

Defection

By

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An original idea by Leo Birchley

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EXT. MANSION NIGHT

A palatial structure set amongst a somewhat tropical forest.

In front of the mansion, several luxury cars are parked.

A large downstairs area of the mansion is well lit, and music and a variety of voices can be heard coming from it.

INT. FUNCTION ROOM NIGHT

An elegantly and expensively decorated hall.

The room is full of various casino tables.

The tables and the hall are bustling with men and women dressed in elegant suits and evening gowns.

Towards the center of the room is a Blackjack table.

TOM WARREN, an athletically built, well groomed man in his early 40s, wearing a freshly pressed dinner jacket, sits at the table.

Laid on the table directly in front of him is a pair of Kings.

Standing opposite Tom, a CROUPIER, a man in mid 20s wearing a waistcoat, deals himself a hand.

Tom, a crowd of people standing behind him, and the other players sitting at the table, watches the croupier as he reveals the two cards, an Ace and a Five.

The other people look anxious. Tom remains calm though.

The Croupier deals himself a third card.

A Seven. The croupier is bust.

CROUPIER  
(congratulatory)  
Well done sir. You win another hand.

The crowd gives out a cheer.

A large pile of gambling chips is moved in front of where Tom is sitting.

A slight smile momentarily appears on Tom's face.

(CONTINUED)

CROUPIER  
(suggestive)  
Another hand?

The smile returns to Tom's face.

TOM WARREN  
(confident)  
Why not. I'm still feeling lucky.

HEARING DEVICE

A little chip behind Tom's ear, hidden to everyone else around him, comes to life.

MATT EDWARD's voice is heard

MATT EDWARDS (O.S)  
(informative)  
The security camera's have been taken care of. It's time to make your move.

TOM

Tom looks decisive.

He gets up from the table.

Aware of the people around him, he gives a slight smile again.

TOM WARREN  
(to the Croupier)  
On second thought, could you keep my place at the table free for a moment. ... I think I'm in need of another drink.

Tom casually walks away from the table.

He slowly and subtly starts to walk towards the entrance door of the Hall.

Tom notices two identically dressed guards standing in front of the door observing the casino guests.

He looks a little anxious.

Tom talks under his breath.

TOM WARREN  
(to the listening chip)  
We have a situation here. There's  
two guards blocking the door.

MATT EDWARDS (O.S)  
(reassuring)  
I'm on it.

Tom slowly carries on moving towards the door, trying not to raise suspicion.

The guards continue to scan the room.

Trying to keep his anxiety hidden, Tom continues to move towards the door.

The guard's hand held radios suddenly make a noise.

HAND HELD RADIO

SECURITY TECHNICIAN (O.S)  
The sensor by the Kitchen back door  
has been triggered. Please  
investigate.

TOM

Tom watches as the guards quickly turn there focus away from the hall, open the door, and walk out of the room.

A look of relief appears on Tom's face.

Tom carries on over to the door.

Eventually reaching the door, Tom quickly scans the hall before carefully opening the door and walking out of the room.

INT. MAIN FOYER NIGHT

Tom cautiously quickly scans the area.

No one else is around.

TOM WARREN  
(to listening device)  
I'm on my way to Esten's office  
now.

MATT EDWARDS (O.S)  
Good. This is the best opportunity  
we've had so far to get that son of  
a bitch before he makes another  
billion dollar deal .. be careful  
though pal.

TOM WARREN  
(confident)  
I always am.

INT. MANSION CORRIDOR 1 NIGHT

A long walkway lit only by the moonlight from the windows opposite it.

Various statues and paintings are peppered along it.

Tom cautiously walks along the corridor, looking to see if anyone else is around.

As Tom edges along a curve in the walk way, he suddenly sees a trio of armed, alert, stationary, MANSION SECURITY GUARDS in the distance.

Tom retreats a few paces.

He looks deep in thought.

Tom soon reappears in the guards viewpoint as he walks along the corridor towards them.

Making himself look like a believable drunk, he repeatedly stumbles back and forth across the corridor width. Bumping into paintings and statues, and then apologizing to them.

The guards soon become aware of Tom's apparent state.

They start walking towards him. Their hands resting on their individually holstered machine guns.

SECURITY GUARD 1  
(commanding)  
Sir, please return to the main hall. This area is strictly off limits.

Tom looks at him in a drunken gaze.

TOM WARREN  
(slurring)

(MORE)

(CONTINUED)

TOM WARREN (cont'd)  
I's ... I's jusht ... I's jusht  
wondering if someone could point me  
towards the ... nearest toilet.

The guards reach Tom. Their hands still resting on their machine guns.

SECURITY GUARD 1  
Sir, we must insist that you turn  
back the other way.

TOM WARREN  
Oh ... I'm sorry. Itsh jusht that  
it's easy to get lost in this  
placesh.

The guards take their hands off their guns.

SECURITY GUARD 1  
No problem. Just head dow...

Before MANSION SECURITY GUARD 1 finishes his sentence, Tom drops his drunken posture and knocks him out with a punch to the jaw.

Security Guard 1's body has not even hit the floor before MANSION SECURITY GUARD 2 is given a swift groin kick by Tom.

Mansion Security Guard 2 doubles over in agony.

MANSION SECURITY GUARD 3 takes hold of his machine gun in retaliation.

Tom knocks the gun out of his hand with his palm.

Mansion Security Guard 3 reaches out to grab Tom with his other arm.

Tom grabs the arm and quickly raps Mansion Security Guard 3's arm up against the back of his own body in an arm lock.

Tom propels Mansion Security Guard 3 towards a large statue.

Mansion Security Guard 3's head hits the statue. He is instantly knocked out cold.

Mansion Security Guard 2 regains his composure.

He reaches for his gun.

Before he can though, Tom puts him in a sleeper hold.

Mansion Security Guard 2 frantically tries to break away from the hold but too quickly loses consciousness.

Tom lets go of Mansion Security Guard 2, letting him drop to the ground.

Tom quickly surveys the scene.

He walks over to Mansion Security Guard 3 and relieves him of his machine gun.

MATT EDWARDS (O.S)  
(concerned)  
Tom, what's going on?

TOM WARREN  
Just taking care of some guards.  
... I'll be at Esten's office in a moment.

Tom walks along the corridor to where the guards were initially standing and cautiously turns down into another corridor.

INT. MANSION CORRIDOR 2 NIGHT

A highly ornate oak paneled corridor, full of mounted paintings.

Tom stands in front of a large set of wooden doors.

He pulls back one of his jacket sleeves, revealing a watch on his arm.

He clicks a button on the watch and the watch screen becomes a GPS screen. It shows Tom to be standing in front of the entrance to Esten's office.

Tom quickly removes a cuff link from his dinner shirt.

After removing a thin shell from the cuff link, it is shown to actually be a small piece of putty like substance.

Tom thinly spreads the substance along the centre of the edge of the right door.

INT. ESTEN'S OFFICE NIGHT

A large decorative room, with a landscape window that looks out onto the mansion's grounds.

GENERAL ESTEN, an average build, feisty looking man in his early 50's, wearing an expensive dinner suit, is sitting at a desk with his back to the window.

Sitting diagonally opposite him on the other side of the desk is HECTOR ALZARON, a muscular man with a shaved head, also wearing a dinner suit

Surrounding the inside of the office are 5 PERSONAL GUARDS, all wearing identical combat outfits, and all holstering machine guns.

General Esten and Hector Alzaron are deep in conversation with each other.

GENERAL ESTEN

(questioning)

And how is the latest shipment  
coming along?

HECTOR ALZARON

It will be packed tomorrow. All  
ready in time for the exchange with  
the Colombians on Thursday.

GENERAL ESTEN

Good. This deal is worth a lot of  
money to me. Plus, good ties with  
the Colombians could better my  
position within our government. ....  
Make sure nothing goes wrong.

SOUND OVER: door knock

The General and Hector are surprised by the sudden knock.

GENERAL ESTEN

(to Hector)

Expecting anyone else to join us?

HECTOR ALZARON

(adamant)

No-one General.

The General calls out.

(CONTINUED)

GENERAL ESTEN  
(demanding)  
Who's there? ... We are in the  
middle of an important meeting.

They wait for a response, but there is none.

The General, Hector, and the Personal Guards look concerned about the situation.

GENERAL ESTEN  
(commanding)  
Guards. Shoot the doors.

All 5 guards fire a large number of bullets at the doors, peppering them with bullet holes.

The guards stop shooting, and The General, Hector and the guards, listen for any further signs of movement from the other side of the door.

There is nothing.

General Esten looks over at Personal Guard 1.

GENERAL ESTEN  
(commanding)  
You. Go see what's on the other  
side.

Personal Guard 1, gives a nod to General Esten, and then cautiously walks towards the door. His hand holding on tightly to his machine gun.

INT. MANSION CORRIDOR 2 NIGHT

Tom is diagonally positioned about 20 yards away from the door.

He throws another cuff link at the door.

The cuff link instantly creates a thick cloud of smoke.

Tom pulls out a pair of UV shades and puts them over his eyes.

Through the shades, Tom can see where the putty substance is on the door.

He targets the substance with his machine gun.

INT. ESTEN'S OFFICE NIGHT

The guard reaches the door and cautiously turns one of the handles.

INT. MANSION CORRIDOR 2 NIGHT

Tom watches one of the doors starting to open.

He fires a few rounds at the substance.

The substance ignites.

INT. ESTEN'S OFFICE NIGHT

SOUND OVER: explosion

The substance causes a large explosion. The doors are blown apart, and Personal Guard 1 is caught head on by the blast.

What remains of Personal Guard 1's body is thrown across the room, before slamming down in front of Esten's desk.

The General, Hector, and the remaining Personal Guards look shocked by the sudden turn of events.

The cloud of smoke from the corridor engulfs the centre of the room.

Hector quickly moves around the desk, furthering himself from the door way.

Quickly regaining his composure, but with a slight sense of worry in his demeanor, the General turns to the remaining guards.

GENERAL ESTEN  
(commanding)  
Shoot anything that moves!

The guards nervously point their guns at the smoke cloud, ready to fire away.

SMOKE CLOUD

Tom lays face up on the ground, he is covered by the smoke cloud. He's armed himself with the machine gun.

Wearing his UV shades, he can make out the shapes of the remaining guards.

OFFICE

(CONTINUED)

Shots coming from inside the smoke cloud hit each guard in the head, taking them down in quick succession.

A look of shock returns to the General's and Hector's faces as they watch helplessly as more of their men are wiped out by the unseen force.

Angered, General Esten looks at Hector.

GENERAL ESTEN  
(commanding)  
What are you waiting for?! Kill  
Them!!

A look of uncertainty appears on Hector's face.

GENERAL ESTEN  
Now!!

Hector takes hold of a Machine Gun and quickly moves around in front of the desk.

He cautiously walks into the smoke cloud.

As he moves around the area he fires short machine gun blasts randomly into the cloud.

Hector stops moving for a moment as he stares for signs of movement.

HECTOR ALZARON  
(frustrated)  
Show yourself you son of a bitch!

SMOKE CLOUD

Tom's legs gently wrap themselves around Hector's.

Tom quickly flips Hector to the ground face upwards.

Hector winces in pain.

Tom's hand appears in front of Hector.

Hector gasps in shock.

The hand chops down at Hector's throat, crushing it and killing him instantly.

OFFICE

Looking panicked, General Esten frantically opens a draw in his desk.

(CONTINUED)

His hand scurries around a pile of files and loose paperwork.

GENERAL ESTEN  
(to himself)  
Where is it, damn it!

General Esten suddenly grabs hold of something.

A smile appears on his face.

He pulls out a hand gun from the pile of paperwork.

The draw is suddenly slammed shut while General Esten's hand is still in it.

General Esten yells out in agony.

Tom is now standing in front of General Esten, holding a gun to his head. He has a confident smile on his face.

A look of defeat appears in General Esten's face.

TOM WARREN  
General Esten, you're under arrest.

TITLE OVER: DEFLECTION against a black background.

EXT. I.S.A. HEADQUARTERS AFTERNOON

A large modern looking office building located in an industrial area.

The building's size causes it to greatly overshadow any other surrounding buildings in the area.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

JACKSON MORRIS, a well manicured, slender man in his late 50s, wearing a designer suit, is sat at his desk.

Sitting in front of the desk is Tom, now in a an office suit, and MATT EDWARDS, a stockily built tall man in his mid 40s, also wearing an office suit.

While both Tom and Matt show an air of confidence about their roles, Jackson Morris, with an ever serious look on his face, show's that he is very much the man in charge.

JACKSON MORRIS  
Another successful operation  
Agents. Congratulations are in  
order.

Jackson gives them a brief smile.

Jackson quickly looks serious again.

JACKSON MORRIS  
(questioning)  
Although I did not appreciate the  
change in approach.

Matt falls silent, avoiding eye contact briefly with the other two.

TOM WARREN  
(defensive)  
A change in approach?

JACKSON MORRIS  
(commanding)  
The initial briefing was to  
eliminate General Esten. Not take  
him prisoner.

TOM WARREN  
I'm sorry Mr. Morris, but I thought  
it was a better way to handle the  
situation. With some encouragement,  
he might prove useful in the  
future.

JACKSON MORRIS  
Myself and your other superiors did  
not see it that way.

Tom looks frustrated at this comment. He grips the handles of his chair tightly.

Matt remains unresponsive to the conversation between Jackson and Tom.

TOM WARREN  
You put me in charge of this  
operation, sir. I took what I feel  
was a more effective approach to  
the situation. Something that could  
cause less repercussions.

Jackson gives a quick disapproving glance at Tom.

Quickly clearing his facial expression of any emotion, Jackson clears his throat, gesturing a change in conversation.

Tom relaxes his body trying to overlook the last conversation had.

JACKSON MORRIS

Well, no need to worry about that anymore. Let's move on to your next mission.

Matt returns his gaze to Jackson.

Jackson passes over two document files. One to Tom and one to Matt.

Tom and Matt both open their files and start to peruse them.

JACKSON MORRIS

(clarifying)

Your target's name is Artan Hamat.

Tom and Matt close their files and look intently at Jackson.

JACKSON MORRIS

He's the leader of the Marjoon terrorist cell. He's only been behind some minor attacks over in the US so far, but certain sources have suggested he has bigger plans.

A look of concern appears on Tom and Matt's faces.

JACKSON MORRIS

Infiltrate his cell, get close to him, find out what his plans are, and stop him. ... That's all for now agents.

Tom and Matt grab the files and get out of their seats.

TOM WARREN

We'll get on with it right away sir.

Tom and Matt leave Jackson's desk and head for the office door.

Jackson quickly calls out to the Agents.

JACKSON MORRIS  
(commanding)  
Oh and one last thing. . . . Stick to  
the plan this time.

A look of frustration appears on Tom's face before he walks out of the office.

INT. OFFICE CORRIDOR AFTERNOON

A long, thin, somewhat sterile, hall way.

Tom and Matt are walking along together.

Tom looks annoyed.

Matt sighs.

MATT EDWARDS  
(questioning)  
Maybe you could at least try to be  
a little more diplomatic with him.

Tom looks further frustrated by this comment.

TOM WARREN  
(defensive)  
They put me in charge of the  
operation. I did what I could to  
make it as effective as possible.

MATT EDWARDS  
(questioning)  
You went against our boss' orders!

TOM WARREN  
His order's were wrong!

A look of confusion appears on Matt's face.

MATT EDWARDS  
(uncertain)  
What do you mean, wrong?

TOM WARREN  
The attitude of this agency just  
doesn't feel right to me anymore?  
. . . The way things are going, it's  
becoming harder to know who's the  
real enemy . . . us or our targets.

MATT EDWARDS

I don't feel that. The agency's just trying to keep up with how the rest of the world works now.

Tom relaxes his face a bit more. But a look of worry edges in.

TOM WARREN

But maybe that way isn't right.  
We're supposed to be the good guys,  
we should try to keep things  
morally right.

MATT EDWARDS

(defensive)

Being morally right is not always possible in this profession, Tom.  
Me and you have been doing this job long enough to know that.

TOM WARREN

We should try more though.

Tom and Matt reach a lift area.

Tom walks over to the lift and presses the call button.

TOM WARREN

Well I'm gonna go take a break and try to relax my mind a bit more.

MATT EDWARDS

I've got some things to take care of so I'll catch you later.

TOM WARREN

See ya.

Matt carries on walking past the elevator area.

Tom gives a sigh, and turns to face elevator 1.

INT. STAFF REST AREA AFTERNOON

A cafe/canteen full of neatly arranged comfortable tables and chairs.

The area is busy with various employees eating and buying lunch.

(CONTINUED)

Judy Selp, a slender woman in her mid 40s, with tied back hair, wearing a dress suit, is sitting at a table by herself.

A muffin lies next to her, and she sips from a coffee cup as she reads over some paperwork. She seems thoroughly engrossed in her work.

Tom, holding a fresh sandwich on a plate, and a bottle of juice in his hand, notices her and wanders over to her.

TOM WARREN  
(friendly)  
Hey Judy. How's things?

Judy looks up at Tom, and gives him a friendly smile.

JUDY SELP  
Hey Tom take a seat.

Judy puts rests her coffee and paperwork on the table.

Tom sits down opposite her.

Judy looks at him directly in the face.

JUDY SELP  
Things are good. Rose is doing great in school too. ... I don't know where she gets her intelligence from though.

A look of sudden curiosity appears in Judy's face.

JUDY SELP  
(gossipy)  
Let's talk about you though. I hear that you pissed off Jackson again.

Tom looks surprised at this comment.

TOM WARREN  
You know about that?

JUDY SELP  
I'm his secretary. There's very little I don't know about.

Tom gives her a slight smile.

TOM WARREN  
Good point.

A look of slight concern appears on his face.

TOM WARREN

I'm just trying my best to keep  
this agency on the straight and  
narrow. I feel like it needs  
someone to do that.

JUDY SELP

(concerned)

To be honest. I worry about this  
place too.

TOM WARREN

(curious)

Really?

JUDY SELP

Mainly about how some of the recent  
operations that have been assigned,  
and their follow up work. . .

Something just doesn't feel right  
about it to me.

Judy looks down at the table.

JUDY SELP

In truth, I'm even considering  
resigning.

TOM WARREN

(questioning)

Why don't you?

JUDY SELP

(defensive)

I'm a single parent with a 14 year  
old daughter. I need the money that  
this job pays me.

Tom gives her a slight smile.

TOM WARREN

(agreeing)

Fair enough.

EXT. TOM'S HOME EVENING

A medium sized house located in a suburban area.

It has a welcoming look to it, and seems very peaceful among  
the somewhat quiet neighbourhood that surrounds it.

Several lights are on in the house.

INT. DINING ROOM EVENING

A warmly lit modest sized room decorated with oak furniture.

Tom sits at a dining table, with a plate of food in front of him.

Opposite him, also sitting at the table is JILL WARREN, a slim pretty woman in her late 30s.

Jill eats from her plate.

Tom suddenly seems uninterested in his food.

Noticing this, Jill puts her fork down. A look concern is on her face.

JILL WARREN

Honey is everything okay?

Tom looks up at Jill.

TOM WARREN

I'm fine. ... It's just that I  
don't know if I want to work for  
the I.S.A. anymore.

JILL WARREN

(concerned)

What's brought this on?

TOM WARREN

I just don't know if I'm the right  
person for the job anymore.

JILL WARREN

(confused)

But I thought you were their top  
agent.

TOM WARREN

Not for the way they seem to be  
running things these days.

Jill looks saddened to hear this.

JILL WARREN

What would you do instead?

A smile appears on Tom's face.

(CONTINUED)

TOM WARREN  
(positive)

Maybe become a P.I. Have more  
choice in who I work for, and what  
I choose to do.

Jill smiles.

JILL WARREN  
That sounds good to me.

TOM WARREN  
It could allow me to be around you  
more too.

Jill gives him a loving gaze.

JILL WARREN  
I would like that.

TOM WARREN  
(confident)  
Then that's what I'll do. ... After  
my current assignment is completed,  
I'll hand in my resignation.

TITLE OVER: 2 MONTHS LATER against a black background.

EXT. MARJOON HEADQUARTERS AFTERNOON

A desert stronghold, seemingly separated from any other  
civilian lifeforms.

Various armed guards in desert camouflage uniform keep  
careful watch over the area.

INT. BROADCAST ROOM AFTERNOON

A large room, with plain sandy brick walls.

Several men, also wearing desert camouflage uniform are  
busily operating various pieces of audiovisual production  
equipment.

Just off from the center of the room, a group of seemingly  
immobile people, wearing clothes made out of old cloth, are  
slumped on the floor together. Their heads are hidden by  
large sacks.

Several similarly camouflaged armed men keep their guns  
casually trained on the group of immobile people.

(CONTINUED)

ARTAN HAMAT, a medium built bearded man in his late 40s, wearing a similar camouflage uniform, but also an army cap, stands in front of a TV camera.

Artan is tidying and rearranging his uniform to a level of personal satisfaction.

CAMERA MAN  
(confirming to Artan)  
Recording.

Artan stares directly into the camera with a serious look on his face.

CAMERA

ARTAN HAMAT  
(threatening)  
We have tried to make America aware  
of the penalty of their crimes  
against our way of life. But still  
you continue to attack us.

Artan points over to the immobile group of people, as the camera view follows his arm.

ARTAN HAMAT  
But now we have your men. ... And  
we can have control over you!

The camera moves back to face Artan.

ARTAN HAMAT  
You will now witness their  
execution. ... And then you may  
pray that no more of your  
countrymen will suffer the same  
fate.

BROADCAST ROOM

The seemingly immobile group all suddenly get up off the floor.

To the surprise of the armed guards they are not shackled.

The group throw off the old cloth clothes, revealing themselves as actually a fully armored and armed defense unit.

In the middle of the group stand Tom and Matt.

The guards look shocked at the sudden appearance of the defense unit.

(CONTINUED)

TOM WARREN  
(commanding the rest of the group)

Now!

The guards take aim at the group, but it's too late.

The group's guns quickly blast out many rounds of ammunition, decimating the camouflaged guards.

Artan, having been spared a quick death, moves towards a door at the far end of the room.

TOM WARREN  
(commanding Matt)  
Stop him.

Matt dashes over to Artan, grabbing him before he can open the other door.

Tom surveys any other entrance points in the room.

Tom turns back to see Matt, and is shocked to see him heavily beating up Artan.

TOM WARREN  
(enraged)  
Matt, what the hell are you doing?

Matt has a look of determination in his face, as he grabs Artan by the throat.

Artan looks terrified.

MATT EDWARDS  
(demanding)  
Where is the safe?!

ARTAN HAMAT  
I don't know..

Matt punches Artan hard in the face.

Artan falls face first on to the floor.

TOM WARREN  
(panicked)  
No!

Tom launches himself at Matt, but two more members of his group hold him back.

Tom looks confused over being held back.

TOM WARREN  
(annoyed)  
What the hell?!

Matt picks Artan up off the ground.

Artan is barely conscious.

Matt threatens to punch him again.

MATT EDWARDS  
Tell me now. It's your last chance.

ARTAN HAMAT  
(in agony)  
Okay, okay! Underneath my desk in  
my office.

Matt calms himself down, but still threatens to punch Artan again.

MATT EDWARDS  
And the safe code. What is it?

Artan shakily pulls a piece of paper out of a chest pocket, and hands it to Matt.

ARTAN HAMAT  
Here.

Tom is full of shock and anger at Matt's treatment of Artan.

Artan drops back down on to the floor.

Matt observes the piece of paper.

Matt suddenly pulls out a pistol and shoots Artan point blank in the head.

Artan's body goes limp .

Tom's eyes are full of shock and anger.

TOM WARREN  
(to Matt)  
You son of a bitch! What the hell  
have you done?! ... This is  
insubordination!

Matt looks over at another member of the group.

MATT EDWARDS  
(commanding)  
Take care of him.

Matt looks at Tom, confused by the order.

TOM WARREN  
What?!

The ordered member of the group strikes Tom in the face, knocking him out cold.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Tom stirs somewhat semi-consciously on a chair in the middle of the office.

Matt and Jackson, standing directly in front of him, are observing his current state.

Near the entrance door stand three I.S.A. GUARDS.

Sitting at Jackson's desk, programming something on his computer, is HENRY GREEN, a bespectacled chubby man in his mid 30s.

Tom fully regains conscious, and notices Matt standing in front of him.

Tom's face fills with rage.

He launches himself at Matt.

Unnoticed handcuffs attached to his chair automatically stop Tom's assault.

TOM WARREN  
(To Matt and Jackson)  
What the hell is going on?!

JACKSON MORRIS  
(calming)  
Relax Agent Warren. your anger will not help this situation.

TOM WARREN  
(to Jackson)  
This situation?! The situation where a fellow agent beats the hell out of a man for unnecessary information, then shoots him in the head!!

(CONTINUED)

Jackson sighs.

JACKSON MORRIS  
This response is exactly why we had  
to keep you out of the loop.

Tom looks confused by this comment.

TOM WARREN  
What loop?

JACKSON MORRIS  
For a while now, our agency has not  
been happy with the political  
attitudes of the world as a whole  
... So, we've decided to take  
charge of it instead.

TOM WARREN  
Take charge how?

JACKSON MORRIS  
By eliminating problem makers.  
Those who challenge what the world  
should be.

TOM WARREN  
(defensive)  
But people are free to make their  
own decisions. Whether they are  
problematic or not

JACKSON MORRIS  
(adamant)  
Not by our standards. ... Not in  
our world

Tom looks perplexed at this situation.

TOM WARREN  
But you're talking about a  
dictatorship.

JACKSON MORRIS  
If that's what it takes to keep the  
world running the right way.

Tom puts his hands on his head in frustration.

JACKSON MORRIS  
Your other superiors and I have  
been trying to keep this ideal at  
the forefront of our operations for  
(MORE)

(CONTINUED)

JACKSON MORRIS (cont'd)  
the last 3 years. .... But after  
your efforts to deal with General  
Esten, we realised we needed  
someone more intune with our views  
to take charge of our operations.

TOM WARREN  
(realising)  
Matt.

JACKSON MORRIS  
He was prepared to do what you  
weren't for our company. He took  
care of Hamat for us, and he also  
eliminated Esten.

Tom looks at Matt, his face full of disgust.

TOM WARREN  
You traitor. You scum.

Matt tries to ignore Tom's comments.

MATT EDWARDS  
I did what I thought was right Tom.  
For our way of life.

TOM WARREN  
By killing democracy.

Matt ignores Tom's response.

Jackson interrupts Tom's rant at Matt.

JACKSON MORRIS  
Tom, we still want you working with  
us. Your our best agent, and a  
major asset to this agency.

TOM WARREN  
(resilient)  
I will not be part of your "ideal".  
I stand for the rights of  
democracy, not dictatorship. .... I  
resign.

Jackson sighs at this comment.

JACKSON MORRIS  
You can't resign now. You're too  
much of a liability to our  
operation for us to just let you go  
your own way.

(CONTINUED)

Tom looks concerned by this comment.

TOM WARREN  
What are you saying?

JACKSON MORRIS  
Agent Warren, you will be taken to  
a holding cell until you agree to  
work with us again.

Matt looks at Tom, his face full of regret.

MATT EDWARDS  
I'm sorry Tom. This is not how I  
wanted this to end.

Tom looks again at Matt in disgust.

TOM WARREN  
I respected you Matt. ... You know  
what you're doing is wrong.

MATT EDWARDS  
(defensive)  
It feels right to me.

Jackson looks over at the Guards.

JACKSON MORRIS  
(commanding)  
Take Agent Warren to the holding  
cells.

The Guards nod in agreement and walk over to Tom.

They remove him from the chair and then handcuff his wrists  
behind his back.

The Guards walk Tom towards the office entrance.

Tom gives a final sneer at Matt.

A slight look of regret appears on Matt's face.

Tom is walked out of the office.

With a look of control in his face, Jackson looks at Matt.

JACKSON MORRIS  
He'll come round to our views,  
Agent Edwards.

MATT EDWARDS  
(concerned)  
But what if he doesn't.

JACKSON MORRIS  
(blankly)  
He'll die.

INT. OFFICE CORRIDOR AFTERNOON

Tom and the Guards stand in front of elevator 1.

One Guard stands in front of Tom, and two behind him.

TOM WARREN  
(regretful)  
I'm really sorry it had to end this way between us guys.

GUARD 1 turns away from the lift and looks at Tom.

GUARD 1  
(unimpressed)  
Which way is that?

Tom swiftly headbutts Guard 1 in the face.

Guard 1, stunned by the strike, staggers backwards a few steps.

TOM WARREN  
This way.

Tom, with one swift seamless movement, then manages to slip his hands out of the handcuffs.

GUARD 2 goes to tackle Tom, but Tom kicks him square in the chest, sending him slamming into the far wall of the elevator area.

Guard 2 collapses to the floor in a heap.

GUARD 3, with a look of determination in his face, grips Tom's right arm tightly.

Tom quickly stomps down on Guard 3's knee, snapping his leg.

Guard 3 yells out in pain and collapses on the ground.

Regaining his composure, Guard 1 throws himself at Tom.

Tom deflects Guard 1's attack, then uses his own momentum to slam him into the edge of the external entrance of elevator 1, knocking him out cold.

Guard 2 groans as he tries to get up off the ground.

Tom pries elevator 1's doors open with his fingers, using his legs to keep the doorway fully open.

Tom pokes his head inside the elevator shaft.

INT. ELEVATOR SHAFT AFTERNOON

A long narrow area, about 20 stories tall.

Tom looks up to the top of the shaft, and sees the elevator held in a stationary position high above him.

He then scans the rest of the shaft, and notices various thick wires dangling all the way down.

A slightly confident look appears on Tom's face.

Tom pulls his head out of the elevator shaft.

INT. OFFICE CORRIDOR AFTERNOON

Tom returns his gaze to the corridor.

To his surprise, he sees Guard 2 charging towards him.

A look of retaliation is in Guard 2's face.

Guard 2 collides with Tom.

They are both propelled into the elevator shaft.

INT. ELEVATOR SHAFT AFTERNOON

Tom and Guard 2 plummet down the lift.

In mid air they continuously wrestle with each other to remain on top.

Tom punches Guard 2 in the face, subduing him enough so that Tom can stay on top.

Tom takes hold of Guard 2, bracing himself for impact.

They slam into the bottom of the shaft.

Guard 2 is instantly crushed by the impact.

INT. OFFICE CORRIDOR AFTERNOON

Guard 3, still in pain reaches for his hand held radio.

He turns it on, pulls it up to his mouth, and starts to talk into it.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Matt is sitting on a chair.

His forehead is resting against his left hand.

A look of concern is in his face.

Looking somewhat emotionless, Jackson sits in another chair flicking through a case file.

Henry is still working away on Jackson's computer.

Guard 3's voice suddenly comes through a speaker phone.

SPEAKER PHONE

GUARD 3

(in agony)

Mr Morris. Agent Warren has  
disarmed us. He has escaped down  
the elevator shaft.

OFFICE

Jackson and Matt look disturbed by this news.

JACKSON MORRIS

(commanding Matt)

He musn't get away.

With a slight bit of reluctance in his face, Matt picks up an office phone and dials a number.

MATT EDWARDS

(commanding)

Technical, this is Head Agent  
Edwards. Lock down the entire  
building.

Matt gives a hesitant sigh.

(CONTINUED)

MATT EDWARDS

... And send both elevators 1 and 2  
down to the parking floor.

INT. ELEVATOR SHAFT AFTERNOON

A heavily bruised and battered Tom lays on top of what remains of Guard 2.

He seems immobile

Suddenly his body starts to stir.

Tom groans in agony.

He lifts himself up into a sitting position.

As he regains his bearings, he observes the situation, particularly the mangled remains of Guard 2.

Tom lifts himself up off the floor, once again groaning as he moves.

He stumbles over to the lift door.

Tom attempts to pry open the ground floor elevator 1 entrance doors with all the strength his present battered state provides.

SOUND OVER: Elevator motors

Tom looks up to see both the elevators starting to descend the shaft.

A look of panic appears on his face.

With the doors open enough, Tom starts to squeeze his body, through the gap in the elevator, groaning as the doors press against his body.

The elevator gets closer and closer to Tom.

INT. PARKING FLOOR AFTERNOON

A large car park, half full with cars.

In one area of the car park there is a elevated, closed off, garage with a large panoramic window.

No-one seems to be in the car park.

SOUND OVER: Lock down warning siren.

(CONTINUED)

By an elevator area, Tom is dragging himself out of the elevator doorway 1.

Tom finally gets his feet through the doorway.

Just before the doorway closes, the elevator goes quickly past it.

Tom lies his back on the floor, and has a quick sigh of relief.

Suddenly aware of the siren, a look of frustration appears on his face.

Tom's looks contemplative for a moment.

A look of alertness suddenly appears on his face.

With a slight smile on his face, Tom stands himself up, and with a hobble in his step, he starts walking towards the garage.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Matt puts the phone down

A look of relief is on Matt's face.

MATT EDWARDS

(to Jackson)

The building is fully locked down.  
If Tom managed to get out of the  
elevator shaft, our security doors  
will keep him contained.

Henry suddenly stops working on Jackson's computer.

He nervously looks over at Matt and Jackson.

HENRY GREEN

Erm, Agent Edwards, ... sir. ....  
There's a possibility that Agent  
Warren might still be able to  
escape.

MATT EDWARDS

(confused)

What? How?

HENRY GREEN

"The Bull" is currently in the  
building being serviced.

(CONTINUED)

A worried look appears on Matt's face.

With a concerned look on his face, Jackson looks at Matt.

JACKSON MORRIS

"The Bull". As in the agency's  
latest advanced combat vehicle?

MATT EDWARDS

Yep. That's the one.

JACKSON MORRIS

(questioning)

Is it likely that Agent Warren  
would know about that though?

Matt gives a troubled sigh.

MATT EDWARDS

Knowing the way Tom is, he probably  
does.

INT. PARKING FLOOR AFTERNOON

The garage looms overhead.

The Bull, a heavily armoured SUV, suddenly smashes through  
the panoramic window.

It flies through the air and slams down on the ground,  
before quickly speeding away.

INT. THE BULL AFTERNOON

A car fitted with an array of buttons and switches offering  
a range of defensive and offensive attachments.

Tom sits in the driver's seat.

He moves the car into a higher gear.

A confident smile appears on his face.

TOM WARREN

(to The Bull)

Let's see what you can do.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Matt has a look of panic in his face as he speaks quickly on the phone.

MATT EDWARDS

(commanding)

Control, this is Agent Edwards. I need a road task force now, and make sure their GPS systems are tracking "The Bull".

Matt looks over at Henry.

MATT EDWARDS

(commanding)

Henry get the GPS tracker for "The Bull" up on that screen asap.

Henry quickly taps away at the computer, a look of urgency is on his face.

INT. PARKING FLOOR AFTERNOON

"The Bull" quickly screeches around a support pillar at a high speed.

The vehicle suddenly comes to a halt.

A main car entrance to the parking area is blocked with a solid steel shutter.

INT. THE BULL AFTERNOON

Tom observes the shutter.

He starts to search for something that may help him when he comes across a small section with several buttons and a joystick, listed as "Missiles".

Tom hits a button in the section and a digital targeting system appears on the vehicle windscreen.

He hits another button, bringing up a second target.

Using the joystick, Tom focuses the targets on specific points of the shutter.

Tom presses another button.

INT. PARKING FLOOR AFTERNOON

Two missiles, fire out of the front of the "The Bull".

They hit the shutter, blowing it to pieces.

As the smoke and flames die down, a large escape hole becomes noticeable.

"The Bull" roars back into life and races towards the entrance.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

With a look of urgency still in his face, Henry quickly pulls up various programs on Jackson's computer.

Matt is anxiously walking back and forth from the desk. He now has a headset on. He keeps clenching and unclenching his fists, and his face is full of stress.

Jackson stands at a distance from Matt and Henry. He silently observes Matt's behaviour.

The GPS screen suddenly comes up on the screen.

With an excited look in his face, Henry turns to Matt.

HENRY GREEN  
Agent Edwards, the GPS is up.

Hearing the news, Matt dashes over to the monitor,

Jackson does not move from his location.

Henry observes the GPS screen.

HENRY GREEN  
(explanatory)  
"The Bull" is out of the building.

A look of irritation fills Matt's face. He yells out in frustration.

MATT EDWARDS  
Son of a bitch!

Matt tries to calm himself down, and then speaks into the headset.

(CONTINUED)

MATT EDWARDS  
(demanding)  
Force leader, where are you?

FORCE LEADER (O.S.)  
(confirming)  
We are in pursuit of the target. We  
see him on our screens and me and  
my team will be on top of him any  
moment.

Matt gives a calming sigh.

EXT. CITY STREET 1 AFTERNOON

A road full of office buildings.

No people seem to be around.

"The Bull" drives along the road.

INT. THE BULL AFTERNOON

A tense looking Tom keeps a tight grip on the steering wheel.

He continuously looks out "The Bull"'s windows and it's wing mirrors for any signs of other life.

EXT. CITY STREET 1 AFTERNOON

3 identical SUVs suddenly pull out onto the road.

They pick up speed as they chase after "The Bull".

INT. SUV 3 AFTERNOON

A vehicle with a fairly basic interior.

A GPS screen shows 6 vehicle signals on it.

DRIVER 1, an athletically built man in his early 30s is keeping a close eye on "The Bull" as it moves along the street. He has a determined look on his face.

He talks into a hands free radio system.

DRIVER 1  
Agent Warren is in sight. ....  
Moving in for the take down.

INT. THE BULL AFTERNOON

Tom catches sight of the 3 pursuing SUVs in the wing mirrors. A look of frustration appears on his face.

TOM WARREN  
(to himself)  
Shit.

EXT. CITY STREET 1 AFTERNOON

Tom takes a sharp right into a nearby street.

The pursuing SUVs quickly follow after him.

EXT. CITY STREET 2 AFTERNOON

A similar, but slightly narrower, road with multiple office buildings and no pedestrians in the vicinity.

A high street can be seen at the end of the road.

"The Bull" races along the road, closely followed by the 3 SUVs.

INT. SUV 3 AFTERNOON

Driver 1 keeps a tight focus on "The Bull" and the two other SUVs ahead of him as they race towards the end of the street.

DRIVER 1  
(commanding DRIVER 2 and  
DRIVER 3)  
Don't let him get away.

EXT. CITY STREET 2 AFTERNOON

Tom gets to the end of the street.

SUV 1, SUV 2, and SUV 3 are almost on top of him.

EXT. HIGH STREET AFTERNOON

A bustling area full of shops, cafes, and busy customers.

Many vehicles are driving along the street.

Tom pulls out on to the street, pulling off a quick 45 degree turn, before accelerating away.

SUV 1, pulls out on to the street after him.

Before SUV 1 can turn in Tom's direction though, an articulated lorry ploughs into the side of it.

EXT. CITY STREET 2 AFTERNOON

SUV 2 and SUV 3 emergency break to avoid running head on into the rest of the lorry.

EXT. HIGH STREET AFTERNOON

The lorry rams what remains of SUV 1 and it's driver up the street, as sparks bounce off the road.

INT. THE BULL AFTERNOON

Tom looks in his wing mirror with a look of total surprise on his face as the lorry eventually loses control and smashes into a traffic light on the opposite side of the street.

EXT. HIGH STREET AFTERNOON

With the coast clear, SUV 2 and SUV 3 pull onto the street and start chasing after Tom again.

Tom and the two SUVs navigate their way around the many other cars on the street. Narrowly avoiding even more crashes.

Tom suddenly cuts between two oncoming cars, and heads into another road.

EXT. ALLEYWAY AFTERNOON

A long narrow lane.

Unkempt and unfriendly, it is littered with rubbish bins and bags.

Tom pulls into the alleyway quickly, but misjudges his turn, and rams into a wall, the car, comes to a sudden halt.

INT. THE BULL AFTERNOON

Tom looks annoyed by this action.

TOM WARREN

Fuck.

He quickly shifts gear.

EXT. ALLEYWAY AFTERNOON

"The Bull" pulls away from the wall, and carries on down the lane.

SUV 3, followed closely by SUV 2, quickly pulls into the alleyway.

"The Bull" starts to accelerate, but SUV 2 and SUV 3 are still going fast enough to close the gap between them and "The Bull".

INT. SUV 3 AFTERNOON

Driver 1 has a determined look on his face, as he focuses on "The Bull"

DRIVER 1

I'm gonna ram this guy through the wall.

EXT. ALLEYWAY AFTERNOON

SUV 3 gets even closer to "The Bull"

INT. THE BULL AFTERNOON

Tom observes SUV 3 in his mirror as it gets nearer to him.

He has a look of control in his face.

TOM WARREN  
(towards SUV3)  
Just a little closer.

INT. SUV 3 AFTERNOON

Driver 1 slams down hard on his acceleration pedal.

INT. THE BULL AFTERNOON

Tom hits a button with the words "Air brake" above it.

EXT. ALLEYWAY AFTERNOON

"The Bull" comes to a sudden halt.

SUV 3 slams into the back of "The Bull", instantly crushing its bonnet and windscreen.

SUV 2, too close to SUV 3 to escape the crash aftermath, desperately tries to swerve out of the way.

It slams in to the alley wall, sandwiching itself between the wall and the stationery SUV 2.

"The Bull" starts up again and accelerates away from the SUVs, racing down the alleyway.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Matt looks at the GPS tracker on the computer, as he watches Tom escape again. He looks full of shock and anger.

MATT EDWARDS  
How has he already taken down three  
of them?!

Matt shouts into his headset.

MATT EDWARDS  
(questioning)  
Force Leader, where the hell are  
you?

(CONTINUED)

FORCE LEADER (O.S)  
(confirming)  
Almost there.

Matt tries to calm himself.

A somewhat unimpressed looking Jackson observes Matt's erratic behaviour.

EXT. CITY STREET 3 AFTERNOON

A more residential area, scattered with some houses and the entrance to a small park. There are no vehicles or people around.

"The Bull" drives along the street at a slightly more relaxed pace.

From a small connecting road, two more SUVs suddenly pull on to the street.

They start to chase after "The Bull".

"The Bull" starts to accelerate.

INT. THE BULL AFTERNOON

A look of frustration appears on Tom's face, while he keeps focus on the two SUVs.

TOM WARREN  
(to himself)  
How many more of these guys are there?!

Tom studies the vehicle's GPS system for a moment.

A confident smile appears on his face.

TOM WARREN  
Let's see if they're as easy to lose as the others.

EXT. CITY STREET 3 AFTERNOON

"The Bull" suddenly takes a swift right, and disappears down a small alleyway.

EXT. ALLEY WAY 2 AFTERNOON

A very narrow, abandoned alley way.

"The Bull" makes a very tight turn into the alley way.

Clearing the turn, it races along the length of the alley.

INT. THE BULL AFTERNOON

Tom looks in his mirror and sees that the other SUVs are not behind him.

A cocky smile appears on his face.

TOM WARREN

Another failed attempt to stop me.

EXT. CITY STREET 4 AFTERNOON

A long, reasonably narrow, back street.

One end of the street has been cordoned off with construction barriers.

"The Bull" quickly pulls onto the street, and turns right.

The barriers are less than 5 metres in front of it.

INT. THE BULL AFTERNOON

Seeing the barriers directly in front of him, Tom's face becomes full of panic.

TOM WARREN

Shit!

EXT. CITY STREET 4 AFTERNOON

"The Bull" attempts a sharp turn away from the construction barriers.

It screeches along the street as it turns.

It slams sideways into the barriers, coming to a complete stop.

INT. THE BULL AFTERNOON

A flustered Tom looks out the driver window on the barrier side.

He sees that the vehicle is on the outside edge of a large man-made pit.

He sits back in his seat.

TOM WARREN  
(to himself)  
That was close.

Tom looks out the opposite window.

He suddenly sees the other two SUVs further down the street, blocking out any other escape routes, and both moving towards him slowly.

A look of worry appears in Tom's face.

TOM WARREN  
That's not good!

INT. SUV 4 AFTERNOON

A vehicle with an interior more or less identical to SUV 3.

FORCE LEADER, a rough edged looking man in his late 40s, stares at "The Bull". A look of confidence is on his face.

FORCE LEADER  
(to the other SUV driver)  
He's making it too easy for us.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

An anxious Matt watches the GPS screen with bated breath as the two SUVs move towards "The Bull"

INT. THE BULL AFTERNOON

Tom frantically searches the control panel for assistance.

He suddenly notices an area called "side machine guns"

Tom flicks a switch.

EXT. THE BULL AFTERNOON

Two holes appear in the tyre hub caps that are facing the SUVs.

Two machines gun barrels come out of them.

INT. THE BULL AFTERNOON

A targeting screen appears on "The Bull" windscreen, showing the SUVs heading quickly towards it.

Two small joysticks also pop out of the control panel.

Tom takes control of the joysticks and uses them to help target the SUVs.

EXT. CITY STREET 4 AFTERNOON

The SUVs quickly pick up speed as they get closer to "The Bull"

INT. SUV 4 AFTERNOON

Force Leader stays focused on "The Bull" as it gets ever closer.

FORCE LEADER  
(talking at Tom)  
End of the road pal!

INT. THE BULL AFTERNOON

With the targets fixed on the tyres of the SUVs, Tom presses down on the trigger buttons on top of the two joysticks.

EXT. CITY STREET 4 AFTERNOON

Bullets rapidly fire out of the guns.

They tear big holes in the front tyres of the SUVs.

Both SUVs lose steering control, and start swerving across the width of the street.

The SUVs speed causes them both to eventually lose balance and they start tumbling forward, closer and closer to "The Bull"

INT. THE BULL AFTERNOON

Tom holds his breath as he nervously watches the tumbling SUVs still moving quickly towards him.

EXT. CITY STREET 4 AFTERNOON

The SUVs finally come to a halt, just 6 inches away from "The Bull".

There seems be no signs of movement from inside them.

INT. THE BULL AFTERNOON

Tom breathes a sigh of relief.

He quickly unbuckles himself from "The Bull".

Tom searches around "The Bull" for any usable weapons, before transferring them to an available back pack.

Once kitted up, he opens one of the vehicle's doors and gets out.

INT. JACKSON MORRIS'S OFFICE AFTERNOON

Matt yells out in anger.

MATT EDWARDS  
(towards Tom)  
Mother Fucker!

A disappointed Jackson looks at Matt.

JACKSON MORRIS  
(demanding)  
We have to keep him controlled,  
force him to reconsider. ... We  
have to get personal.

A look of realisation and regret appears in Matt's face when he hears this comment.

EXT. TOWN STREET LATE AFTERNOON

A busy area scattered with restaurants, cafes and a few small shops.

A distraught Tom walks hurriedly along a sidewalk.

(CONTINUED)

Tom has a mobile phone to his ear as he speak into it.

TOM WARREN

(concerned)

Hi Honey. Something's happened at  
the agency, and I need you to stay  
safe.

Tom looks thoughtful.

TOM WARREN

... Leave work as soon as you can  
and head straight over to Clare and  
Frank's. I'll be there as soon as I  
can. ... Contact me on this  
number, don't call my normal  
mobile.

EXT. MAIN ROAD EARLY EVENING

A road busy with traffic flowing in both directions as the  
night slowly creeps in.

A somewhat worn out car rattles along at a brisk pace.

INT. SECOND HAND CAR EARLY EVENING

A poorly furnished, well worn interior

Tom sits in the car with a look of both concern and  
determination in his face.

The same mobile is to his ear as he speaks into it.

TOM WARREN

Hi Honey. I haven't heard anything  
from you and I was just wondering  
if you're okay. Call me back when  
you get this message. ... I love  
you.

Tom puts the phone down.

He looks worried by the lack of response.

Suddenly the phone rings.

Tom quickly picks it up.

TOM WARREN  
(anxious)  
Hello? Honey is that you?

SERGEANT RUTHERFOOD (O.S)  
(to Tom)  
Hello. Who is this?

TOM WARREN  
My name is Tom Warren. Who are you?  
... And where is my wife?

SERGEANT RUTHERFOOD (O.S)  
My name is Sergeant Rutherford, Mr  
Warren. Your wife has been involved  
in an accident.

A look of fear appears on Tom's face.

EXT. ACCIDENT SITE EARLY EVENING

A fairly large area, cordoned off with emergency barriers and tape.

The area is alive with emergency service workers and the lights and sirens of their vehicles.

Tom's car pulls up by the barriers.

Looking shaken, Tom gets out of the car.

Tom identifies himself to a medium built male POLICE OFFICER in his late 20s.

The officer lets him into the site and directs him over to SERGEANT RUTHERFOOD, a tall broad shouldered man wearing a work suit with a police badge attached to it.

Sergeant Rutherford is busily conversing with several policeman, paramedics and firemen.

Tom walks over to Sergeant Rutherford.

TOM WARREN  
(to Sergeant Rutherford)  
Sergeant Rutherford?

Sergeant Rutherford looks at Tom. He has a curious expression on his face

(CONTINUED)

SERGEANT RUTHERFOOD  
I'm Sergeant Rutherford. Who are  
you?

TOM WARREN  
I'm Tom Warren.

A look of sympathy appears on Sergeant Rutherford's face.

SERGEANT RUTHERFOOD  
Of course. Please come this way, Mr  
Warren.

Tom follows Sergeant Rutherford over to the wrecked remains  
of a car.

Tom instantly recognizes the car. A look of fear fills his  
face.

TOM WARREN  
Oh god.

SERGEANT RUTHERFOOD  
(to Tom)  
Eye witness reports state that it  
was a hit and run. A large SUV came  
out of nowhere and rammed into your  
wife's car. .... We haven't been  
able to track down the other  
driver.

TOM WARREN  
(panicked)  
My wife? Is she okay? ... When can  
I see her?

A look of regret appears on Sergeant Rutherford's face.

SERGEANT RUTHERFOOD  
I'm sorry Mr Warren, but your wife  
died from her injuries 5 minutes  
ago.

A look of shock and sadness instantly fills Tom's face.

Away in the distance a SHADOWY MAN, in his late 30s observes  
Tom and Sergeant Rutherford. He watches them with interest.

The Shadowy Man takes out a mobile phone and calls a number.

SHADOWY MAN  
(into phone)  
Agent Warren is here. I'll keep an  
eye on him.

EXT. HOSPITAL ENTRANCE NIGHT

A large well lit building. Ambulances are parked in front of it and patients and staff are continuously walking in and out of it.

INT. MORGUE RECEPTION NIGHT

A sterile, quiet, area. It has a desk, a few chairs, and a coffee table

A Slim figured RECEPTIONIST, in her late twenties, sits behind the desk.

Tom sits on one of the chairs.

He is huddled over, and his face is a mix of disbelief and great sadness. Tear tracks are noticeable on his cheeks.

A phone rings and the receptionist picks it up.

A sudden look of surprise and confusion appears on her face

The Receptionist calls out to Tom.

RECEPTIONIST  
Erm, Mr Warren.

Tom looks up at her.

RECEPTIONIST  
I have a call for you.

Looking surprised by this news, Tom walks over to the receptionist and picks up the phone.

MATT EDWARDS (O.S)  
(regretful)  
Tom. It's Matt.

A look of anger fills Tom's face.

TOM WARREN  
What do you want?

MATT EDWARDS (O.S)  
We didn't want this to happen.

Tom looks confused by this comment.

(CONTINUED)

TOM WARREN  
What do you mean?

MATT EDWARDS (O.S)  
We didn't want to kill Jill.

Tom looks furious.

TOM WARREN  
You were responsible for this?

MATT EDWARDS (O.S)  
(explanatory)  
We couldn't have you running riot.  
We needed a way to make you realise  
that you have no choice but to stay  
with the agency.

TOM WARREN  
She was your friend! ... I was your  
friend!! ... You were our friend!!!

MATT EDWARDS (O.S)  
Tom...

TOM WARREN  
You'll pay for this. You and the  
rest of them. You wont get away  
with this.

MATT EDWARDS (O.S)  
(frustrated)  
Jesus, Tom. Don't make this any  
worse on yourself. You can't escape  
us. We can track your every move.  
... Don't make us kill anyone else  
you care for!

TOM WARREN  
(determined)  
You'll never stop me Matt, and I  
wont let you harm anyone else.

Before Matt can respond, Tom slams the phone down.

Tom stands still, a look of deep thought is on his face.

EXT. CAR PARK LATE MORNING

A large parking area connected to a supermarket.

A dressed down Judy unloads a trolley full of groceries into the back of an old hatchback car. She seems heavily focused on the task in hand.

Tom walks over to the unaware Judy.

He looks cautious as he continuously scans the area.

Tom stands behind Judy. She is still unaware of his presence.

TOM WARREN

Hey Judy.

Judy turns round to face him.

Seeing it's Tom, she gives a yelp of surprise and drops a shopping bag on the floor.

A look of frustration appears on her face.

JUDY SELP

Jesus! Are you insane?! Do you know how much trouble you're in?!

Judy suddenly notices Tom's bruised and battered state.

A slight look of sympathy appears on her face.

JUDY SELP

You look like hell by the way.

A sly smile briefly appears on Tom's face.

TOM WARREN

Falling down an elevator shaft will do that to a person.

Tom's facial expression turns to deadly serious.

TOM WARREN

Judy, I need your help.

A look of surprised annoyance appears on Judy's face.

JUDY SELP

My help! Are you kidding me?! I can't help an I.S.A. rogue agent, ... even if they are a friend.

(CONTINUED)

TOM WARREN  
But...

Judy turns herself away from Tom and carries on packing her car.

JUDY SELP  
(to Tom)  
No buts Tom. It's your problem, not mine.

TOM WARREN  
(desparation)  
They killed Jill!

Judy automatically stops packing her car and turns to face Tom.

A look of despair is on her face.

JUDY SELP  
No.

TOM WARREN  
Yes. And they'll kill any other innocent people who they think will get in the way of their "plans" as well. ... I need to know what they have planned.

Judy looks torn as she puts a hand on her forehead.

JUDY SELP  
But I can't. ... What about my job?  
I need the financial support. ... I have Rose to think about.

TOM WARREN  
This is more important than your job Judy. The I.S.A. is trying to control the world. They need to be stopped for the sake of humanity.

JUDY SELP  
I don't have the luxury of choosing who I have to work for. I'll just have to learn to deal with it, and not let it affect me.

TOM WARREN  
(bargaining)  
I have plenty of contacts that could find you another job. A  
(MORE)

(CONTINUED)

TOM WARREN (cont'd)  
better paying one too. ... Please  
just say you'll help.

Judy takes a big breath. A look of contemplation appears on her face.

After a moment she turns to Tom. She has a slightly unenthusiastic smile on her face.

JUDY SELP  
Okay I'll help.

Tom gives her a slight smile.

JUDY SELP  
What do you want me to do?

TOM WARREN  
You'll have access to and copies of a lot Jackson's classified information files. I need you to send them on to me, all of them.

Judy looks worried about this suggestion.

JUDY SELP  
What if I get caught?

TOM WARREN  
(reassuring)  
You wont. I know people who can cover your tracks for you, and you'll hand in your notice way before things can become suspicious.

Judy gives him a half convinced smile.

INT. JACKSON MORRIS'S OFFICE LATE MORNING

Jackson and Matt listen to the speaker phone intently.

Matt looks very concerned.

Jackson looks disappointingly at Matt

SPEAKER PHONE

JUDY SELP  
Well if you're sure. ... I can access them from my home computer,  
(MORE)

(CONTINUED)

JUDY SELP (cont'd)  
and I'll send them on to you when I  
get home.

OFFICE

After waiting a moment, Matt switches off the speaker phone and takes a deep sigh.

MATT EDWARDS  
(at Judy)  
Damn it Judy.

JACKSON MORRIS  
(commanding Tom)  
Take care of her.

EXT. MAIN ROAD LATE MORNING

A different worn out car drives along the road.

INT. SECOND HAND CAR 2 LATE MORNING

Another poorly furnished, well worn interior.

Tom sits in the car.

He looks to be in deep thought.

MATT (V.O)  
You can't escape us. We can track  
your every move.

A look of realization appears on Tom's face.

TOM WARREN  
Shit.

EXT. JUDY'S HOUSE EARLY AFTERNOON

A rather humble house with a small front garden and a drive way located in a very suburban area.

In front of the garden is a small sidewalk and a row of large trees going along the length of it.

No people seem to be around.

The hatchback car pulls into the drive way.

It stops and Judy steps out of it.

(CONTINUED)

She walks towards the front door.

Just before she reaches the door, Tom appears as if from nowhere and charges towards her.

Judy looks shocked at his sudden appearance.

He quickly knocks her to the floor, while using his own body to cover her.

Judy looks up at Tom, her face full of annoyance.

JUDY SELP  
What the hell are you doing?!

TOM WARREN  
(defensive)  
Saving your life.

Judy rolls her eyes.

JUDY SELP  
Yeah, okay.

Judy pushes Tom off her, and goes for the door again.

A look of fear appears on Tom's face.

TOM WARREN  
No don't touch it!!

Judy looks baffled by this response, and turns back to face Tom.

JUDY SELP  
Why not?

TOM WARREN  
I think it's rigged to a bomb.

Judy sighs and shakes her head.

INT. UNLISTED CAR     EARLY AFTERNOON

A tidy car interior, some guns are noticeable.

Two medium built ANONYMOUS AGENTS in their late 30s are sitting in the car.

Anonymous Agent 1 looks out a side car window. In the distance he can see Judy's house and Tom and Judy next to it.

(CONTINUED)

Anonymous Agent 1 picks up a hand held radio and talks into.

ANONYMOUS AGENT 1  
Agent Edwards. Ms. Selp has arrived  
at her house.

MATT EDWARDS (O.S)  
Good.

ANONYMOUS AGENT 1  
(uncertain)  
Agent Warren is also there.

MATT EDWARDS  
(enthusiastic)  
Excellent.

ANONYMOUS AGENT 1  
But he wont let her enter the  
house.

MATT EDWARDS  
(annoyed)  
Damn it.

ANONYMOUS AGENT 1  
What should we do Agent Edwards.

MATT EDWARDS  
(commanding)  
Take out both of them before they  
can get away.

EXT. JUDY'S HOUSE EARLY AFTERNOON

Judy rolls her eyes at Tom again.

JUDY SELP  
(unenthusiastic)  
I think your paranoia has got the  
better of you Tom.

Tom stands up next to Judy.

TOM WARREN  
I was driving away when I  
remembered what Matt said to me.  
About them knowing my every move  
and me not being able to escape  
them.

(CONTINUED)

JUDY SELP

And?

TOM WARREN

So I thought they might be able to track you. ... They could come after you too.

JUDY SELP

You really need some help.

TOM WARREN

(defensive)

I decided to scope your house, and I saw two men looking over it. I think they planted something.

JUDY SELP

Or maybe you're just seeing things. ... I think you're over judging the I.S.A. a bit too much.

Tom takes a tight hold of Judy with his arms.

TOM WARREN

I'm not Judy! The I.S.A. will do whatever they have to do to achieve their goals, no matter what it req...

Tom's line of vision is drawn to the reflection of a rifle sight in the distance.

A look of fear fills his face.

TOM WARREN

(commanding Judy)

Duck!

JUDY SELP

(confused)

Why?

Without responding, Tom pulls Judy behind one of the trees.

As the two of them move, bullets slice through the air after them.

A look of panic fills Judy's face.

Tom peers around the edge of the tree, looking at where the attack came from.

(CONTINUED)

JUDY SELP  
Oh god, Oh god!!

TOM WARREN  
(calming)  
It's okay. I'll get us out of this.

JUDY SELP  
Those were gun shots! Aimed at us!  
... Somebody's trying to kill us!!

TOM WARREN  
Judy, we can get through this.

JUDY SELP  
(shaky)  
Okay.

TOM WARREN  
We're blocking their gun's sight,  
so when I tell you, I want you to  
quickly move behind that next tree.

Judy nervously nods her head.

TOM WARREN  
Now!

Judy quickly dashes for the tree.

She gets behind it without being shot.

Tom follows her, and also makes it.

INT. UNLISTED CAR     EARLY AFTERNOON

Anonymous Agent 1, with his sight kept on Tom and Judy,  
watches as they manage to move along the trees unscathed.

ANONYMOUS AGENT 1  
(to Anonymous Agent 2)  
Shit, I can't get a shot. We'd  
better move in.

Anonymous Agent 2 starts up the car.

EXT. JUDY'S HOUSE EARLY AFTERNOON

Tom notices the car suddenly accelerating towards them.

He appears anxious about the situation.

TOM WARREN

They're driving towards us. Move  
quicker.

Judy ups her pace.

INT. UNLISTED CAR EARLY AFTERNOON

Anonymous Agent 1 suddenly becomes aware of their increased pace.

ANONYMOUS AGENT 1

Fuck. We've got to slow them down  
before they get away.

ANONYMOUS AGENT 2

(commanding)

Blow the house. That'll slow them  
down.

While keeping a tight focus on Judy's house, Anonymous Agent 1 grabs hold of a small transmitter and flicks a switch on it.

EXT. JUDY'S HOUSE EARLY AFTERNOON

SOUND OVER: large explosion

Judy's house is instantly blown to pieces.

Debris flies out in every direction.

The shock wave of the blast flings Tom and Judy away from the tree area and towards the road next to the house.

EXT. SUBURBAN STREET EARLY AFTERNOON

An empty street.

Either side of it, in a somewhat symmetrical design, are houses of similar fashion to Judy's with rows of trees going along the sidewalks in front of them, only being separated by drives.

(CONTINUED)

Tom and Judy slam down onto the middle of the street. They have various small bruises on their bodies.

They both groan as they regain their composure.

JUDY SELP  
Oh man, where did that come fr..

Judy suddenly notices the charred remains of what used to be her house.

A look of shock appears on your face.

JUDY SELP  
My home!!

Tom looks over to where the pursuing vehicle was, and sees it has almost caught up with them.

A look of worry returns to his face

JUDY SELP  
(angry)  
They blew up my home!!

Tom quickly gets himself up off the ground.

TOM WARREN  
We can deal with that later Judy.  
Right now we've got to escape those people in the car who are trying to kill us.

Judy looks over to Tom and also notices the fast approaching vehicle.

Looking nervous she quickly gets up too.

Tom points over to a small white house on the opposite side of the road.

TOM WARREN  
Head over to that house.

Tom and Judy hobble towards the house as the car gets ever closer.

INT. UNLISTED CAR EARLY AFTERNOON

Anonymous Agent 2 has a determined looks on his face as he keeps his eyes on Tom and Judy.

ANONYMOUS AGENT 2  
(to Tom and Judy)  
Nowhere to run.

EXT. WHITE HOUSE EARLY AFTERNOON

A house with a similar design to Judy's.

Next to it is a makeshift path between the side of the house and a wooden fence made with cement support posts.

The car is almost on top of Tom and Judy.

Tom notices the side path.

TOM WARREN  
(commanding Judy)  
Head down the side path.

Judy moves quickly over to the path, disappearing down it.

Tom follows her, just as the car is about to hit him.

The car misses Tom and slams into one of the concrete pillars, bringing it to a crashing halt.

EXT. SIDE PATH EARLY AFTERNOON

A narrow route with a side entrance door to the house. A short wooden gate is at the end of it.

Judy reaches the gate and scrambles over it.

Tom hurries after her.

TOM WARREN  
(commanding Judy)  
get behind the house

Judy disappears around the side of the house.

Tom kicks the gate open and heads behind the house too.

INT. UNLISTED CAR EARLY AFTERNOON

Both agents are slightly bruised and bloodied from the crash, but they seem to remain focused on the goal in hand.

Anonymous Agent 2, with a look of urgency in his face, looks over at Anonymous Agent 1.

ANONYMOUS AGENT 2  
(commanding)  
Get after them.

Anonymous Agent 1, hurriedly opens his door and gets out.

Anonymous Agent 2 calls out to him.

ANONYMOUS AGENT 1  
I'll be there in a moment.

EXT. SIDE PATH EARLY AFTERNOON

Anonymous Agent 1 hurries down the path, scanning for signs of anyone else. A gun is in his hand.

EXT. GARDEN 1 EARLY AFTERNOON

A medium sized garden full of flowers and some trees. The path fence continues along it's length.

Anonymous Agent 1 steps in to the garden.

Before he has a chance to react, Tom appears from his other side and charges towards him.

Tom and the Agent smash through a section of the fence.

EXT. GARDEN 2 EARLY AFTERNOON

A garden very similar in design to the previous garden.

Tom and Anonymous Agent 1 slam onto the garden surface.

Both of them are holding onto the Agent's gun as they wrestle for control over it.

Tom manages to force the barrel of the gun to point at the bottom of the agent's jaw.

Overpowering the Agent further, Tom pulls the trigger.

SOUND OVER: gun shot

(CONTINUED)

The bullet blasts through the Agent's head, killing him instantly.

Tom pushes the Agent's limp body away from him and lies on the ground for the moment as he catches his breath.

He quickly gets up again, and with a look of caution hides himself against the fence. He aims the gun at the location of the smashed area.

A few minutes pass and there seems to be no sign of anyone else.

A look of uncertainty appears on Tom's face.

All of a sudden, Anonymous Agent 2's voice calls out from the other side of the fence.

ANONYMOUS AGENT 2  
(confident)

Agent Warren. I know you're there.  
Maybe you should just come over here and face me directly.

Tom looks worried as he takes a tight hold of the gun and walks towards the smashed area.

He crosses back over the area.

EXT. GARDEN 1 EARLY AFTERNOON

Tom walks into the garden.

He instantly sees Anonymous Agent 2.

The Agent is tightly holding a frightened looking Judy against his body. He has a gun pointed at her head.

ANONYMOUS AGENT 2  
Your friend needs to get better at hiding.

Judy gets a few words out.

JUDY SELP  
(to Tom)  
I'm sorry.

TOM WARREN  
(reassuring)  
It's okay Judy. Everything will be okay.

(CONTINUED)

A confident sneer appears on Anonymous Agent 2's face.

ANONYMOUS AGENT 2

Well that depends on you Agent. ...  
Drop your gun and give yourself up,  
and you don't have to see someone  
else die because of your actions.

A look of anger appears on Tom's face.

Judy suddenly strikes her heel into the Agent's instep.

He yells out in pain, loosening his grip on Judy.

Tom, taking the opportunity given to him, shoots the Agent in his shoulder.

The agent collapses on the ground in agony.

Tom starts to hurry over to a still frightened Judy.

The Agent lifts his gun, aiming at Judy.

Seeing the movement, Tom fires another shot at the agent.

The bullet rips through his skull, killing him instantly.

Tom dashes over to Judy.

He calmly supports her with his hands.

A calming look is in his face as he looks up at Judy.

TOM WARREN

Let's get out of here before they  
send anyone else.

Judy shakily nods in agreement.

A hand held radio in one of Agent 2's pockets suddenly comes to life.

HAND HELD RADIO

MATT EDWARDS (O.S)

Hello? ... What's your current  
status? ... I heard gunshots. ...  
Have Agent Warren and Judy Selp  
been eliminated?

GARDEN

Tom, with a vengeful look on his face, picks up the radio.

INT. JACKSON MORRIS'S OFFICE LATE MORNING

Matt stands anxiously by the speaker phone.

An emotionless Jackson observes him closely.

SPEAKER PHONE

TOM WARREN

(to Matt)

This is Tom Warren. Judy Selp is alive. Your agents aren't. ... I told you I wouldn't let you hurt anyone else.

OFFICE

The phone cuts out.

Matt's face is full of frustration.

MATT EDWARDS

Fuck!!

A look of annoyance appears in Jackson's face.

JACKSON MORRIS

(to Matt)

You're losing the grip on your target Agent Edwards. Maybe you aren't as up to the task in hand as you think you are.

Matt makes an effort to calm his frustration down.

MATT EDWARDS

(to Jackson)

He's just proving to be more awkward than expected Mr Morris.  
... But he can't run forever.

EXT. MAIN ROAD MID AFTERNOON

Tom's worn out car drives along the road.

INT. SECOND HAND CAR 2 MID AFTERNOON

Tom and Judy are both sitting in the car. They both appear to be in deep thought.

Tom suddenly turns to Judy with a look of urgency in his face.

(CONTINUED)

TOM WARREN  
Your security pass. I need to look  
at it.

Judy, with a slight look of curiouosity in her face, takes it out of her pocket and gives it to him.

JUDY SELP  
I doubt it would be of any help to  
either of us anymore.

Tom snaps the pass in half.

A look of confusion appears on Judy's face.

Tom examines the inside of the card, and notices a small listening device.

He shows it to Judy.

TOM WARREN  
They must've been listening into  
our conversation earlier. That's  
how they knew to plant the  
explosives in your house.

Tom throws the pieces of the card out the car window.

JUDY SELP  
(concerned)  
Do you think they'll have other  
ways to track us.

TOM WARREN  
(calming)  
Not anything solid. As long as we  
only use lines of contact they  
don't know about. .... We will have  
to keep an eye out for any lose  
ends we might have though.

A look of fear suddenly appears on Judy's face.

JUDY SELP  
Oh god!. What about Rose?! They  
have details on her. What if they  
try to take her?

A look of determination appears on Tom's face.

He turns to face Judy

TOM WARREN  
We'll get to her first.

EXT. HIGH SCHOOL MID AFTERNOON

A large red brick building surrounded by green playing fields located in a somewhat open area of town.

A main road runs along infront of it.

On the opposite side of the road is a parked SUV.

Tom's car drives past the school.

INT. SECOND HAND CAR 2 MID AFTERNOON

Tom observes the SUV as he drives away from the school.

TOM WARREN  
That looks like an I.S.A. car.

A look of panic appears on Judy's face.

JUDY SELP  
We're too late.

TOM WARREN  
I don't reckon so. They're probably waiting till the end of school to get her. ... I think we'd better sneak her out early.

INT. CLASS ROOM MID AFTERNOON

A somewhat typical high school class room.

A teacher writes busily on a blackboard as eager students take note, and the less eager students make efforts to pass their time in less prductive ways.

ROSE SELP, a slim figured 14 year old in a somewhat uninspired top and trousers sits at a desk. An unopened text book rests next to her.

Rose unenthusiastically looks at the blackboard.

SOUND OVER: tannoy bell

TANNOY

MRS WITCHAM (O.S)  
Will Rose Selp please come to the  
principal's office.

CLASS ROOM

Everyone in the class looks in somewhat surprise at an equally surprised Rose.

INT. PRINCIPAL'S OFFICE MID AFTERNOON

A medium sized office decorated with various paintings, certificates and oak furniture.

MRS WITCHAM, a slightly overweight woman in her late 40s sits behind a desk.

On the other side of the desk sits Tom and Judy.

A knock comes from the office door.

MRS WITCHAM  
(welcoming)  
Come in.

The door opens, and a slightly nervous Rose walks in.

Rose notices Judy and a look of confusion appears on her face.

ROSE SELP  
Mom?

Judy gives Rose a calming smile.

JUDY SELP  
Hi sweetie.

Mrs Witcham gives Rose a smile.

MRS WITCHAM  
Rose, your Mother and Mr Warren,  
need you to leave school early  
today.

Rose remains puzzled about the situation.

EXT. SCHOOL FIRE EXIT MID AFTERNOON

A large field area looking on to a forest of trees.

Tom and Judy hurriedly walk away from the exit.

A still confused Rose hurries after them.

ROSE SELP

Mom, what the hell's going on?

JUDY SELP

(calming)

We'll tell you in a moment sweetie.

... We just need to get away from  
here first.

EXT. MOTORWAY LATE AFTERNOON

A long stretch of road full of cars rushing back and forth  
in both directions.

Tom's car drives along it at a considerable speed.

INT. SECOND HAND CAR 2 LATE AFTERNOON

Tom, Judy and Rose sit in the car.

Rose looks very agitated.

Judy and Tom seem to be making an effort to stay calm.

ROSE SELP

(at Tom)

Okay, so let me get this straight.  
Me and my Mum are being hunted  
down, and our house has been BLOWN  
UP, because you weren't happy at  
work!

JUDY SELP

(calming)

Rose there's more to it than that.

ROSE SELP

Not really Mom.

TOM WARREN

I'm really sorry you to had to get  
involved in this.

(CONTINUED)

ROSE SELP

(to herself)

Oh, he's "sorry". We'll that just makes all our problems go right away then doesn't it!

JUDY SELP

Rose please try and calm down.

TOM WARREN

(explaining)

I turned to your Mom for help because she's a friend and there was no-one else I could turn to. I knew she wanted out to, and I just gave her an incentive to do it.

JUDY SELP

(to Rose)

It's true sweetie. You know I haven't been happy there for a while.

Rose gives Judy a slightly unenthusiastic smile, and then with an unimpressed look on her face, she looks at Tom.

ROSE SELP

So what's the next part of your plan then genius.

A look of uncertainty appears on Tom's face.

TOM WARREN

I'm not sure now. The information I needed was destroyed in the explosion. Without that we have nothing to work with.

ROSE SELP

So we're up a creak without a paddle, and have a small army gunning for us.

TOM WARREN

That's about it.

ROSE SELP

Well that's just great.

A sudden blast of hope fills Judy's face.

(CONTINUED)

JUDY SELP

We might not have those files, but  
I think I might know enough  
information to help us though.

Tom looks a little confused.

TOM WARREN

How?

JUDY SELP

I was Jackson Morris's secretary.  
He passed a lot of sensitive  
documents on through me. A lot of  
names and locations have stuck in  
my mind because of it.

A look of enthusiasm fills Tom's face.

TOM WARREN

That might just be what we need.  
... I think it's time to visit an  
old friend of mine.

EXT. OSCAR'S PLACE LATE EVENING

A large flat, derelict looking piece of land.

In the centre is a deserted looking medium sized hotel.

Surrounding the hotel is an electrified fence.

Tom's car pulls up to the entrance gate of the fence.

Tom, Judy and Rose get out of the car.

Judy and Rose observe the area with a look of curiosity.

JUDY SELP

(to Tom)

What is this place?

TOM WARREN

(enthusiastic)

This is going to be our new command  
centre.

Tom walks over to the security gate, and presses an intercom button.

INTERCOM

(CONTINUED)

OSCAR FIBBS (O.S)  
(unenthusiastic)  
Who is it?

GATE

TOM WARREN  
Hey Oscar, it's Tom.

INTERCOM

OSCAR FIBBS (O.S)  
(uninviting)  
Hell no!

The intercom cuts off.

GATE

A look of disappointment appears on Tom's face.

Rose gives an unimpressed sigh.

Tom with a look of confident determination on his face  
presses the intercom button again.

INTERCOM

OSCAR FIBBS (O.S)  
What?!

GATE

TOM WARREN  
How many times have I helped you  
out of tight scrapes in the past  
Oscar.

INTERCOM

Oscar gives a long sigh.

OSCAR FIBBS (O.S)  
(unenthusiastic)  
Oh, okay, fine. I'll let you in.

GATE

The lock of the gate clicks undone.

Tom pushes the gate open and he, Judy and Rose walk into the  
fenced off area.

Judy observes the area with a look of interest on her face.

(CONTINUED)

Rose looks far less impressed.

ROSE SELP  
What a dump.

Judy shoots her a disapproving look, before giving Tom an inquisitive look.

JUDY SELP  
(To Tom)  
Who is Oscar, Tom?

TOM WARREN  
Oscar is somewhat of a technical wizard. When I didn't feel that The I.S.A.'s technical unit was good enough to help me out on missions, I'd turn to Oscar instead.

He gives Judy a slight smile.

TOM WARREN  
With the details you have, I reckon he might be able to get us access to the information we need to stop the I.S.A.

Tom, Judy and Rose are about to reach the hotel, when a previously hidden entrance hatch in the ground just to the right of them suddenly opens up.

OSCAR FIBBS, a bespectacled slightly over weight man wearing jeans and a T-shirt, appears in the doorway, he doesn't look best pleased.

OSCAR FIBBS  
Come this way.

The three of them go down through the entrance before it closes after them.

INT. UNDERGROUND HALLWAY LATE EVENING

A homemade narrow passageway made of wood and metal.

At the end of it is a sturdy looking metal door.

Oscar, Tom, Judy and Rose walk along it.

TOM WARREN  
I really appreciate this Oscar.

Oscar gives Tom an annoyed grunt.

(CONTINUED)

OSCAR FIBBS

Out of all the times you could ask  
a favour from me, it end up being  
when you've got the whole of The  
I.S.A. hunting you down.

TOM WARREN

There's important information we  
need access to, and your the only  
person I trust who could access it.  
Plus no-one could find us here.

OSCAR FIBBS

(pessimistic)

The I.S.A. might do though.

They reach the the end of the passageway, Oscar taps in a code into a keypad, unlocking the door.

INT. COMMAND ROOM LATE EVENING

A large steel inforced room.

The room has a range of technological devices around it, as well as science fiction related collectible items.

Against the back wall is a large desk. Multiple video monitors are on it as well as various hi-tec computer systems. A games console and headset are also noticeable.

Connected to the room is also a small freight elevator and a cordoned off sleeping quarters with a makeshift bed.

Tom, Judy, Rose and Oscar walk into the room.

Tom, Judy and Rose look astonished as they gaze around the somewhat 'Aladdin's Cave' like wonder of the room.

Judy looks over at Oscar with a face full of curiosity.

JUDY SELP

Why don't you have this all set up  
in the hotel instead Oscar?

OSCAR FIBBS

(explanatory)

I don't want it to be to  
noticeable.

ROSE SELP

(sarcastic)

Doesn't the fact that the area is  
fenced off and has a hotel in the

(MORE)

(CONTINUED)

ROSE SELP (cont'd)  
middle of it bring a bit of  
attention to the place?

Oscar shoots Rose a negative look.

OSCAR FIBBS  
It's a condemned area okay.

Oscar mutters some comments about Rose under his breath.

Tom makes an effort to break up the conversation.

TOM WARREN  
Well now that we're altogether, I  
think it's best we discuss the  
reason we're here, eh?!

Tom breaks a smile at Oscar and Rose.

Oscar looks away from Rose and focuses on Tom, a look of  
focus on his face.

OSCAR FIBBS  
What do you want done?

TOM WARREN  
Judy has information on where  
important details about The  
I.S.A.'s dealings are kept. ... We  
need to get hold of that  
information so we can stop them  
taking over the world.

Oscar goes over to his computer screen and sits down in a  
chair. He calls up various search engines.

OSCAR FIBBS  
(to Judy)  
What do you know Judy?

JUDY SELP  
Their records are kept in a Paris  
based office of the Agency. Stored  
in a large memory bank.

Oscar somewhat quickly manages to log in to what looks like  
some high security databases. He quickly navigates through  
various links before finding and clicking on a highly  
detailed site covering the I.S.A.'s Paris office.

(CONTINUED)

TOM WARREN

If you can break into those records  
and download the information, maybe  
Judy can clarify points worth  
investigating.

Oscar thoroughly scans the site: opening page links, trying to enter secured areas.

He eventually swivels away from the computer screen and looks at Tom and Judy. He looks concerned.

Tom looks concerned.

TOM WARREN

Is there are a problem?

OSCAR FIBBS

Well, Judy was right, the Paris office does hold many classified records.

Tom gives a content smile, but than looks concerned again.

TOM WARREN

But?

OSCAR FIBBS

There's no way I can hack into the files. You need to download the content at the Paris office. ....  
Someone needs to physically be there.

A look of disappointment appears on Judy's face.

A look of frustration appears on Tom's face.

TOM WARREN

Damn it!

Judy gives Tom a sympathetic look.

JUDY SELP

I'm so sorry Tom.

Tom shakes off his frustration, and a look of determination appears on his face.

TOM WARREN

Then we'll just have to go there.

A look of concern hits Judy's face.

JUDY SELP

Tom it's too risky. You know  
they'll have people look...

A look of confusion appears on her face.

JUDY SELP

What do you mean "we"?

TOM WARREN

You and me of course. ... I need  
you there to advise me on what  
files I should be checking out.

A look of annoyance fills Judy's face

JUDY SELP

Are you crazy?!

Tom looks surprised by this comment.

JUDY SELP

I am not going to walk into an  
I.S.A. building. ... I'll be shot  
in seconds!

A concerned looking Oscar looks over at Tom.

OSCAR FIBBS

She has a point Tom. Going in there  
would be suicide.

Rose also looks at Tom with a concerned face.

ROSE SELP

I agree.

Tom looks saddened by these comments.

TOM WARREN

(defensive)

But it's our only chance to get  
something on them. To stop them.

Judy gives a deep sigh.

JUDY SELP

(pessimistic)

But maybe it's just not worth it  
anymore.

TOM WARREN  
(shocked)

What?! How can you say that?! You said you'd help?!

JUDY SELP  
(defensive)

That was before they blew up my home. Before they tried to kill me. Before they went after my daughter.

TOM WARREN  
But we can't let them get away.

JUDY SELP  
Maybe we should.

TOM WARREN  
But we can't.

JUDY SELP  
What the I.S.A. is doing is not right, but I'd rather fight them in other ways than risk my life on this crusade of yours.

ROSE SELP  
My Mom's right Mr Warren. Plus, if you give yourselves up now, they'll probably let you live, and you won't have to run anymore.

Tom calms himself down and then looks at the others.

TOM WARREN  
Maybe they will let us live. Maybe we won't be threatened anymore. But this plan of theirs, it won't get any better, for anyone, it'll only get worse.

The others look at him sullenly.

TOM WARREN  
We may stay alive, but hundreds of innocent others will end up dying by their hands. ... We may die trying to stop them, but the difference we can make is worth it.

A slight smile appears on Judy's face.

JUDY SELP

You may end up being the death of  
me, but at least I'll die with  
honour.

Tom gives her a light smile.

Rose and Oscar give him slight smiles too.

ROSE SELP

The same goes for me.

OSCAR FIBBS

Me too.

Tom claps his hand together and looks focused again.

TOM WARREN

Let's figure out our next move  
then.

JUDY SELP

I think we need to get over there  
as soon as possible, before the  
I.S.A. can figure out our next  
step.

OSCAR FIBBS

You two are gonna need an excuse to  
be in that building. It shouldn't  
be a challenge for me to log into  
the office's network, and arrange  
you an appointment.

Rose keeps to herself as she observes some of Oscar's  
technological devices in the room.

TOM WARREN

(at Oscar)

Good. I'll sort us out some  
identity's as cover. Oscar we're  
gonna need your eyes and ears too  
to help us get around the building.

OSCAR FIBBS

I'll set you up with ear pieces and  
other equipment to help you get  
hold of the files.

TOM WARREN

(at Oscar and Judy)

Then let's get going.

Rose turns to the others with a look of disappointment on her face.

ROSE SELP  
What about me?

JUDY SELP  
(commanding)  
Rose you need to stay here with Oscar. It's the safest place for you right now.

ROSE SELP  
I can be of more use than that!  
Especially when my Mom's safety is involved.

TOM WARREN  
(to suggest)  
What do you suggest.

ROSE SELP  
I can research the area around you.  
Routes in and out, and stuff. I am pretty good with a computer.

TOM WARREN  
So's Oscar.

Oscar puts on a defensive pose at this comment.

Rose looks unimpressed as she picks up a games console controller.

ROSE SELP  
Yeah but, I think you need someone who has experienced life outside of just computer hacking.

OSCAR FIBBS  
(offended)  
Hey!

Tom looks deep in thought following this comment.

TOM WARREN  
Yeah maybe you could help us get a better lay of the land.

OSCAR FIBBS  
What the hell Tom?!

Tom gives Oscar a somewhat sympathetic stare.

TOM WARREN

Give her a chance Oscar. We could always do with an extra pair of hands.

OSCAR FIBBS

(accepting)

Ah, okay fine.

A look of confident leadership appears on Tom's face.

TOM WARREN

Well we all know our places, so let's get to work.

EXT. I.S.A. PARIS OFFICE EARLY EVENING

A large office building surrounded by many other office buildings.

In front of its main entrance is a wide paved walk way.

Few people seem to be around.

Tom and Judy, heavily disguised as pest control employees walk across the walk way towards the office. They are both carrying various equipment bags and pest control tools.

A look of determination is on Tom's face.

Judy look slightly nervous.

JUDY SELP

Oh god. What if this doesn't work.

TOM WARREN

Everything will be fine Judy. Just follow my lead.

JUDY SELP

What if Oscar hasn't managed to access their system.

TOM WARREN

Believe me, he will.

INT. RECEPTION EARLY EVENING

A large well furnished room. It's waiting areas have multiple comfortable sofas and the reception desk has several receptionists taking calls.

By the reception is a security gate with two well built SECURITY GUARDS standing next to it. The security guards have holstered machine guns.

Several elevators are also noticeable beyond the security gate.

Tom and Judy walk through the reception doors and head over to the reception desk.

RECEPTIONIST 2, a woman in her early 20s observes them.

Receptionist 2 talks to Tom and Judy in french.

RECEPTIONIST 2  
(inquisitive)  
May I help you?

Much to Judy's surprise, Tom responds in fluent french.

TOM WARREN  
You got some pigeons nesting in the  
twentieth floor. We been told to  
get rid of them pronto.

The receptionist gives Tom a suspicious look.

RECEPTIONIST 2  
Let me check our records.

The receptionist looks up the day's booked appointments and sees a booking for an exterminator company listing two people's names.

Despite proof of their appointment, the receptionist still looks suspiciously at Tom.

RECEPTIONIST 2  
(demanding)  
Your identification?

Tom hands her a fake ID card.

Judy follows suit.

The receptionist looks over the ID cards.

A look of acceptance appears in her face.

(CONTINUED)

RECEPTIONIST 2  
Please go through the security gate, placing your equipment on the conveyor belt.

Tom and Judy go over to the Security gate.

The guards keep their eyes on them as they approach.

Tom and Judy place their equipment on the conveyor belt and then pass through the doorway, not setting off any alarms.

SECURITY GUARD 4 watches an x-ray of the equipment, and looks satisfied at the lack of suspicious items.

Security Guard 4 speaks to Tom in french.

SECURITY GUARD 4  
Please remove your items from the conveyor belt. My colleague will take you to the twentieth floor.

Tom and Judy pick up their equipment, and walk over to SECURITY GUARD 5.

The three of them head over to one of the elevators.

INT. THE TWENTIETH FLOOR EARLY EVENING

What appears to be a large deserted office space.

Several desks, chairs and computers are still positioned around the area.

Tom and Judy get out of the elevator.

Tom, with a friendly smile on his face, turns back to face the elevator.

TOM WARREN  
(to Security Guard 5)  
Thanks buddy. We'll take it from here.

The elevator door closes.

A digital display above the elevator door shows that the elevator is starting to decline.

Tom drops the smile and looks serious again.

Tom talks to a hearing device behind his ear.

(CONTINUED)

TOM WARREN  
(to Oscar)  
Oscar we're on the twentieth floor.  
Where's the memory bank located.

## HEARING DEVICE

OSCAR FIBBS (O.S)  
That's good news. ... Okay, I'm  
looking over a detailed blueprint  
of the area. It's next to a water  
dispenser, at the end of the  
office, furthest from the elevator.

## TWENTIETH FLOOR

Tom gives a scan of the room and sees the water dispenser.

TOM WARREN  
I see the water dispenser. We're  
heading over there now.

Tom and Judy walk towards the water dispenser.

They reach the water dispenser, but there seems to be no  
sign of a memory bank.

Tom looks confused.

TOM WARREN  
(to Oscar)  
Oscar, I can't see anything.

## HEARING DEVICE

OSCAR FIBBS (O.S)  
There should be a panel about 20  
centimeters to the left of the  
dispenser, and 30 centimeters off  
the ground ... push its top right  
and bottom left corners together.

## TWENTIETH FLOOR

Tom locates the panel and pushes the two corners together.

The panel is ejected from the wall and drops down on to the  
floor.

Where the panel was located now shows a small computer  
system.

A smile of relief appears on Tom's face.

The computer screen flashes up an "enter password" message.  
Tom looks concerned.

TOM WARREN  
(to Oscar)  
Oscar we need a password.

## HEARING DEVICE

OSCAR FIBBS (O.S)  
Plug the code breaker into the USB  
port. Then the rest is up to you.

## TWENTIETH FLOOR

Tom takes out what looks like a can of rat poison.

He slides open the bottom lid of the can, revealing various small items embedded in holding foam.

Tom removes a small electronic box with a USB connection plug.

He plugs it in to the USB port.

After a moment a set of lights randomly start to flash on the box.

Tom looks between the box and the screen for several minutes with a look of nervous anticipation.

A word suddenly types itself on to the screen.

Tom presses the enter button on the computer keyboard.

A message on the screen appears, "password accepted".

Tom smiles.

Tom reaches into his pocket and pulls out a porcelain gun, before retrieving a clip of bullets from the holding foam.

A look of worry appears on Judy's face as she notices the gun.

JUDY SELP  
Oh Christ.

TOM WARREN  
(explaining)  
It's in case we get any trouble.  
... It's porcelain, the detector  
wouldn't pick it up.

(CONTINUED)

A look of curiosity appears on Judy's face

JUDY SELP  
Also. Since when have you been  
fluent in french?

Tom gives her a sly smile

TOM WARREN  
Learning to be fluent in multiple  
languages is part of Secret Agent  
training.

Tom removes a large memory stick from the holding foam,  
disconnects the electronic box from the USB port, and plugs  
in the memory stick instead.

Tom observes a large number of folder shortcuts on the  
computer screen.

TOM WARREN  
(to Judy)  
Any clue where to start?

Judy looks in thought for a moment when she suddenly looks  
alert.

JUDY SELP  
There was a lot of focus on a file  
known as "CIC".

Tom finds a folder called "CIC" and clicks on it.

Another page then shows various related files, one with a  
date on it.

Tom looks concerned at the date.

TOM WARREN  
That's in two days time.

Judy also looks concerned by this fact.

Tom opens up the file, and scans through the information.

Suddenly he moves his head back from the screen in shock.

TOM WARREN  
They planning to assassinate the  
president of the United States in  
two days time.

JUDY SELP

What?!

Tom presses a button on the memory stick. A display comes up giving the option to download the file opened.

Tom taps "yes", and the screen shows the file slowly downloading on to it.

TOM WARREN

If there planning to assassinate the president, I bet they have a lot of other plans that need to be exposed too. I'd better download everything.

JUDY SELP

(concerned)

Isn't that gonna take a while?

A slight look of worry appears on Tom's face.

TOM WARREN

(to Judy)

Just make sure no-one disturbs us.

INT. JACKSON MORRIS'S OFFICE MID EVENING

An irrate Matt is complaining at someone on the phone.

Jackson is looking over some opened ring binders. He occasionally looks over at Matt with a disapproving expression.

Henry is frantically checking through various I.S.A. and government websites.

MATT EDWARDS

What do you mean "you can't locate him anywhere". He can't have just vanished off the face of the earth!  
... Find him!

Matt slams down the phone and breathes a frustrated sigh.

Jackson looks over at Matt.

JACKSON MORRIS

Time is ticking Agent Edwards. The assassination must happen in 2 days, and we can't have a rogue agent on the loose. Especially with the information Ms Selp has.

(CONTINUED)

Matt turns to Jackson with a look of false calm.

MATT EDWARDS  
The assassination will go ahead Mr.  
Jackson. Agent Warren will not stop  
it.

Henry looks up from his screen at Jackson. A look of curiosity is on his face.

HENRY GREEN  
Mr Jackson.

JACKSON MORRIS  
What is it Henry?

HENRY GREEN  
Somebody is accessing the Paris  
memory bank.

JACKSON MORRIS  
So? People in the Paris office do  
have access to it.

HENRY GREEN  
But no-one who has authorised  
access to it today.

JACKSON MORRIS  
Then who could be accessing it?

A look of sudden realisation fills Matt's face.

MATT EDWARDS  
Mother Fucker! It's him!

A look of contemplation appears on Matt's face.

MATT EDWARDS  
Judy must have told him about the  
memory bank. ... They've got  
themselves in, and they're  
downloading our files right now!

Matt picks up the phone again and hits a contact line on its switchboard.

MATT EDWARDS  
(commanding)  
Paris Reception? This is Agent Matt  
Edwards. The rogue agent, Tom  
Warren, is in your building on the  
twentieth floor ... arrest him!

INT. THE TWENTIETH FLOOR MID EVENING

Tom is still downloading the files.

Judy watches him anxiously.

Tom is talking into his hearing device.

TOM WARREN

(to Oscar)

We are only gonna have a short time  
to figure out a plan Oscar, but we  
have no choice if we want to  
stop...

A look of confusion appears on Tom's face.

TOM WARREN

(to Oscar)

Oscar? Are you there.

There is no response.

Judy looks at Tom with a nervous face.

JUDY SELP

What happened?

TOM WARREN

The line went dead.

JUDY SELP

(confused)

But it's been fine all night. How  
could it suddenly have died.

A sudden look of realisation appears on Tom's face.

TOM WARREN

The I.S.A. must have cut off  
outside communications. ... They  
know we're here.

A look of fear appears on Judy's face.

JUDY SELP

Oh god, oh god!

TOM WARREN

I have one more file to download  
first.

(CONTINUED)

JUDY SELP  
But they're coming for us.

TOM WARREN  
(defensive)  
We need everything on them we can  
get Judy.

Tom looks at Judy with a commanding expression on his face.

Judy gives a worried sigh.

Tom clicks on to the last file and starts the download.

INT. STAIRWELL MID EVENING

A poorly lit shaft with many flights of stairs. Various Doorways lead off to other rooms.

Security Guards 4 & 5 charge up the stairs, passing a 'floor 10' sign on a wall, with 4 other SECURITY GUARDS behind them. They all have a look of determination in their faces.

INT. THE TWENTIETH FLOOR MID EVENING

The file has nearly completed it's download.

Tom looks at the memory stick display screen with a look of desire in his face.

A tense looking Judy keeps a tight eye on the floor stairwell entrance at the far end of the room, while occasionally looking at the memory bank.

JUDY SELP  
How much longer Tom?

The memory stick flashes up showing the file has completed it's download.

A self congratulatory look appears on Tom's face.

He quickly removes the memory stick.

TOM WARREN  
It's done.

Judy breathes a sigh of relief.

Tom quickly packs away his equipment.

(CONTINUED)

He looks around their direct area and notices a free standing cupboard, 2 metres to the right of them.

TOM WARREN  
(to Judy)  
Get behind that cupboard, quickly.

Without hesitation, Judy dashes over to the cupboard.

Tom quickly follows her.

To Judy's somewhat surprise, Tom removes his pest control outfit, revealing what looks like a jumpsuit beneath.

The Security Guards suddenly slam through the stairwell entrance door. Their guns are ready to fire.

Security Guard 4 talks to Tom in english.

SECURITY GUARD 4  
Agent Warren, we know you and Ms Selp are still here. ... Give yourselves up, or we will be forced to shoot.

Judy looks panicked by this statement

JUDY SELP  
(whispering to Tom)  
What are we gonna do?!

TOM WARREN  
Go with 'Plan B'

A look of confusion appears in Judy's face.

JUDY SELP  
What's "Plan B"?

Tom pulls out a small canister and rolls it across the floor until it knocks against a full length window on an external wall of the area.

TOM WARREN  
When I say so, head to where that canister is.

JUDY SELP  
Oh god.

The Security Guards move closer to the memory bank.

SECURITY GUARD 4  
(frustrated)  
Agent Warren, this is your last  
warning ... we will shoot you if we  
have to.

Tom aims his gun at the canister and fires.

SOUND OVER: explosion.

The explosion blows out the window.

The shocked guards turn to face the window.

Tom takes hold of a flash grenade and throws it over by the  
guards.

TOM WARREN  
(to Judy)  
Look away!

Tom and Judy close their eyes, turning their head away from  
the flash grenade.

The grenade lets off a blinding light, temporary blinding  
the guards.

TOM WARREN  
(to Judy)  
Now!

Judy while crouching low, dashes over to where the cannister  
was.

Tom in a similar fashion follows after her.

The security guards slowly start to recover.

Tom looks at Judy with a commanding look in his face.

TOM WARREN  
Wrap you arms around my chest,  
taking a tight hold of the straps  
by my side.

Judy does as is told.

A nervous looking Judy looks up at Tom.

JUDY SELP  
What no..

Tom throws Judy and himself out of the window hole.

EXT. CITY AREA MID EVENING

A picturesque colorful cityscape full of many well lit office buildings, monuments, and busy traffic heading in all directions.

Tom and Judy, holding tight to each other, plummet through the air.

As they fall, small camera's on Tom's suit seem to record the surrounding area.

Tom keeps a calm face.

Judy gives an ongoing yell of panic.

Suddenly a parachute opens itself out from Tom's jumpsuit.

Tom and Judy's plummet is broken.

Judy gives a sigh of relief.

As Judy looks up at the parachute, a replica shot of the cityscape below appears across it, adapting as the parachute carries Tom and Judy through the air.

INT. THE TWENTIETH FLOOR MID EVENING

The Security Guards dash to the hole where Tom and Judy jumped through and look to see where they are, their guns ready to fire.

A look of confusion appears on their faces though as the parachute seems to have vanished.

EXT. CITY AREA MID EVENING

Tom looks at the surprised looking Judy.

TOM WARREN

Another handy piece of hardware I managed to get hold of. .... Cameras record the surrounding area, then play it back over the chute, cloaking our location.

A look of unhappiness appears on Judy's face as she looks back at him.

(CONTINUED)

JUDY SELP  
That still doesn't make me like  
Plan B any better though.

INT. SECURITY GATE EXIT LATE NIGHT

A busy area full of security officers.

Many passengers remove their items and bags from security belts before heading out of the area.

Tom and Judy, once again in disguise, pack up their belongings and head towards the area exit.

TOM WARREN  
(quietly to Judy)  
Our plane leaves in an hour. . . .  
We'll have plenty of time to meet  
back up with Oscar and Rose and  
figure out how to stop the  
assassination.

Tom and Judy are just about to reach the exit when a MAN in his early 30s, wearing an airport security uniform, walks over to them. He has a friendly smile.

MAN 1  
(to Tom and Judy)  
I'm sorry to interrupt you, Sir and  
Madam. . . . It's just that in light  
of some recent terrorist scares, we  
are currently performing random  
thorough security checks.

Tom and Judy look a bit surprised by the request, but make an effort to return a friendly smile as quickly as possible

TOM WARREN  
(to the Man)  
That's no problem. Just tell us  
where to go.

MAN 1  
Follow me.

Tom and Judy follow the Security Guard out through the area exit.

INT. HALL WAY LATE NIGHT

A plain, clinically clean area with windows looking out over the airport runways and various doors leading off to other rooms.

Tom and Judy follow behind the Man.

The Man walks over to one of the doors and opens it, gesturing at Tom and Judy with a friendly smile.

MAN 1  
Through here please.

Tom and Judy walk through the door.

INT. INTERROGATION ROOM LATE NIGHT

A clean small room with no windows. A large table is in the middle, several chairs are scattered around the room, and mounted on the wall behind the table is a large display screen.

Three other MEN dressed as airport security guards are in the room. One stands in front of the table, the other two behind it and against the far wall.

Tom and Judy walk into the room noticing the three men, the other man closes the door behind them.

The man in front of the table suddenly pulls out a gun and points it at Tom. A look of confidence is on his face

Tom and Judy look startled.

MAN 2  
Hello Agent Warren.

Tom quickly kicks the man in the stomach, causing him to double over and drop his gun.

Tom then elbows the man behind him in the face, stunning him.

Judy ducks out of the way.

The other two men reach for their guns.

Tom pulls out his porcelain gun first though.

He shoots them both in the head.

Tom aims the gun at Man 2.

(CONTINUED)

A sudden look of unease appears on Tom's face.

A fifth MAN stands behind Tom with his gun pointed at the back of Tom's head.

Tom lowers his gun in defeat.

Man 1, his face bloodied, points his gun down at the cowering Judy.

Man 2 regains his composure, and once again with a confident smile looks at Tom.

Man 2 pulls out a hand held radio from a pocket and speaks into it.

MAN 2  
They're here.

Man 2 listens into the hand held radio for a moment then takes a remote control and turns on the display screen.

DISPLAY SCREEN

Matt appears on the display screen with a confident look on his face.

INTERROGATION ROOM

Tom's face fills with anger.

DISPLAY SCREEN

MATT EDWARDS  
I did say you couldn't run from the I.S.A. forever Tom. You were bound to slip up eventually. ... It's just a shame Ms. Selp had to get involved to.

INTERROGATION ROOM

TOM WARREN  
It's not over yet Matt.

DISPLAY SCREEN

Matt looks a little frustrated by this comment.

MATT EDWARDS  
It is over Tom. ... You can't take us on. ... You will always lose.

Matt takes a moment to regain his composure.

MATT EDWARDS  
(calm)

Anyway. Back to business ... I know you must have what you downloaded on you. And I know you wont give it up, no matter what we threaten.

INTERROGATION ROOM

Tom doesn't respond. Instead he just stares at Matt with a face full of hatred.

DISPLAY SCREEN

Matt carries on explaining his plans nonetheless.

MATT EDWARDS  
So our men will fly you back to our headquarters, where, believe me, we will get that information back from you.

Matt switches off his video link.

INTERROGATION ROOM

Man 2 turns to face Man 1 and Man 5.

MAN 2  
(commanding)  
Take them to the plane.

EXT. PRIVATE JET EARLY MORNING

A small passenger plane flying through a light fog of clouds on a otherwise clear day.

The plane is slowly descending.

INT. JET CABIN EARLY MORNING

A small minimally equipped area with several passenger seats.

Tom and Judy have been placed in, and handcuffed to, seats at different ends of the cabin.

Three more ANONYMOUS AGENTS have machine guns pointed at them.

(CONTINUED)

Anonymous Agent 3 sits a short a distance away from Tom with his gun pointed directly at his head. He has a confident smirk on his head.

ANONYMOUS AGENT 3  
Oh how the mighty have fallen. ...  
The great Agent Warren outwitted by  
someone pretending to be a security  
guard.

Tom gives him an angry stare.

A frightened Judy observes Tom's predicament with a look of worry on her face, while at the same time having her attention drawn to Anonymous Agent 4, sitting an equal distance away from her, with his gun aimed at her head.

Anonymous Agent 5, sitting closer to the cockpit area, keeps his focus on both situations.

ANONYMOUS AGENT 3  
(cocky)  
I guess you're not the I.S.A.'s  
number one agent anymore.

A look of sly confidence appears on Tom's face.

TOM WARREN  
That's right. ... I'm too good to  
be one of their Agents.

A look of annoyance appears on Anonymous Agent 3's face.

SOUND OVER: Intercom tone.

INTERCOM

PILOT (O.S)  
We have begun our dissent. We will  
land at our destination in 15  
minutes.

CABIN

ANONYMOUS AGENT 3  
Better or not. It wont matter  
anymore. ... Once you're back in  
headquarters, you'll either give us  
what we want, or you'll die.

TOM WARREN  
(challenging)  
Why bother with all that excess  
work. ... I have the data on me.  
(MORE)

(CONTINUED)

TOM WARREN (cont'd)

Why don't you just come and take it off me and finish things now.

A worried Judy looks at Tom, following his situation.

After a brief moment of hesitation, Agent 3 moves himself in front of Tom. His gun remains pointed at him. A look of confidence is again in his face.

Agent 3 crouches over Tom, less than a foot from his face.

AGENT 3

Well I guess you've accepted your fate.

Tom remains somewhat confident.

TOM WARREN

No. I just needed you within arms reach.

A look of confusion appears on Agent 3's face.

AGENT 3

What?

Tom shows the Agent his hands, uncuffed.

A nervous look suddenly appears on the Agent's face.

He goes to pull his gun's trigger but Tom's hands quickly grab the gun changing the bullet's trajectory.

The two of them wrestle over the gun and it's target.

Agent 4 turns his gun towards Tom and Agent 3, trying to get a shot at Tom.

Tom manages to point the gun towards Agent 4.

The gun fires, shooting Agent 4 through the forehead. Killing him instantly.

Judy yelps out in shock.

A look of worry appears on both Agent 3 and Agent 5's faces.

Agent 3 regains some control over the gun.

As Agent 3 tries to swing the gun back to face Tom, a round of bullets fire off, pebble dashing the side of the plane.

A panic stricken looking Judy quickly ducks behind her seat.

EXT. PRIVATE JET EARLY MORNING

The bullets fly out through the plane and make a line of holes across one of the plane wings.

Several bullets hit one of the plane engines, stopping it immediately.

The plane makes a short sudden drop.

INT. COCKPIT EARLY MORNING

A small area with various controls and dials.

A PILOT sits in front of the control panel.

The cockpit judders.

The worried looking pilot watches as engine one goes dead, and several of the flight instruments show multiple immediate threats to the planes control system.

INT. JET CABIN EARLY MORNING

Everyone tries to brace themselves as the cockpit shudders continuously.

Tom manages to move Anonymous Agent 3's gun away from his face and towards the area of the cockpit.

Another round of bullets fire off, this time towards the cockpit.

INT. COCKPIT EARLY MORNING

Multiple bullets hit the pilot, killing him instantly.

EXT. PRIVATE JET EARLY MORNING

The plane goes into a slow, near vertical, flat spin.

INT. JET CABIN EARLY MORNING

Everybody holds on for dear life to whatever they can as the plane's rotation spins the cabin at a steep angle.

Tom and Anonymous Agent 3 still fight for control of the gun.

(CONTINUED)

While trying to brace himself, ANONYMOUS AGENT 5 pulls out his gun and tries to target Tom.

A pen drops straight down from a cabinet above Anonymous Agent 5.

It goes through the agents left eye.

His lifeless body collapses over his seat.

Anonymous Agent 3 headbutts Tom and quickly regains control of the gun.

Before Anonymous Agent 3 can get off a shot though, a still dazed Tom forcefully kicks him backwards.

The Agent is propelled out of Tom's seating area.

His back slams into another seat.

The agent winces in pain.

With no chance to find a supporting grip, the Agent then falls down through the plane before slamming against the cockpit door.

He groans in pain.

A dazed Tom, pulls himself out of his chair.

Tom sees a panic stricken Judy still handcuffed to her seat, trying not to fall out of it.

He scrambles over the other seats towards her, stabilizing himself the best he can against the ever changing angle position of the cabin.

The Agent regains consciousness.

Still aching from the fall, the agent tries to get a tight hold of anything around as the cabin almost goes vertical again.

He sees Tom near the end of the cabin, just about to reach Judy's seat row.

Tom looks at Judy with a look of attempted reassurance on his face.

TOM WARREN

Judy I'm here. I'll get you free,  
and both of us out of here before  
you know it.

(CONTINUED)

Judy remains panic stricken.

The Agent looks down at Tom. He has a wicked smile on his face.

The Agent lets go of his grip.

He falls fast down the length of the cabin.

Judy sees the fast approaching Agent, and yells out at Tom.

JUDY SELP  
Tom watch out.

Tom looks up just as the Agent slams into him, knocking him away from the seating area, and sending them both down to the hull end of the cabin.

They slam against the far wall of the cabin.

The Agent's gun drops out of his hand and slides across the far wall.

Tom lies motionless on the far wall.

The shaken and bruised Agent manages to regain his consciousness and gets himself up off of Tom.

He staggers over towards the gun.

Judy watches over the situation with a face full of fear.

The Agent picks up the gun with a sinister smile on his face.

He examines the gun in his hand, looking away from Tom and Judy.

ANONYMOUS AGENT 3  
You're a tough nut to crack Agent Warren, but I knew your time would come eventually. ... Screw the boss, you and the bitch die now.

The Agent turns to face Tom.

He sees a bloody faced Tom charging towards him. A look of retaliation is on Tom's face.

Tom slams him against the side of the cabin.

The Agent winces in pain.

With the Agent's defences down, Tom grabs him by the throat and pummels him with punches to the face and chest.

The Agent throws a strike back at Tom, but Tom deflects it before quickly putting the Agent in a tight headlock.

TOM WARREN

(to the Agent)

You know what. You talk too much.

Tom snaps the Agent's neck, killing him.

The Agent's body drops to the floor.

A shocked Judy looks at Tom.

The anger drains from Tom's face. He looks at Judy with a commanding face.

TOM WARREN

Judy we have to get out of this plane quickly.

Judy gives him a nod of agreement.

EXT. PRIVATE JET EARLY MORNING

The plane, still spiraling out of control, comes out through the clouds.

A large grassy area can now be seen far below it.

INT. JET CABIN EARLY MORNING

While trying to keep his balance, Tom now stands over where Judy is sitting.

A look of concentration is on his face as he aims a gun at the handcuffs holding Judy to her seat.

Judy looks nervously at the handcuffs.

Tom fires a shot, separating the handcuffs from the seat.

A brief look of relief appears on Judy's face.

Tom spots a parachute hanging up near the cockpit.

Tom quickly looks deep in thought.

He turns back to Judy.

TOM WARREN

There's a parachute near the  
emergency exit door by the cockpit.  
We'll use it to land safely.

A look of worry appears on Judy's face.

JUDY SELP

But what if we get hit by one of  
the engines?

TOM WARREN

We're gonna have to take that  
chance.

EXT. PRIVATE JET EARLY MORNING

The Jet continues to fall through the air. The ground below  
slowly getting closer.

INT. JET CABIN EARLY MORNING

Tom manages to get hold of the parachute.

He removes it from its holding latch, slips it on, and  
fastens any straps to his body

Judy traverses the last set of seats till she is just below  
Tom.

Tom looks down at Judy.

TOM WARREN

I need you to hold yourself tight  
around my body. ... Then when I  
open the escape hatch, I'll launch  
us out.

Judy gives him a nervous nod.

JUDY SELP

Okay.

Judy wraps herself tight around Tom.

Tom takes hold of the hatch release.

A look of focus appears on Tom's face.

TOM WARREN

(To Judy)

Any moment now. .... Make sure you  
have a tight hold.

Judy tightens her grip and closes her eyes.

Tom pulls down the release.

The escape hatch quickly flies away.

The air pressure blasts hard at Tom and Judy.

Tom fights his way against it.

TOM WARREN

(To Judy)

Now!

Tom throws them out of the plane.

EXT. MID AIR EARLY MORNING

Tom and Judy plummet through the air.

They are soon 100 feet or so from the plane.

Tom pulls the ripcord.

The parachute launches out of the pack, slowing down their descent.

With the escape successful, a look of focus returns to Tom's face.

EXT. OSCAR'S PLACE LATE EVENING

Another disheveled car is parked outside the front gate.

INT. COMMAND ROOM LATE EVENING

Tom and Oscar are in the middle of a conversation. A mix of both relief and caution is on Oscar's face.

Rose and Judy are affectionately hugging each other. A look of relief is on both of their faces.

OSCAR FIBBS

Wow that was close. We thought you  
two were gonnas for sure.

(CONTINUED)

Tom gives him a sly smile.

TOM WARREN

You know me Oscar. I've always got  
a "Plan B" ready to use.

A look of uncertainty appears on Oscar's face.

OSCAR FIBBS

So what do we do now? ... They're  
gonna be keeping an even tighter  
eye on us now.

A look of focus appears on Tom's face.

TOM WARREN

We do the only thing we can do. ...  
stop the assassination.

A sudden look of shock appears on Oscar's face.

Rose breaks the hold from Judy. Turning round to face Tom  
with a look of shock too.

OSCAR FIBBS

Are you nuts! ... Do you know how  
much of a risk that will be. They  
know that you have the data, and  
that you escaped. .... Their  
security will be through the roof!

A concerned looking Judy turns to face Tom.

JUDY SELP

I agree with Oscar, Tom. ... Can't  
we just alert the White House  
instead?

TOM WARREN

We wouldn't be able to get the  
message through in time. Some last  
minute warning from me will not be  
enough to stop him attending the  
event.

OSCAR FIBBS

I doubt they'll let you near him at  
the event. The I.S.A. have probably  
got you down as an enemy of the  
state.

TOM WARREN

I don't need to get near him. ... I  
just need to stop the assassin.  
I'll expose the I.S.A. afterward.

Oscar drops his head and gives an unimpressed sigh.

He returns his unenthusiastic gaze to Tom.

OSCAR FIBBS

We're gonna need a plan then.

A smile appears on Tom's face.

EXT. THEATRE EARLY EVENING

A large elegant building on a busy city street.

Opposite the theatre is a luxurious hotel and a coffee house next to it.

INT. HOTEL ROOM EARLY EVENING

A luxurious suite.

Matt impatiently steps back and front near a table. On the table is a powered up laptop.

Matt is speaking into a headset.

MATT EDWARDS

I need updates everyone. Are all the pieces in place for the main event?

INT. SPY ROOM EARLY EVENING

A small room with a large blacked out window to the side and a patterned wooden wall showing a view of a large busy auditorium through various small carved out spaces.

A SNIPER holds a silenced sniper rifle that rests on a makeshift stand.

His face is full of focus as, through the target of the rifle, he targets a podium on a decorated stage.

The sniper has a listening device behind his ear which he talks into.

SNIPER

(to Matt)

I have the target's position in sight. Three guards are stationed in my adjoining room, ready for any unwanted guests.

INT. BAR EARLY EVENING

A medium sized bar area full of people dressed in dinner jackets and ball gowns.

ANONYMOUS AGENT 6 is wearing a security officer outfit.

Looking very focused, he carefully observes the area.

He speaks into a listening device located behind his ear

ANONYMOUS AGENT 6

(to Matt)

No sign of Agent Warren or Ms. Selp so far. Everything seems secure here.

INT. HOTEL ROOM EARLY EVENING

a look of impatience remains on Matt's face.

MATT EDWARDS

(to both)

Good. It's imperative that no-one interferes.

INT. THEATRE HALL WAY EARLY EVENING

A large room decorated with paintings and ornate light fixtures

Tom, dressed as a high class waiter, walks along the hall way, keeping a watchful eye on his surroundings.

A listening device is behind his ear.

Tom speaks into it.

TOM WARREN

(to the others)

I'm working my way through the building. I should get to the assassin soon. ... How are you girls doing?

INT. COFFEE HOUSE EARLY EVENING

A reasonably busy, oak furnished cafe.

Judy, partially disguised under a wig, sits at a table as she looks out of a front window at the entrance to the theatre.

She also has a listening device behind her ear which she speaks into.

JUDY SELP

(to Tom)

Everything is fine here. Nothing suspicious to report.

EXT. ROOF TOP EARLY EVENING

A deserted flat roof top, overlooking the back entrance of the theatre.

Rose, also wearing a similar listening device looks over the roof top.

Using a pair of binoculars she looks down at the entrance.

She speaks into her listening device

ROSE SELP

(to Tom)

Nothing to report from the back either,

JUDY SELP (O.S.)

(to Rose)

I'm still not happy about you being up there Rose. What if you get hurt.

A look of annoyance appears on her face.

ROSE SELP

(to Judy)

Seriously Mom! I'm 14, I'm not 4. I can take care of myself. ... Plus I don't want you getting in to any more danger than you already are.

TOM WARREN (O.S.)

(to Judy)

Rose will be fine Judy, don't worry. Plus the more lookouts I can

(MORE)

(CONTINUED)

TOM WARREN (O.S) (cont'd)  
get for this place, the better our  
plan can work out.

JUDY SELP (O.S)  
(unenthusiastic)  
Oh, fine then.

Rose sighs at Judy's response.

INT. THEATRE HALL WAY 2 EARLY EVENING

A hall way of similar size and design to the other.

Tom quietly walks over to an oak door.

He softly pulls out a pair of some-what modified sunglasses.

He slips them on to his face.

Through the glasses he can see beyond the door the heat  
sources of three men all carrying silenced machine guns.

A look of determination appears on Tom's face.

He softly speaks into his listening device.

TOM WARREN  
(to the others)  
I'm moving in to place now.

INT. ADJOINING ROOM EARLY EVENING

A dimly lit small room with no windows just connecting  
doorways. One oak, one blended into the colour of the room's  
walls.

Three SNIPER GUARDS, wearing dinner jackets, and brandishing  
machine guns, are spread out evenly across the length of the  
room.

They all have listening devices behind their ears

All three guards keep a tight focus on the oak door. Their  
right hands hovering over their machine guns.

SNIPER GUARD 1 speaks into his ear piece.

SNIPER GUARD 1  
(to Matt)  
The sniper is secure.

(CONTINUED)

Suddenly the door is kicked wide open.

Tom has the glasses off and his gun is already raised at the head height of the guards.

Before Sniper Guard 1 has a chance to respond, Tom fires a shot, hitting him in the head.

Sniper Guard 2 raises his gun, but not before Tom has fired off another round, shooting him in the head as well.

Sniper Guard 3 fires a shot but Tom forward rolls away from it.

As soon as he is back on his feet, Tom shoots Sniper Guard 3 in the head quickly before the guard can fire off another shot.

INT. SPY ROOM EARLY EVENING

The Sniper looks through his scope.

He watches as the event host gives an introduction for the President.

SNIPER  
(to himself)  
Any moment.

The entrance door to the room is subtly unlocked from the outside.

Tom softly opens the door and slips into the room.

The Sniper is not aware of Tom's presence.

Tom takes hold of his gun and takes a step toward the sniper.

Part of Tom's shadow is reflected on the frame in front of the Sniper.

The Sniper suddenly notices the shadow. A look of concern appears on his face.

He subtly reaches down to his right knee, taking hold of something.

Tom quietly raises his gun at the Sniper.

Suddenly the Sniper, with a look of determination on his face, moves out of his position and turns a silenced pistol at Tom.

(CONTINUED)

A surprised looking Tom ducks out of the Sniper's aim as a few shots are fired.

The sniper charges at Tom.

He slams Tom against the side of a wall, and punches him in the face.

His gun flies out of his hand and across to the other side of the room.

A disorientated Tom collapses to the ground.

The sniper looks at Tom with a face of confidence.

SNIPER

You just stay right there. I'll deal with you next.

The Sniper returns to his rifle.

Through the sight he sees that the President is now at the podium.

A devilish smile appears on his face

SNIPER

(to himself)

Hello there President.

The Sniper takes a steady hold of the gun and puts his finger on the trigger.

Suddenly Tom slams into him.

His aim is altered just as the bullet is fired.

INT. AUDITORIUM EARLY EVENING

A large lavishly decorated room, with several thousand seats facing a small raised stage area.

The area is full of people all in dinner dress.

Several officials sit on the stage area. To the right stands the President in front of the podium.

SOUND OVER: sniper bullet.

The bullet hits a back wall of the stage area, missing the President by about a foot.

Everyone in the auditorium gasps in shock.

(CONTINUED)

A look of confusion is on the President's face.

Two bodyguards suddenly appear from behind the stage.

They rush over to the President and quickly remove him from the area.

INT. SPY ROOM EARLY EVENING

The Sniper stumbles onto the floor.

He tries to stand himself up, taking hold of his handgun as he does.

Tom quickly reaches for the handgun.

Tom and the Sniper wrestle with the gun.

A few shots go off, shattering the blackened window.

INT. AUDITORIUM EARLY EVENING

The still panicked audience and officials yell out in worry as the glass smashes.

In the middle of the room, wearing a dinner jacket, and standing in the shadows away from the other people in the auditorium, is ANONYMOUS AGENT 7.

With a look of concern on his face, he quietly speaks into a listening device.

ANONYMOUS AGENT 7

(to Matt)

The assassination has failed.

Repeat, the assassination has failed. The President was not harmed.

INT. HOTEL ROOM EARLY EVENING

Matt yells out in frustration.

MATT EDWARDS

Son of a bitch!!

Matt takes a moment to compose himself, though he still remains angry as he speaks into his headset again.

(CONTINUED)

MATT EDWARDS  
I'm heading over to the theatre  
now.

INT. SPY ROOM EARLY EVENING

The Sniper and Tom are still wrestling over the gun.

Tom gains some control and manages to throw the Sniper across the room.

The motion causes the gun to be flung out of both of their hands, before landing on the floor.

Tom reaches down for the gun.

Before he can grab it though, the Sniper charges towards him.

Tom swerves his body out of the way, while grabbing the Sniper with his arms at the same time.

The Sniper's momentum allows Tom to send him flying towards the window.

Unable to stop, the Sniper falls out of the room through the window.

INT. AUDITORIUM EARLY EVENING

There is an air of panic in the auditorium, as the audience try to barge out of the room.

The Sniper suddenly falls through the air.

Many people scream out in shock.

The Sniper slams against the ground.

Blood pours from his head.

Various theatre security guards quickly start moving over to the body.

INT. SPY ROOM EARLY EVENING

Tom quickly looks down at the Snipers body below.

A look of panic appears on his face as he surveys the situation he is in.

(CONTINUED)

An alert look suddenly appears on his face.

He removes what looks like a wallet from his jacket pocket.

He opens it, revealing a portable grappling hook and support line.

Tom locks the grappling hock in place then hooks it over the window space.

Tom takes a tight hold of the rope and, with a concerned look on his face, reverses himself back until he is hovering over the window's ledge.

Tom leaps out of the room.

INT. AUDITORIUM EARLY EVENING

Tom abseils down from the room to the floor of the auditorium, while keeping a watchful eye on the space below him.

The people in the auditorium watch in surprise and shock at Tom's actions.

The theatre security guards start moving quicker to try and catch up with Tom.

They ready their guns.

Tom lands on the floor.

He turns around and sees the guards heading towards him.

He quickly ducks into a panicked crowd of people in front of him, fighting his way through them.

Eventually Tom vanishes into the crowd.

The guards try to survey the crowd for any signs of Tom.

INT. STAIRWELL EARLY EVENING

A decorative area with brass railed stairs.

Tom rams through a double door.

A look of panic is on his face.

He dashes down the stairs as he talks into his listening device.

TOM WARREN  
(to Judy and Rose)  
I stopped the assassination  
attempt. I'm being pursued by  
theatre security at the moment  
though. ... I'll meet you two at  
the rendezvous point as soon as  
possible.

EXT. ROOF TOP EARLY EVENING

Rose, with a look of urgency on her face, quickly walks away from the edge of the roof and heads towards a door entrance.

She opens the door and walks in.

INT. COFFEE HOUSE EARLY EVENING

Judy, also with a look or urgency on her face, pays for her bill at the counter.

She heads over to the entrance door and walks out.

EXT. THEATRE EARLY EVENING

Judy hurriedly walks along the road.

She suddenly collides into someone.

Shaking off the collision, Judy looks up at the person she collided with apologetically.

She sees the unexpected figure of Matt standing in front of her.

Matt suddenly realises who she is.

With a look of shock on her face, Judy urgently turns to run from Matt.

Matt quickly grabs a tight hold of her arm.

She turns back to face Matt.

He has a sly smile on her face.

MATT EDWARDS  
Hello Judy.

EXT. ALLEY WAY 3

A short narrow area, lit only by nearby lights on a connecting street.

A door swings open wide, and Tom hurries out of it.

SOUND OVER: listening device tone.

With a look of slight concern, Tom speaks at his listening device.

TOM WARREN

Hello?

JUDY SELP (O.S)

Tom...

Judy is suddenly cut off by..

MATT EDWARDS (O.S)

(cocky)

I knew I'd gain the upper hand  
eventually Tom.

A look of worry appears on Tom's face.

MATT EDWARDS (O.S)

Here's what's going to happen. ...  
Bring yourself, ... and no-one  
else, ... plus the memory stick,  
which I know you wouldn't have been  
able to pass on ye t...

A look of annoyance appears on Tom's face

MATT EDWARDS (O.S)

..., to the I.S.A. recruit training  
centre command room at midnight and  
I'll let Ms. Selp live. Understood?

TOM WARREN

Understood.

MATT EDWARDS (O.S)

I'll leave the door open for you.

EXT. APARTMENT BLOCK LATE EVENING

A small old building in a run down area of town.

INT. RENDEZVOUS POINT LATE EVENING

A small, simply decorated and poorly lit bedroom.

Oscar and Rose sit on a bed, their faces are full of concern as they stare at the floor of the room.

Tom slowly walks back and forth across the room, looking deep in thought.

Oscar looks over at Tom.

OSCAR FIBBS

How are we gonna handle this?

TOM WARREN

I'll go there with the memory stick so that Judy wont get hurt anymore.

Rose looks at Tom with a worried face.

ROSE SELP

But surely they'll end up killing you both anyway. ... Isn't there another way?

A slightly supportive look appears on Oscar's face.

OSCAR FIBBS

We could provide backup. I'm sure we could get you in and get you and Judy out without them even ...

Tom, with a look of slight frustration in his face, cuts Oscar off mid sentence.

TOM WARREN

(determined)

No! ... It's too much of a risk. Matt will be keeping to close an eye on the area.

Oscar and Rose look saddened and disappointed at Tom's response.

TOM WARREN

He'll know someone else is helping, and he'll kill Judy, ... and then

(MORE)

(CONTINUED)

TOM WARREN (cont'd)  
he'll kill both of you. ... I wont  
let anyone else risk their life for  
me. ... I have to do this alone.

EXT. RECRUIT TRAINING CENTRE LATE NIGHT

A large factory building surrounded by nearby fields

A fence runs around the outside of the building with various security cameras scanning the grounds.

INT. BRIEFING ROOM LATE NIGHT

A large, secure looking room.

On one side is a large screen.

In front of the screen is a large metal table with multiple chairs positioned around it.

Several wall mounted security cameras continuously scan the room.

Away from the table, near the centre of the room, a gagged and frightened looking Judy is tightly bound to a chair. The chair seems to be bolted to the floor.

Sitting in a comfortable looking office chair by the table is Matt. He looks slightly anxious as he occasionally checks the time on a wrist watch.

From behind a separating wall, Tom cautiously appears and slowly moves in to the room.

The security cameras seem to track him.

He sees Judy, and a look of worry appears on his face.

Seeing Tom, Matt sits up in his chair. A look of achievement appears on his face.

MATT EDWARDS

You made it finally. ... I was  
starting to worry you'd lost your  
way.

Tom looks over at Matt with a look of anger on his face.

He then turns to Judy, giving her a concerned look.

(CONTINUED)

MATT EDWARDS  
(to Tom)  
Ms. Selp is fine Tom. ... At the  
moment anyway.

Tom looks back at Matt, once again with a look of anger on his face.

MATT EDWARDS  
I take it that you have the memory  
stick on you?

TOM WARREN  
I do.

MATT EDWARDS  
Well then give it to me, and then  
we can be done with this whole  
situation once and for all.

A look of defiance appears on Tom's face.

TOM WARREN  
No.

A look of frustration appears on Matt's face.

MATT EDWARDS  
Goddammit Tom! Enough with this  
messing around already. ... You,  
cannot, win!

TOM WARREN  
You want the memory stick, you'll  
have to fight it off me.

The fear in Judy's eyes intensifies at this suggestion.

Matt's expression turns to irritation.

MATT EDWARDS  
Are you really being serious right  
now?

TOM WARREN  
No guns. No weapons. Just me  
against the I.S.A.'s "best". ...  
Time to get your hands dirty Agent  
Edwards.

Tom slides his gun across the floor and out of the room.

Matt sighs and rubs his head, before returning his focus to Tom.

MATT EDWARDS

Why must you insist on making  
things so awkward for yourself Tom.

A look of agreeance appears on Matt's face.

MATT EDWARDS

Oh okay then.

Matt suddenly hits a hidden button on the table.

Multiple high voltage electrical shots from the security cameras hit Tom simultaneously.

Tom yells out in pain and collapses on the floor.

A muffled yelp comes from Judy.

Although still conscious, Tom's body writhes in agony. He grits his teeth, trying to deal with the pain.

Matt removes a gun from a pocket, and places it on the table.

He walks over to Tom. He has a sly smile on his face.

MATT EDWARDS

Did you really think I was that  
stupid Tom? ... To fight you  
without giving my self any sort of  
advantage at all.

Tom, liftss himself up off the floor slowly. His face and body still full of agony.

MATT EDWARDS

Our new security zappers are  
incredibly effective don't you  
think?

A purely wicked smile appears on Matt's face.

MATT EDWARDS

They have the power to kill with  
one shot. ... but I would rather  
you feel every blow that's coming  
to you.

Matt throws a punch at Tom's head.

Tom catches it with his hand, but his face is full of struggle as he tries to hold the attack back.

Matt grabs hold of Tom's head and knees him in the face, knocking him down to the floor.

Tom lifts himself up off the ground as Matt watches him in amusement.

Tom makes an attempt to charge at Matt.

Matt easily deflects him, before side stamping Tom in the back of the leg.

Tom falls to his knees, his face still full of pain.

Matt walks over to the side of Tom and hits him with a diagonal punch to the head.

Tom collapses face down on to the floor.

Matt stares at Tom's weakened frame collapsed on the floor.

Tom looks over at the table and starts to drag himself towards it with a look of determination on his face.

MATT EDWARDS

You're making this too easy for me Tom. I really thought you would've had at least some fight still left in you.

Tom gets over to the table and reaches out for a grip.

Matt grabs hold of him first though.

He lifts Tom up by the top half of his body and positions his head over the edge of the table.

Tom weakly tries to loosen Matt's grip.

MATT EDWARDS

You really are refusing to give up aren't you. ... I guess I just have to knock some more sense in to you.

Matt lift's Tom's head up high and then slams it hard against the edge of the table.

Tom goes limp, and Matt lets his head slide off the table, letting his body fall hard on to the floor.

A look of contentment appears on Matt's face.

A heavily battered and bleeding, and barely conscious, Tom looks under the table, his sight comes in and out of focus.

His eyes rest on a letter opener lying by the edge of the desk.

Tom tries to move his arm towards it.

Matt reaches down and grabs Tom's right shoulder.

MATT EDWARDS  
Time to give up the ghost Tom.

Matt rolls Tom over.

Out of the corner of his right eye, Matt catches the glint of a thin metal object in Tom's left hand.

Before he has a chance to stop him, Tom swings the letter opener towards Matt.

It stabs deep into Matt's right forearm.

Matt yells out in pain.

Tom retrieves the letter opener from Matt.

Matt lifts his wounded arm away, caressing it.

Tom takes another swing with the letter opener this time stabbing Matt in the thigh.

Matt yells out in even more pain.

A shocked and confused Matt hobbles back a few steps from Tom.

Tom, while wincing from the movement, stands himself up again. A look of determination is in his eyes.

Matt tries to charge at Tom with a punch to the face.

Tom deflects the punch and takes hold of Matt's arm.

He quickly follows this up by stabbing Matt in his torso multiple times with the letter opener.

Matt yells out even more.

Severely bloodied and weakened, Matt staggers backwards trying to regain control over himself.

Tom launches a sidekick at him.

Matt stumbles backwards before tripping and falling to the floor on his back.

Tom, looking exhausted and still slightly weakened, catches his breath as he stares at Matt.

A slight look of cockiness appears on Tom's face.

TOM WARREN

(to Matt)

Well it looks like those zappers aren't as effective as you might've thought. ... I'm already feeling a lot better!

A serious look appears on Tom's face.

He throws the letter opener across to the other side of the room.

Matt slowly lifts himself up off the ground, clutching his aching and bloodied torso with his left hand.

TOM WARREN

We're both equally handicapped now Matt. Let's just get rid of the weapons, and finish this like men.

Matt looks at Tom. His face full of aggression.

TOM WARREN

You have no other options le..

Matt charges at Tom slamming him back against the edge of the table.

Tom's back arches over the table as he winces in pain.

Matt's hands quickly wrap around Tom's throat, trying to strangle him.

MATT EDWARDS

I'm gonna choke every last gasp of air out of you.

Tom struggles for breath as Matt's grip tightens.

Somehow Tom manages enough strength to kick Matt in his wounded thigh.

Matt yells out in pain.

He lets go of his grip on Tom's throat.

Tom gasps back some air.

Matt turns his focus back to Tom, ready to retaliate.

Tom hits him with a swift headbutt.

Matt staggers backwards, his head throbbing.

Tom regains his composure.

Matt suddenly comes at him again with a right hook.

Tom deflects the hook, while managing to then put Matt into a tight headlock.

Tom's lock tightens against Matt's throat.

Matt throws a couple of punches at Tom's torso, trying to break the hold.

Tom pummels Matt hard in the face with a couple of uppercuts.

Matt's body position weakens, leaving Tom cradling him by his throat.

Tom keeps tightening the headlock.

Suddenly a look of conscience appears on Tom's face.

He loosens the grip a bit.

A brief moment of surprise appears on Matt's bloodied and bruised face, before he stares up at Tom's face with a look of frustration.

MATT EDWARDS  
Finish the job, you fuck! ... Kill  
me!

A look of contemplation appears on Tom's face.

Tom gives out a slight sigh and then lets go of Matt.

Matt slumps to the ground.

Tom stares at Matt's body with a judgemental expression on his face.

Matt tries to lift himself up, but collapses back down on the floor again.

TOM WARREN  
(to Matt)  
You don't get out of this that  
easily Matt. You're gonna have to  
learn to live with the choices you  
made.

Tom turns away from Matt, and walks towards Judy.

Matt subtly moves his left arm down towards the leg of his trousers.

Tom reaches Judy and starts to loosen her chair restraints.

He looks at Judy with a sympathetic smile on his face.

TOM WARREN

(to Judy)

It's over Judy. No more running.

He removes the gag from her mouth.

She gives him a small smile.

The smile suddenly turns to fear though.

JUDY SELP

(to Tom)

Tom! Watch out!

A cautious Tom quickly turns around to see Matt, staggering towards him with a hunting knife in his hand.

A look of anger is on Matt's face.

MATT EDWARDS

Why?! Why did you have to ruin everything?!

Tom blocks Judy's body from Matt's approach with his own.

TOM WARREN

(diplomatic)

Matt it doesn't need to end this way.

Matt makes no effort to show acknowledgment of Tom's comment.

MATT EDWARDS

We were trying to make things better. Trying to make things right again.

TOM WARREN

(frustrated)

The I.S.A. were trying to take things into their own hands Matt. Trying to rule the world. That only creates more problems, more bloodshed.

## MATT EDWARDS

Hard Choices have to be made these days. We made ours, and you've made yours. ... Now you have to pay the price.

Matt charges at Tom with the knife.

Tom sidesteps Matt's attack, and grabs hold of the knife.

Tom tries to knock the knife away but Matt's grip is too tight.

Matt's attack momentum doesn't stop though.

Tom twists Matt's knife arm upwards against Matt's body.

The knife moves vertically upwards, into Matt's jaw and up through his skull.

Matt dies instantly. A look of shock on his face, as blood drips out of his mouth.

Tom lets go of Matt's arm and lets him fall face down on to the floor.

Tom and Judy look at Matt's body. Their faces are full of regret.

TITLE OVER: 12 MONTHS LATER over a black background.

## INT. SMALL HALLWAY MORNING

A small, simply lit, floor with a downward stairwell at one end, and an office entry door at the other.

In the door is a frosted window.

Written on the window in large print are the words "Warren Investigations"

## INT. TOM'S OFFICE MORNING

A small, modestly furnished room with a medium sized desk, two chairs and some filling cabinets.

A large window looks out on the city below.

Another window looks out to a slightly larger office area.

Tom, wearing a business suit sits in a chair behind the desk.

An open case file is on the desk.

In his hands he holds a newspaper, which he seems engrossed in.

A photo in its centre shows a humble looking Jackson Morris in handcuffs being escorted into a law court.

Above the photo is the title "The I.S.A. brought to trial over various threats to national security".

With Tom oblivious to her entrance, Judy walks over to Tom. She has a disapproving, but still sympathetic, look on her face as she stares at him engrossed in the article.

JUDY SELP  
We're supposed to focus on new cases.

A surprised Tom quickly puts the newspaper back in a desk draw out of Judy's sight.

JUDY SELP  
The I.S.A. is over Tom . You have to let it go, and move on. ... You know it's what Jill would have wanted.

Tom gives her a small smile.

JUDY SELP  
Plus it's now your job to be the one fighting the good fight and making the diffence.

Tom picks up his report and moves away from his desk.

He smiles again at Judy.

TOM WARREN  
What would I ever do without you Judy.

Judy gives him a cheeky smile.

JUDY SELP  
Probably go nuts even quicker.

Tom walks out of his office.

Judy follows soon after him.

INT. COMPANY OFFICE MORNING

A modest office area, similar in design to Tom's but bigger, and with a few extra chairs.

Tom walks out over to the main office entrance door, and reaches for the handle.

Judy calls after him.

Tom turns to face her.

JUDY SELP

Be careful with that case Tom. I'm  
still not sure of all the risks  
that might be involved.

Tom gives her a sly smile.

TOM WARREN

The risks are worth it Judy. ....  
what doesn't kill us only makes us  
stronger anyway.

Tom opens the door and walks out of the office, shutting the door behind him.