

Unparalleled

By

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FADE IN

INT. UNIVERSITY SCIENCE LABORATORY - DAY

CERI, early 30s, attractive but all business, stares at the screen of an electron microscope in a high-tech facility.

ON THE SCREEN

Tiny dodecahedral solids cling to a fleshy surface.

BACK TO SCENE

Ceri types a line of notes on a tablet and moves on to the next image.

ON THE SCREEN

The solids in the new picture have been magnified many times. They have concave faces with circular openings.

BACK TO SCENE

Ceri can barely conceal her excitement and picks up a telephone on the desk.

CERI

Can you ask CHRISTY to join me,
please, RACHEL?

RACHEL (V.O.)

He's in a meeting until eleven.

CERI

It's important.

RACHEL (V.O.)

He's with the chancellor and the
finance officer, Ceri. I can't
interrupt them.

CERI

I don't care if he's with the Pope.

RACHEL (V.O.)

Are you saying --

CERI

I think so.

Ceri hangs up and moves to the next image.

ON THE SCREEN

Delicate tendrils on the surface of the unusual solids have connected with the fleshy tissue.

BACK TO SCENE

Ceri's hand trembles as she scrolls to the next picture, which shows the contact between the solids and the flesh.

CHRISTY, 50, every inch the scientist, enters the lab and hurries over. He carries several letters and drops them on the desk, then pulls up a chair and stares at the screen.

CHRISTY

Is it what we've been looking for?

Ceri backtracks to the previous image.

CERI

The tendrils on the pollen bind with receptors in our lungs, triggering the immune response and hypersecretion of mucus. We must sequence the pollen's genome to modify the tendrils so they're no longer compatible.

CHRISTY

Not practical for every plant species. We'd be better off developing a drug that prevents the binding.

CERI

You'll have to secure long-term funding.

CHRISTY

Our budget is about to be cut.

CERI

Come again?

CHRISTY

DAN and ANGELA don't think they're getting value for money.

Ceri hits a few keys on her computer and a printer churns out copies of the images from the microscope.

CERI

Are they still in your office?

CHRISTY

Yes, but --

Ceri grabs the photos.

CERI

No buts. And you're backing me up.

Ceri storms out of the lab with Christy on her coattails.

INT. CHANCELLOR'S OFFICE - DAY

Ceri enters like a whirlwind and slaps the microscope images on a desk in front of the chancellor, ANGELA, 60, authoritarian and stick-thin.

ANGELA

Come in.

Finance officer, DAN, 45, typical accountant, squirms uncomfortably.

CERI

You're not cutting our funding.

Angela flicks through the images and waves Ceri and Christy to chairs.

ANGELA

We've been reviewing finances for every department and pharmacology is way over budget.

Dan produces a sheaf of papers from a briefcase and passes them to Ceri.

She glances at them and throws them on the desk.

DAN

You're running at a huge loss without meeting targets.

CERI

Cutting-edge science doesn't produce regular results.

She picks up the microscope images and waves them.

CERI

If we can stop pollen binding in our alveoli, we could have a cure for asthma and hayfever in five years.

CHRISTY
We're talking Nobel Prize.

Dan and Angela exchange sceptical looks.

DAN
We can't afford five more years.

ANGELA
I need hard data now if you want
the government to reassess our
finances.

CERI
There are no shortcuts.

ANGELA
I can't increase your budget at the
expense of other departments.

CHRISTY
We share our research with
colleagues in Denmark and the US.
Do you want them to take credit for
our discovery?

CERI
It'll undermine our credibility.

ANGELA
I'm sorry, but the numbers just
don't add up.

Ceri's face reddens and she storms out.

INT. UNIVERSITY SCIENCE LABORATORY - DAY

Ceri and Christy return to her desk.

CHRISTY
I'll write to the Education
Secretary and Science Minister.

CERI
It'll be too late.

She drops the images and sifts through the post.

CHRISTY
There was a personal letter with
your paperwork.

Ceri removes a letter with a company stamp on the back.

INSERT - THE STAMP, which reads:

"Surrey Park Fertility Clinic."

BACK IN THE LAB

Ceri opens the letter and reads the contents, her face falling even further.

CHRISTY

You okay?

A tear trickles down her cheek.

CERI

Not really.

CHRISTY

I'm so sorry.

He hugs her but tears are streaming down her face.

INT. OFFICE - NIGHT

JASON, 30, solid build, economy of movement, sits at a computer in a small home study.

Bookshelves creak under the weight of reference books. Two novels on the desk are by "JASON MANNING".

Several motocross trophies line a mantelpiece above a fireplace opposite. There are also PHOTOGRAPHS of him flying through the air on a dirt-bike.

A FRAMED NEWSPAPER CUTTING has a picture of Jason standing on the bottom step of a podium dressed in motorcycle leathers. In his left hand he holds a trophy aloft. His right arm is in a sling. There's a caption underneath.

INSERT - THE CAPTION, which reads:

"The Bionic Manning. Surrey's Jason Manning secured third place at the national motocross championships despite having a metal plate inserted in his shoulder after a crash in the heats."

BACK TO SCENE

Jason saves a file, then prints a large document.

He minimises the file that's printing and a GENEALOGY WEBSITE appears on the monitor.

CERI (O.S.)
You ready, Jason?

Jason finishes a beer and drops the bottle in the bin. It lands on another bottle.

JASON
Just printing it off.

CERI (O.S.)
Can't keep a producer waiting.

JASON
Two minutes.

A shaft of LIGHTNING pierces the night sky and a RUMBLE of thunder rattles the office window. RAIN streaks the glass.

Ceri pokes her head round the door and pulls on her coat.

CERI
Come on, Darling.

She notices the webpage on the monitor.

CERI
I thought you weren't interested in finding your real parents.

Jason binds the sheets of paper and drops them in a wallet file. He then hands her a letter from the end of the desk.

JASON
My test results. Mostly swimming in the right direction apparently. I think I'd like our kids to know their family history.
(pulls on his coat)
I was expecting your results to arrive at the same time.

CERI
That's Royal Mail for you.

Ceri looks in the waste bin.

CERI
Guess I'm driving.

JASON
Just calming the nerves.

She kisses him tenderly.

CERI
The novels are doing well and this
script is going to break records.

Jason gives her a set of car keys from his pocket.

JASON
Selling a few thousand books
doesn't bring fame or fortune, nor
does it give you much more
credibility than all the idiots
self-publishing online.

CERI
Everyone has a book in them.

JASON
In most cases it should stay there.

CERI
Less of the bitterness and
self-doubt, please.

Jason kisses her on the neck and heads for the front door.

JASON
With a mortgage and maybe IVF to
pay for, we could use some luck.

CERI
Luck's no substitute for hard work.
And now that I'm back at uni, the
mortgage will take care of itself.

JASON
And the IVF?

CERI
Let's get going, J.

INT. GARAGE - NIGHT

Jason and Ceri enter a cluttered garage that doubles as a workshop. Two trail bikes are in various stages of repair and tools litter the work surfaces.

Jason opens the garage door while Ceri climbs into a 4x4. She reverses out into the rain.

EXT. / INT. JASON'S CAR - NIGHT

Jason locks the garage door behind them and jumps into the passenger seat.

CERI
Can you deal with the satnav?

JASON
How long have you been driving my car?

Ceri reverses off the driveway and accelerates smoothly up the street.

Jason removes his wallet and takes out a card.

INSERT - THE CARD, which reads:

"David Turner, Mountain Pass Films,
The Arch, Wotton, Surrey RH5 6PQ."

BACK IN THE CAR

JASON
Satellite navigation.

A screen in the dashboard flickers to life.

SATNAV
Enter postcode or speak the full address.

Jason taps in the postcode on the screen.

SATNAV
Calculating route.

JASON
(to Ceri)
I don't think you should have gone back to work so soon.

CERI
Let's not do this again, J. Lots of first-time mothers in their 30s don't carry for the full term. I'm fine now.

Ceri skirts a deeper puddle but the RAIN is coming down harder than ever and LIGHTNING pierces the sky ahead.

EXT. TOWN CENTRE - NIGHT

A police car crawls along a high street as DRINKERS wander between bars. The car approaches a MAN slumped outside a busy pub. He's intoxicated and vomits onto his shoes.

SEVERAL SMOKERS sheltering from the rain under an awning LAUGH about the state he's in.

The car pulls over and two POLICE OFFICERS climb out. The driver kneels next to the man.

MALE POLICE OFFICER

I think you've had enough, mate.
Time to go home.

DRUNK

Get me a cab.

MALE POLICE OFFICER

No one will take you like this.

The second police officer joins them and removes her radio.

FEMALE POLICE OFFICER

Can you send a vehicle to the
Spotted Dog?

DISPATCHER (V.O.)

I'll have a van there in two
minutes. You want us to bring
anyone in?

FEMALE POLICE OFFICER

There's a piss-head outside. Just
take him home.

The first officer stands and notices two YOUNG MEN slip into the shadows in an alleyway opposite. One is tall and lean, the other short and powerfully built.

MALE POLICE OFFICER

Did you see that?

FEMALE POLICE OFFICER

They often do gas in the alley.

MALE POLICE OFFICER

(to the people at the pub)
Look after him.

The two police officers then cross the street to the alley.

EXT. ALLEYWAY - NIGHT

The two men slip into the shadows out of sight of the pub.

SHORT GUY
Gimme a can.

TALL GUY
The pigs are outside the pub.

SHORT GUY
That piss-head will keep 'em busy.

The taller man removes two tiny gas canisters from his pocket. He hands one over and they pop the tabs to fill a pair of balloons.

They inhale the contents and their eyes roll. One starts laughing, and the other joins in.

TALL GUY
Illegal highs. Can't beat them.

SHORT GUY
Gimme some charlie.

TALL GUY
I'm out. Let's score some more.

SHORT GUY
My car's behind the pub.

As they turn to leave the alley, the police officers approach and shine a torch on them. The female officer then points her torch at a gas canister on the ground.

MALE POLICE OFFICER
Evening, fellas. You know it's
against the law to take nitrous.

TALL GUY
You should be out catching rapists,
mate.

The officer places a hand on the holster of his Tazer.

MALE POLICE OFFICER
I'm not your mate. Let's take a
walk so we can search you.

SHORT GUY
Let's not.

The powerfully built man whips out a short knife and lunges at the policeman. The knife strikes his stab vest but doesn't penetrate.

The taller of the two men shoulder-charges the policeman into the wall and elbows his way past the female officer.

The male officer draws his Tazer and fires but misses.

EXT. TOWN CENTRE - CONTINUOUS

Both men sprint across the road and race behind the pub.

TALL GUY

What the fuck are you doing?

SHORT GUY

I hate pigs.

TALL GUY

Over-fucking-reaction.

They jump into a clapped-out car. The shorter man guns the engine and ROARS into the high street as the two officers run back to the police car.

INT. POLICE CAR - NIGHT

The police officers leap in.

MALE POLICE OFFICER

Call in the chopper.

He cuts a sharp turn and gives chase, tyres SMOKING and SQUEALING as they accelerate down the street.

INT. JASON'S 4X4 - NIGHT

The rain intensifies as Ceri drives down a country road that's beginning to flood. The wipers fight to clear the windscreen and she almost loses control on a curve.

JASON

No rush, Darling.

She slows down and squeezes his hand.

She turns onto a main road at the end of the lane and skirts several puddles.

CERI

There are no guarantees we'll be able to have kids, J.

JASON

You can't be the problem so we've just been unlucky so far.

Ceri slows for a turn where the road is partially flooded.

CERI

Have you spoken to your mum and dad about looking for your real parents?

JASON

Not yet, but it's only natural to want to know a bit more about them.

CERI

They might not want you turning up on their doorstep.

INT. POLICE HELICOPTER - NIGHT

The chopper flies low over the town as the storm intensifies. The CO-PILOT switches on an infrared camera and a screen in the instrument panel flickers to life.

ON THE SCREEN

The fleeing vehicle is chased by the police car. They barrel through the streets, narrowly avoiding people and parked cars.

BACK IN THE CHOPPER

PILOT

You want us to call for a stinger?

INTERCUT - POLICE HELICOPTER/POLICE CAR

The driver of the police car swerves to avoid a car pulling out of a junction. The patrol car fishtails a couple of times before he regains control. Its lights reflect off the houses as it picks up speed once more.

MALE POLICE OFFICER

Dickhead! Can't you see me?

The female police officer grabs the radio.

FEMALE POLICE OFFICER
I already called it in. We've two
cars waiting at the next junction.

INT. / EXT. FLEEING CAR - NIGHT

The driver takes evasive action as another car heads towards them. They're almost blinded by its lights. The driver sideswipes a parked car and slips through the gap.

At the next junction, the driver spots the lights from two police cars.

TALL GUY
Do a right. They've got a stinger.

The driver of the fleeing car wrenches the steering wheel over as the police deploy the stinger.

The car strikes the curb, bursting a front tyre, but it leaps over the stinger and roars through the junction.

SPARKS billow from the wheel as the rim digs into the road.

INT. / EXT. POLICE CAR - NIGHT

The police driver slows while the stinger is retracted and then gives chase once more.

The police helicopter whirs overhead as the chase leaves the town and enters the countryside.

EXT. FLEEING CAR - NIGHT

The car passes a sign for a "HUMPBACK BRIDGE WITH SINGLE-FILE TRAFFIC". They have the "RIGHT OF WAY" on the bridge.

INT. POLICE HELICOPTER - NIGHT

The infrared camera picks up another car approaching the narrow bridge from the opposite direction.

INT. / EXT. JASON'S 4X4 - NIGHT

Ceri accelerates up an incline towards the narrow bridge.

JASON

I'd never suggest meeting up unless they were comfortable.

Ceri squeezes his hand again.

Just before the 4x4 reaches the crest, the lights of the fleeing car appear over the brow.

The young men's car hurtles towards them, sparks spraying from the shattered wheel rim.

Jason and Ceri shield their eyes from the lights and she wrenches the steering wheel over to avoid a collision.

The 4x4 ploughs through a guardrail and rolls down an embankment onto a railway line. The airbags deploy and the belts retract, locking Ceri and Jason in their seats.

The car lies on its roof in the middle of the tracks.

INT. POLICE HELICOPTER - NIGHT

The infrared camera picks up a train in the distance.

PILOT

Oh shit.

INT. / EXT. FLEEING CAR - NIGHT

The damaged car veers off the road as its front wheel disintegrates. It strikes a signpost and spins into the road. The two young men leap out and escape on foot.

INT. / EXT. POLICE CAR - NIGHT

The driver slows and both police officers climb out. The wind has strengthened and the rain is lashing down.

FEMALE POLICE OFFICER

What about those guys?

MALE POLICE OFFICER

Leave them.

EXT. RAILWAY LINE - NIGHT

The officers run to the embankment and spot Jason's car on the railway line. They slide down to the tracks.

INT. / EXT. JASON'S 4X4 - NIGHT

Jason shakes his head as blood drips from a wound above his left eye. He finds himself hanging upside down in his seat.

His eyes are drawn to the dashboard clock, which ticks round to "19.30". He reaches across and takes Ceri's hand.

JASON

You okay?

CERI

Uh huh. Sorry, couldn't avoid him.

JASON

Hey, we're in one piece.

Jason undoes his seatbelt and frees himself. Then he tries to help Ceri with her belt but the mechanism is fully retracted and has jammed, pinning her in her seat.

A distant LIGHT appears through the windscreen and slowly grows brighter. The rails start to vibrate.

CERI

Are we on the line?

JASON

'fraid so.

He desperately tugs at the mechanism but it remains locked.

MALE POLICE OFFICER (O.S.)

Are you okay?

Jason opens the passenger door and peers into the night as the train hurtles towards them. LIGHTNING pierces the sky.

JASON

For fuck's sake, help me.

The officers step onto the track but the train is almost upon them.

CERI

Don't leave me, J!

Jason crawls back into the car and attacks the catch but it remains locked. Ceri wriggles her body to try to escape.

MALE POLICE OFFICER (O.S.)

Get out!

JASON

I can't leave her.

Both officers dive out of the way as the train thunders under the humpback bridge.

Jason is still trying to free Ceri when it collides with the 4x4 and obliterates it in an explosion of metal and glass.

EXT. SPACE - DAY

The scene of the crash, the UK and then the Earth vanish into the distance in the blink of an eye.

It's as if Jason's consciousness is traversing the cosmos at many times the speed of light.

For a fleeting instant, he becomes different people on different worlds but his consciousness won't settle in any of them and moves on as if looking for a new host.

EXT. MILITARY TRENCH - DAY

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

Jason opens his eyes and shudders. He glances along a row of SOLDIERS preparing to go over the top. They wear World War One German army uniforms.

Dark clouds scurry overhead. Rotting corpses litter a muddy, partially flooded trench. Rats feed on the dead. Jason gags.

The GUNS that have been pounding enemy positions fall silent. The soldiers check their rifles and move to ladders leading into no-man's land.

JASON

What the fuck's going on?

He recoils at the sound of his own voice.

JASON

It must be a dream. Please let it be a dream.

Another SOLDIER grabs him by the lapels.

SOLDIER
Shut up, will you? We all wish it
was a bad dream.

Panic grips Jason as the COMMANDING OFFICER signals for the men to go over the top. Jason is thrust up the ladder as thousands of men stream from the trench into no-man's land.

The horizon is littered with tree-stumps and shell-holes. It's a boggy wasteland oozing death and destruction.

As soon as Jason steps onto the battlefield, SHELL- AND MACHINEGUN-FIRE erupt. TRACER BULLETS streak across no-man's land and strike men alongside him.

Jason stumbles forward in a blind panic. A loud WHOOSH heralds an incoming shell. It explodes ten feet away and rips through the advancing German line.

EXT. SPACE - DAY

Jason's consciousness again leaves his body and searches for a new host in the distant reaches of the cosmos.

INT. HOSPITAL ROOM - DAY

When Jason opens his eyes, he's lying in bed. A FAMILY surrounds him. They look at him tearfully and a WOMAN of about 50 takes his hand.

Jason notices the skin on his own hand is wrinkled and almost transparent. He catches a glimpse of his reflection in a mirror on the bedside cabinet and shudders at the sight of the old man staring back.

He closes his eyes and lets out a faint gasp.

INT. BEDROOM - NIGHT

Jason opens his eyes and focuses on a baby mobile hanging above his head. Moonlight streams through a gap in the curtains and illuminates a child's bedroom. He's lying in a cot with wooden bars.

Jason rolls onto his side and notices the LIGHT in the tiny gap under the door flickering. A wisp of SMOKE curls through the gap and wafts around the frame.

A faint CRACKLING gradually intensifies and the paint on the door begins to blister. Jason tries to call out but he only manages to CRY.

Smoke soon fills the room and flames reach under the door. The heat intensifies as the wallpaper starts to smoulder. Jason SCREAMS but then begins to choke.

He suddenly hears vague noises beyond the bedroom door.

MAN (O.S.)
Wake up, HATTY!

HATTY (O.S.)
(groggily)
What is it?

MAN (O.S.)
The house is on fire.

HATTY (O.S.)
Get Jason.

Jason hears another bedroom door open but the fire on the landing suddenly explodes into life.

MAN (O.S.)
Use the window.

HATTY (O.S.)
Where's the key? For Christ's sake,
just save Jason!

A window smashes and the fire intensifies once more. It's now a raging inferno. Jason's bedroom door is suddenly thrown open and an unseen man staggers through the flames.

A woman's SCREAM is silenced in her throat.

The man is halfway across the room when his dressing gown ignites and he collapses to the floor. Smoke reaches the cot and envelopes Jason in a blanket of death.

INT. / EXT. SPACE - DAY

Jason suddenly comes round. His eyes open and focus on a massive SPACESHIP dead ahead. He is at the controls of a FIGHTER SPACECRAFT in pursuit of another SMALL SHIP.

A beam of light flashes from a turret on the mothership and Jason's craft is destroyed.

INT. BEDROOM - NIGHT

Jason sits bolt upright in bed, sweat dripping from his forehead. He struggles for breath and shakes uncontrollably.

A WOMAN leans across and runs her hand down his back.

WOMAN
(with an English accent)
Bad dream?

JASON
(in an American accent)
You could say that.

Jason rolls over and flicks on the bedside light. An unfamiliar apartment is bathed in its glow. The beautiful woman lying next to him is not Ceri.

JASON
Who the hell are you?

WOMAN
Are you still asleep?

JASON
Shit. Another dream.

WOMAN
It's not a dream, CALLUM. And
you're beginning to piss me off.

JASON
Sorry, I'm still waking up.

She slips out of bed and enters the bathroom.

Jason climbs out and opens the curtain. The sun is rising over an unfamiliar city in the near future. He then spots the EMPIRE STATE BUILDING a couple of miles to the south.

High-rise glass buildings reflect the sun and electric cars glide down the streets. The WORKFORCE is just appearing.

The TOILET FLUSHES and the woman re-enters the bedroom.

WOMAN
Come back to bed, Darling. You
don't need to get ready for another
half hour.

JASON
I think I'll take a quick shower.

INT. BATHROOM - DAY

Jason looks at himself in the mirror. He seems the same as always: around 30, athletic, above average height.

He checks his forehead above his left eye but there's no mark. He then examines his right collarbone and shoulder but there are no marks on his skin there either.

He checks the contents of his boxer shorts.

INT. BEDROOM - DAY

The SHOWER runs in the bathroom. The woman removes a cellphone from the bedside cabinet and taps out a text.

ON THE PHONE

Her words appear:

.

"I think he's having second thoughts."

BACK TO SCENE

She gets out of bed once more and dresses. As she pulls on her shoes, her phone vibrates with a reply.

ON THE PHONE

The words appear:

.

"Watch him. We can't afford mistakes."

BACK TO SCENE

The shower stops so she slips her phone into her handbag and leaves the bedroom.

INT. BEDROOM - CONTINUOUS

Jason enters and finishes towelling himself down.

WOMAN (O.S.)
Would you like a coffee?

Jason opens the bedroom door a fraction.

JASON

Make it a strong tea. I'll be out
in a minute.

WOMAN (O.S.)

Perhaps it'll help you wake up.

Jason pushes the door closed and glances round the bedroom. There's a PICTURE on the wall of the woman with an older woman. They're in front of the PLACE-ROYALE in Quebec.

There's also a map of Quebec Province and another of the whole of Canada on the wall.

The woman is in another PHOTO with an older man in front of the HOUSES OF PARLIAMENT in London. A third PHOTO shows the woman and Jason on their wedding day. Jason can't conceal his confusion.

A suit hangs over the back of a chair in a corner. Jason dresses and searches the pockets but they're empty. He opens the drawers on his bedside cabinet but finds nothing.

He tries the drawers in the cabinet on the other side of the bed and recoils when he discovers a HANDGUN with a SUPPRESSOR. Jason closes the drawer and crosses the room to a chest of drawers under a mirror.

He opens the top drawer and finds a set of KEYS, a CELLPHONE and a WALLET. He opens the wallet and counts THREE TWENTY-DOLLAR BILLS. He then pulls out a PHOTO of the beautiful woman on a beach. There's writing on the back.

INSERT - THE INSCRIPTION ON THE PHOTO, which reads:

"Vero, Mexico, 2021."

BACK IN THE BEDROOM

Jason stuffs the photo back into the wallet and pulls out a driving licence.

INSERT - THE DRIVING LICENCE, which reads:

"CALLUM JAMES WILSON, Apt 239, Cnr
East 61st and 5th. New York, NY
10065. D.O.B. 08/20/1999."

BACK IN THE BEDROOM

VERO (O.S.)

Tea's up, CJ.

JASON

Coming.

Jason removes another card from the wallet.

INSERT - THE BUSINESS CARD, which reads:

.

"Callum Wilson, Financial Crime
Investigator, Central Northern
Bank, 4 West 57th Street, New York,
NY 10019."

BACK IN THE BEDROOM

Jason pockets the wallet, cellphone and keys.

INT. APARTMENT - DAY

Jason buttons his suit jacket by the front door, then turns to leave.

VERO

No kiss?

Jason tentatively kisses her on the mouth.

JASON

See you tonight, VERO.

VERO

Very funny. We can't use Mum's
apartment forever and I want that
house on the beach, so don't fuck
up today.

She straightens his tie and wipes a smudge of lipstick from his mouth. Then she checks her watch.

VERO

You'd better go. See you Monday.

JASON

You bet.

INT. APARTMENT BLOCK - CONTINUOUS

Jason pulls the front door closed behind him and leans against the wall. Then he heads for the elevator.

EXT. APARTMENT BLOCK - CONTINUOUS

Jason leaves the building and spots a newspaper dispenser on the street corner. He checks the date on the paper.

INSERT - THE PAPER, which reads:

"Friday, July 24, 2026."

BACK OUTSIDE THE APARTMENT BLOCK

Jason flags down a smart yellow electric cab. He opens the rear door and leans in.

JASON

Central Northern Bank, 4 West 57th.

CAB DRIVER

That's only a couple of blocks south. I got bigger fares to chase.

The cab pulls away from the curb almost before Jason can close the door.

JASON

Welcome to NYC. Have a shitty day.

Jason joins the throng of office workers, shoppers and joggers and heads for the Empire State Building.

EXT. NEW YORK - CONTINUOUS

Vero follows Jason at a discreet distance. When he reaches the corner of West 57th Street, she pulls out her cell and dials a number.

VERO

He's cutting it fine but it looks like we're good to go.

EXT. CENTRAL NORTHERN BANK - CONTINUOUS

Jason turns a corner in a busy street as a BLACK PANEL VAN pulls up to the curb and parks opposite the bank. A POLICE CAR heads in the opposite direction.

Jason passes a "NORTHEAST ARMORED CORPORATION" truck. The DRIVER smiles and waves at him so Jason waves back.

He reaches the bank as people enter and leave via sets of revolving doors. He takes a deep breath and enters.

INT. CENTRAL NORTHERN BANK - DAY

The busy foyer is all polished marble and glittering chandeliers. Jason removes his phone and keys before being waved through a metal detector at a security station.

He's checking a list of names and offices on one wall when a hand lands on his shoulder.

MAN

Forgotten where you work?

Jason turns to a shorter man in his 50s. He's wearing a branch manager's badge with the name "KEVIN FOO".

JASON

I've got a meeting with...

Jason glances back at the list of names on the wall.

INSERT - THE LIST OF EMPLOYEES, one of which reads:

"Stanley Wood."

BACK IN THE FOYER

JASON

...Stan at nine-thirty.

Kevin's eyes narrow and he leans forward.

KEVIN

(whispers)

You sure you have the right day?

JASON

Confirmed it last night.

Kevin checks his watch and winks.

KEVIN

You finance guys crack me up. Five years in the job and you can't remember where the head of foreign investment works. But you never forget when it's my round.

The branch manager half turns to leave.

KEVIN

See you in the rooftop bar at six. It's on the floor above your office in case you'd forgotten.

JASON
I'll get the beers.

Kevin smiles and claps Jason on the back.

KEVIN
You sick or something?

Jason waits for him to leave before checking the list on the wall once more. He then crosses the foyer and enters the

FLOOR OF THE BANK

A balcony circles the entire floor. A large clock on the wall clicks round to "NINE O'CLOCK".

A pair of armed SECURITY GUARDS patrol the balcony.

Two MEN in Northeast Armored Corporation uniforms leave the vault with two armoured cases each.

As Jason crosses the busy floor of the bank, several MASKED MEN enter the foyer and storm the security station. They wear black uniforms and are armed with machine pistols.

Two of the intruders stand guard by the door.

ROBBER #1
(to the employees)
Lie down on the floor!

Several bank workers SCREAM in panic so the TEAM LEADER fires a single SHOT into the roof. The security guards surrender their weapons and hit the floor.

The team leader then enters the floor of the bank with two men in flanking positions.

The remaining security guards OPEN FIRE on the intruders and an ALARM cuts through the bedlam.

Jason hits the floor with the staff and clients. The N.E.A.C. employees drop their cases and draw their guns but the intruders are extremely well trained and eliminate them.

The security guards on the balcony RETURN FIRE but the team leader makes a hand signal and dispatches another two men up the stairs to deal with them.

GUNFIRE echoes around the bank. Simmering panic permeates the staff and clients.

A MUFFLED EXPLOSION outside rattles the revolving doors.

Two of the intruders grab the armoured cases from the dead N.E.A.C. employees and retreat into the foyer under the cover of FIRE from the others.

The body of one of the security guards tumbles over the balcony and lands near Jason. His gun clatters across the floor unnoticed by the bank robbers.

Jason reaches for the pistol but thinks better of it as more GUNFIRE echoes around the bank.

ROBBER #1 (O.S.)

Clear!

TEAM LEADER

(checking his watch)

We're done. Just need a hostage.

A SECOND ROBBER approaches Jason and drags him to his feet.

ROBBER #2

You'll do.

The robber jabs his gun into Jason's kidneys. Jason GASPS in pain and can't stop himself being forced into the

FOYER

where the men with the armoured cases are slipping out through the revolving doors. Only the team leader and two of his men remain, one of whom has Jason at gunpoint.

ROBBER #2

(whispers into Jason's ear)

Do you have the files?

JASON

What?

ROBBER #2

(hisses)

You'd better have that fucking flash drive.

Jason is ushered towards the door, forced through the metal detector, which is still BEEPING, and out into the street.

EXT. CENTRAL NORTHERN BANK - CONTINUOUS

The robber pushes Jason towards the panel van. Most people have fled the area but a few bystanders watch the action from a distance.

Jason spots an OLDER MAN of about 60 by the corner of the bank. The stranger has silver hair and piercing eyes. He catches Jason's eye and winks.

As Jason is marched to the curb, he notices the driver of the armoured truck is dead. A set of keys lies in his outstretched hand. Smoke curls from the open rear doors of the truck.

More THIEVES finish unloading several cases into the panel van. The remaining thieves then leap in the back.

Jason suddenly whirls round and rams his elbow into the face of the robber escorting him. The thief staggers backwards so Jason drops him with a straight right.

The team leader raises his pistol and takes dead aim at Jason from no more than ten feet.

TEAM LEADER
(hisses)
What the fuck are you doing?

SIRENS blare as two squad cars suddenly SCREECH to a halt next to the armoured truck. UNIFORMED POLICE OFFICERS spill from the cars.

The team leader squeezes the trigger but the older man dives in front of Jason and takes a couple of rounds in the chest.

The team leader fires again but his gun is out of ammo.

TEAM LEADER
(to Jason)
You're a dead man, CJ.

JASON
Wouldn't be the first time.

The team leader's eyes narrow behind his mask.

COP (O.S.)
Drop the weapon!

The team leader wastes no time and bolts for the panel van. He leaps in through the side door and his team make their escape in a cloud of TYRE SMOKE.

Jason kneels next to the stranger who saved his life. The older man reaches up and grabs Jason's hand but words fail him and he slips into oblivion.

The COP breaks cover from behind his squad car and races over. He cuffs the robber Jason knocked to the ground, then removes his balaclava.

COP
(to Jason)
You got big balls. Wait inside.

EXT. NEW YORK - CONTINUOUS

Vero watches events unfold at a distance. Her phone beeps with a message.

ON THE PHONE

The words appear:

"Get his files, then kill him."

INT. CENTRAL NORTHERN BANK - DAY

People inside are still in a panic. Kevin hurries through the crowd and places his hands on Jason's shoulders.

KEVIN
I thought they'd taken you.

Jason trembles with confusion and shock.

JASON
Cops arrived just in time.

KEVIN
They need to question everyone.
Wait in your office.

Jason heads to the elevator but can't help staring at the bodies. Blood stains the floor, bullet holes pepper the walls and several employees are nursing injuries.

INT. THIRD FLOOR OF THE BANK - CONTINUOUS

Jason exits the elevator and spots a sign opposite, which reads: "DEPARTMENT OF FINANCIAL AFFAIRS >".

Jason heads along the corridor until he finds an office with the name "CALLUM WILSON" stencilled on the door.

INT. OFFICE - CONTINUOUS

Jason enters and pushes the door closed. The office is small but functional with a desk, computer and window overlooking the street.

Jason pours a drink from a dispenser, then collapses into a chair. He takes a deep breath and starts the computer.

A message appears on the monitor: "ACCESS RESTRICTED. CONTACT YOUR ADMINISTRATOR."

Jason rummages through a few loose files on the desk but finds nothing of interest.

He then notices a list of numbers on the front of the office phone. One of the entries reads: "ADMIN 1234".

Jason picks up the receiver and dials.

ADMIN OPERATOR (V.O.)
The system is in lockdown, MR
WILSON. I need your company ID.

JASON
One minute.

Jason removes his wallet and pulls out several cards but he can't find the relevant information.

JASON
My wallet was taken in the robbery.

ADMIN OPERATOR (V.O.)
I must have your work ID.

Jason opens the desk drawers and eventually pulls out a Central Northern Bank ID card.

JASON
6-2-1-4-3-5-6.

ADMIN OPERATOR (V.O.)
Middle name, date of birth and
password.

Jason quickly removes the driving licence from his wallet.

JASON
James. August 20th 1999.

Jason pinches the bridge of his nose.

JASON

Vero?

ADMIN OPERATOR (V.O.)

It's been a stressful morning, Sir,
but I need the full password.

Jason hesitates, perspiration forming on his brow.

JASON

Veronique?

ADMIN OPERATOR (V.O.)

Now look into the webcam for a
retinal scan.

Jason does as instructed and his face appears on the monitor. A biometric program analyses his eye and a green light flashes.

The image of his face fades and is replaced by his desktop.

ADMIN OPERATOR (V.O.)

Have a nice day, Mr Wilson.

Jason hangs up, replaces all the cards in his wallet and scrolls through a list of options until he reaches a file called: "ONGOING INVESTIGATIONS".

He then checks in the desk drawer and pulls out a flash drive. He studies it for a moment, then inserts it in the computer's port and waits for it to load. It's empty.

Jason drags all the ongoing investigations files and saves them to the drive. He then ejects the drive and pockets it.

There's a knock at the door and Kevin puts his head round.

KEVIN

Cops are here.

Jason shuts down the computer and stands. Kevin shows in a DETECTIVE, 50, who shakes Jason's hand.

DETECTIVE

I'm DETECTIVE MATT MACKAY.

JASON

CJ Wilson.

MACKAY

(to Kevin)

I'd like to speak with Mr Wilson
alone.

Kevin nods and leaves the office.

MACKAY
Rough day, huh?

JASON
Could say that.

EXT. NEW YORK - DAY

Jason and Detective Mackay leave the bank and slip under the police tape. TV film crews are jostling for position but a police line keeps them back.

An ambulance crew covers the body of the old man and lifts him onto a gurney. They then slide the body into the back of the ambulance.

JASON
Who was he?

MACKAY
No ID, cellphone or wallet.

The armoured truck is still outside the bank but the driver has also been removed and only his blood remains.

Mackay takes a CARD from his pocket and gives it to Jason.

MACKAY
We've taken the guy you decked into custody. We may need you to ID him later. You remember anything else, call me immediately.

JASON
Sure.

Jason crosses the street and heads back to the apartment.

INT. APARTMENT BLOCK - DAY

Jason enters and takes the elevator to Vero's apartment.

INT. APARTMENT - CONTINUOUS

Jason enters and pours himself a juice from a fridge in the kitchen before collapsing onto a sofa in the spacious and well-furnished living room. He switches on the television.

ON THE TV

Film crews are reporting on the robbery at the bank.

BACK IN THE LIVING ROOM

Jason drains his juice and stands. As he turns and heads back towards the kitchen, Vero appears in the doorway. She points the silenced pistol at his head.

VERO
Give me the fucking files.

JASON
What?

VERO
Spineless piece of shit. I should
have known you'd back out.

She moves towards him and he backs away towards a window next to the mantelpiece. There are PICTURE FRAMES and a VASE OF FLOWERS on the surface above the fireplace.

JASON
Out of what?

Vero stalks him across the room.

VERO
What the hell's happened to you,
CJ? One minute we're on the brink
of the perfect life, the next
you're developing a conscience.

Jason backs into the mantelpiece. He glances out of the window at the street two storeys below.

Vero moves to within three feet.

JASON
Vero, don't.

VERO
Files. I won't ask again.

Jason suddenly swipes the vase off the mantelpiece into Vero's face. She flings up an arm to protect herself but the vase still strikes her.

Vero staggers backwards and trips over the coffee table.

The vase explodes on the floor. Jason leaps over a chair and darts for the front door.

Vero wipes a streak of blood from her forehead and FIRES but the round strikes the door-frame as Jason escapes. She leaps to her feet and gives chase.

INT. APARTMENT BLOCK - CONTINUOUS

Jason runs to the elevator but it's on the wrong floor so he charges to a spiral staircase and leaps down the steps.

INT. STAIRWELL - CONTINUOUS

Vero spots a flash of his jacket and FIRES again. The bullet strikes the wall above his head.

Jason trips and sprawls to the bottom of the first flight, then rolls to one side as Vero leans over the balustrade and fires a third SHOT.

He staggers to his feet and races down the last flight, then crashes through the front door into the street.

EXT. NEW YORK - CONTINUOUS

Jason tries to lose himself in the mass of humanity. He checks over his shoulder but there's no sign of Vero. He ducks and weaves among crowds of PEDESTRIANS.

He's only covered around a block when he spots the same man who saved his life on the opposite side of the street.

Jason tries to run across to the older man but several cars block his route and he wastes time waiting for them to pass.

He checks over his shoulder once more but Vero is nowhere to be seen so he runs after the old man. Jason searches the shopfronts but the man seems to have vanished in the crowd.

He's about to give up when he sees a familiar shock of silver hair up ahead. Jason resumes the hunt and follows the older man into an alley. The stranger doesn't notice him and enters a backstreet bar.

Jason checks again for Vero, then slips into the bar, which has a broken neon sign outside: "O'MALLEY'S."

INT. O'MALLEY'S - CONTINUOUS

The bar is filling up with office workers but there are still spare tables and a couple of empty booths. Several groups are playing pool on the far side.

Jason spots the older man at the counter and joins him.

JASON
You've got more lives than a cat.

OLDER MAN
You too.

JASON
Thanks for saving one of them.

OLDER MAN
You want a beer?

JASON
Hell yeah.

The old man signals the BARMAN and he drops two bottles of beer on the counter.

OLDER MAN
Put 'em on my tab.

BARMAN
No problem, ALEX.

ALEX hands Jason a bottle and nods towards a quiet booth in the corner. The two men squeeze through the crowd and sit. Jason takes a long pull on his beer.

JASON
What the fuck's going on?

Alex also drinks.

ALEX
Not everyone dies when they die.

JASON
I don't believe in reincarnation.

ALEX
You're not being born again, just becoming a different version of yourself.

JASON

This doesn't sound too complicated.

Jason drinks from his beer.

JASON

So how many versions of me are there?

ALEX

No idea. And before you ask, I don't know why we've been chosen.

JASON

How many times have you died?

ALEX

Lots. Why did they want you as a hostage?

JASON

They were after a flash drive.

ALEX

Did you give it to them?

JASON

I didn't know what they were talking about.

Alex holds up his bottle and signals to the barman that they'd like another two beers.

ALEX

But they expected you to cooperate. What do you do for the bank?

JASON

Financial investigator. But I only woke up here last night.

A WAITRESS drops two bottles on the table.

ALEX

How did you die?

JASON

Originally?

ALEX

Rough ride, huh?

JASON
Car crash. Then I ended up in the
First World War. There were a
couple more after that I think.

ALEX
Then think.

JASON
Jesus, Alex, it's not like I was
prepared for this. I just lost my
wife, for fuck's sake. None of this
makes any sense.

Alex drinks and waits for him to continue.

JASON
I remember being an old man, then a
baby. Then I was in a war in space.

ALEX
You died as a baby?

JASON
House fire. Not pretty.

ALEX
Sorry.

JASON
Wasn't your fault.

Alex drinks from his beer but his hands are trembling.

ALEX
You often arrive just before death.

JASON
Don't you?

ALEX
Sometimes.

JASON
Not this time. How did you know I
was like you?

Alex is about to answer when Vero walks into the bar and
scans the tables on the far side.

JASON
Shit.

ALEX

Problem?

Jason turns to shield his face. The bar is busy with office workers and Vero doesn't initially spot him.

JASON

The wife. CJ's wife. She's working with the team who hit the bank.

Vero checks her phone and then turns towards Jason and Alex.

ALEX

Come with me.

Alex and Jason duck past a flight of stairs and head for the men's room. Jason glances over his shoulder as Vero reaches their corner table, but she still doesn't see them.

INT. O'MALLEY'S - CONTINUOUS

Vero barges between two MEN at the bar and shows the barman who served Alex a photograph.

VERO

Have you seen this guy?

BARMAN

Corner booth. Unless he's gone to the men's room.

VERO

Was he alone?

One of the two men at the bar COUGHS with irritation.

BARMAN

Sorry, lady, but I'm busy.

VERO

(to the customer)

Cough again, I'll cut your nuts off.

CUSTOMER

With your nail file?

Vero glances down between his legs and the customer does the same. Vero has a knife pressed against his genitals.

CUSTOMER
Your blade against my sword?

Vero slices open his zip and eases the knife into his trousers. He backs into the bar.

CUSTOMER
Holy shit. You're fucked up.

VERO
(to the barman)
Who was he with?

BARMAN
Some old guy.

Vero pockets the blade.

VERO
(to the barman)
That wasn't so hard, was it?

CUSTOMER
(mumbles)
Not any more.

Vero heads for the men's room as Alex comes out. She glares after him as he squeezes through the crowd towards the exit.

INT. MEN'S ROOM - CONTINUOUS

Vero enters the busy toilet but there's no sign of Jason.
WIND WHISTLES through an open window above a stall.

Another CUSTOMER gives her a disapproving look.

CUSTOMER #2
Chicks with dicks.

EXT. ALLEYWAY - CONTINUOUS

Jason jumps to the ground from the top of a dumpster and leaves the alley behind the bar.

EXT. NEW YORK - CONTINUOUS

Jason spots Alex on the opposite side of the road and jogs across to join him.

ALEX
Find out what they want.

Alex leads Jason away from the bar and they mingle with the crowds. Jason removes the flash drive and shows it to Alex.

ALEX
Can you trust anyone?

JASON
Could try my boss.

ALEX
He'll be able to access the bank's
database from home.

Jason pulls out his cellphone and scrolls through the names.

JASON
He has an apartment on the park.

Alex hails a taxi and one pulls over immediately.

ALEX
Meet me in the bar at ten.

JASON
I owe you one.

ALEX
And a few beers.

Jason climbs into the taxi and it does a U-turn before joining traffic heading north.

As Vero leaves the bar, she spots Jason in the taxi and quickly hails another. One pulls over and she climbs in.

INT. / EXT. TAXI - CONTINUOUS

The car pulls away from the curb.

TAXI DRIVER
Where to, Ma'am?

VERO
Follow the cab turning onto
Madison.

TAXI DRIVER
A regular Nancy Drew.

VERO
I'd like some privacy.

Vero removes her phone and dials a number.

VERO
He's running.

TEAM LEADER (V.O.)
One fuck-up after another. Have you
recovered the files?

VERO
Not yet.

TEAM LEADER (V.O.)
Find out what he plans to do with
them and waste anyone who gets in
the way. We need that data.

Vero hangs up as the taxi follows the other cab through New York. The lead car eventually pulls up at a smart high rise just off Central Park.

VERO
Corner of 63rd and Fifth.

The driver pulls over and she swipes her credit card across a reader. The rear door opens and she climbs out as Jason enters the building.

INT. HIGH RISE - CONTINUOUS

The sun is setting as Jason crosses the foyer and enters an elevator. He presses the button for the twentieth floor and the door closes.

INT. HIGH RISE - NIGHT

Jason exits the elevator and heads for a door at the end of the corridor. He knocks and Kevin opens it a moment later.

KEVIN
You look like crap, CJ.

JASON
Not a good day.

KEVIN
Likewise.
(ushering Jason in)

KEVIN
Drink?

JASON
Please.

INT. KEVIN'S APARTMENT - CONTINUOUS

Kevin shows Jason into a stunning apartment overlooking Central Park. New York sparkles at dusk.

JASON
(mutters)
I need a promotion.

Kevin claps him on the back and shows him into a

KITCHEN

where his WIFE and two young DAUGHTERS are enjoying dinner.

KEVIN
Everyone, this is Callum Wilson. He works for me at the bank.

DAUGHTERS
(in unison)
Hi, Callum.

Kevin's wife stands and shakes Jason's hand.

WIFE
I'm ROSA. What an awful day.

JASON
I've had better.

ROSA
(to Kevin)
Finish your dinner later, Honey.

JASON
(to Rosa)
Sorry to disturb you.

KEVIN
We'll be in the office.

Kevin leads Jason through a beautiful

LIVING ROOM

into a spacious and well-equipped

OFFICE

and pours them both Scotch from a bottle on the side.

KEVIN
What's on your mind?

JASON
I don't think the people who hit
the bank were just after bonds and
cash from Northeast Armoured.

KEVIN
How so?

JASON
They mentioned my files.

Kevin passes him a glass and they both drink.

KEVIN
Did you tell the cops?

JASON
Mackay only wanted a statement.

KEVIN
Do you have a back-up drive?

Jason nods so Kevin sits at the desk and powers up his PC.

KEVIN
Mind if I take a look?

Jason feels in his pocket for the flash drive but hesitates
to hand it over.

KEVIN
(holding out his hand)
It's not like you're investigating
me, CJ.

Jason hands the drive over and Kevin plugs it into the PC.

ON THE MONITOR

A bank security page flashes up.

BACK IN THE OFFICE

Kevin pushes his chair back from the desk.

KEVIN

I can't access your personal investigations on the bank's database without a password.

Jason leans over and types in the code.

ON THE MONITOR

A list of investigations appears.

BACK IN THE OFFICE

Jason peers at the list.

JASON

Try Northeast Armoured.

KEVIN

I didn't know we were investigating our own carriers.

Kevin clicks on the file and the company's accounts appear on the screen.

KEVIN

This was the third hit on their trucks in the last month. Lloyd's of London were already refusing to insure them for next year and now they're on the verge of bankruptcy.

Kevin sips from his drink.

KEVIN

You should have told me about this weeks ago.

JASON

Insurance job?

KEVIN

(shrugs)

I could have increased security.

INT. HIGH RISE - NIGHT

Vero exits the elevator and heads for Kevin's apartment. She checks to make sure the corridor is empty and feels for the gun in her pocket. She then knocks on Kevin's door.

INT. KEVIN'S APARTMENT - NIGHT

Jason and Kevin are studying the computer screen when they hear the faint KNOCK at the front door.

ROSA (O.S.)
Can you get that, Honey? We're still eating.

KEVIN
(to Jason)
Excuse me.

Kevin leaves the office, crosses the

LIVING ROOM

and opens the front door.

KEVIN
(whispers)
I told you never to come to my apartment.

VERO
(quietly)
Is he here?

INT. KEVIN'S OFFICE - NIGHT

Jason pulls the PC monitor round to face him and clicks on another folder in the Northeast Armoured file.

A newspaper cutting appears on the screen.

INSERT - THE HEADLINE, which reads:

.
"Northeast Armored poised to secure \$20bn government contract to supply tactical assault vehicles for the military."

BACK IN THE OFFICE

Jason closes the folder and opens another. A classified military document appears on the screen.

INSERT - THE DOCUMENT, which reads:

.
"The families of the patrol killed in Syria are insisting their troop transport's armor failed. An investigation has been launched."

BACK IN THE OFFICE

Jason closes the folder and logs out of the database.

INT. HIGH RISE - NIGHT

Vero tries to squeeze past Kevin but he pushes her back into the corridor. Then he pulls the door closed behind them.

KEVIN

You promised he was in on the deal.
Then he turns up this morning with
no fucking idea what's going on.
And now he's banging on my door.

VERO

He doesn't know you're involved.

KEVIN

Let's keep it that way.

VERO

Don't underestimate him.

KEVIN

He's not acting, Vero. He's
shitting himself. I can't believe I
trusted you with him.

VERO

I know my husband. He's playing us.

KEVIN

I swear we're talking about
different people.

VERO

Just let me see him.

INT. KEVIN'S OFFICE - NIGHT

As the database closes, Jason sees a file on the desktop.

INSERT - THE FOLDER, which reads:

"N.E.A.C. Contract."

BACK IN THE OFFICE

Jason agonises for a moment and then clicks on the file.

INT. HIGH RISE - NIGHT

Kevin grabs Vero round the throat and forces her up against the wall in the corridor.

KEVIN

You really think I'm going to let you in when my wife and kids are having dinner? I'll have his files on my computer in ten minutes.

Kevin releases her and re-enters his apartment alone.

INT. KEVIN'S OFFICE - NIGHT

Jason hears the front door close as the file opens.

INSERT - THE FILE, whose title reads:

.

"Memorandum of agreement between Central Northern Bank and Northeast Armored."

BACK IN THE OFFICE

Jason drags a copy of the contract to his flash drive. Then he ejects the drive and places it on the desk.

INT. KEVIN'S APARTMENT - CONTINUOUS

Kevin crosses the living room towards the office.

ROSA (O.S.)

Who was it?

KEVIN

Someone looking for the Connells.
Wrong floor again.

INT. KEVIN'S OFFICE - CONTINUOUS

Jason closes the contract files with a keystroke. Then he pushes the monitor back round to face Kevin's chair.

Kevin enters a moment later and sits at his desk.

KEVIN

Sorry about that.

JASON
I've taken up too much of your
evening.

Kevin glances at the monitor.

ON THE SCREEN

The mouse arrow hovers over the N.E.A.C. Contract folder.

BACK IN THE OFFICE

KEVIN
(staring at the screen)
Nonsense. Help yourself to another
drink.

JASON
I'm fine, thanks.

Kevin nudges the mouse and a message flashes up.

ON THE SCREEN, the words appear

"Last opened 21.24."

The clock in the corner ticks round to "21.25".

BACK IN THE OFFICE

Kevin reaches for the flash drive but Jason beats him to it
and drops it in his pocket.

KEVIN
You want me to do some digging?

JASON
I don't want you involved.

Kevin stands and leads Jason into the

LIVING ROOM

JASON
I'll take another look at the files
over the weekend. If anything turns
up, I can always contact Mackay.

KEVIN
Run anything past me first.

Kevin holds out his hand and the men shake.

KEVIN
We won't reopen until at least
Wednesday. Put your feet up.

JASON
Thanks, Kevin.

KEVIN
Goodbye, CJ.

Kevin opens the door and shows Jason out.

INT. HIGH RISE - NIGHT

Jason walks past the door to the stairwell and presses the call button for the first elevator. The doors slide open a moment later: the elevator is empty so he steps inside.

INT. HIGH RISE FOYER - NIGHT

Vero leans against a pillar. Her phone BUZZES so she removes it from her pocket and answers.

KEVIN (V.O.)
He wouldn't let me save the files.

VERO
Then he suspects you're involved
and might make copies.

KEVIN (V.O.)
This deal is too fucking big to be
blown by your husband. Take him
alive and let MICHAEL go to work.

Vero ends the call and slips behind the pillar as Jason leaves the elevator and crosses the foyer.

EXT. / INT. TAXI - NIGHT

Jason leaves the building, hails a cab and climbs in. The driver leans round.

DRIVER
Where to?

JASON
O'Malley's.

EXT. HIGH RISE - NIGHT

Vero leaves the building but can't see Jason in any of the taxis. She checks her phone instead and then hails a cab.

INT. TAXI - CONTINUOUS

Vero slides into the back seat and again checks her phone.

VERO
Head south on Fifth. I'll let you
know when to stop.

INT. O'MALLEY'S - NIGHT

Jason enters the bar crammed with boozy office workers and groups on a night out. ROCK MUSIC pumps from the speakers.

He squeezes through and joins Alex at the end of the bar.

JASON
Don't think I can trust him.

ALEX
It's quieter upstairs.

Alex heads for the stairs next to the men's room.

INT. COCKTAIL BAR - NIGHT

The atmosphere is more relaxed. Alex leads Jason to a booth and they sit. Soft DANCE MUSIC plays in the background.

ALEX
(to a WAITRESS)
Two beers, please, SUZIE.

SUZIE
Sure thing, Alex. On your tab?

ALEX
Run a new one.

Suzie heads to the bar.

JASON
The bank has a contract with
Northeast Armoured. The company is
trying to renegotiate its deal with
the government to build a fleet of
military assault vehicles.

The waitress drops a couple of beers on the table and clears glasses from the next booth.

ALEX

Nothing wrong with that.

JASON

Several families are suing the company because their older vehicles failed to protect a patrol in Syria from an I.E.D. The court cases and recent robberies are pushing them towards bankruptcy.

ALEX

We need to look at that contract.

Jason removes the drive from his pocket and toys with it.

JASON

Why are you helping me?

Alex drinks and fiddles with the label on his bottle.

ALEX

I believe some of us have unfinished business.

Jason drinks from his beer and shakes his head.

JASON

A higher power governing our lives, guiding our actions? I don't buy it.

ALEX

There must be a purpose.

JASON

Bullshit. The universe isn't a logical place where things happen for a reason.

ALEX

Then how do you explain keeping your consciousness from previous lives? You become the different versions of yourself, not the other way round.

Jason drinks his beer and pinches the bridge of his nose.

JASON

This is too fucked up.

ALEX

You have your memories, not CJ's.
You're still the you from your
previous existence.

JASON

I don't want those memories.

ALEX

This version of you overrides all
the others. I believe it's proof
you have a soul that stays with you
in life after death.

JASON

There's no such thing as a soul. Or
fate. Or purpose. All life is in
the same basic struggle to survive
long enough to procreate. And then
we die.

ALEX

Ever thought about parallel
universes?

JASON

You've been watching too many
documentaries.

ALEX

It's the only explanation that
makes sense. What if the observable
universe isn't everything there is?
What if there are so many universes
that all possibilities and
permutations have been explored.

JASON

You're telling me that when I died
I became different versions of
myself in parallel universes. You
can't expect me to believe that.

Alex nods and drains his beer.

ALEX

Why should there only be one big
bang? Many people think that our
universe is connected to others via
the black holes at the centre of

ALEX

each galaxy. Their effects can be felt in our own universe as dark matter. I believe our consciousness can pass through these portals in the fabric of spacetime.

JASON

But our bodies can't? I'm not much of a scientist so let's stick with conventional physics for now.

ALEX

Quantum mechanics tells us that subatomic particles can be in two places at once. We're all made of these particles, so why can't our universe split into infinite copies of itself, some similar to our own, others different?

JASON

Don't try to baffle me with the science 'cos you can't prove anything. I died immediately. Several times.

ALEX

All possibilities exist simultaneously. You experienced some of them. Your consciousness has been selected to live on in this reality.

JASON

One minute you're talking about quantum mechanics, the next about a divine mission. They're incompatible. And if I have unfinished business, why the fuck aren't I saving my wife?

ALEX

Maybe that's not your purpose.

Jason bangs his bottle on the table.

JASON

As if I wasn't feeling guilty enough for surviving the crash that killed her, now you're telling me there's no way I can save her.

ALEX
You didn't survive.

JASON
Oh so Ceri's out there in some
parallel universe, is she?

ALEX
I can't answer that.

JASON
Can't or won't?
(drinks)
Can I save her or not?

ALEX
Only one way to find out, but I
don't recommend it.

Jason buries his head in his hands and a tear drips between his fingers onto the floor.

JASON
After you took a bullet for me, you
came back to the same reality. This
reality.

ALEX
It's never made a difference.
Destiny is predetermined.

Jason finishes his beer and his eyes lock onto Alex's.

JASON
We'll see.

EXT. O'MALLEY'S - NIGHT

Vero climbs out of the taxi and joins MICHAEL, 40, outside the bar. (Michael is an older version of the SHORT GUY who tried to stab the police officer, and he's also the TEAM LEADER of the gang that hit the bank.)

The street and bar are busy with workers and party-goers.

VERO
He's inside.

Michael opens his jacket a fraction to reveal the butt of a machine pistol.

VERO
We need him alive.

MICHAEL
My car's in the alley out back.

INT. O'MALLEY'S - NIGHT

Jason and Alex drink from their beers.

ALEX
You're stuck here for now so try
to learn more about the bank's
involvement with Northeast
Armoured. Knowledge is power.

Jason wipes his eyes and drops the flash drive in his
pocket.

JASON
Internet cafe?

ALEX
Across the street.

They stand and walk towards the stairs.

ALEX
Forgetting something?

Jason returns to the bar and slaps down a twenty.

INT. O'MALLEY'S - NIGHT

Vero and Michael enter the ground floor and begin searching
the booths by the pool tables.

INT. / EXT. O'MALLEY'S - NIGHT

Jason and Alex slip out of the back door unnoticed and cross
to the internet cafe. The streets are much quieter and there
are fewer pedestrians.

INT. INTERNET CAFE - CONTINUOUS

Jason and Alex enter and sit at a computer. Jason swipes a
credit card from his wallet in front of a reader.

The screen comes to life so he enters the flash drive into a port and tries to log on to the bank database. A security screen flashes up.

ON THE MONITOR

The words appear:

.

"To access Central Northern Bank files from a shared computer, enter your bank ID, middle name, date of birth and password."

BACK IN THE CAFE

Jason checks his wallet and removes his bank ID card. He types in the details, then enters his password.

ON THE MONITOR

The words appear:

.

"Retinal scan required."

Jason stares at the webcam and passes the scan.

A list of files appears on the screen. Jason clicks on one and a subsection of folders appears. He opens the "Northeast Armored" file and clicks on an icon.

INT. O'MALLEY'S - NIGHT

Vero and Michael meet by the men's room.

VERO

Must be upstairs.

MICHAEL

Check your phone.

Vero removes her phone and frowns.

VERO

Internet cafe.

INT. INTERNET CAFE - NIGHT

Jason and Alex read the files on the screen.

JASON

N.E.A.C. was initially bailed out by Central Northern but the bank is refusing to loan the company more money because of the robberies.

ALEX

But if Northeast Armoured secures the defence contract, that would save them from liquidation.

JASON

The government won't grant them the rights to build assault vehicles unless they're financially secure.

ALEX

Check if anyone else bid for the contract.

Jason clicks on a new file.

Alex suddenly spots Vero and Michael crossing the street towards the cafe.

ALEX

Err, Houston.

Jason follows his gaze and ejects the drive.

The two men merge with people using the cafe and exit while Vero and Michael are waiting at a crosswalk.

EXT. NEW YORK - CONTINUOUS

The streets are still quiet with only a few taxis and the odd blacked-out 4x4. A couple of motorcycle couriers weave among the traffic.

Vero and Michael suddenly spot Jason and Alex trying to lose themselves in the crowd outside the cafe. They run between the cars and reach the pavement twenty yards away.

Jason glances over his shoulder and locks eyes with Vero. Michael slips his hand inside his jacket.

Jason drags Alex to the curb as a motorcyclist slows for the red lights. He runs in front of the biker and wrestles him off the machine. The biker sprawls into the street.

JASON
(to the motorcyclist)
Sorry.

Jason leaps onto the bike.

JASON
(to Alex)
Get on the back.

Alex spots Michael drawing his machine pistol and jumps onto the bike. He wraps his arms around Jason's waist.

Jason flicks the bike into gear and burns rubber in a U-turn, then powers the wrong way up the street.

Vero and Michael sprint back across the road and leap into Michael's car. The engine ROARS as it barrels out of the alley and gives chase.

Jason weaves in and out of the taxis. Lights from bars, clubs and late-night stores blur into one as the bike hurtles between the skyscrapers.

Michael floors the accelerator and his sports car closes the gap with the fleeing bike.

Horns HONK and PEDESTRIANS panic as the chase intensifies.

Jason hits the brakes and slides the bike round. He then powers up and enters Central Park by the Museum of Art.

Michael follows, drifting the car onto the 79th Street Traverse.

Jason checks over his shoulder as the car closes to within twenty feet.

INT. / EXT. MICHAEL'S CAR - CONTINUOUS

Michael battles for control as Jason leaves the road and joins one of the smaller paths in the park. More PEDESTRIANS bolt for safety.

VERO
Gun.

Michael hands her the machine pistol and she leans out of the window.

MICHAEL
Tyres only.

Jason spots the danger and cuts a sharp left by the lake.

Michael brakes too late and the car hurtles under the West Drive bridge before emerging on the far side and cutting south to intercept the bike.

EXT. NEW YORK - CONTINUOUS

Jason sees the danger and slides the bike in a shallow drift, then takes aim at a low mound by the park wall.

ALEX
You'll get us killed.

JASON
That a bad thing?

Jason guns the engine and the bike leaps the park wall onto Central Park West.

Michael slides the car into a park bench, demolishing it, then mashes his foot to the floor and exits the park. He resumes the chase outside the Museum of Natural History but traffic is heavy by the Dakota Building.

Jason weaves between slower cars but a taxi makes an unexpected turn ahead and he takes evasive action by driving down the steps into the 72nd Street subway station.

Michael's car skids to a halt outside the station. Vero returns his gun and they leap down the stairs on foot.

INT. SUBWAY STATION - NIGHT

Jason almost loses control but manages to guide the bike through several PEDESTRIANS. He then pulls a wheelie to smash through the ticket barrier onto the platform.

Jason rides the bike down a second flight of steps leading deeper into the station. He eventually pulls over and both men climb off. Jason leans the bike against a pillar. The platform is deserted save for a few people.

ALEX
You should turn pro.

JASON
Bronze at the national champs two
years running.

Jason glances at an electronic departures board.

JASON
Three minutes.

Michael and Vero suddenly appear on the stairs to the platform. Michael surreptitiously removes his machine pistol and they cautiously approach Jason and Alex.

A speaker above the platform crackles to life.

STATION ANNOUNCER (V.O.)
Stand back. The A Train will not
stop at this station.

A light appears in the tunnel and the rails begin to hum. Jason walks to the edge of the platform

ALEX
What are you doing?

JASON
You said it's the only way.

ALEX
Jason, don't.

JASON
What do you care?

The train THUNDERS into the station. Michael and Vero are almost upon them.

JASON
I've no reason to be here.

Jason steps to the edge of the platform as the train hurtles towards him.

ALEX
(whispers)
Don't make me watch you die again.

JASON
(obliviously)
I'd do anything to have her back.

Tears form in Jason's eyes and he turns away from the platform edge as the train ROARS past. He staggers into Alex's arms and breaks down.

JASON

I can't do it. I just can't.

Alex is still comforting Jason when Michael and Vero join them. Michael keeps the gun out of sight of the other passengers but it's aimed squarely at Jason.

MICHAEL

Time for a chat.

ALEX

Fuck you.

VERO

Who the hell are you?

ALEX

Good Samaritan.

VERO

Hand over the files, CJ.

JASON

You'll have to kill me.

A station SECURITY GUARD suddenly charges down the steps with a POLICEMAN close behind.

SECURITY GUARD

That's them. Drove right through
the gate on a bike.

The policeman draws his gun and slowly approaches the group on the platform.

The rails HUM once more and a LIGHT appears in the tunnel.

STATION ANNOUNCER (V.O.)

C Train to Euclid Avenue
approaching.

POLICEMAN

Stay exactly where you are.

Michael slips the gun back inside his jacket as the train enters the station.

The policeman is still thirty feet away when the train stops and a set of doors opens right behind Jason and Alex.

MICHAEL

(whispers)

Another time.

POLICEMAN (O.S.)
Lie face down on the ground.

The train doors hiss and begin to close.

INT. SUBWAY TRAIN - CONTINUOUS

Jason suddenly grabs Alex and pulls him backwards through the closing doors onto the train.

Before the policeman, station staff or Michael and Vero can react, it pulls away from the station.

ALEX
Cops'll be waiting at the next
stop. Give me your phone.

Jason pulls out his phone and hands it over. Alex swipes through several screens. He then taps an icon and turns the screen to face Jason.

JASON
A child-tracking app?

Alex taps in a command and hands the phone back.

ALEX
Uninstalled.

The train rumbles into the 59th Street station.

JASON
Stay on or get off?

ALEX
I live near here.
(checks his watch)
We might just beat the cops.

Jason and Alex exit the train as soon as the doors open.

INT. 59TH STREET STATION - CONTINUOUS

Jason and Alex cross the platform and leave the station.

EXT. NEW YORK - CONTINUOUS

As they reach street level, a pair of squad cars pull up.

Alex leads Jason into the southwest corner of Central Park and they disappear as the OFFICERS charge into the station.

INT. ALEX'S APARTMENT - NIGHT

Alex unlocks the door and shows Jason into a small basement flat. It's tidy but functional with few conveniences except for an enormous television.

Jason removes the drive from his pocket.

JASON

Laptop?

Alex passes him a laptop from the TV stand. Jason sits at a coffee table and powers up the computer.

ALEX

Drink?

JASON

Tea?

Alex opens a small fridge under the TV.

ALEX

I was thinking something stronger.

JASON

Coke'll do.

Alex hands him a drink and pours himself a large measure of Bourbon. He drops in a couple of blocks of ice from the freezer compartment and settles into a sofa opposite Jason.

Jason types a few commands on the keyboard to bring up the N.E.A.C. contract with the Central Northern Bank and frowns.

JASON

The bank's deal with N.E.A.C. is only a schedule for recouping their business loans. It's nothing to do with the defence contract.

Alex stands and opens a drawer underneath the television. He removes a cable and connects the laptop to the TV, then switches it on and selects the correct input from a menu.

JASON
Old school.

ALEX
Some people never grow up. Go
split-screen between the internet
and your files.

Jason taps a few keys.

ON THE TELEVISION

Jason's files and a webpage occupy each half of the screen.

BACK IN THE APARTMENT

ALEX
Search for the contract online.

Jason types in a search for: "Government contract for
armored military vehicles."

Several options flash up on the screen, one of which is from
the New York Times:

INSERT - THE RESULTS OF THE WEB SEARCH:

.

"N.E.A.C. and A.V.I. slug it out
for \$20bn defense contract."

BACK IN THE APARTMENT

Alex frowns and heads into the kitchen.

Jason clicks on the link and the article appears on the
television.

JASON
Armoured Vehicles Incorporated used
Central Northern Bank funds to
prepare their bid and roll out a
prototype troop transport.

Alex returns with a crumpled NEWSPAPER. He flicks through
the pages and finally drops the paper on the table.

ALEX
It wasn't an N.E.A.C. vehicle that
was destroyed in Syria. It was an
AVI troop carrier.

JASON

Then the classified document was in the Northeast Armoured file because it was evidence against A.V.I. If they presented this to the military, that would scupper the rival bid.

Alex sips from his drink.

ALEX

To counter the threat and undermine their credibility, AVI targets N.E.A.C. trucks. With Northeast Armoured on the verge of bankruptcy and now uninsurable, the government will side with AVI.

JASON

But their hardware is substandard and it'll put US forces at risk. CJ was obviously working with Kevin and the bank to conceal the truth.

ALEX

You're not him any more.

Jason brings up the homepage of Armoured Vehicles Incorporated.

JASON

Which explains why everyone wants me dead.

Alex swirls the ice in his glass and finishes his drink.

ALEX

It's not always a bad thing.

JASON

Can you accept your own mortality?

ALEX

We all struggle with it.

JASON

We?

Alex pours himself another drink.

ALEX

We're not all good people.

JASON
Is Michael one of them...us?

ALEX
Don't know.

Jason clicks on a link and Michael's face fills one side of the TV screen.

JASON
He's AVI's chief security officer.

ALEX
Go back a page.

Jason clicks the touchpad and a list of employees appears.

ALEX
And your wife is his deputy.

Jason fiddles with his wedding ring and half removes it before sliding it back on.

JASON
That woman is not my wife.
(finishes his drink)
How did you do it the first time?

ALEX
I don't want to talk about it.

JASON
Well it's bugging the crap out of me. And it's not as if I can lose the will to live.

ALEX
It's fucking painful.

JASON
Dying?

ALEX
Living. I also lost my wife. And no matter how many times I go back, I can't save her. Some things are the same and some are different but you can never change what happens.

JASON
What do you mean 'different'?

Alex seems to have fallen into a trance and stares blankly at the wall.

ALEX
Ripples in the fabric of spacetime.
Don't torment yourself believing
you can make a difference. Your
fate is always the same.

JASON
Then why help me?

ALEX
In this reality, you seem to need
it. Me too.

Jason stands and paces the room.

JASON
Snap out of it. This is not fate.
Your destiny is what you make it.

Alex opens the drawer under the TV and pulls out a gun. He points it directly at Jason.

ALEX
Are you sure about that?

Jason holds up his hands and backs away.

JASON
Whoa. Wait up.

Tears form in Alex's eyes and his gun hand trembles.

ALEX
Are. You. Sure. About. That?

There's a long silence as the men stare at one another.

JASON
(whispers)
I believe so.

A tear rolls down Alex's cheek as he turns the gun on himself and pulls the trigger.

EXT. NEW YORK - NIGHT

Jason slips out of Alex's apartment and vomits in an alleyway. He takes a moment to compose himself and then hails an electric cab.

INT. TAXI - CONTINUOUS

Jason climbs into the rear seat.

JASON
Corner of 63rd and Fifth.

DRIVER
Sure.

Jason spots a copy of the New York Times on the rear seat. He flicks through to the article on the defence contract. He then notices an article opposite and frowns.

INSERT - THE NEWSPAPER HEADLINE, which reads:

"Pollen DNA Sequence Provides Hope
For Allergy Sufferers."

BACK IN THE CAB

JASON
You read the papers?

DRIVER
Every day, Buddy.

JASON
What about the article on asthma?

The cab follows a steady stream of traffic.

DRIVER
Fallen by thirty percent since the mayor introduced electric taxis two years ago. By 2030, all vehicles made in the US will be electric or fuel cell. Pollutants is only half the problem though. Pollen's the other half. Some university in Denmark spent years sequencing the DNA from hundreds of plant species so they could stop it binding to people's lungs. Then our scientists at Hunter Pharmaceuticals developed a drug to block the receptors. They shared the Nobel Prize for Medicine last year.

Jason glances at the article.

JASON
Calcitryol.

DRIVER
That's it. Was used to help treat osteoporosis but they modified it and saved countless lives. Asthma and hayfever will soon be history.

JASON
Is it expensive?

DRIVER
The drug? Hell yeah. They're making a killing.

The cab driver pulls over outside the high rise.

DRIVER
That's fifteen.

Jason gives him a twenty.

JASON
You should go on Millionaire.

DRIVER
I did. Won thirty-two grand. Spent most of it on women and booze, then blew the rest.

Jason climbs out and gazes up at the high rise.

INT. HIGH RISE - NIGHT

Jason exits the elevator on the twentieth floor and walks to Kevin's front door. He removes Alex's gun, checks it's loaded and drops it in his pocket. Then he takes a deep breath and knocks on the door.

Rosa answers it a moment later. She's wearing a dressing gown and has a towel wrapped round her head.

ROSA
Callum, it's late. Are you okay?

JASON
Sorry to bother you again. Is Kevin still up?

ROSA
He's in the bath. Come back in the morning.

JASON
It's about the robbery.

Rosa reluctantly opens the door.

ROSA
You'd better wait in his office.

Jason follows her into the apartment.

INT. KEVIN'S OFFICE - NIGHT

Jason sits at Kevin's computer and moves the mouse. The screen wakes so Jason brings up A.V.I.'s homepage.

Kevin enters wearing a dressing gown and slippers. He pushes the door closed behind him.

KEVIN
You should be at home, CJ.

Kevin pours himself a drink.

JASON
It's lost its appeal.

KEVIN
Your personal life is your problem.

Jason turns the screen to face Kevin.

Rosa suddenly pops her head round the door.

ROSA
Will you be long, Honey?

KEVIN
Couple of minutes.

ROSA
I'll be in bed. Goodnight, CJ.

JASON
Rosa.

Rosa leaves the office and pulls the door closed.

Jason removes the flash drive from his pocket and places it on the desk.

KEVIN
Have you made copies?

JASON
No.

KEVIN
Stupid of you to come here with no
bargaining power.

Jason pulls out the gun and lays it on the desk.

Kevin sips from his drink and doesn't bat an eyelid.

KEVIN
You haven't got the balls. We chose
you for a reason.

Jason stands and trains the gun at Kevin's head.

JASON
I'm not who you think I am.

Jason's finger curls around the trigger.

The office door suddenly opens and one of Kevin's daughters enters. She opens her mouth to scream but Kevin puts a finger to his lips.

KEVIN
Come in, Sweetie. Everything's
fine.

DAUGHTER
I can't sleep.

Kevin's daughter pushes the door closed and rushes to her father. Kevin takes her in his arms.

KEVIN
CJ here has had a bad day and he's
not feeling well.
(to Jason)
Isn't that right, CJ?

JASON
Dead right.

KEVIN
He's now going to put the gun away
and leave us to go to bed.

DAUGHTER

Please put the gun down, CJ. I
don't want you to hurt daddy.

Jason's arm wavers and he drops the gun into his pocket.

JASON

Sorry to have woken you.

Jason grabs the flash drive and leaves the apartment.

Kevin bolts the front door, then runs back into the office,
grabs his phone and dials a number.

KEVIN

He'll be in the foyer in two
minutes. He has the drive and knows
about A.V.I.

VERO (V.O.)

On our way.

KEVIN

He's armed.

Kevin slams the receiver down.

EXT. HIGH RISE - NIGHT

Jason exits the foyer and leans against the wall outside. He
hyperventilates a few times and wipes sweat from his brow.

He pulls out his phone and brings up a search engine.

ON THE PHONE

Jason types "Ceri Manning". The search returns one Facebook
and one LinkedIn hit, so Jason taps the keys in turn. PHOTOS
appear for both hits but they're not his wife.

BACK TO SCENE

He pockets the phone and looks up to find Vero standing in
front of him. Her eyes are like bottomless pits, her smile
twisted and evil.

Jason turns to run but a HEAVY blocks one escape route and
Michael blocks the other. The thug grabs Jason by the arm,
removes the gun from his pocket and drags him across the
pavement to Michael's car.

INT. ABANDONED WAREHOUSE - NIGHT

Michael's car pulls in. The heavy drags Jason out of the backseat and throws him to the floor. Vero then removes a syringe from her handbag.

MICHAEL

Four hundred milligrammes. No more.

Vero jabs the needle into Jason's leg and administers a fraction of the syringe's volume.

The thug straps Jason to a chair. Jason's vision blurs and he almost blacks out.

VERO

Sodium pentothal.

MICHAEL

Old. But effective.

JASON

(mumbles)

It's fucking lovely.

Jason's vision fades and he passes out.

INT. ABANDONED WAREHOUSE - NIGHT

Jason's eyes flicker open. He's still strapped to the chair and can't move. His vision is blurry and he sees movement with full-body traces.

Vero and Michael study a laptop on a small table ten feet away. Jason's flash drive protrudes from a port on the side. The syringe also sits on the table.

VERO

Delete the A.V.I. files.

MICHAEL

What about the data on his work PC?

VERO

We have his password so we can delete it remotely from Kevin's.

Michael cocks his head towards Jason.

MICHAEL

Then we're done with him. Don't damage his eyes.

Vero removes her gun and approaches Jason.

Jason struggles to escape but he's trapped in the chair.

Vero raises the gun to Jason's head.

VERO
I did love you once.

JASON
I never felt anything for you.

VERO
A painful truth.

Vero's finger curls around the trigger.

JASON
Big mistake.

VERO
I'll take that chance.

MICHAEL (O.S.)
Wait!

VERO
What's the fucking problem?

Michael closes the laptop and joins them.

MICHAEL
He genuinely believes you're
fucking up by killing him.

VERO
His mind's all over the place.

JASON
Sure is. Just get on with it.
Please. I need another chance.

Michael places a hand on the muzzle and lowers Vero's gun.

MICHAEL
Trust me. He's more trouble dead.
Throw him in the car.

Vero eventually pockets the gun and nods to the heavy. The thug unties Jason and drags him to the car.

Jason lets his body go limp but the drug is gradually wearing off and his vision is clearing.

The heavy leans him against the car while he opens the rear door. Jason suddenly rams his fist into the heavy's jaw and then slams his head in the car door as he falls.

Vero whips out her gun and fires once but she only strikes the car. Michael knocks her gun to one side so Jason dives for the table and grabs the syringe. He then stabs it into Vero's leg and squeezes the plunger.

She raises the gun to fire again but Jason reaches up and grabs the weapon, then turns it on Michael.

A LOUD REPORT echoes around the warehouse. Jason clutches his back and falls to the ground.

Michael relieves Jason of the gun and turns to face the heavy. The thug is kneeling next to the car with his gun still pointing at Jason.

MICHAEL
(to the heavy)
Idiot.

Michael shoots the henchman and the thug keels over backwards. Vero's eyes then roll into the back of her head. Jason lets out a faint gasp a moment later.

Michael glances at his gun and shakes his head, exasperated.

MICHAEL
Fucking amateurs.

INT. VERO'S BEDROOM - NIGHT

Jason sits bolt upright in bed, sweat dripping from his forehead. He struggles for breath and shakes uncontrollably.

Vero leans across and runs her hand down his back.

VERO
Bad dream?

JASON
Worse.

INT. VERO'S BEDROOM - DAY

Jason enters from the bathroom and towels himself down.

VERO (O.S.)
Would you like a coffee?

Jason pulls open the bedroom door a fraction.

JASON
Make it a strong tea. I'll be out
in a minute.
(mutters to self)
You fucking psycho.

VERO (O.S.)
Perhaps it'll help you wake up.

Jason opens Vero's bedside cabinet and removes the silenced handgun. He pops out the magazine and removes the bullets, then replaces the magazine.

He buries the bullets under his clothes in the chest of drawers and grabs the set of keys. He then carves a nick in the business end of the suppressor before replacing the gun.

He also removes his wallet and folds a corner of one of the twenty-dollar bills.

EXT. NEW YORK - DAY

Jason exits the apartment block and checks the date on a newspaper in the dispenser.

INSERT - THE PAPER, which reads:

"Friday, July 24, 2026."

BACK ON THE STREETS

Jason pulls out his cellphone.

INSERT - THE PHONE SCREEN, which says:

"08.45."

BACK ON THE STREETS

Jason taps a few keys on the phone screen.

INSERT - THE SCREEN, which says:

"Family-Tracker: Uninstall?"

BACK ON THE STREETS

Jason taps a key and stuffs the phone back in his pocket. He then hails a cab.

EXT. / INT. TAXI - DAY

Jason climbs into the back of the cab.

JASON
Central Northern Bank, 4 West 57th.

CAB DRIVER
That's only a couple of blocks
south. I got bigger fares to chase.

Jason pulls out the two unmarked twenty-dollar bills from his wallet and hands them over.

CAB DRIVER
My lucky day.

EXT. CENTRAL NORTHERN BANK - DAY

The cab pulls over and Jason climbs out. He approaches the Northeast Armoured truck and knocks on the driver's window. The driver winds down the window and smiles.

DRIVER
Hey, CJ. We shooting some pool in
O'Malley's later?

JASON
Hope so. Listen, we got the email
about N.E.A.C trucks being hit
recently. Be careful today.

The driver pops the top off his holster.

DRIVER
Sure thing, Buddy. Catch you later.

As Jason heads for the entrance to the bank, he glances across the street. There's no sign of the panel van, but a police car pulls up at the lights opposite.

INT. CENTRAL NORTHERN BANK - CONTINUOUS

Jason enters and hurries across the foyer to the security checkpoint. He stands in the line for a few seconds but then squeezes through to the front.

JASON
(to a fat security guard)
I think the bank is about to be
hit. Clear the foyer.

FAT GUARD
Take a step back, Sir.

JASON
You haven't got time to fuck
around.

The guard unclips his holster and rests his hand on the butt
of his pistol.

FAT GUARD
Just take it easy.

Jason suddenly spots Kevin crossing the foyer towards him.

JASON
Never mind.

As Jason passes through the security checkpoint and hurries
across the foyer, Kevin holds out a hand to stop him.

KEVIN
You okay, CJ?

JASON
I'm late for an appointment.

KEVIN
Didn't think you had anything on
this morning.

JASON
I need to save those files.

Kevin checks his watch.

KEVIN
Don't let me keep you.

Jason quickly crosses the foyer and climbs a staircase to
the balcony overlooking the floor of the bank. He spots the
clock tick round to "08.59".

He collars one of the SECURITY GUARDS.

JASON
This place is about to be robbed.

SECURITY GUARD
Calm down, Sir.

JASON
You're wasting time. Close the bank.

SECURITY GUARD
Let's speak with Kevin first.

Jason notices the two Northeast Armoured Corporation guards leave the vault on the floor below with their cases.

JASON
He's behind it.

Several masked men suddenly enter the foyer. They are wearing black uniforms and are armed with machine pistols.

ROBBER #1 (O.S.)
Lie down on the floor!

Several employees and customers SCREAM in panic so Michael fires a single SHOT into the roof. He then enters the floor of the bank with two men in flanking positions.

SECURITY GUARD
(to Jason)
Get down.

Both security guards open fire on the intruders and an ALARM cuts through the bedlam. The security guard next to Jason is immediately cut down by gunfire from the stairs.

Jason grabs his gun and returns fire, dropping two of the intruders as they try to reach the balcony.

SECURITY GUARD #2
(to Jason)
What the fuck's going on?

JASON
Are you for real?

Jason leads the remaining security guard to the stairs and they drop another two robbers.

Jason then leaps down the stairs into the foyer as two more robbers leave the floor of the bank with the armoured cases.

Michael suddenly spots Jason and the security guard ducking behind the staircase. He takes aim and fires at the guard.

Jason breaks for the cover of the front desk as the guard tumbles over the balustrade. He fires at the two robbers leaving the floor of the bank, killing them both.

He and a masked Michael then spin to face one another.

MICHAEL

You're a dead man, Jason.

JASON

You're beginning to bore me.

(frowns)

What did you call me?

MICHAEL

I know who you are. How are Ceri and the kids?

JASON

What the fuck are you talking about?

MICHAEL

You'll find out. Drive safely now.

Jason fires but he's out of ammunition. He dives across the floor to the second security guard and retrieves his gun.

As Michael runs for the revolving doors, he turns once more.

MICHAEL

We fucked up when we killed you.

Jason hesitates but then fires again. He only strikes the doors and Michael makes his escape.

EXT. CENTRAL NORTHERN BANK - CONTINUOUS

Jason charges outside as Michael leaps into the panel van. The van burns rubber and slides onto the main street.

Jason notices the rear doors of the armoured truck are still closed. Two of the robbers lie dead beside the truck but the driver also lies mortally wounded on the ground.

Jason kneels beside him. The driver removes a set of keys from his top pocket and hands them over.

DRIVER

(whispers)

Stop wasting time.

Jason leaps into the driver's seat of the truck.

INT. / EXT. ARMOURED TRUCK - CONTINUOUS

Jason crams the keys into the ignition.

Alex suddenly appears at the passenger door and climbs in alongside him.

ALEX
Need a hand?

JASON
Don't do that again.

Jason passes Alex the gun, mashes the accelerator to the floor and the truck roars after the panel van.

ALEX
I have to keep trying. Infinite
universes, infinite possibilities.

Jason slides the armoured truck onto Fifth Avenue but the panel van has a half-block lead.

JASON
I'd prefer not to watch.

ALEX
Now you know what it's like.

JASON
What do you mean?

ALEX
You'll find out.

JASON
I wish people would stop saying
that.

Jason weaves the truck through several slower cars but traffic is getting heavier.

ALEX
Michael?

JASON
'fraid so.

INT. / EXT. ARMOURED TRUCK - DAY

Jason is forced to take to the pavement as the panel van extends its lead. PEDESTRIANS leap out of the way as the truck RUMBLES through the streets of New York.

Traffic thins as the panel van turns east onto 59th Street and heads for the Queensboro Bridge. Jason hammers the accelerator and the truck ROARS up the incline.

The panel van gets held up behind two slower cars and suddenly Jason is right on their tail. The rear doors of the panel van then burst open and the hit team OPEN FIRE on the armoured truck.

Most of the rounds deflect harmlessly off the truck's body, while many more embed themselves in the windscreen without penetrating.

Jason glances in his mirrors as two police cars screech round the corner behind them and join the chase. He hits the accelerator again and the armoured truck crashes into the back of the panel van, slewing it sideways.

The van driver corrects the slide and burns rubber up the incline to the bridge. Jason rams the van again.

Alex then opens the passenger window and fires at the van's tyres. The front left tyre explodes and the van veers into the armoured truck, ramming it into the central reservation.

Jason fights for control but overcorrects and the armoured truck hurtles for the barrier by the entrance to the bridge.

The panel van flips onto its side and slides to a halt in the middle of the road.

Jason leans across Alex's lap and opens the passenger door. He pushes Alex out as the armoured truck heads for the crash barrier. Then he mashes the brake pedal.

Alex tumbles into the road as the truck strikes the barrier and crashes straight through it. It then plummets a hundred feet and smashes nose first into the ground.

The two squad cars surround the panel van. Police officers spill from the cars and train their weapons on the van.

EXT. QUEENSBORO BRIDGE - CONTINUOUS

The panel van lies on its side on the access road to the bridge. Michael rises from the passenger door of the van and raises his machine pistol.

The police train their weapons on him.

ALEX
Don't shoot!

One of the policemen fires at Michael but only hits the van.

Michael returns fire but the police duck behind the cars.

Alex aims at Michael's gun and shoots it out of his hand.

The police then move in to arrest Michael. They drag him out of the van, cuff him and bundle him into the back of a squad car. His remaining men give themselves up.

Alex stands, hands his weapon to a police officer and catches Michael's eye.

MICHAEL
Should have killed me.

ALEX
Another time.

INT. / EXT. JASON'S 4X4 - NIGHT

Jason finds himself at the wheel of his car. It's hammering it down with rain and the road is partially flooded.

He slows for a corner and glances across to the passenger seat: Ceri smiles and rubs the back of his neck.

JASON
(in an English accent)
Thank fuck for that.

CERI
Are you okay?

JASON
I am now.

As Jason takes a sharp left turn, a letter slides out of a compartment in the dashboard and falls into his footwell.

He reaches down and is about to hand it to Ceri when he notices the fertility clinic stamp on the back.

JASON
(turning the letter over)
Why did you get this sent to work?

CERI
I didn't want you opening it.

JASON
What did they say?

Ceri turns away and wipes her eyes.

JASON
Ceri?

CERI
It's the endometriosis that caused
the miscarriage.

Jason skirts a puddle as LIGHTNING pierces the sky ahead.

JASON
What does that mean long-term?

CERI
(taking his hand)
We can't have kids, J.

Jason drives on in a daze and heads up the hill towards the humpback bridge.

Another car suddenly crests the rise and barrels towards them, sparks billowing from its shattered wheel rim.

Jason wrenches the steering wheel to the left and the 4x4 strikes the guardrail. As it teeters on the edge of the embankment, Jason notices that Michael is at the wheel of the other car. Their eyes lock and Michael winks.

Jason's 4x4 then slides down the slope and comes to rest on its roof in the middle of the train tracks.

INT. POLICE HELICOPTER - CONTINUOUS

The chopper's infrared camera picks up an approaching train.

PILOT
Oh shit!

INT. / EXT. JASON'S 4X4 - CONTINUOUS

Jason shakes his head as blood drips from a wound above his left eye. He opens his eyes and finds himself upside down and still strapped tightly in his seat.

His eyes are drawn to the dashboard clock, which ticks round to "19.31". He reaches across and takes Ceri's hand.

JASON

You okay?

CERI

Uh huh.

JASON

Sorry, couldn't avoid him.

CERI

We're in one piece.

Jason tries to undo his seatbelt and free himself but the mechanism has jammed and he's trapped in his seat.

A LIGHT appears in the distance and grows brighter. The rails start to VIBRATE.

JASON

We're on the line.

CERI

I'm afraid so.

He desperately tugs at the mechanism but his weight presses on the seatbelt and it remains locked.

MALE POLICE OFFICER (O.S.)

You okay?

Ceri unclips her belt and opens the passenger door. She peers into the night as the train approaches. LIGHTNING pierces the sky as the monster hurtles towards them.

CERI

(to the policeman)

For god's sake, help me.

Both police officers step onto the track but the train is almost upon them.

JASON

Get back, Ceri.

The male officer crawls into the car and attacks the catch by the handbrake.

MALE POLICE OFFICER
I can't undo it.

FEMALE POLICE OFFICER (O.S.)
Get out.

The male police officer wriggles out of the car as the TRAIN LIGHTS fill the windscreen.

CERI
Don't leave him!

The police officers grab Ceri and dive out of the way as the train thunders under the humpback bridge and collides with the 4x4, obliterating it in an explosion of metal and glass.

EXT. QUEENSBORO BRIDGE - DAY

Jason glances in his mirror as two police cars screech round the corner behind the truck and join the chase.

He hits the accelerator and the armoured truck crashes into the back of the panel van, slewing it sideways.

The van driver corrects the slide and burns rubber up the incline to the bridge. Jason rams the van again.

JASON
Take out his tyres.

He then glances into the passenger seat but there's no sign of Alex. Jason feels in his pocket and removes a gun, opens the window and fires at the van.

The van's front left tyre explodes and it veers into the armoured truck, ramming it into the central reservation.

Jason fights for control but overcorrects and the armored truck hurtles towards the crash barrier.

The panel van flips onto its side and slides to a halt in the middle of the road.

Jason wrenches the steering wheel round and the armoured truck grazes the crash barrier before finally stopping at the entrance to the bridge.

Two squad cars surround the panel van. Police officers spill from the cars and train their weapons on it.

Michael rises from the passenger door of the van and raises his machine pistol. Jason fires first and shoots it out of his hand. The police then move in to arrest Michael.

They drag him out of the van, cuff him and bundle him into the back of a squad car. His men then give themselves up.

Jason hands his weapon to a police officer and catches Michael's eye.

MICHAEL
Should have killed me.

JASON
Can't always get what you want.

INT. POLICE STATION - DAY

A DUTY OFFICER escorts Jason along a corridor with offices on either side. A second COP approaches. He hands the duty officer an evidence bag.

COP
The perp's wallet and keys. Give 'em to Mackay for me.

DUTY OFFICER
Sure.

The duty officer shows Jason into an

OFFICE

and pours him a cup of coffee. He then places the evidence bag on the desk.

COP
Mackay's on his way.

Jason sips his coffee and waits for the cop to leave. He then makes sure he isn't being watched and opens the bag. He rifles through the wallet and pulls out two cards.

INSERT - THE FIRST CARD, which reads:

·
"Michael Hunter. Chief of Security,
Armored Vehicles Incorporated."

BACK TO SCENE

Jason replaces the card and glances at the other.

INSERT - THE SECOND CARD, which reads:

.

"Hunter Pharmaceuticals. A breath of
fresh air for allergy sufferers."

BACK TO SCENE

Jason replaces the card and seals the wallet in the bag.

Mackay joins him a moment later.

MACKAY

Next time leave it to the pros.

JASON

I hope there's not a next time.

MACKAY

I need you to identify the men we
picked up at the bridge so we can
link them with the raid. Follow me.

Mackay leads Jason deeper into the police station to the cells. The uniformed duty officer accompanies them. He stops at one of the cells and pulls out a set of keys.

When he opens the door, they find Michael hanging from the window bars by his shoelaces. The laces have cut into his throat and he's dead.

MACKAY

Shit. Not good.

JASON

In more ways than one.

MACKAY

Was this the man you saw at the
bank and chased to the bridge?

Jason nods.

MACKAY

Go home. We'll deal with the mess.

INT. APARTMENT BLOCK - DAY

Jason enters the foyer and calls the elevator.

INT. APARTMENT BLOCK - CONTINUOUS

Jason exits the elevator and removes the keys to Vero's apartment. He pops them in the lock and opens the door.

INT. VERO'S APARTMENT - CONTINUOUS

Jason slips into the apartment and pushes the door closed. He glances into the living room and the kitchen but Vero is nowhere to be seen.

INT. VERO'S BEDROOM - CONTINUOUS

Jason enters and kneels next to the bedside cabinet. He opens the second drawer down but there's no sign of the gun.

Vero suddenly appears in the bathroom doorway and points the gun at Jason's head. There's no scratch in the business end of the suppressor.

VERO
Looking for this?

Jason backs into the corner by the chest of drawers.

JASON
(whispers)
Ripples in the fabric of spacetime.

Vero's eyes narrow and she pulls the trigger.

INT. / EXT. JASON'S 4X4 - NIGHT

Ceri is at the wheel as the car skirts a puddle on the verge. The rain is coming down hard and she's taking extra care at the wheel.

Jason checks the compartment in the dashboard but it's empty. He checks the pocket in the passenger door and then opens the glovebox but there's only the car's logbook.

CERI
What are you looking for?

JASON
(in an English accent)
Thought I left a letter in here.

As Jason looks in the footwell, Ceri rounds a corner and accelerates up the hill towards the humpback bridge.

Jason finds nothing by his feet and looks up to find them approaching the crest.

JASON
Slow down!

CERI
Why?

JASON
Just do it.

Ceri brakes hard as the other car suddenly crests the rise and barrels towards them, sparks billowing from its shattered wheel rim.

Jason's 4x4 stops on the incline but the other car crashes into it and forces it through the guardrail.

The 4x4 teeters on the edge of the slope, then rolls down the embankment onto the railway line. It comes to rest on its roof in the middle of the tracks.

INT. / EXT. MICHAEL'S CAR - CONTINUOUS

The vehicle spins out of control, strikes a signpost and slides into the middle of the road. Michael escapes on foot but his friend has been knocked out.

INT. / EXT. POLICE CAR - CONTINUOUS

The driver stops at the scene of the accident and both police officers climb out. The WIND has strengthened and the RAIN lashes down.

FEMALE POLICE OFFICER
What about those guys?

MALE POLICE OFFICER
Leave them.

Both officers run to the embankment and check on the car on the railway line.

The LIGHTS of the train appear through the gloom and the rails begin to HUM.

EXT. RAILWAY LINE - CONTINUOUS

The two police officers slide down the embankment to the stricken car.

INT. / EXT. JASON'S 4X4 - CONTINUOUS

Jason shakes his head as blood drips from a wound above his left eye. He opens his eyes and finds himself upside down and still strapped in his seat.

His eyes are drawn to the dashboard clock, which ticks round to "19.30". He reaches across and takes Ceri's hand.

JASON

You okay?

CERI

Sorry.

JASON

Not your fault.

Jason undoes his seatbelt and frees himself. Then he tries to help Ceri with her belt but the mechanism has jammed and she's pinned tightly in her seat.

A LIGHT appears in the distance and grows brighter. The rails start to VIBRATE.

CERI

Are we on the line?

JASON

'fraid so.

Jason desperately tugs at the mechanism but Ceri's weight presses on the seatbelt and it remains locked.

MALE POLICE OFFICER (O.S.)

You okay?

Jason opens the door and peers into the night as the train approaches. LIGHTNING pierces the sky as the monster hurtles towards them.

JASON

For fuck's sake, help me.

Both police officers step onto the track but the train is almost upon them.

Ceri takes Jason by the hand.

CERI

Forget about me, J. Just get the kids out.

Jason checks the back seats and notices a PAIR OF TODDLERS strapped into child seats. They're both whimpering in shock.

JASON

No!

Jason crawls back into the front and attacks the catch trapping Ceri.

MALE POLICE OFFICER (O.S.)

Get out!

JASON

I can't leave them.

CERI

Save the twins, J.

The lights from the train fill the windscreen. Jason kisses Ceri and climbs out of the car. He wrenches open the rear door and starts undoing the children's seatbelts.

Both police officers dive out of the way as the train thunders under the humpback bridge and strikes the 4x4.

Jason is hit by the rear door of the 4x4 and thrown into the bushes. The train ploughs through the car and obliterates it in an explosion of metal and glass.

Jason rolls onto his knees, his face a mask of anguish that dissolves into uncontrollable rage.

EXT. COUNTRYSIDE - CONTINUOUS

The train completely destroys the 4x4 before the emergency brake deploys and it begins to slow.

Jason waits for the last carriage to pass and then charges across the tracks past the two police officers.

FEMALE POLICE OFFICER

You okay, Sir?

JASON

What do you think?

Jason ignores the officers and scrambles up the embankment to Michael's car. The passenger is still strapped in his seat but Michael has vanished.

Another police car crests the bridge and its headlights pick out Michael escaping into the trees.

Jason races into the forest. He's only a few paces behind Michael when his nemesis turns and whips out his knife. Jason stops dead and allows himself a brief smile.

JASON

Do it.

MICHAEL

No.

Jason lunges at Michael, grabs his hand and plunges the knife into his own chest.

INT. VERO'S BEDROOM - NIGHT

Jason sits bolt upright in bed, sweat dripping from his forehead. He struggles for breath and shakes uncontrollably.

Vero leans across and runs her hand down his back.

VERO

Bad dream?

INT. VERO'S BEDROOM - DAY

Jason enters from the bathroom and towels himself down.

VERO (O.S.)

Would you like a coffee?

JASON

I still need to save those files.

Vero appears in the doorway as Jason pulls on his suit.

VERO

You should have done that already.

Jason pockets his wallet and keys.

JASON

Haven't had time.

Jason glances at his phone.

INSERT - THE SCREEN, which reads:

"08.35".

BACK TO SCENE

Jason pockets the phone, then glances at the bedside cabinet but Vero sits on the bed and starts doing her makeup.

JASON
Any chance of that coffee?

VERO
Kettle's in the kitchen.

JASON
Did you get out of my side of the bed?

VERO
Don't fuck up today.

EXT. / INT. TAXI - DAY

Jason climbs into the back of the cab.

JASON
Central Northern Bank, 4 West 57th.

CAB DRIVER
That's only a couple of blocks south. I got bigger fares to chase.

Jason pulls out his wallet but none of the twenty-dollar bills has a folded corner.

JASON
Shit.

CAB DRIVER
You'd better have the fare, pal.

Jason hands him two of the bills.

CAB DRIVER
My lucky day.

EXT. CENTRAL NORTHERN BANK - DAY

The cab pulls over and Jason climbs out. He approaches the Northeast Armoured truck and knocks on the driver's window. The driver winds it down and smiles.

DRIVER
Hey, CJ. We shooting some pool in
O'Malley's later?

JASON
The bank is about to be hit by a
gang in a panel van.

The driver removes his gun.

DRIVER
Are you involved?

JASON
I was. I must warn the cops.

As Jason runs for the squad car pulling up at the traffic
lights opposite, the truck driver removes his radio.

DRIVER
Get out now. We're being hit.

EXT. CENTRAL NORTHERN BANK - CONTINUOUS

Jason knocks on the window to the squad car and the DRIVER
winds it down.

JASON
A panel van will pull up any
second, fellas. They're going to
hit the bank. Call for back-up.

COP
Are you for real?

JASON
Do it.

Jason then runs across to the entrance of the bank.

INT. CENTRAL NORTHERN BANK - CONTINUOUS

Jason barges past customers and staff towards the guards at
the security checkpoint. He ignores the fat guard and
approaches another instead.

The guard wears a badge with the name "MARLON JENNINGS".

JENNINGS
What's up, CJ?

JASON

You're about to be hit by a team with assault weapons. Kevin is behind the raid. Clear the foyer and prepare to defend the bank.

JENNINGS

You what?

JASON

I have proof on file. Do it.

The security guard draws his gun and hits an alarm. Three more guards take up defensive positions at the revolving doors as staff and customers are herded upstairs.

Jason races up the stairs and crashes into Kevin's office.

INT. KEVIN'S WORK OFFICE - CONTINUOUS

Kevin has a face like thunder. He marches past Jason and leans through the door to check the foyer. He then glances at his watch and kicks his office door shut.

KEVIN

Who warned security?

JASON

I did.

Kevin returns to his desk and whips out a pistol from a drawer.

KEVIN

And why the fuck would you do that?

JASON

You're trying to bankrupt Northeast Armoured so they lose the defence contract to A.V.I. How much was your cut?

Kevin forces a thin smile.

KEVIN

Quarter of a percent.

JASON

Fifty million bucks.

KEVIN

Split between us if you hadn't
fucked up.

JASON

AVI's vehicles are substandard and
risk the lives of our troops.

KEVIN

Not my problem.

MUFFLED GUNFIRE echoes around the foyer downstairs.

Jennings suddenly bursts into the office with his gun drawn.

Jason senses Kevin's concentration is momentarily distracted
and he throws himself headlong at the manager.

Kevin tumbles over his desk and both men crash to the floor.

Jennings quickly disarms Kevin, then cuffs the manager's
hands behind him.

JENNINGS

(to Jason)

Get me some proof or my life ain't
worth shit.

INT. / EXT. CENTRAL NORTHERN BANK - DAY

Jason crosses the foyer and hands Jennings the flash drive.

JASON

Get it to the New York Times.

JENNINGS

Gotcha.

Jason exits the bank to find Michael's entire team either
dead or captured. None of the police or security guards have
been seriously hurt in the shootout.

The driver of the armoured truck is nursing a flesh wound in
his arm but is otherwise okay. Jason joins him.

JASON

No pool for you tonight.

DRIVER

Saves you a few bucks.

INT. APARTMENT BLOCK - DAY

Jason exits the elevator and removes the keys to Vero's apartment. He slips them in the lock and opens the door.

INT. VERO'S APARTMENT - CONTINUOUS

Jason tiptoes into the apartment and pushes the door closed.

INT. VERO'S BEDROOM - CONTINUOUS

Jason enters and kicks open the bathroom door but it's empty. He kneels next to the bedside cabinet and opens the drawer but there's no gun.

Vero suddenly appears in the bedroom doorway, points the gun at Jason's head.

He notices a nick in the business end of the suppressor.

VERO
Looking for this?

JASON
(mutters)
Infinite possibilities.
(standing)
Is it loaded?

Vero squeezes the trigger but the chamber is empty.

Jason knocks the gun to one side and strikes Vero in the face with the palm of his hand. She staggers back through the doorway into the hall.

INT. VERO'S APARTMENT - CONTINUOUS

Vero manages to keep her footing and whips out a knife from her jacket. The pair circle one another before she swings wildly and forces him back into the living room.

VERO
Spineless piece of shit. I should
have known you'd back out.

JASON
Some people never change.

Jason backs up to the mantelpiece bearing the vase and pictures. He glances out of the window at the traffic two storeys below.

Vero keeps coming and takes another lunge at him. Jason turns to one side and lets her bury the knife in his arm.

He throws his other arm around her waist and locks them together, their faces inches apart.

VERO

What the fuck are you doing?

JASON

Taking your life in my hands.

Vero pulls the knife out and tries to strike again but Jason picks her up and launches them both through the window.

Her face contorts with terror as they hurtle to the ground.

EXT. SAILBOAT - DAY

Jason finds himself as a young boy off a beautiful beach. It's a glorious day and the wind is pushing the little boat across the water at a good lick.

Jason notices a MAN in the distance waving at him to come into the shore. He's so far out that he can't distinguish the man's face.

Jason exhales and tips himself backwards into the sea.

EXT. BEACH - CONTINUOUS

The unseen man, 35, spots Jason fall out of the boat and rushes into the water. He desperately swims out to the boat but he's too late. Jason has sunk into deep water.

INT. JASON'S BEDROOM - NIGHT

Jason opens his eyes and focuses on a baby mobile hanging above his head. He starts to SCREAM.

MAN (O.S.)

Jesus, not again.

Jason hears a bedroom door open and FOOTSTEPS pad towards his room. Shadows flicker under the door.

MAN (O.S.)

Shit.

The man's footsteps pad back to the main bedroom.

MAN (O.S.)
Wake up, HATTY!

HATTY (O.S.)
(groggily)
What is it?

MAN (O.S.)
The kitchen's on fire.

HATTY (O.S.)
Get Jason.

Jason rolls onto his side and notices a wisp of SMOKE curl under the door and then waft around the frame. He hears the sound of RUNNING WATER.

HATTY (O.S.)
What are you doing, DAVID?

DAVID (O.S.)
Wetting my dressing gown. Put it on
and go downstairs. I'll get Jason.

HATTY (O.S.)
What about the window?

DAVID (O.S.)
Don't open it.

FOOTSTEPS pad around outside Jason's door. A faint CRACKLING intensifies and the paint on the door begins to blister.

Jason continues screaming.

Jason's bedroom door is suddenly flung open and a man wearing only boxer shorts and a t-shirt wrapped around his face runs in.

He's silhouetted by flames on the landing but he still grabs Jason and charges to the stairs.

INT. BURNING HOUSE - CONTINUOUS

The heat intensifies as the wallpaper starts to smoulder. The man chokes as he stumbles through the smoke and flames.

Jason vaguely hears a DOOR DOWNSTAIRS OPEN and the fire on the stairs suddenly explodes into life.

The man carrying him pitches forward and crumples in a heap next to his WIFE at the bottom of the stairs.

Jason's SCREAMS die in his throat as the hallway is engulfed in smoke and fire.

EXT. FREEWAY - DAY

Jason finds himself in the middle of a busy construction site. WORKERS wearing hard hats mill around while heavy machinery hoists crash barriers into position.

Jason stands next to a railing along with several MEN in suits. One of the MEN claps Jason on the back.

MAN

Bang on schedule, BOBBY. Is there anywhere we can tighten up?

Jason climbs over a barrier into oncoming traffic.

MAN

What the fuck are you doing?

JASON

Safety could be improved.

Jason then walks in front of a truck.

INT. / EXT. JASON'S 4X4 - NIGHT

Jason shakes his head as blood drips from a wound above his left eye. He's upside down, strapped in the passenger seat.

His eyes are drawn to the dashboard clock, which ticks round to "19.26". He reaches across and takes Ceri's hand.

JASON

(in an English accent)
You okay?

CERI

Sorry, couldn't avoid him.

JASON

We're in one piece.

Jason undoes his seatbelt and frees himself. He briefly tries to free Ceri but he can't unfasten her belt.

He glances into the rear seat: two young children are strapped in tight but they're whimpering in shock.

Jason quickly escapes from the car and frees the children. He then carries them to the policewoman who's sliding down the embankment.

The railway line is still quiet, but the police chopper circles overhead and shines a spotlight on the accident.

JASON
Look after them.

FEMALE POLICE OFFICER
You can't leave your wife.

Jason takes a second police officer by the arm.

JASON
Stay with her. I'll be right back.

CERI (O.S.)
Don't leave me, J!

JASON
Trust me.

EXT. COUNTRYSIDE - NIGHT

Jason races into the woods and reaches Michael's car, which has flipped onto its roof after striking the parapet.

The passenger is still hanging upside down in his seat. Blood drips from his forehead and he MOANS softly.

Another police car leaps over the bridge and slides to a stop at the scene of the accident.

Jason spots a flash of Michael's jacket as he escapes into the woods on foot, but Michael is injured and is limping.

Jason gives chase and overhauls his nemesis in a clearing.

Michael turns and whips out his knife but Jason knocks it to one side and drives his fist into Michael's face. Michael tumbles over a fallen tree but quickly regains his footing.

MICHAEL
Of all the people I never expected
to see again... Again.

JASON
Time's up, Michael.

MICHAEL

Yours too.

A shaft of LIGHTNING pierces the night and strikes a tree deeper in the forest.

Michael suddenly lunges at Jason, the knife describing a perfect arc towards his neck.

Jason rolls back and sidesteps the blade, but it still slices through his shirt, revealing an old scar over his right collarbone.

Jason grabs Michael's wrist with one hand, drives his left fist into Michael's ribs and kicks the back of his knee.

Michael gasps in pain, sinks to the ground and drops the knife. Jason snatches it up and stands ready to strike.

THUNDER rumbles throughout the forest and RAIN lashes down.

MICHAEL

Do it!

Jason cocks his elbow, then takes a couple of paces backwards and shakes his head.

MICHAEL

Kill me, you fucking coward.

JASON

I can't let you die. Or my wife.

Jason wipes the rain from his eyes.

JASON

Was it just coincidence that she develops the drug that made your dirty fortune?

MICHAEL

My father's company fails unless she dies and we continue her research with the Danes.

JASON

Then you're out of luck.

Two POLICEMEN stumble into the clearing. Jason tries to race past them but one draws a Tazer.

POLICEMAN
 (to Jason)
 Drop the knife.

LIGHTS from the train flicker in the trees as it RUMBLES towards the bridge.

MICHAEL
 (to Jason)
 You too.

JASON
 (to the officer)
 Don't shoot. He's the man you want.

POLICEMAN
 Drop the fucking knife.

MICHAEL
 Fry him.

JASON
 Please let me past.

The policewoman suddenly rushes into the clearing

FEMALE POLICE OFFICER
 (to the other officer)
 Let him go. And cuff the other guy.

Jason races back to the road and sees his children sitting in the back seat of the police car. He slides down the embankment to the railway line.

EXT. RAILWAY LINE - NIGHT

Another POLICEMAN is trying to help Ceri escape but he can't undo the catch on the seatbelt and she's still trapped.

The train's LIGHTS fill the opening in the bridge and the rails HUM as it roars towards them.

Jason runs to the car and slices through Ceri's seatbelt. She falls into his arms and he drags her to safety as the train thunders under the bridge and obliterates the 4x4.

The train's emergency brake SCREECHES and the carriages eventually SQUEAL to a halt.

POLICE OFFICER
 You okay?

JASON
(gasping with relief)
Fourth time lucky.

CERI
I thought you'd left me.

JASON
Never again.

As Jason and Ceri climb the embankment to the police cars, the second youth is helped from Michael's car and cuffed.

Two officers then drag Michael out of the woods and bundle him into the back of the second police car.

FEMALE POLICE OFFICER
Are you guys okay?

JASON
Fine.
(nods at Michael)
How long can they expect?

FEMALE POLICE OFFICER
For the attempted murder of my
colleague? Life.

Jason hands her the knife.

JASON
Clean my prints off first.

INT. POLICE CAR - NIGHT

One of the police officers climbs into the front passenger seat and starts the engine.

MICHAEL
(mutters)
I need to kill myself.

MALE POLICE OFFICER
No chance of that, Sunshine. We'll
even take your shoelaces when we
get you back to the station.

EXT. COUNTRYSIDE - NIGHT

The rain stops and the moon appears from behind the cloud.

Jason reaches into the back of the police car and picks up the young girl. He hands her to Ceri and then collects the little boy.

Jason can barely contain his emotion.

JASON
A family at last.

Ceri places an arm around his shoulders and they all hug.

CERI
(to Jason)
You're in shock, Darling. Let's get you home.

FEMALE POLICE OFFICER
I think we can help with that.

They climb into the police car as passengers disembark the train and congregate on the bridge.

INT. CHANCELLOR'S OFFICE - DAY

Ceri hands Angela a file and sits opposite the chancellor at her desk. Angela speed-reads several pages.

CERI
We'll start testing the drug on mice next week.

Angela turns a page.

ANGELA
Calcitriol.

CERI
It blocks the inflammatory effects of pollen, waste from mites, dust and pollutants in the lungs.

ANGELA
Is it a cure?

CERI
Looks promising but we still need to work on prevention.

Angela packs the papers back in the file and returns it.

ANGELA

You've bought your team a five-year research grant. I'll have Dan free up the funds.

EXT. / INT. JASON'S HOUSE - NIGHT

A car pulls up and parks in the driveway outside the garage. An unseen MAN climbs out and grabs a briefcase from the passenger seat. He then knocks on the front door.

The porch light comes on and Jason opens the door. Alex holds out his hand, a twinkle of recognition in his eyes. Jason goes to shake his hand but ends up hugging him.

JASON

You get around.

Alex nods.

JASON

So your real name is DAVID TURNER.

Alex nods again.

JASON

I was born a Turner.

ALEX

But you took your foster parents' surname.

JASON

So you're my real --

ALEX

You would have been too young to remember but we'd just moved to a new place and the electricians needed rewiring. There was a short in the kitchen.

JASON

God, I'm so sorry.

ALEX

I kept trying to save you both but I couldn't. I eventually faced a choice of watching you both die or escaping with you, but I couldn't live with the guilt and gave you up for adoption. I know now that your

ALEX
mum's death was something I was
never destined to change. My
purpose was to help you so you
could rescue Ceri. Everything
happens for a reason.

Jason slowly shakes his head.

JASON
But I refused to accept I couldn't
save her. Destiny is in our own
hands.

ALEX
I guess we'll have to agree to
disagree.

JASON
I'm sorry for what I put you
through, especially when I threw
myself off the boat.

ALEX
The one time I hadn't given you up.
There's only one thing worse than
watching your wife die. She'd have
loved to meet the grandchildren.

JASON
Maybe she has. Infinite
possibilities.

Ceri joins them at the door.

CERI
What are you still standing out
here for? I've just popped the kids
to bed. Come in or you'll catch
your death of cold.

She takes Alex's coat and hangs it on a hook by the door
before ushering them into a small but cozy

LIVING ROOM

A fire burns in the hearth.

Alex gazes at the flames, then opens his case and removes
the script.

ALEX

This is a great story. I can't promise anything but I'll pass it round a few directors. I'll also pay you a small option.

Jason can't hide a look of faint disappointment.

ALEX

It's a tough business but you'll get used to it. Persevere. And don't doubt yourself.

Ceri takes Jason's hand.

ALEX

In the meantime, my company's financing a sci-fi/thriller feature and we need to work on the script. Think Groundhog Day, Edge of Tomorrow, Quantum Leap and Back to the Future all rolled into one. You up for it?

He hands Jason a second script and Jason's eyes light up.

JASON

I've some experience of the genre.

ALEX

I have something else for you.

Alex removes a PHOTO ALBUM from his case and gives it to Jason. Jason opens the album and takes out a large loose piece of paper that's been folded several times.

JASON

Is this --

ALEX

Your family tree. A little something for you and the children.

Jason can barely contain his emotion.

CERI

I didn't realise you knew each other.

ALEX

We've met before.

JASON
Many times.

CERI
Something you need to tell me?

Jason puts his arm around her shoulders.

JASON
I'm not sure you're going to
believe this, but...

FADE TO BLACK