

LADY CRIMSON

Written by

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QUOTE UPON A DARK SCREEN:

Little Red Riding Hood took off her clothes and got into bed. She was greatly amazed to see how her grandmother looked in her nightclothes and said to her,

"Grandmother, what big arms you have."

"All the better to hug you with my dear."

"Grandmother, what big ears you have."

"All the better to hear with, my child."

"Grandmother, what big eyes you have."

"All the better to see with, my child."

"Grandmother, what big teeth you have got."

"All the better to eat you up with."

And, saying these words, this wicked wolf fell upon Little Red Riding Hood and ate her all up.

-Charles Perrault, *Little Red Riding Hood*

FADE IN:

EXT. MOTEL PARKING LOT/INT. CAR - NIGHT

Rain falls rhythmically to the ground as sharp neon light reflects off the body of the few parked cars inside the parking lot of a cheap motel establishment.

Inside one of the cars, a gray *BMW 118i M Sport*, a MAN whose face remains in shadow bites into an apple.

He tosses the fruit aside and puts on black leather gloves.

He takes a bottle of chloroform and a handkerchief and applies a little of the liquid to it.

A classic, red *Volkswagen Beetle* comes into the space and stops and the Man crouches down in his seat.

The Man watches as the car door opens and someone exits.

Red stiletto-heeled shoes now accompany the tapping of the rain to the ground as a young, vibrant, red-haired woman - AMBER - hurriedly walks across the parking lot towards the motel.

Inside his car, the Man's hand squeezes into a fist.

ONE WEEK AGO

EXT. FOREST - NIGHT (DREAM SEQUENCE)

Amber, dressed in a white nightgown, is running scared through a forest in the dark of the night, the light of the moon providing the only illumination.

She comes upon a clearing and sees a cabin up ahead.

She approaches it apprehensively and hears GROWLING coming from within.

Amber hesitates, she wants to turn away but is frozen in the spot.

Suddenly the door creaks open revealing a wolf with piercing red eyes.

Amber looks down her nightgown and it begins to be covered in blood, it slowly spreads all across her midsection.

The blood continues to expand and travels down her thighs and makes a pool where her feet are standing. The puddle expands more and more, thick and sticky - all Amber sees now is red.

DREAM ENDS.

INT. HARRY'S HOUSE - BEDROOM - DAY

Amber wakes up frightened in bed.

The room is lit with soft rays of golden light that sneak inside from the cracks between the curtains. HARRY - early forties, tall, balding - wakes up, turns to Amber and puts his arm around her.

HARRY

Another nightmare, Red?

She nods her head YES but pulls away from him.

HARRY (CONT'D)

You OK?

AMBER

Need a second.

HARRY

Sorry.

Harry turn's and sits at the edge of the mattress.

HARRY (CONT'D)  
Get you anything?

AMBER  
No.

Amber reaches out and grabs a cigarette and a lighter from the nightstand.

She lights it and inhales.

HARRY  
Wish you wouldn't do that.

AMBER  
So you keep saying.

HARRY  
It's a nasty habit.

AMBER  
We were plenty nasty last night but  
you didn't seem to mind then.

Harry gets up.

AMBER (CONT'D)  
Stay.

HARRY  
You sure?

Amber puts out the cigarette and Harry gets back in bed.

AMBER  
I'm sure.

She pulls him to her and they kiss.

EXT. PARK - DAY

A man in his early thirties, WOLF - rugged good looks, black hair, unshaven, dark suit - walks through the grass and bushes of a park and reaches an empty bench.

He watches as some JOGGERS run past and then looks at his watch.

A man in his early fifties, VALERIO - puffy cheeks, short, unfit - sits on the same bench holding on to a newspaper and a sandwich. He takes a bite from the sandwich and opens the newspaper in front of him to read.

Wolf looks around quickly, then takes out a pistol, one equipped with a silencer, leans close to Valerio and shoots him four times.

He keeps the body from falling forward, puts the gun away and picks up the dropped newspaper.

Blood starts spreading across Valerio's shirt, but Wolf opens the newspaper and starts reading from it.

WOLF

Ha, love the comic strips.

More JOGGERS run past the bench with Wolf and the dead man but they stay oblivious to the murder that has taken place. The killer puts the newspaper on the front of his victim, gets up, sighs almost in boredom, and slowly walks away.

Soon after, Wolf takes out an apple and bites into it.

INT. APARTMENT BUILDING - HALLWAY - DAY

Wolf walks towards the door to his apartment. On the wall next to it stands a young woman, TALIA - athletic, fiery-eyed - dressed in a blue jacket and a blue skirt.

She is waiting patiently and holding on to a package. Wolf stops in front of his door and takes his keys out.

He turns and looks at the woman.

WOLF

Can I help you?

Talia hands the package to Wolf and without saying a word walks away. The package is wrapped in brown paper and the letter 'B' is engraved on it in calligraphy.

Wolf watches the woman walk away and yells after her:

WOLF (CONT'D)

Have a nice day then.

INT. BLUEBEARD'S HOUSE - DAY

A man in his early forties, BLUEBEARD - dressed in an immaculate blue jacket, blue tie, blue handkerchief and pocket pen - is sitting in the living room with Wolf.

Not a single word is being uttered and Wolf starts feeling agitated.

Talia appears in the room holding a tray with two glasses of whiskey.

WOLF  
Well hello again.

Talia stays quiet, serves the drinks and turns to leave.

WOLF (CONT'D)  
What's your name, honey?

Talia doesn't reply, she simply walks away and closes the door behind her. Wolf turns his attention back to Bluebeard, who is staring at Wolf and seems annoyed by his antics.

WOLF (CONT'D)  
She seeing anyone?

BLUEBEARD  
I take it you have received the package with all the necessary information and that everything is in order?

WOLF  
Yeah, I've got everything I need to do this job.

BLUEBEARD  
Good.

EXT. PARK - NIGHT (FLASHFORWARD)

Amber is in a small park, she comes out of a tunnel and passes by some statues. Wolf is on a bridge overhead and is watching her in secret.

BLUEBEARD (V.O.)  
Now, your reputation proceeds you. You're considered the best in the business, your moniker of 'Wolf' seems quite pertinent.  
(MORE)

BLUEBEARD (V.O.) (CONT'D)  
So I have a request, a favour if  
you may, and that is that you make  
her suffer, you make her bleed, you  
make her cry; you make the bitch  
wish for her own death.

FLASHFORWARD ENDS.

INT. BLUEBEARD'S HOUSE - DAY

Wolf and Bluebeard continue their conversation.

WOLF  
Hmm, well, Mr-

BLUEBEARD  
Bluebeard's fine.

WOLF  
Right, Bluebeard, I don't do messy,  
it's not my style.

BLUEBEARD  
Not what I've heard. My associates  
have painted a very colorful  
portrait of some of your past  
exploits.

WOLF  
You think you know me, don't you?  
That's it, isn't it? You think you  
know me? You don't know shit about  
me.

BLUEBEARD  
I meant no disrespect. I research  
everyone I ever consider employing.  
It's not personal, merely common  
sense. In your case, Wolf, there  
are persisting rumors. There's a  
certain dichotomy at play: That of  
the perfect professional and of the  
cruel savage.

Wolf smiles.

WOLF  
It'll cost you more.

BLUEBEARD  
Money's not an issue.

WOLF

Then consider it done.

INT. WOLF'S PLACE - NIGHT (FLASHFORWARD)

Wolf is in a dark room and is developing the pictures that he took. He picks up a picture that has started to be visible and developed. The face of Amber gets revealed.

Wolf keeps on looking as Amber's face becomes more apparent within the picture.

He seems to become transfixed by it.

BLUEBEARD (V.O.)

One last thing. My wife, she's got her certain - shall we say, charms. You can torture and maul her to your heart's delight, the more the merrier as the saying goes, but please, under no circumstance are you to fornicate with her. That's my only objection; that's the line I do not want crossed.

FLASHFORWARD ENDS.

INT. BLUEBEARD HOUSE - DAY

Bluebeard and Wolf continue their discussion.

WOLF

I'm a professional, I'd never let any distraction interfere with my work.

BLUEBEARD

Excellent. You'll have the rest of your remuneration upon delivery of the two items mentioned in the file.

Bluebeard picks up his glass and Wolf does likewise.

They toast and drink.

INT. HARRY'S HOUSE - BATHROOM - DAY

Red lipstick is applied on a set of lips in front of a mirror.

Amber finishes with the lipstick and starts combing her hair.

Harry appears by the entrance of the bathroom, in robe and boxer shorts, holding two glasses of red wine.

HARRY

How about one for the road?

AMBER

Are you trying to intoxicate me again, is that the big plan this morning?

Amber puts down the brush and touches up her makeup.

HARRY

Just an innocent drink.

AMBER

Sure it is.

HARRY

We never spend the day together anymore.

AMBER

Nights are more fun, aren't they?

HARRY

Can't argue with that.

AMBER

You shouldn't argue period.

HARRY

Still, a day here and there would be nice.

AMBER

I'll think about it.

HARRY

OK.

AMBER

That's not a 'yes' by the way, just so we're clear. It's a maybe at best.

HARRY

I'll take it. Where are you off to anyhow?

AMBER

Oh, I have other lovers to attend to.

HARRY

You know my heart tears to tiny shreds when you say things like that, even as a joke.

Amber turns to him.

AMBER

Who says I'm joking?

Harry groans.

Amber walks to him, puts her hand on his face and says:

AMBER (CONT'D)

You're sweet, Harry, sweeter than chocolate even.

She gives him the softest of kisses and walks away.

Harry downs both wine glasses in one go, one after the other.

INT. HARRY'S HOUSE - DAY

Amber walks into the living room where she locates and puts on her shoes, picks up her red jacket and purse and heads for the door.

EXT. HARRY'S HOUSE - DAY

Amber exits the house but turns around as Harry rushes after her all pleading and desperate- a futile attempt to get her to stay.

They are both suddenly photographed twice.

Across the street and hidden in the corner of an alleyway is Wolf. He is dressed in black clothes and is the one taking the pictures.

Back at the front of the house, Harry manages to get a big, goodbye kiss from Amber. That too is photographed.

Harry goes back inside and Amber walks down the street and lights a cigarette, oblivious to the fact that someone is watching and taking pictures of her.

EXT. STREET/INT. WOLF'S CAR - NIGHT

Amber stops her car outside of a grocery store. She gets out and walks to a fruit stand where she proceeds to start picking up fruit, smelling it and touching to see if it is ripe.

Across the street, inside his car, Wolf watches her.

A middle-aged GROCERY OWNER comes out and starts conversing with Amber. Soon they are smiling and laughing and the man is really taken by her and wants to be as much help as he can.

Wolf keeps watching.

Soon the Grocery Man gives her a bag of fruit, refuses her money and watches as Amber gets in her car and drives away.

INT. MOTEL - BATHROOM - NIGHT

Amber comes out of the shower and wraps a towel around her body.

INT. MOTEL - BATHROOM - NIGHT

She walks in the main room and puts the radio on. She turns the frequencies until she finds MUSIC she is happy to listen to.

INT/EXT. WOLF'S CAR - NIGHT

NOT MOVING.

Wolf is in his car which is across the street from the parking lot and he's looking in the direction of the motel.

INT. MOTEL - NIGHT

Amber dances to MUSIC.

She then changes into shorts and a tee-shirt.

She picks up an orange from the grocery bag, a pocket knife from her handbag and a book and sits on the bed.

She starts reading the book while cutting and peeling the orange.

INT/EXT. WOLF'S CAR - NIGHT

Wolf starts the car and drives off.

INT. WOLF'S PLACE - BEDROOM - NIGHT

Wolf is punching away at a punching bag which is situated at the far corner of his bedroom.

He picks up pace, throwing everything he has with every strike.

He finally grabs hold of the bag in exhaustion.

EXT. MOTEL PARKING LOT/INT. WOLF'S CAR - NIGHT

PRESENT:

Rains keeps falling as Amber reaches the front of the motel, opens the door and walks inside.

Wolf watches on as she gets out of sight. He seems deep in thought, and in some sort of an inner struggle.

He keeps opening and closing his fists.

A line of sweat rolls down his face.

Wolf starts the car and drives off.

INT. WOLF'S CAR - NIGHT

MOVING.

Wolf is driving fast down a road, seemingly getting more agitated with every second that passes.

He soon brings the car to a stop and gets out.

EXT. STREET - NIGHT (LATER)

Wolf is walking down a footpath full of shops and turns the corner down a less busy street.

CUT TO:

Wolf continues walking but now has reached a more 'down-and-out' part of town.

He turns yet another corner into a street lined up with a succession of seedy looking bars.

Dressed in a sharp suit, he is eyed by two large, rough-looking men, THUG A and THUG B, that are standing by a door to a bar.

Wolf stops walking, turns and stares at them.

THUG A

Fuck you looking at, queer boy?

Wolf smiles.

THUG B

What're you smiling at, cocksucker?  
You wanna start something?

WOLF

Nope, just wanted you to know that  
I fucked both your mothers last  
night and to be perfectly honest, I  
was really rather disappointed.

Thug A rushes at him but Wolf grabs him, knees him in the groin and head-butts him to the ground.

Thug B comes at him and punches Wolf in the face but he just looks back at Thug B with an icy stare.

Thug B punches Wolf again but he simply punches him back faster, then proceeds to punch him all the way back until Thug B hits a wall.

Thug B drops to the ground and Wolf gets on top of him and with added menace continues punching him over and over again, until his hands get all bloody and he gets out of breath.

Wolf walks away from the bloodied body and passes by Thug A who is on the ground making painful SOUNDS. Wolf goes up to him and kicks him hard in the midsection, twice.

Wolf walks away with a satisfied and relieved look on his face.

EXT. FOREST - NIGHT (DREAM SEQUENCE)

Amber is running frantically through the woods.

She comes upon a clearing and sees the same cabin again.

This time the wolf is in front of the cabin as if it's waiting for her.

It bares its teeth at her.

Amber turns to run away but falls inside a hole in the ground.

Someone starts shovelling dirt from above.

More and more dirt covers her.

Soon she can barely see.

She is suffocating in darkness.

DREAM ENDS.

INT. MOTEL - NIGHT

Amber wakes up drenched in perspiration. The room is very dark and it is still night outside.

Visibly shaken from the dream, she switches on the lamp that is on the nightstand.

INT. MOTEL - BATHROOM - NIGHT

She heads to the bathroom and splashes some water on her face.

She picks up her phone, gets back under the covers and dials a number.

INT. HARRY'S HOUSE - NIGHT

Harry is asleep in his bed as the phone on the stand next to him starts to RING.

He leaps up half fearful and half surprised. For a second, he is not sure what is happening but then he realizes that the phone is ringing and rushes for it. As he picks it up, he fumbles and momentarily drops it.

HARRY

Shit.

He picks it up and speaks.

HARRY (CONT'D)

Sorry, hello, Red?

INTERCUT BETWEEN MOTEL AND HARRY'S HOUSE:

AMBER

Harry, I'm so sorry for waking you.

HARRY

No, it's OK, it's fine, really, I wasn't even sleeping, to be honest, I'm - you know, really a light sleeper. What's up, are you OK, you sound tense?

Harry tries to find the switch for the light, after some effort he locates it.

AMBER

I'm sorry, I'm so embarrassed. I just needed to talk to someone, you know.

Amber picks up a pack of cigarettes and takes one out.

HARRY

No reason to say you're sorry, I'm really happy you called. I'm here for you, always.

INT. WOLF'S PLACE - NIGHT

Wolf is sitting alone in the living room having dinner. The place feels empty. There is one chair and a small table and no TV.

Wolf cuts a piece from his steak and eats it, seeming deep in thought and troubled. He finishes his wine and gets up anxiously.

INT. WOLF'S PLACE - BEDROOM - NIGHT

He walks to the bedroom, to his desk, picks up a picture of Amber with Harry and sits down on the bed, staring at it.

He puts the photo down, walks back to the desk, opens a drawer and takes a pistol out.

He checks the bullets-chamber, loads it again, then puts it back.

INT. BLUEBEARD'S HOUSE - STUDY - NIGHT

Bluebeard is in his study going over paperwork and doing accounting.

There is a KNOCK on the door.

BLUEBEARD

Come in.

The door swings open and Talia comes in holding a plate of food which she places on the desk.

BLUEBEARD (CONT'D)

Thank you.

Talia nods and turns to leave but stops. She slowly turns to face Bluebeard.

BLUEBEARD (CONT'D)

(still looking at the  
papers)

I'm busy, Talia.

Talia stares at him but doesn't say anything.

Bluebeard places the papers aside and looks at her.

BLUEBEARD (CONT'D)

Do you have something you want to  
share with me?

TALIA

Why didn't you kill her?

BLUEBEARD

I beg your pardon?

TALIA

You heard me.

BLUEBEARD

What is it to you?

TALIA

You killed the previous ones.

BLUEBEARD

I can assure you I am having the  
situation dealt with.

TALIA

You could have dealt with it  
already. It was never a problem  
before. I want to know why.

BLUEBEARD

I think you are forgetting your  
place.

TALIA  
She should be fucking dead already.

BLUEBEARD  
I do not appreciate your tone, it  
is - upsetting me.

TALIA  
I don't care.

Bluebeard stands up and takes slow steps towards her.

BLUEBEARD  
I would if I were you.

TALIA  
I think you're going soft.

He walks behind her.

BLUEBEARD  
Is that what you think?

He puts his hand on the back of her neck.

BLUEBEARD (CONT'D)  
I could snap your neck so easily.

TALIA  
I know you won't.

BLUEBEARD  
Oh, do you?

TALIA  
I'm not wearing your ring, am I?

Bluebeard kisses her nape and the top of her shoulders.

BLUEBEARD  
Do you think that would stop me?

He then holds her near and whispers to her.

BLUEBEARD (CONT'D)  
Tell me what you need.

Talia breathes in deep.

BLUEBEARD (CONT'D)  
Tell me.

TALIA  
Punishment.

Bluebeard unzips her dress and it falls to the ground. He then unbuckles the belt of his trousers and takes the belt in his hands.

Talia leans forward on the desk and Bluebeard grabs a tight hold of the belt and whips her with it on the buttocks.

Talia cries out softly in pain but a smile forms on her lips.

INT. HARRY'S HOUSE - NIGHT

Amber and Harry are holding each other on the couch and are watching a romantic film. On the table in front of them is leftover dessert and an empty wine bottle.

HARRY  
You still awake, Red?

AMBER  
Barely.

HARRY  
I - would like to - no matter.

AMBER  
What?

HARRY  
I know marriage is out of bounds,  
you made that clear enough -- all I  
want is for you to be in my life,  
nothing else matters.

Amber places her hands on Harry's face.

AMBER  
You talk too much, you know that?

HARRY  
Sorry.

AMBER  
And apologize even more.

HARRY  
Sorry.

They smile and kiss.

AMBER  
Take me to bed and stop over-  
thinking things.

In the sudden spirit of spontaneity, Harry picks Amber up in his arms, acting like he's some kind of Hercules and she starts giggling.

He walks, holding her, towards the bedroom but his legs start to give and he can barely hold her up.

AMBER (CONT'D)

Perhaps best if I walk the rest of the way.

He places her down.

HARRY

That's it, I'm joining the gym tomorrow.

INT. WOLF'S PLACE - DAY

Wolf is doing push-ups. He is breathing hard and sweating profusely, as he's been working out for a while.

He continues with sit-ups.

He does shadow boxing.

INT. WOLF'S PLACE - BATHROOM - DAY

Wolf is in the shower, he is deep in thought, eyes intense - angry.

INT. WOLF'S PLACE - BEDROOM - DAY

Wolf is getting dressed in a grey suit.

He takes the gun from the drawer, checks it, applies a silencer on it, then secures it at a strap-holder he's wearing over his shirt.

He then takes a smaller pistol and places it at a special strap by his ankle.

INT. HARRY'S HOUSE - DAY

Harry is sitting on the couch in the living room reading a book when there is a hard KNOCK on the door.

He walks to the front entrance and looks through the eye-level peep-hole.

He opens the door and finds Wolf standing there.

HARRY

Look, I already told the others,  
I'm not interested in any of that  
stuff.

WOLF

I have no idea what you mean.

HARRY

Jehovah's Witness?

WOLF

Not really, no.

Wolf takes out his gun, points it at Harry's temple and pulls the trigger.

EXT. STREET - NIGHT

Amber is walking in the street passing by shops and restaurants.

Hidden in the background is Wolf, who is following Amber.

EXT. DINER - NIGHT

Amber walks inside a diner.

Soon after Wolf walks in too.

INT. DINER - NIGHT (LATER)

It is a slow night in the joint and Amber is sitting down reading, eating cherry pie and drinking coffee.

Wolf appears next to her booth, holding on to a cup of coffee and smiling politely. Amber feels his presence and looks up.

AMBER

Yes?

WOLF

This seat taken?

Amber looks around puzzled.

AMBER

There's plenty of free space.

WOLF

Yeah, I know, but I'd like to sit with you.

AMBER

My grandmother told me to be wary of strangers.

WOLF

Really? Well if you give me a chance, you might get to know me and I'll seize to be a stranger. I already know a lot about you - Amber.

Amber looks at him with more intrigue than fear.

She points at the empty seat in front of her and puts her book down.

AMBER

Well, then Mr. Know It All, go right ahead.

Wolf sits down.

AMBER (CONT'D)

And here I thought it was going to be just another night. Okay spill the beans, how'd you know my name?

WOLF

I see you're still reading that book?

AMBER

You've been watching me?

WOLF

It's part of my job.

AMBER

What job is that, being a stalker?

WOLF

No, no, I kill people.

AMBER

Is that supposed to scare me?

WOLF

I was hoping to impress you.

Amber takes a bite.

AMBER  
I'm your target?

Wolf nods YES.

AMBER (CONT'D)  
You're good at your job?

WOLF  
Pretty good. I'm known as the  
'Wolf'.

Amber laughs.

WOLF (CONT'D)  
You think this is a fucking game?

AMBER  
Sorry, I'm sorry, don't shoot.

WOLF  
If I wanted to kill you, you'd be  
dead already.

AMBER  
So why haven't you?

WOLF  
I guess something about you makes  
me think that death might be just  
too permanent.

Amber keeps her eyes right on Wolf's, the hint of a smile  
appearing on her lips.

AMBER  
You flirting with me?

WOLF  
Not here for that.

She pushes the plate of pie to him.

AMBER  
You wanna finish that - Wolf?

He takes the plate.

WOLF  
I do have a big appetite.

He starts eating.

AMBER  
My dear husband hire you?

                  WOLF  
Yep.

                  AMBER  
That's sweet of him.

Wolf puts the plate aside and wipes his mouth with the back of his hand.

                  AMBER (CONT'D)  
Tasty?

                  WOLF  
Not bad.

Amber finishes her coffee.

                  AMBER  
So what now?

                  WOLF  
You'll follow me to my place. You'd be safe there. I'm going to need your wedding ring and some of your hair. There'll be a few things to work out but it all boils down to you leaving town and never coming back.

                  AMBER  
Follow you to your place, to your - wolf lair?

                  WOLF  
If you want to call it that.

                  AMBER  
Why should I trust you?

Wolf BANGS his hand down on the table in anger.

                  WOLF  
You've reached the end of the road, little girl and I'm the closest thing you're going to get to a Prince fucking Charming.

                  AMBER  
I'll need - money to go and stay gone.

WOLF  
I'll sort you out.

AMBER  
Oh, that's generous of you.

WOLF  
I'm the only shot you got. Do we  
have a deal?

Amber takes a breath in.

AMBER  
Deal.

INT. BLUEBEARD HOUSE - GYMNASIUM - NIGHT

Bluebeard is in his workout room which is full of equipment  
and which also has a boxing ring in the middle of it.

He's dressed in athletic attire and is doing punching  
combinations on boxing mitts that a large build, muscular  
man, CONNOR, is holding.

Bluebeard does a four-punch combination.

CONNOR  
Good, that's it, let it flow.

Bluebeard performs the combination again, then ducks as  
Connor swings the mitts at him.

Bluebeard stops exhausted and sweaty and Connor hands him a  
towel.

CONNOR (CONT'D)  
Nice work, boss.

Bluebeard starts to take the gloves off. Connor gives him a  
hand.

CONNOR (CONT'D)  
I heard you hired an outsider to  
take care of that - issue.

BLUEBEARD  
People talk too much in this place.

CONNOR  
I could have handled it. You didn't  
have to hire this Wolf guy.

BLUEBEARD

I had my reasons for hiring him.  
You're a good trainer Connor and a  
damn fine soldier but I needed a  
beast for this job.

CONNOR

I'm a huntsman, I kill beasts.

BLUEBEARD

No offense, I am just not sure you  
are capable of the brutality that I  
crave be unleashed.

Connor puts the gloves in a bag.

CONNOR

I don't think an outsider can be  
trusted with this job. Let me keep  
an eye on him at least. That's all  
I ask.

BLUEBEARD

I can grand that, you can keep tabs  
on him but you have to keep your  
distance too. I want you to report  
back to Talia if you notice  
anything suspicious.

CONNOR

You got it, boss.

INT. WOLF'S PLACE - HALLWAY - NIGHT

Wolf and Amber are walking down a hallway, Wolf holding on to  
an old, worn-out suitcase.

WOLF

What's in here, bricks?

AMBER

Body parts.

WOLF

How do you carry it around with the  
damn wheel cracked?

AMBER

There's always someone willing to  
help. Can you manage or should we  
seek some assistance?

Wolf sneers.

WOLF  
I can manage.

Wolf opens the door to his place and gestures for Amber to go in, which she does.

INT. WOLF'S PLACE - NIGHT

Amber takes off her jacket and leaves it on a chair and Wolf puts the suitcase down. She drops her handbag to the ground and looks all around the room.

WOLF  
Want a drink?

AMBER  
Sure.

WOLF  
Wine do?

AMBER  
So long it's red.

Wolf leaves and Amber picks up her jacket and sits on the chair.

INT. WOLF'S PLACE - KITCHEN - NIGHT

Wolf takes a bottle of red wine out and pours two glasses.

INT. WOLF'S PLACE - NIGHT

He takes them to the living room and offers one to Amber.

AMBER  
Thank you.

She smiles.

WOLF  
What is it?

AMBER  
(Looking around)  
Not much for decoration, are you?

WOLF  
I'm comfortable. Besides, I travel a lot.

AMBER

Could have invested in a couch.

WOLF

What is it princess, not snug enough for you? Have Bluebeard's riches spoiled you rotten?

AMBER

I'm - adaptable.

WOLF

Hope that's true, cause that's going to be put to the test.

They both sip the wine.

WOLF (CONT'D)

Hungry?

Amber nods Yes.

INT. WOLF'S PLACE - KITCHEN - NIGHT

Amber's sitting by a table as Wolf brings over some blood-red oranges and seats opposite her.

WOLF

Sure you don't want steak?

AMBER

Sure.

Amber picks up the fruit and tries to open it in half but it's very ripe and some juice is squirted on her face looking like blood.

AMBER (CONT'D)

Oh, damn it.

WOLF

I got you.

AMBER

Who only has either oranges or steak as their sole meal options?

Wolf wipes the juice off her chin with a towel.

WOLF

Do you always complain this much?

BEAT.

AMBER

N-o.

WOLF

Here.

He takes a piece of fruit and feeds it to her.

AMBER

Thanks. Hmm - you know it's uncanny.

WOLF

The fruit?

AMBER

No, silly. It's just - I - feel we maybe have crossed paths long ago.

WOLF

Would remember that, trust me.

AMBER

Not getting a sense that some weird-ass Deja Vu thing's going on?

WOLF

Don't think about the past, I only care about the now.

Amber looks at him and smiles.

INT. WOLF'S PLACE - BEDROOM - NIGHT (LATER)

Wolf, suitcase in hand, leads Amber to the bedroom.

WOLF

OK, so this is you.

AMBER

Where're you going to sleep?

WOLF

(Points)  
In there.

AMBER

On the chair?

WOLF

On the ground.

AMBER  
We could share the bed.

Wolf is slightly taken back.

WOLF  
This one?

AMBER  
How many beds do you see?

WOLF  
I mean - no, it's enough for one  
really.

AMBER  
It's a double.

WOLF  
I stretch out a lot.

AMBER  
You afraid I'll bite you?

WOLF  
I'm afraid I might bite you.

AMBER  
Bites I can handle.

They look at each other.

WOLF  
Floor's good for the back.

AMBER  
If you say so.

Wolf walks to the drawer and takes out a few sheets and a blanket. He then picks up a pillow from the bed.

WOLF  
You need anything, I'll just be out  
there, just let me know. And don't  
worry, you're safe here.

Amber walks up to Wolf and kisses him on the side of his face.

AMBER  
Thank you.

WOLF  
It's - hey, it's fine, you know.  
Don't worry about it.

Wolf turns, walks out, then turns around.

WOLF (CONT'D)  
Good night.

Amber smiles at him.

AMBER  
Night.

INT. WOLF'S PLACE - NIGHT

Wolf places the sheets and the pillow on the ground and lies on top. He covers himself with the blanket and stays there staring up at the ceiling.

INT. WOLF'S PLACE - BEDROOM - NIGHT

Amber switches the small lamp on that's by the bedside table. She undresses and gets in bed holding on to her book.

She starts reading from it.

INT. WOLF'S PLACE - NIGHT

Wolf has his hands behind his head and is still staring up at the ceiling.

He sighs deeply.

He tries to fix the pillow anxiously, over and over again, and finally comfortable, closes his eyes.

INT. BLUEBEARD'S HOUSE - OFFICE - DAY

Bluebeard lights a cigarette and inhales deeply. He seems lost in thought.

INT. BLUEBEARD HOUSE - DAY (FLASHBACK)

The door is opened and Bluebeard enters in a hurry holding on to Amber by the arm and dragging her with him into the room.

AMBER  
Let go, you're hurting me.

He lets go of her but backs her up to the wall.

BLUEBEARD

I know what you've been doing  
sweetie.

AMBER

And what is that exactly?

BLUEBEARD

Don't even pretend you don't know,  
in fact, just drop the innocent act  
right now.

AMBER

But husband that-

BLUEBEARD

You do not get to call me that. Not  
ever again. I know about the  
affairs you have been having.  
Everyone does, you don't even  
bother keeping it a secret anymore.  
My own wife a fucking harlot.

AMBER

You're one to talk. At least I do  
whatever I do outside our home.  
Whereas you display - you flaunt  
your indiscretion in front of my  
goddamn face, every single day.

BLUEBEARD

I told you nothing is going on  
between me and Talia. Why can't you  
listen to me for once? She's my  
personal assistant, that's all.

AMBER

Sure she is.

Bluebeard gets up close to Amber.

BLUEBEARD

You calling me a liar?

AMBER

No. I'm calling you a liar and a  
fucking hypocrite - husband.

Bluebeard slaps Amber.

He then places his hands violently around her neck and  
proceeds to choke her.

Amber puts her hands on his but he is too strong for her. She kicks him on the shin and scratches his face but Bluebeard doesn't budge.

BLUEBEARD

I warned you, didn't I, but you never listen, do you? I've given you everything but you just spat it all back to my face. You - do not - deserve to wear - my ring.

Bluebeard tries to put more strength into the choke.

BLUEBEARD (CONT'D)

You deserve - a slow, agonizing - death.

Bluebeard looks into Amber's eyes, stares at them, almost like he's mesmerized.

Bluebeard's strength lessens and Amber is able to break free of him and move away.

She coughs and takes in deep breaths.

Bluebeard looks at her dumbfounded.

Amber turns to him and smiles, her initial fear now replaced with certainty and confidence.

AMBER

What's the matter, Bluebeard, aren't you going to kill me, like you've done all your wives before me?

BLUEBEARD

How...?

AMBER

I have my ways.

BLUEBEARD

What have you done to me?

AMBER

Me? What could I have done? I am but a poor, helpless woman, aren't I?

BLUEBEARD

You are diabolical, that's what you are.

AMBER  
Hmm, and you are truly pitiful.

                  BLUEBEARD  
Get out.

                  AMBER  
I know you, Bluebeard, you're an open book to me. I know why you do what you do.

                  BLUEBEARD  
What are you talking about?

                  AMBER  
You killed all those women, all your previous wives just because they laughed at you in bed.

She walks to the door as Bluebeard stands there foaming at the mouth.

                  BLUEBEARD  
Amber?

                  AMBER  
Yes, husband?

Amber opens the door.

                  BLUEBEARD  
You are going to pay for this.

                  AMBER  
No, dear, you are, you just don't know it yet.

Amber leaves and Bluebeard's anger reaches the boiling point. He grabs a vase and throws it hard to the ground.

FLASHBACK ENDS.

INT. BLUEBEARD OFFICE - DAY

Bluebeard inhales the last bit of smoke from the cigarette and squeezes the life out of it in the ashtray; his eyes dark with venom.

He takes out the phone and dials a number.

INT. HOUSE - DAY

Talia sighs in annoyance upon hearing the RINGING of her cellphone.

She reluctantly takes her phone out from her pocket with one hand. She seems out of breath, excitable and sports a freshly bruised eye.

TALIA  
(Annoyed)  
Yes?

BLUEBEARD (O.S.)  
Where are you?

TALIA  
It's my downtime, I'm relaxing.

INT. BLUEBEARD'S HOUSE - OFFICE - DAY

Bluebeard is on the phone.

BLUEBEARD  
I need you.

TALIA (O.S.)  
Can't it wait?

BLUEBEARD  
No. I need you back here -- please.

Bluebeard hangs up.

INT. HOUSE - DAY

Talia, with one hand again, puts the phone away. The other hand is revealed to be holding on to a man's arm by the wrist and to be twisting it. The man, SHANE - shaven head, full of tattoos - is face-first on the floor and in clear pain.

On the floor too but opposite him, not moving, lies another shaven-headed MAN, a heavier build one - who looks all bloodied up and dead.

On the couch sits a young, attractive but terrified WOMAN who is dressed in a tank-top and hot pants.

TALIA  
Fuck sake.

Talia applies pressure on Shane's arm on the elbow breaking it and he SCREAMS in pain.

TALIA (CONT'D)

I'm sorry, Shane but I need to go  
it seems and right at the best part  
too. All I can say to you is: to be  
continued. Don't you leave town  
now.

Talia fixes herself up while Shane is on the ground and in sheer agony. On the couch, the Woman is shaking and she seems as if she might throw up.

Talia puts on her jacket and picks her handbag up.

TALIA (CONT'D)

(To the Woman)

Swear to God, always picks the  
worst possible moment to call for  
me.

The Woman looks at her in shock.

TALIA (CONT'D)

Men huh, can't live with them,  
can't send them all to hell.

Talia walks towards the Woman, leans down, places one hand behind her head and gives her a long kiss.

Talia walks to the front door, opens it and exits.

INT. WOLF'S PLACE - DAY

Wolf is dressed and standing by the front door.

Amber appears in the living room, she has just woken up.

AMBER

Where're you off to?

WOLF

Errands.

AMBER

Why don't you wait a bit, we can go  
together.

WOLF

No, you're staying put! Hidden,  
secure, safe.

AMBER  
You expect me to just stay in all  
day?

                  WOLF  
Yes.

                  AMBER  
No.

                  WOLF  
Look, I'm going out there to  
arrange things for you. Passport,  
plane tickets, all that stuff but I  
need to know that I'm not just  
wasting my goddamn time.

                  AMBER  
It's just - all day?

                  WOLF  
I need you to stay, OK? Stay.

                  AMBER  
I'm not a bloody dog.

                  WOLF  
This is fucking serious!

She sighs.

                  AMBER  
Fine, I'll stay.

                  WOLF  
You will?

                  AMBER  
Yes.

Wolf stares at her.

                  AMBER (CONT'D)  
I'm staying, you can go now.

Wolf nods his head and leaves.

INT. STREET - DAY (LATER)

Amber is walking down the sidewalk with a big sly smile on  
her lips and is holding on to a cup of takeaway coffee.

She stops in front of a library and walks in.

INT. LIBRARY - DAY

Amber is looking through the shelves in the library. The place is empty but for all the seats in front of the monitors that are full of young people surfing the net.

A man in his early twenties, TIM, approaches her. He is wearing glasses and has a white shirt on.

TIM

May I help you, if you need the assistance of course?

AMBER

Well, that's sweet of you.

Tim blushes.

TIM

Oh, it'll be my pleasure.

Amber hands him a note.

AMBER

Can you find these books for me, please?

TIM

Yep, absolutely, no problem. I'll get right on it.

CUT TO:

Amber is sitting at a desk reading a book.

In front of her are books on self-defense, dream analysis and *The Art of War*.

INT. BLUEBEARD HOUSE - BEDROOM - DAY

Bluebeard is lying face down on the bed, naked, his hands stretched out and tied to the bedpost.

Talia is on the bed too, sweating away as she beats Bluebeard's back and buttocks with a blue, faux snakeskin bullwhip.

Talia finally stops exhausted.

BLUEBEARD

Did I tell you to stop?

TALIA  
I'm tired, Bluebeard.

BLUEBEARD  
A little while longer - if you  
please.

Talia nods 'Yes', takes a deep breath and raises her hand.

EXT. PARK - DAY

Amber is sitting on a bench in a small park. She places a bunch of books next to her, takes some bread and feeds some nearby pigeons.

She takes out her cellphone and dials a number.

The dial RINGS for a while but there is no answer.

AMBER  
Where the hell are you Harry?

INT. WOLF'S PLACE - KITCHEN - NIGHT

Wolf walks into the kitchen holding on to some brown shopping bags. He leaves them on the table, starts taking groceries out and putting them away.

Amber appears at the entrance of the kitchen holding on to a notebook and a pen. She is barefooted and wearing a red shirt and tight shorts.

AMBER  
Finally, thought I was destined to  
starve to death.

WOLF  
Sorry for taking all day, had a lot  
to do.

Amber places the notebook and pen on the table and starts helping Wolf put things away.

AMBER  
Make us a nice dinner and all is  
forgiven.

Amber picks up a packet of breakfast cereal and Wolf points high to one of the upper cupboards. Amber stretches up and places the cereal box there, while Wolf can't help but check her body out.

WOLF

If you want a proper meal,  
princess, you'll have to cook it  
yourself.

AMBER

Takeout it is then.

Wolf looks at the notebook.

WOLF

What're you writing there, your  
memoirs?

AMBER

My dreams, trying to interpret  
them.

WOLF

Sounds like utter nonsense.

AMBER

Maybe.

INT. WOLF'S PLACE - BEDROOM - NIGHT

Wolf walks into the bedroom as Amber is sitting in bed and is  
carefully removing the nail polish off her toes.

WOLF

I placed the order.

AMBER

Great.

Wolf notices a dream interpretation book on the bed, smiles  
and picks it up. He starts flipping through the pages with a  
bemused look on his face.

He keeps turning the pages until he reaches the first one on  
the front, which has a blank note full of dates and a library  
stamp. His expression changes from amusement to anger.

WOLF

Fuck is this?

Amber looks up at him.

AMBER

It's called a book. You read from  
it.

WOLF

Cut that out - not in the mood. Did you go out today?

AMBER

Why are you asking me that?

WOLF

This was taken out today. Can see the stamp with the date on it right there.

AMBER

Oh.

WOLF

You went out, didn't you?

AMBER

Guilty.

Wolf throws the book hard to the wall.

WOLF

Bitch!

Amber puts the nail polish aside, gets to her feet and faces Wolf.

AMBER

What's your fucking problem?

WOLF

Told you to stay put, didn't I? You could have been seen. How am I supposed to help you if you disobey my wishes and place yourself in harm's way? Go on, tell me?

AMBER

Chill, OK. Couldn't stay in, it was too damn boring, and I needed some air.

Wolf walks close to her.

WOLF

Open the fucking window next time.

AMBER

Not the same, is it?

WOLF

And if you are bored tell me and I'll get you a stupid box, so you can sit your ass down, eat candy and watch daytime TV.

AMBER

Screw you.

WOLF

No, princess, screw you!

Amber slaps Wolf, and he's momentarily surprised. She slaps him again but this time he catches her hand and turns her body around, bringing it in close to his.

He starts smelling her hair and then her neck and starts kissing her there and giving her little bites.

He then brings his hands to her front and starts undoing her shirt buttons while nibbling and lingering on her neck and Amber starts gasping.

He turns her around to face him and they stare at each other for a few seconds.

The anticipation grows and Amber finally goes in to kiss him but he stops her.

He grabs her instead and throws her on the bed, walks around it while taking off his shirt, grabs her ankle and pulls her to him.

He throws his shirt angrily to the ground and goes on top of her on the bed.

He starts kissing over her bra, then pulls it low with his hands and kisses her breasts.

CUT TO:

Wolf and Amber's clothes are scattered all over the bed and the floor, as they're all sweaty and tangled up having sex.

INT. WOLF'S PLACE - BEDROOM - NIGHT (LATER)

Wolf - wet hair, towel around his waist - comes back into the bedroom holding on to a very large pizza box. Amber is naked under the sheets and is about to light a cigarette.

WOLF

Don't you dare light that.

Amber kills the flame and smiles.

AMBER

Why, you'll get all mad - huff and puff and blow me away?

Wolf smiles back at her and gets in bed.

WOLF

That's right.

AMBER

You're no fun.

WOLF

Oh yeah?

He gives her a big kiss.

AMBER

That's better.

Amber places her head on Wolf's chest.

AMBER (CONT'D)

Let's get away together.

WOLF

What are you talking about?

AMBER

Oh, right, you're probably one of those lone-wolf types. You conquer one woman then move on to the next, don't you?

WOLF

Usually, but I can always make an exception.

AMBER

Maybe I can be that for you.

WOLF

How's this even going to work?

AMBER

Got friends in Argentina, we can head there. You can show me how to kill, we can team up, work jobs together. Spend our downtime at the beach, drinking and screwing.

WOLF

You want me to teach you how to kill?

AMBER

Why? You don't think I could do it?

WOLF

Never said that.

AMBER

Sounded like you did.

WOLF

Why don't we leave the killing to me for now?

AMBER

I'll make you proud.

WOLF

Yeah, we'll see. Come here.

He grabs her and they start kissing again.

INT. BLUEBEARD HOUSE - NIGHT

Talia and Bluebeard are in a large bathroom and Bluebeard is tenderly applying special cream on Talia's red and aching back while she seems lost in thought.

INT. BLUEBEARD HOUSE - AMBER'S BEDROOM - DAY (FLASHBACK)

Amber is in the bedroom, she has her big suitcase open on the bed and she is filling it up with clothes.

Talia appears at the entrance of the room.

TALIA

What're you doing?

AMBER

He tried to kill me.

TALIA

Yet you're still breathing.

AMBER

Sorry to disappoint you.

TALIA

There's no point leaving, he'll find you.

Amber zips up the suitcase and looks at Talia.

AMBER

You can have him all to yourself now.

Talia smiles and walks to her.

TALIA

I'm very upset, Amber, you know why?

AMBER

I couldn't care less frankly.

TALIA

I'll tell you anyway. I'm upset, devastated really because I just asked, no, begged him to let me kill you and he said no. I don't know what sort of voodoo you've done on him but know this and know it well: It doesn't work on me and one of these days I'll find you all alone and I will cave your skull in with my bare fucking fists, till my knuckles swim in brain matter.

AMBER

Clearly, you're deranged.

Amber picks up her suitcase, walks past Talia, reaches the door then turns.

AMBER (CONT'D)

I suggest you see a therapist before it's too late. Oh, and ease up on the blue, honey, it doesn't really suit you.

INT. BLUEBEARD HOUSE - NIGHT

Bluebeard is putting cream on Talia's red and sore back.

BLUEBEARD

Perhaps we overdid it this time.

TALIA

No. It was - perfect.

Bluebeard finishes, puts the container down and kisses Talia on her shoulder.

BLUEBEARD  
All done my - Talia.

TALIA  
Oh goodness, were you going to say  
the L-word just then?

Bluebeard smiles.

BLUEBEARD  
Why don't you tell me what's really  
on your mind?

TALIA  
I wanted to kill her. You should  
have let me do it.

Bluebeard sighs.

BLUEBEARD  
You're never going to let that go,  
are you?

TALIA  
I've been trying.

BLUEBEARD  
(Fast and explosively)  
It's supposed to be done by me and  
me alone! OK? And if I can't do it,  
then it should be a stranger,  
someone I don't have to see each  
day.

TALIA  
Oh.

BLUEBEARD  
Yeah.

TALIA  
Sorry.

BLUEBEARD  
Forget it.

TALIA  
It would have been magnificent.

BLUEBEARD  
What would?

TALIA

Her dying by my hands, a work of art. I dream of it many nights.

Bluebeard smiles and takes her in his arms.

They kiss.

EXT. FOREST - NIGHT (DREAM SEQUENCE)

Amber is running terrified through the forest. Something is after her, some growling, deadly beast that stays hidden in the shadows.

Amber runs into a clearing and finds the familiar cabin. On the porch outside, sitting on a rocking chair is an old woman, GRANDMA, who is smiling away in a very off way.

Amber, slowly and apprehensively approaches her.

GRANDMA

Hello Amber, dear, it's nice to see you again.

AMBER

Grandma?

GRANDMA

I've missed you.

AMBER

There was - something after me.

GRANDMA

Running away only makes the fear stronger.

AMBER

What should I do?

Amber's Grandma starts bleeding from the eyes.

GRANDMA

Go inside.

AMBER

Grandma, your - your eyes.

GRANDMA

Go, now.

Amber walks to the cabin, opens the door and walks in.

INT. CABIN - NIGHT

The cabin is very old and plain looking. It's one large room with a big double bed, a few chairs, a stove area, and a fireplace.

Amber notices that there is something or someone underneath the covers on the bed. She walks slowly towards it.

Amber hears GROWLING coming from under the sheets.

AMBER

I'm - not - afraid.

Amber walks to the bed, grabs the covers and pulls them off. A black wolf appears on the bed, eyes red, growling away at her.

Amber is paralyzed by fear, she tries to move but can't, the wolf gets closer to her, fangs bare, claws scratching at the bed.

The wolf gets closer and closer still. Its head is right in front of her now.

Amber can feel its breath on her face, she turns her head to the side.

The wolf places its jaws on her neck.

DREAM SEQUENCE ENDS.

INT. WOLF'S PLACE - NIGHT

Amber wakes up sweaty and in fear. Next to her Wolf momentarily grumbles in annoyance but he remains asleep.

AMBER

(Whispering)

Wolf?

Wolf doesn't reply. Amber leans in with her hand and is about to touch his shoulder but stops herself and gets out of bed instead.

INT. WOLF'S PLACE - BEDROOM - NIGHT

Amber enters the bathroom, opens the tap and repeatedly wets her face. She dries herself off and stares in the mirror.

AMBER

Snap the hell out of it.

INT. WOLF'S PLACE - BEDROOM - DAY

Wolf buttons up his shirt while Amber is on top of the bed covers, a hot cup of coffee in her hand and her phone in front of her.

Amber checks her messages on it.

WOLF  
Expecting a call?

AMBER  
Maybe.

Wolf opens his drawer, takes out two pistols, puts one in the side holder and the other next to his ankle. Amber is watching him.

WOLF  
The more options you have, the better.

AMBER  
Works well with men too.

Wolf smiles, he walks up to Amber and kisses her.

WOLF  
It better not anymore.

Amber gets up and puts her hands around him.

AMBER  
Not making promises.

She puts her hands under his Jacket and takes the gun out.

WOLF  
What're you doing?

AMBER  
Just wanted to hold it.

Amber pulls the chamber back and then takes the clip out, then loads it back.

WOLF  
Check you out.

AMBER  
Bluebeard loves target practice, he brought me along sometimes.

She hands the gun back to Wolf and he hides it away.

AMBER (CONT'D)

Can you give me one? I'll feel safer here with it.

WOLF

You don't need one.

AMBER

No gun, staying in alone all day, it's enough to drive a woman up the wall.

WOLF

Get dressed, I need a picture of you.

Amber turns around and Wolf slaps her bottom. She starts getting changed while Wolf picks up his camera.

EXT. FRONT OF WOLF'S BUILDING/ INT. CONNOR'S CAR - DAY

Wolf exits the entrance of his building and gets in his car all the while watched by Connor inside his own vehicle.

As Wolf drives off, Connor does likewise and follows him.

INT. WOLF'S PLACE - DAY

Amber is in bed listening to music. She takes a cigarette and puts it in her mouth. She is about to light it but changes her mind.

Amber gets up, picks up the packet of cigarettes and throws it in the bin.

EXT/INT. WOLF'S CAR - DAY

Wolf is driving his car down a busy street and stops at the traffic lights. A few cars behind him Connor is watching him, waiting patiently for the traffic lights to change.

INT. WOLF'S PLACE - DAY

Amber slices fruits and puts them in the blender, together with some dairy milk substitute. She blends the fruit and milk and drinks it all down.

INT. WOLF'S PLACE - BEDROOM - DAY

Amber is lying on the bed and is reading through many martial arts books, and making notes.

INT. BASEMENT - DAY

Wolf is walking down the stairs of a dusty, old basement that is full of old antiques and furniture. The bell is still heard RINGING from Wolf's entrance.

A long-haired, pierced-ears man in his sixties, FREDERICK, is sitting polishing an old clock.

FREDERICK

Right on time, as always.

Wolf leaves a USB stick on the table near Frederick.

WOLF

The photos.

FREDERICK

Good. You thirsty, hungry?

WOLF

No, I'm good. How long will it be?

FREDERICK

Couple of days.

WOLF

OK.

FREDERICK

You have time for chess?

WOLF

Next time, I gotta run.

FREDERICK

Next time it is.

Wolf exits.

INT. BASEMENT - DAY (LATER)

Frederick is in front of a computer monitor looking at a picture of Amber. He's in a smaller room, filled with computers and printing devices. The bell is heard RINGING again in the distance.

Frederick walks into the main area of the basement and finds Connor standing there.

FREDERICK  
Can I help you?

CONNOR  
I'm sure you can.

CUT TO:

Connor is in the smaller room that is adjacent to the main room of the basement and is looking at Amber's picture on the monitor.

CONNOR (CONT'D)  
Well, well, well, what have we here?

Connor walks off and passes by Frederick who's lying motionless on the ground, his face all bloodied and with a bullet wound visible on his forehead.

INT. WOLF'S PLACE - BEDROOM - DAY

Amber is listening to really loud MUSIC and stretching her legs, she's all sweaty from a long workout.

INT. HALLWAY TO WOLF'S PLACE - DAY

Connor is holding a lock-picking tool and trying to open the front door of Wolf's apartment.

He succeeds in opening it and uses a different tool to dispense of the door-chain.

The door opens completely and he quietly walks in and closes it behind him.

INT. WOLF'S PLACE - DAY

Connor picks up the chair and places it firmly against the door handle.

He walks slowly and carefully towards the source of the music which is coming from the bedroom.

INT. WOLF'S PLACE - BEDROOM - DAY

Amber is in front of the music player and she clicks on the stop button.

She then feels the presence of someone, looks to the entrance of the room and softly gasps as she sees Connor standing there smiling.

CONNOR

Hello my scarlet rose, it's been a while, how have you been keeping?

AMBER

What are you doing here?

CONNOR

I've come for you.

AMBER

I'm flattered.

Connor sits on the bed.

CONNOR

I'm sure you are.

AMBER

You going to take me to Bluebeard?

CONNOR

Was thinking about it.

AMBER

Let me take a shower first, I'm so sweaty and sticky. Look.

Amber lifts her tee-shirt so her whole stomach is revealed and with her free hand slides her sweat across her skin.

Connor laughs.

CONNOR

Trying to buy time so Wolf can come back and rescue you or are you trying to seduce me so I let you off the hook - or is it both at once?

AMBER

That's called paranoia, Connor, I don't want to stink when I see my husband, that's-

CONNOR

I'm not taking you to Bluebeard.

AMBER

Why are you here then?

CONNOR

Do you know what Bluebeard's wishes are?

AMBER

World peace?

CONNOR

Joke all you want, stall all you want. You think I'm afraid of Wolf? I want him to show his face here, I want to have the chance to rearrange it. But to answer the question: Bluebeard wants you to suffer, greatly and deeply. He wants you begging for your own death. I'm here to make his wish come true.

AMBER

So embarrassing. A big, strong man like yourself and you just want to pick fights with women?

CONNOR

No, just you. Let me tell you how this plays out. I'll slap you around at first, punch you in the gut, take hold of your fingers and break them off, one by one, then - hmmm, I'm not sure yet but I promise you, it will be brutal.

Amber glances at the door of the bedroom, then at Connor who doesn't take his eyes off her.

Amber moves to run out but Connor springs up and catches her by the waist and he slaps her hard.

As she lifts her head, he slaps her again on the opposite side, then once more and Amber screams out and falls to the bed.

As he reaches for her, she rises and punches him on the jaw but Connor simply laughs it off.

CONNOR (CONT'D)

What was next?

Connor moves in fast and punches her in the stomach and Amber drops to the ground.

He lifts her, takes hold of her right arm, grabs the small finger of her hand and breaks it.

Amber YELLS out in pain. She looks like she's about to fall to the ground again but Connor holds her in place.

CONNOR (CONT'D)  
Easy there, love. Don't want you  
passing out, we've just getting  
started.

Amber though was faking being almost unconscious. She surprises Connor by slipping from his grip, dropping to her knees and punching him with everything she has in the groin.

The impact of the blow sends Connor back in pain.

CONNOR (CONT'D)  
Fucking bitch.

INT. WOLF'S PLACE - DAY

Amber uses this opportunity and runs away from Connor and into the living room. She grabs the chair by the door and throws it down but before she can open it Connor grabs her from behind. He pulls her away and slams her back to the wall. He puts his body on hers and traps her arms with one hand, so she cannot move forward.

CONNOR  
What's next is I break your fucking  
neck!

Connor grabs her by the neck and lifts her.

WOLF (O.S.)  
Get your fucking hands off her.

Wolf has opened the door and is standing there holding on to a grocery bag.

Connor lets go of Amber and she drops to her knees coughing and taking in deep breaths.

Wolf lets the bag drop on the floor and for a second he and Connor stare at each other.

They both spring forward, grab each other hard, twist and turn and fall on the ground.

They wrestle for a better position and Connor gets Wolf's back, puts his arm around Wolf's neck and goes for a choke.

CONNOR

What's the matter Wolf, bit off  
more than you can chew?

Connor squeezes the neck with more strength and Wolf starts going purple.

Amber's and Wolf's eyes meet.

Wolf grabs Connor's arm and slowly manages to escape from the neck-hold.

The two men get on their feet and Connor reaches into his jacket and takes out a small ax.

WOLF

Coward.

CONNOR

Shut up.

Connor swings the blade and Wolf pulls back, but not in time enough to prevent a small cut in the front of his stomach.

CONNOR (CONT'D)

I'm going to string you up with  
your own guts.

Wolf kicks the ax out of Connor's hand, it lands and slides across the floor.

WOLF

You talk too much.

They exchange blows, heavy punches and kicks as well. Wolf lands some nice combinations of kicks and punches that momentarily stung Connor but Connor recovers and gets Wolf to the ground again.

Connor gets on top and starts punching him. Wolf is close to passing out and Connor starts laughing.

CONNOR

Best day ever.

Conner punches him again.

AMBER (O.S.)

Wolf!

Amber flicks the ax across the floor and it reaches Wolf's hand.

WOLF

Here's your ax back.

Wolf swings the blade down on Connor's head, killing him instantly and pushes him off.

He gets to his feet, walks to Amber, helps her up and they embrace.

AMBER

Told you I needed a gun.

They both turn and look at the dead body.

AMBER (CONT'D)

Do you think they know?

WOLF

Not sure.

AMBER

I think he was here on his own accord but they might suspect something is wrong when he doesn't show up again. Do we take the chance?

WOLF

Yes, we continue on, nothing has changed. We can still do this.

AMBER

What are we going to do with the body?

WOLF

I'll take care of it but I think I will need that suitcase of yours - and a very sharp knife.

INT. WOLF'S PLACE - BATHROOM - NIGHT

Wolf and Amber are in the bathroom as Wolf takes off a very bloodied shirt and places it in a black bin bag.

AMBER

Well, that was super disgusting.

WOLF

I told you not to watch.

CUT TO:

Wolf finishes tying Amber's finger with tape to a small stick and wipes some blood from her lips.

WOLF (CONT'D)

I'm so sorry, Amber, I should have been here for you.

AMBER

What you saw was misleading, I had him right where I wanted.

Wolf turns around and hits the mirror hard, cracking it.

WOLF

(Yelling)

Fuck!

AMBER

What's wrong?

WOLF

The thought of almost losing you is driving me insane.

AMBER

I'm fine.

He turns angrily towards her and she moves back.

WOLF

You don't get it, do you?

AMBER

Get what? What's wrong with you?

Amber moves back until her body comes to rest on the closed door and Wolf stops right in front of her.

WOLF

I can't fucking live without you, I wish to God I could cause you can be a right pain in the ass, but I can't. I need you.

AMBER

Wow, talk about conflicted emotions.

WOLF

That's exactly what I mean. You  
make a joke of everything.

AMBER

It's - it's just my way of dealing  
with things.

WOLF

You got to find a new way,  
princess. Got a confession to make.  
You might not like it but I don't  
care anymore.

AMBER

What is it?

WOLF

I killed Harry.

AMBER

What?

WOLF

Shot that fucker dead.

AMBER

Why the hell did you do that for?  
Harry was - he was harmless,  
hapless, he-

WOLF

He was sheep, Amber and I am a wolf  
and he had no right touching you.  
Only I get to do that now.

Wolf places his hand between Ambers's thighs, she grabs him  
and tries to stop him.

AMBER

Fuck you.

His hand persists and he starts rubbing her there.

WOLF

You're mine now. I'll kill anyone  
that comes between us.

Wolf keeps going and Amber can't help but start softly  
moaning.

He roughly pulls down her trousers, then her panties.

WOLF (CONT'D)

You belong to me.

He starts kissing her between her thighs. Amber moans even more.

Wolf stops and looks up at her.

WOLF (CONT'D)

Say you do.

He continues kissing her as Amber's hand reaches for Wolf's head and her fingers wrap tightly around his hair.

AMBER

I - belong to you.

INT. BLUEBEARD HOUSE - GYMNASIUM - NIGHT

Bluebeard is at his exercise space, dressed in full fencing gear and is fencing against sword master VINCENT. The pace is fast and both men are very slick and skilled.

Talia walks into the room as the two combatants continue at a feverish pace.

Vincent manages to score and they stop and take off their protective masks.

BLUEBEARD

As always the master bests the student.

VINCENT

Lady luck was by my side today. Your skill level is very high now, Bluebeard. I'm not sure how much longer I can go on winning.

BLUEBEARD

I believe - indefinitely.

Vincent smiles.

VINCENT

Your words are kind but nothing lasts forever.

BLUEBEARD

Ah, but perhaps some things do, dear Vincent. Thank you for today's lesson.

The two men hug.

VINCENT  
Next week then?

BLUEBEARD  
I'll be ready.

As Vincent walks away Talia approaches.

TALIA  
You almost won that time.

BLUEBEARD  
Almost doesn't interest me.

TALIA  
And so it shouldn't.

BLUEBEARD  
What have you got to report?

TALIA  
Wolf has been in touch, he said the deed is done and he's coming tomorrow to receive the rest of his payment.

Bluebeard stays silent.

BLUEBEARD  
Is that all?

TALIA  
We might have a situation on our hands.

BLUEBEARD  
Connor?

TALIA  
He hasn't reported back and he's not answering any of my calls.

BLUEBEARD  
Wolf?

TALIA  
Possibly.

BLUEBEARD  
I want you to place a tracer on the money-bag we'll use.

TALIA

Done.

BLUEBEARD

Now excuse me, I need to get ready  
for a prior engagement.

TALIA

Of course.

INT. BLUEBEARD'S HOUSE - BEDROOM - DAY

Bluebeard is fresh from a shower and a clean shave, he  
finishes buttoning his shirt and picks out a tie to put on.

There is a KNOCK on his door.

BLUEBEARD

Enter.

Talia walks in.

BLUEBEARD (CONT'D)

Is one of your new responsibilities  
seeing me off before my dates now?  
I was not aware you've been  
assigned new duties.

Talia picks up Bluebeard's jacket.

TALIA

Who is it this time?

She helps Bluebeard wear it.

BLUEBEARD

Does it matter?

TALIA

It did last time.

BLUEBEARD

I would suggest that you refrain  
from getting emotionally invested  
in any way, shape or form with the  
women I chose to court or marry.

Talia straightens his tie.

TALIA

I'm just looking out for you,  
Bluebeard, always have and I always  
will. It is my duty after all.

BLUEBEARD

A duty you admittedly and admirably  
excel at.

Talia finishes fixing his tie and her hand caresses his face.

For a second they look right at each other's eyes.

BLUEBEARD (CONT'D)

I - I must dash off now, I am going  
to be awfully late.

Bluebeard walks away from Talia.

INT. WOLF'S PLACE - DAY

Amber is sitting on a chair and Wolf is standing behind her,  
holding on to a pair of scissors.

AMBER

How much are you going to cut?

WOLF

Don't worry, princess, it'll be  
just a little strand of your  
precious hair.

AMBER

It better be. And stop with the  
princess shit while we're at it?

WOLF

I thought you liked it.

AMBER

It's rather annoying, to be honest.

Wolf cuts off a bit of her hair and puts it in a pouch.

WOLF

Your wedding ring.

Amber takes off her ring and hands it to him. Wolf puts it in  
the same pouch.

AMBER

Is that it?

WOLF

We're getting there.

He brings over a bag and sits in front of her. He takes out a  
bottle of red liquid and some makeup material.

AMBER  
What's all this?

                  WOLF  
Going to have to make you look dead  
and ugly, I'm afraid.

                  AMBER  
Oh, wonderful.

EXT. BLUEBEARD'S HOUSE - GARDEN - DAY

Bluebeard is sitting at a table in a very large and luxurious garden at the back of his mansion. He is drinking espresso coffee and reading a newspaper.

Near the house, wearing suits stand two large GUARDS.

INT. BLUEBEARD HOUSE - DAY

Wolf is in the hallway entrance of Bluebeard's mansion, surrounded by some more of Bluebeard's GUARDS. Talia is standing in front of him.

                  WOLF  
Hello beautiful.

                  TALIA  
Are you carrying?

                  WOLF  
Always.

                  TALIA  
Hand it over.

Wolf takes out the gun he carries in his holster and hands it to one of the guards.

                  TALIA (CONT'D)  
Search him.

One of the guards starts to frisk Wolf.

                  WOLF  
I got one more, by my right ankle.

The guard finds the gun and collects it.

                  WOLF (CONT'D)  
I want those back.

TALIA  
Before you leave the house.

EXT. BLUEBEARD'S HOUSE - GARDEN - DAY

A GUARD walks up to Bluebeard.

TALIA  
Excuse me, sir, your guest has  
arrived.

BLUEBEARD  
Very well, bring him here.

CUT TO:

Talia arrives followed by Wolf. They both stop in front of  
Bluebeard.

Wolf turns towards Talia.

WOLF  
You're looking very pretty today by  
the way.

Talia ignores him.

WOLF (CONT'D)  
And your hair smells divine. What  
is that, coconut?

BLUEBEARD  
It's done then I presume?

WOLF  
Of course.

Wolf takes out a picture and the patch and hands them to  
Talia who then brings them to Bluebeard.

Bluebeard opens the pouch, studies the ring and pockets it.  
He takes the hair strand out and smells it, then studies the  
picture.

BLUEBEARD  
Did she wish for her own death?

WOLF  
Oh she did, many times over.

BLUEBEARD  
Did she mention my name at any  
point?

WOLF

Sure.

BLUEBEARD

Did she curse me?

WOLF

Over and over again.

BLUEBEARD

I see, very good.

Bluebeard motions to Talia and she walks away.

Wolf turns and watches her walk away, then turns back to Bluebeard.

WOLF

Such a great ass, isn't it? You must have tapped that a million fucking times, haven't you?

BLUEBEARD

I would appreciate less vulgarity.

WOLF

Just trying to make conversation.

BLUEBEARD

There is no need for it.

WOLF

I bet you've tapped it to the ground.

Bluebeard sighs in anger.

Talia returns holding on to a blue sports bag, which she leaves on top of Bluebeard's table.

BLUEBEARD

Leave us.

Talia picks up Bluebeard's empty coffee cup and newspaper and leaves.

BLUEBEARD (CONT'D)

The full payment for your service.

Wolf walks to the table unzips the bag, which is full of hundred dollar bills, and looks through it. Satisfied, he zips it closed.

WOLF

We're good.

Bluebeard nods Yes.

Wolf put his hand out for a shake but Bluebeard just looks at it with scorn.

BLUEBEARD

You expect me to shake your hand?

WOLF

It's usually the final step of a transaction such as ours. It's good manners too.

BLUEBEARD

I don't wish any offense but I need you to exit my house now, Wolf. You are intricately linked with an unpleasant chapter of my past and the sooner you leave, the quicker I shall put this sad bit of affairs behind me and move on.

Wolf smirks.

WOLF

As you wish.

He turns and makes for the house but hesitates, turns around and places the bag on the ground.

WOLF (CONT'D)

There's one thing you ought to know.

BLUEBEARD

Yes?

WOLF

Strawberries in the summer.

BLUEBEARD

What are you talking about?

WOLF

That's what your wife tasted like. I had her you know before I killed her. I gave it to her good.

BLUEBEARD

What?

WOLF

It was consensual. She begged for it actually. Guess she wanted to know what it was like to be with a real man for once after being married to you for so long.

BLUEBEARD

Son of a bitch!

Bluebeard throws the table away as he angrily gets to his feet and rushes at Wolf. They both grab each other by the arms and the impact of Bluebeard's movement pushes Wolf back.

The two men wrestle with each other.

BLUEBEARD (CONT'D)

Idiot, she got to you didn't she, she fucking got to you.

The two guards take out their guns and point them at Wolf and Talia comes rushing out with a gun of her own drawn.

TALIA

Let me shoot this asshole, Bluebeard? Let me shoot him in the face.

WOLF

What's the matter, Bluebeard, you need a girl to rescue you, is that it?

BLUEBEARD

Nobody shoots anyone. Put your guns away right now.

The guards and Talia lower their guns.

BLUEBEARD (CONT'D)

(To Wolf)

I don't need any help, I can take care of you myself.

WOLF

Maybe in your dreams, you could. In the real world, I kick your ass.

BLUEBEARD

I believe we are about to find out.

WOLF

I don't think so. If I beat you, they'll just shoot me.

BLUEBEARD

If you beat me, you walk out of here unharmed, you have my word.

WOLF

Give the order.

BLUEBEARD

(To the men and Talia)

Listen carefully, if Wolf wins this fight, he's not to be harmed and he's free to safely leave.

The two men and Talia nod.

BLUEBEARD (CONT'D)

Shall we?

WOLF

Absolutely.

Bluebeard goes into a battle stance, Wolf takes off his jacket and squares off against him.

Bluebeard jabs Wolf twice, then punches him with a left hook and follows with a right. Wolf takes the punches, his eyes, and his chin low.

Wolf raises his chin and smiles at Bluebeard, taunting him that his punches did not hurt him in the least.

Bluebeard is momentarily taken back but then throws a left straight punch that Wolf parries, followed by a right that Wolf parries again.

Undeterred, Bluebeard throws a left hook that Wolf blocks and punches back in one motion; hitting Bluebeard in the face.

The men exchange more punches and kicks, Bluebeard remaining elegant and precise in his attack, but unable to keep Wolf back, and soon Wolf gains the upper hand.

After a four-punch combination from Wolf that connects, Bluebeard swings wide at Wolf but misses and Wolf grabs hold of him and knees Bluebeard in the stomach, making Bluebeard drop to his knees.

Wolf goes behind Bluebeard and locks his arms around Bluebeard's neck. He begins to squeeze.

Bluebeard taps his hand twice on Wolf's body but Wolf ignores it and keeps squeezing.

Talia raises her gun and points it in Wolf's direction.

TALIA

That's enough, let him go.

WOLF

Fine.

Wolf lets go of Bluebeard and walks away from him.

BLUEBEARD

She's alive, isn't she?

Wolf walks up to the bag and picks it up.

WOLF

I proved she was dead.

BLUEBEARD

What did you do with Connor?

WOLF

I don't know what you're talking about.

Bluebeard starts to laugh.

BLUEBEARD

What a bloody disappointed you turned out to be. You have the intellect of a wild animal, don't you? You think you're in this grand love story? Amber, she's got this uncanny ability to influence men, to gain certain power over them, especially if she fucks them. She's just using you, you idiot. She's playing with you.

Wolf moves fast to a guard near him, takes his gun away and points it at Talia. She, in turn, points hers at him.

The other guard immediately raises his weapon at Wolf too.

WOLF

I'm walking out of here with the money and no one better follow.

BLUEBEARD

Lower your weapons.

The guard and Talia do so.

WOLF

Good.

Wolf backs away towards the entrance to the house.

WOLF (CONT'D)  
Catch you later toots.

TALIA  
I look forward to it.

INT. WOLF'S PLACE - BEDROOM - DAY

Amber is sitting on the bed reading as Wolf enters the room and puts the bag on the floor.

She gets up, goes to him and they kiss.

AMBER  
Was so worried.

WOLF  
I'm fine.

AMBER  
Is that the money?

WOLF  
It is.

AMBER  
So it worked?

Wolf stays quiet.

AMBER (CONT'D)  
What is it, what happened?

WOLF  
There was a - complication.

AMBER  
What do you mean?

Wolf sighs and sits on the bed.

WOLF  
Bluebeard suspects you're still  
alive.

Amber sits next to him.

AMBER  
Conner?

WOLF  
Not exactly.

AMBER  
What then?

WOLF  
A complication.

AMBER  
So you said.

Wolf stays quiet.

AMBER (CONT'D)  
What did you do, Wolf?

WOLF  
Wasn't my fault. He started it.

AMBER  
You sound like a child. What happened?

WOLF  
He was giving me this goddamn look, like he's such a big man, just so arrogant and disrespectful- and I told him I slept with you and we fought. And I kicked his ass though, you should have seen it, Amber, I really just-

AMBER  
Are you kidding me?

WOLF  
No, I won, trust me, I knocked him down and I could have killed him, just like-

AMBER  
Goddamn it, Wolf! All you had to do is keep a straight face, give him the stuff, take the money and leave. And you thought it'd be a great idea to have a dick measuring contest instead?

WOLF  
You weren't there, he was provoking me.

Really? AMBER

Yeah. WOLF

Even so, why does he suspect I'm still alive? AMBER

I think he realized that - that I developed - feelings for you. WOLF

Don't know if I should punch you or kiss you. AMBER

Wolf stands.

He mentioned one thing. WOLF

What? AMBER

Said you were using me, that it's like a gift you have, that you manipulate men. WOLF

And you believe him? AMBER

I didn't say that. WOLF

Amber gets up in anger.

Wolf, look at me. AMBER

Wolf does.

You believe him? AMBER (CONT'D)

No. WOLF

Amber starts grabbing some clothes and packing them.

What're you doing? WOLF (CONT'D)

AMBER  
Getting away from you. I've  
overstayed my welcome.

                  WOLF  
Stop that.

Amber doesn't.

                  AMBER  
You can give me some of the money  
or not, I don't care.

                  WOLF  
I said stop.

Wolf goes to her and grabs her.

                  AMBER  
Let me go.

                  WOLF  
Never.

                  AMBER  
You don't love me, you never did.

Wold grabs her face and looks at her.

                  WOLF  
I'm crazy about you.

                  AMBER  
Liar.

                  WOLF  
You know I am.

He kisses her, she resists it at first but then gives into  
it.

                  WOLF (CONT'D)  
Stay with me.

Amber nods Yes.

                  AMBER  
It doesn't matter how we feel  
though, we're screwed now.

                  WOLF  
We're not, I'll protect you, we're  
going to be fine, I promise. I'll  
always protect you.

AMBER

Yeah? And who's gonna protect you?

WOLF

I can handle, Bluebeard, I can handle anything he throws at us. But we need to make a move. We need to get out of here and go somewhere safer.

AMBER

There's nowhere we can go where he won't be able to find us.

WOLF

I've got a place we can hide at while I finalize arrangements for us to disappear. Pack up and be fast about it.

INT. BLUEBEARD HOUSE - BATHROOM - DAY

Bluebeard is resting his body in a bathtub that is full of ice. There is a KNOCK on the bathroom door.

BLUEBEARD

Yes.

Talia walks in.

TALIA

Are you hurt?

BLUEBEARD

Only my pride.

TALIA

They will get what's coming to them. They're on the move, heading South.

BLUEBEARD

Get the men ready, we head out in half an hour.

TALIA

You're going to join us?

BLUEBEARD

Of course, I am. Wouldn't miss it for the world.

Talia walks towards the bathtub, she sits near him and starts rubbing Bluebeard's shoulders.

TALIA

It will be an absolute honor  
fighting by your side.

BLUEBEARD

Feeling's mutual.

TALIA

Give me, Amber, I want to be the  
one that makes her pay. Please!

BLUEBEARD

Fine, she's all yours, besides I'm  
going to be too busy ripping Wolf's  
heart out of his breathing body.

Talia smiles, she leans forward and kisses Bluebeard.

INT/EXT. WOLF'S CAR - COUNTRY ROAD - NIGHT

MOVING.

Wolf and Amber are driving down a country road while the moon is shining up high in the sky. Amber is snacking on some biscuits and drinking juice.

AMBER

Are we there yet, are we there yet,  
are we there yet, God, are we  
bloody there yet?

WOLF

We are actually quite close.

AMBER

What, is your place in the woods?

WOLF

Yeah.

AMBER

You're kidding.

WOLF

I'm not. What's wrong with the  
woods?

AMBER

I guess you don't watch horror  
films.

WOLF  
Not really.

I should have known, you're a wolf,  
after all, that's your natural  
habitat.

WOLF  
I guess.

INT/EXT. WOLF'S CAR - CLEARING - NIGHT

NOT MOVING.

The car comes to a stop at a clearing in front of a line of  
trees.

WOLF  
We walk now.

AMBER  
Into the forest?

WOLF  
Yep. Don't worry, I know the path  
well.

EXT. CLEARING - NIGHT

They both exit the car.

Wolf walks to the back of the car and opens the trunk. He  
takes out the sports bag and a large flashlight. He closes  
the trunk and switches on the light.

WOLF  
Come on.

Amber does not move.

AMBER  
I swear I saw a sleazy motel about  
half an hour back. I can guarantee  
kinky sex if we go there instead.

WOLF  
Don't be scared, we'll be safer  
there, you have to trust me.

Amber stays put.

Wolf points at the forest.

WOLF (CONT'D)

It's just some trees, that's all.  
And my place, it's cozy and it has  
a beautiful fireplace.

AMBER

Just got a bad feeling about this.

WOLF

There's going to be food and drink,  
I've got weapons there too.

Amber starts to move.

AMBER

You got hot chocolate? I'd love  
some hot chocolate tonight.

WOLF

You're in luck, baby.

AMBER

Really?

He nods Yes. She sighs in relief.

AMBER (CONT'D)

OK then.

He walks into the forest and she reluctantly follows.

EXT. WOODS - NIGHT

They are walking through the woods and come to a clearing  
where a cabin is visible, similar to the one in Amber's  
dreams.

Amber stops.

AMBER

Got to be kidding me.

WOLF

What's wrong now?

AMBER

Dejavu.

WOLF

We'll be fine.

AMBER  
People in horror films say that and  
they're always wrong.

                  WOLF  
Stay out here if you wish.

Wolf starts walking to the cabin and slowly Amber follows.

INT. CABIN - NIGHT

The cabin inside is larger and cozier than in Amber's dream  
and has a fireplace.

CUT TO:

Amber is sitting apprehensively on the bed, unconsciously  
biting a nail and moving her leg nervously. Wolf manages to  
make the fireplace work.

                  WOLF  
Now we're cooking with gas. Come  
and lie here.

Amber doesn't reply, she looks lost in thought.

                  WOLF (CONT'D)  
Amber. Amber!

                  AMBER  
Hmm, what?

                  WOLF  
You OK?

                  AMBER  
Yeah.

                  WOLF  
Come sit by the fire if you want  
and I'll make us a hot cup.

CUT TO:

They are lying on the rug in front of the fireplace holding  
each other and Amber sips hot chocolate from a cup.

                  WOLF (CONT'D)  
Feel better?

Amber nods her head Yes.

WOLF (CONT'D)

Good.

AMBER

How long will we stay here?

WOLF

Not too long. Soon we'll be in South America like you want. We'll start anew, nobody will find us, nobody will know.

AMBER

Sounds too good to be true.

WOLF

Trust me, I do this all the time. We'll be fine.

She places the cup down, then places her hands tenderly on his face.

They kiss.

AMBER

Do me a favor.

WOLF

Anything.

AMBER

Make love to me like it's our last time.

WOLF

It's not.

AMBER

Even so.

They start kissing passionately.

INT. CABIN - DAY

Wolf wakes up as the first rays of light enter the room.

Next to him in bed, still asleep lies Amber. Rain is HEARD falling outside.

CUT TO:

Wolf comes back into bed holding a hot cup of coffee. He places it near Amber.

She opens her eyes and smiles.

                          AMBER  
Hello you.

                          WOLF  
Coffee?

                          AMBER  
Hell yeah.

She sits up, takes the cup and has a sip.

EXT. CLEARING AROUND CABIN - DAY

Bluebeard, his guards and Talia have surrounded the cabin. They are dressed in black and holding on to semi-automatic weapons.

Slowly and stealthily they make their way towards the cabin. One of Bluebeard's guards is further along than the rest but he steps on a well-hidden animal trap.

He starts SCREAMING in pain, the men look around in a panic, then at Bluebeard, not knowing what to do.

INT. CABIN - DAY

Amber and Wolf are in bed kissing when SCREAMING is heard coming from outside.

                          AMBER  
Hell was that?

Wolf gets up from the bed.

                          WOLF  
It's them, they're here. Get dressed, quick.

EXT. CLEARING AROUND CABIN - DAY

Bluebeard points at his knife and then points to his neck as in a slicing movement. Two guards hold the injured man down and a third one proceeds to slice his neck.

                          TALIA  
There goes the element of surprise.

BLUEBEARD

It makes no difference, we have them now.

INT. CABIN - DAY

Amber finishes getting dressed by putting on boots, she then picks up her handbag, opens it, takes out her knife and places it inside her boot.

Wolf opens a drawer that is full of weapons. He picks out a rifle, a shotgun, knives, pistols, ammo, and a long, zipper bag.

AMBER

What's the plan?

Wolf grabs hold of the bed and drags it aside. A trap door gets revealed underneath. He opens it.

WOLF

This leads near the trees just behind our intruders. With some luck, we can escape unnoticed.

BLUEBEARD (O.S.)

Wolf, Amber, please come out and say 'hello'.

Amber and Wolf look at each other.

AMBER

No, we stay and fight.

WOLF

OK, I can shoot most of them by sneaking out behind them.

AMBER

What about me?

WOLF

Stay hidden.

AMBER

Fuck that!

Amber grabs the weapons-bag from Wolf and takes out two pistols and a sawn-off shotgun.

AMBER (CONT'D)

This is what will happen.

She pops two shells in the shotgun.

AMBER (CONT'D)

I'll stay here and buy some time.  
You go through the passage and set  
yourself up behind them with the  
rifle. Take out as many of them as  
you can.

WOLF

No.

AMBER

Yes, damn it. Go.

She gives Wolf the bag of weapons and he takes it.

WOLF

I don't like this.

She grabs him and kisses him.

AMBER

Too bad. Go now.

WOLF

Fuck, OK, be careful.

Wolf goes down the trapdoor passage.

EXT. CLEARING AROUND CABIN - DAY

Bluebeard, Talia, and the men are standing outside, armed and waiting.

BLUEBEARD

This is your last warning.  
Surrender now and we will take a  
whole day off from your scheduled  
torture. I give you my word.

There is no reply.

TALIA

I doubt they will just surrender.

BLUEBEARD

I know, I'm just having a bit of  
fun.

TALIA

Not advisable, they might be coming up with countermeasures, we need to strike quickly.

BLUEBEARD

Have some men fire away at the cabin but aim high, at the same time arrange to break inside from the back.

INT. CABIN - DAY

Bullets fly past Amber, just missing her and she falls flat on the ground behind the bed for cover.

Bullets continue flying above her, all around the cabin.

EXT. CLEARING AROUND CABIN - DAY

Bluebeard's guards keep firing at the cabin.

BLUEBEARD

Enough.

The firing stops.

Rain keeps falling down.

A SHOT is heard and one of Bluebeard's guards gets hit in the head and falls to the ground. Everyone dives and scrabbles for cover, but another guard gets shot in the shoulder and the chest.

Another gets caught by another animal trap, he SCREAMS in pain and gets a bullet through his chest.

Wolf is up a tree at the far edge of the clearing and firing off rounds with his rifle.

Bluebeard is flat on the muddy ground behind some large logs as the rain keeps pouring down, and is trying to make out where the bullets are coming from.

There are three other guards to the left near him. A few more are stationed behind an old tractor and the rest are near wooden poles.

The firing stops.

EXT. BACK OF THE CABIN - DAY

Talia is the back of the cabin with three of Bluebeard's guards.

She signals to them that they are to go inside the cabin. The four of them stand by the back door, weapons on the ready.

Talia gives the signal and one of the guards kicks the door in and then moves out of the way.

EXT. FRONT OF CABIN - DAY

Back to the front and Bluebeard and his men are trying to stay hidden from any more of Wolf's bullets.

Wolf though, appears sneaking up around the tractor with two pistols drawn in each hand.

He shoots three guards dead and kicks another one to the head - the one nearest to him - and drops him to the ground.

Bluebeard and the fifth guard fire shots at him and Wolf rolls to the ground and hides behind the tractor. Wolf, still on the ground, shoots dead the guard he had previously kicked down.

INT. CABIN - DAY

The three guards and Talia walk carefully through the cabin. They reach the bedroom door, which is open, and they stop.

The guards move into the room and find the trapdoor open on the floor.

Amber comes halfway up out from the opening in the ground holding two pistols. She shoots the guards and kills them.

Talia though grabs hold of one of the dead men and fires the semi-automatic making sure the bullets hit right in front of Amber. Bits of wood fly out from the ground and Amber stops firing.

TALIA

The next ones goes through your head. Drop the guns.

Amber throws the guns away on the ground and puts her hands up.

AMBER

Talia, so happy to see you again -  
not.

TALIA

Funny, I'm actually ecstatic to see  
you.

Talia walks over to Amber, grabs her by the hair and pulls her out. Amber YELLS in pain as she is lifted out of the trapdoor.

As she comes up though, it becomes apparent that she has attached - with bits of fabric - the sawn-off shotgun to her leg.

Talia lets go of Amber's hair but she cannot prevent Amber from grabbing the shotgun and firing off a round - sending Talia flying almost to the end of the room.

Amber walks over to Talia as she is lying motionless on the floor. As Amber comes within range, Talia grabs the edge of the shotgun and aims her semi-automatic at Amber.

TALIA (CONT'D)

Let - go of the shotgun - bitch.

Amber does so.

TALIA (CONT'D)

Now - move back.

AMBER

What are you, a freaking machine?

TALIA

Do it.

Amber moves back.

Talia sighs painfully.

TALIA (CONT'D)

God, that hurt.

Talia throws up on the floor, wipes her mouth and lets out a small snort.

TALIA (CONT'D)

It really fucking hurts.

She gets to her feet, takes her jacket off and a bulletproof vest is revealed. She takes it off too and lets it fall to the floor, all the while making painful sounding noises.

AMBER  
That's cheating.

TALIA  
Don't worry, we're going to play  
fair now.

Talia opens the barrels of the shotgun and lets the pellets fall out. She throws the weapon away. She then takes the mini automatic, takes out the magazine clip and throws it away too. She unbuckles her pistol and knife-holster and lets it fall on the ground.

AMBER  
You going to strip me to death?

TALIA  
Remember what I told you?

AMBER  
What was that?

TALIA  
That I would cave your skull in  
with my fists? Well, the time has  
come now.

Talia starts walking towards Amber.

EXT. FRONT OF CABIN - DAY

Bluebeard fires off a round from his semi-automatic at Wolf, who's behind the tractor, misses and throws the weapon down. He then takes out a pistol and fires from it until it goes empty too, then reloads.

Wolf leans out sideways to return fire but is shot at by the last of Bluebeard's guards - who has sneaked up closer to Wolf.

The shot grazes Wolf's shoulder and he manages to shoot the man back and kill him.

WOLF  
Any more men for me to kill,  
Bluebeard?

BLUEBEARD  
No, sorry, the rest are probably  
gang-banging Amber as we speak.

WOLF  
Fuck you.

Wolf fires his gun at Bluebeard until he runs out of bullets, hitting bits of wood only, then takes out the empty clip and loads in a new one.

INT. CABIN - DAY

Amber swings left and right at Talia but Talia ducks and moves swiftly out of range of the punches.

Talia jabs Amber twice and Amber moves back, then Talia follows with a right on Amber which connects. Amber's nose starts bleeding, she puts her hand to it and wipes the blood.

TALIA

Get used to the bleeding.

AMBER

I'm a woman, I'm more than used to it, you idiot.

Talia runs at Amber and kicks her up against the wall. She then comes in close and elbows her on the top of her head, then throws her a hook to the jaw.

Amber retaliates by punching Talia in the stomach and Talia moves back in excruciating pain.

Both women, visibly hurt, take in a deep breath.

AMBER (CONT'D)

Let's just call it even and go home.

Talia goes for her, Amber swings wild and hits her but Talia is only momentarily stung and responds quickly by kicking Amber's leg and following it with a head kick, in one swift motion.

She then grabs Amber, throws her to the ground and follows through with the throw by landing her own body on top of Amber's.

Talia is above Amber and she punches her twice, then pauses to smile triumphantly.

TALIA

Is this as good for you as it is for me?

Talia punches her again.

TALIA (CONT'D)  
Cause me, I'm so engorged I'm gonna  
need a change of panties.

She punches her yet again.

Amber is close to passing out.

TALIA (CONT'D)  
What are you going to do now, cunt?

Amber grabs Talia's shirt and with her remaining strength  
head-butts Talia twice.

She then reaches into her boot, takes the knife she has there  
and stabs Talia in the neck.

Blood start dropping out of Talia's neck and all over Amber.

AMBER  
How's that?

Amber pushes her off. She looks at her clothes which are all  
bloodied up.

AMBER (CONT'D)  
Oh great, got my clothes all  
stained, you damn psycho.

EXT. FRONT OF CABIN - DAY

Wolf and Bluebeard are behind cover, pistols drawn and are  
waiting.

They both fire at each other but miss.

WOLF  
Why don't you come out so I can  
shoot you and get this over with?

BLUEBEARD  
I'll tell you what, we both come  
out at the same time, a pistol on  
the front of our trousers and we  
play fastest draw in the West.

WOLF  
You're serious?

BLUEBEARD  
Yes, I believe I am.

WOLF

Come on now.

BLUEBEARD

You afraid?

Wolf snorts.

WOLF

I know I'm a better shot than you?

BLUEBEARD

Prove it then.

WOLF

I just don't trust you.

BLUEBEARD

You think I trust you? We walk out  
at the same time, hands low.

WOLF

Screw it, why not.

Bluebeard puts his gun in front of his trousers and Wolf does likewise. They both slowly come out into the open, until they both face each other in a showdown.

Both men go for their guns but Wolf is faster and he gets the shot off first.

It hits Bluebeard in the arm and the impact makes him drop his gun.

BLUEBEARD

Fuck.

Wolf smiles.

WOLF

Screw you, Bluebeard.

Wolf fires again and hits Bluebeard in the upper part of his chest, and another shot gets Bluebeard in the gut. Bluebeard falls as more bullets from Wolf's gun just miss him.

Wolf fires till the gun goes empty and smiles in satisfaction.

He takes out the empty clip and re-loads but looks at the cabin and remembers that Amber is inside.

He rushes to the front door and kicks it in.

INT. CABIN - DAY

Amber is lying on the floor, her face all bruised, her clothes bloody. Wolf goes to her.

WOLF  
Are you badly hurt?

AMBER  
Can't feel my face anymore, but  
don't worry, this is not my blood,  
it's hers.

Amber points at Talia lying motionless on the ground in a bloody pool.

WOLF  
Thank God.

AMBER  
Help me up, I want to get the hell  
out of here.

WOLF  
Good idea.

Wolf helps her up and they embrace.

WOLF (CONT'D)  
Let's go.

They grab the money-bag and go down the door-trap.

EXT. FOREST - DAY

It has stopped raining as Wolf - money-bag in hand - and Amber make their way through the woods.

EXT. FRONT OF CABIN - DAY

Bluebeard, his shirt covered in blood, has begun crawling his way to the cabin.

INT. CABIN - DAY

Bluebeard has managed to bring himself inside the cabin. He sees Talia and crawls towards her, leaving behind him a bloodied trail.

Bluebeard reaches Talia and puts his hands around her. Talia's eyes are open and they recognize and respond to Bluebeard.

She is too weak to move or talk and is close to death.

BLUEBEARD  
Oh God, Talia.

He takes her hand and squeezes it.

Looking straight at her he says:

BLUEBEARD (CONT'D)  
I love you.

Talia manages to form a tiny smile on her lips, then life passes out of her.

Bluebeard closes her eyelids and kisses her forehead, then he lays back and stays there holding on to Talia's hand.

EXT. CLEARING - DAY

Amber and Wolf reach the car that was parked by the road and Wolf heads for the trunk of the car.

AMBER (O.C.)  
Wait.

Wolf turns and looks at Amber who is holding a gun and pointing it at him.

WOLF  
Fuck are you doing?

AMBER  
Put the bag down and step back.

WOLF  
Don't you order me around, sweet-bits.

AMBER  
I'm not playing here, Wolf.

WOLF  
You really think I'm scared of a girl with a gun?

AMBER  
You should be.

Wolf angrily throws the bag on the ground.

WOLF

So this was always about the money?

AMBER

Hmm, the sex was good too.

WOLF

Give me the gun before you hurt yourself.

AMBER

Not going to happen.

They stare at each other.

AMBER (CONT'D)

You can walk away from this. Just turn around and leave.

WOLF

Just walk away huh, just like that?

AMBER

Just like that.

He moves at her but she shoots him in the leg. Wolf goes down in pain but takes out his gun.

WOLF

Fucking whore, you're dead, you hear me, you're dead.

Amber moves forward fast and places her gun on his head.

AMBER

Drop it.

Wolf reluctantly does so.

Amber walks behind him, grabs his hair and pulls his head back.

AMBER (CONT'D)

Who's afraid of the big bad wolf?

Amber shoots him in the head and a tiny spray of blood splatters on the lower part of her face.

She puts the gun away, grabs the money-bag and gets in the car.

INT. WOLF'S CAR - DAY

NOT MOVING.

She takes out some wipes from her handbag and looking in the mirror, cleans the blood away.

She fixes her hair, then looks straight ahead and smiles at us.

She starts the car and drives away.

FADE OUT.

THE END

