

INTERCUT - INT. WAREHOUSE LEFT WING/WAREHOUSE RIGHT WING - NIGHT

JASON a handsome man with a well shaped physic in his early thirties, dressed in all black protective clothing. He is in a place that seems to be an abandoned warehouse. He is holding a medium sized rifle, creeping slowly against the wall, looking back at times.

Behind him are two men lying scattered on the ground wearing dark green paint suits. Whilst walking, he comes across another man wearing a dark green paint suit lying on the floor. He kicks the body, nothing happens, and he walks over the body.

MATT, a forty five year old man is in a different section of the building. He is in good shape for his age, and also dressed in all black protective clothing. He is also holding a medium sized air soft-gun. He is crouched on the ground looking underneath what seems to be a big long and thick wooden table. He spots two pairs of feet on the opposite side of the table, about a hundred yards away. He gets closer, raises up on his feet and aims his gun at the men's head, getting two clear shots leading the men to fall on the ground. A soft thud can be heard at the contact of the bullet and the men's heads.

Both Matt and Jason are wearing specialised headsets, enabling communication between the two of them.

We see a couple of bodies lying on the floor, behind Matt.

MATT  
(whispering into microphone)  
How about Lucy?

Matt walks to a corner of the room and plots a digital bomb.

JASON  
(whispering into microphone)  
Na, too talkative.

A bullet comes from behind Jason, which hits the wall as it misses him. He then quickly turns around and points a gun at the balcony where there is a Korean man dressed in a dark green paint suit. He shoots the man who then as a result topples over the balcony, arms grasping at air as he crashes to the ground.

Matt goes behind a man who is creeping and hits him in the head with the butt of the gun.

MATT  
(Slightly out of breath)  
Angie?

Matt continues on walking forwards with his hand clenching the rifle, eyes wide open searching unconsciously.

JASON

Too easy.

MATT

Tracey?

JASON

She's my secretary man, that's illegal.  
Not a chance.

He stops and listens.

JASON (CONT'D)

I think we're all clear.

A Korean man makes eye contact with Matt. He raises his gun to shoot Matt but Matt is quicker. The Korean falls backwards on the floor.

MATT

Not from where I'm standing.

JASON

Jeez how many of these bastards are  
there?

Jason looks around him as well as up and down.

JASON CONT.

Location check, on second floor. I've  
exhausted the place.

Jason plots a digital bomb in the corner of the room.

MATT

That only leaves one place.

JASON

Making my way up it right now.

Matt starts walking up the stairs.

JASON

Who would you go for?

MATT

Hmm, maybe Lucy.

JASON

What? Man are you serious? Even my  
grandmother is hotter than her.

INT. WAREHOUSE. FIRST FLOOR - NIGHT

Both Matt and Jason are at the same place on the first floor of the building. Matt puts his forefinger to his lips gesturing

silence. Korean voices can be heard vaguely. Jason points to his left. There is a closed door. They walk towards it and the Korean voices begin to get louder. When they get to the closed door they stay silent and listen to what's being said.

MATT  
(whispering)  
Asian?

JASON  
Maybe Korean.

Matt listens closely.

MATT  
Chinese.

JASON  
Can you-

Matt immediately raises his index finger to Jason gesturing that he stops talking. The voices coming from the room cease. Jason gestures with his head that he is going in. Matt slightly moves back and Jason busts the door open. Jason enters the room in a rush, Matt right behind him.

INT. WAREHOUSE. COMPUTER ROOM - NIGHT

The room is a studio type room, it is not very spacious nor is it well lit. There are two lamps on the opposite sides of the room. Some of the light is projected by five computers on one side of the room.

There are five men in the room all wearing casual clothing. Three are Chinese and two Korean. The men are not armed when Jason and Matt enter the room. However, one of them on the far end of the room makes an attempt to grab a rifle which is resting on the side of the computer desk.

A Chinese man looks at another Chinese man who is closest to the rifle.

MAN #1  
(in Chinese;  
English subtitles)  
Shoot! Shoot!

Jason shoots the man near the gun first before the man gets a chance, and then he shoots everyone else.

Matt walks over to the middle computer. He pushes the dead man sitting there out of the way and starts going through the files already on the screen.

Jason also walks to one of the machines and starts looking through it.

Matt moves to the next computer. He looks through the files on that computer.

MATT

Got it!

Matt takes a mini disc from his pocket and puts it in the computer and saves the information on that computer.

JASON

Is that everything?

Jason plots a digital bomb in the corner of that room.

MATT

Everything and more.

EXT. WAREHOUSE - NIGHT

Jason and Matt walk towards a black van with tinted glass parked outside the warehouse.

INT. VAN - NIGHT

The two men get into the van using a slide door on the side of the van. STEVEN a black male in his late twenties is in the driving seat.

Inside, the van does not look ordinary. There are a couple of small LCD screens and control panels at the front.

STEVEN

All set?

Matt presses a button on his watch. Instantly there is a massive explosion and the warehouse erupts in flames.

MATT

There goes your answer.

The explosion can be seen from the van.

STEVEN

Well done boys. To be honest, I don't know whether I should congratulate you or be surprised that you're back alive. I mean how can you guys talk about women during a mission? Who does that.

JASON

We do.

MATT

We'd be bored otherwise.

STEVEN  
Y'all crazy.

JASON  
You got a lot to learn Stevie boy.

STEVEN  
Steven, alright, the name is Steven.

A funny sound beeps twice and Steven attends to it.

STEVEN (CONT'D)  
Have you guys been bad? Boz wants to see you.

JASON  
What? Why?  
STEVEN  
Beats me.

INT. HEADQUARTERS. BOZ'S OFFICE - NIGHT

The office has a modernised setting with a large window behind the desk. BOZ in his fifties walks in. He is wearing an expensive suit.

Jason and Matt are still in their all black attire from the mission, standing in front of the desk.

BOZ  
Gentlemen please take a seat. That was a job well done.

MATT  
Thank you sir.

JASON  
Danke.

BOZ  
Would you like some tea?

JASON  
Well I-

BOZ  
Of course, let me get Angie to bring you some.

JASON  
Actually, Boz as I was about to say, you know I don't drink tea.

BOZ  
Oh c'mon, I'm sure you'll like it. This is not just any tea, it's Camellia tea.

You may not have heard of it.

Matt and Jason look at each other in a way to say here we go again.

Boz sits down.

BOZ (CONT'D)  
How about you Matt?

MATT  
Well sorry Boz, but I'll pass too.

BOZ  
It's your loss. Don't say I didn't offer.

JASON  
(exaggerated)  
Anyway...

BOZ  
What's this? You don't wanna spend some more time with your old Boz?

MATT  
Oh no no it's that at all-

BOZ  
A man is not allowed to show some appreciation to his two favourite agents?

MATT  
Not at all Boz. C'mon stop getting all sentimental on us now.

BOZ  
I guess I better let you fellas go, you had it hard today. You need your rest.

Matt and Jason get up to leave. Matt reaches the door first and exits. When Jason is about to exit Boz calls him back.

BOZ  
Actually Jason could I have a word please?

Jason looks surprised and turns back into the room.

BOZ (CONT'D)  
Please sit down.

JASON  
If you offer me more tea I'll jump out the window.

BOZ

Oh no, I'm gonna offer you something  
better than tea.

Boz reaches out to his drawer and takes some documents out. He  
hands them over to Jason. Jason starts looking through the  
documents.

BOZ

This ship's on it's way to Dover right  
now. Formal checks were done on it  
before departure, nothing seemed  
suspicious.

Jason looks through the documents.

JASON

It's just a ship with Russians, what  
could possibly go wrong?

BOZ

Now this is not just a normal ship, I've  
been tipped that it's a little special.  
Now I know we've got nothing on record  
for the ship, which is more the reason  
we've gotta approach this carefully.

Jason is looking through the document.

JASON

So you think there are illegal guns on  
board?

BOZ

We don't know exactly how many.

JASON

Chances are there could be nothing on  
this ship.

BOZ

My source sounded very convinced. After  
all, what do we have to lose?

JASON

I suppose you're right. Well you know  
me, I'm always up for a challenge.

BOZ

I'm glad you're taking this on.

JASON

Only if I get to choose my partner.

BOZ

Yeah I know...Matt.

JASON

Pleasure doing business with you.

INT. JEWELS BAR - NIGHT

Matt and Jason are sitting on tub chairs in Jewels bar facing each other. The bar seems fairly busy. There are scarlet walls, a big chandelier on the ceiling and the bar is not highly illuminated. It appears to be a Porsche bar.

MATT

I'm really happy for you man.

Behind Matt is a group of four glamorous females.

JASON

Check out the birds on your right. I'm sure you can pull any one of em'.

Matt looks briefly at the four women seated at a table next to theirs. They appear to be in their late twenties, early thirties.

JASON (CONT'D)

What the hell are you doing? You can't just look straight away otherwise they will clock we're talking about them.

MATT

Look at me Jase, time is not on my side. Besides, I can't just get with any random person, they've gotta be right for me and my little boy.

Jason takes a sip of cider.

JASON

(frowns)

So you think I should settle?

MATT

Yes.

Jason makes an unsure expression.

MATT (CONT'D)

What's wrong with that?

JASON

What's right with that?

MATT

I think you're being cynical. There aint nothing wrong with having someone to love, grow old with and spending your money.

JASON

So like you mean sticking to one woman



forever?

MATT

Yes. It's called commitment.

JASON

Certainly not for me.

MATT

When you get to my age you'll ask me one day.

JASON

Okay, maybe I'm being dramatic, It's just that you don't look the type. I never thought I'd hear you say all that. I guess I'm a little shocked that's all.

MATT

Fuck man, I ain't that bad. Besides, people change right? Anyway it's not right for my son to be seeing me with a different woman every time. What kind of an example would I be setting.

JASON

I suppose.

MATT

You wanna call it a night? Early start tomorrow.

Jason looks at his watch.

JASON

Nah, the night is still young. You never know, I might get lucky.

MATT

Well wish you the best.

Matt leaves.

EXT. HEADQUARTERS - DAY.

The exterior of the building seems to be anonymous as it hasn't got any engraving on it. The walls seem to be old in need of repaint.

Jason and Matt arrive at the Headquarters at the same time and they walk towards the entrance from opposite directions.

INT. HEADQUARTERS - DAY

The inside of the building does not complement the outside as it has a modern technical appearance.

Jason and Matt go into a lift.

MATT

I take it that it didn't work out last night.

JASON

None of them were really quite my type anyway.

MATT

Sounds like loser talk.

JASON

I can pull more women than you can and that's a fact.

MATT

Of course, anything to make yourself feel better.

INT. HEADQUARTERS. BOARDROOM - MORNING.

A huge desk dominates the room. The room is on the 9th floor with large glass windows overlooking a panoramic view of the city of London. At the front of the boardroom is a large interactive screen made of glass.

There are four men in the boardroom all wearing suits. Amongst the five are Jason, Matt, Steven, and FRANK in his early forties. Everyone has got flat screen computers in front of them.

Jason is up at the front of everyone next to the interactive glass screen. The lights in the room are dimmed to enable visibility of what's on the screen.

JASON

Gentlemen the situation is pretty straight forward.

ROB in his mid-thirties wearing a suit walks in hurriedly, interrupting Jason, and takes a seat.

ROB

Sorry.

JASON

There's a Russian private ship coming into Dover this afternoon.

MATT

Why should we care about it.

JASON

As you all know terrorist prevention is our key priority. We've been tipped that the ship could be carrying about twenty boxes containing a dozen guns each.

STEVEN

(sarcastic)

Sounds like the start of world war three.

ROB

(as if in control)

Alright then, surround the place before the ship gets there, when it hits the ground, bam, you've got your men.

MATT

(to Rob)

Even my eight year old son could have worked that out.

(to Jason)

Question is where do we come into this?

JASON

It ain't that easy. We know that there are guns on the ship, but we don't know who they belong to. There could be armed men in there and that is a risk for the civilians. We can't take any chances.

MATT

Why can't the cops deal with it?

JASON

Those bastards don't know how to put on a leash on their blue lights, they just can't be trusted with sensitive stuff like this.

STEVEN

What do we have on the Russians though?

JASON

As far as we know we don't know exactly who's behind this.

ROB

(not convinced)

Sounds like we're punching thin air.

Jason touches a link on the screen which brings up all the details of the mission they are working on. Whatever appears on the interactive screen also appears on everyone's laptops.

JASON

I'm not going to bore you with all the

details as I assume everyone has read  
the brief, which should have been sent  
to you all.

Rob and Frank look at each other and raise their eyebrows.

Jason touches a section on the touch screen that leads the slide  
he's showing to go onto the next slide. On the next slide is a  
high angle picture of Dover port. There are areas on the  
picture that are marked with alphabetic letters.

JASON (CONT'D)  
These are your positions.

He points at the screen.

JASON (CONT'D)  
Me and Matt will take position A, Stevie-

STEVEN  
Steven!

JASON  
You're up front and Frank and Rob take  
the rear.

ROB  
(to Frank)  
Best position and they also get to lead?

FRANK  
Fuckin' politics init.

Jason doesn't pay attention to what Rob and Frank say.

JASON  
Now we don't wanna make a show,  
(he raises his brows to Frank)  
or any nasty surprises  
(he raises his brows to Rob).  
I want you to catch whoever is behind  
this so we can get to the bottom of  
this. Everyone clear on their positions?  
(looks at Matt)  
Matt?

MATT  
Sir yes sir.

INT. 4X4 CAR. DOVER - DAY

Matt and Jason are sitting in a four by four car. Matt is in the  
driving seat.

MATT

Is there a team blocking the entrance to the port once the ship is in?

JASON

Yep.

MATT

Does security know that we have a mission in this area?

JASON

Is that not so obvious? Besides, all of that information should be in the brief.

He pauses and looks at Matt and gives a cheeky smile.

JASON (CONT'D)

You didn't read the the brief did you?

MATT

Of course I did. Only problem is it didn't have none of that information in it.

(looks at Jason)

You should have known this had you read the brief.

JASON

So what I didn't read it? My job is here on the field, to kick some ass. Who cares who's doing what and when.

MATT

Thing is we don't even know who tipped us about the guns? It could be anyone. Do you not think there's something up.

JASON

D'you know what your problem is? You worry too much.

MATT

Problem? That is my strength mate.

Jason's phone starts ringing. He answers it.

JASON

Hello.

INTERCUT - INT. VAN - DAY/INT. 4X4 CAR. DOVER - DAY

Steven is sitting at the back of the van where there are a couple of small LCD screens and a lot of buttons at the front. On one of the screens we can see the ship pulling in.

STEVEN  
(Into microphone)  
The ship is in.

JASON  
Have you told thing 1 and thing 2.

STEVEN  
Told em', they're in position.

JASON  
Alright mate, we're on it.

Jason hangs up.

JASON (CONT'D)  
It's here.

Jason and Matt get out of the car.

EXT. DOVER PORT - DAY

Rob and Frank are standing where the ship is pulling up talking to a ship control unit. Rob notices Jason and Matt approaching.

ROB  
(chewing gum)  
About time.

JASON  
What's the status?

FRANK  
Everything seems fine on paper. Legit registration and captain.

The ship comes to a stop and the four men take out their guns and run up a walkway onto the ship.

INT. SHIP - DAY

Everyone approaches the ship with caution, pointing their guns. Each man starts looking around in different compartments. Jason spots the captain of the ship in the hallway.

JASON  
You alright there?

The captain looks at Jason.

JASON (CONT'D)  
Do you speak English.

ANTON  
Just a little.

Anton has a very strong Russian accent. Anton spots the other men looking around the boat.

ANTON (CONT'D)  
What the hell are you doing?

JASON  
Is there anyone else with you on this ship?

ANTON  
My partner.

Another man approaches.

ANTON (CONT'D)  
(pointing at the man)  
Vadim.

JASON  
(to Vadim)  
Alright there mate?

VADIM  
(in Russian; English subtitles)  
(surprised)  
Who the hell are these people?

ANTON  
(in Russian; English subtitles)  
I don't know yet.

JASON  
Is there anyone else?

ANTON  
No.

ROB (O.S.)  
There is nothing!

JASON  
Who do you work for?

Rob walks to Jason.

ROB  
Now what?

ANTON  
Russian company, err...delivery from Russia.

ROB  
(folding his arms)  
What are you delivering?

JASON

(at Rob, annoyed)  
Hey hey I got this.

Rob raises his hands in the air in surrender.

JASON (CONT'D)  
Where's the delivery then?

ANTON  
Me I'm just driver  
(he raises his hands)  
I know nothing. I drive, someone  
collects.

JASON  
Who collects?

ANTON  
I don't know.

JASON  
What do they collect?

ANTON  
I don't know.

ROB  
What a fucking' retard.

Jason looks at Rob.

Frank gets to the hallway where Jason, Rob, Anton and Vadim are.

FRANK  
It's all dry.

MATT  
Dead end.

ROB  
(to Jason)  
What do you suggest we do then Mr  
(he raises his hands and makes a  
quotation gesture)  
"I'm in charge"?

Jason looks at Rob and keeps his cool.

VADIM  
(in Russian; English subtitles)  
Who are all these people?

ANTON  
Who are you people? What do you want?

ROB  
We're going no where with this.

JASON



Gentlemen excuse us please.

Jason grabs Rob's hand and pulls him aside.

ROB

What the fuck are you doing?

Rob releases his hand by force.

JASON

I think you might wanna put a sock in it.

ROB

This whole mission is bollocks! What a waste of my time.

JASON

Try to be professional, can you manage that at least?

Jason walks back to where the other men are.

JASON (CONT'D)

Something is not right. Why would there be a collector if there is nothing to collect? Check the floors.

MATT

What exactly are we looking for?

JASON

Anything, a secret passage or something.

Jason's phone rings and he answers it.

STEVEN (V.O.)

Someone is coming your way, you might wanna check em' out.

Jason hangs up the phone and walks towards the exit.

ROB

Where are you going?

JASON

To meet the collector.

He stops at the door and looks back.

JASON (CONT'D)

Matt, don't let these two  
(points at Anton and Vadim)  
out of your sight. Can you guys see what you can find, scrap the floors if you have to, just get me something.

Jason leaves.

ROB  
Why do we have to do all the dirty work?

MATT  
Do you have to complain at everything?

EXT. DOVER PORT - DAY

As soon as Jason leaves the ship he sees a man walking towards the ship. The man looks like he is in his late twenties, looks a bit rough and he is Asian. The man doesn't notice Jason until he gets closer to the ship. When the man sees Jason, after a moment of realization the man stops and starts to run back to where he was coming from.

JASON  
Oi!

Jason starts running after the man. The man runs jumps over ropes, pushes through people and looks behind himself from time to time checking his progress. Jason gets closer and closer to the man.

During the chase, you hear security yelling at the two men to stop. This does not seem to slow the two men down.

INT. DOVER SECURITY BASE - DAY

There are about a dozen CCTV cameras in the base. One man is sitting at the desk looking in the screen with Jason and the man chasing each other whilst speaking through a walkie talkie.

EXT. DOVER PORT - DAY

The man runs toward a loading ferry using the traffic route, whilst there are cars driving in. The moment he goes in front of a 4x4 car nearly getting run over, the driver breaks harshly and hoots at him. This causes the cars behind to crush into him.

The cars already in front of the man are going at a slow pace, slowing the man down as there isn't a side walk for pedestrians that he can use. He then decides to go on top of the car that's in front of him whilst the car is moving, and then he jumps from one car to another going forwards. Jason follows the same approach. In doing this, the drivers of the car sound their car horns.

The man who is directing the cars where they should go speaks into his walkie talkie as soon as he sees Jason and the man on top of the cars.

When the man gets to the part leading into the ferry where there is a wider space, he jumps off the roof of the car he's on and heads for the entrance door of the ferry. Jason stays right behind the man. The two out run the cars in front of them as the cars drive into the ferry slowly.

INT. DOVER - DAY

We see security men running down the stairs in a hurry.

INT. P&O FERRY - DAY

Inside, the ferry seems to be crowded. The man runs past all the shop outlets and pushes his way through people. He comes across a little child that's about two years old.

RANDOM MAN  
Hey watch the kid!

The man jumps over the kid. A woman in the background screams. Jason manages to avoid the child.

Whilst running Jason's phone starts to ring. He answers the phone which makes him slow down a bit.

JASON  
What?

FRANK  
We got something, you might wanna come back now.

JASON  
(breathless)  
Can you stop the next ferry to Calais!  
The man comes to a staircase and runs up it. Jason follows.

FRANK  
Did you not hear what I just said? There is no need for all of that, we got the boxes.

JASON  
Dammit Frank, just do it!

Jason immediately hangs up his phone. As the man gets to the top of the stairs he looks back, and at the same time Jason jumps on the man he is chasing.

The people standing near them at the balcony stop and stare at them.

KAREEM  
(breathless)

Get off me, I haven't done anything wrong!

JASON  
Why were you running then?

KAREEM  
It's a free country.

Jason pulls the man up.

JASON  
C'mon, get up.

As the man gets to his feet he hits Jason with his elbow and gets out of Jason's grip. The man runs towards the balcony as if he's going to jump off the ferry. Jason quickly goes down on the floor and kicks the man's legs from his front, which cause the man to trip. As he falls, his forehead hits the pole and and he falls unconsciously on the ground.

Jason is out of breath. When he gets up, he looks around and realizes that the people around him are staring.

The port security run up and point their guns at him.

INT. CAR - DAY

It's a bright sunny day and Matt is sitting in his car on the driver's seat outside a primary school. He is using an ultra portable computer that makes sounds as he touches the screen to enter information. Kareem's face is on the screen. He touches the face with his forefinger and it enlarges on the screen, some text appears next to the face.

A little boy wearing school uniform knocks on the window of the car. Immediately Matt closes his computer and puts it in the dashboard.

An eight year old boy, DYLAN, wearing school uniform is sitting in a wheel chair.

EXT. NORTH LONDON PRIMARY SCHOOL - DAY

Matt gets out of the car and walks round to the other side of the car to open the door for Dylan.

DYLAN  
Hey daddy!

MATT  
Hey little man.

Matt helps Dylan to get in the car.

INT. CAR - DAY

Matt starts the ignition.

MATT  
How was school?

DYLAN  
It was wicked. We were doing two times  
table today, and Mrs Walker said I was  
doing great, I got a sticker and  
everything.

MATT  
Wow, that's great.

DYLAN  
Will you help me with my homework  
tonight?  
Matt looks turns round to see Dylan who has his two hands on his  
chin smiling.

DYLAN (CONT'D)  
(exaggerated)  
Please.

MATT  
(smiling)  
Alright.

They drive off.

EXT. THE ROSE PUB - DAY

It's a sunny day. Matt and Jason are sitting on garden chairs  
outside a pub. Both are wearing sunglasses.

Dylan is playing on the swings with three other kids of roughly  
his age.

DYLAN  
Daddy look I can go this high!

Dylan tries to get his father's attention.

MATT  
That's my boy! Hold on tight though!

DYLAN  
Okay!

Jason leans back in his seat and breathes deeply.

JASON

I wonder how long this is gonna last.

MATT

Not long unfortunately. I take it you haven't seen your memo.

The other couple sitting in the garden leaves and goes inside the pub.

JASON

I've been waiting for the phone call.

MATT

Well Kareem has just regained consciousness. He should be good for questioning. Do you-

JASON

Wow wow wow mate what the hell are you doing?

MATT

There is no one around, is there?

JASON

Mate, that's not the point though. Basic rule; no work talk when not at work. Is that so hard huh? Thought we agreed.

MATT

You know what, I don't really see what Boz sees in you. For someone who got a lead I wonder where the passion is.

JASON

Okay, think about what little Dylan there will make of you when he finds out that daddy gets paid by blowing brains out of bad boys.

MATT

Point taken.

JASON

Not only that, you're also fucking up my beautiful sunny day with all this Creamy what not.

MATT

It's Kareem.

JASON

I don't give a damn what he decides to do when he's not in my care. I like to keep a clear mind you know. You should try it sometime. You're always worrying.

MATT

I like to call it planning ahead.

JASON  
Loosen up and enjoy the sun.

INT. HEADQUARTERS. BOZ'S OFFICE - DAY

Boz is sitting down and Jason is standing up.

BOZ  
What the hell happened out there? You did some pretty bad damages to the man, for a moment I thought we were gonna loose him.

JASON  
It was an accident, he would have jumped overboard had I not done what I did.

MATT  
No one is blaming you. After all there was no harm done.

BOZ  
That could have cost us a suspect. Another stunt like that and you're not lead.

JASON  
Has he said anything?

BOZ  
No one has spoken to him yet. He's just come out of care.

JASON  
Do we have anything on him?

BOZ  
A few offences, nothing too serious.

JASON  
So this guy could have been at the wrong place at the wrong time.

BOZ  
We don't know that yet. He doesn't even know who we are. Once he finds out I'm sure he won't speak.

JASON  
Leave that to me.

Jason exits.

INT. HEADQUARTERS. INTERVIEW ROOM 1 - DAY

The room is fairly small and only has a table and two chairs on either sides. There is a glass section on one side of the room but you can't see through it.

Kareem is sitting at the table. He has got a bandage around his head.

There is a folder on the corner of the table. Jason is standing in front of Kareem with his arms folded. Matt is sitting opposite of them.

JASON

What have you got to tell me.

Kareem doesn't say anything, he stares into space.

JASON (CONT'D)

Okay let me make this easy for you,  
let's start with your name, yeah that  
should be easy.

(he moves closer)

What is your name?

Kareem says nothing and remains staring into space.

JASON (CONT'D)

Kareem Hussain.

Jason makes sounds with his tongue. Kareem abruptly looks into Jason's eyes.

KAREEM

What are you? The police? You think just  
because you know my name you get to play  
God. I want my lawyer.

Jason kneels down next to Kareem and he puts his face closer to Kareem's.

JASON

(speaks faster than usual)

Let's get something straight here shit  
head. I know everything about you hmm.  
Your little terrace house in south west,  
your mum Humera. I have the power to get  
you locked up as a terrorist suspect. I  
can even get you banged up for stealing  
what was it?

Jason looks at a file that's in the folder.

JASON (CONT'D)

Two pairs of trainers from JJB. Fuck  
with me and I will fuck you up, you get  
me?

He pauses for a moment and starts speaking at his normal pace.



JASON (CONT'D)

Now do us all a favour, quit playing games with me and start co-operating.

Jason gets up and takes out two pictures from the folder that is on the table. He raises the two pictures, one each hand, of Anton and Vadim in front of Kareem.

JASON

Do you know these men?

Kareem looks at the pictures.

JASON CONT.

(smiles)

Actually let me rephrase that. How do you know these two men?

KAREEM

I don't.

Jason places the pictures on the desk.

JASON

What were you doing in Dover on Thursday at 16.30 pm?

KAREEM

Business.

JASON

What type of business?

KAREEM

Transportation.

JASON

Where were you going to transport the guns?

KAREEM

(surprised)

Guns?

JASON

You didn't know what was in the boxes?

KAREEM

No. This was my first time, all I was meant to do was deliver.

JASON

Who's your boss and where were you gonna deliver?

Kareem pauses for a moment.

KAREEM

I can't remember exactly-

JASON

Bullshit!

Jason kicks the chair he was sitting before, which goes flying across the room hitting the wall.

Matt gets up and pulls Jason outside.

INT. HEADQUARTERS. HALLWAY - DAY

Outside the interview room is a small boxed hallway, where there are two other doors leading to two different interview rooms.

JASON

What the hell are you doing?

MATT

I should be asking you that. Have you forgotten already the warning that Boz gave you.

JASON

The guy isn't exactly co-operating.

MATT

You need to calm down, get a coffee or something. Let me deal with this.

Matt walks back into the interview room.

INT. HEADQUARTERS. TRACEY'S CUBICLE - DAY

Jason walks past his secretary, TRACEY. Tracey is in her twenties, slim with a pretty face. Her desk has got a lot of paper work on it.

Tracey sees Jason the last minute.

TRACEY

Jason!

Jason walks back to her desk.

JASON

Hey Trace.

TRACEY

I almost forgot, I was meant to give you this.

Tracey hands Jason a piece of paper.

JASON

What is it?

Jason looks at the paper. The paper appears to be dirty and has got "BOHDAN, 5" and "2pm" written on it.

TRACEY

One of the guys from the research department brought it over. Apparently it was found on the suspect when he was strip searched. They were still tryna work out what it meant.

JASON

What's Bohdan?

TRACEY

I did a search on it and it's a Ukrainian male name.

Jason puts the paper in his pocket.

JASON

Thanks.

INT. EVIDENCE ROOM. DAY

Inside the room are a lot of boxes and tools placed on shelves. There is an old man clearing and tidying the place.

JASON

Charlie, where can I find the guns from Thursday's raid?

CHARLIE

Just round the corner over there.

Jason walks up to where the guns are stored up in their boxes. He opens one of the boxes and takes a gun out. He looks at the gun intently before he heads out holding it.

JASON

I'm just gonna have a quick look at this!

Charlie nods and gives him a thumbs up.

INT. HEADQUARTERS. PASSAGEWAY. DAY

Jason is holding the gun that he took from the evidence room. Matt comes out of the interview room and spots Jason.

MATT

Jase!

Jason stops and looks back. Matt runs up to him. He notices the weird shaped gun Matt is holding.

MATT  
What's that?

JASON  
One of the guns from the raid, I was just gonna try it out to see what it can do. For all we know it could be a fake. How did it go with Kareem?

MATT  
Turns out this guy is not even our main guy.

JASON  
So we are back to square one.

MATT  
Not exactly. There is some sort of puzzle with how the whole operation works.

JASON  
We have the driver and the collector. What was he gonna do with the guns?

MATT  
Question is, where was he gonna take those guns.

JASON  
You know?

MATT  
He gave me an address.

Matt takes a piece of paper out of his trouser pocket and hands it over to Jason.

JASON  
Leading us to our main guy?

MATT  
This place is where he was going to deliver the guns. Someone else was to collect them. Kareem can't seem to remember the name. He had it written on a piece of paper.

JASON  
Bohdan.

MATT  
How do you know.

JASON  
It was written on a piece of paper that was found on him. Bohdan is probably not the guys real name. It could be like a street name or something.

MATT

We don't know that yet. He was supposed to have delivered the guns on the fifth day-

JASON

At 2pm.

MATT

That was on the paper too?

JASON

Aha.

Jason thinks for a minute.

JASON (CONT'D)

The fifth day. That's today.

Matt looks at his watch.

MATT

In two hours.

(in realisation)

Dylan's hospital appointment is on this afternoon and I promised him I'll be the one to take him.

JASON

You can go, leave it to me.

INT. HEADQUARTERS. OFFICE - DAY

Rob and Frank are sitting in the far end corner of the room playing chess.

Jason is holding three heavy folders of paperwork with one hand and a piece of printed paper in the other.

ROB

Let me get this right. You want us to go all the way across London and see if we can catch this Bohdan guy.

Jason makes a thoughtful mouth expression.

JASON

Yep.

FRANK

Is that right?

ROB

Why don't you fuckin' do it yourself.

JASON

Sure.

Jason gets up and places the three folders in his hands on the table.

JASON (CONT'D)

In that case you can swap with me and go through all this paper work, looking for any cases that may relate to this one.

FRANK

Rob let's just go.

INT. GUN TRAINING ROOM - DAY

Jason has got his ear muffs on and is aiming at a human target with the gun he took from the evidence room. Each time he pulls the trigger nothing happens. Next to his feet is a tray of different types of bullets.

He takes out a bullet from the gun and tries a different design from the tray. Nothing happens.

His mobile phone rings and he answers it.

JASON

(into phone)

Stevie!

(pause)

Okay.

INT. HEADQUARTERS. STEVEN'S WORK AREA - DAY

Stevie is sitting in a room surrounded by computer screens and a switch board. Jason swipes a card and enters some numbers on the touch screen next to the door.

STEVEN

Okay so your man is called Aram Shakiba.

JASON

Not Bohdan?

STEVEN

Bohdan is his street name. He's originally from Iran, he came over to the UK twenty years ago. He's now a naturalized British citizen.

He touches another tab on the touch screen which brings out a new set of information.

STEVEN (CONT'D)

He is wanted by the cops.

JASON

For what?

STEVEN

Loads of things. Fraud, disappearing on bail...Oh and the most interesting thing is that he was caught on CCTV.

Steven presses the zoom button which enlarges the picture.

STEVEN (CONT'D)

There's your man.

The the quality of the image is not clear, but we can see that the man in it is an Asian man.

Steven touches a tab on the screen and scrolls down the screen with his finger.

STEVEN (CONT'D)

(scrolling)

Blah blah blah... Aha! gun crime. Looks like all your questions have been answered

JASON

Is that it?

STEVEN

(surprised)

Does gun crime not do it for you?

JASON

(breathes deeply)

I don't know, I got a hunch.

STEVEN

Can I just point out that we've been working on this case for about a week now and we still haven't got anything solid.

JASON

It's embarrassing I know.

STEVEN

I suggest that if you are going to rule out gun crime, then you better have a good story for Boz cause even he is starting to get the cold shoulder on this. It doesn't help with Rob and Frank poisoning him.

JASON

What's their problem?

STEVEN

They would have anyone but you telling

them what to do.

JASON

What is it with those guys anyway?  
They've never really like me for as long  
as I can remember.

STEVEN

Well everyone around here knows that Boz  
favours you. If I was you I'd be a  
little careful cause they can make Boz  
turn against you.

JASON

Thank you man for looking out for me  
Stevie.

STEVEN

Steven, it's Steven. How hard is it.

Jason stops at the door and looks at Stevie.

JASON

Stevie I don't know why you still get  
worked up about people calling you  
Stevie. It's about time you accepted  
that that's what everyone is going to  
call you. Anyway see you later Stevie!

INTERCUT - INT. HOSPITAL - DAY / INT. JASON APARTMENT - DAY

Matt is on the phone, standing in the hospital corridor where  
there doesn't seem to be people around.

Jason is sitting at the desk in his bedroom with a lot of  
paperwork spread out in front of him.

MATT

(in phone)  
Bloody dead end then?

JASON

(in phone)  
Well there is still the gun crime  
possibility.

Matt walks away from the crowd.

MATT

Gun crime?

JASON

The police have got him down for gun  
crime.

MATT



Well that's gotta be it. It all makes sense. He buys guns to bust people around. He's probably part of a gang.

JASON

(unsure)

I don't know. Anyway how's Dylan?

MATT

Not looking good I'm afraid. Although the arthritis is waning it may get worse if not treated properly. He's been through a lot so I'm giving him a little treat tonight. Would you like to join us?

JASON

I'd love to but I just want to get to the bottom of this case.

INT. JASON'S APARTMENT - NIGHT

Jason is in bed sleeping and there is a streak of moonlight coming from outside through a partially opened window. The clock on his bed side shows that it's 03.12am. The gun that he'd been using before is leaning against the wall onto the dressing table. We see shadows going past the window.

Jason's eyes open abruptly and he sees a torch's reflection. A gun is pointed on his back and he immediately turns and pushes the hand that's holding the gun up in the air which makes the person shoot the ceiling. Jason punches the person who was pointing the gun at him whilst kneeling on his bed. He then punches the man in his stomach. The man clenches as a result, allowing Jason to go on his hands. He then uses his legs to get the man's neck, he then twists his body and makes the man flip in the air to the ground.

The man that Jason punches appears to be in black protective clothing. It is not clear what he is wearing as there isn't much light in the room.

Jason is in his boxer shorts. As he is lying on the bed, on his stomach, he spots another man at the entrance of his bedroom, dressed similar to the man whom he'd just hit. He somersaults towards the man and kicks him downwards from his forehead. Jason grabs the gun that's leaning against the wall and shoots it at the man. Nothing happens. He uses the gun to hit him with it instead.

Jason takes his car keys from the desk then heads for the front door. Before he gets to the door he sees some shadows from underneath the door and decides to turn back. He grabs the gun that he used to hit the man that's now lying on the floor. He also takes that man's gun and heads for the balcony, while wearing both guns around his shoulders.

Just as he comes close to the balcony, he realizes that there are two men standing there. When he then gets to the balcony, he kicks one of the men in the stomach, making him fly over the balcony.

EXT. BALCONY - NIGHT

The man doesn't fall all the way down to the ground as he hangs on the balcony.

There is another man on the balcony. Jason and the man exchange punches. Jason gives the man a flying kick which sends the man flying over the balcony as well. As the man flies over the balcony, he takes the other man with him all the way down to the ground.

INT. JASON'S APARTMENT - NIGHT

The door leading to the house is busted down. Men holding torches and guns go into the house.

EXT. BALCONY - NIGHT

Jason effortlessly uses the balconies from other apartments to get down. He gets to where the two agents are lying on the floor. He uncovers one man's mask. It's Rob.

Jason goes to his red Ferrari and gets in. He reverses speedily making his wheels squeal when he turns. As soon as he drives onto the street, Jason notices in his rear mirror that a car puts it's lights on and starts to follow him. In his wing mirror he notices a second car following him. The second car appears to be smaller than the first.

Jason increases speed, the car catches up. They end up on a dual carriage way.

Jason drives past a police patrol car with blue lights flashing. The other cars also drive past the police car.

INT. POLICE CAR - NIGHT

Two police men are sitting in a patrol car. We also see two other cars flying past them.

One of the police officers speaks into the radio.

POLICE MAN 1  
Station from patrol 301, red Ferrari  
followed by a black 4x4 and a black

Aston Martin heading towards the A41!

INTERCUT - EXT. STREET - NIGHT/ INT. JASON'S CAR - NIGHT

The police siren is put on.

A man gets their body out through the window and starts shooting at Jason's car.

Jason sees a bullet going through his wind screen and he ducks down but keeps on going.

We see the four cars speeding in a single file.

INT. POLICE CAR - NIGHT

The other police man speaks into the radio.

POLICE MAN 2  
There are gun shots!

INTERCUT - INT. JASON'S CAR. NIGHT/EXT. ROAD - NIGHT

As Jason drives on, ahead of him is a group of police cars awaiting. He activates his Navigation System. The satnav indicates there is a small country road just before the police ahead.

Jason's car keeps on getting shot from the back. This doesn't stop him. He drives ahead.

Jason keeps driving forwards towards the police cars blocking the road in front of him, and turns into the country road at the very last minute.

The 4x4 that's behind Jason keeps on going and it crashes into the police cars ahead.

The Aston Martin turns into the road that Jason turns into.

EXT. COUNTRY ROAD - NIGHT

The country road is very small, big enough for only one car. There are no street lights for this road, making the area pitch black. There are a lot of bends in the road. Not much of the surroundings can be seen, the most visible thing is the headlights of the two cars.

The Aston Martin stays close behind Jason.

A man on the passenger side gets half their body out through a window and starts shooting at Jason.

Jason's Navigation System shows that there is another sharp turning on the right coming up. He switches off his headlights and turns into the corner.

The Aston Martin drives past the turning. Jason makes a U-turn and drives behind the Aston Martin with his lights still switched off.

Dawn starts to break in.

The Arston Martin starts to brake and it comes to a stop. Jason gets out of the car with the gun that he took from the man he had hit in his apartment and starts walking towards the Aston Martin. The Aston Martin makes a quick U turn so that it's facing Jason. Jason starts shooting at the car, but the car drives towards Jason at full speed. Jason jumps out of the way onto the side road. The Aston Martin heats Jason's Ferrari head to head.

A man gets out of the car just as Jason is getting up. He shoots at Jason and Jason rolls to the side, leaving the bullet hitting the ground. The man walks closer to Jason with his gun pointed at him. Jason trips the man with his leg and the man falls to the ground backwards shooting in the air. Jason kicks his gun with his bare foot away and the man grabs Jason's leg and pulls him to the ground. Jason drops near to wear the gun has fallen. He grabs it and before the man gets any chance, Jason pulls the trigger.

INT. FERRARI - DAY

Jason starts the car and drives off. He is now wearing a black suit and a white shirt.

EXT. COUNTRY ROAD - DAY

The man is lying on the ground with only his boxer shorts on.

INT. BOZ'S OFFICE - DAY

Boz is sitting in his office facing the window behind the desk. When Rob and Frank walk in his office just after briefly knocking, he spins around to face them.

FRANK  
Mission failed sir.

INT. FERRARI - DAY

Jason drives up to a farm. The area looks deserted. On the farm is a farm house, a barn, and a truck.

EXT. FARM - DAY

He gets out of the truck and visually inspects the area. His hair looks a bit scruffy

An old man comes out of the barn, Jason doesn't see him.

OLD MAN  
Can I help you?!

JASON  
Yes, may I use your toilet please?

OLD MAN  
Over this way.

INT. FARMHOUSE TOILET - DAY

The bathroom looks very economical. Above the sink is a glass cabinet where Jason looks at himself.

He washes his face with clear water.

INT. FARMHOUSE SITTING ROOM - DAY

The sound of a toilet's flush can be heard as Jason leaves the toilet.

The old man walks in the room. He appears to be quite friendly.

JASON  
Thank you very much.

Jason heads for the door.

OLD MAN  
Anything else I can help with?

Jason pauses for a moment.

JASON  
Actually...

INT. TRUCK - DAY

Jason is driving the truck that was at the farm. He switches on

the radio and there is country music on.

The two guns he had previously are on the passenger seat.

EXT. FARM - DAY

The country music from Jason's car overlaps this scene.

The old man appears to be happy. He speculates Jason's Ferrari.

INT. TRUCK - DAY

We see a sign post showing Milton Keynes.

EXT. SHELL GARAGE - DAY

Jason pulls over at the garage.

He puts fuel in the truck. He goes inside to pay for it.

INT. SHELL GARAGE - DAY

Jason walks through food shelves and grabs a bottle of drink and some sandwiches.

He comes to an area where they have special offers on rucksacks, he grabs one.

At the counter Jason pauses for a moment. He runs his hands in his trouser pockets, there's nothing, does the same for the inside pocket. He takes out a wallet.

TILL OPERATOR

That will be fifty pounds please sir.

Jason looks through the wallet, there isn't any cash, only cards. One of the cards is a driver's license with the MI-5 agent Jason bit earlier on.

JASON

Do you take cards?

Jason takes out a credit.

TILL OPERATOR

Yes we do.

Jason looks at the signature at the back before he hands the card over to the cashier.

JASON

Unfortunately this is my new card and I can't remember my pin. Is it okay if I sign for it instead?

TILL OPERATOR

Sure.

The till operator hands Jason a receipt.

TILL OPERATOR (CONT')

Could you sign there for me please.

Jason signs the receipt with confidence. The signature he signs is almost identical to that on the card.

The cashier looks at the two signatures intently. He seems satisfied and hands the card back to Jason.

EXT. SHELL GARAGE - DAY

Jason walks over to a pay phone.

EXT. NORTH LONDON PRIMARY SCHOOL - DAY

There are a lot of parents dropping off their children and the atmosphere is quite noisy.

Matt holds the door for Dylan as he gets out of the car. Dylan seats in the wheel chair already in front of him.

Dylan gives Matt a quick hug before another little boy also in school uniform wheels him away.

DYLAN

See you later!

Matt's mobile phone starts to ring.

MATT

Bye!

Matt answers his phone.

INTERCUT - INT. PHONE BOOTH - DAY/ EXT. NORTH LONDON PRIMARY SCHOOL - DAY

Matt gets in his car.

MATT

Hello.

JASON

Matt what the hell is going on?

Jason lowers his voice in sudden realization that the old man is quite close to him.

MATT

Jason? Where are you?

JASON

Why are they after me Matt?

MATT

Jase, let's meet somewhere so that we can talk.

JASON

I don't think that's such a good idea do you?

MATT

Jase, I'm your mate, I ain't gonna snitch on ya.

JASON

All I want is the truth Matt, why are they after me?

MATT

They are not after you Jase, it's just a bit of a misunderstanding.

JASON

Misunderstanding? I had a gun held up to my head at three in the morning by my own men. What kind of misunderstanding is that? They want me dead, I don't know why and you won't tell me. If I can't trust you Matt, who can I?

MATT

Of course you can trust me.

JASON

Well, then tell me! What do they want from me? Why do they want me dead.

MATT

They traced some of the details back to you.

JASON

What details?

MATT

To do with the guns from Dover. All the guns from the raid have gone missing.

JASON



You know I didn't do it.

MATT

Of course you didn't do it you doughnut.

JASON

Well then talk to them for me, convince them.

MATT

How can I when they found hard evidence in your flat. The gun that you took yesterday is proof enough for them.

JASON

But I-

MATT

I know you were only testing it out. They don't see it like that. They suspect you are a double agent.

There's a moment of silence.

MATT

Jase tell me where you are and I might help.

JASON

I'll call you.

MATT

When-

The phone line cuts.

When Jason hangs up the phone, he slams it down several times in frustration, then walks back to the truck.

INT. TRUCK - DAY

Jason is driving on a dual carriage way sign posted Liverpool.

He is munching on his sandwich.

INT. HEADQUARTERS. BOARDROOM - DAY

There are about ten men sitting in the room all paying attention to Boz.

Boz is walking up and down at the front. Rob is also at the front standing next to the touch screen board.

BOZ

This may well be the toughest target  
you've ever had. He knows how we  
operate. Rob!

ROB  
Yes sir.

BOZ  
I want you to come up with new tactics.

Rob nods.

BOZ  
The guy is too smart, one of our best-

FRANK  
Was.

BOZ  
I want every good agent in this whole  
place involved on this mission.

Boz gestures to Rob to carry on.

ROB  
The last point of contact with target  
was on the A41 northbound.

Rob touches on the screen. A map comes up with red light  
flashing on one area.

The Navigation System on his car is  
indicating he's stopped on a farm in  
Daventry. He's probably heading  
Northwest. That is going to be our  
starting point.

Everyone gets up to leave. Boz pulls Matt to the side.

BOZ  
I know that this can't be easy for you.  
You can give this one a pass.

MATT  
I can handle it Boz. Just let me do my  
job.

INT. HELICOPTER - DAY

Matt is in the helicopter.

We see a farm from a high angle. There is a red Ferrari parked  
on the farm.

We see 4x4s surrounding the farm.

EXT. FARM - DAY

The old man comes out of the house looking confused.

The agents get out of the 4x4 cars with their guns pointed out.

MI5 agents go into the man's house, some go in the barn.

OLD MAN

What are you doing?

Two agents approach the red Ferrari cautiously with their guns pointed out. They both open the doors on either sides and point their guns inside.

Rob walks over to the old man.

He takes Jason's picture out of his jacket's pocket and shows it to the man.

ROB

Where is this man?

OLD MAN

I don't know.

MI5 Agents come out of the house.

FRANK

All empty!

ROB

Which way did he go?

OLD MAN

That way.

INT. HELICOPTER - DAY

The helicopter leaves the scene.

ROB (O.S.)

We are looking for a brown farm truck,  
reg P237 NPB heading north west.

MATT

Roger that.

INT. TRUCK - NIGHT

Jason is sitting in the truck looking at a terrace house across the street. The lights inside are switched on. A small Ford KA

is parked outside.

Jason looks himself in the rear mirror and bristles through his hair with his fingers.

EXT. LIVERPOOL STREET - NIGHT

Jason steps out of the truck with his rucksack and walks over to the house.

EXT. LIZZIE'S HOUSE - NIGHT

Jason rings the door bell.

A moment passes.

A beautiful slender female opens the door. LIZZIE is in her late twenties.

She looks surprised at the sight of Jason.

LIZZIE

Jase?

JASON

Hi.

The two embrace.

INT. LIZZIE'S HOUSE - NIGHT

The two are sitting at a dining table eating some food.

The house is modernly designed. There are pictures on display of Lizzie and another man. There's another separate picture with just the man wearing an army uniform.

LIZZIE

How was your journey?

JASON

A little rough, but nothing I can't handle.

LIZZIE

(smiles)

Nothing has changed then, you're still the tough dude I remember.

JASON

I don't know what you mean.

LIZZIE

Do you remember in high school, you and Dave used to compete a lot to see who performed the best stunts.

JASON

(grimace)

Oh that, that was nothing. We were just fighting for your attention, which didn't work...on my side anyway.

LIZZIE

(blushes)

You're not serious.

JASON

We had to come up with a way to do something to impress you and you were the judge.

LIZZIE

How?

JASON

We each had to come up with a stunt. Whoever had the stunt that wowed you the most, won.

LIZZIE

(in disbelief)

Oh my God.

JASON

We did the best of 3. Guess who won?

LIZZIE

Dave.

JASON

I had to keep my distance. So yeah, there you go, not as tough as you think.

LIZZIE

That has got to be the weirdest story I've ever heard.

JASON

It's the truth.

LIZZIE

And a heart breaking one too. So now that he's gone-

JASON

I only came to see how you were doing.

LIZZIE

It's really been a long time hasn't it?

The last time I saw you was at Dave's funeral.

JASON

How are things?

She looks into space as she recalls her memory.

LIZZIE

A year ago I used to dream of him every single night. Sometimes it felt as if he was in the room with me. Those were the hardest moments. And now...now it's just memories you know, it's not the same. It's as if he's fading away. I feel a bit guilty.

JASON

Why? Are you seeing anyone?

LIZZIE

No. I know I really ought to move on.

JASON

But you can't.

LIZZIE

Well I just haven't really found anyone yet.

INT. SITTING ROOM - NIGHT

The sitting room is just next to the dining room.

The couch has been turned into a sofa bed.

Jason walks in with a white towel wrapped around his waist, and another in his hand, using it to dry his hair.

Lizzie has laid some clothes on top of the sofa bed.

JASON

Thank you for the shower and the bed. It looks lovely.

LIZZIE

Oh don't mention it, it's the least I can do. Those are Dave's clothes, I hope they'll fit.

JASON

Are you sure?

LIZZIE

It's fine. I was going to give them to charity. I just never got the chance.

Lizzie heads for the stairs.

LIZZIE (CONT'D)  
I'll be upstairs, call me if you need me.

JASON  
Thanks, can I use your phone please?

LIZZIE  
Sure.

Jason dials a number.

INT. DYLAN'S ROOM - NIGHT

Matt is reading for Dylan who appears to have fallen asleep when his phone rings. He quickly answers it just before it wakes Dylan. He walks out of the room.

INTERCUT - INT. SITTING ROOM - NIGHT/INT. MATT'S HALLWAY - NIGHT

Matt's hallway separates into four different doors. He closes the door before he answers the phone.

MATT  
Hello.

JASON  
Any luck?

MATT  
(surprised)  
Jason. I have tried my best, but nothing. The best thing to do is to hand yourself in, at least that way you can explain your case.

JASON  
If they don't believe you they ain't gonna believe me. If I hand myself in I'll go down for something I haven't done. I'd rather die fighting. What's the news on the other suspects?

MATT  
I don't think that should be one of your worries.

JASON  
That should be my main worry. How else am I going to prove that I didn't do it.

MATT

Well Kareem was released-

JASON

What the fuck?

MATT

But he's being kept on a close eye. You are now the main target of this whole shambles.

JASON

Shit!

MATT

They are not going to back down until they find you.

JASON

Anyway thanks man for looking out for me.

MATT

Are you not going to tell me where you are in case you need money or anything?

JASON

Let me worry about that.

INT. LIZZIE'S BEDROOM - NIGHT

Lizzie is lying on her bed with her eyes open. All lights are switched off but the room has an amber texture created by the street lights.

She tosses and turns.

INT. LIZZIE'S SITTING ROOM - NIGHT

Jason is lying on his back. The only sound heard is that of a clock hanging in the room. All lights are switched off.

We can hear foot steps coming from upstairs.

Jason sits up. Lizzie is standing there before him.

LIZZIE

I couldn't sleep.

Jason opens his duvet making some space. He reaches his hand out.

JASON

Come.



Lizzie gets into bed with Jason. They cuddle.

JASON (CONT'D)

Are you okay.

She nods her head in agreement. Jason kisses her forehead.

Lizzie gets up and presses her lips gently on Jason's.

Jason holds her face.

JASON (CONT'D)

I wouldn't want to take advantage.

She kisses him again.

LIZZIE

You're not.

They start to kiss.

LATER

As they are making love, Lizzie starts to cry. Jason stops. He holds her tight.

JASON

(whispering)

Hey are you okay?

LIZZIE

I'm sorry.

JASON

Shh.

Jason kisses her forehead.

LIZZIE

I'm so stupid.

JASON

(whispering)

Hey don't say that. It's okay.

LIZZIE

It's just that I haven't done it with anyone else since Dave died.

A moment of silence.

LIZZIE (CONT'D)

Us...now...it brought back memories, and I guess I felt guilty.

JASON

You don't have to do anything you don't  
feel comfortable with.

LIZZIE  
I guess I just need more time.

INT. LIZZIE'S SITTING ROOM - DAY

Lizzie is in bed. She realises that there is no one beside her.  
Jason walks in dressed up. He is carrying his rucksack.

LIZZIE  
(sleepy)  
Where are you going?

JASON  
I have to get back to London. There are  
a few things I need to sort out.

Lizzie rests on her elbow. She appears to be naked.

LIZZIE  
But you've only just got here.

JASON  
I know, but me being here is not safe  
for you.

LIZZIE  
What do you mean?

JASON  
I mean...forget I said that.

Instantly there is a bang from the outside kitchen door. The  
bang makes Lizzie jump.

A bullet whizzes past Jason just missing his head.

Lizzie screams.

The kitchen door is knocked down and a man comes through holding  
a gun. Another bang from the front door.

Jason takes out a gun from his rucksack and shoots the man  
coming from the kitchen. There is another one behind him who  
hides behind a corner as the one in front of him falls to the  
ground.

As Jason goes to the man behind the wall, he kicks away the gun  
on the floor from the man he's just shot.

Lizzie is in shock, all she does is watch.

The man behind the wall kicks Jason's gun out of his hand and

the two share a few punches in a very fast pace. The man takes some and blocks some.

The bang at the front door gets more intense- someone is trying to bring the door down. One more bang and the door will be down.

Lizzie gets out of bed covering her body with the sheets and runs into a corner.

Jason breaks the man's arm, gives him a kick in the stomach, then breaks his neck. There's no movement from the man.

The front door is down. Another agent busts in. It's Rob.

Jason and Rob stare at each other for a moment, neither of them move.

ROB

Come with me and lets put an end to this.

Jason looks at Lizzie. All she can do is hold on to the sheet covering her mouth for comfort. She looks confused.

Jason raises his hands up and walks towards Rob. When he is a few inches away, he kicks Rob, grabs the keys are hanging next to the coat hanger.

He looks at Lizzie.

JASON

C'mon lets go!

Lizzie gets up, she's a bit slow and in shock, Jason goes to her and carries her over his shoulder and heads for the door.

EXT. LIZZIE'S HOUSE - DAY

The indicator lights of the Ford KA parked just outside the house flash as Jason opens the door. Jason puts Lizzie on the passenger seat.

Jason jumps over the engine area to get to the driver's side.

He's in the car and Rob is now standing at the front door.

Jason reverses the car really fast. Rob points a gun at the car. Jason quickly pushes Lizzie's head down.

JASON

Get down!

A bullet goes through the wind screen. Lizzie screams.

INTERCUT - EXT. STREET - DAY/ INT. FORD - DAY

The car is now on the road and Jason drives really fast.

Another bullet goes through the back of the car, Jason carries on driving.

Jason looks in his rear mirror, he's being followed.

Lizzie gets her head up and looks at Jason.

LIZZIE  
(in tears)  
What the hell is going on?!

JASON  
Put your head down!

Jason takes a sharp corner. He is speeding in a residential area.

Ahead is a learner driver doing a turning in the road. The learner's car has covered one side of the road just about to take off. Jason whizzes past it. The learner's car goes forwards and collides with Rob's car.

Jason looks in the rear view mirror, he's lost them.

INT. HEADQUARTERS - DAY

Boz is on the phone.

BOZ  
Getting the cops involved will make us  
look bad.

Steven knocks and walks in Boz's office without waiting for an answer. He's holding some papers.

STEVEN  
They found him.

BOZ  
(into phone)  
Forget it, that won't be necessary.

Boz hangs up.

BOZ CONT.  
Where is he?

STEVEN  
Liverpool.

BOZ  
Bloody hell. The moment they bring him

in, let me know.

STEVEN

About that, they didn't exactly catch him.

BOZ

Oh don't tell me.

STEVEN

We have new information, he was seen with this woman.

He shows him a picture of Lizzie.

BOZ

Who is she?

STEVEN

She's a widow, husband used to be in the army, he got killed in Iraq.

BOZ

I want you to track down any links she may have. Friends, family, boyfriends you name it.

STEVEN

Yes sir.

Steven walks out whilst Matt walks in.

BOZ

How the hell did it get to this huh?

Matt does not respond to Boz.

MATT

Can I have a word?

BOZ

Sure.

MATT

I don't want to work on this mission any more. Jason didn't do it. He wouldn't do anything like that.

BOZ

What makes you say that?

MATT

He's been my partner for fifteen years, I think of all people I should know what he's capable of. Even you trusted him, you made him lead didn't you?

BOZ

We have evidence against him. Unless you can disprove I'm afraid there isn't anything I can do.

MATT

What if it wasn't Jason?

BOZ

Either way we're screwed. We got an agent on the loose and an unfinished mission.

INT. FORD/EXT. RESIDENTIAL ROAD - DAY

Jason and Lizzie are sitting in silence.

Jason looks at Lizzie, she appears to be frightened.

JASON

Are you okay?

She laughs hysterically, her laugh turns into tears.

LIZZIE

Am I okay? I don't know Jason. You know what, I really don't know. I've had men coming into my house, shooting at me, I'm sitting here naked. For all I know I could have died back there. How do you think I feel?

Jason doesn't respond.

LIZZIE

Why Jason, why were those men breaking into my house?

JASON

Liz you need to calm down.

LIZZIE

Calm down? How dare you tell me to calm, didn't you see what just happened?

Lizzie breathes in deeply. She calms a little.

LIZZIE (CONT'D)

I'm sorry...it's just that-

She shakes her head.

LIZZIE (CONT'D)

Shouldn't we go to the police?

JASON

The police can't help us.

LIZZIE

How do you know that? The police are there to he-

JASON

Liz I know exactly what the police can and can't do. In this case they can't help us because who ever broke into your house knew exactly what they were doing, and the first place they'd suspect us to go is the police station. We may not even make it there alive. Did you know those people?

LIZZIE

No.

JASON

Neither do I. The only way we can bit them is by using psychology.

LIZZIE

So where are we going?

JASON

I don't know, not yet. But we need to get you some clothes and food.

INT. FORD KA - DAY

It seems like a busy afternoon. There are so many shoppers and cars coming in and out of the car park.

The ford KA is parked just outside a Sony shop. Lizzie is left alone in the car. She is staring into space. Jason is in a shop ahead.

The Sony shop next to the car has BBC news on it. Jason's face is on it. It has "Wanted" written on it.

A little child starts to cry - it gets Lizzie's attention. She looks in the direction the child is crying and sees her mother picking it up from the ground.

INT. DEPARTMENT STORE - DAY

Jason is at the counter paying for the clothes.

JASON

Sorry this card is new and I've forgotten my pin, is it okay if I sign for it?

CASHIER

Sure.

She swipes the card, nothing happens, she swipes the card again.

CASHIER

I'm sorry but your card has been declined.

Jason makes a confused face.

JASON

Really?

Jason takes out another card from the suit jacket and hands it over to the cashier.

INT. FORD KA - DAY

Lizzie sees Jason's face displayed on all of the plasma screens. She looks shocked.

INT. DEPARTMENT STORE - DAY

The cashier swipes the card.

CASHIER

I'm afraid this has been declined as well.

JASON

You know what? I'll just leave it.

As Jason is walking out, he grabs a jumper and some track suit bottoms and leaves without paying.

EXT. SHOPPING CENTRE - DAY

As Jason walks out of the shopping centre he sees himself on the plasma screens of the Sony shop. He looks at Lizzie and she's staring at the screen with a raging face.

As soon as Lizzie spots Jason she struggles to get into the driving seat, Jason runs towards the car, Lizzie switches on the ignition and puts the car in gear.

Jason gets to the passenger door just as Lizzie is driving off with the car. Jason holds on to the car roof from the inside whilst running alongside the car.

JASON

Lizzie stop!



Lizzie pays no attention and drives on really fast in the car park. Pedestrians scream as they rush out of the road to avoid the car, other cars hoot at her.

JASON (CONT'D)

I can explain!

There are cars in front of her driving at a slow pace so she has to slow down.

Jason opens the passenger door and jumps in the car.

INT. FORD KA. SHOPPING CENTRE - DAY

LIZZIE

(in tears)

Go! Get out!

Lizzie tries to push him out with her left hand whilst the other is controlling the steering wheel.

JASON

I can-.

LIZZIE

I don't wanna hear it, I want you out now!

JASON

Give me a chance, I can explain!

Lizzie immediately turns to the left into a bay to a jerk stop.

LIZZIE

Oh really! Let me hear it then. I really can't wait to hear the explanation you have to put my life in danger.

INT. HEADQUARTERS - DAY

Boz is walking in a huge corridor with white walls. Steven runs up to Boz.

STEVEN

Sir!

Boz stops.

STEVEN CONT.

He's tried to use the credit cards he stole from Flinch the day before yesterday in Liverpool Merseyside shopping centre.

BOZ

Right, I want you to cover all the junctions in and out of Liverpool. He hasn't got money so he ain't going to last long. We should have him in no time.

INT. FORD KA. SHOPPING CENTRE - DAY

Lizzie seems to be a bit calm now. She is still in the driving seat and Jason in the front passenger seat.

LIZZIE

Why did you kill those men at my house?  
They are dead aren't they?

JASON

If I hadn't killed them first, then they would have killed me.

LIZZIE

Why?

JASON

What I'm about to tell you is strictly confidential. You have to promise me never to tell a soul.

Jason looks around their surroundings, as if he feels like he's being followed.

Lizzie doesn't say anything. Jason looks at her.

JASON (CONT'D)

If you don't promise I won't tell you.

LIZZIE

I promise.

JASON

I...I

In looking around Jason sees the centre's security walking towards the car.

LIZZIE

Well go on then.

JASON

We need to leave.

LIZZIE

I don't understand, you were just about to explain.

JASON

Liz we really don't have time for this,

we've gotta move now.

LIZZIE

I mean-

Jason gets out of the car and goes round it.

EXT. FORD KA SHOPPING CENTRE - DAY

The security men get closer.

SECURITY 1

Excuse me sir can we have a word please?

Jason ignores them. He opens the drivers door and scoops Lizzie into the passenger seat.

INT. FORD KA. SHOPPING CENTRE - DAY

Jason jumps into the car.

LIZZIE

What the hell are you doing?

Jason reverses the car almost hitting one of the security guards.

SECURITY 2 (O.S)

Oi!

JASON

Fasten your seat belt!

The car drives away really fast.

INT. FORD KA. DUAL CARRIAGEWAY - DAY

Jason is driving. Lizzie briefly looks behind, checking if someone is following them. There is no one.

LIZZIE

Jason talk to me! What's going on?

Jason looks as if he doesn't know what to say.

Tears overflow Lizzie's cheeks as she reaches out to hit Jason. In doing so Jason loses control of the steering wheel as Lizzie continues on hitting him.

The car goes on the wrong side of the road whilst a trailer is approaching. The trailer hoots once the car is on the wrong side.

Jason pushes her back in her seat whilst gaining control of the car. He just misses the trailer.

JASON

Liz you need to calm down!

Jason stops the car on the side road of the road.

LIZZIE

I just want to know the truth!

She starts sobbing.

JASON

Please don't cry. I'll tell you.

She breathes in deeply. Jason wipes away her tears with his hands.

JASON (CONT'D)

I...I work for the government. I'm an MI5 agent.

Lizzie opens her eyes wide at the revelation.

LIZZIE

No way.

JASON

It's true.

LIZZIE

Prove it.

Jason rolls up his shirt sleeves and shows Lizzie the inside of his arm. He takes her hand and runs her finger on an area of his arm.

JASON

Can you feel that?

LIZZIE

(amazed)

Yeah. What is it.

JASON

It's a microchip. every agent has got one.

Lizzie traces her fingers on the chip a little more and then eventually withdraws it.

JASON (CONT'D)

I'm having a little trouble at work and-

LIZZIE

What kind of trouble?

Jason rolls his sleeves down.

JASON

They want me dead, they think I'm a double agent.

LIZZIE

And are you?

JASON

Not in the slightest. The whole thing is a big misunderstanding.

LIZZIE

Why do they think that?

JASON

Someone from the inside must be behind this because of how things worked out. If I can't find the person behind this then I will go down for something I haven't done.

LIZZIE

I think I know someone who might be able to help.

JASON

We can't just go to anyone, we might put them at risk.

LIZZIE

Didn't you think that before you came to me.

JASON

Trust me Liz, putting you in danger is the last thing I wanted to do.

LIZZIE

Yet you did that the moment you stepped into my house.

JASON

I'm sorry. Who's this guy then?

LIZZIE

He's a friend of mine. He used to be in the army and he lives in a village in Abingdon.

JASON

That could be a problem.

LIZZIE

Why?

JASON

The fuel won't be enough.

LIZZIE

Shit!

JASON

Have you got a map?

Liz reaches out behind Jason's seat where she takes out a road map.

JASON CONT'D

We'll drive as far as we can with the fuel that we have.

LIZZIE

And after that?

JASON

We'll walk.

LIZZIE

Walk? Are you serious? Look at me.

JASON

Unless you have any better ideas.

EXT. COUNTRY ROAD - DAY

The Ford is driving slowly on a country road. It starts jerking, Jason drives it into the woods before it comes to a sudden stop.

The two get out of the car. Lizzie comes out holding the map with one hand. She is now wearing the over sized clothes Jason stole from the department store.

Jason has got the rucksack with the guns and a smoke machine.

JASON

Can you please stand about fifty yards away from this car.

LIZZIE

Why?

JASON

Because other wise you will catch on fire.

Jason opens the petrol tank.

LIZZIE

That don't make any sense.

JASON

Liz can you just do it please?

Lizzie walks about fifty yards away from the car.

JASON (CONT'D)

And get down on the ground.

Lizzy gives an annoyed expression and does as she's told. Jason quickly puts the smoke machine in the fuel tank and runs away from the car.

A few seconds later the car explodes.

LIZZIE

Oh please tell me you just didn't do that!

Jason gets her from the ground.

JASON

C'mon lets go.

LIZZIE

That was my baby.

JASON

It was also a trap for us. It had to be done.

Jason takes Lizzie by the waist and gets her moving. As they walk past the car Lizzie fixes her Eyes on the car.

EXT. THE WOODS - DAY

It's starting to get dark. Lizzie is folding her arms. She is slightly shivering. Jason takes off his jacket and puts it around her.

LIZZIE

Thank you.

They walk for a bit.

LIZZIE CONT'D

Why do we have to walk in the woods? why can't we use the road?

JASON

Because that way we would be easily noticed.

LIZZIE CONT.

How far have we walked?

JASON

About three miles.

LIZZIE

Is that it? It feels like it's been

forever.

JASON  
It ain't that bad.

LIZZIE  
For you of course it's not cause you're used to this kind of thing. Consider the fact that I haven't eaten anything the whole day, I'm cold and my body is exhausted. Now tell me how that isn't bad. Oh, and I stink like a pig.

JASON  
You don't stink like a pig, you smell nice to me.

Jason walks slightly in front of Lizzie and stops in front of her.

LIZZIE  
What are you doing?

JASON  
Go on, get on my back.

Lizzie jumps on Jason's back for a piggyback.

JASON  
I'm really sorry Liz, you shouldn't be here. I was too careless.

LIZZIE  
I probably would have done the same thing. Actually I'm sorry too, you know for shouting at you earlier. I guess I was a little freaked out. Lets call it truce.

INT. HEADQUARTERS. STEVEN'S WORK AREA - NIGHT

Steven is glaring on computer screens. Boz walks in.

BOZ  
Any progress?

STEVEN  
We haven't been able to pick up anything on the Ford. Either he's still in the city, changed cars or is using public transport.

BOZ  
He wouldn't use public transport, he's too smart for that.



STEVEN

We are currently tracking down his moves  
from the shopping centre.

EXT. WOODS - NIGHT

It's now dark and there is a full moon. Lizzie is still on  
Jason's back.

LIZZIE

So are you like James Bond or what?

JASON

Pretty much, only better.

Lizzie giggles.

LIZZIE

So how many people have you killed?

JASON

Honestly? I've lost count.

LIZZIE

Are you ever scared?

JASON

Of what?

LIZZIE

I don't know, dying maybe.

JASON

Whilst you're on a mission that's the  
last thing that's on your mind. If a  
mission goes according to plan it gives  
you the urge to do it again.

LIZZIE

Do you think I'd make a good agent?

Jason laughs.

JASON

Do you really want me to answer that?

LIZZIE

Yeah, I wanna know what you think.

JASON

Maybe we could be partners or something.

LIZZIE

Yeah! I mean how hard can it be?

JASON

Okay do you know how to use a gun?

LIZZIE

We can work on that.

JASON

Can you at least speak three languages fluently, Stay under water for at least ten minutes, I won't bore you with the whole list.

LIZZIE

Sounds pretty tough. You know I've been thinking, if MI-5 are after you, then does it not mean that I'm off the hook?

JASON

Unfortunately no. By now they know who you are and everything about you. Once they catch you they will never leave you for the reason that they saw you with me. Why d'you ask? Do you want to go?

LIZZIE

After what you've just said not any more.

JASON

So this Leon guy, how do you know he's gonna help us?

LIZZIE

Because he said to me:

(she changes her tone)

"If ever you need anything just ask me.

Jason laughs hysterically.

JASON

Are you serious? People say that kinda thing all the time, it doesn't really mean that he means what he's saying.

He stops and looks at the map, he has to hold it at an angle in order to read it.

LIZZIE

What choice do we have? Also I could flirt with him a little.

JASON

He's single?

LIZZIE

His wife walked out on him two years ago after he got his injury, she's a bitch. But he's a really nice guy. I'm sure you'll like him.

JASON

It's a shame I don't swing that way.

LIZZIE

Hey! You know what I mean.

There is a house in the distance with lights switched off.

JASON

I think we're here.

Lizzie looks ahead.

LIZZIE

Yes that's it.

JASON

Looks like there is no one home.

EXT. LEON'S HOUSE - NIGHT

The house looks like a Victorian mansion. All the houses in the neighbourhood are well spaced out.

Jason puts Lizzie down. She walks over to the door and rings the door bell.

JASON

What's the point in that? He's clearly not home, unless if he goes to bed at eight.

LIZZIE

Faith Jason, Faith.

Jason makes an expression with his eyebrows and holds his arms. Lizzie rings the doorbell again.

A light comes on from the inside the house. We can hear sounds coming from the house.

Lizzie makes a mocking face at Jason.

LEON

Who's it?

LIZZIE

Hey Lee it's me, Lizzie.

The door opens. LEON is in his late fifties sitting in a wheel chair. He appears to be a bit chubby.

LIZZIE

Hey!

Lizzie gives him a kiss on the cheek.

LEON  
How are you doing love, it's been a  
while. Come on in.

Leon still hasn't noticed Jason standing on the side a bit far  
off.

LIZZIE  
Actually Leon I...I wanted you to meet  
my friend, Jason.

Jason walks in the light where Leon can see him. He extends his  
hand for a hand shake.

LIZZIE (CONT'D)  
Jason...Lean.

JASON  
Hi.

They shake hands.

LEON  
Hi, nice to meet you.  
(to both)  
C'mon in.

Leon also uses his hands to gesture them to come in.

INT. LEON'S HOUSE HALLWAY - NIGHT

The house looks more modern inside than it does from the  
outside. It looks so spacious.

LEON  
What a great sense of style you have.

LIZZIE  
Oh it's a long story.

INT. LEON'S HOUSE. LIVING ROOM - NIGHT

There is a spectacular chandelier illuminating the room.

The three are sitting on the sofas in the living room. Jason and  
Lizzie are sitting next to each other. Leon has got his wheel  
chair next to the sofa he's sitting.

Leon appears to be a friendly man.

LEON  
So Jason what do you do?

JASON

I'-

LIZZIE  
He's an MI-5 agent.

Jason looks at Lizzie in disbelief. Lizzie does not seem to be worried.

LEON  
I guess we all have to earn our living  
one way or the other.

LIZZIE  
He also needs your help.

Jason looks at Lizzie again and she shrugs.

JASON  
If it's not of any bother, of course.

LEON  
I'm happy to help alright, but I'm just  
thinking what help can I give to an MI-5  
agent.

JASON  
How much do you know about guns?

LEON  
Is that a trick question?

JASON  
Well no...I-

LEON  
I am a bleemin' soldier of course I'm  
bound to know a fare bit. Is there  
anything in particular you wanted to  
know?

JASON  
Actually yeah.

Jason reaches into his bag and takes out the gun that he got from the ship.

LEON  
What is that?

JASON  
Well that is what I was hoping you could  
tell me.

Jason hands over the gun to Leon. Leon closely investigates the gun.

Lizzie gets up.

LIZZIE

Leon is it okay if I have a shower?

LEON

Yes sure. There should be clean towel in the cabinet.

LIZZIE

Thanks.

Lizzie leaves the room.

JASON

I've tried to fire it with different types of bullets without much luck. I mean it's a gun isn't it?

LEON

I don't think you realize what type of weapon you have with you here or how much damage this little thing is capable of.

JASON

So it's not a gun?

LEON

My friend, this isn't an ordinary gun, it's a miniaturized version of the M65 recoilless nuclear rifle.

Jason appears to be in shock.

JASON

(still in shock)

Do you think it works?

LEON

It looks brand new and in pretty good shape, I don't see the reason why it shouldn't.

JASON

What does it do?

LEON

This was used in the sixties by the US army forces in the cold war. Well, they used a bigger version of this of course, which had power equivalent to about ten to twenty tons of TNT. This little one here can blow out...hm I'd say a whole football pitch. The most alarming thing about this weapon is that the explosion includes the people using it.

JASON

Then why use it?

LEON

You'd only use this as a last resort.

Jason rubs his face with his hands as if exhausted and also as if shocked by what he's hearing.

LEON (CONT'D)

The only reason I think of why it didn't work with you is because it doesn't use normal bullets. It uses a miniaturized nuclear warhead. The rifle works from the back. You load it right here-

Leon indicates the area on the back of the rifle.

LEON (CONT'D)

It fires the projectile up through-

He traces the middle part of the rifle with his thumb and index finger from the back of the rifle to the front.

LEON (CONT'D)

Launching the nuclear warhead up to three miles. And you said there were boxes full of these?

JASON

Yep, all missing. Have you got a ride I can borrow?

LEON

Where are you going?

JASON

Back to London, I have to find whoever is behind this or we'll all be history.

LEON

You can't do this on your own, it's too dangerous.

JASON

What choice do I have, I have to at least die trying.

INT. GARAGE - NIGHT

The garage has got tools and equipment put on shelves and some clutter on the floor. In the middle is a lime green motorbike.

Jason gets on the motorbike to try it out.

LEON

This is my number one girl, now you look after her.

JASON  
I promise.

LEON  
Anything else I can help with?

JASON  
Have you got a mobile phone you can lend me? It doesn't matter how old it is.

LEON  
Yeah I can sort you out.

INT. BEDROOM - NIGHT

The room is a very small room with the double bed taking much of the space. The bed side lamp is on and Lizzie and Jason are in bed with Lizzie lying on Jason's chest.

LIZZIE  
You can't leave me, what if they find me.

JASON  
They can't, there's nothing to track us here. I can't take you with me Liz, it's too dangerous.

LIZZIE  
I don't wanna lose you.

JASON  
You won't, I promise.

EXT. DUAL CARRIAGEWAY - DAY

Jason is speeding on the lime motorbike. He's wearing motorbike clothing.

INTERCUT - INT. PUBLIC PHONE - DAY/INT. MATT'S HOUSE - DAY

Jason in a public phone cubicle at a service station.

Matt is sitting at a desk and it looks like he's been doing his financial accounts.

JASON  
I found someone who's helping me.

MATT  
Who?

JASON



Lizzie's friend.

MATT  
What's the plan?

JASON  
I don't know yet, but I just discovered  
that whoever is behind this must be a  
terrorist.

MATT  
And how did you work that one out?

JASON  
Cause of how the guns work. I'm on my  
way to London to prove it.

MATT  
Wow wow wow, slow down.

JASON  
I really have to go Matt, I haven't got  
much time, I just thought to let you  
know.

EXT. EAST LONDON ESTATE - NIGHT

Jason is standing against a wall in a dark area, with his motorbike right beside him. We can hear the faint police sirens in the background.

Jason peaks from behind the wall after hearing the sound of a person moving. We see a woman with a head scarf. The wall that Jason is leaning against is that of a flat. The area looks rough and the paint is coming off the wall.

Another sound occurs, Jason looks again, this time it's a man. Jason walks up to the man from the opposite direction with his head down. The man turns to the left where the entrance of the building is.

Jason turns in the same direction as that of the man and he grabs the man by the collar.

KAREEM  
What the fuck?

Kareem tries to fight off but Jason holds him tight against the wall.

JASON  
Don't even think about it.

KAREEM  
Just let go off me man.

Jason takes his hands off Kareem. Kareem turns around and he recognises Jason.

KAREEM (CONT'D)

What the hell are you doing here?

JASON

I need your help.

KAREEM

I remember you wanting to hit me last time, why the hell should I help you?

JASON

Because I have a proposition for you.

KAREEM

The cops are looking all over for you. What exactly have you got to offer, huh? One phone call and this place will be flooded.

JASON

Freedom.

KAREEM

In case you've forgotten, you're the most wanted man in Britain, how the hell are you gonna do that?

JASON

That's where you come in. I want to know who you worked for and anything else that you know about that job with the guns.

KAREEM

I stopped doing that man. That shit got me into trouble. I now want to earn my money the right way. Besides, how is you knowing that information going to help me?

JASON

Well let me see...the reason why you got to do that job was because you couldn't get employed am I lying?

Kareem doesn't respond.

JASON (CONT'D)

You wanna know why that is? Your criminal record. And here I am offering you the opportunity to get a clean slate, and you're gonna turn it down just like that?

KAREEM

You still haven't answered the question.

JASON

If I can clear my name, then I'll clear yours.

INT. KAREEMS HOUSE - NIGHT

The sitting room looks a bit old fashioned with the paint peeling off the walls. The furniture is a bit scruffy.

Only one lamp is lit just giving enough light to illuminate the room and for the two men to see each other.

Kareem is sitting down whilst Jason is on his feet.

KAREEM

His name is Akbar.

JASON

When was the last time you saw him?

KAREEM

I've never seen him. I only know his name.

JASON

How did you get involved in the job then?

KAREEM

My friend hooked me up. They were talking about the job and how it was easy money, so I opted in.

JASON

How did you get the instructions?

KAREEM

They do it over the phone. These guys practically don't exist. They have an anonymous network of people working for them.

JASON

When was the last time you spoke to them?

KAREEM

Last week I think, they were saying that they have a much easier job for me. But since the mission went wrong I've kinda kept a low profile. I know they want me to think they don't blame me for messing up my first time but I don't really trust them. I've heard of how Akbar is a

very ruthless man.

(looks at Jason)

If you're set on finding him don't say I didn't warn you.

JASON

Call them and tell them you're interested in the job.

KAREEM

What? Are you nuts? No way! I don't think so.

JASON

That is the only way I can get to this guy.

INT. HEADQUARTERS - DAY

Boz is sitting down at his desk going through some paperwork.

Steven bursts in the office without knocking.

BOZ

(annoyed)

What ever happened to knocking.

STEVEN

Jason is on the phone!

Boz is alert. An ecstasy of fumbling - putting the papers down and picking up the phone straight away.

STEVEN (CONT'D)

Line two.

BOZ

Tap that.

Steven gives thumbs up and leaves the room.

INTERCUT - EXT. WOODS - DAY/INT. BOZ OFFICE - DAY

Jason is using an old mobile phone that Leon gave him.

Boz is now on his feet.

BOZ

(into phone)

Court what the hell are you playing at? I thought we were on the same side.

JASON

(into phone)

Which side is that? In case you haven't noticed you guys are trying to kill me.

BOZ

It's nothing personal, just procedure. Put your self in my shoes, how would you react after one of your men is found out red handed?

JASON

I'd do the descent thing of investigating the matter before jumping to conclusions. Whilst you're running around playing hide and seek with me, the real person that's behind this is right under your nose.

Jason hangs up.

INT. HEADQUARTERS. STEVEN'S WORK AREA - DAY

Boz walks into Steven's work area.

There is a big map on the touch screen with a red light flashing.

BOZ

Where is he?

STEVEN

East London.

BOZ

Good I want you to track him down, get a squad there.

STEVEN

He might be tricking us, why would he use a mobile phone with an identification when he knows that we can track him down.

BOZ

We'll soon find out.

EXT. WOODS - DAY

Jason is waiting in a deserted place surrounded by trees, sitting on Leon's bike ready to go. Kareem is there with him, looking slightly worried.

JASON

Now be cool, I'll just be round the corner. Whatever happens, do not mention

my name.

KAREEM

Got it.

Jason puts on the helmet and then drives off.

A black van approaches and stops where Kareem is standing. Jason watches from a distance.

Two men come out of the van. One man holds Kareem's hands back, whilst the other puts duct tape on his mouth and a sackcloth over his head. They drag Kareem into the van.

The van starts moving and Jason follows on his motorbike from a distance.

EXT. OLD ABANDONED WAREHOUSE - DAY

The van stops outside an old abandoned warehouse, located in a deserted place.

The walls of the warehouse are metallic and rusty.

Jason stops at a distance where he rests his bike. The two men get out of the van and drag Kareem inside the warehouse.

Jason goes round the warehouse looking through empty tiny holes in the metallic wall. He finds a hole that seems big enough to see and hear clearly what's going on inside.

INT. ABANDONED WAREHOUSE - DAY

Inside the warehouse are metallic rusty shelves. On the shelves are piles of old junk and unopened boxes. In one corner is the pile of the guns which were obtained from the raid in Dover.

There is an old Arabic man in his sixties, AKBAR, sitting in a grand high chair. There are about six men standing around him holding rifle guns. Akbar is smoking a Cuban cigar.

Kareem is tied up on a chair with his hands behind his back. He still has a mask on his head.

Akbar signals to one of the men beside him to take Kareem's mask and tape off. Kareem grunts painfully as a result of the pain from the duct tape being taken off his mouth.

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN ARABIC SUBTITLED IN ENGLISH.

AKBAR

No offence but I didn't expect you to look that white.

KAREEM  
My mother is English.

AKBAR  
Very well. As you know you messed up in your last mission very bad. You should be punished very severely for what you did.

EXT. ABANDONED WAREHOUSE - DAY

Jason notices in the corner are boxes, the same as those they got from the raid.

INT. ABANDONED WAREHOUSE - DAY

Everyone is still in the same position.

AKBAR  
But I've forgiven you after all, it was your first time right?

Kareem nods in agreement.

AKBAR (CONT'D)  
Yeah I thought so. I had a much easier and better job for you to do, one that was going to be more rewarding and it comes only once in a life time.

Bohdan is amongst the men who are next to Akbar.

AKBAR (CONT'D)  
Are you up for it?

Kareem nods his head in agreement, he looks frightened.

AKBAR (CONT'D)  
There's only one problem with that though. You know what it is?

Kareem shakes his head in a way to say he doesn't know.

AKBAR (CONT'D)  
I know that you were caught by the government.

KAREEM  
(frantic)  
I swear I didn't say anything about you.

AKBAR  
I can't trust you, and if I can't trust you I worry, and if I worry I don't

function very well. There can only be one solution to that problem.

KAREEM

Please I...I swear I didn't say anything!

END OF SUBTITLES

Akbar gestures to one of his men with his head. The man hits Kareem in the face with the butt of the gun. Kareem screams in agony. Blood comes gushing out of his nose.

Matt walking into the warehouse from Jason's point of view.

EXT. ABANDONED WAREHOUSE - DAY

Jason gazes in shock. He steps away from the wall and bends down hands on his knees. He breathes in the air deeply. He calms himself a bit and goes back to the wall looking through the hole.

INT. ABANDONED WAREHOUSE - DAY

AKBAR

(to Matt)

Where have you been? I was beginning to think you were going to let me down again.

Akbar has a strong Iranian accent and speaks considerably slow.

MATT

(whilst walking)

Aint got a clue what you're on about. I'm only here for one thing... my money.

Kareem looks very shocked at the sight of Matt. There is no significant reaction from everyone else in the room.

KAREEM

(to Matt)

You!

(confused)

But-

One of Akbar's men standing next to Kareem slaps Kareem with the back of his hand.

AKBAR

(to Matt)

Not so fast, you haven't quite finished



the job yet. You need to get rid of the evidence.

(looks at Kareem)

It's bad enough already that he's been mouthing off.

Matt gets to where the whole gang is.

MATT

That wasn't part of the deal, besides he didn't really say anything.

AKBAR

We can't take any chances.

Matt takes a gun from one of the men standing around Akbar. He points it at Kareem. Kareem's cheeks are flowing with tears, he pleads for mercy by the look in his eyes.

Matt shoots Kareem twice in the chest without hesitating, like a cold blooded murder.

MATT

(angry)

Now that I've done everything you asked for, including killing that little rat,  
(he points at Kareem)  
can I finally get my money.

AKBAR

Don't think that I'm trying to trick you or anything. All I want is to do this job properly. Had you made sure that the border was kept clear like we asked you to do in the first place, we wouldn't be in this situation.

MATT

So what are you trying to say?

AKBAR

I'm only pointing out the facts. You didn't do your job very well.

MATT

Fine! Maybe things changed a little-

AKBAR

I wouldn't quite call an MI5 raid a "little" change.

MATT

But I tried to put everything right didn't I? I mean you got your bloody guns

(quickly points at the guns in the corner)

in the end didn't you?

Akbar nods his head in agreement.

MATT (CONT'D)

I don't know how I can prove my loyalty here. Look at the first two loads, they went well. I mean yeah maybe the last one had some complications I get that, but have you got any idea what I went through for you to get them?

AKBAR

My friend, this is not a matter of trust. It's just that you haven't quite finished the job yet. We got our first load without any problems, and we paid you straight away, just as planned didn't we?

MATT

And now that you got the rest of your load?

AKBAR

Now, it's complicated. There are so many things that can backfire on us, like that agent of yours on the loose. Get rid of him.

MATT

You what?

EXT. ABANDONED WAREHOUSE - DAY

Jason looks astonished.

INT. ABANDONED WAREHOUSE - DAY

AKBAR

And then you can have your money.

MATT

You can't do that, that wasn't part of the deal.

AKBAR

Neither was the raid. If I were you I'd think about this very carefully. I'm sure you don't want your son to die from his illness? The longer it's not treated, the more it will deteriorate, the sooner he'll die.

MATT

Yeah but Jason is my friend! This is

absurd, surely there must be another way.

AKBAR

Your son or your friend, the decision is yours my friend.

Matt takes a moment before saying anything else.

MATT

(pleading)

Listen yeah, I'm your inside man, no one can get to you without me knowing. You've got nothing to worry about.

AKBAR

Do you know how ridiculous that sounds? You haven't got control over anyone. The only way you can be sure is by getting rid of any potential obstructions, like your agent friend.

MATT

If you want me to kill Jason I might as well kill the whole MI5 department.

AKBAR

Well no. Everyone else is exactly where we want them to be, he's on the lose we don't know any of his moves.

MATT

Me and Jase are so close, he tells me everything. I know where he is right now.

AKBAR

Good. Then finding him shouldn't be that hard then should it?

Matt doesn't say anything. He's distraught. He turns around and starts walking towards the exit.

AKBAR (CONT'D)

Let me know when it's done.

EXT. ABANDONED WAREHOUSE - DAY

Jason bows forward from the waist while his hands rests on his knees. He is perplexed.

The Iranian men again starts speaking in their language.

Jason looks through the the gap again. Matt is now out of the warehouse.

INT. ABANDONED WAREHOUSE - DAY

Akbar now on his feet.

AKBAR

(in Arabic; English subtitles)

Now that that bastard is out of our way  
we need to move fast. These people must  
learn.

The men move quickly and start carrying the boxes out.

AKBAR (CONT'D)

(in disgust)

Spending millions of pounds on useless  
things whilst there are people starving  
in third world countries. Make sure  
you're all ready for eight pm.

EXT. ABANDONED WAREHOUSE - DAY

The gang drives off.

ON THE OTHER SIDE OF THE WAREHOUSE

Jason switches off his mobile phone.

LATER

MI5 get on the scene. No one appears to be there. There go  
around the building, nothing.

INT. ABANDONED WAREHOUSE - DAY

Inside the building it's empty. Boz is looking around  
investigating, his hands in his pockets.

Steven walks in.

STEVEN

I feared this would happen. It's a dead  
end. We've also lost his signal.

BOZ

Where did you last peak it?

STEVEN

Here.

BOZ

Isn't there anything else we can do?

STEVEN

The only thing we can do is wait until  
signal comes back or until he calls  
again.

EXT. DUAL CARRIAGEWAY - DAY

Jason is speeding on his motorbike.

EXT. LEON'S HOUSE - DAY

The front door is wide open. Jason hurries inside.

INT. LEON'S HOUSE - DAY

Leon is lying on the floor in agony, there is blood on the  
floor. It looks like he's been shot.

Jason runs to where he's lying. As he tries to lift him up he  
screams in pain.

JASON

It's okay buddy.

There is a lot of blood coming from Leon's kidney area.

JASON (CONT'D)

Who did this to you?

Jason hops over to get the telephone and goes back to where Leon  
is lying on the ground.

JASON (CONT'D)

Leon who did this?

LEON

(struggles)

'Twas a man I...don't know him.

JASON

Where's Lizzie?

LEON

The man...he took her.

Jason dials a number.

JASON

What did he look like?

Jason has the phone on his ear.

LEON  
Tall...late forties.

JASON  
(in phone)  
Hallo...Can I get an ambulance please?

Leon shakes head, his eyes faint.

LEON  
Don't worry, I'm not going to make it.

Jason covers the mouth of the phone with his hand.

JASON  
I can't just leave you like this.  
(into phone)  
The name of the street?  
(to Leon)  
What's your post code?

There is no response from Leon.

JASON (CONT'D)  
Leon can you hear me?

Jason checks Leon's pulse.

JASON (CONT'D)  
(into phone)  
We won't be needing the ambulance any  
more  
(pause)  
Yes I'm sure.

Jason closes Leon's eyes. He kicks the chair beside him in anger.

He looks at the time on the wall and it's five pm. He heads for the door straight away.

On his way out he steps onto something that creates a metallic sound. He stops, takes his foot off and picks up the metal substance. It's a bullet shell. Jason looks at the shell intently.

EXT. ABANDONED WAREHOUSE - NIGHT

The place looks deserted, not a soul can be seen. There is a car parked just outside the warehouse, it looks like Matt's car. Jason leaves his motorbike outside.

The area seems pretty gloom with darkness. There is no lighting coming from inside the warehouse.

Jason takes out a gun from the rucksack on his back and

cautiously enters the warehouse.

INT. ABANDONED WAREHOUSE - NIGHT

Jason places his rucksack on the floor, near the door. He walks around cautiously, looking.

The warehouse is very dark. There is some moonlight coming through the windows at the top of the warehouse.

Jason runs his hands on the wall as if looking for a light switch. He can't find it.

After moments of looking around the warehouse, Jason switches on the mobile phone he has, and puts it back in his trouser pocket.

The warehouse has got rows of metallic shelves from bottom to top. To get on the other side of the shelf you have to walk all the way up the other end of the row.

JASON  
I know you're in here!

INT. HEADQUARTERS. STEVEN'S WORK AREA - NIGHT

Steven is sitting in front of a touch screen monitor that has a map on it. He has fallen asleep with his head resting on the desk.

A very sharp beeping sound comes on. Steven abruptly gets up.

On the screen is a red light flashing.

INT. ABANDONED WAREHOUSE. SMALL ROOM - NIGHT

A feminine body is lying unconscious on the floor.

INT. ABANDONED WAREHOUSE - NIGHT

We see Jason through the shelves of the warehouse. He pauses, as if he's got a sixth sense.

A gun shot from Jason's behind - it misses Jason - the bullet hits one of the metal shelves instead - Jason ducking down - shoots back in the direction the bullet came from.

JASON  
You don't have to do this!

Jason starts moving cautiously in the direction the bullet came from, eyes wide open.

Another bullet aimed at Jason goes through the clatter on the shelves. A gun shell drops on the floor.

Jason shoots back in the direction the bullet came from.

JASON (CONT'D)

I don't wanna shoot you Matt! You're leaving me no choice!

Matt's voice emerges from an area of the warehouse.

MATT (O.S.)

I didn't think you'd find out that quick. Don't take any of this personal!

JASON

What do you want me to do my friend...partner? I'm gonna have to report you!

MATT

Not if I get rid of you first!

JASON

You're not thinking straight!

Another gunshot. This time it gets Jason's leg. He clenches his teeth in pain, also in an attempt to stop sound coming out of his mouth. He holds on to one of the metal shelves for support.

He starts limping, leaving blood stains behind.

MATT

There's nothing to think about. What choice do I have?

A moment of silence. A loud sound as if something has dropped to the floor comes from an area of the warehouse and Jason fires three successive bullets in that direction. There is nothing.

JASON

Not only...did you frame me for something I didn't do, you also want to kill me because of your greediness!

MATT

It's not greed Jason, it's an act of desperation!

The lights come on. Matt has just switched them on. He sees a trail of blood on the floor. He starts to follow it.

INT. HEADQUARTERS - NIGHT

It's mayhem at the head office. Some are making phone calls, some are planning looking at the map.



There is a map on the table and Boz is instructing all the men around him.

BOZ

I want enough men to surround this area.

He uses his forefinger to circle an area on the map marked with a cross.

ROB

By the time we get there he'll be gone.

STEVEN

The signal shows no movement.

INT. ABANDONED WAREHOUSE - NIGHT

Jason is in pain. He stops and leans on one of the shelves for support.

Matt gets into the same raw as that of Jason.

Jason attempts to shoot Matt whilst he's walking towards him, but he's out of bullets.

Matt is pointing a gun at Jason. Jason seats down on the floor as if he's surrendering.

MATT

I know this is unforgivable...partner.

Matt walks slowly towards Jason, still pointing the gun at him.

JASON

Were...we were partners. Right now you're pointing a fuckin' gun in my face. If you're gonna kill me, at least awe me an explanation. Why did you do it?

MATT

Considering the circumstances why not? I don't expect you to understand Jase, really I don't. But d'you know that it pains me to see my son in that chair. Have you any idea how much the treatment costs? We're talking a few thousands a month.

JASON

If it was money you needed why didn't you just ask. I could have helped.

MATT

You've got your own life to live. Why should I load a burden like that on you?

JASON

That's what friends are for aint it?

MATT

I'm sorry for getting you framed you know, it was the only way of stooping you from finding me out. And now that you know...you see you leave me no choice.

JASON

So you're willing to have thousands of innocent people blown up for a few thousand pounds.

MATT

What are you talking about?

JASON

Akbar and his men are going to blow Westfield mall in about...what's the time?

Matt looks at his wrist watch.

MATT

Five past seven.

JASON

That will be fifty five minutes.

MATT

How the hell do you know this?

JASON

What the hell did you think they were gonna do with boxes full of guns?

EXT. LONDON CITY - NIGHT

We see a helicopter high up in the sky.

There are several 4x4 cars speeding on the road.

INT. ABANDONED WAREHOUSE - NIGHT

Matt has withdrawn the gun from Jason. He looks like he's deep in thought.

JASON

I know you want to kill me but you can do that later, right now hundreds and thousands of civilians need us.

Suddenly Matt falls to the ground. Behind Matt is a bruised face Lizzie, holding a thick metal that she's just used to hit Matt with.

Lizzie is in tears. Her hands are shacking. She looks traumatised.

Jason holds her tight, comforting her.

JASON  
Shh, it's okay now.

Jason breaks the embrace. He puts Lizzie's face in his arms.

JASON (CONT'D)  
I have to go now.

LIZZIE  
(confused)  
What?

JASON  
They're going to attack in less than an hour.

LIZZIE  
You can't leave me here.  
(looks and points at Matt)  
Not with him.

JASON  
It's fine, he's not gonna do anything to you, I promise.

Jason wipes away Lizzie's tears with his hands.

LIZZIE  
You have to let me come with you... please.

JASON  
I can't do that love, it's too dangerous.

LIZZIE  
Look at what happened when you left me before.

JASON  
I swear on my life no one's gonna do anything to you. My boss will be here soon, he'll take care of you, hmm. Everything's going to be just fine.

Jason picks up Matt's gun from the floor and hands it over to Lizzy.

JASON (CONT'D)

Here.

Jason hands the gun to Lizzie.

JASON (CONT'D)  
Just in case.

Jason takes two steps towards the exit.

Suddenly MI-5 agents bust in. Rob is the first one in the building. He has his gun pointed at Jason and Lizzie.

ROB  
Freeze!

Jason slowly takes a couple of steps back to Lizzie.

JASON  
(to Rob)  
It's cool man, take it easy!

ROB  
Don't move!

More agents come into the warehouse with their guns drawn out.

ROB (CONT'D)  
Put the gun down!

JASON  
(to Lizzie, gently)  
It's okay, just do as they say.

Lizzie slowly puts the gun down.

Rob starts walking to where Liz and Jason are.

ROB  
Hands on your head!

When Rob is closer to them, he kicks the gun away from them.

JASON  
I've worked everything out, I know-

ROB  
Get down!

JASON  
I know who's behind the whole scandal-

Rob pays no attention to what Jason says. He grabs Jason aggressively - turns him round - then takes him straight to the ground. Jason does not at all try to fight him off.

LIZZIE  
He didn't do anything!

One of the MI-5 agents take Lizzie by her arms and pulls her back as she tries to save Jason.

FRANK

What the hell did you do to him?

Frank attends to Matt, who's still lying unconscious on the floor. He checks his pulse.

FRANK (CONT'D)

Get an ambulance quickly!

Steven is standing at the entrance of the building. He dials a number.

Rob presses Jason's face to the ground as he puts handcuffs on Jason's wrists.

JASON

(struggling)

I didn't do it.

ROB

Who's the boss now huh?

JASON

(struggling)

You have to listen to me. There is going to be a terrorist attack tonight in less than-

ROB

Nice try mate. It's over.

Once Jason has been cuffed, all the other agents withdraw their guns.

Rob pulls Jason up.

ROB (CONT'D)

Get up!

Rob pulls Jason up and escorts him to the exit.

JASON

(trying to look back)

Liz tell them!

LIZZIE

He's telling the truth, people are going to get killed!

Rob keeps on walking escorting Jason out. Steven is still at the entrance and Jason makes eye contact with him.

JASON

Steven you have to believe me. There's gonna be a terrorist attack.

Steven doesn't say anything.

EXT. ABANDONED WAREHOUSE - NIGHT

There are a few four by four cars parked outside. There is also an ambulance. Jason is put in one of the black cars. Lizzie is put in a different car.

JASON  
(to Lizzie)  
Don't worry Liz, it's gonna be okay!

Matt, still unconscious, is wheeled onto the the ambulance, whilst lying on a wheeled bed.

INT. 4X4 - NIGHT

Jason is sitting in the rear passenger seat in silence. Rob is sitting in the front passenger seat, chewing gum and looking confident. Steven is driving, he concentrates on the road ahead.

The time in the car indicates that it's half past seven.

INT. AMBULANCE - NIGHT

The ambulance is moving and the paramedics are attending to Matt. Gradually Matt regains consciousness, noted by his blinking eyes.

INT. 4X4 CAR - NIGHT

Rob receives a phone call and answers it.

EXT. BUILDING ON THE WEST - NIGHT

We see Akbar standing there whilst watching his men each take a nuclear riffle from a van.

AKBAR  
(in Arabic; English subtitles)  
Hurry it's almost time.

INT. 4X4 CAR - NIGHT

Rob hangs up the phone. He looks back at Jason now with a serious face.

ROB  
This must be your lucky day.  
(to Steven)  
Turn the car round now!

STEVEN  
Where to?

ROB  
Westfield.  
(to Jason)  
When is the attack?

EXT. WESTFIELD SHOPPING CENTRE - NIGHT

The shopping centre is glowing with lights. There are several happy shoppers entering and exiting the shopping centre.

The 4x4 car arrives at Westfield in high speed. Jason and Rob get out of the car in urgency. Jason no longer has the handcuffs.

Rob looks at his watch.

ROB  
If you don't know where they're  
attacking from how are we gonna find  
them?

JASON  
(to Steven)  
What's the tallest building around here.

Steven types in his little computer.

ROB  
Jason we haven't got time.

JASON  
If you were a terrorist about to fire a  
nuclear weapon on that massive shopping  
centre where would you do it from?

Rob looks as if he understands.

JASON (CONT'D)  
I need you to go up that building, they  
should be at the top.

STEVEN  
(looking at the screen)  
The tallest building is on the west,  
about a mile away.

Rob and Jason look to the west. We see the building that Steven

is referring to. All the lights in that building are switched off. All other buildings in that area have got the lights on.

Steven looks at the time on his wrist.

STEVEN (CONT'D)

That's a little far, we may not make it.

Other MI-5 cars arrive at the scene in urgency.

JASON

You guys go, I'll find a way to stall up some time.

EXT. TOP OF BUILDING - NIGHT

We see the Arab men setting up on top of a building. Akbar is standing in the distance speculating. There are two men on both of his sides holding rifles.

EXT. RESIDENTIAL STREET - NIGHT

There are five 4x4 cars speeding one after the other.

INT. 4X4 - NIGHT

Rob and Steven are in the car both looking tense, speeding towards the tallest building on the west.

EXT. WESTFIELD SHOPPING CENTRE - NIGHT

Jason is running towards the entrance of Westfield shopping centre. His running is a bit demented because of his shot leg.

INT. WESTFIELD SHOPPING CENTRE - NIGHT

All the shoppers and staff are reluctant. There is pop music being played in the whole of the shopping centre.

Jason looks around. Ahead of him is a clock that shows that it's three minutes to eight. To his right is a fire alarm.

EXT. TOP OF BUILDING - NIGHT

The man holding the nuclear weapon takes a nuclear war head and



places it on the rifle.

EXT. BUILDING ON THE WEST - NIGHT

Rob and Steven get to the building before the rest of the other MI-5 agents. As soon as they get there they run out of the car to the entrance door holding rifle guns.

When trying to get in the building, they find the door locked.

EXT. TOP OF BUILDING - NIGHT

The man operating the gun looks at Akbar as if waiting for a go ahead sign. Akbar looks at the clock on his wrist. He nods his head in a way to give the go ahead to the man operating the rifle.

Just as the man is about to pull the trigger, we start to hear a faint fire alarm.

AKBAR  
(in Arabic; English subtitles)  
Wait.

Akbar walks closer to the edge of the building. There is a tone of panic and urgency in his body movement as he walks. He signals to one of the men around, who gives him some binoculars.

Through the binoculars we see people running out of the shopping centre.

EXT. BUILDING ON THE WEST - NIGHT

Steven stands back and Rob uses his gun to break the lock. The door opens.

EXT. TOP OF BUILDING - NIGHT

Akbar looks at the bottom of the building and sees a car parked outside.

AKBAR  
(in Arabic; English subtitles)  
They know. Shoot! shoot!

The man holding the nuclear weapon raises the rifle in motion to shoot.

Suddenly Rob and Steven get to the top of the building with their rifles held up.

ROB  
Drop your weapons right now!

A helicopter can now be heard from a distance.

AKBAR  
(in Arabic; English subtitles)  
I said shoot!

Akbar pushes the man holding the rifle on the side and grabs the nuclear weapon. Steven shoots Akbar before he gets the chance - Akbar drops to the ground - suddenly - Akbar's men start shooting at Steven and Rob - more MI-5 men get to the top - nothing can be heard apart from the rifles' rapid rattle - Akbar's men out numbered - and then one man is down - a bullet through Steven's leg - he goes down - he keeps on shooting - eventually all the man are down.

Akbar is lying on the floor, he's not dead. He crawls to where the nuclear weapon is. He slowly lifts it up. As he is about to fire it we hear a gun shot. Akbar falls to the ground.

We then see Jason holding a gun, breathless.

EXT. BUILDING ON THE WEST - NIGHT

There are a lot of ambulances parked. Rob and Steven are on drips and are wheeled in the ambulance

Jason is sitting at the back of an ambulance with his legs swinging out. There is a bandage on his left leg.

Boz comes to where Jason is sitting.

BOZ  
That was a job well done. It's good to have you back.

JASON  
Technically I never left.

Boz taps Jason's shoulder.

BOZ  
As from today you're now on leave.

JASON  
Is that your way of saying thank you?

BOZ  
You could see it as that.

Boz walks away. Some dead bodies are wheeled into the the ambulances.

A 4x4 car arrives at the scene. Lizzie comes out of the car. She

looks cleaner than before and has a wrapped hand. As soon as she's out of the car she runs to Jason and they kiss.

They start walking towards the car that Lizzie came out of, with their arms behind each other's back.

LIZZIE  
You know what?

JASON  
What?

LIZZIE  
You haven't lost a partner, you've just gained one.

JASON  
(smiling)  
Oh yeah?

LIZZIE  
You certainly need to work on those kicks though, I don't want you cramping my style.

Jason laughs.

BLACK SCREEN

TEXT ON SCREEN: Matt was sent to prison for fifteen years and was let out after ten years on parole.

Jason helped to pay for Dylan's medication and was able to stabilise his condition.

FADE OUT

THE END