out with Selene and Roy.

CORI

Alright, Roy, wait out here and
I'll get your prescription. You
really should not be outside in
this cold while you're ill, OK?

ROY

Thank, Doc.

Jo pulls her hood down a bit over her face.

(CONTINUED)

JO
(To Chase)
Wait here..

CHASE
Hey Boss. You got this.

Jo walks to meet Cori as Selene comes to speak to Chase.

SELENE
(leans in)
So...you have trouble talking to
beautiful women?

Chase reacts.

JO
(waving him over)
Chase.

CHASE
(to Selene)
Sorry, Love - To Be Continued...

Chase heads to Cori and Jo.

JO
(To Cori)
This is Hunter Chase. Chase, this
is Cori.

CHASE
Dr. Malkin. Honor to meet you.

CORI
(Stiff, tense)
I don't know about all that.
(Gestures to her office)
Let's talk privately.

Cori, still unsure of what she's seeing, looks Jo over
before guiding her and Chase back into her office.

22 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. DAY.

Maja arrives in the dusty old shop, the bell above the door
ringing. The place is in need of more light and a good
spring cleaning, but the familiar atmosphere is comforting
to her.

KINCAID
(From somewhere in the back)
Be right with you, Love!

(CONTINUED)

Maja looks around the Shop, as it's casually called and releases a contented sigh. A pot of tea is piping hot to the side on the small old wooden table where Kincaid does her research. Maja spots a photo wall and sees photos of herself in a few, some photos are of Jo quite separate and others have Calvin Hawke. She takes one off the wall of herself and Calvin and stares at it.

FLASH BACK TO:

23 INT. WAREHOUSE. NIGHT

When she was captured and tied down to a chair, The Phoenix/Calvin Hawke, unmasked being held by either arms, a silhouette walking past him and speaking directly to Jo, wearing a black prototype of the Phoenix outfit. The silhouette turns and stabs Calvin in the heart. Maja screams.

RETURNING TO REALITY:

24 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. DAY.

KINCAID

Maja?

Maja, startled, takes a breath and looks up to see Kincaid standing nearby. They hug - tight - as if for dear life.

MAJA

Kincaid.

KINCAID

Merry Christmas!

MAJA

You too.

KINCAID

I've been worried about you.

MAJA

You aren't the only one.

KINCAID

(Gestures to the table as they sit)

Here. I'll put on some fresh tea.

Grateful, Maja takes her coat off and places it over a chair contently. Something about Kincaid and the Shop is a comfort. Like home. Maja sits.

25 INT. FREE CLINIC, DOWNTOWN SOLOMON. DAY

Cori, Chase and Jo are in Cori's office. Cori is staring at Jo as if she's seen a ghost. She blinks over to Chase who seems equally uncomfortable.

CORI
Does Ozie know about this? **[Ozie is pronounced O-Z]**

CHASE
Ozie?

JO
No he doesn't know. And please, Cori, don't tell him.

CORI
He's still looking into your disappearance, you realize this right?

JO
(Tensely)
Yes.

CORI
He *and* Mark.

CHASE
(Trying to keep up)
Mark as in your boyfriend Mark?

Jo glares at him.

JO
(To Cori, Rubbing her brow)
Cori, listen to me, I'm here because something is going on and it may involve your patients.

CORI
What do you mean?

JO
We have reason to believe that there are people who are kidnapping the homeless to perform experiments on them.

A sour silence invades and they stare at one another for a moment.

(CONTINUED)

CORI
(exhales)
Holy shit.
(Shaken)
What kind of experiments?

JO
I can't tell you. Partly because
I'm not entirely sure myself.

CORI
Jo, you're going to have to do
better than that. You saw my
waiting room, I'm overwhelmed.

CHASE
Doc, there's a particular profile
we're looking for here - between
the ages of 15 and 30, men or
women.

Cori reacts.

JO
What?

CORI
Well - now that you mention it -
Johnny Balducci - army vet.
(going through her files until
she finds it)
Usually, I see him like clockwork -
every Thursday.

CHASE
(Takes the file to take a
look)
When did you see him last?

CORI
Seven weeks ago? I thought about
filing a Missing Persons report
but...

CHASE
No one would care.

JO
Have any of your other patients
arrived with odd or unexplained
symptoms?

(CONTINUED)

CORI

Like what?

JO

Uncharacteristic aggression,
paranoia or maybe edginess.

CORI

Jo. You just described the whole
damn city.

CHASE

These would have been changes that
seemed to happen either completely
overnight or after a long period of
that patient's absence.

CORI

(Thinks about it)

Maybe, but I'd have to go through
my files.

JO

Do. Please.

CORI

(Pauses)

What is this about, Josie?

Jo clearly respects Cori and looks at her a moment like a
child to a mother, but then quickly recovers.

JO

(Tense)

You really are better off not
knowing. I don't want to put you
in-

Gunfire can be heard from out front and the trio all jump in
surprise.

CHASE

You just had to say it, didn't you,
Boss?

Jo pulls her gun from under her shirt. Cori screams as loud
noises can be heard. Jo looks to Chase.

JO

That doesn't sound like gunfire
anymore.

(CONTINUED)

CHASE
(Grimly)
No, it doesn't.

The both of them look at one another with knowing glances. Then they look to Cori, who is more confused than knowing. She looks to the both of them, from one to the other and back again hoping to discern what the hell is going on here.

26 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. DAY.

Maja is talking to Kincaid, having a heart to heart over tea. Maja is clearly stressed and Kincaid, as always, is peppy and bright.

MAJA
(Continuing her story)
...so I have reason to believe that Albright is working for Blood now and she's brought this Lennox guy along with her.

KINCAID
How's Jo holding up?

MAJA
She doesn't know how dangerous the Albrights are.

KINCAID
I mean with being back...?

Maja thinks about it.

MAJA
I've had...people keeping an eye on Mark Ashley and Ozie Quinn. As well as Jo's sister. Jo hasn't even gone to see them since we've been back.

KINCAID
Well, it's only been a few days, right? She can't stay away. You know that.

MAJA
I know. But what I'm really worried about is Wally.

KINCAID
Emerson? He's here?

(CONTINUED)

MAJA

I think so.

Kincaid stares at her in disbelief, blows a stressed sigh but shakes it off quickly.

KINCAID

(pouring fresh tea for Maja)
So talk to me. You didn't come here
for small talk. What's on your
mind?

MAJA

(She pauses to try and
formulate the words, looking
down at her mug for
inspiration)
You know about Silver Hollow.

KINCAID

Oh hell.
(Leans back in chair)
You want to talk about this *now*?

MAJA

I'm going to have to address it
sooner or later. I've been working
with Jo for a year now, and it's
not all that easy to keep secrets
from her.

KINCAID

Maybe because you *shouldn't* be
keeping secrets from her.

MAJA

I know how bad it is, that's why
I'm here.

KINCAID

I told you to come clean from the
get-go, Love.

MAJA

Was that an "I told you so"?

KINCAID

(Bashful)
Geez. It was, wasn't it?
(shakes her head)
But I mean,
(Laughing)
I kind of did, right?

(CONTINUED)

MAJA

(Breaks into a smile)

Alright, Alright, not helpful.

KINCAID

I know. But you have to-

The front door rings, indicting the door has opened and closed. Kincaid quickly rises to assist.

KINCAID

(To Maja)

Excuse me.

(To guest)

Hello, Sir. Welcome to Swords &
Shields Apothecary and Antiques.
Looking for anything in-

Lennox steps into the room and looks Kincaid over. Immediately she knows something is wrong. Her eyes then land on the gun in his hand and she takes a harsh breath. Lennox looks over to Maja, who meets his eyes. In an instant she recognizes his face. Kincaid looks to her sword and jumps for it but Lennox smacks her and she spins to the ground. Refusing to stay down, she gets back up.

KINCAID

(To Maja, Urgently)

Get out of here! Now!

Maja tries to run behind the counter but Lennox fires a warning shot and Maja covers her head, shrinking back to the table. Kincaid takes that half-second and grabs her sword. She wields it with one hand.

LENNOX

(Amused)

Isn't that the proverbial knife
brought to a gunfight?

KINCAID

Sure, if I only had a knife.

She fires the gun she had in the other hand but Lennox saw it barely in time to jump out of the way before kicking Kincaid onto her back harshly. She falls into a group of boxes and other items. Kincaid, once again unwilling to stay down, stands but is slower to get up. Lennox trains his gun on her.

LENNOX

So.

(Raises the gun to Kincaid)

(MORE)

(CONTINUED)

LENNOX (cont'd)

Which one of you is the hacker?

INTO THE BARREL OF THE GUN

GUNSHOT SF AS THE SCREEN GOES BLACK

27 INT. FREE CLINIC, DOWNTOWN SOLOMON. DAY

Men dressed head to toe in back tactical gear with tranquilizer guns burst into the clinic. One of them pulls out an AK and fires to the ceiling, inciting a scramble and absolute chaos. The others start shooting the darts into the crowd. Roy is first hit and he falls to the ground in pain, but quickly falls unconscious. Jo sees the fish-in-a-barrel style shooting and jerks back into the room.

JO

Cori get under your desk. Chase go with her.

Chase nods and quickly obeys. Jo watches him go. She peaks back out the cracked door and sees them approaching the office door. She takes a look around the room frantically and spots a fire extinguisher. She rushes over to grab it with one arm and hauls it to the door.

CHASE

(Holding her mask)

Boss!

He tosses her the mask and she catches it, yanking it over her face before pulling the hood down. She takes the fire extinguisher, kicks the door open and tosses to the five men.

They stand back but look at it, each other and then back to Jo, but Jo has already pulled her gun out and aims at the extinguisher.

Smoke fills the room.

Chase holds Cori under the desk.

CHASE

Keep your head down!

Jo holsters her weapon and draws her batons as she systematically starts taking on the five men. She manages to hold them off for a time, but one of them gets a pistol whip in and this causes her to lose balance. Leaping behind the counter she manages to avoid the fire of tranquilizers.

(CONTINUED)

JO
(touching a finger to her
comms.)
Maja, we've got trouble.
(Pause)
Maja!

She shakes off her dizziness and gets back to her feet, hopping over the counter and knocking out two of the five guards. At first she manages the remaining three by dodging the discharge of their weapons and then manages to yank one gun to aim at one of them men, the drug knocks him out and she jerks the gun from the other, tossing it aside. The on remaining armed man tries to aim at her but she drew her pistol and shot the gun from his grasp.

Chase lifts his head over the desk in the office.

CHASE
(To Cori)
Doc, you stay here!

Battling it out with the last remaining two intruders, Jo is managing to hold her own, delivering punishing blows and being able to dodge and take any blows coming her way. The man on the ground who had been shot with a tranquilizer reaches for his rifle, but is unable to get up. When he finally grasps it, he aims it at Jo.

Chase makes his way to the doorway and sees what is about to transpire. He tries to pull his gun from his side holster.

CHASE
Boss!

Startled, the armed man turns his weapon on Chase. He fires. Chase tries to move but isn't fast enough, he's shot with a dart and falls out of his chair.

JO
(Turning)
Chase!

As she is distracted, one of her opponents delivers a blow to the back of her head, sending her tumbling down. The two men then grab their rifles as she struggles to summon her strength. She sees them aim their guns at her, but slowly back to the exit, taking the three others with them.

JO
Chase...
(trying her comms.)
Maja...we've got trouble...

(CONTINUED)

Cori runs into the doorway and sees Chase on the ground, the rest of her patients and Selene all hit with darts. Covering her mouth she exclaims loudly.

CORI

(Pushes Chase's Wheelchair so
she can kneel beside him)
Oh, God, Chase! Chase!

JO

(struggling to regain balance)
Cori...
(winces, feeling the pain in
her head)
Is Chase...?

CORI

He's alive.
(Watches Jo struggle to her
feet)
What are you doing?

JO

They knew we were here.

CORI

Jo, stay down, you could have a
concussion.

JO

(Pulls keys from her pocket)
Take the SUV. Get Chase to the
Nest.

CORI

The what?

Jo pulls out her tablet and searches for Maja's GPS signal..

JO

We're out of time. Another one of
my team could be in danger and I
can't take care of Chase, so I need
you, Cori.

CORI

(Looks down at Chase before
looking back over to Jo)
Go.

Jo nods and takes off running.

CLOSING IN ON CORI'S FACE.

(CONTINUED)

CORI
(Whispering in panic)
Oh, shit.

She looks around at the Clinic she built herself and sees the destruction left behind. Knowing she can't focus on that now, she dials 911 as she tries to lift Chase.

28 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. DAY.

Jo, now as the Phoenix, burst into the Shop, ready for a fight but nothing came. She slowly moves through the room and turns to the tea table. Kincaid is laid out on the floor, Maja, tears streaming down her face, is sitting at the table, her mouth taped. Jo meets her eyes, and knows the look, Maja was trying to tell her something.

JO
M, are you alright?

She tries to turn but it's too late to stop from being tackled. They fall into the next room as Maja tries to fight her binds. Lennox yanks her up by her throat.

LENNOX
We simply must stop meeting like
this.
(He tosses her aside, readying
for another attack)
People are going to start to talk.

Jo sees Kincaid still on the ground, unmoving.

FLASH BACK TO

29 INT. FREE CLINIC, DOWNTOWN SOLOMON. DAY

Chase is shot, and falls to the ground. He is unmoving and unresponsive.

RETURNS TO REALITY:

30 INT. SWORDS & SHIELDS APOTHECARY AND ANTIQUES. DAY.

Jo jumps back up to her feet and pulls out her batons, jumping into the fight with a vengeance.

JO
(With voice distortion)
You made a mistake, coming after my
friends.

(CONTINUED)

She blocks his first punch, and then the other before sending her batons in a flurry of hits to his head before roundhouse kicking him onto his back. Lennox starts to laugh, standing to his feet.

LENNOX

There it is. Fire in the Phoenix.

He lunges for her and grabs her by her shoulders, driving a knee into her stomach. He rips the mask from her face, exposing her identity to him. Jo breaks free and kicks him in the face, sending a baton down, but he blocks it with his arm. The pain causes him to stumble back, grabbing his injured hand. She grabs him by his collar.

Jo's eyes turn to a blue-silver color.

JO

You think I don't remember you?

Lennox staggers back, now a bit apprehensive.

LENNOX

What?

JO

You were there. When they killed my brother. You were there.

LENNOX

I...I don't know what you-

She snaps a baton into his face, then strikes his jaw left and then right.

JO

Don't bother lying! I don't forget a face. And now you people hurt my partner.

LENNOX

(Starts to laugh)

You mean the cripple? Did he get dosed?

(Wipes the blood from his face)

Well, then he won't last long.

Incited, she snaps him again with her baton and pulls out her gun. Maja is now fighting against her binds harder, trying to yell something.

(CONTINUED)

LENNOX

(In seeing the gun, starts to
laugh)

Don't be over-dramatic, girl. We
both know, the Phoenix doesn't
kill.

She pauses. The sound of her heartbeat raging inside as her
eyes completely turn blue.

JO

(Voice only)

"Man, when perfected, is the best
of animals, but when separated from
law and justice, he is the worst of
all."

Maja watches in horror as Jo thinks about it. Jo lowers the
gun.

JO

Maybe not.

(Lowers her gun a moment,
she pauses, and then levels
her gun on him once more)

Maybe I'm not the Phoenix.

She shoots Lennox, killing him.

CLOSE UP ON MAJA'S FACE.

Maja can only stare horrified at what's occurred.

CLOSE UP ON JO'S FACE.

Jo tosses the weapon aside, breathing heavily.

JO

(Voice only)

Aristotle.

SHOTS TO:

31 INT. HOSPITAL. DAY

A team of doctors and nurses are rushing Kincaid to a
surgical room. Maja and Jo are quickly following but one of
the nurses turns.

MAJA

Her name is Desiree Kincaid. She's
been shot-

(CONTINUED)

NURSE
We know, Ma'am.

MAJA
Please, she's our friend...

NURSE
I'm very sorry, but you can't go
past here.

MAJA
She's our friend.

NURSE
I understand.

The nurse rushes into the next room and Maja covers her face a moment to regain a bit of her sanity before turning to look at Jo with fire in her eyes.

MAJA
(Confrontational)
Lennox. His name was
Sebastian Lennox.

JO
(Barely listening, seemingly
in her own head as she gazes
to the doorway)
How did he find Kincaid...?

MAJA
He was a person.

JO
(still hardly listening)
He knew about the shop. How'd he
know about the shop?

MAJA
(Loudly)
The Phoenix doesn't kill.

JO
(distracted)
There wasn't an exit wound.

MAJA
(near hysterical)
You emptied a clip into him...there
were like eight exit-

(CONTINUED)

JO

(Stern but distracted)

Kincaid. There was no exit wound on
Kincaid.

MAJA

What does that mean?

JO

(Still not meeting her eyes)

It means she could die, Maja.

MAJA

Don't say that! Do not say that!
Kincaid is from a long line of
freaking knights, she's-

JO

Human. Mortal. And wounded.

(inhales and quickly exhales,
unsteady)

And this is my fault.

MAJA

Our fault.

Jo looks at Maja who meets her eyes steadily, both women on
the brink.

MAJA

(Softly, but steadily)

This is our fault.

PAN OUT FROM BOTH WOMEN STANDING IN THE HALL, LOOKING AT ONE
ANOTHER.

32

INT. THE NEST. DAY

MAJA

(Voice only)

Aristotle also taught, "Anybody can
become angry - that is easy, but to
be angry with the right person and
to the right degree and at the
right time and for the right
purpose, and in the right way -
that is not within everybody's
power and is not easy."

Chase is laying on the medical cot, but stirring until he
wakes. He looks around.

(CONTINUED)

CHASE

Hello?

He sees no one around and glances to his wheelchair, which sits across a short distance, but long enough for him not to be able to reach with his arms.

CHASE

(frustrated)

Oh, come on...

He still tries, stretching his arm out. His fingers barely touch the handle and as he stretches out a little more, he tips off the cot and falls, but lands on his feet.

CHASE

(breathing heavily)

Oh, what the hell...

PAN FROM FEET, PLANTED ON THE GROUND TO CHASES FACE.

He looks up at the monitor, which shows that a blood analysis was complete. He hits some of the keys and frowns as the results pull up. BLOODLINE POSITIVE.

CLOSING ON HIS EYES.

CHASE

Oh, Holy-

JUMPS TO BLACK