

"DADDY'S GIRL"



[22 pages One-Shot]

Written

by

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PAGE 1 (6 PANELS)

PANEL 1

Establishing shot of a private outdoor shooting range in the Los Angeles area (like [this](#)) on a sunny early morning in June.

ALINA is shooting at targets which are in the shape of thugs (like [this](#)). ALINA's father, PAVEL, stands a few feet behind her. PAVEL's car, a [red 1956 Eldorado Biarritz convertible Cadillac](#), is parked near the range.

TIME CAPTION

Ten years ago.

LOCATION CAPTION

Dead Angels shooting range. Los Angeles, CA.

SFX

BLAM BLAM BLAM

(MORE)

PANEL 2

On ALINA. She is using a brand new Custom Colt Combat Commander that PAVEL specifically customized for her eighteenth birthday.

ALINA is firing the gun, holding it with both hands.

As stated, ALINA just turned eighteen. She is very much a tomboy, dressed in military cargo pants and tank top. She does NOT have the mark of Adam on the palm of her hand.

PAVEL, her dad, is standing a few steps behind her. He is in his early fifties. Both PAVEL and ALINA are wearing earmuffs and safety goggles. ALINA also wears a holster for her gun. PAVEL is wearing an NRA baseball cap and has his Aviator sunglasses in his shirt pocket (These are the exact same Aviator sunglasses ALINA has been wearing in the PANDORA'S BOX and ARTIFACTS books).

We will display time captions throughout the day in Military time. The whole story takes place in a 24 hour period.

TIME CAPTION

0700

SFX

BLAM BLAM BLAM

PANEL 3

Close on the target in a shape of a thug. ALINA hit him in the shoulder and arm but missed the core targeting area.

PAVEL (OFF)

No, no, NO!

(MORE)

PANEL 4

On PAVEL and ALINA. PAVEL is frustrated. ALINA seems distracted. They have taken their earmuffs and goggles off. ALINA has put her handgun back in the holster on her hip.

PAVEL

Congratulations Alina! Now, you're DEAD!

(cont)

That guy over there is STILL standing.

You've got to make EVERY shot count!

E-VE-RY SHOT!

(cont)

What is the matter with you? You're not FOCUSED. Your grip is weak and your trigger pull is a goddamn disaster!

(cont)

What is it? You don't like your birthday present? Do we need to adjust the sight?

PANEL 5

On ALINA. She is nervous about what she is about to ask PAVEL.

ALINA

No, it's great! I always wanted a custom Commander. The sight, the grip... it's... it's awesome!

(cont)

It's just that... you said that when I turn eighteen, you'd tell me...

PANEL 6

On ALINA. She looks right at PAVEL. Her eyes are full of anger and pain.

ALINA

...you'd tell me WHO killed mom.

PAGE 2 (4 PANELS)

PANEL 1

PAVEL walks away from ALINA and towards his parked car (a [red 1956 Eldorado Biarritz convertible Cadillac](#)) down from the shooting range.

He is putting on his Aviator Sunglasses. ALINA is standing in the back. She is losing her cool.

PAVEL

Not today.

(cont)

Let's go. You're gonna be late for school.

ALINA

But...you PROMISED!

PANEL 2

PAVEL is standing next to his car.

PAVEL

Why do you need to know, huh? For revenge?
That won't make a difference.

(cont)

It won't bring your mother back and it
won't make you feel better about it. Trust
me, I know. You just have to learn to live
with it... just like I did.

(MORE)

PANEL 3

Close up on PAVEL. What he is saying is important to him. It is his life philosophy.

PAVEL

Life is PAIN, Alina. Only those who can
ENDURE the pain survive.

(cont)

If anything, THIS is what I've been
teaching you. I've been teaching you how
to survive.

PANEL 4

PAVEL is about to get inside the car when his NRA baseball cap goes flying backwards. From off panel, ALINA just shot his hat off his head. He is stunned.

PAVEL

Now, let's-

SFX

BLAM

PAGE 3 (6 PANELS)

PANEL 1

On ALINA, right after she fired. She holds her gun with one hand, still pointed in PAVEL's direction off panel. She is scary serious.

ALINA

You always say that a man, without his word, is nothing. Are you gonna be a hypocrite, dad?

PANEL 2

PAVEL picks up his baseball cap from the dusty ground.

PAVEL

Fine. You're right. I did promise.

PANEL 3

We take a closer look at the baseball cap in PAVEL's hand. He puts his finger through the hole in the center of the cap. He is impressed. That was a great shot.

PAVEL

Just... get in the car.

PANEL 4

Medium shot of PAVEL and ALINA in the car. Still wearing his Aviator sunglasses, PAVEL is driving and ALINA is in the passenger seat. They are driving down I-210 going East towards West Hollywood.

PAVEL

His name is ANTON OSTERBERG. He was my best friend.

(MORE)

PANEL 5

We go into a FLASHBACK sequence narrated by PAVEL. Perhaps it is in black and white to differentiate it from the present time.

Inside the ENSTROM's house, about 10 years ago. PAVEL and his wife, KATYA, are having drinks with PAVEL's friend, ANTON. They are all sitting at the small kitchen table. At that time, PAVEL is in his early forties. ANTON is a chubby yet strong individual in his forties. KATYA is beautiful and in her early thirties.

PAVEL (OFF)

Your mom and I had known him for a long time. He had just moved from Nebraska to L.A. and needed money...

PANEL 6

FLASHBACK

In a deserted parking lot at night, PAVEL and ANTON are selling AK 74 assault rifles to members of the Russian mafia out of PAVEL's Cadillac trunk. One of the buyers is inspecting a rifle while another hands PAVEL a big wad of cash.

PAVEL (OFF)

... so I made him partner in the business.

PAGE 4 (6 PANELS)

PANEL 1

FLASHBACK

In a dark alley, ANTON is selling a small bag of crack cocaine to a junkie.

PAVEL (OFF)

But Anton got greedy and he started dealing.

PANEL 2

FLASHBACK

Inside the Enstrom's home, PAVEL and ANTON are arguing. PAVEL is holding a small bag of crack cocaine to ANTON's face.

PAVEL (OFF)

You know I don't deal so I had to cut him out. That drove him crazy.

PANEL 3

FLASHBACK

On ANTON. He is on a rooftop with a sniper rifle, the [SVD Dragunov Sniper Rifle](#). He is ready to fire, looking through the scope.

PAVEL (OFF)

He wanted to take over my business. Our friendship meant nothing to him. He just wanted more and more money.

(MORE)

PANEL 4

FLASHBACK

Through the scope of ANTON's rifle, we see an undetermined silhouette behind the curtain of the kitchen window at the Enstrom's house. It is KATYA but it could be anybody.

PAVEL (OFF)
It's ME he wanted to kill...

PANEL 5

FLASHBACK

Inside the kitchen, KATIA gets shot right through the head. She was doing the dishes.

PAVEL (OFF)
...when he shot your mother.

PANEL 6

FLASHBACK

Later, inside the kitchen. A panel similar to PAGE 1, PANEL 2 in Pandora's Box issue #5 but from the opposite angle so that we see ALINA's face.

PAVEL is holding KATYA's dead body on the ground. ALINA watches, her school backpack on her back. She is about eight years old. She is crying while simultaneously finding comfort in the lollipop she is eating.

PAVEL (OFF)
I am as guilty as he is.

PAGE 5 (6 PANELS)

PANEL 1

Back to the PRESENT.

PAVEL and ALINA are driving through the streets of West Hollywood. ALINA is absolutely outraged.

PAVEL

There. Now you know the whole story. I am only going to ask you this once: Let it go.

ALINA

Let it go? LET IT GO???

(cont)

You know who he is! We can find him. We can KILL HIM!

PAVEL

What good will that do? Besides, I KNOW where he is. I can get my hands on him anytime I feel like it and that's enough for me.

ALINA (LARGE)

You KNOW where he is??? And you're not doing ANYTHING about it???

PANEL 2

On ALINA. She is seething with rage. She can barely contain it. She speaks through clenched teeth.

ALINA

I am so ashamed of being your daughter right now. This is disgusting. Where is your dignity?

(cont)

I swear on my mother's grave. I will find him and I will kill him.

(MORE)

PANEL 3

Two shot. PAVEL is offended. ALINA is bitter and talks under her breath.

PAVEL
Absolutely not. I forbid it. THAT is an
order. Do you understand?
(cont)
...
(cont)
Do you UNDERSTAND?

ALINA (SMALL)
This is such bullshit.

PAVEL (LARGE)
That's enough, Alina!

PANEL 4

ALINA gets out of the car in front of her high school and slams the car door. PAVEL is screaming in the back. He is completely outraged, realizing he might be losing his grip on her.

PAVEL
You are GROUNDED until further notice.
This isn't over! We'll talk about this
TONIGHT!

ALINA
Yeah, whatever.

PANEL 5

ALINA watches as PAVEL drives away. We see his car in the distance from her POV. She is unwrapping a lollipop.

NO DIALOGUE

PANEL 6

On ALINA. She knows she is about to skip school and go find her mother's killer. She looks somber and calm. She is eating the lollipop.

NO DIALOGUE

PAGE 6 (8 PANELS)

PANEL 1

Later that morning, ALINA is walking down Sunset Boulevard in West Hollywood.

TIME CAPTION

0915

PANEL 2

Medium shot of ALINA. She is talking directly to the "camera", asking complete strangers about ANTON.

ALINA

Do you know a man named Anton Osterberg?

PANEL 3

We go into a Bendis-style short sequence in a 6 panel grid (panels 3 to 8). In each panel, the character is talking directly to the "camera". They are all very distinct and quite colorful people.

On a hippie in his sixties.

GANGSTER

Oster... Oster-what? I don't what you're talking about, man.

PANEL 4

On a bitter prostitute in her forties. She is clearly a Crack cocaine user. She is smoking a cigarette.

WOMAN

He's a goddamn PIG is what he is, just like the rest of them!

(MORE)

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PANEL 5

On a limo driver in uniform. He is cleaning his limo. The name rings a bell for him.

LIMO DRIVER
You mean...the Club owner?

PANEL 6

On a flashy pimp. He is wearing tons of gold jewelry and holding a scepter. Think Flavor Flav.

PIMP
Dude's LOADED!

PANEL 7

On a bartender in an upscale bar. He is cleaning glasses.

BARTENDER
Comes in once in a while. Very nice guy.
Always pays cash.

PANEL 8

On a DJ. He is wearing headphones around his neck. He is loading his turntable and speakers into a van.

POP STAR
I'm playing at his club tonight. You should
come. It's gonna be SICK!

PAGE 7 (8 PANELS)

PANEL 1

Establishing shot of the Enstrom's house that night. It is a regular middle class house located in West Hollywood. There is nothing special about it. It perfectly blends in the neighborhood.

TIME CAPTION

2200

LOCATION CAPTION

Pavel and Alina's home in West Hollywood.

PANEL 2

In her bedroom, ALINA is lying in bed, looking at the ceiling.

This is a great opportunity to show what her room looks like. This is NOT your typical teenage girl room. There are posters of tough rappers resembling DMX and Tupac on the walls along with pictures of guns and soldiers. She also has magazines ("Guns and Ammo" type) neatly arranged on her desk and a collection of knives hanging on the wall in a [display case](#).

She is waiting for PAVEL to go to bed. PAVEL talks to her from outside her door. She is still serving him attitude.

PAVEL (OFF)

Lights Out!

ALINA

I heard you the first time!

PANEL 3

Another 6 panel grid here (panels 3 to 8). ALINA gets ready for her mission. This 6 panel grid is being mirrored later on page 12.

Now in the dark, except for the light coming from outside, ALINA silently gets out of bed.

NO DIALOGUE

(MORE)

PANEL 4

Close up on a fake Identification Card that ALINA is working on. Using tweezers, she is gently gluing a picture of herself on it. She is lighting herself with a small flashlight that she holds in her mouth.

I think we might not be able to show the specific information on the fake ID because "real time" dates do not often match "Comic Book time" dates. Ultimately, that's up to editorial. If we need the specifics, here they are:

The fake ID reads: **CAMILLA SALENDER**

862 W KNOLL DR

LOS ANGELES, CA 90069

SEX: F HAIR: BRN

EYES: BRN HT: 5-5

WT: 125 DOB: 04-30-84

PANEL 5

Close up. ALINA is adjusting a red tube dress she just put on, pulling it down past her hips with difficulty. We'll see her all dressed up on the next page so we are just suggesting here. She is whispering to herself.

ALINA (SMALL)
ugggh...This is why I never dress like a girl.

PANEL 6

Extreme close up on ALINA as she puts on red lipstick.

NO DIALOGUE

(MORE)

PANEL 7

Close up. ALINA puts on a necklace.

In reality, it is a neck-knife, hanging from a long chain. The knife looks like a sea shell or stone. It has a pointy end and one side of it has been whetted so that it is very sharp. We're going to have fun with this. Here are a few cool examples of what I'm talking about ([this](#), [this](#), and [especially this](#)). It glistens.

NO DIALOGUE

PANEL 8

On ALINA's bedroom window from the inside. It is opened, the curtains blow in the wind and the bedroom is empty. We suggest that ALINA left through the window.

NO DIALOGUE

PAGE 8 (5 PANELS)

PANEL 1

Establishing shot of a nightclub in West Hollywood. It is called CLUB RAPACE. People are waiting in line outside; they are being screened by a bouncer who guards the entrance. He is using a handheld metal detector and asking for IDs. We don't really see her yet but ALINA is next in line.

TIME CAPTION

2330

LOCATION CAPTION

Club RAPACE.

BOUNCER

Next.

PANEL 2

Medium shot of the BOUNCER from ALINA's POV. He is handing the fake ID back to her with one hand and holding the handheld metal detector in the other. He clearly finds her attractive.

BOUNCER

There you go, beautiful.

PANEL 3

On ALINA. She is dressed in a tight red tube dress and high-heel shoes. She also wears makeup. She looks like a different person. A very attractive different person. The neck knife sparkles. As she swiftly take her ID back from the BOUNCER, she cannot dissimulate her disgust for him and is being quite clipped with him.

ALINA

Thanks.

(MORE)

PANEL 4

Large panel. ALINA enters the club.

There is large dance floor with people partying, dancing, and drinking. There is also a bar. Above the dance floor, there is a mezzanine with a balcony. This is where the VIP area is located. It has a glass railing over the dance floor (like [this](#) and [this](#)). Yes, we are going to break it.

ANTON is sitting in the VIP area, surrounded by women and a dozen bodyguards. He is smoking a cigar. He looks about 10 years older than he did in the flashback.

We also see the DJ ALINA talked to on page 6. He is playing his set in a corner of the club.

NO DIALOGUE

PANEL 5

Perhaps in insert inside panel 4.

ALINA is looking up towards the VIP area. She is gently stroking her neck knife. She's out for blood.

NO DIALOGUE

PAGE 9 (6 PANELS)

PANEL 1

ALINA is walking up the stairs which lead up to the VIP area. She is taking off her high-heel shoes. She already holds one in one hand as she takes off the other one.

There is a sign on the wall with an arrow pointing up towards the top of the stairs.

The sign reads: **V.I.P. only -->**

ALINA (SMALL)

Ouch. Dumb shoes...

PANEL 2

ALINA comes face to face with a huge BODYGUARD who is guarding the entrance to the VIP area. He is holding a clipboard with a list of names. She is acting inebriated and casually holds her shoes up.

ALINA

Hey, handsome. How'z it goin'?

BODYGUARD

You can't come in here. This is a private party.

(MORE)

PANEL 3

ALINA still faces the bodyguard and plays the part. He is looking down at the list on the clipboard.

ALINA

B-But I'm a good friend of Anton. He is expecting me....

BODYGUARD

What's your name?

ALINA

...Ca... Camilla. Come on. I gotta see Anton.

BODYGUARD

You're not on the list.

PANEL 4

ALINA is taking off her necklace (neck knife) over her head. She dropped her shoes on the ground. She is not acting anymore. She is cold and calculated.

ALINA

What a shame.

(cont)

I didn't want things to get MESSY. I was gonna go in there and do a whole seduction bit. It's not really my style but I figured I would be smart about this.

PANEL 5

Close on the neck knife in ALINA's hand.

ALINA

Eventually, I'd find myself alone with Anton. He'd probably try to sleep with me. That's when I'd take my necklace off...

(MORE)

PANEL 6

ALINA stabs the BODYGUARD in the neck.

ALINA
... and bleed him like a pig!

BODYGUARD
RAAAAAAGH!

PAGE 10 (5 PANELS)

PANEL 1

ALINA is charging towards ANTON and his party. She is barefoot. Holding the necklace by the chain, she is making it twirl like a sling. She is on the offensive.

ANTON and his crew are stunned. The bodyguards are stepping towards ALINA. The one closest to her is pointing a gun at her ([Desert Eagle](#)). Some are staying in the back, acting as human shields in front of ANTON who yells his order.

ANTON

NO!

(cont)

No guns. Not in the club.

PANEL 2

Closer on the bodyguard with a gun as ALINA uses the spinning neck knife to slash at his hand. He drops the gun.

BODYGUARD

ARGH!

PANEL 3

As the unarmed bodyguards draw closer, ALINA uses her neck knife to slash one of them across the face.

That bodyguard who just got slashed across the face, we'll see him again later. His name is VLAD.

VLAD

RAAAGH!

(MORE)

PANEL 4

From ANTON's POV, at least three bodyguards are trying to grab ALINA. She is so tough, they can't quite stop her. She is elbowing one in the face, kicking another one in the junk while simultaneously keeping her spinning knife out of their reach.

ALINA
Hey, Anton!

PANEL 5

SPLASH

The bodyguards slam ALINA to the ground, finally bringing her down. As they do so, she throws the neck knife in ANTON's direction. It is flying right at us!

ALINA
Time for payback!
(cont)
Oomph...

PAGE 11 (6 PANELS)

PANEL 1

A bodyguard quickly moves in front of ANTON. The knife strikes the bodyguard in the arm or shoulder, right in front of ANTON's face. ANTON's eyes go wide. That was close.

ANTON

-gasp-

BODYGUARD

AAARGH!

PANEL 2

VLAD, the bodyguard who got his face slashed, holds ALINA from behind, one big arm around her neck. He is proudly standing with the glass railing right behind him. The other bruised bodyguards stand close to him, recouping after bringing ALINA down.

BODYGUARD

I got her, Anton. I got her!

ALINA

You got nothing.

PANEL 3

ALINA bites the bodyguard's hand.

BODYGUARD (OFF)

ARGH!

(MORE)

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PANEL 4

ALINA pushes VLAD backwards and right through the glass railing behind. They are breaking through it (See? I told you we would break it).

ALINA
See you boys later.

SFX
CRASH

PANEL 5

ALINA and VLAD fall down in the middle of the dance floor. People scatter. ALINA uses VLAD as a landing mat.

SFX
THUD

PANEL 6

ALINA runs out through the emergency exit door of the club, leaving VLAD unconscious behind. The crowd is wondering what just happened.

There is a sign above the door that reads: **EMERGENCY EXIT**

NO DIALOGUE

PAGE 12 (8 PANELS)

PANEL 1

Establishing shot of the Enstrom's house, later that night.

TIME CAPTION

0130

LOCATION CAPTION

Pavel and Alina's home in West Hollywood.

PANEL 2

Back at her home, ALINA is picking the lock on PAVEL's gun locker in the basement/armory. It is the same basement from the flashback on page 1 of PANDORA'S BOX #5. There are stickers on the gun locker that reads: **KEEP OUT!**

ALINA is still in the red tube dress. She looks disheveled from the fight at the club.

ALINA (SMALL)

Come on, come on...

PANEL 3

We're doing another 6 panel grid as ALINA gets ready for the assault. It is a call back to the 6 panel grid from page 7. It mirrors it in some way.

ALINA is adjusting the scope on her favorite machine gun, the Heckler and Koch MP5-N (like [this](#)).

ALINA (SMALL)

You want to do this the hard way?

(MORE)

PANEL 4

ALINA is loading a magazine in her handgun, the Custom Colt Combat Commander from the beginning.

ALINA (SMALL)
We're gonna do this the hard way.

PANEL 5

ALINA is putting on a black Military bulletproof vest with pouches in the front. She'll need at least four pouches. Underneath it, she is already wearing a black tank top and military cargo pants.

ALINA (SMALL)
Aaaaahhh... Much more comfortable.

PANEL 6

ALINA is putting on military face paint used for camouflage.

ALINA (SMALL)
Any minute you spend breathing is an insult to my mother.

PANEL 7

ALINA is putting grenades (M67) inside the pouches on the front of her vest. One of the pouches is stuffed with lollipops. Others hold extra magazines for her HK MP5 and Custom Colt Commander along with the actual handgun holstered on the vest.

ALINA (SMALL)
You're going down tonight.

PANEL 8

In a back alley behind CLUB RAPACE, there is a limo driver smoking a cigarette near his limousine. He is waiting for ANTON. This is a different limo driver than the one on page 6. He has his back to the limo.

In the dark and behind a wall, ALINA is watching, hidden in the shadows. She is waiting for an opportunity to pick the lock of the trunk and get in.

NO DIALOGUE

PAGE 13 (6 PANELS)

PANEL 1

Establishing shot of a Beverly Hills mansion later that night. This is ANTON's mansion.

His limousine drives through the gates. There are a dozen guards at the gate and on the property grounds, all heavily armed with [AK-47](#) and [Desert Eagle](#) including the bodyguards from the club with bruises and bandages. You can show VLAD here if you like. We will use him later as well.

TIME CAPTION

0300

LOCATION CAPTION

Beverly Hills.

PANEL 2

On the limo parked in front of the mansion's main entrance.

Standing by the limo, the driver hears a sound coming from the trunk. The trunk is slightly opened but it is barely noticeable.

In the back, ANTON is going inside the house through the main entrance.

SFX

Knock knock

DRIVER

Huh?

PANEL 3

There is still a sound coming from the trunk. The limo driver is near the trunk of the limo and is about to open it when...

SFX

Knock knock

(MORE)

PANEL 4

...he gets hit by the trunk door. ALINA, who was hiding inside the trunk, flings it open and hit him in the chin.

SFX

SLAM

PANEL 5

A glorious shot of ALINA in military gear.

She is dressed very much like a soldier: tank top, military cargo pants, military bulletproof vest and camouflage paint on her face. She holds her HK MP5 and her Custom Colt Commander handgun is holstered on her vest. She also has the grenades in the pouches of the vest. Lollipop in mouth, she is on a mission.

Now out of the trunk, she is sneaking towards a nearby window.

NO DIALOGUE

PANEL 6

ALINA is stepping over the window ledge and inside the posh mansion living room which is adjacent to the large entryway.

She is being watched by a security camera in the corner of the living room. Perhaps we see her reflection in the lens as she steps over the window ledge. She has been detected.

NO DIALOGUE

PAGE 14 (5 PANELS)

PANEL 1

ALINA just stepped into the living room when the alarm goes off. She notices the camera in the corner.

SFX (LARGE)
DING DING DING DING

ALINA
Oh crap.

PANEL 2

We watch ALINA from the camera's POV. She is giving us the finger and challenging us.

ALINA
Bring it, dickbags!

SFX
DING DING DING DING

PANEL 3

ALINA is taking cover behind a sofa as half a dozen guards are flooding the living room behind.

VLAD is leading the charge. He has stitches on the wound ALINA inflicted on his face. He also has more bandages from falling through the glass railing. He looks scared.

ALINA is calmly taking the grenades out the pouches on her vest. She still has a lollipop in mouth.

BODYGUARD
You think it's her?

VLAD
Jeez... I hope not.

(MORE)

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PANEL 4

From behind the sofa, ALINA waves at the GUARDS. She is wearing the three grenade pins around her fingers and jiggles them as she waves.

SFX
ting ting ting

ALINA
Hello boys! I told you I'd see you later.

PANEL 5

On VLAD and the guards as they notice the three grenades rolling on the floor in front of them.

VLAD
Oh no.

PAGE 15 (4 PANELS)

PANEL 1

Exterior shot of the mansion. The living room windows blow up because of the explosion inside.

SFX

BOOM

PANEL 2

The remaining guards, about half a dozen, stand in the entryway, facing the living room entrance. They are coming from outside and other parts of the mansion. The mansion's entryway has a large stairway which leads upstairs (kind of like [this](#)).

The living room is full with smoke from the explosion. They cannot see ALINA.

BODYGUARD

Where is she?

PANEL 3

We only see ALINA's silhouette as she walks through the thick smoke. She is holding her HK MP5, ready to fire.

NO DIALOGUE

PANEL 4

Now out of the smoke, ALINA is shooting down the bodyguards. She is smiling, a lollipop in her mouth. In that moment, she is the merciless mercenary we know from Pandora's Box. She enjoys killing.

SFX

BRATATATATATATATATATATATAT

PAGE 16 (4 PANELS)

PANEL 1

From ALINA's POV (perhaps we do some sort of First Person Shooter view here). The guards are all getting shot down. She shoots them all in the head or chest. She makes every shot count.

SFX
BRATATATATATATATATATATATATA

PANEL 2

ALINA is walking up the large stairway. All the bodyguards are dead on the ground in the large entryway. She is walking up the stairs holding her Custom Colt handgun. No more lollipop here.

ALINA
Where are you, Anton? Show yourself,
coward!

PANEL 3

ANTON appears out of his bedroom door, pointing a gun at ALINA. He is scared.

ANTON
Get away from-

PANEL 4

ALINA shoots ANTON's hand from off panel. He drops his gun.

SFX
BLAM
ANTON
ARRRGH!

PAGE 17 (5 PANELS)

PANEL 1

ANTON is kneeling on the floor, holding his bloody hand and looking up to ALINA. He is distraught.

ANTON

You want money? I have plenty of money.
Anything you want, just name it!

PANEL 2

From ANTON's POV as he looks up to ALINA. She is pointing her gun directly at him.

ALINA

Payback.

PANEL 3

On ANTON. He is surprised because, right now, he recognizes her.

ANTON

A... Alina?

(MORE)

PANEL 4

ALINA has her gun to ANTON's head. She is pressing on the side of his head with it, pushing him down with the barrel of her gun. She is very angry right now, clenching her teeth. She is doing her best not to kill him right this second.

ALINA

How do you know my name?

ANTON

I knew your mother!

ALINA

You mean BEFORE you killed her!

ANTON

No-no-no... I would NEVER do that!

PANEL 5

Close on ANTON. He is being sincere.

ANTON

I LOVED HER!

PAGE 18 (6 PANELS)

PANEL 1

Close on ANTON. He is being earnest.

ANTON

I was IN LOVE with her. Hell, there is not a single day that goes by that I don't think about her. We were going to leave and take you with us. Away from your father.

PANEL 2

On ALINA. She is angry and confused.

ALINA

You're LYING! She would NEVER do that!

PANEL 3

On ANTON.

ANTON

She was no longer in love with him!

(MORE)

PANEL 4

We go into a FLASHBACK sequence much like at the beginning. ANTON is the narrator.

In the Enstrom's kitchen about ten years ago, PAVEL is cleaning a AK 74 rifle. He has taken it apart and is cleaning the smaller parts with paper towels. ALINA watches him intently; he is showing her how it's done. She is about 8 years old.

In the background, KATYA watches disapprovingly with an air of sadness on her face.

ANTON (OFF)

She was unhappy.

(cont)

The guns, the violence. She didn't want that for you. She wanted you to have a better life.

PANEL 5

FLASHBACK

ANTON and KATYA are kissing in ANTON's small apartment. There is a window nearby.

ANTON (OFF)

We were in love. We had been seeing each other for months...

PANEL 6

FLASHBACK

PAVEL watches them kiss through the aforementioned window. He is furious.

ANTON (OFF)

... until Pavel found out.

PAGE 19 (6 PANELS)

PANEL 1

FLASHBACK

In a dark alley, ANTON is running away from PAVEL who is holding a handgun (Beretta M9). ANTON has a bullet wound in his arm but he is escaping.

ANTON (OFF)
He came after me but I ran away.

PANEL 2

FLASHBACK

On PAVEL with a sniper rifle ([SVD Dragunov Sniper Rifle](#)). He is about to shoot his wife through the kitchen window much like ANTON was in the first flashback. There is an empty bottle of vodka next to him; he has been drinking a lot.

ANTON (OFF)
Then he just... he killed her.

PANEL 3

FLASHBACK

On KATYA's dead body on the kitchen floor. She is in a pool of her own blood, a clean shot through the head.

ANTON (OFF)
He said that if he could not have her, NO ONE would.

(MORE)

PANEL 4

Back in the present. On ANTON. He is apologetic and sympathetic.

ANTON

He planted the rifle in my apartment and
I did some time but it was all
circumstantial so... I got out.

(cont)

I'm sorry, kid.

PANEL 5

ALINA is stunned. She has lowered her gun. She is realizing that this must be true.

ANTON (OFF)

But it's not too late for you. You're so
young. Just get out. Leave. You can start
over somewhere far away from all this.

(cont)

I can help you!

PANEL 6

ALINA walks away from ANTON and down the stairs towards the exit.

ANTON

Don't do this! Think about your mom!

PAGE 20 (4 PANELS)

PANEL 1

Sunrise. Establishing shot of a cemetery similar to the Angelus-Rosedale cemetery in Los Angeles.

TIME CAPTION

0545

PANEL 2

ALINA is hugging her mother's tombstone. She is crying. Her face paint is running. She is no longer wearing the bulletproof vest.

The tombstone reads:

KATYA ENSTROM

1960-1995

BELOVED WIFE AND MOTHER

Again, because "Comicbook time" is different than "REAL time", perhaps we can hide the dates in some way, if necessary. Maybe ALINA's arm is in front of the date. I'll leave that up to editorial, of course.

ALINA

I'm sorry...

PANEL 3

ALINA presses her face against the tombstone, talking to it.

ALINA

...I HAVE to do this.

(MORE)

PANEL 4

Later, ALINA walks down into PAVEL's armory in the basement of their house. He is sitting at his work table and cleaning a rifle (A [Remington Model 700](#)). He is still working while talking to her. His Aviator Sunglasses are on the table next to him (that's important we notice them).

ALINA is coming down the stairs behind him. She is no longer wearing the face paint.

TIME CAPTION

0630

PAVEL

I am SO disappointed in you, young lady.
I can't believe you broke into my armory
and took my guns. How am I ever supposed
to trust you if you keep acting up, Alina?

PAGE 21 (8 PANELS)

PANEL 1

ALINA points her Custom Colt at him.

ALINA
Did you do it?

PAVEL
You found him. He told you.

ALINA
Did YOU?

PANEL 2

ALINA has her gun pointed directly at PAVEL. He looks right at her.

NO DIALOGUE

PANEL 3

Close on PAVEL.

PAVEL
...
(cont)
Yes.

PANEL 4

On ALINA, still pointing the gun at PAVEL. She is losing it. Her whole world is falling apart.

ALINA
Why, dad...
(cont)
WHY?

(MORE)

"Daddy's Girl" by Nicolas "Nico" Izambard

PANEL 5

On PAVEL. He gets emotional too.

PAVEL
You wouldn't understand. You've NEVER been
in love.

PANEL 6

On ALINA. She yells it.

ALINA (LARGE)
I loved YOU!

PANEL 7

Pull back to show them both. ALINA is still pointing her gun at his head. PAVEL is stunned by her honesty.

NO DIALOGUE

PANEL 8

On PAVEL. Resigned to the idea of what is about to happen, welcoming it even.

PAVEL
You're just like me, Alina. You're a
survivor. And just like me, you know that
life is nothing but-

PAGE 22 (4 PANELS)

PANEL 1

With tears still running down her face, Alina fires a deadly shot.

ALINA

Pain.

SFX

BLAM

PANEL 2

Close up on PAVEL's Aviator sunglasses as ALINA picks them up the table. Some blood spattered onto them.

NO DIALOGUE

PANEL 3

Close on the glasses as ALINA wipes the blood off of them with her shirt.

NO DIALOGUE

PANEL 4

Large panel.

ALINA walks away from her father's dead body in the background. PAVEL is still sitting on the chair, a clean wound in the middle of the forehead.

ALINA is still crying but her tears are hidden behind the Aviator sunglasses. She is unwrapping a lollipop.

NO DIALOGUE

(THE END)