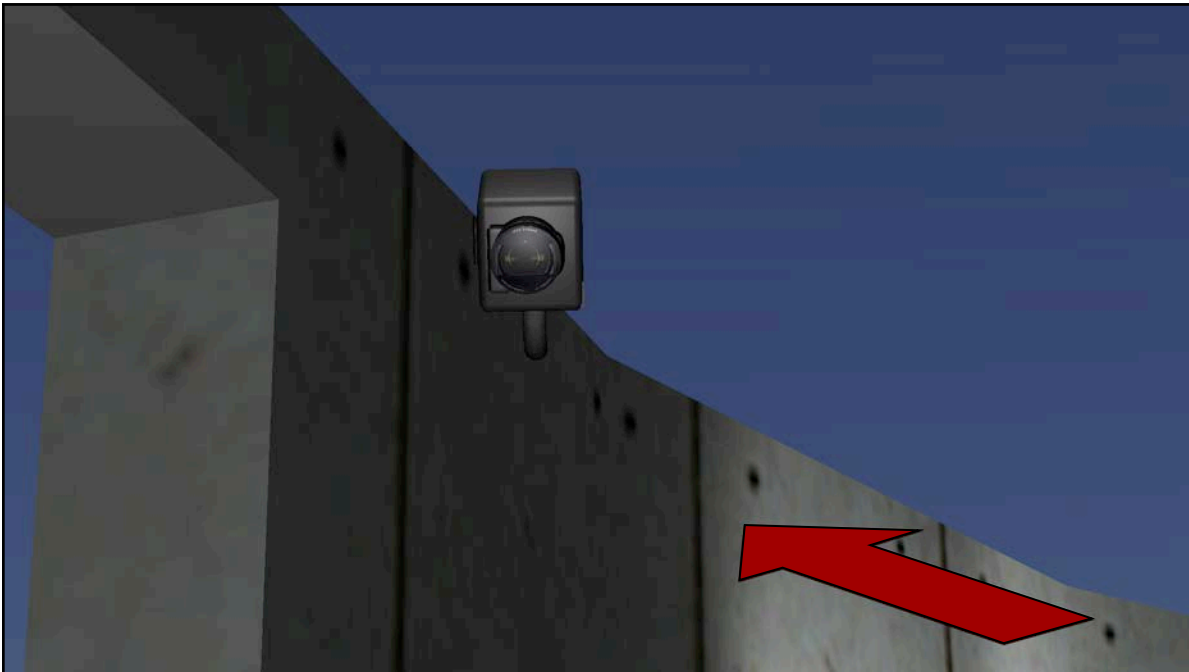


**INTRO {OPTIONAL VFX SHOT or STOCK SHOT,  
DISTANT LIGHTNING FLASHES LIGHTS DARK  
CLOUDS}**

DARKNESS.

SFX: In the distance, the sound of APPROACHING THUNDERSTORMS guided by the WAITING TONE of an incoming telephone call.

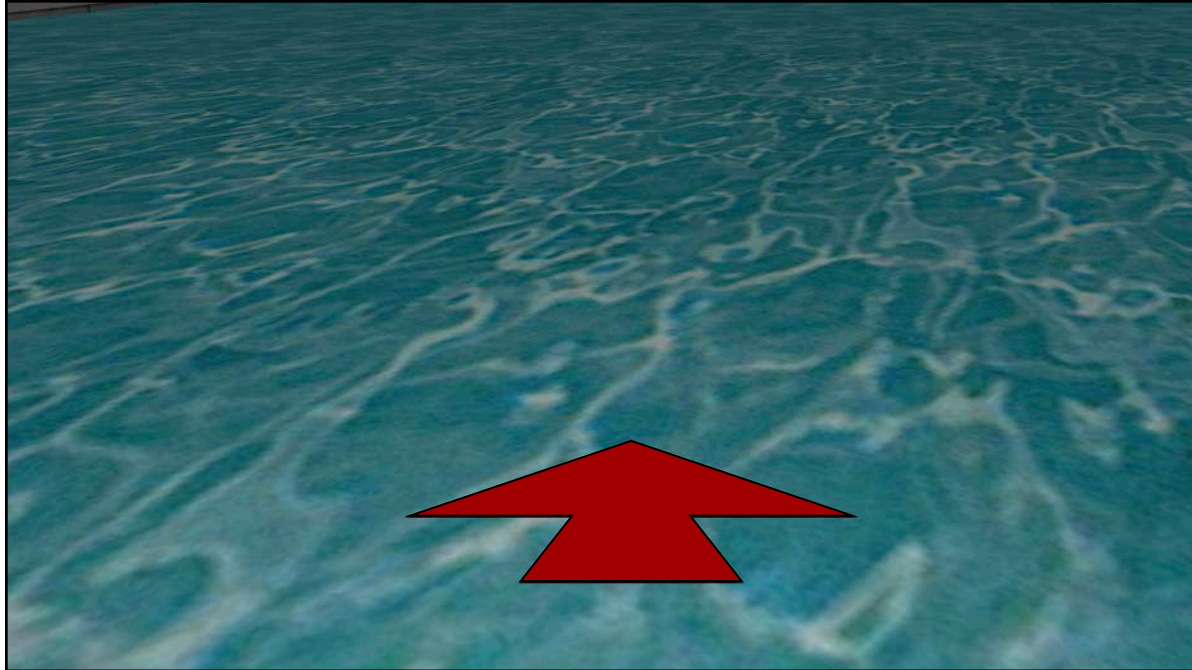


**Shot #01a M.W. FIXED (VFX SHOT)**

EXT. ENTRANCE GATE

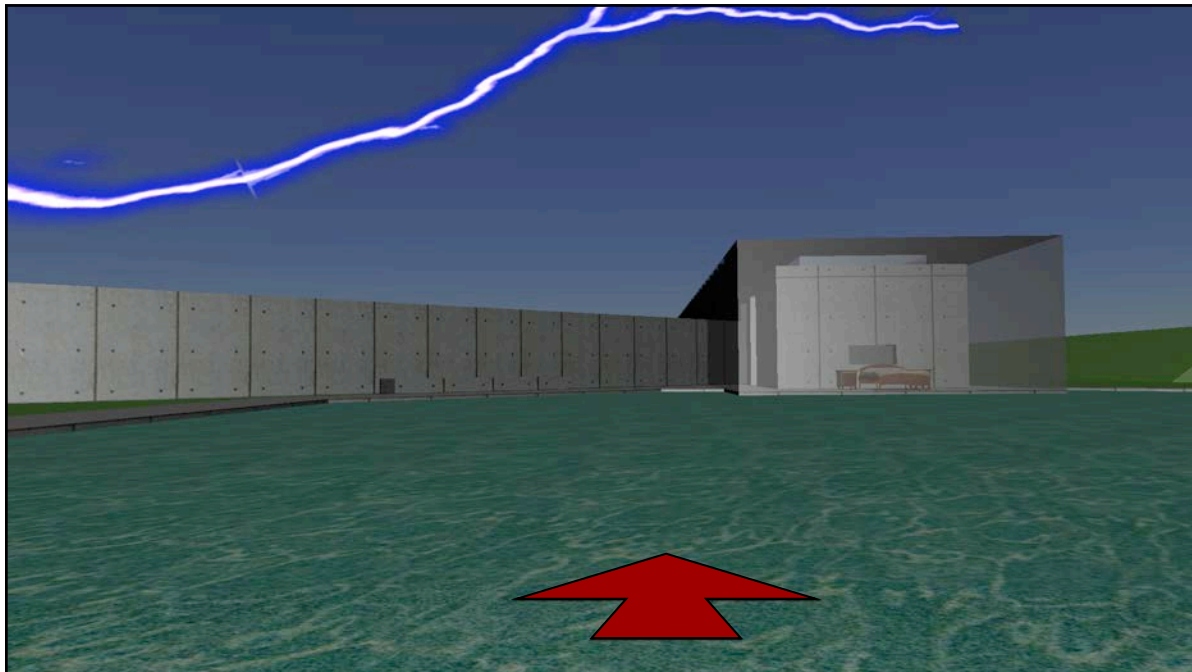
A SECURITY CAMERA on a high wall bordering an impressive entrance guards the passageway. Two light beams (of an approaching car) move over the wall.

FOR VFX: INCLUDE A CLEAN PLATE



**Shot #02 W. DOLLY-IN: Begin point - moving forward over the water and panning up**

EXT. LANGEN - NIGHT (VFX SHOT)



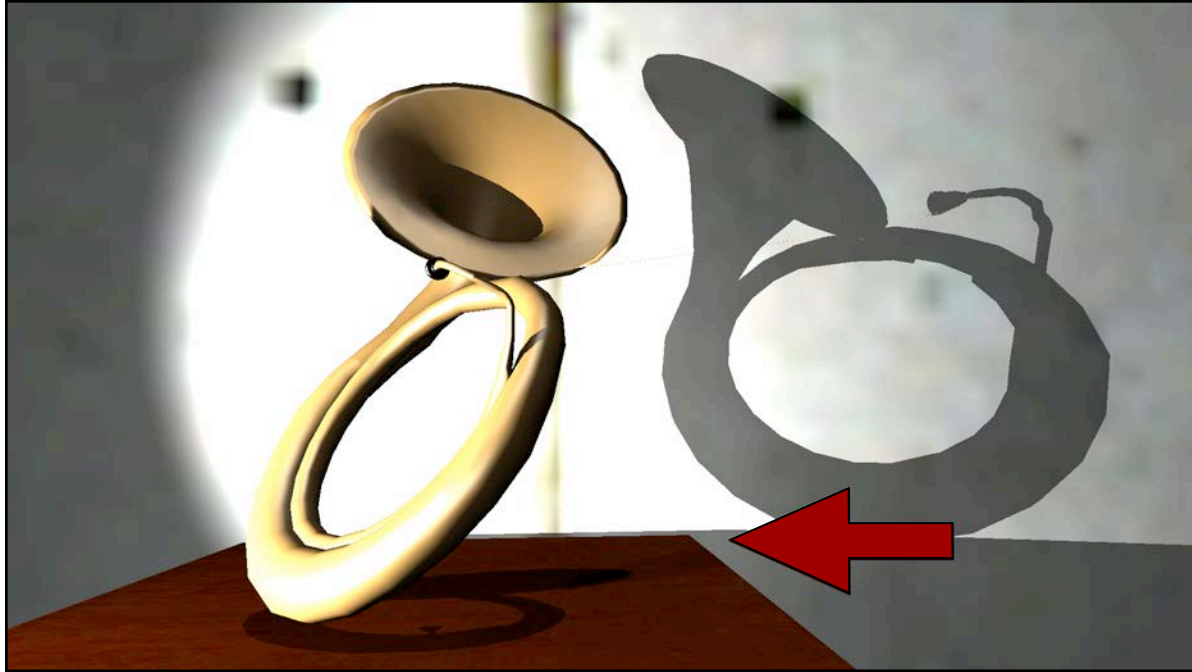
**Shot #02 W. DOLLY-IN: End point - moving forward over the water and panning up**

EXT. LANGEN - NIGHT (VFX SHOT)

A STROKE of LIGHTNING appears in the dark sky above a massive, FUTURISTIC VILLA.

Variations:

- Panning down
- without panning, fixed/dolly-in.



**Shot #03 C.U. FIXED: Begin point Light**

INT. MASTER BEDROOM VILLA

Light from the approaching car slowly enters a MINIMALISTIC DECORATED BEDROOM, moving over several EMMY AWARDS.

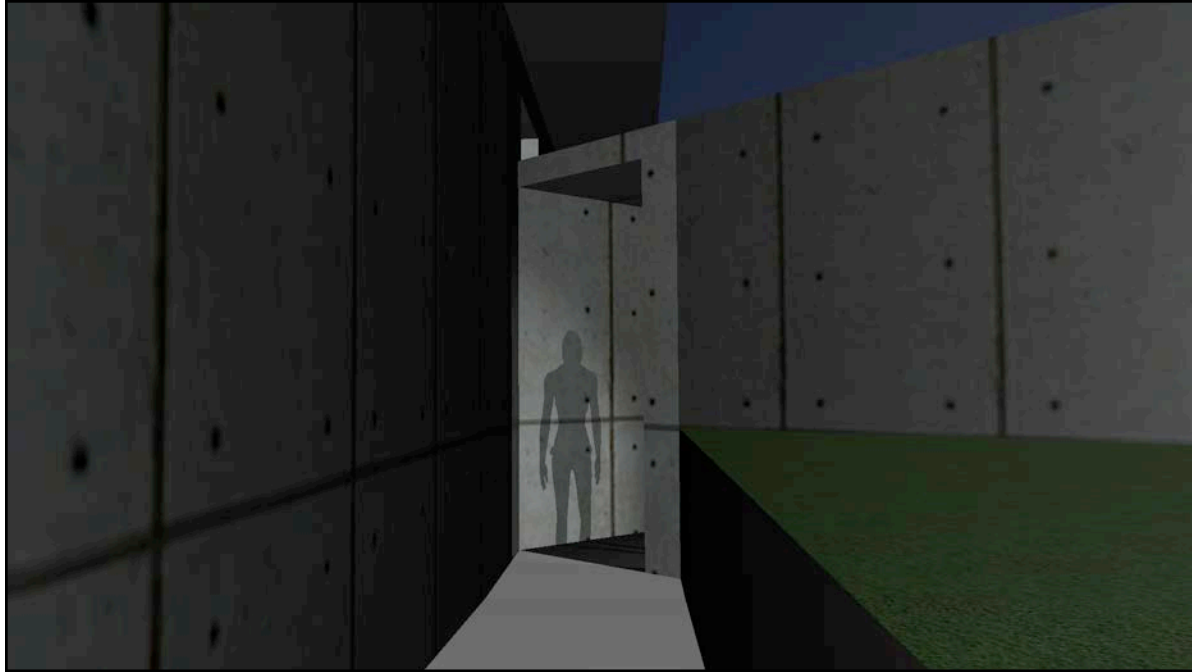
Variations:

- light fixed / light passing over the character
- light moving
- different angles Emmy awards + Newton Cradle
- slowmotion on the cradle



**Shot #03 C.U. FIXED: End point Light**

INT. MASTER BEDROOM VILLA



**Shot #04 W. FIXED**

INT. HALLWAY VILLA

The moving lights of the approaching car cause a SHADOW of a BYPASSING WOMAN (AYDEN) to appear on a wall.

Variations:

- Ayden walking towards light / walking away from light
- light fixed / light passing over the character



**Shot #05 W. FIXED**

EXT. CAR

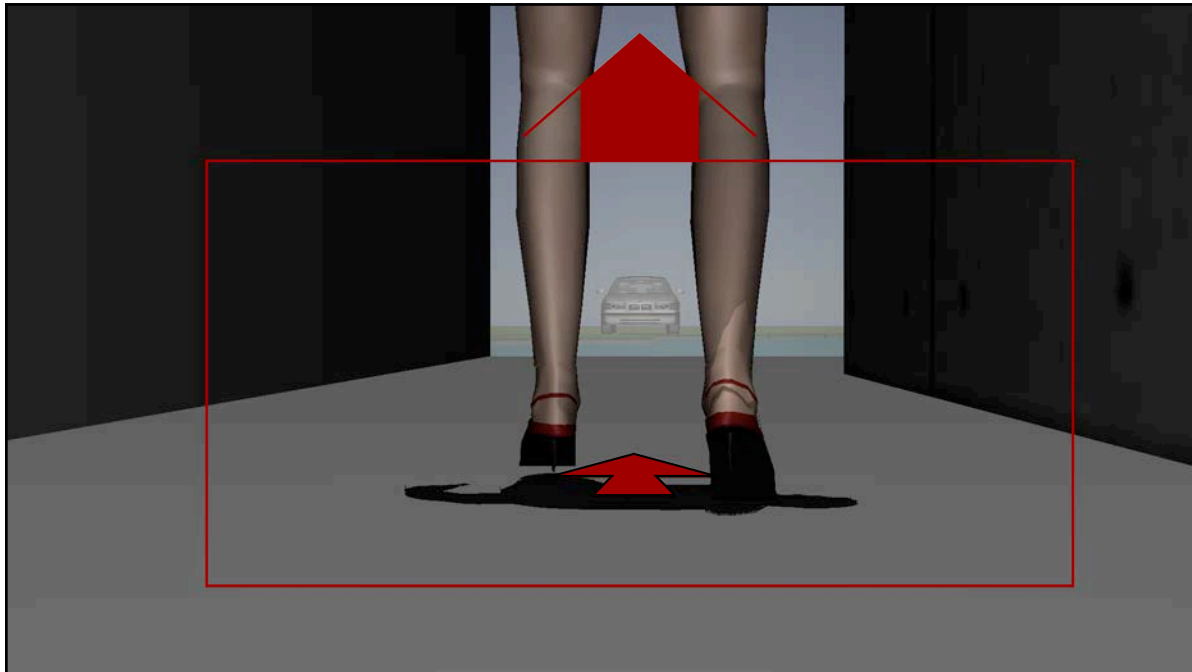
The car STOPS in front of the camera.



**Shot #06 W. FIXED - overview of the setting**

EXT. END OF THE DRIVEWAY

The car **STOPS** in front of the house, the engine keeps running and the driver remains **ANONYMOUS**.



**Shot #07 M. DOLLY-IN: Begin point - moving in (following Ayden)**

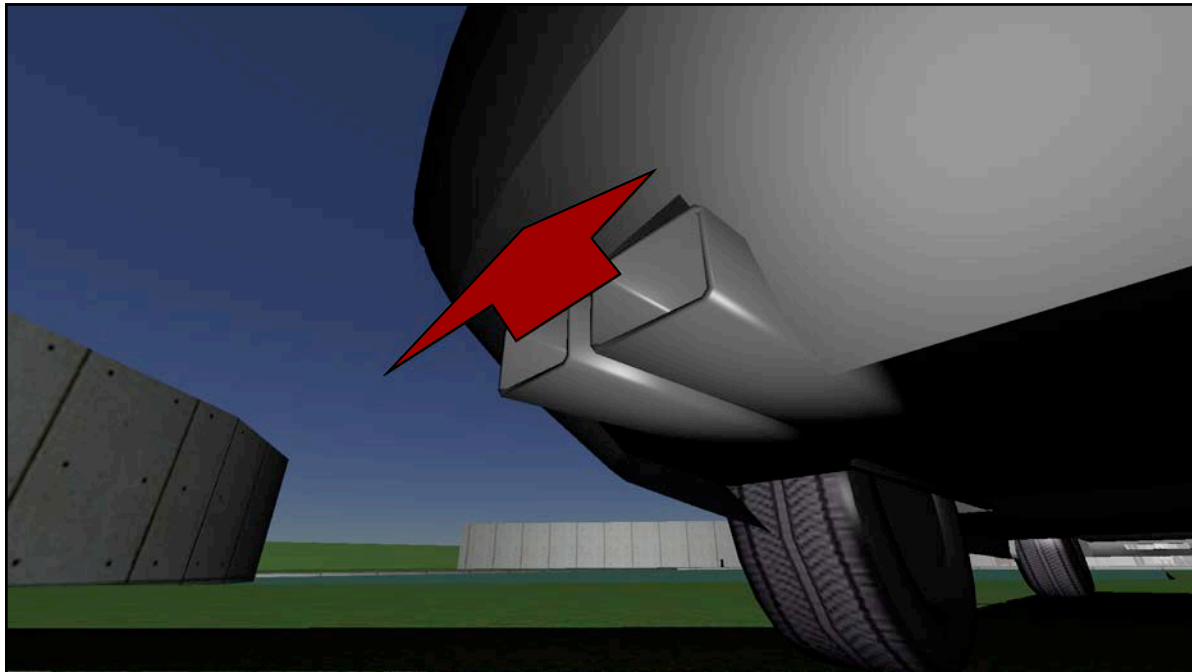
INT. HALLWAY VILLA

AYDEN slowly walks towards the lights. Drops a **SILK NEGLIGÉ** that slips down her arms, **REVEALING** her body, covered in lingerie.



**Shot #07 M. DOLLY-IN: End point - moving in  
(following Ayden)**

INT. HALLWAY VILLA



**Shot #08 M.C. FIXED**

EXT. CAR

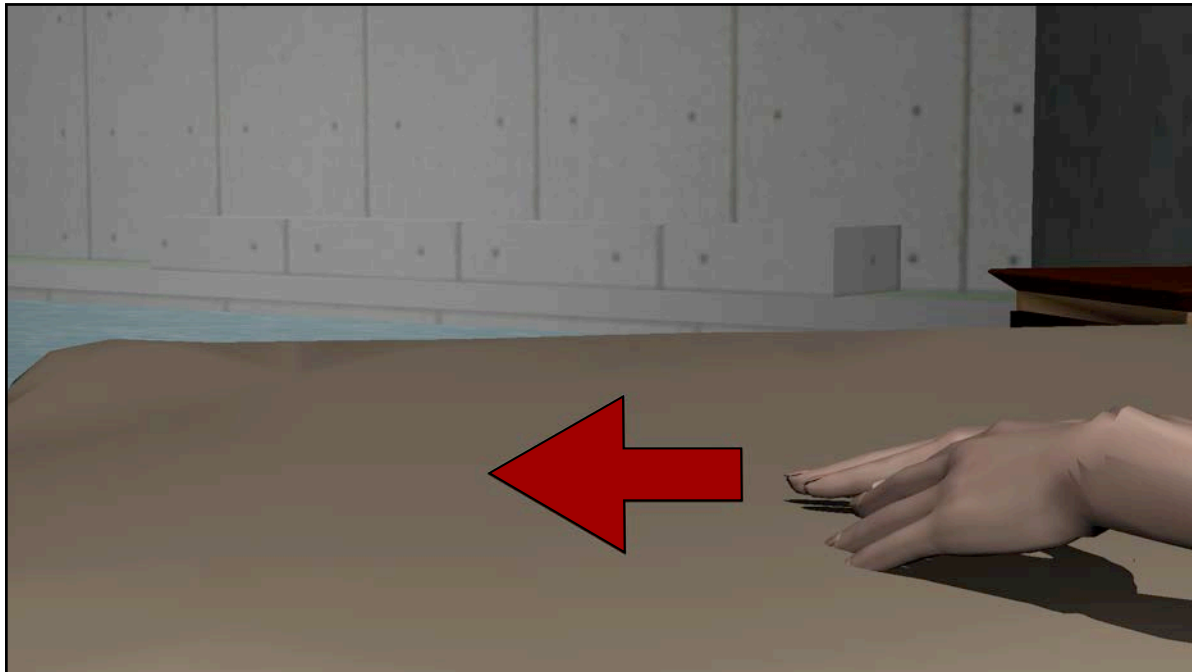
The EXHAUST of the car ROARS.



**Shot #09a C.U. HANDHELD**

INT. CAR

Wrapped in **CLASSIC LEATHER GLOVES**, the driver's hands **SQUEEZE FIRMLY** into the steering wheel.



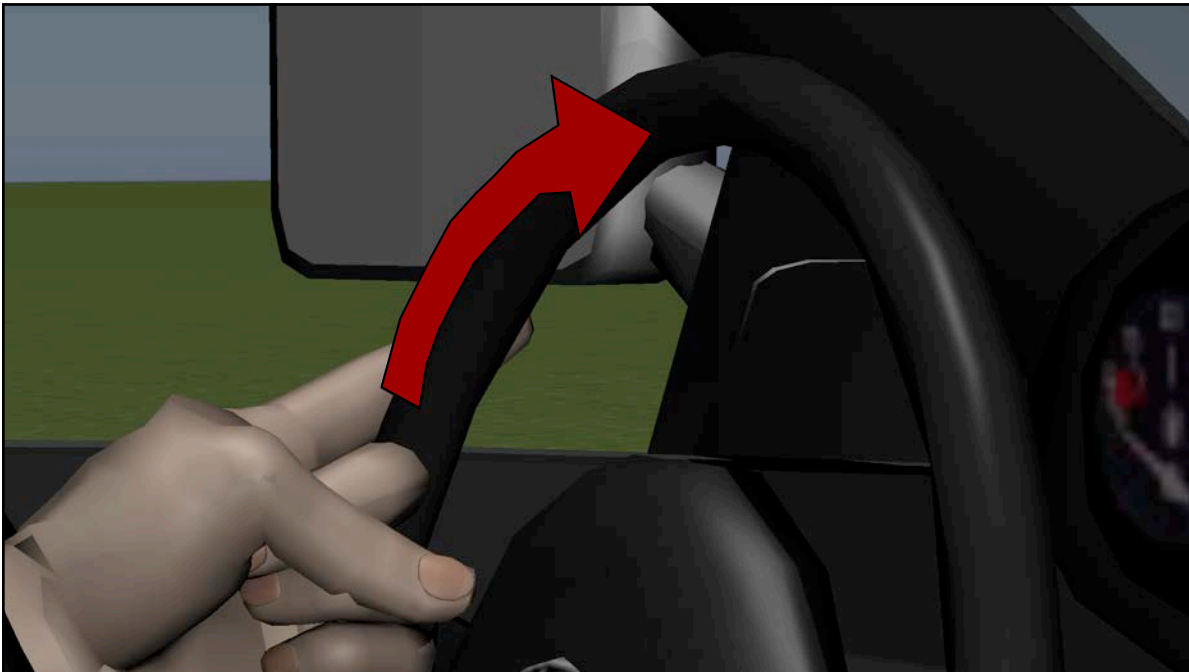
**Shot #10 C.U. HANDHELD: Ayden slides into the frame.**

INT. MASTER BEDROOM VILLA

Ayden slides on the large white bed with her **EYES CLOSED**. Her hands **PINCH** the **SHINY, SILKY SHEETS** together, and with her fingertips, she **CARESSES** the **CONTOURS** of her body.



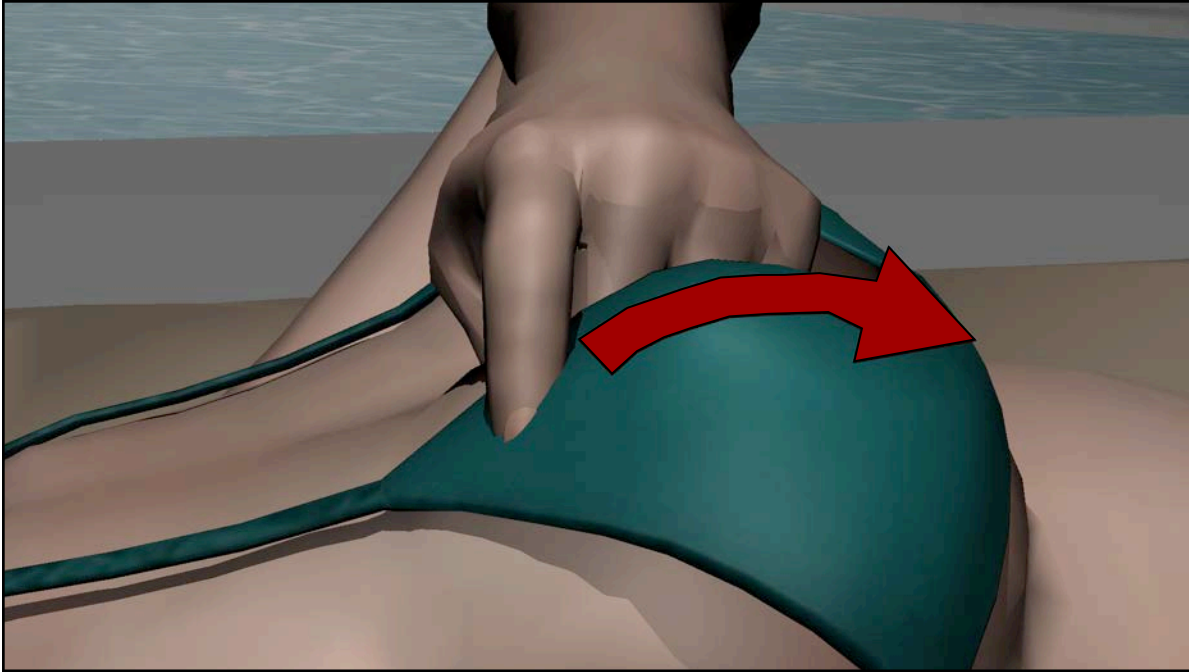
**Shot #10 C.U. HANDHELD: Ayden slides into the frame.**  
INT. MASTER BEDROOM VILLA



**Shot #09b C.U. HANDHELD**  
INT. CAR

The FINGERTIPS of the leather gloves follow the contour lines of the steering wheel, it almost seems as if Ayden is BEING CONTROLLED by the person in the car.





**Shot #11 C.U. HANDHELD (freestyle)**

INT. MASTER BEDROOM VILLA

Ayden slowly STROKES different parts of her body with her hands, accompanying her voice.

- Lips
- Brests
- Hips
- Belly
- Hair



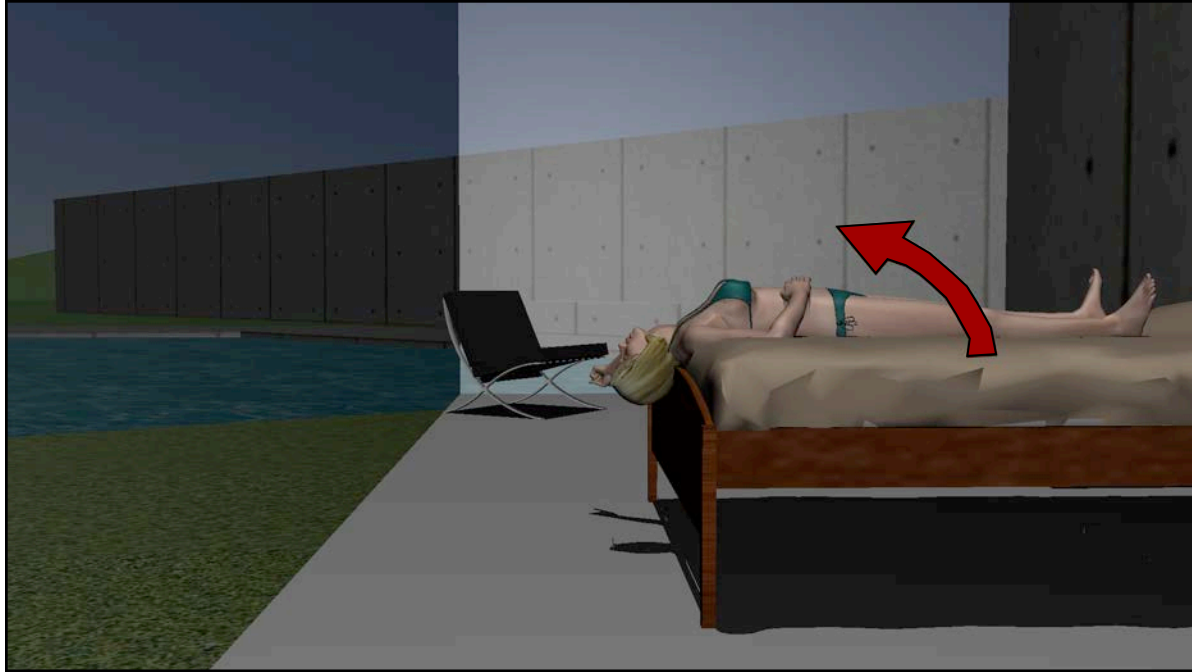
**Shot #12 C.U. HANDHELD**

INT. CAR

TACHOMETER shoots further and further INTO THE RED.

Variations:

- Shot from driver's seat.
- E.C.U. Follow the arrow of the meter as it goes down.



**Shot #13a W. FIXED: MASTER SETUP SHOT  
BEDROOM SCENE**

INT. MASTER BEDROOM VILLA

Ayden finally rolls slowly to the middle of the bed, ending on her **BACK** with her **HEAD HANGING OVER THE EDGE** of the bed, looking **UPSIDE DOWN** straight into the car's headlights.



**Shot #14a M. FIXED**

INT. MASTER BEDROOM VILLA

AYDEN slides a **LACE EYE MASK** in front of her eyes, **BLINDING** herself. She brings her fingers to her mouth, **KISSES** them, and **BLOWS** this kiss very subtly in the direction of the car, after which she **INDICATES** with her **INDIX FINGER** that the person in the vehicle has to come inside.



**Shot #15 C.U. HANDHELD**

EXT. CAR - CONTINUOUS

The finger of the driver, wrapped in a leather glove, presses a **BUTTON** on a small **VOICE RECORDER** which **STOPS A RECORDING** of the telephone conversation between Don & Ayden.



**Shot #16 M. FIXED**

EXT. CAR

Through the **REAR WINDOW** of the car, we see, for the first time, more of the identity of the driver via the **REAR-VIEW MIRROR... A WOMAN**.



**Shot #17a M.W. FIXED: MASTER SETUP  
CONVERSTATION IRIS-DON (Panning from Iris to  
Don)**

EXT. CAR

A POWERFUL YOUNG WOMAN - IRIS - TURNS her eyes aside. Next to her sits a handsome, beaten-up MAN - DON - in the PASSENGER SEAT. Hands COVERED behind his back. TIE IS WRAPPED AROUND HIS MOUTH. A small stream of dried-up blood runs over his face. Iris looks at Don with an ICY GAZE.



**Shot #18a M. FIXED: TWO-SHOT conversation IRIS-  
DON (IRIS Side)**

INT. CAR

Angle #1a - Conversation IRIS-DON.

Notes: Eye-line Iris always above the eye-line of Don.



**Shot #19a M. FIXED: TWO-SHOT conversation IRIS-DON (Don Side)**

INT. CAR

Angle #2a - Conversation IRIS-DON.

Iris pulls out a GUN, Don beholds with big eyes.



**Shot #18b C.U. FIXED: CU Conversation IRIS-DON**

INT. CAR

Angle #1b - Conversation IRIS-DON.



**Shot #19b M.C. FIXED: CU Conversation IRIS-DON**  
INT. CAR

Angle #2b - Conversation IRIS-DON.



**Shot #20 M. FIXED: TWO-SHOT conversation IRIS-DON (IRIS Side)**

INT. CAR

Angle #3 - Conversation IRIS-DON.



**Shot #21 M. FIXED: TWO-SHOT conversation IRIS-DON (IRIS Side)**

INT. CAR

Angle #4 - Conversation IRIS-DON.



**Shot #17b M.W. FIXED: MASTER SETUP CONVERSTATION IRIS-DON**

EXT. CAR

Iris moves closer to Don, **GESTURES** him to be **QUIET** and whispers in his ear.



**Shot #22 E.C.U. FIXED**

INT. CAR

She gives him a KISS on his cheek with her bright red lips.



**Shot #18b M.C. FIXED: Conversation IRIS-DON**

INT. CAR

Angle #2b - Iris points gun at Don.





**Shot #13b W. FIXED (MASTER SHOT SETUP  
BEDROOM SCENE)**

INT. MASTER BEDROOM VILLA

Ayden is still in the SAME POSITION on her back with her head hanging over the edge and the mask covering her face, waiting.



**Shot #23 C.U. FIXED: Following the gun - Begin point**

INT. MASTER BEDROOM VILLA

Suddenly the sound of FOOTSTEPS appears in the room, and Ayden is TOUCHED on her abdomen.



**Shot #23 C.U. FIXED: Following the gun - End point**

INT. MASTER BEDROOM VILLA

Ayden notices how she is slowly stroked over her belly button to her breasts up to her face. Finally, the end of the REVOLVER TAKES OFF the eye mask.



**Shot #14b M. FIXED**

INT. MASTER BEDROOM VILLA

Iris aims the gun at the face of Ayden.



**Shot #24 M.W. FIXED**

INT. MASTER BEDROOM VILLA

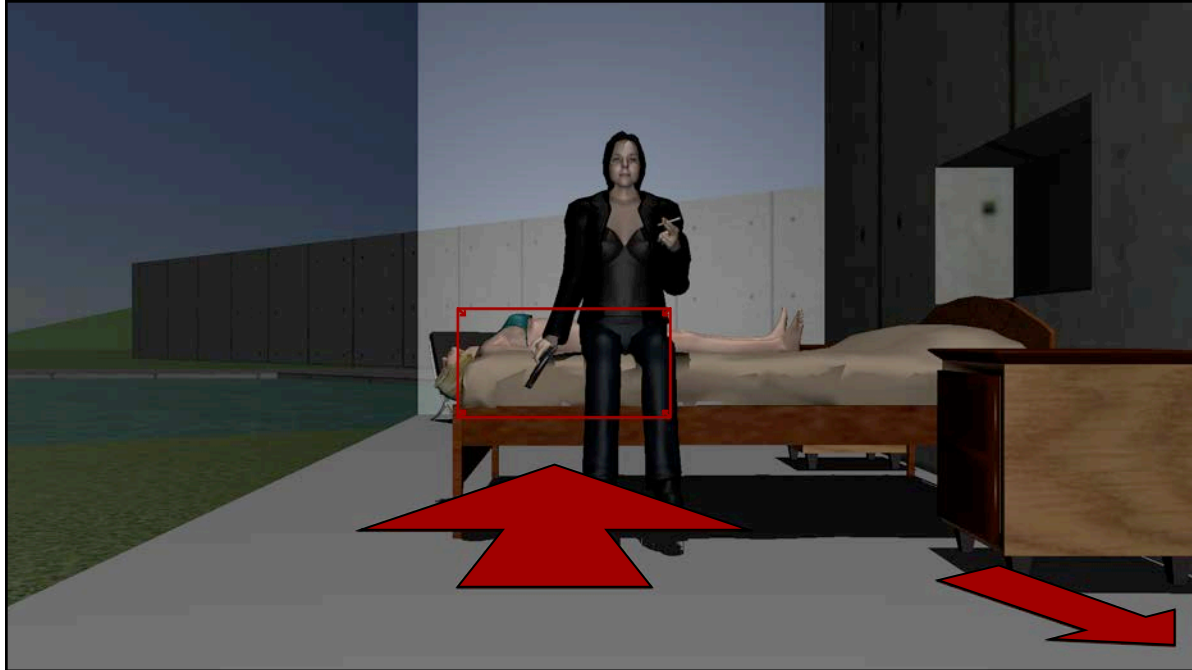
For a brief moment, time seems to freeze as the two characters stare at each other in the eye in silence.



**Shot #25 E.C.U. FIXED**

INT. MASTER BEDROOM VILLA

A LIGHTER is lit and burns the tip of a CIGARETTE.

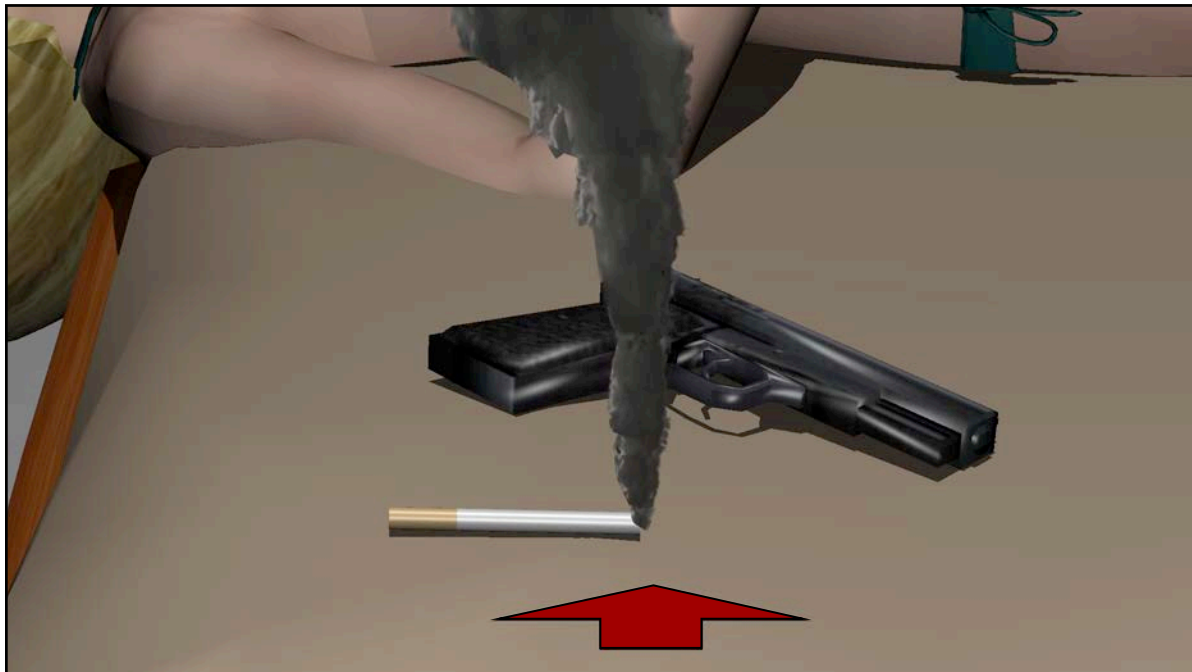


**Shot #26 W. DOLLY IN: (MASTER SHOT SETUP BEDROOM SCENE) - Begin point**

INT. MASTER BEDROOM VILLA

Iris sits on the bed and BLOWS A SMALL CLOUD OF SMOKE. She takes a last look at the house's interior and THROWS the BURNING CIGARETTE along with the GUN on the bed next to Ayden's LIFELESS BODY.

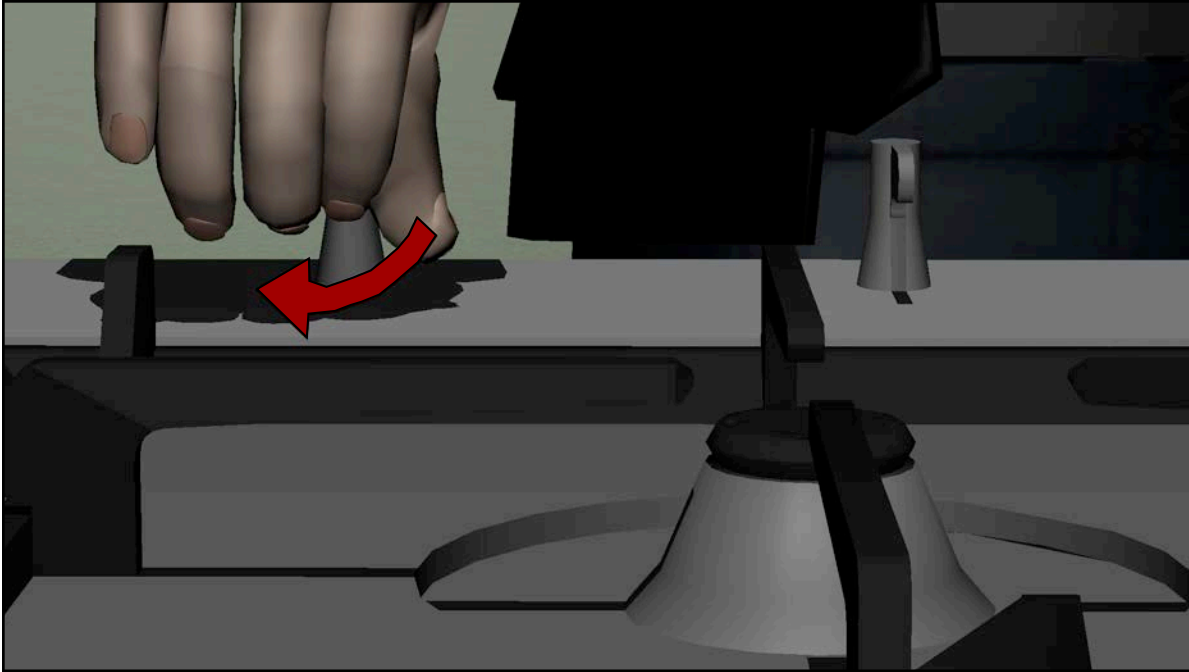
Then walks out of frame.



**Shot #26 C.U. DOLLY IN: (MASTER SHOT SETUP BEDROOM SCENE) - End point shot**

INT. MASTER BEDROOM VILLA

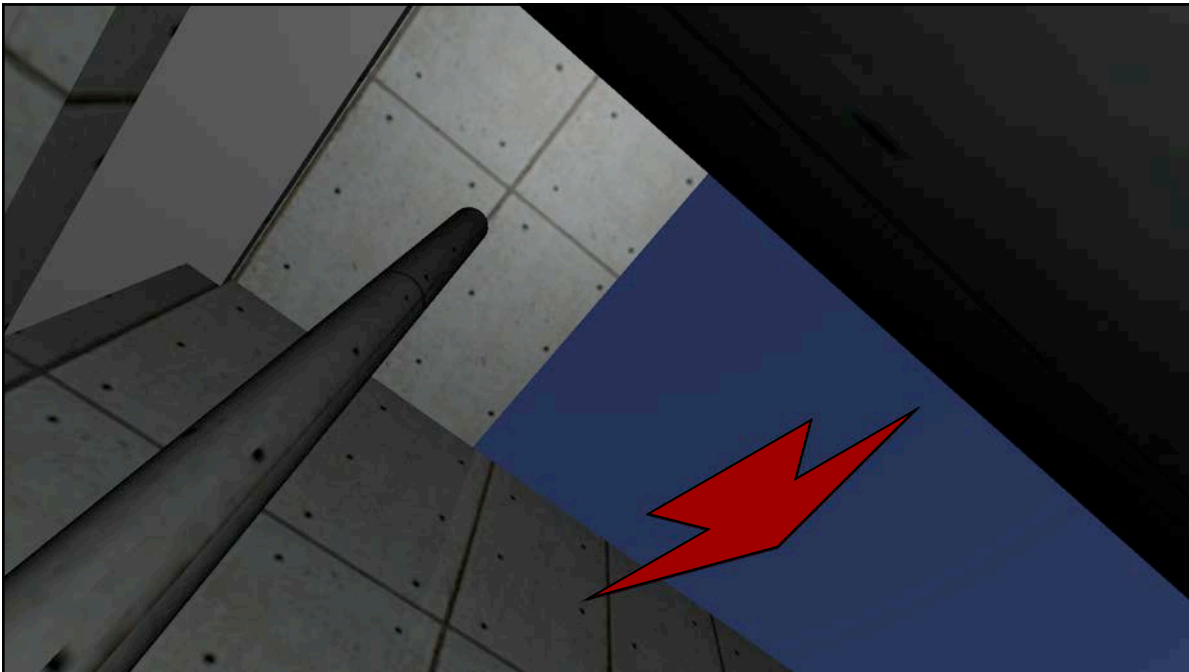
The BEDDING starts to BURN.



**Shot #27 E.C.U. FIXED**

INT. KITCHEN VILLA (Can be same room as bedroom)

Iris walks in the shot and OPENS THE GAS STOVE, allowing gas to fill the room and leaves.



**Shot #28 W. FIXED: Begin point (panning down)**

EXT. STAIRS HOUSE

Iris walks up the stairs.

Variation:

- Different angle, from the middle of the stairs.



**Shot #28 W. FIXED: End Point (panning down)**

EXT. STAIRS HOUSE

Iris walks up the stairs.

Variation:

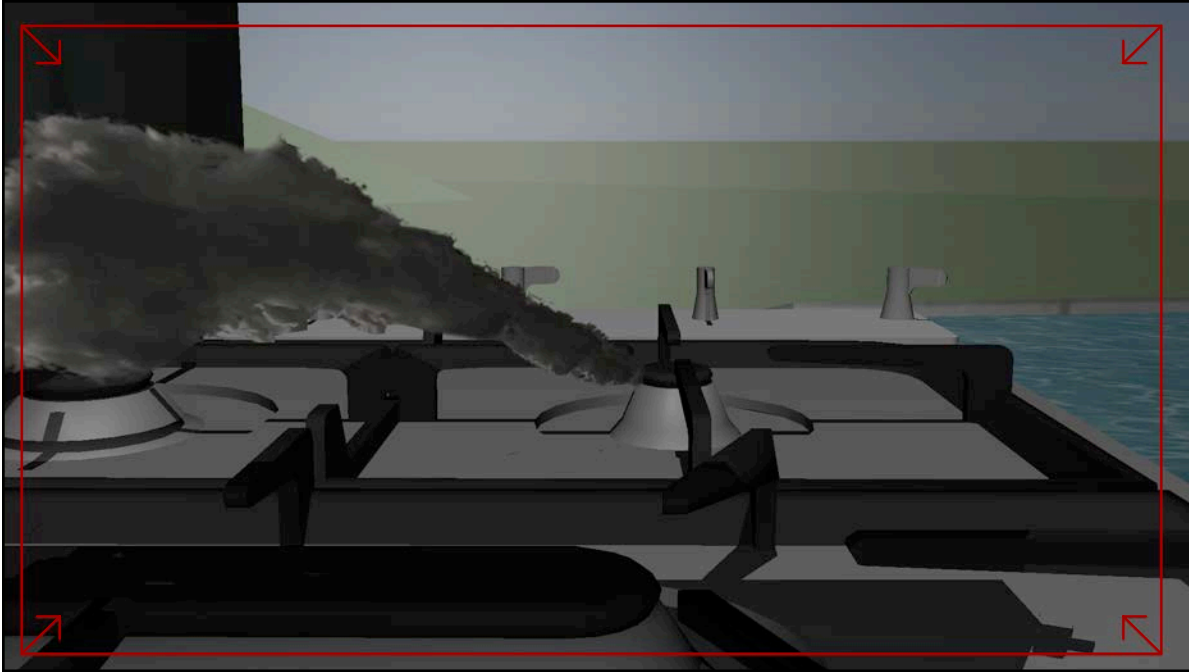
- Different angle, from the middle of the stairs.



**Shot #29 C.U. FIXED: digital zoom (VFX)**

INT. MASTER BEDROOM VILLA

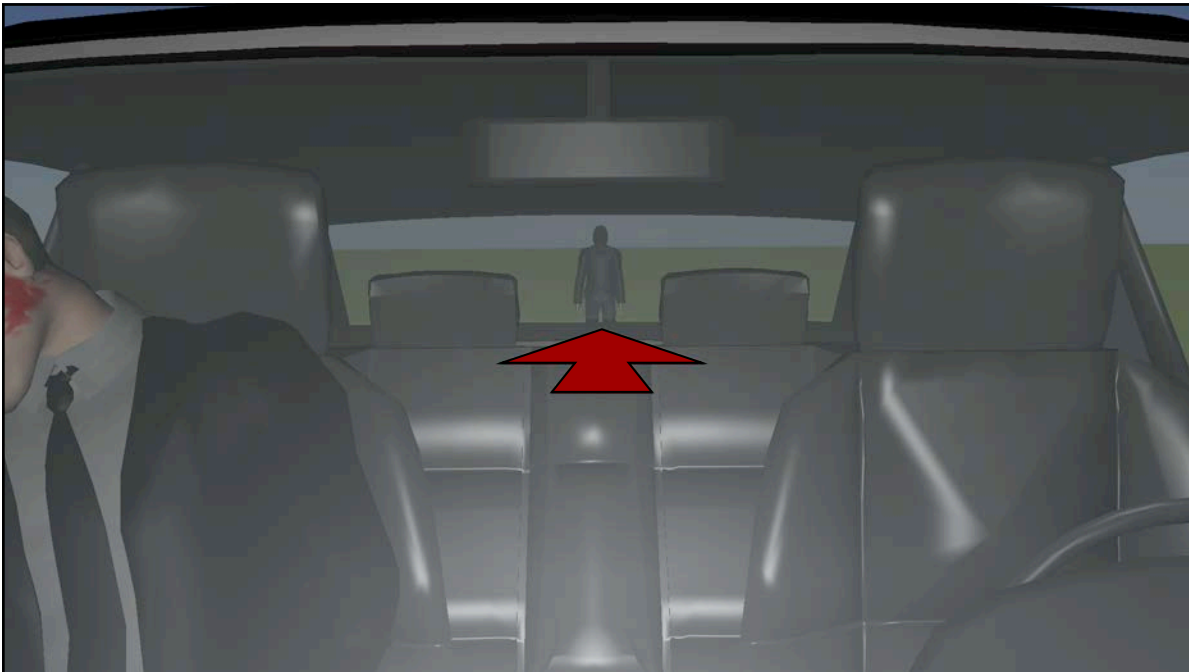
Bedding burns.



**Shot #27 E.C.U. FIXED: Digital zoom. (VFX)**

INT. KITCHEN VILLA

SFX: The sound of gas fills the room.



**Shot #30 M.W. FIXED: (MASTER SHOT SETUP  
CAR SCENE)**

EXT. EXT CAR

Iris slowly, but with a confident step, disappears into the darkness, leaving Don's LIFELESS body behind in the car.

FADE TO BLACK.

# IUS TALIONIS

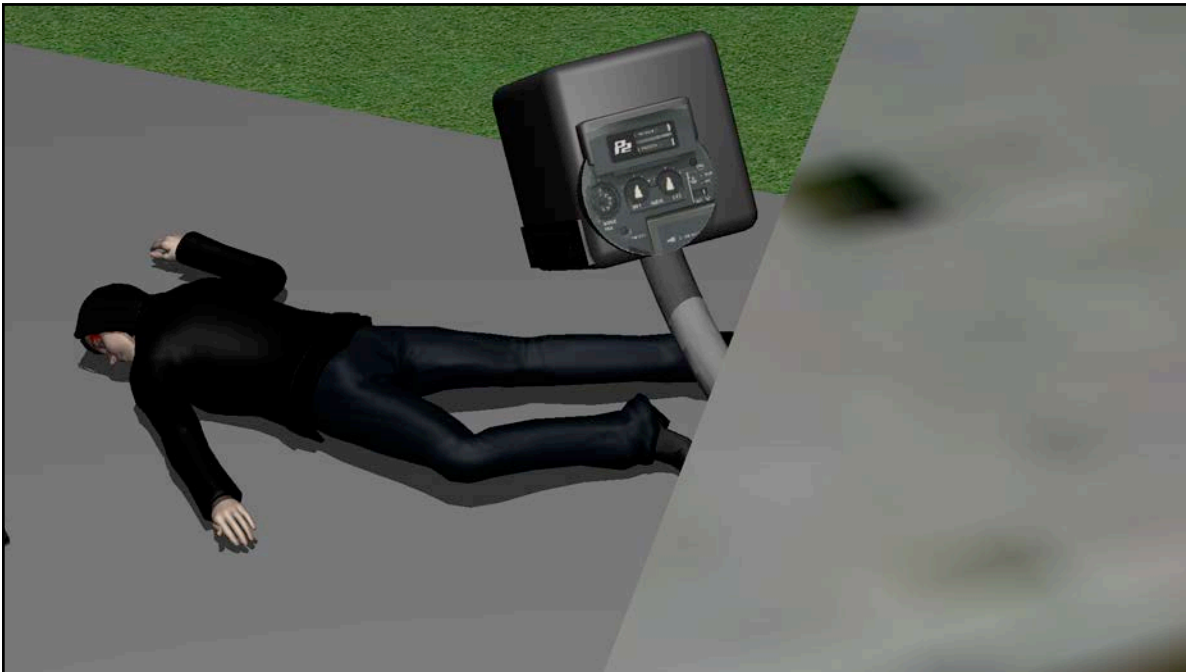
## TITEL

FADE IN TEXT:

IUS TALIONIS

In the distance sounds a LOUD EXPLOSION, followed by a SWELLING sound of a FLYING object.

A DULL IMPACT and a person FALLING.



Shot #31 W. FIXED (VFX)

EXT. ENTRANCE GATE

Iris lies MOTIONLESS on the ground at the beginning of the driveway IN SIGHT of the security cameras. On her HEAD a large WOUND and a STREAM of BLOOD.





**Shot #32 C.U. FIXED: Begin Point - Panning down to gun**  
EXT. ENTRANCE GATE

Beside her lies the GUN she had left behind in the house,  
which hurled its way back to Iris through the enormous gas  
explosion.



**Shot #32 C.U. FIXED: End Point - Panning down to gun**



**Shot #01b C.U. FIXED: Digital Zoom-in (VFX)**  
EXT. ENTRANCE GATE



**CREDITS**