

The Plan

By

Lee Andrew Taylor

an idea by Lee Andrew Taylor

2022@leeandrewtaylor

taylorlee544@gmail.com

BLACK SCREEN -

Drunk voices - o.s. - laughing, squabbling.

into frame -

EXT. - UNDER MOTORWAY BRIDGE - NIGHT

LONDON, ENGLAND or anywhere - Present day.

The **people** behind the voices move in front of the camera, walk past to reveal under the motorway bridge.

It's cluttered with garbage, shopping trolleys full of cans, more **homeless people**, & tatty makeshift tents, with some of the homeless walking in & out of them.

CLOSE UP:

of a homeless woman, **SONYA WEBBER**, (30's, thin, torn clothing, greasy, long hair) staggering over to another homeless **person** offering her a bottle inside a brown paper bag.

They LAUGH as she sips from it.

They laugh again as she hands the bottle back.

She walks away, staggers towards her tent, but a heavy set **MAN** comes out of it, spooks her.

MAN

Where is it?

SONYA

(slurred speech)

where is what?

MAN

Don't fuck with me or I'll cut out your tongue.

Sonya nervously retreats but another **man** closes in, GRABS her. She struggles as the first man grips her face.

MAN 1

Search her.

The other man pats her up and down, shakes his head.

MAN 1
It's not in the tent. It's not on
you. So where is it?

SONYA
I've no idea---

The man slaps her around the face, punches her in the
stomach. She cringes, bends over.

The homeless people SHOUT at the men, close in, but back off
when KNIVES are drawn.

The man points his knife at Sonya's face, closes it to
within an inch of her eye.

MAN 1
I'm only gonna ask you once more.

A whistling - O.S. - is heard.

The men & sonya stare at **CLIVE HARPER** (40's, tall, athletic,
model features, suit) calmly walking towards them. Still
whistling.

CLIVE
Let go of her.

The men glare at him.

MAN 1
or what?

Clive springs, punches the man holding Sonya in the face,
kicks him away from her.

MAN 1
Come any closer and she loses an
eye.

Clive smiles, still calm. He watches the stunned man he's
punched/kicked.

Homeless people close in as Sonya kicks man 1 in the balls.
He drops to his knees clutching them.

CLIVE
(pointing)
Now leave and take your follower
with you.

The men race away.

POV:

of Clive watching the men leave the area.

Clive turns, holds out a hand for Sonya to place her's into.

CLIVE
Come with me. I will protect you.

Sonya laughs.

SONYA
Protect me from what?

CLIVE
From everything.

Sonya stares into his eyes, feels he's serious. She holds his hand.

CLIVE
What did they want?

SONYA
Just something I stole from them.

Clive smiles.

INT. - APARTMENT BUILDING - SAME NIGHT

The building is smart, stylish, newly built. Doors show numbers 1 & 2 on one side, 3 & 4 on the other.

Clive walks Sonya, who is carrying a full bin bag, towards a door ahead of them. Number 5.

He smiles at her, opens the door, allows her to walk inside.

She's curious but also excited.

CUT TO:-

INT. - CLIVE'S APARTMENT - SITTING ROOM

Sonya enters the room. It's tidy. Two sofas sit opposite each other. A wooden coffee table sits between them. Health magazines lay on the table.

Sonya places the bag on a sofa, sits next to it. Clive appears.

SONYA

So you know, I don't do sexual favours.

Clive laughs.

CLIVE

I don't need any.

Sonya eyes up the room, bites her lip.

SONYA

So, why am I here?

CLIVE

I told you. To protect you.

Sonya gets up, walks around the room, picks up an ornament from a modern style, metal shelving unit.

SONYA

Nice place. But where's the TV?

CLIVE

No need for one...It poison's the mind.

Clive takes the ornament from her, puts it back.

CUT TO:-

INT. - BEDROOM

The room is basic. Just a bed, set of drawers, wardrobe, but the walls, bedding, carpet are PINK.

Sonya places her bag on the bed, smiles at the 'Hello Kitty' drawings on the walls.

SONYA

A child's room?

Clive frowns, looks to the floor.

CLIVE

Dinner will be thirty minutes.

He walks out of the room. Sonya sits on the bed.

INT. - DINING ROOM - LATER

Six chairs surround an expensive dining table. Two plates of food sit opposite each other. Knives, forks to the side.

Sonya, now showered, dressed in other clothes from her bag, walks up to a chair, smells the food.

Clive nods.

CLIVE

You are allowed to sit.

Sonya does and eats the food fast.

Clive sits, raises his eyebrows.

CLIVE

You want more?

SONYA

(excited)

Yes.

INT. - SITTING ROOM - LATER

Sonya sits on the sofa, fidgeting, nervous. She bites her already worn down fingernails as Clive closes in.

CLIVE

When was your last fix?

SONYA

Yesterday.

Clive nods, scrunches his face.

CLIVE

I'm gonna get you clean.

He stares at her clothing.

CLIVE

And get you some new clothes.

SONYA

(annoyed)

What's wrong with these?

CLIVE

Nothing if you want to continue to be a street bum.

He pulls a bank card from his wallet.

CLIVE
Tomorrow we go shopping.

INT/EXT. - STREET FULL OF STORES - MORNING

Clive parks his £20,000 car in a parking lot. Sonya sits next to him, smiling like it's Xmas.

CLIVE
Let's go shopping.

They leave the car, walk towards the stores.

CUT TO:-

INT. - CLOTHING STORE

The store is pricey. The lowest price of clothing is more than Sonya's seen in a few years.

A SALES PERSON stares at Sonya, smiles awkwardly towards Clive.

SALES PERSON
Hello, sir.

SHE looks Sonya up and down, smirks.

SALES PERSON
Ma'am.

CLIVE
My wife needs some new clothes.

SONYA
(miming)
Wife?

Clive winks at her.

SALES PERSON
Then she's in the right place.

The sales person grips Sonya's hand.

SALES PERSON
Follow me, ma'am.

Clive watches them browse the racks, pulling items of clothing off to take into a changing room.

He sits down, waits, hears Sonya scream with excitement - OS

A minute later she appears in new clothes, looking spectacular.

SONYA

So, what do think, hubby?

CLIVE

You look like a supermodel.

Sonya laughs but chokes into her hand, shocks the sales person.

SALES PERSON

Are you okay? ...Would you like some water?

SONYA

(frustrated)

No! I'm fine!

The sales person backs off.

SALES PERSON

Jeez! I was only asking.

Sonya runs back to the changing room, draws the curtain, ranting to herself.

CLIVE

(to sales person)

Sorry...She's not doing too good.

He hands over his credit card.

CLIVE

We'll take everything you've taken into the room...I'm sure the commission earned will do as an apology from my wife.

SALES PERSON

(happily smiling)

Yes, sir.

She walks back to the changing room.

SALES PERSON

(to Sonya)

Are you okay, ma'am? ...All the items are paid for.

Sonya pulls back the curtain, dressed in her old clothes.

SONYA
They have?

SALES PERSON
Yes, ma'am.

INT. STORE - MINUTES LATER

The sales person bags the clothes, smiles at Sonya.

SALES PERSON
Will you be needing shoes?

Sonya looks at Clive, grins.

INT. - RESTAURANT - LATER

It's busy. Waiters rush around to fill orders.

Sonya is dressed in new clothes, jewelery, fancy shoes.
Clive pulls back a chair. She sits.

SONYA
So, what's the catch?

CLIVE
(sitting)
Catch?

SONYA
Yeah...Why did you rescue me?

She stares at him.

SONYA
Are you lonely?

CLIVE
Always lonely.

Clive looks at the menu, smiles.

CLIVE
How are you feeling?

SONYA
You mean since you gave me
somethin' to get me through today?

CLIVE

Yep.

SONYA

It will wear off soon.

Clive holds her hand.

CLIVE

You need to get clean...You'll have to go cold turkey.

Sonya glares at him, close to throwing a menu.

SONYA

But---I can't do it.

CLIVE

You can...I will help you.

INT. - APARTMENT - KITCHEN - LATER

A work surface with cooker attached sits in the middle of the room. Sonya leans on the surface, drained. Clive taps her on the shoulder, opens a drawer opposite, pulls out pills, hands two to Sonya.

CLIVE

Take these...They will help you get through the night...Tomorrow we begin gettin' you clean.

SONYA

But why?

CLIVE

Because you need to do it.

EXT. - PRIVATE LAWN OF APARTMENT - NEXT DAY

Clive stands with legs apart, a fighting stance. He wears joggers, T-shirt, trainers. Sonya, also in joggers, trainers, stands opposite.

CLIVE

Today, you learn to fight.

SONYA

(unimpressed)

Why?

CLIVE
To stop more trash from takin'
advantage of you.

Clive moves his hands around his body, fists clenched,
swiping thin air. He then kicks out and yells.

Sonya tries the same move but coughs and holds her stomach.

SONYA
It's too much like hard work.

Clive lifts her top, sees a bruise left by the punch from
the thug.

CLIVE
Why didn't you tell me?

SONYA
It's nuffin'...I've had worse
beatins'.

Clive sighs.

CLIVE
That was the last one...I promise.

Sonya smiles, punches the air, yells.

INT. - SHOOTING RANGE - LATER

Clive holds a small pistol, wears headphones. He shoots the
pistol at a target, hits the middle every time.

He takes off the headphones, stares at Sonya.

CLIVE
Can you shoot?

SONYA
Nope.

CLIVE
Give it a try.

Clive hands Sonya the pistol. Her hand shakes.

CLIVE
Don't fear it. It could one day
save your life.

Sonya puts on her headphones, shoots the pistol at a target,
misses it every time.

She hands the pistol back to Clive.

SONYA
(annoyed)
It's too hard...I can't do it.

CLIVE
But soon you will.

He fires the pistol, hits the bulls eye on the target.

INT. APARTMENT - SITTING ROOM - LATER

Sonya squirms on the sofa, holds her stomach, cries.

SONYA
I need more pills.

CLIVE
You need to fight it...I need you strong.

SONYA
But I can---t

Clive holds her tight, strokes her hair.

CLIVE
(whispers)
You can.

INT. SONYA'S BEDROOM - NIGHT

Sonya lays sweating on the bed. A plate of food sits on the bedside table. She squirms, slobbers, gets up, grips the door handle. The door is locked from the outside.

She bangs on the door.

SONYA
(shouting)
Let me out! You can't keep me in here!

She shakes, runs over to the plate of food, flips it onto the floor, yells at it.

SONYA
(shouting)
You hear me out there! Let me out! Now!

INT. BEDROOM - FEW HOURS LATER

Sonya lays on the bed, shivering, crying into the pillow.

INT. BEDROOM - MORNING

The door unlocks. Clive slowly enters holding a tray with food, orange juice on. He braces himself for Sonya to attack him, but she lays on her bed, not noticing him.

He glances at the food on the floor.

CLIVE

I see you didn't eat last night.

SONYA

(whispers)

Go away.

Clive places the tray on the bed, stops Sonya from lashing out with her legs to knock it off.

CLIVE

Hey! I've got you some new pills.
DLPA supplements...They will help
ease you off heroine.

Clive retrieves a bottle of pills from his pocket, takes out two. Sonya stares at the tray, holds her hand out, takes the pills.

SONYA

(pointing)

Orange juice?

CLIVE

Vitamin C will also help.

Sonya reaches for the drink.

SONYA

It better.

She drinks it fast, spills some down her clothing.

SONYA

Now get out so I can rest.

Clive returns to the door, leaves. The sound of it locking - OS - annoys Sonya.

ONE WEEK LATER

INT. KITCHEN - DAY

Clive sips from a cup of coffee. Sonya enters the room smiling.

CLIVE
Did you sleep well?

SONYA
I did.

Sonya reaches for a cup, pours coffee from the pot.

SONYA
What are we doing today?

CLIVE
I like this attitude.

Sonya picks up an apple, bites from it.

EXT. - BACK LAWN OF APARTMENT - LATER

Clive and Sonya are in fitness clothing. She stands opposite, copying his moves. She keeps up with him.

CLIVE
I think you're ready to step it up
a level.

SONYA
Let's do this.

EXT. RUNNING FIELD - LATER

Clive stands next to Sonya, bent in a running position at a starting block.

CLIVE
Are you ready?

Sonya bends into the same position.

SONYA
Ready.

CLIVE
Go!

They set off at pace. Sonya stays with him. She smiles, overtakes, but Clive races past laughing.

CUT TO:-

Them running further along the field. Sonya picks up speed but falls.

SONYA
(shouting)
oooouccchh!!

Clive stops running, walks back to her, holds out a hand.

CLIVE
Much improved. I'm impressed.

Sonya grips his hand, tries to rise, but she's twisted her ankle.

SONYA
(sighs)
Much improved but now injured.

Clive picks her up, carries her across the field. Sonya kisses him. He lets her.

They smile as he carries her some more.

CUT TO:-

EXT. PARKED CAR - EDGE OF RUNNING FIELD

Clive places her down next to his car, strokes her hair.

CLIVE
You don't need me to carry you into
the car as well do you?

Sonya pushes his shoulder, laughs.

SONYA
Shut up...I'm okay from here.

They get into the car, strap up, but Sonya kisses him again.

SONYA
Now take me home.

INT. - APARTMENT - BEDROOM - LATER

CLOSE UP:

Of clothes sprawled across the floor. Sex noises are heard -
OS -

Clive lies on top of Sonya in bed, kisses her, rolls off.
Sonya rolls on top of him.

SONYA
I'm not finished with you yet.

Clive grips her face, smiles.

CLIVE
You are somethin' else.

He kisses her again.

INT. CLUB - NIGHT - A WEEK LATER

Clive and Sonya sit in a private section at a nightclub
table, dressed to impress.

A **WOMAN** closes in holding an empty tray.

WOMAN
Hello, you lovely people. Would you
like anything while I'm passing?

She eyes up Clive, smiles, but Sonya spots it.

SONYA
(jealous)
Eyes to me.

The woman gulps, nervous.

WOMAN
Sorry.

SONYA
Bring champagne. We're celebrating.

The woman walks away.

CLIVE
Celebrating what?

SONYA

Me and you, baby...Me and you.

Clive raises his eyebrows, faints a smile.

CUT TO:-

The woman returning with an open bottle of champagne, glasses. Shows the bottle to Sonya.

WOMAN

Is this good enough?

SONYA

If it's wet, it's good enough.

Sonya snatches the bottle from the woman, drinks fast from it.

CLIVE

Slow down...We've got all night.

Sonya realises she's acting the way she was before meeting Clive, so stops drinking.

The woman walks off in a huff.

SONYA

Sorry...I forgot my manners.

Clive holds the glasses. Sonya pours champagne into them, places down the bottle, grabs a glass.

CLIVE

This time next week you should be able to hit the bulls eye at the shooting range.

SONYA

And this time next week I will kick your ass.

They laugh and clink the glasses together.

CUT TO:-

TWO MEN glaring towards them from the corner of the room. Sonya notices, becomes panicky.

CLIVE

What's wrong now?

SONYA

Nothing.

She glares back as the men rise from their seats, walk towards the private section, remove the rope barrier, stand at the edge of the table.

Clive looks them up & down.

CLIVE

Are you gentlemen lost?

MAN 1

Not lost. Just found someone we need to talk to.

CLIVE

Don't let me keep you.

MAN 2

That someone is sittin' next to you.

Clive stares at Sonya.

CLIVE

Friends of yours?

SONYA

Nope.

Clive rises from his seat, startles the men. Sonya hits one over the head with the bottle, Clive punches the other in the face.

CLIVE

Looks like she doesn't want to speak to you.

The men reach inside pockets but **Security personal** intervene, escort them away.

Sonya smirks at the men.

SONYA

I bet we get chucked out next.

CLIVE

Nah...This is my brother's place. We're fine.

Sonya grins.

INT. SWIMMING POOL COMPLEX - DAY

Sonya swims in the water. Clive watches from a seating area as she dives to the bottom. He jumps up from his seat after ten seconds, can't see her at the surface.

thirty seconds - still no sign.

He walks over to the edge of the pool, stares into the water, sees Sonya sitting on the bottom.

one minute - still no sign.

Clive is worried, about to dive in, but Sonya appears at the surface.

SONYA

Are you okay?

CLIVE

No - I thought you'd drowned.

Sonya laughs.

SONYA

My father used to bring me here...Taught me how to hold my breath.

CLIVE

Why?

SONYA

Why not.

CUT TO:-

Sonya getting out of the pool. Clive hands her a large towel.

CLIVE

So, how long can you hold your breath?

SONYA

It's a secret.

A WEEK LATER:-

INT. RESTAURANT - DAY

Clive and Sonya sit opposite each other holding hands. A **WAITER** arrives with a bunch of flowers, hands them to Sonya.

SONYA
(shocked, excited)
For me?

WAITER
Yes.

The waiter walks away. Sonya checks the card inside the flowers, smiles, looks at Clive.

SONYA
Have you fallen in love with me?

Clive smiles back, nods.

CLIVE
Everyday is a bonus with you.

SONYA
So that's a yes?

CLIVE
It is.

He leans over to kiss her.

CLIVE
Now let's eat. I'm starving.

Sonya places down the flowers and grabs a menu.

INT. - APARTMENT - KITCHEN - LATER

Sonya opens cupboards, drawers, shakes her head.

SONYA
(shouting)
Hey! Did you move the tea bags?

CLIVE - O.S
(shouting)
Nope!

Sonya bends to open a lower cupboard, moves items around inside, stops, takes out a bottle of pills.

FLASHBACK:-

INT. - BEDROOM - HOUSE - DAY

Sonya (5 years earlier), stands at the end of a bed, holding a glass of water.

Inside the bed lies a sick MAN, pale, thin, bald, aged.

He holds out a hand, grips the glass, shivers, drops it, dies.

END FLASHBACK:-

CUT TO:-

INT. SITTING ROOM

Sonya appears in the doorway, face pale.

Clive is sitting, reading a paper.

SONYA
(holding pills)
Why do you have these?

Clive looks at her, looks at the pills.

CLIVE
They're vitamin pills.

SONYA
Don't lie.

Clive gets up, walks over to her, grabs the bottle of pills.

CLIVE
They're just vitamins. Why would I lie?

SONYA
Because I know what they are...My father died of cancer. I watched him die.

Clive bows his head.

SONYA
Do you have cancer?

Clive keeps his head bowed. Sonya grips his shoulders, lifts his head.

SONYA

Talk to me. Are you ill?

Clive sheds a tear.

CUT TO:-

INT. BEDROOM

Sonya is bagging up her clothes. She is frantic, crying.

Clive tries to stop her.

CLIVE

You can't leave me now.

SONYA

I can't go through it again after watching my father waste away...I just can't.

CLIVE

(begging)

But I need you.

Sonya stares him in the eyes, hugs him.

SONYA

How serious?

CLIVE

How serious do I need you?

SONYA

This ain't the time to be funny...How serious is the cancer?

CLIVE

Very serious.

CUT TO:-

Clive sitting on the bed. Sonya is putting her clothes back on racks, inside drawers.

CLIVE

The doctor thinks I may not last the year...I didn't want to burden you with it.

SONYA

I'm yours for life. I love you...

Clive places hands over his face, sniffs.

SONYA

Tell me everything.

Clive pats the bed for Sonya to sit next to him.

CLIVE

The pills slow it down...I just need to keep takin' 'em.

SONYA

But you're not showin' signs...What about Chemo?

CLIVE

I'm way past that now...I'd rather spend what time I have left getting to know you, be with you.

Sonya smiles but her mouth shakes. More tears fall.

INT. HOSPITAL - NEXT DAY

Sonya sits in a waiting room, biting her fingernails. She stares at PATIENTS walking back & forth through a doorway, checks her watch.

SONYA

(to self)

Come on Clive, I need you.

The door opens. Clive appears.

SONYA

How was it?

CLIVE

I'll let you know when we get home.

INT. APARTMENT - LIVING ROOM - LATER

Clive nervously paces up & down the room.

Sonya stands by the door, anxiously waiting for him to speak.

SONYA

For god's sake. What did they say?

Clive stops pacing, pulls out a wallet from his pocket, opens it, takes out a photo of a GIRL (6).

He holds it up, shows Sonya.

SONYA

(confused)

Who is she? Your daughter?

CLIVE

My Rebecca.

SONYA

And where is she now?

CLIVE

She died two years ago.

Sonya puffs out her cheeks, sits down.

SONYA

The pink bedroom was hers?

CLIVE

Yep.

Clive sits next to her, hands over the photo.

SONYA

She was very pretty.

CLIVE

She was.

SONYA

But why show me her photo now?

Clive holds back tears.

CLIVE

Because I want to be with
her...It's my time.

CUT TO:-

INT. KITCHEN

Clive reaching into a cupboard for a bottle of whiskey.
Drinks from the bottle.

Sonya watches, feeling lost in what to say.

CLIVE
I don't want to rot away. I need to
be with her now.

SONYA
But what did the doctor say?

CLIVE
(angry)
It don't matter what was said. I am
dying. Can't you see that?

Sonya hugs him.

CLIVE
I need somethin' from you.

SONYA
Anything...Anything you need.

Clive releases the hug, stares at Sonya.

CLIVE
I need you to kill me.

Sonya pushes him.

SONYA
(shouting)
Don't be fuckin' stupid...I can't
do that.

Clive storms off.

CUT TO:-

INT. LIVING ROOM

Sonya rushes into the room, sees him holding a bottle of
pills.

SONYA
(shouting)
Hey! Put that down. Let's talk.

She snatches the pills, throws the bottle across the room.

SONYA
You need to keep fighting.

CLIVE
I can't. Anymore...I need you to
end it.

Sonya cries.

CLIVE
If you love me then help me to die.

Sonya hugs him again.

INT. BEDROOM - MORNING

Sonya wakes to see Clive sitting on the edge of the bed.

CLIVE
Will you do it?

Sonya nods.

CUT TO:-

INT. KITCHEN

Them sitting at the table drinking coffee.

SONYA
But how do I do it?

CLIVE
I have a plan but you need to
improve your aim first.

SONYA
You want me to shoot you?

CLIVE
Do you have a better idea?

SONYA
No...But...

CLIVE
it's the best plan...You don't need
to be anywhere near me.

Clive drinks some coffee.

CLIVE
I will make sure you're looked
after.

SONYA
How?

CLIVE
I will add you to my Will...Give
you everything I own.

Sonya smiles sadly.

CLIVE
Just promise me one thing.

SONYA
What's that?

CLIVE
You won't end up on the street,
beggin' again.

SONYA
Promise.

INT. - SHOOTING RANGE - LATER

Clive watches Sonya shoot at a target, smiles because she
hit it every time.

She turns, smiles back, but Clive collapses to his knees.

SONYA
Baby...

She moves to help him up.

CLIVE
I'll be okay after some pills.

He reaches into a pocket, pulls out his pills, takes two.

CLIVE
Just help me to a seat...

Sonya does.

CLIVE
Now go and shoot...You are
improving fast.

SONYA

But I don't want to improve if it means shooting you.

Clive grips her arms, cringes.

CLIVE

Keep your voice down...You promised me.

Sonya huffs, goes back to the shooting range, fires off another six bullets.

CLIVE

That's great, baby. Now try with that rifle over there.

He points at a rifle standing in a corner with sight attached. Sonya smiles awkwardly, picks it up.

INT. - APARTMENT - KITCHEN - LATER

Clive places a large piece of paper onto the table. It has drawings of an area with two crosses marked.

One cross is on top of a building. The other is on the ground.

Sonya stares at him.

SONYA

What is that?

CLIVE

Our next move.

He points at the cross on top of the building.

CLIVE

You will be here.

SONYA

And where is here? Your picture is crap.

Clive laughs, points at the cross on the ground.

CLIVE

I'm opening the new shopping mall in town soon...You will shoot me from the top of the building opposite.

SONYA
But there will be witnesses.

CLIVE
Yes...I need witnesses.

SONYA
Why?

CLIVE
So you can get my fortune...If I die this way no questions will be asked...If they think I've committed suicide then you get nothin'.

SONYA
But, Clive...I feel sick doing this.

Clive stares at her, cringes.

CLIVE
Just don't let me down. I'm countin' on you.

EXT. CENTRE OF TOWN - TALL BUILDING - DAYS LATER

Sonya stands at the top looking down at the street, wearing a baggy hooded jumper. She's shaking. A large bag sits on the ground by her feet. She wears gloves, opens the bag, pulls out a rifle, attaches the sight, looks through it at the street.

She moves the rifle from side to side.

POV:

of the rifle sight - a **gathering** of people is seen outside the soon to be opened shopping mall.

Clive appears in a gray suit, walks over to the **Mayor** of the town. They shake hands.

Clive walks over to a stand as if making a speech.

Sonya gulps, breathes in deeply, sees Clive in the sight.

SONYA
Sorry, babe...Now go be with your daughter.

CLOSE UP:

of the gun firing.

CUT TO:-

EXT. SHOPPING MALL

Clive falling over. The crowd splits up fast, run to hide. Everyone looks up, scared.

CUT TO:-

INT. BUILDING

Sonya running down a flight of steps, crying. No rifle.

She bumps into a **MAN**, falls down the final two steps.

MAN

Whooh!! You need to stay here.
There's a shooter on the loose.

Sonya quickly gets up, lifts the hood of her jumper over her head, races down the next flight of steps. The man shakes his head.

CUT TO:-

EXT. STREET

Sonya running from the building, avoiding other people running away. She looks back at the shopping mall, can't see Clive through the escaping people.

EXT. OUTSIDE APARTMENT BUILDING - LATER

Sonya closes in, sees POLICE CARS parked outside, OFFICERS standing by the main entrance.

She shivers, backs away, sees more OFFICERS leave the apartment building shaking their heads.

CUT TO:-

EXT. SIDE STREET

Sonya moving quickly down the street, avoiding contact with other people. She runs faster after hearing police sirens - OS -

EXT/INT. OUTSIDE A RUNDOWN HOUSE

Sonya knocks on the door, checks the street.

It opens - **SKID** (50s, bald, thin, drug dealer) stares at her.

SONYA
Can I come in?

SKID
Where have you been? I thought you were dead.

Sonya shudders, almost cries.

SONYA
Please, Skid. I need your help.

Skid lets her inside.

The LIVING ROOM is a mess. Sleeping bags cover the floor as drug users get their fix. Scantily clothed prostitutes hang around.

SKID
It's been a while since you asked me for a hit...

He grips Sonya's arm tight. It hurts her.

SKID
Have you been gettin' high somewhere else?

Sonya pulls away, flinches.

SONYA
No, Skid...I'm off the stuff now.

The sound of laughter echoes - O.S.

Skid also laughs, turns to a **WOMAN** about to put a needle into her arm.

SKID
Let Sonya try out the new stuff.

WOMAN
But I need it.

SKID
Just give it to her.

Skid scowls at her. She offers the needle to Sonya but she don't take it.

SONYA
I told you already, I'm off the stuff.

SKID
You want my help, you take it.

Sonya looks at the woman, then the needle. The woman smiles, pushes the needle towards Sonya but she slaps it out of her hand.

Skid moves to slap Sonya but she slips his attempt. He tries again but she slips that also.

SKID
(raging)
Hey! Stay still.

He attempts another slap but Sonya pushes his hand away.

The room fills with JUNKIES hoping to see a fight.

SONYA
Skid, we don't need to do this.

SKID
Believe me, we do...You disappear without a word, leavin' me to deal with the scum you stole from...You owe me.

SONYA
Owe you? It was you who told me to steal the map from them.

Skid glares at her, goes to swing a hand again but stops, lowers his arm.

SKID
(smiling)
Oh yeah. I remember now.

Skid walks over to a table with a line of coke on, sniffs it, wipes excess coke from around his nose, walks back to Sonya licking the coke from his finger.

SKID
I must've been high as *fuck* when I asked you to steal it.

SONYA
You're always high as fuck.

SKID
(laughing)
So true.

The rest of the room giggle.

SKID
So, what happened to it?

SONYA
It's safe...They won't find it.

SKID
Good girl.

CUT TO:-

INT. ANOTHER ROOM

Skid closes the door of a room filled with stolen merchandise. Sonya stands beside him.

SKID
So, why do you need my help? and why do you keep lookin' over your shoulder?
(angry)
Did you rat me out?

He races over to a cupboard, pulls out a gun, points it at Sonya's head.

SKID
(still angry)
Because if you did-

SONYA
(nervous)
Hey! Just put the gun down...It's the drugs. They're making you paranoid.

Skid sneers at her.

SKID
Don't mess with me...I will take
you out.

Sonya slowly reaches for his gun hand, pulls on it until he
lowers the gun.

SONYA
You know me...I will never grass
you up to the police.

Sonya lowers her head, sobs.

SKID
(calm)
Then why do you need my help?

SONYA
I just do.

She lifts up her head, sniffs.

SONYA
Please, Skid. Just for a couple of
nights.

Skid puts the gun back inside the cupboard.

SKID
Okay...But only cus it's you.
(laughs)
And where did you learn to dodge
like that? Have you been boxing?

Sonya grins.

EXT. CENTRE OF TOWN - LATER

The rooftop where Sonya fired the rifle is swarming with
police. An **OFFICER** appears holding the rifle bag.

He walks over to **SIMON OWUSU** (50's, tall, African decent),
police chief, wearing a police issued bulletproof vest.

OFFICER
I found this gov'

SIMON
Where?

OFFICER
up here.

Simon takes the bag, opens it up, winces.

SIMON
And the rifle was already inside?

OFFICER
No...It was on the ground nearby.

SIMON
Thanks...Now get it back to the
station. Place it in evidence.

CUT TO:-

EXT. OUTSIDE NEW SHOPPING MALL

Simon walks over to a sheet covering the dead body, lifts it
up, cringes, lets go.

He looks up at the opposite rooftop.

An **OFFICER** approaches him.

OFFICER
That seems to be where the shot
came from.

SIMON
(sarcastic)
Thanks for letting me know.

He then stares at a group of nosey bystanders.

SIMON
Any witnesses?

OFFICER
Yeah...Someone said they bumped
into a woman acting shifty.

SIMON
Did she run away after the
shooting?

OFFICER
Yes, chief...

SIMON
Mmmm...Everyone would've run after
the shooting.

OFFICER
But she was running down the stairs
to escape the building opposite...

Simon stares at the building again.

SIMON
Could be the same person we got a
call about...But who is she?

OFFICER
Did you not find her at the
address?

SIMON
Nope.

Simon walks away.

INT. ANOTHER ROOM AT SKID'S ADDRESS - LATER

Sonya sits on her own, listening to noises - OS - from the
house full of people. Most are arguing about drugs.

She reaches for a TV remote, turns on the TV, flicks over
channels until stopping on a news report.

A TV **cameraman** is filming the scene of the shooting. A
REPORTER holds a microphone, walks towards where the body is
lying. POLICE OFFICERS walk back and forth. police chief,
Simon Owusu, walks in front of the camera.

Sonya turns the sound up.

REPORTER - ON SCREEN
What can you tell me about the
shooting today?

SIMON - ON SCREEN
Not much to tell, other than it may
have been a targeted killing.

REPORTER - ON SCREEN
And do you know who the victim is?

Sonya cringes, expecting to hear Clive's name.

SIMON - ON SCREEN
Yes...His name was Toby Harper. A
local businessman.

Sonya squirms in the seat, turns the TV off.

SONYA
Toby?

The door flings open. Skid appears in the doorway.

SKID
Did you see the news?

SONYA
Yep.

SKID
Some daft fuck got himself
shot...Was some rich bastard as
well.

SONYA
Did you know him?

SKID
Nah...Not personally...I just know
he had his fingers in a lot of
businesses...Was super rich.

SONYA
Why did they say his name was Toby?

Skid scratches his arse.

SKID
Cus it was...Toby Harper.

SONYA
(confused)
Not Clive.

Skid bursts out laughing.

SKID
Clive? That's his brother's
name...He's a right nutter.

Sonya chokes. Skid pats her on the back.

SKID
What's got into you?

Sonya grabs a glass of water, drinks fast from it.

SONYA
Are you sure?

SKID
Yeah...We've had run ins with
Clive...He takes no prisoners. He
will kill you just for lookin' at
him.

CUT TO:-

INT. HALL ENTRANCE

Sonya races for the door. She's nervous, sweating.
Skid chases after her, grabs her arm.

SKID
What's wrong? What did you do?
Sonya pulls back but the grip is strong.

SONYA
Let go of me...I need to leave.

SKID
Leave? you've just got here.
Sonya punches herself in the head with her free hand.

SONYA
(frantic)
I've done something bad. Very bad.

SKID
That's why you're here. The murder.
Sonya nods sheepishly.

CUT TO:-

INT. THE OTHER ROOM

They return to the room. Sonya is in hysterics.

SKID
What happened?

SONYA
I killed him.

SKID

But why?

SONYA

Because I thought it was Clive.

Skid shakes his head.

SKID

How do you know Clive?

SONYA

He rescued me from those thugs I stole from.

SKID

Rescued you? or set you up?

Sonya cries hard.

SKID

That scumbag played you...He probably got those thugs to attack you.

SONYA

He was nice to me.

SKID

Because he wanted somethin'.

SONYA

Like what?

SKID

You tell me...Did he tell you to shoot his brother?

SONYA

No...He wanted me to shoot him.

SKID

Yep...He played you...Got you to do his dirty work.

Skid punches a wall.

SKID

You're fucked, Sonya. Totally fucked...You can't get outta' this. He's made sure of it...

Skid stares at her.

SKID
Probably set the cops on your ass
also.

SONYA
They were waiting for me at his
home.

Sid hugs her.

INT. RUNDOWN HOUSE - KITCHEN - NIGHT

Sonya walks over sleeping bodies sprawled out on the floor,
reaches into a pocket, pulls out her phone, checks it. No
calls or messages.

She scrolls down for Clive's number, calls it, waits. It
rings five times. Sonya is about to cancel the call but -

CLIVE -V.O
(laughing)
I take it you're not caught yet.

SONYA
(angry)
Everything was a lie...You made me
fall for you so you can use me.

CLIVE - V.O
That's about right.

SONYA
But why?

CLIVE - V.O
To get revenge...I needed someone
to do my dirty work...It wasn't
hard to suck you in.

SONYA
Revenge on your brother?

CLIVE - V.O
He killed my daughter.

SONYA
But why tell the cops I did it?

CLIVE - V.O
Cus you did.

Sonya holds the phone away from her ear, hears people moving
around on the floor.

CUT TO:-

EXT. BACK YARD OF RUNDOWN HOUSE

Sonya is burning with rage.

She puts the phone back to her ear.

SONYA

I know where you live.

CLIVE - V.O

Are you sure about that?

Sonya sneers as Clive laughs.

CLIVE - V.O

Thanks for helpin'.

SONYA

I thought you loved me.

CLIVE - V.O

Obviously not.

The phone cuts off.

Sonya redials but it goes to voicemail. She tries again and again, shivers. Just voicemail then disconnected.

Sonya throws the phone across the garden.

EXT. - APARTMENT BUILDING - LATER THAT NIGHT

Sonya, dressed in dark clothing, black hoody, stands behind a tree opposite the apartment building. A POLICE CAR sits nearby.

SONYA

Shit!

She reaches for her phone, glad to see it still works, dials the emergency hotline. It's answered.

SONYA

Police...Someone is breaking into my house.

(looks at the police car)

Yeah...37 Bolder Avenue...Hurry!

(looks at the police car again)

SONYA
Thanks.

Sonya crouches down as an **OFFICER** exits the car, shines a torch at her apartment building, then points down the street.

SONYA
(panicking)
No! I need the car moved...Don't walk.

The officer walks away from her apartment, shining the torch. Sonya, almost in tears, sighs when the police car drives off.

She races over the road, walks up to the main door of the building. Numbers '1-5 Bolder Avenue' glow in the moonlight. She uses her key card to access it, enters, shuts the door behind her.

CUT TO:-

INT. - OUTSIDE CLIVE'S APARTMENT

Sonya cautiously nears the door, sees police tape covering it. She rips some away, opens the door.

CUT TO:-

INT. CLIVE'S APARTMENT

Sonya hovers the light from her phone over a stack of papers, mostly mail, cringes when none are useful to her.

SONYA
Come on...You must have something here for me.

CUT TO:-

INT. BEDROOM

She races over to a computer desk, notices Clive's laptop gone. She kicks the bin, checks the wardrobe. His clothes are gone. She checks the drawers. Everything of his is gone.

SONYA
You had this planned from day one...You prick!

She reaches for a duffel bag, grabs clothing/accessories left of hers, fills the bag, but stops when a noise - OS - is heard.

She hides behind the wardrobe, hears voices - OS - bites her tongue, races for the duffel bag, places it inside the wardrobe, hides again.

OFFICER - O.S
Someone tampered with the
tape...They may be here.

Sonya covers the hoody over her head, sees torchlight enter the room. The officer appears, shines the light across the walls, floor, wardrobe.

He squints, hovers the light over the open wardrobe door, walks towards it.

OTHER OFFICER - O.S
Hey! We need to get to the other
house in case the burglar comes
back.

OFFICER
Okay...On my way.

The officer leaves the room.

Sonya breathes a sigh of relief, listens to the officers - o.s. - leave the apartment.

She grabs the duffel bag but knocks a panel away from the bottom of the wardrobe. She shines her phone at it, bends down, reaches inside, pulls out something wrapped in cloth, lays it on the bed.

she unravels it to see a gun, & letters addressed to - 147 Cedar Brook Estate -

She opens a letter, reads it, smiles.

SONYA
Got ya' you bastard.

EXT. - PRIVATE LAWN OF APARTMENT

Sonya scurries across the lawn with duffel bag over a shoulder, throws it over a fence, climbs over.

INT. - RUNDOWN HOUSE - KITCHEN - MORNING

Sonya fries eggs on a greasy, old cooker.

Skid walks in, yawning as he lights up a spliff.

SONYA
One or two?

SKID
one or two what?

SONYA
Eggs...I'm making you breakfast.

Skid holds up the spliff.

SKID
I've got breakfast.

He sits down at a table, pushes over a sleeping druggy **woman**, laughs as she hits the floor.

SKID
Why are you in a good mood? -
Aren't you on the run?

SONYA
Yes, but I know where he might be.

Skid takes a puff, grins.

SKID
At his brother's?

Sonya turns off the cooker, places the eggs onto a plate with toast on.

SONYA
How did you know?

SKID
It's obvious...He has to mourn him,
to convince the family.

SONYA
Convince them of what?

SKID
To give him the money...I reckon he
knew he was to inherit it all if
his brother died.

Sonya takes the plate over to Skid, places it on the table.

SONYA
I need your help again.

SKID
Here we go...I knew you wanted
somethin'

Sonya reaches for a bottle of HP brown sauce.

SONYA
I got you this...I know you love
it.

Skid grabs it, smiles, pours it over his eggs.

SKID
Go on.

CUT TO:-

Sonya waiting for Skid to finish his breakfast. She's
frustrated at not receiving an answer.

SONYA
And?

SKID
And what? - You want me to help you
take him down...He'll be guarded.

SONYA
He don't have guards.

SKID
He's a crime lord...He's got
many...You'll never get to him.

SONYA
But with your help -

SKID
No! I will help you leave the
country, get you a fake passport,
but it's suicide if we try
anythin'.

Sonya takes the empty plate, places it into the sink, sighs.

SONYA
Then I will go alone...

SKID
It's your funeral.

INT. BEDROOM - LATER

Sonya sits on a bed, unravels the piece of cloth, looks at the gun eagerly. She moves to pick it up but stops, shakes her head, curses under her breath, picks up a letter.

She opens it, reads it, looks surprised. It's addressed to Clive - a copy of Toby's Will & Testament.

SONYA
But how did he get his hands on it?

She reads some more, sees Toby was leaving £50M to Clive in the event of his unfortunate death.

SONYA
Fuck! He's covered his tracks.

She jumps when the door is knocked, rushes the letters/gun back inside the cloth, hides it at the bottom of her duffel bag.

Skid enters the room, smoking another spliff.

SKID
Have you come to your senses?

SONYA
How long have you known me?

Skid shakes his head, sighs.

SKID
Too long...You're still a crazy bitch.

Sonya laughs.

INT. POLICE STATION - OFFICE - LATER

Police Chief Simon Owusu, dressed in a smart suit, tie, holds a photo inside his office. Opposite is **MARY FLINDERS** (female officer, mid 20s).

SIMON
Is this the shooter?

MARY
Yes, chief.

Simon puts the photo on his desk, points at the CCTV image of Sonya inside the club. The figure next to her is blurred.

SIMON
Who is with her?

MARY
Don't know...But we're trying to make the image clearer.

Simon points at the photo, rubs his chin.

SIMON
Someone dropped it off here?

MARY
Yes, chief...With a note saying she did the shooting.

Simon sighs, shakes his head.

SIMON
Get back to the club...Find out who was with her...I will look into who rented the apartment.

INT. APARTMENT - LATER

Simon walks around the living room. Nothing seems out of place.

CUT TO:-

INT. KITCHEN

He opens drawers, searches for proof of anyone living there. Can't see anything with a name on.

His phone rings. He answers it.

SIMON
What have you got for me?

He shakes his head.

SIMON
Did you find anything on this **Robert Avery** character?

He scratches his head.

SIMON
What about the other fingerprints
found?

He puffs out his cheeks.

SIMON
Sonya Webber.

He nods.

SIMON
She's got priors for theft...That's
it?

He nods again.

SIMON
Keep me updated.

He returns his phone to his pocket.

EXT. ROAD NEAR A FIELD - LATER

Sonya walks with her hood over her head, aims for a turning
in the road.

An unmarked POLICE CAR opposite slows down. Sonya tries to
ignore it but the car comes to a stop. Sonya looks at it.
Simon stares at her. She stares back. Simon looks at the
photo.

He exits his car, holds his hands out in front.

SIMON
Sonya Webber?

SONYA
What's it to you?

Sonya clicks that it's the police chief from the TV, turns
to run.

SIMON
(shouting)
Wait! Stop! Don't go!

Sonya stops, looks at him.

SIMON
Just hand yourself in. Tell your
side.

SONYA
No one will believe my side.

SIMON
I might.

Sonya races off towards the field. Simon chases after her.
Sonya is fast. The training has kept her fit.

Simon reaches for his phone, drops it, stops to pick it up.
Sonya aims for an off-road **biker**, pushes him off his
scrambler, picks it up, gets on.

SIMON
(shouting)
Hey! Wait! I can help you!

Sonya revs up the bike, does a wheelie, rides off across the
field.

Simon puts the phone to his ear.

CUT TO:-

EXT. FIELD

Sonya racing off across the field, zigging in & out of
trees.

CUT TO:-

EXT/INT. ROAD NEAR FIELD

Simon racing back to his car, getting inside, driving off at
speed, aiming for the end of the road.

He stops, looks for Sonya, can't see her but can hear the
bike.

EXT/INT. ANOTHER ROAD

He turns down a road to his right, aims towards where he
thinks she may go.

He looks over at the field, still hears the bike, knows
she's close.

EXT/INT. ANOTHER ROAD

He speeds down the road, nears the edge of the field, stops

-

CLOSE UP:-

of him placing hands over his face -

PAN OUT:-

to see Sonya racing towards him.

She jumps the bike over his car, speeds off.

Simon drives after her, gets close, but Sonya turns off down a narrow path.

SIMON

Shit!

Simon reverses, almost hits a **police car** closing in.

CUT TO:-

EXT/INT. ANOTHER ROAD

THREE police cars following him down the road.

ABOVE VIEW:-

Of a line of four cars speeding down the road. Two going off down other roads.

Simon waves in the rearview mirror. The other car aims down another road.

Simon slows down, looks down side streets, can't see Sonya, can't hear the bike.

SIMON

Damn! You're fast.

He sees the bike laid out on a path, stops, punches his steering wheel.

The other police cars arrive, stop close to the bike.

EXT. OUTSIDE CLIVE'S BROTHER'S HOUSE - LATER

Sonya sees **two men** standing outside a large metal gate. It's closed. A high wall surrounds the house.

CUT TO:-

Sonya walking along the outside of the wall, keeping low, out of sight of the men.

She looks up, doesn't see any cameras, walks towards a side gate. It's unlocked.

She slowly opens it, checks for people. No one is in sight.

She races towards the house. It's the largest house she's ever seen. It surprises her, distracts her.

She hears someone speak - OS - crouches down, sees another **two men** outside, smoking.

She waits for them to go back inside, sneaks closer, leans against a wall of the house, peeks through the window, sees Clive drinking whiskey. He's laughing.

Sonya cringes, places a hand inside a pocket, spits on the ground.

SONYA

No more laughing for you.

She pulls out the gun, stands upright, aims the gun at Clive. He laughs at her.

A BASEBALL BAT smacks against the back of her head. She's down, unconscious.

INT. BASEMENT OF HOUSE - NIGHT

Sonya, eyes closed, a patch of congealed blood on her head, sits in a chair in the middle of the room. She's tied up, gagged.

CLOSE UP:-

of a hand pushing the bulb hanging from a light fitting.

It swings, changing the room's brightness from light to dark & back again.

Sonya opens her eyes, squints, tries to see who is standing in front of her.

CLIVE

I knew you would look for me...I
planted the gun and letters...You
are too easy to read.

Sonya grunts, shakes the chair.

Clive places a foot on it, stops it from moving.

CLIVE

What am I gonna' do with you?

He removes the gag.

CLIVE

Anythin' you wanna' say?

SONYA

Yeah - Why want him dead? - The
money? - He never killed your
daughter. You lied to me again.

Clive kicks the chair over. Sonya winces as she smacks
against the floor.

CLIVE

I didn't lie about that...My
daughter died because he was
careless.

SONYA

Over what?

CLIVE

He crashed his car into a lake with
her in the back...He got out
unscathed, left her there.

SONYA

It had to be an accident.

CLIVE

It was no accident...He just left
her to drown.

Clive snarls at Sonya.

FLASHBACK:-

EXT. OUTSIDE CLIVE'S BROTHER'S HOUSE - DAY

Clive stands with his twin brother (**TOBY**), laughing as Clive's daughter (**REBECCA**, 6), runs towards Toby's car.

A **NANNY** straps her into the backseat. Rebecca waves, smiles at Clive.

CLIVE
You have fun.

REBECCA
I will daddy.

Toby slaps Clive on the arm, walks towards the car.

TOBY
She's in safe hands with me.

Clive smiles.

END FLASHBACK:-

INT. BASEMENT OF HOUSE - NIGHT

THREE people arrive. **RIP** (male, 40s, bulky), **TANK** (male, athletic, 20s), **FLICK** (female, butch, 30s)

CLIVE
(to people)
Get her up...She's messin' up my floor.

INT. SIMON'S OFFICE - LATER

Simon sits at his desk, opens a laptop, clicks on emails.

A **woman** brings him a cup of coffee. He smiles at her as she places it on the desk.

SIMON
Thanks.

The woman leaves the room.

Simon clicks on a report aimed at the rifle found on the rooftop, sees Sonya's fingerprints in the report. They are all over the rifle.

SIMON
She's guilty.

INT. BASEMENT OF HOUSE - SAME NIGHT

Sonya struggles to free herself from the chair. It's dark, apart from a patch of brightness coming through a window from an outside wall lamp.

She bounces the chair, scrapes it along the concrete floor. Stops when she hears voices - O.S.

Clive clicks on the bulb inside the room. He's there with the two men & woman.

CLIVE
(to Sonya)
I need you gone...It's too risky
keepin' you alive.

Sonya's eyes open wide. She is scared.

SONYA
But I won't say anything.

CLIVE
(smiling)
I know you won't.

He clicks his fingers. The men rush over to Sonya. Rip punches her in the mouth. It bleeds.

She licks the blood from her lips, spits on the ground.

SONYA
Typical...Get your hoodlums to do
your dirty work.

Tank punches her in the stomach. She winces.

CLIVE
It's what they get paid for.

Clive turns to walk away.

CLIVE
Make it quick then dump her
somewhere far away...This don't
come back on me. You hear?

BOTH MEN

Yes, boss.

Clive leaves the room.

CUT TO:-

Rip punching Sonya again. She takes it, smiles, red faced.

Flick laughs as Tank punches Sonya again.

SONYA

I need a fair fight.

FLICK

Untie her...Give her what she wants.

RIP

But the boss wants her gone now...I will slit her throat.

FLICK

(angry)

And let more blood spill? Are you insane?

RIP

Then what?

FLICK

If she thinks she can fight you, let her...You take the bitch down and strangle her.

TANK

Then we bury her deep.

Sonya squirms in the chair, shakes her head fast when Tank nears again holding a LARGE KNIFE.

He reaches down, cuts her free, waits for her to cautiously leave the seat.

FLICK

Go on...This is your chance to escape.

The men laugh but Sonya kicks Tank in the balls. He falls to his knees, drops the knife.

Rip tries to grab Sonya but she ducks, punches him in the ribs. He swings a hand. She avoids it, steps back, jump kicks him in the chin.

He staggers against a wall.

Sonya jumps on Tank, stamps on his face. He's out cold.

She eyes up Rip as he shakes off the kick.

FLICK
(shouting)
Don't just stand there. Take her
down!

Rip runs at Sonya but she quickly punches him in the face three times. His nose is bleeding.

Flick charges Sonya, wrestles her to the ground. She pulls on Sonya's hair, tries to bang her head against the floor, but Sonya slaps her arms away, headbutts her.

Flick crumbles to the floor, whimpering.

Rip kicks out, connects, sends Sonya rolling across the floor. He chases her, grabs her foot, drags her along the floor. He lifts her up, throws her against a wall.

FLICK
(shouting)
The bitch is mine!

She holds the large knife as Rip grabs Sonya from behind. She's dazed.

RIP
What happened to not slitting her
throat?

FLICK
I changed my mind.

Rip pins Sonya's arms behind her back, pushes her towards Flick. The knife approaches but Sonya kicks it out of Flick's hand.

FLICK
Just keep her still.

She races over to pick up the knife as Sonya pushes back, almost wriggles free, but Rip turns her around & headbutts her. He turns her back, grabs her from behind, presses his forearm against her throat. She struggles to breath, gasps, slaps at his legs. He don't let go.

He presses harder. Sonya's eyes roll back. She's gone limp.

Rip drops her to the floor, laughs.

Flick also laughs as Tank wakes up.

RIP
You've missed all the fun.

EXT. OUTSIDE CLIVE'S BROTHER'S HOUSE

Rip & Tank carry Sonya's body towards a Land rover, place her in the boot. Rip slams it shut.

Flick stands on the doorstep sneering.

The men rub their face wounds.

FLICK
Now get her outta' here...And make sure she don't come back.

The men enter the car.

EXT. FOREST - MILES AWAY - LATER

The Land rover parks on the edge of a large wooded area. The headlights brighten up the trees, dirt track.

Rip points towards the track. Tank drives onto it, slowly follows it into the forest.

TANK
Are you sure this is the right place?

RIP
It's where I buried the last body.

Tank smiles, keeps driving.

CUT TO:-

The Land rover parking deep inside the forest. The men exit, walk to the back, open the boot, reach in & drag Sonya's body out.

TANK
Shouldn't we dig a grave first?

RIP
(laughing)
That's so yesterday...There's an old water well. It's hidden...We will throw her in it.

Tank lifts Sonya over a shoulder.

TANK

She's got a nice arse...Shame I'm
not into fuckin' the dead.

RIP

You are a sick man.

EXT. NEAR WATER WELL - FOREST

The men carry torches, close in on the well. It's covered
with branches, planks of wood.

TANK

So, where is it?

RIP

Told you it was hidden.

He points close to Tank's feet.

RIP

You're standin' on it.

Tank swipes away branches, planks of wood with his feet,
sees a round metal cover.

TANK

It's not gonna' stink down there,
is it?

RIP

Says the man who never washes.

Tank laughs, drops Sonya on the ground. She moves, spooks
the men.

RIP

Get that cover moved...NOW!!

Tank bends down, grips the cover, slides it away from the
hole.

SONYA

(still groggy)

Help me.

Rip grabs her under the shoulders, drags her towards the
hole.

SONYA
Stop! Please!

RIP
Shut up and die.

He steps over the hole, leaves her hanging over it. She swipes a hand, tries to grab his leg, but he lets go.

Sonya falls head first into the well.

RIP
Get that cover back on...And no word about this to anyone...You got that?

TANK
Sure...I got it.

He replaces the metal cover, lays branches, wood over the top.

RIP
Now let's get outta' here.

INT. SIMON'S OFFICE - MORNING

Simon sits at his desk, looks haggard, lack of sleep.

He reaches for a cup, drinks coffee from it, looks at the door as a knock arrives.

SIMON
Come in.

Mary Flinders opens the door carrying a folder.

MARY
Got the autopsy report.

SIMON
Hand it over.

Simon opens the folder, reads the report. His eyes light up.

SIMON
Come with me.

He exits his desk, walks towards the door with the folder.

MARY
Where are we going?

SIMON
The morgue.

Mary cringes.

EXT. POLICE STATION CAR PARK

Simon & Mary walk side by side towards his car. He grins at her.

SIMON
You did know it was part of your
job description?

MARY
Nope.

SIMON
You'll be okay. It's peaceful
there.

MARY
Can I just wait outside?

They arrive at the car. Simon opens his side door. Mary opens hers.

CUT TO:-

Them sitting in the seats. Simon places the key into the ignition.

SIMON
You will be fine.

Mary gulps. The car drives out of the car park.

INT. HOSPITAL MORGUE - LATER

Simon & Mary enter the morgue room, see a body covered with a white sheet. **HOLLIE DOYLE** (50's, small), dressed in bloodied white overalls, appears from a storage room carrying a box.

SIMON
(holding up folder)
Is this true?

Hollie stares at the folder.

HOLLIE
What's in it?

SIMON
That the victim was shot in the
back.

HOLLIE
That's true.

Mary eyes Simon closely. He appears stunned.

SIMON
But it can't be.

HOLLIE
Because?

SIMON
Because the murder weapon was found
on top of a building in front of
the victim.

Hollie places the box on the floor next to a glass cabinet.
Opens it.

HOLLIE
Then someone moved it after the
murder.

SIMON
It's a possibility...but the
suspect was seen escaping the
building just after the shot was
made...It don't make sense.

Hollie opens the box, lifts out supplies, places them inside
the cabinet.

HOLLIE
Then you need to make it make
sense.
(smiles)
It's your job.

SIMON
Show me the bullet wound?

Mary gulps.

CUT TO:-

Hollie removing the sheet covering the body of Toby Harper.
Mary looks away, chokes into her hand.

HOLLIE
First time?

Mary holds up a hand.

HOLLIE
You will get used to it...If you
stick with the job.

Hollie turns the body onto its side. Simon sees the wound
between the shoulder blades.

SIMON
Exit wound?

HOLLIE
There weren't one...The bullet shot
through the ribcage then diverted
into a thigh bone.

Mary chokes again, rushes out of the room. Simon & Hollie
look at each other.

HOLLIE
I give her a week before she quits.

SIMON
I'll take that bet.

Hollie lowers the body, shakes Simon's hand.

She walks over to a drawer within the glass cabinet, pulls
out a small plastic bag containing the bullet.

HOLLIE
This was going into evidence but
you might as well take it.

She hands over the bullet. Simon nods.

EXT. HOSPITAL CAR PARK

Simon & Mary walk towards his car.

SIMON
Are you okay now?

MARY
Not really.

SIMON
How long have you been on the
force?

MARY
Two years.

SIMON
And you've never seen a dead body?

MARY
I avoid all those cases.

SIMON
Until now.

They arrive at the car.

SIMON
Something don't add up.

MARY
About the case?

SIMON
Yep.

CUT TO:-

INT. SIMON'S CAR

Simon driving away from the hospital.

SIMON
There's some place we need to go.

MARY
Where?

SIMON
The scene of the crime.

EXT. OUTSIDE SHOPPING MALL - TOWN - LATER

Simon & Mary stand on the spot where Toby was shot, look up
at the building opposite.

SIMON
Maybe there's another bullet
nearby?

Simon walks over to the shopping mall, looks up at the opposite building again.

SIMON
It could've ended up around here.

Simon releases a pen from his jacket pocket, points it towards the opposite building, angles it towards a wall connected to the mall.

He aims for it, guides the pen until it hits the wall.

SIMON
Found it.

The bullet is embedded in the wall.

MARY
I'm impressed.

SIMON
We just need to get it out.

INT. SIMON'S OFFICE - LATER

He stares at two bags containing bullets on his desk. Both are the same type.

Mary stands by the door.

SIMON
I think she was set up.

MARY
But how? There was only one shot,
so witnesses said.

SIMON
Maybe two shots were fired at the
same time?

Simon picks up both bags, stares at the bullets.

INT. INSIDE WELL - LATER

FLASHBACK:-

Of Sonya, aged 12, sitting on the bottom of a swimming pool. Eyes closed.

She opens them, swims to the surface, looks at her father holding a stopwatch.

SONYA
Did I beat it.

FATHER
You sure did, honey. Three minutes.

END FLASHBACK:-

Sonya wakes. She's in pain but nothing is broken.

She feels around inside the dark well, touches something she fell on top of. She cringes. Knows it's a decaying body.

She holds her nose, chokes.

She reaches inside a pocket, searches for her phone. It's not there.

She kicks out but the pain is too much.

SONYA
(shouting)
HELP!! HELP ME!!

She squirms, feels around the body, pulls out a lighter from a pocket, flicks it on, sees maggots crawling over the dead person's badly bloated face.

She jumps off the body & pukes.

SONYA
(shouting)
IS ANYONE THERE?

EXT. THE FOREST - CLOSE TO WELL

An **OLD COUPLE** (Roy & Betty), walk nearby with their DOG. They hear another shout - O.S -

BETTY
I told you I heard someone.

ROY
There's no one out here but us.

The dog runs off, barks.

BETTY
Scratch, get back here.

ROY
You know he never answers to that
name.

BETTY
(huffs)
That's his name. He'll get used to
it.

Scratch sniffs around the well entrance.

CUT TO:-

INT. INSIDE WELL

Sonya pointing the lighter flame towards the entrance, sees
how far she fell.

SONYA
(shouting)
Hey! Is anyone up there?

CUT TO:-

EXT. NEAR WATER WELL

Roy & Betty closing in on the dog. It's sniffing
frantically.

ROY
(shouting)
Where are you?

SONYA - O.S.
(shouting)
Down here.

Betty pulls Scratch away from the well entrance. Roy kicks
away the branches, bends down to pull the planks away.

The couple stare at the lid cover.

ROY
(excitedly)
It could be a war bunker.

BETTY
Trust you.

ROY
Well, it could be.

SONYA - O.S.
(shouting)
Hey! I'm down here.

BETTY
Coming, love.

Roy grabs the handle of the lid, strains. Betty helps him slide it away.

EXT/INT. - WELL ENTRANCE

Roy & Betty lean over the entrance but can't see anyone in the well. It's too dark.

The lighter flicks on. Sonya's face is a bruised, bloody mess.

EXT. WELL - LATER

Two **rescue crew workers** arrive. One ties a rope around the other's waist, lowers him into the well.

INT. OLD COUPLE'S HOUSE - LATER

A typical cottage at the end of the forest.

Roy & Betty stand over Sonya sitting on a sofa. Her clothing is bloody to go with her battered face.

BETTY
You should go to the hospital,
dear. You will be looked after
there.

Sonya grips her arm.

SONYA
(nervous)
No, please...I can't go there...Can
I stay here until I recover?

Betty eyes Roy, smiles.

BETTY
Sure, why not...It's not like we
have anything better to do.

Roy places an arm around Betty.

ROY
I'd best put the kettle on.

CUT TO:-

Sonya sitting with a cup of coffee. She takes a sip but it stings her mouth.

Roy & Betty sit opposite, smile at her.

BETTY
Would you like a straw?

Sonya smiles back.

SONYA
Please.

INT. MORGUE ROOM - LATER

Simon stands over the body pulled from the well. A **male**, late 50's. A sheet covers up to his chest.

Hollie stands next to him, pulls a maggot from the body's face with a pair of tweezers.

SIMON
What a mess.

HOLLIE
Yep.

SIMON
Do you know when he died?

HOLLIE
Maybe five days to a week...I need to do a full autopsy to be sure.

Hollie points the maggot at Simon.

HOLLIE
He didn't die in the well...This is from a blowfly...He was probably killed and stored somewhere first.

SIMON
How long for?

HOLLIE
A day or two...Then was dumped
inside the well.

SIMON
Any I.D.?

Hollie points at a tray with clothing, wallet, coins, USB
stick inside.

HOLLIE
That's what was found on him.

Simon walks over to the tray, picks up the wallet.

SIMON
This should help identify him.

HOLLIE
I doubt it. It's empty.

Simon opens it, sighs.

HOLLIE
But the USB stick might? I found it
inside one of his shoes.

Simon picks it up, smiles.

SIMON
Why would he hide this?

HOLLIE
I'm sure you'll find out...Whoever
killed him wanted to erase his
identification.

Hollie pulls the sheet down to the stomach of the corpse,
pulls out one of the hands. The fingers are missing.

HOLLIE
They took his fingers and teeth.

Simon squirms.

INT. OLD COUPLE'S HOUSE - LATER

Sonya sits with Betty & Roy watching the news. A report
comes on aimed at the well. Video footage taken earlier of
the body being pulled up.

Sonya rises from her seat.

SONYA
(nervous)
I can't watch this.

She walks towards the door. Betty turns the TV off.

BETTY
(concerned)
I'm sorry, dear. Don't you want to
know who the person was?

Sonya shakes her head, cries. Roy puffs out his cheeks.

INT. SIMON'S OFFICE - LATER

Simon sits at his desk watching CCTV coverage of a room.
It's time stamped one week earlier. NO AUDIO.

The room is dark. Nothing is happening. He fast-forwards the
coverage, stops when he sees torchlight appear from two
torches.

He watches eagerly, sees **two figures** in dark clothing (Rip &
Tank), faces covered to the nose, trashing the room.

He pauses the coverage, notices the room is an office type.
The figures are unrecognised.

He plays the coverage again, sees the light fade away. The
figures leave the room.

He is about to stop the coverage when a light comes on
inside the room. A **man** (the corpse from the well) in a suit
appears. He's nervous, sweating.

He tries to hide but Rip & Tank reenter the room, find him.

Simon pauses the coverage, writes down the time from the
screen, plays the coverage again.

The man in the suit SHOUTS at Rip & Tank, points at
something out of shot. Simon tries to lip read.

Rip & Tank grab the other man, punch him several times,
stamp on him.

They leave the room again.

Simon watches the man in the suit crawl across the floor,
reaching a table. He's bleeding from the face. He pulls a
laptop from underneath the table, grabs a USB stick from his
pocket, puts it into the laptop.

He clicks on a folder with the title 'camera' on, opens it to reveal a 'live' recording of him inside the room.

He clicks 'copy to USB', waits, nervously looks towards the door.

Simon suspects the man is hearing something.

The recording stops.

CUT TO:-

Mary standing at the foot of Simon's desk.

Simon turns his laptop around on a paused image of Rip & Tank from the timeframe he jotted down.

MARY

Do you recognise them?

SIMON

Not sure...They were covered up well.

MARY

What do you think happened next?

Simon shakes his head.

SIMON

You saw the man lying on a slab in the morgue.

Mary gulps.

MARY

Sorry, chief. I wasn't thinking.

SIMON

We need to find out why he was killed? And what he was pointing at inside the room?

Simon pulls the USB stick from his laptop, hands it to Mary.

SIMON

Take this to the geeks in the tech department, see if they can work out where this was filmed and who the thugs are.

MARY
I'm on it.

INT. OLD COUPLE'S HOUSE - BEDROOM - LATER

Sonya sits on a bed, looking out of the window.

CUT TO:-

INT. OUTSIDE BEDROOM

Roy & Betty listening in.

BETTY
Do you think she's okay?

ROY
Nope...But we can't do anything for
her if she won't accept our help.

EXT. WELL - LATER

Simon & Mary arrive at the well. A police cordon is in place. Simon shows his Police I.D. to a **constable**, moves the police tape, walks towards the well.

Mary follows. They stand over the well, look inside. Mary shakes her head.

MARY
Poor man.

She walks away. Simon walks towards the constable.

SIMON
Anything to report?

CONSTABLE
Yeah. An elderly couple reported
finding a woman down there.

SIMON
Another corpse?

CONSTABLE
Nah. Alive.

SIMON
So, where is she?

CONSTABLE
No idea...

Simon kicks a branch in frustration.

SIMON
And the elderly couple?

CONSTABLE
Gone.

SIMON
Gone where?

The constable backs off. Mary arrives.

MARY
Did they give out their address?

CONSTABLE
I don't know. I weren't here then.

MARY
Who was?

The constable points towards another **officer**.

MARY
Thank you.

Simon huffs, follows Mary towards the officer.

CUT TO:-

Simon & Mary walking away from the well.

MARY
Do you think the old couple are
just looking for attention?

SIMON
We will soon find out.

He holds up a piece of paper with the couple's address on.

EXT. OLD COUPLES HOUSE - LATER

Simon & Mary walk up to the house. Simon knocks on the door.

CUT TO:-

INT. BEDROOM

Sonya sneaking a look out the window, sees Simon, shivers.
She rushes to the bedroom door.

INT. OUTSIDE BEDROOM

She opens the door, sees Roy & Betty.

SONYA
(whispering)
Don't open it...Please.

Roy turns to walk down the stairs after another knock - o.s.

SONYA
(whispering)
No...Please...No

BETTY
What's wrong dear? You've gone so
pale.

Roy holds up a hand, walks down the stairs.

CUT TO:-

INT/EXT. FRONT DOORSTEP

Roy opens the door, smiles at Simon & Mary.

Simon shows him his police identification card.

SIMON
Sorry to bother you but were you in
the forest earlier.

ROY
Yes, I was officer...Why?

SIMON
Did you find a woman inside a well?

Roy gulps, eyes the staircase. Simon looks at Mary.

ROY
Yes, but she's not here.

A 'bang' is heard coming from upstairs. Simon puts one foot
inside the house.

SIMON

Out of my way. The woman is wanted
in connection to a recent murder.

Simon & Mary enter the house, see Betty walking down the stairs.

BETTY

What seems to be the problem?

SIMON

We're here for the woman you found
in the forest.

BETTY

She's not here...She left not long
after we found her...Didn't say
where she was going.

Betty smiles. Mary smiles back.

SIMON

Okay...But if you hear from her
call me.

Simon produces a card from his pocket, hands it over to Betty.

BETTY

Sure.

Simon & Mary leave the house. Roy shuts the door.

CUT TO:-

INT. BEDROOM

Sonya sneaking another look through the window, sees Simon & Mary walking back to the police car.

CUT TO:-

EXT. POLICE CAR

Simon stops, looks up at the window, scratches his head, carries on walking.

MARY

Are you thinking what I'm thinking?

SIMON
Yep...She's there.

MARY
Then go get her.

SIMON
Not without a warrant I can't.

They enter the car, drive off.

INT. CLIVE'S BROTHER'S HOUSE - SITTING ROOM - LATER

Clive is on the phone. He nods, writes something onto a piece of paper, ends the call.

He glares at Rip & Tank.

CLIVE
Is there somethin' you want to tell me?

Both men shake their heads. Tank looks nervous. Clive notices.

CLIVE
Anythin' at all?

TANK
Sorry, boss, but she wouldn't die.

RIP
Yeah, but she's dead now...We threw her down the well.

Clive reaches for an ornament from a bookcase, throws it at the floor. It smashes, spooks the men.

CLIVE
(raging)
You mean the well where they pulled out the body of the lawyer?

RIP
Yeah.

CLIVE
Did you see another body comin' outta' there?

RIP
Nope...But she fell head first. Had
to be dead on impact.

Clive huffs, walks over to a cabinet, opens a drawer, pulls
out a gun, shoots Rip in the head. He drops to the floor.

CLIVE
That's what you call dead on
impact.

Tank cowers.

CLIVE
Get up...You've got a job to do.

TANK
Whatever you need.

CLIVE
Find the old couple who took her.
Then finish her off.

TANK
I will make sure of it.

Clive hands the piece of paper to him.

CLIVE
This is their address.

INT. SIMON'S OFFICE - LATER

Simon places a piece of paper into his pocket. Mary stands
next to him.

SIMON
Right, that's the warrant sorted.
Now we arrest her.

He's about to walk out the door when his phone rings. He
holds up a hand. Mary stops walking.

SIMON
Go to the car. I'll catch you up.

Mary leaves the room. Simon answers the phone.

SIMON
Police chief Simon Owusu speaking.

INT. BEDROOM IN OLD COUPLE'S HOUSE

Sonya holds a phone to her ear, doesn't reply until Simon speaks again.

SONYA
I need your help.

SIMON - V.O.
Who is this?

SONYA
The person you are lookin' for.

SIMON - V.O.
Where are you?

EXT. POLICE STATION CAR PARK

Simon races towards his car. Mary shrugs.

MARY
Everything okay?

SIMON
Get in.

INT/EXT. POLICE CAR ON A COUNTRY ROAD

Simon speeds towards the old couple's house.

MARY
What's the rush?

SIMON
She phoned me.

MARY
Who?

SIMON
Her...The woman I got the warrant
for.

MARY
Where is she?

SIMON
Where we knew she was.

The car turns onto another road.

SIMON

I think she wants to give herself
up.

EXT. OUTSIDE OLD COUPLES HOUSE - LATER

Tank & Flick stand a few hundred yards away from the house,
stare at it.

Flick pulls a silencer from a pocket, screws it into the end
of a pistol.

FLICK

Trust you to fuck it up and leave
me to finish off.

They slowly walk towards the house.

CUT TO:-

EXT/INT. HOUSE

Them walking up to the doorstep.

Flick knocks on the door.

FLICK

Leave the talkin' to me.

Roy opens the door, looks them up & down.

ROY

Can I help you?

FLICK

Yes...You haven't seen a dog nearby
have you?

ROY

Why?

FLICK

Ours got off its lead, ran in this
direction.

ROY

Oh, I see.

Roy turns to look inside the house.

ROY

Bet---

He drops, bleeds over the doorstep. Flick rushes into the house. Tank follows.

Flick points upstairs. Tank slowly walks up them.

CUT TO:-

INT. UPSTAIRS LANDING

Tank pulls a knife from a pocket, whistles.

TANK

It's time to die, bitch.

CUT TO:-

INT. BEDROOM

He enters the room, sees the window open, looks outside, sees Sonya racing into the forest.

CUT TO:-

INT. DOWNSTSAIRS HALLWAY

Tank bumping into Flick as she puts the pistol into a pocket.

TANK

I saw her...She's in the forest.

FLICK

Then go get her.

She pushes him towards the front door.

TANK

And the wife?

FLICK

Taken care of.

INT/EXT. FOREST ROAD - MINUTES LATER

Simon & Mary close in on the old couple's cottage, see Sonya running through the forest.

The car stops.

SIMON

Get to the house and check on the old couple.

He exits the car. Mary slips into the driver's seat.

MARY

And backup?

SIMON

On its way.

Simon turns to chase after Sonya. Mary drives off.

INT/EXT. ROAD LEADING TO OLD COUPLES HOUSE

Mary drives closer to the house, halts the car swiftly after a bullet hits the window.

She cowers down as 2 more bullets hit the car.

She reaches for her shoulder radio.

MARY

(frantic)

I need backup...NOW!!

She waits, shivers. No more bullets fire.

She raises her head, sees Flick & Tank running into the forest, reverses the car, spins it around, drives at speed towards a slip road.

CUT TO:-

Her turning off onto the slip road, aiming towards the forest.

EXT. FOREST

Simon races after Sonya, but she's too fast.

SIMON
(shouting)
Hey! stop!

Sonya keeps running. Simon gets breathless, can't keep up with her. He stops, looks in front. Sonya has gone.

Simon reaches for his phone.

INTO FRAME:-

Appears Sonya holding a branch.

SONYA
Why should I stop?

SIMON
Because you didn't kill him.

SONYA
But I did...I know I did.

Simon holds out his hands.

SIMON
You was set up...Someone else shot him.

Sonya drops the branch, screams.

SIMON
Did you see him fall?

SONYA
Nope...But I know he did.

SIMON
Why didn't you see him?

Sonya shakes, almost falls over.

SONYA
Because I closed my eyes when I fired the gun.

INT/EXT. SLIP ROAD

Mary drives further down the slip road, collides into Tank running onto it.

He flies over the car, lands in a heap on the ground.

Mary stops the car, gets out, walks over to him.

MARY
Don't you move.

She looks in front of her, sees Flick running further into the forest.

A POLICE CAR closes in, parks near to Mary's car.

EXT. FOREST

Simon closes in on Sonya. She lets him.

SIMON
I think someone else knew when you were going to shoot.

SONYA
I was given a time.

SIMON
You know who was behind it, don't you?

SONYA
Yes.

A bullet whizzes past Sonya, hits a tree.

SIMON
(shouting)
Get down!

They cower behind a TREE as another bullet hits it.

CLOSE UP:

of Flick aiming the pistol at the tree.

FLICK
Come out now or you both die.

EXT. BEHIND THE TREE

Simon points to his left.

SIMON
(whispers to Sonya)
Go!

Sonya doesn't move.

FLICK - OS
Bring her to me and just walk away.

Sonya appears from behind the tree holding up her hands.

SONYA
Tell Clive he's won.

INTO FRAME:-

Appears Flick. She grins, walks closer, aims the pistol at Sonya, but a rock hits her in the face.

FLICK
(shouting)
AAAArrrrrrGGGhhhh

She holds her face. Her nose is bleeding.

She looks in front. Sonya has gone. Simon charges her, pins her to the ground.

SIMON
You're under arrest.

EXT. SLIP ROAD/FOREST

Mary sees **officers** walk a handcuffed Tank towards a police car. She looks at the forest, walks onto it.

CUT TO:-

EXT. FOREST

Mary closing in on Simon. He has Flick in handcuffs.

MARY
And the suspect?

SIMON
Gone.

MARY
We will find her.

SIMON
In time...Right now we need to take this thing into custody.

He pushes Flick to walk. She snarls at him.

EXT/INT. SKID'S HOUSE - LATER

Sonya sneaks up the side of the rundown house. Her clothes are dirty.

She opens the back door, walks inside, sees people slumped on the furniture/floor. None react when Sonya walks passed them.

CUT TO:-

INT. BEDROOM

Sonya entering the room she spent time in. She lifts up the bed mattress.

SONYA
(shock/anger)
Fuck!

Skid arrives, holding a map.

SKID
Looking for this?

Sonya races over to him, tries to snatch it, but Skid pulls it away.

SKID
What are you up to now?

SONYA
I've no time to explain. I need to finish it.

Skid shakes his head.

SKID
Do you want to die?

SONYA
Maybe.

Sonya holds out a hand. Skid gives her the map.

SKID
Good luck.

EXT. FIELD - LATER

Sonya stands in a field holding a spade. She looks at the map, walks.

SONYA
one, two, three, four, five, six,
seven, eight, nine, ten.

She stops, turns to her right, walks again.

SONYA
One, two, three, four, five.

She places the spade into the dirt.

CUT TO:-

Sonya standing over a hole. She bends down, lifts out a large holdall, unzips it.

It's full of bags of cocaine & guns.

She picks up the bag, walks away.

INT. SIMON'S OFFICE - LATER

Simon sits at his desk, rolling his laptop mouse. Mary stands opposite.

MARY
What you got?

SIMON
The person behind it all.

He turns his laptop. Mary sees a photo of Clive Harper along with a long list of felonies from years ago.

SIMON
He's the twin brother of the
murdered man at the shopping
mall...I should've known he was
behind it.

MARY
Then let's haul him in.

Simon smiles.

SIMON
You're gettin' good at this.

Mary smiles back.

EXT. CLIVE'S BROTHER'S HOUSE - LATER

Sonya walks up to the gate holding the holdall. She presses an intercom device.

SONYA
(into intercom)
I've got what you want.

The gate opens. She walks up to the house.

INT. CLIVE'S BROTHER'S HOUSE - SITTING ROOM

Sonya drops the holdall, stares at the two **men** from the nightclub.

SONYA
(smirking at one of the men)
How's your head?

The man sneers at her, goes to pat her up & down.

CLIVE - O.S
No need...She's not stupid.

INTO FRAME:-

Appears Clive. He walks up to Sonya, strokes her face, laughs.

CLIVE
You are like a cat...How many lives
have you lived now?

Sonya pushes his hand away.

SONYA
Just take it.

Clive stares at the holdall.

CLIVE
What's in it?

Sonya laughs nervously.

SONYA
You know what's in it.

Clive nods to one of the men.

The man picks up the holdall, places it onto a table, unzips it, picks up a bag of cocaine.

CLIVE
Is it all there?

The man counts the bags, nods, but stalls, stares at Sonya.

CLIVE
What?

Sonya pulls two guns from the back of her jeans, shoots the man closest to her. He drops.

She points the guns at Clive & the man with the drugs.

SONYA
You taught me well.

She waves one of the guns, indicating she wants the men to walk.

SONYA
You fucked with me for this...a
holdall full of drugs.

CLIVE
Drugs worth a lot of money.

Clive points at the holdall.

CLIVE
Take what you want.

SONYA
If I wanted to take it I would've
already.

she waves the gun again.

SONYA
Now move.

CLIVE
Where?

SONYA

Out back so no one can hear you
scream.

CUT TO:-

EXT/INT. BACK GARDEN

Clive and the man holding up hands, walking onto the grass.

CLIVE

Are you gonna' shoot us in cold
blood?

Sonya points the guns at their heads.

SONYA

Why not...You did shoot your
brother in cold blood.

CLIVE

(laughing)
He was a prick.

A noise - O.S. - is heard coming from inside the house.
Sonya turns, sees a **WOMAN** (pretty, model type), wearing a
sexy low cut top, holding a glass of whiskey. She's drunk.

She stares at Sonya, stares at Clive.

WOMAN

So, you're finally caught.

She stumbles into Sonya. Clive & the man run back inside the
house. Sonya pushes the woman off.

SONYA

(raging)
FUCK!!

CUT TO:-

She runs inside the house.

INT. SITTING ROOM

Bullets fly, hit furniture. Sonya ducks behind the sofa. The
woman sips the whiskey, laughs.

SONYA

Get down.

She gets up, drags the woman behind the sofa.

Sonya hears footsteps - o.s. - close in. She rises, jumps, fly kicks the man. He drops. She rolls as another bullet grazes her arm. She drops the guns.

CLIVE - O.S

Give up.

Sonya presses a hand over the wound, sees the man rise.

She runs, grabs a large picture off the wall, smacks it over the man's head, sticks a corner of the frame into his eye.

He screams, rolls around on the floor.

Clive hits Sonya around the face with a gun. She falls, crawls across the floor.

CLIVE

Do you give up?

Sonya aims for a gun but Clive stands on her hand, kicks the gun towards the woman.

CLIVE

(to woman)

Point it at her.

The woman picks up the gun, points it at him.

CLIVE

What are you doin'?

WOMAN

What I should've done ages ago.

Clive sneers at her, releases a hunting knife from his inside pocket, throws it quickly. It hits her in the chest. She falls.

Clive stands over her. She's dead. Whiskey glass still in hand.

CLIVE

Typical...I knew you would die with a drink in your hand.

EXT/INT. FRONT OF HOUSE

Simon & Mary race towards the house, followed by a few **officers**.

They stand next to the front door.

MARY

We were lucky that something was jamming the gate, stopping it from closing.

SIMON

(smiling)

We sure were.

Simon uses a finger to orchestrate the officers. They race around the back of the house.

He looks at Mary.

SIMON

Time to earn your stripes.

They open the front door, sneak inside the house.

INT. SITTING ROOM

Clive stands over Sonya, pointing a gun at her. Simon, Mary enter the room.

SIMON

Put it down.

Clive looks at him.

CLIVE

But she was tryin' to kill me...You need to arrest her.

Mary races over to Sonya, helps her off the floor. Blood pours from a head wound.

CLIVE

I made a citizens arrest...I should be rewarded.

Simon holds out his hand.

SIMON

That's great. Now give me the gun.

CLIVE

Or? ...You don't have a weapon. I
could take you out easily.

Simon looks over Clive's shoulder.

SIMON

You could but you won't get far.

The officers storm into the room, wrestle Clive to the
floor.

CLIVE

You have nuffin' on me...My lawyer
will have fun with you.

Sonya pulls a phone from a zipped up pocket, shows it to
Simon.

SONYA

You should find what's on here very
interesting.

Clive grunts, tries to wriggle free. The officers keep him
in a tight grip.

Simon grabs the phone, turns off the recording.

SIMON

Thanks.

EXT. OUTSIDE HOUSE

Simon watches the officers escort Clive into the back of a
police car.

He taps Sonya on the arm. She winces.

SONYA

Be careful.

Mary smiles.

SIMON

Time to put this murder to rest.

They walk towards his car.

SONYA

I saw your last name was
Owusu...What does it mean?

SIMON
Strong willed and determined.

Sonya nods.

SONYA
It suits you.

Simon opens the back door of his car. Sonya sits inside.

FADE TO BLACK

The end.