

ESTATE OF MIND/THE TOWER

Written by

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EXT. GARAGE - NIGHT

It's dark outside, a CHILLY night. The wind swirls creating a HISS.

We're outside a garage, underneath a railway arch. It's FILTHY, pigeon droppings are everywhere.

INT. GARAGE - NIGHT

It's like a SCRAPYARD, disused and broken vehicles litter the inside.

It's surprisingly well lit, the lights are almost BLINDING.

A man sits, he's TIED UP on a STOOL with a SACK over his head.

The interior is CLUTTERED and dirty.

A HEAVILY built guard walks up behind the man and removes the sack.

He is an OLDER gentleman, perhaps in his 60s, dishevelled and creepy looking. He SMILES, a sinister smile.

THE CHIEF, 60, grey hair and beard. A Michael Caine type, walks into view.

The tied up man smiles at him.

OLD MAN

Good to see you again.

He has a low methodical voice. He's a Londoner for sure.

The Chief sits down on a stool opposite him.

THE CHIEF

Where is she?

The Chief is well spoken, he has a quaint British accent.

OLD MAN

Who?

The Guard PUNCHES the old man in the face.

He spits out BLOOD.

GUARD

Let me at him. Trust me he'll sing like a bird.

THE CHIEF

(To Guard)

There's no time for that. She's going to die in the next couple of hours if we don't get to her.

OLD MAN

Tick tock, tick tock.

THE CHIEF

This is your last chance of redemption. To make peace with your yourself.

OLD MAN

Fuck peace, it's over-rated.

THE CHIEF

Somewhere deep inside, there's something good, there's good in everyone.

OLD MAN

I'm broken and I don't want to be fixed.

The Chief's eyes show some sympathy.

THE CHIEF

Tell me where she is.

Old Man BURSTS into laughter, a MENACING laughter.

OLD MAN

I can't tell you where she is, that would be too simple.

The Chief stands up, he takes off his EYE GLASSES.

OLD MAN (CONT'D)

I didn't choose to be like this, but thank God I am.

He runs his fingers through his grey hair, he is THINKING.

THE CHIEF

We all have a choice.

He takes the guard to the side. We can't hear what they're saying.

The guard doesn't look happy. He waves his arms about.

The Chief puts his glasses back on.

The old Man looks on, he is INTRIGUED.

Not for too long, Guard comes over and places the sack back over his head.

He then PUNCHES him in the face, KNOCKING him out in the process.

Guard WHEELS the old man out. The Chief looks on.

He takes out his phone, and DIALS in a number.

THE CHIEF (CONT'D)

We have to go to plan b. I know it's a long shot but we have no other choice.

INT. CAFE - AFTERNOON

It's a typical looking cafe, basic tables and ANGRY looking staff. Not many people in today.

Detective James Knight, 28, tall and elegant sits drinking a cup of coffee.

They're a lot of papers spread across the table. He scribbles down numbers on one of them.

He has dark hair and is wearing a smart shirt. He looks like he's from the suburbs, a nice quiet village.

He has bags underneath his eyes. Doesn't look like he's got much sleep recently.

His phone rings, he looks at the screen, it's a number he doesn't recognise.

DETECTIVE JAMES KNIGHT

Who is this?

The relaxed but intelligent voice of The Chief responds.

THE CHIEF

This is The Chief.

James Knight is well spoken. It is obvious that he is from a good background.

DETECTIVE JAMES KNIGHT

Oh yes. Is there a problem.

THE CHIEF

You could say that. There's a case
I need you to investigate.

DETECTIVE JAMES KNIGHT

Yep, anything to do with fraud, I'm
your man. Just let me know what you
need and I'll get right on it.

THE CHIEF

This has nothing to do with fraud,
it's about a missing girl.

There's a silence. James' response is tentative.

DETECTIVE JAMES KNIGHT

Missing girl? I don't investigate
missing child cases anymore.

THE CHIEF

I know, but you're the closest to
the scene.

He doesn't sound enthusiastic.

DETECTIVE JAMES KNIGHT

Umm...

THE CHIEF

Don't worry, this is probably
nothing. But we have to be sure.
You'll be done in no time.

DETECTIVE JAMES KNIGHT

What do you need me to do?

THE CHIEF

You need to talk to a few people.

There's a reluctance in his voice.

DETECTIVE JAMES KNIGHT

OK, let me sort something out
first. I'll call you back.

James Knight keys in a number on his phone.

It RINGS.

DETECTIVE JAMES KNIGHT (CONT'D)

Hello.

There's an AWKWARD sounding response from ELIZABETH KNIGHT,
27, soft, caring voice.

ELIZABETH KNIGHT

Oh hi.

DETECTIVE JAMES KNIGHT

How are you?

This is not a normal husband and wife conversation. You could cut the tension with a knife.

ELIZABETH KNIGHT

I'm OK, for a pregnant woman that is.

DETECTIVE JAMES KNIGHT

So the baby's not giving you too much trouble?

He places his hand on his chin and caresses the stubble on his face. He hasn't shaved for a while.

ELIZABETH KNIGHT

I haven't felt anything for a while, he's behaving. I don't think he's ready to come out yet. He's scared of me.

James pretends to be AMUSED.

DETECTIVE JAMES KNIGHT

(fake laugh)

No, no one could ever be scared of you.

There's a SILENCE.

DETECTIVE JAMES KNIGHT (CONT'D)

I know I'm meant to be coming home now but something has come up.

ELIZABETH KNIGHT

Is it work again?

She doesn't sound too surprised.

DETECTIVE JAMES KNIGHT

We might have a lead on a missing girl. It's probably nothing so I'll be home soon.

ELIZABETH KNIGHT

OK then, I'll see you later.

He doesn't hang up.

DETECTIVE JAMES KNIGHT
You know ... I really...

Go on, spit it out.

DETECTIVE JAMES KNIGHT (CONT'D)
I ... I'll see you when I get home.

She sounds disappointed. He fails to open up again.

EXT. ESTATE - AFTERNOON

It's a DULL afternoon, the Sun struggles to overcome the clouds.

There's a DREARY silence, the council TOWER block looks DRAB.

The outside WALLS are painted in a mixture of greys.

A repugnant smell fills the air, a smell of poverty and despair.

Detective Knight, wearing a long overcoat, walks into view. He looks like a fish out of water.

His middle class look won't cut it here.

He spots some flowers, there's a SHRINE. He walks over to it.

He picks up one of the cards. It reads: ANOTHER SOLDIER LOST TO THE WAR, YOU WON'T BE FORGOTTEN.

F Kid, 16, gangster looking but an air of innocence stands behind him.

F KID
Shit is deep blood. He was only 14.

James turns around, he is not startled by the sudden appearance of the boy.

F KID (CONT'D)
This war has been going on for too long.

Knight's eyes show understanding, he may look different but he recognises PAIN.

DETECTIVE JAMES KNIGHT
You knew him?

F KID
Everyone knows everyone round here
cuz.

James looks him up and down. F Kid is wearing his hat backwards and his jeans are hanging low.

DETECTIVE JAMES KNIGHT
What are you going to do with your
life, are you going the same way?

F KID
Shit, there's only one way round
here bruv.

He points to another building across the field.

F KID (CONT'D)
It's us versus them. If we don't
fight back, then we lose.

He ZIPS up his coat and then leaves.

James is left standing by himself, in front of the flowers.

EXT. TOWER BLOCK/FRONT - AFTERNOON

James stands in front of the Tower Block. It's an impressive structure.

He's on the phone.

THE CHIEF
(on phone)
The suspect grew up in the tower
and moved out when he was a
teenager but recently he has been
working there as a janitor.

He looks around, he seems lost.

THE CHIEF (CONT'D)
(on phone)
The mother of the missing child
lives on the fifth floor. She's in
a state, as you can imagine.

James Knight looks up at the building, it DWARFS him.

DETECTIVE JAMES KNIGHT
She must be really cut up.

He remains in the SHADOW of the TOWER BLOCK.

He spots a door, its the entrance to the tower.

INT. TOWER BLOCK/GROUND FLOOR - AFTERNOON

The inside of the block is nothing to get excited about. The walls are DECREPID and there is a FOUL stench.

A group of suspicious young men in HOODIES loiter around.

James locks eyes with them as he passes.

THE CHIEF

(On phone)

I want you talk to her mother, the missing child's grandmother. It turns out she knew the suspect when they were younger.

He stares into the eyes of 3 FINGERS, 30, a typical looking gangster with baggy pants and hat sideways, also has an eye patch.

3 Fingers is standing at the front of the pack.

Both men do not look away, no ones backing down.

INT. TOWER BLOCK/LIFT - AFTERNOON

The CREAKING lift struggles to move between floors.

It's tiny in there, feels claustrophobic.

James sways back and forth, the mobile phone is held FIRMLY to his ear.

THE CHIEF

(On phone)

This is where he grew up. The relationships he had here shaped his future and made him who he is. If we want to know where the girl is we have to understand what made him.

The numbers light up as he passes the different levels, it finally stops on FIVE. The doors open.

DETECTIVE JAMES KNIGHT
 (Hint of sarcasm)
 So are you one of these new age
 liberals that thinks a monster is
 made and not born?

INT. TOWER BLOCK/FIFTH FLOOR - AFTERNOON

This floor is uninspiring, it's a typical council block.
 Everything is bog standard.

The walls are a boring grey and the floors are stained with
 odd looking substances.

James exits onto the Fifth floor landing. He is still
 speaking on the phone.

DETECTIVE JAMES KNIGHT
 What else can you tell me about the
 grandmother?

THE CHIEF
 The psych analysis says that the
 relationship they had, had an
 impact on him.

DETECTIVE JAMES KNIGHT
 So it's her fault then?

THE CHIEF
 No, not her fault. But she might
 tell us something we don't know
 already. She may give us a clue.

He smirks, he cannot hide his CYNICISM.

DETECTIVE JAMES KNIGHT
 Lets get this over and done with.

He passes several similar looking black doors until he
 eventually reaches flat 500.

James KNOCKS on the door.

A MUFFLED response comes from behind.

SCARLETT MOORE
 Who is it?

DETECTIVE JAMES KNIGHT
 It's Detective James Knight.

We hear the door unlocking. Scarlett Moore, 35, a chavvy looking grandma wearing an unflattering short black dress, slowly opens the door.

She doesn't look too cut up for a GRIEVING grandmother, maybe she's sad on the inside.

SCARLETT MOORE
Have you found her?

She has a HUSKY smoke affected voice.

DETECTIVE JAMES KNIGHT
No we haven't. But I was wondering whether I could ask a few questions?

Scarlett battles with her dress, it keeps riding up.

SCARLETT MOORE
I thought she answered all your questions?

DETECTIVE JAMES KNIGHT
I actually wanted to speak to you about your connection to the kidnapper.

She feigns CONFUSION.

SCARLETT MOORE
Oh him. We never really new each other, babes.

She's gets flustered at the mention of him.

DETECTIVE JAMES KNIGHT
I was told you grew up together.

James moves in closer.

SCARLETT MOORE
Oh, yeah, now I remember. Can't tell you much, we weren't that close babes.

She continuously checks the landing to see if anyone's watching.

He sees she's nervous.

DETECTIVE JAMES KNIGHT
You know what, I can stand out here
all day, which might look a bit
suspicious to your neighbors or you
could let me in.

Nothing like a subtle bit of blackmail.

SCARLETT MOORE
(Flustered)
OK, You can come in but take off
your shoes.

James enters the flat. She quickly ushers him in.

INT. FLAT 500/LIVING ROOM - AFTERNOON

He walks into a small living room, it's expensively
decorated. It looks out of place in this RUN DOWN block of
flats.

There's a PLAYPEN in the corner, it is empty.

He sits down on a white leather sofa, he crosses his legs
like a gentleman.

Scarlett Moore sits down on the single chair across from him.
She is less demure, and sits with her legs open.

DETECTIVE JAMES KNIGHT
I was told you knew the suspect?

SCARLETT MOORE
Nah, not really. I would see him
around, like. He lived here when we
were young.

She takes out a cigarette and LIGHTS it.

DETECTIVE JAMES KNIGHT
Were you his girlfriend?

She CRINGES at the thought.

SCARLETT MOORE
Nah babes.

Scarlett BLOWS some smoke out, it disintegrates into the air.

James looks at her, maybe if he keeps staring she'll say
something.

SCARLETT MOORE (CONT'D)
He wanted me of course. Who
wouldn't.

He continues looking, the cold icy stare seems to be working.

SCARLETT MOORE (CONT'D)
One night he took me out to a meal,
he had roses, wine, everything.

Scarlett ADJUSTS her expensive looking BROACH.

SCARLETT MOORE (CONT'D)
I just laughed at him, it was
embarrassing.

She sniggers.

James isn't impressed, her COLDNESS angers him.

DETECTIVE JAMES KNIGHT
Was there anywhere special he would
take you?

SCARLETT MOORE
Special? He couldn't afford me
babes.

She pulls down her low cut dress, she oozes SEXUALITY. Her
eyes are suggestive.

Scarlett Moore (CONT'D)
That was his problem, he was just
ordinary, not like Rianna's dad,
now he's a real man.

Detective Knight looks IRRITATED.

DETECTIVE JAMES KNIGHT
So where's Rianna's dad now?

She looks to the floor.

SCARLETT MOORE
U... umm he's not around.

He SMILES.

Scarlett Moore sees him, this annoys her.

SCARLETT MOORE (CONT'D)
You think this is easy don't you?
Being a single mother?

James looks around at the EXPENSIVELY decorated room.

DETECTIVE JAMES KNIGHT
Did I say that?

SCARLETT MOORE
Nah you didn't babes. But it's
written all over ya face.

She's getting worked up. Her CROAKING voice struggles as it goes up in pitch.

SCARLETT MOORE (CONT'D)
Having to raise kids round here is
a living nightmare. Don't you dare
judge me.

She FORCEFULLY puts out her cigarette. No more Mrs. nice MILF.

SCARLETT MOORE (CONT'D)
They should give me a badge for
what I've managed to do.

James looks her in the eyes. This woman must be mad.

DETECTIVE JAMES KNIGHT
(Sarcastic)
Yeah, the Queen's probably going to
include you in the New Years
honours list.

Rianna Moore, 17, long flowing hair and soft features comes in, accompanied by a black cloud. She just adds to the TENSION.

James looks over to her.

Rianna Moore's head is down, she looks like a BROKEN woman.

DETECTIVE JAMES KNIGHT (CONT'D)
(To Rianna Moore)
Can I talk to you?

She keeps her head down.

RIANNA MOORE
I don't think that's a good idea.

The young lady SCURRIES away. Her long hair flows behind her.

Scarlett gives James an 'I told you so' look.

He looks intrigued, something doesn't smell right.

His phone rings, he looks at the screen, it's The Chief.

DETECTIVE JAMES KNIGHT

Go ahead.

THE CHIEF

One of our informants say they
might have seen the girl in the
building a week ago.

He's got James's attention, maybe this isn't a dead end after
all.

He puts the phone down for a second.

DETECTIVE JAMES KNIGHT

(To Scarlett Moore)

I'm going to see you later. Call me
if you hear anything.

He hands her a card.

SCARLETT MOORE

Who's that, have they found
something.

Knight doesn't reveal anything, he doesn't know if he can
trust her.

DETECTIVE JAMES KNIGHT

I'll speak to you later.

INT. BLOCK - FIFTH FLOOR

He's on the phone outside.

DETECTIVE JAMES KNIGHT

She had a lot of expensive stuff in
her house. How does a single mother
afford all of that?

THE CHIEF

I don't know, what are you
thinking.

DETECTIVE JAMES KNIGHT

I'm thinking maybe there's
something more to this.

He looks around. His shoes are missing.

He looks over to the staircase. He SPOTS Mickey, 27, scummy looking crack addict, running away.

DETECTIVE JAMES KNIGHT (CONT'D)
What the ... I'll call you back.

He RUNS towards the staircase.

DETECTIVE JAMES KNIGHT (CONT'D)
(Shouting)
Hey, stop.

James is only wearing socks, he SLIPS and slides on the floor.

He HURRIEDLY takes off his socks as he reaches the STAIRCASE.

INT. TOWER BLOCK/STAIRCASE - AFTERNOON

Knight DASHES down the stairs LEAPING down several steps at a time.

It seems endless, he constantly passes the same looking steps.

He eventually reaches the ground floor.

EXT. TOWER BLOCK/GROUND FLOOR - AFTERNOON

He RUSHES out, he spots Mickey near the exit speaking to a group of youths.

Something's AFOOT.

He SPRINTS towards them, sweat drips off his face.

Mickey spots him and begins to run, he almost TRIPS.

James continues to chase, his arms POWER back and forth.

Mickey tries to open the door, it's STUCK, HORROR fills his eyes. He sees Detective James Knight closing on his position.

Mickey THROWS a shoe at his face, it narrowly misses.

James dives towards him, Mickey evades. James lands face first in a WET spot. It looks like piss.

3 Fingers and his men BURST into LAUGHTER.

The scrawny Mickey runs back towards the lift.

James recovers quickly, he JUMPS to his feet.

He continues to CHASE after the scumbag.

INT. TOWER BLOCK/LIFT - AFTERNOON

Mickey stands inside the lift, he's panicked. He FRANTICALLY presses the close button.

The doors SLOWLY close. This is tense.

Detective Knight arrives, he's too late, the doors have shut.

EXT. TOWER BLOCK/ GROUND FLOOR - AFTERNOON

The one eyed 3 Fingers stands with his men, he is the only old head amongst this young looking crew.

Next to him is Little Frank, 17, well built but his eyes show worry.

3 Fingers speaks with a slight Nigerian accent.

3 FINGERS

You man have to step up.

He looks them in the eyes, this is their moment.

Some look him straight back, others aren't so confident.

3 FINGERS (CONT'D)

You lot have to remember what this game is about.

He walks amongst them, trying to measure them up.

He casts an intimidating figure.

3 FINGERS (CONT'D)

You're all part of a family now.
And we all do what we have to do to
protect our family.

He stops in front of Little Frank, he moves in closer.

3 FINGERS (CONT'D)

Do you have what it takes blood?

Little Frank looks around, he is unsure.

3 FINGERS (CONT'D)
I'm speaking to you blood, look at
me.

LITTLE FRANK
Yea... yeah. Cause blood.

3 Fingers looks unimpressed, but he is faking.
He bursts into LAUGHTER.

3 FINGERS
(Laughing)
Cause you have what it takes G,
your my little brother. It's in
you.

Little Frank smiles, but it is a fake smile. Is he really up
to it?

3 Fingers puts his arm around his little brother. They
playfight.

Detective James Knight breaks the tender moment

The crew LAUGH as he TRUDGES towards them.

One of the young looking henchmen walks towards the
detective, he tries to HEAD him off.

James STOPS inches from the goon, he is outnumbered and knows
it.

DETECTIVE JAMES KNIGHT
Who's speaks for you goons?

He speaks eloquently but his question goes unanswered.

The only response is a cold GLARE from each one of the crew.
They look at him SUSPICIOUSLY.

His preppy clothes and middle class look give him away, he's
not from around here.

James looks straight back at them, he isn't BACKING down.

Suddenly a LOUD voice comes from behind the bodies.

3 FINGERS
Who wants to know blood?

The group part like the seas PARTED for Moses.

3 Fingers STEPS up. We're in no doubt who the leader is.

Knight reaches into his pocket, he takes out a photo of a SWEET innocent girl.

DETECTIVE JAMES KNIGHT

Have you seen her?

3 Fingers doesn't look at the photo.

3 FINGERS

Sorry boss, I can't help you.

Detective Knight THRUSTS the photo closer to his FACE. The henchmen look EDGY.

3 Fingers STRAINS himself to look at the photo, but he manages it.

3 FINGERS (CONT'D)

As I said G, I can't help you.

He calmly adjusts the patch on his LEFT eye. 3 Fingers isn't giving anything away.

Knight PULLS the photo away.

He shows it around to the rest of the CREW. He is VISIBLY frustrated.

DETECTIVE JAMES KNIGHT

Have any of you seen her?

No one responds, they don't give a SHIT.

A new member of the crew FLIES through the doors. He looks anxious.

He goes straight to 3 Fingers and WHISPERS something in his ear.

3 Finger's expression immediately changes to one of ANGER.

He STORMS out of the building, the rest of his crew follows.

Detective Knight is left standing by himself with the photo in his hand.

EXT. TOWER BLOCK - AFTERNOON

The weather's getting colder, the Sun is hiding.

Detective James Knight DUSTS himself down. He looks perturbed.

His phone rings. It's a familiar voice, The Chief is as calm as ever.

THE CHIEF
(On phone)
What happened?

He wipes the PISS away from his face. Eww, disgusting

DETECTIVE JAMES KNIGHT
I had an encounter with the locals.

THE CHIEF
That sounds pleasant.

There's an element of GLEE in The Chief's voice. He's enjoying this.

DETECTIVE JAMES KNIGHT
Where have you sent me, these people are savages. They probably blame the world for their problems.

THE CHIEF
I've got an update. We managed to trace a call made from his phone to an occupant in that building.

DETECTIVE JAMES KNIGHT
(Surprised)
It took you a whole week?

THE CHIEF
Don't blame us, blame the government cutbacks. We have a severe shortage of man power.

DETECTIVE JAMES KNIGHT
Then someone knows something but they're not talking?

James flinches in PAIN as he touches his ribs.

THE CHIEF
Now we have a definite lead, I'm sending a few more officers.
(MORE)

THE CHIEF (CONT'D)
Don't continue by yourself, it
could be dangerous.

Knight looks at the building, his EYES looked determined.

DETECTIVE JAMES KNIGHT
But the person that knows where she
is, could be in one of these flats?

THE CHIEF
It isn't your problem anymore. Wait
for the relief to get there and you
can leave.

He looks CONFLICTED.

DETECTIVE JAMES KNIGHT
I'm going back in, the girl might
be dead by the time relief get's
here.

Knight STRUTS towards the building. He is only wearing one
shoe, but there's no holding him back.

THE CHIEF
I thought you just dealt with
finances?

DETECTIVE JAMES KNIGHT
I do.

He passes through the doors.

Detective James Knight (CONT'D)
Who's next on the list?

THE CHIEF
Head to the fourth floor.

He walks towards the lift. He walks with a PURPOSE.

INT. TOWER BLOCK/LIFT - AFTERNOON

The lift slowly TRICKLES up to the FOURTH floor.

Knight's fitted shirt is slightly RUFFLED and his smart coat
is damaged.

DETECTIVE JAMES KNIGHT
So who's Mickey?

The doors open.

INT. TOWER BLOCK/FOURTH FLOOR AFTERNOON

This floor is worst than the last one, the WALLS are dirty and there is a FOUL stench in the air.

He limps along, his one shoe makes his walk uneven.

THE CHIEF

He was friends with him growing up.
Close friends until their early
teens.

He approaches the flat, we can hear music PUMPING. A hard base sound.

The measured voice of The Chief cannot compete with the loud music.

THE CHIEF (CONT'D)

I've got to warn you though, he may
be volatile. He is a known drug
addict.

DETECTIVE JAMES KNIGHT

What?

James sees the door, it is slightly open. He looks concerned.

The Chief raises his VOICE.

THE CHIEF

I said he might be volatile.

DETECTIVE JAMES KNIGHT

No surprise there. I think
everyone's volatile in this
building.

Detective Knight slowly enters the flat with BATON in hand.

INT. FLAT 400/LIVING ROOM - AFTERNOON

The beautiful Rianna Moore is slumped down on a DIRTY couch. Music is BLARING out, but she seems not to notice it.

The scrawny Mickey stands on the other side of the room, next to a table.

His white T-shirt is stained and his trousers are ripped.

Drug paraphernalia is scattered across the table top, he has just finished COOKING up some heroine.

He fills a NEEDLE with the poison.

Meanwhile Rianna is looking helpless, a little girl LOST.

The INSIDIOUS Mickey treks over to the young girl. He kneels on the couch.

He ties a BELT around her arm.

He looks for a vein, there's plenty. She's new to the game.

He INJECTS her. She lets out a sigh.

The smile on his face is upsetting, evil.

INT. FLAT 400/HALLWAY - AFTERNOON

The MUSIC is DEAFENING.

Detective Knight slowly pushes open the door. The HORRID smell pushes him back.

The room looks like a BOMBSITE, it is littered with rubbish. Mickey is sprawled out on the dirty couch next to Rianna.

There is a needle sticking out of his right arm.

He is wearing one of the detective's shoes.

Detective James is taken aback, the sight of a DRUGGED out Rianna Moore is harrowing.

He immediately rushes over to the girl. He pushes aside her long flowing hair.

RIANNA MOORE

Go away.

He drags her to her feet. She is out of her mind.

He mildly shakes her.

She livens up, just a bit.

DETECTIVE JAMES KNIGHT

Wait outside. I need to talk to your friend.

The WASTED Rianna staggers out the door.

Detective Knight turns his attentions to Mickey. He doesn't look happy.

DETECTIVE JAMES KNIGHT (CONT'D)
That belongs to me.

He aggressively grabs the shoe off Mickey's foot.

DETECTIVE JAMES KNIGHT (CONT'D)
I could arrest you for robbery and
possession of heroine but if you
answer my questions, maybe I'll let
you off.

Mickey smiles, he looks OUT OF IT. He removes the needle from
his arm.

The repugnant drug addict has an unmistakable COCKNEY accent.

MICKEY
Fuck. What are you doing mate? Why
are you stealing my shoes geezer.

James finds a seat.

He WIPES it down, its still dirty. He decides to stay
standing.

DETECTIVE JAMES KNIGHT
Tell me everything you know about
him.

Mickey looks up, he has been SHAKEN by the mention of the
man.

MICKEY
Who?

PARTNER
Your old friend. We know you grew
up together.

MICKEY
Nah.. He ain't my mate. You can go
now, get out.

He THROWS a plate towards the door.

Detective Knight lunges towards Mickey and GRABS him by the
neck.

DETECTIVE JAMES KNIGHT
Listen to me. You need to
understand something, I don't have
much patience. I agree that's a
fault on my part but in these kind
of situations it comes in handy.

He lets him go. Mickey gasps for breath as he nurses his injured NECK.

MICKEY

(Gasping)

You can't control yourself geezer.
You're just like him.

Mickey is visibly SHAKEN.

MICKEY (CONT'D)

I've seen you mate, your type.
That's the way he was with me. He
would always beat me up.

James fixes the cuffs on his shirt.

MICKEY (CONT'D)

Mate, I never used to be like this.
I was a happy, before I met him.

He pretends to care.

DETECTIVE JAMES KNIGHT

What age did you meet?

MICKEY

When I was 13 geezer, he was a few
years older.

The DESTAIN on Detective Knight's face is evident.

Mickey is filthy, he looks like he hasn't washed in months.

MICKEY (CONT'D)

Sometimes like, I wonder geezer,
what could I have been.

DETECTIVE JAMES KNIGHT

You still have a choice, you've
always had a choice.

MICKEY

(Sarcastically)

Really?

DETECTIVE JAMES KNIGHT

Yes, but you'll continue to choose
the wrong one. How can you do that
to Rianna.

MICKEY

I didn't do nothing to her mate.
She chose to come here.

That shuts James up. He changes topic.

DETECTIVE JAMES KNIGHT

Where's the girl? We know you've
been talking to him.

He's bluffing.

MICKEY

(Angry)

Didn't you just hear what I said. I
hate him.

Detective Knight gets closer, he sits down beside Mickey.

DETECTIVE JAMES KNIGHT

But you must know something?

Mickey stares at the FLOOR, he is THINKING.

MICKEY

There was one thing I forgot to
tell the other officer. There was
an abandoned flat that he used to
take me to.

DETECTIVE JAMES KNIGHT

That's good, where is it?

MICKEY

It's on the 3rd floor. But there's
a problem geezer.

DETECTIVE JAMES KNIGHT

What's that?

MICKEY

It's not abandoned anymore.

INT. TOWER BLOCK/FOURTH FLOOR - AFTERNOON

James Knight walks up and down the fourth floor landing.

He's on the phone.

DETECTIVE JAMES KNIGHT

I've got some good news and some
bad news.

THE CHIEF

Go ahead.

DETECTIVE JAMES KNIGHT

I might have a lead. Apparently he used to take Mickey to a flat on the third floor.

THE CHIEF

What's the bad news.

DETECTIVE JAMES KNIGHT

Apparently the flat belongs to the local crack dealer. Who has guns.

THE CHIEF

Then stand down, I think I might be able to get tactical response down there. Don't know how long it will take though.

DETECTIVE JAMES KNIGHT

Try and hurry up.

James hangs up. He turns to Rianna who is LEANING up against a wall.

DETECTIVE JAMES KNIGHT (CONT'D)

Why do you involve yourself with these people.

Rianna Moore speaks well, she is not the stereotypical single mum.

RIANNA MOORE

Because I like them. I like being used, that's all I'm good for.

James looks like he has a SOFT spot for her.

DETECTIVE JAMES KNIGHT

You have to keep strong for your daughter.

Rianna begins to cry. The drugs can't block out the pain.

He takes out a tissue and hands it to her.

DETECTIVE JAMES KNIGHT (CONT'D)

I'm trying to help you. But you need to be honest with me.

He's going back into cop mode.

DETECTIVE JAMES KNIGHT (CONT'D)
Is there anything your involved in?
Any reason why someone may want to
take your daughter?

She's about to say something.

But no, she pulls back. Damn, what were you going to say?

RIANNA MOORE
No, there's nothing...

She begins to look around frantically, she's lost something.

RIANNA MOORE (CONT'D)
Where is it? I can't have lost it.

She grabs James, she's a woman possessed.

DETECTIVE JAMES KNIGHT
What did you lose?

RIANNA MOORE
My little girl's teddybear.

Her eyes light up, she's remembered.

RIANNA MOORE (CONT'D)
I left it in there.

She heads back to Mickey's flat. Detective Knight blocks her off.

DETECTIVE JAMES KNIGHT
I'll get it.

Rianna Moore smiles, a pretty smile.

INT. FLAT 400/LIVING ROOM - AFTERNOON

He PUSHES the door open.

Wait, everything is DIFFERENT. Mickey has gone.

The room is empty, all the MESS is gone. The walls and floor are painted in WHITE.

The FOUL stench has evaporated, it smells of ROSES.

There is a TEDDY BEAR in the middle of the room. It lays there, ABANDONED.

He looks CONFUSED.

He walks to the middle and PICKS it up. He is immediately hit with a GROUNDSWELL of emotion.

FLASHBACK - MONTAGE

EXT. PARK - DAY

Little girl is playing in the park with Rianna Moore. Both are HAPPY.

INT. FLAT 500/LIVING ROOM - DAY

Little girl BLOWS out the candles on a BIRTHDAY cake.

EXT. PARK - DAY

Rianna Moore PUSHES little girl on her bike.

END MONTAGE

INT. FLAT 400/LIVING ROOM AFTERNOON

James stands STATIONERY, smack in the middle of the empty room.

He hears a VOICE, it sounds like Mickey. That's weird, where is it coming from?

He hears a voice again, this time LOUDER. He can barely make it out.

MICKEY

What are you doing back here geezer?

Finally, he SNAPS OUT of it. He's standing back in the dirty DISEASE infested flat that Mickey lives in.

DETECTIVE JAMES KNIGHT

What? She's here?

MICKEY

What the fuck are you talking about mate? I thought I was the crazy one

He stares at Mickey.

DETECTIVE JAMES KNIGHT

I can feel her.

MICKEY

Yeah ... That's good for you but
can you piss off now.

Detective James Knight's phone RINGS. He snaps out of it.
He clamors for his phone, he has been shaken.

THE CHIEF

(On phone)
Do you have an update?

INT. TOWER BLOCK/FOURTH LANDING - AFTERNOON

James walks slowly down the landing, he has yet to fully
regain his bearings.

He's on the phone.

DETECTIVE JAMES KNIGHT

I don't know, something's not right
about this place.

THE CHIEF

When was the last time you slept?
That's probably what's wrong.

DETECTIVE JAMES KNIGHT

Yeah, maybe.

He looks down at his watch.

DETECTIVE JAMES KNIGHT (CONT'D)

Where's the back up?

The Chief goes silent.

Not for too long.

THE CHIEF

There on their way, it's just
taking longer than I thought.

Detective Knight becomes angry.

DETECTIVE JAMES KNIGHT

What are you talking about?

THE CHIEF

You have to understand, this isn't
a priority case.

DETECTIVE JAMES KNIGHT
Why is that then, cause she isn't
middle class and white.

The tone of The Chief's voice doesn't change, he remains calm
as always.

THE CHIEF
To be bluntly honest yes, and also
the fact that she's been missing
for a week. My advice is for you is
to leave now, go be with your
Elizabeth Knight.

Detective Knight's EYES look determined. He isn't going
anywhere.

DETECTIVE JAMES KNIGHT
I can't leave, Rianna Moore's
broken up. I just sent her back
home now. I have to find the girl.

INT. TOWER BLOCK/THIRD FLOOR - AFTERNOON

James peaks around the corner. He sees the door he is meant
to get to.

Everything's quiet, too quiet.

He hears footsteps and the loud talk of men. He hides.

The men continue to walk down the steps. They're not stopping
on this floor.

Detective James Knight slowly comes back out of hiding.

His eyes are GLUED to the door.

He walks calmly to the door, like he is meant to be there.

He glances back a few times, just to make sure he isn't being
followed.

He spots something.

Wait, that's strange. The door is slightly open.

INT. FLAT 300/HALLWAY - AFTERNOON

James calls out.

There's no response.

INT. FLAT 300/BEDROOM - AFTERNOON

He RUMMAGES through the bedroom.

He comes up with nothing, he looks exasperated. Where are the clues?

INT. FLAT 300/HALLWAY - AFTERNOON

He stomps through the hallway and heads to the living room.

INT. FLAT 300/LIVING ROOM - AFTERNOON

Detective Knight puts his HAND on the door HANDLE and slowly pushes it down.

He walks into a SPARSE, almost empty room.

There is a SOLITARY full length MIRROR spinning in the middle.

He feels the DRAFT that's created by the mirror, he covers his face.

James slowly walks towards it, he is being DRAWN.

He reaches the mirror and stops it SPINNING with his right hand.

He looks into it and sees his REFLECTION.

It is the same young, handsome hero.

Suddenly he is THROWN backwards, he CRASHES to the floor.

The mirror slowly begins to move, it's like magic.

It builds up momentum and continues to SPIN. This time more VIOLENTLY.

The force causes Detective Knight's vision to become BLURRED, he can see double, they're are now 2 mirrors.

They spin in UNISON, they're hypnotic.

He sits back, he is powerless to stop them. They're doing their own thing.

Knight starts to regain his bearings.

His vision steadies, the two mirrors become one.

The mirror is SLOWING down, the spins become less frequent.

The hero looks on in WONDER.

The mirror reaches a standstill. Detective James Knight RISES to his feet.

He tentatively walks over.

The mirror is slightly TILTED. It is reflecting something from outside the window.

James notices, he turns and walks to the half opened window.

He looks back into the mirror, it is REFLECTING the huge tower block that sits opposite.

His concentration is broken by the RINGING of his phone.

DETECTIVE JAMES KNIGHT

Hello.

He is met with the FRANTIC voice of Rianna's mother.

SCARLETT MOORE

She's gone they've taken her.

It is difficult to make out what she's saying. She's in state.

DETECTIVE JAMES KNIGHT

Who's taken her?

SCARLETT MOORE

It's your fault. It's because you've been sniffing around.

James is becoming agitated.

DETECTIVE JAMES KNIGHT

Who has taken her?

SCARLETT MOORE

3 Fingers.

Detective Knight looks PISSED, they fucked with the wrong guy.

DETECTIVE JAMES KNIGHT

Don't worry, I'll find her.

INT. TOWER BLOCK/SECOND FLOOR - AFTERNOON

3 FINGERS is STAMPING around, he is in a RAGE.

He BERATES a scrawny teenager who looks TERRIFIED. He cannot hold back his Nigerian accent, it is in full flow.

3 FINGERS
Where's my p's G.

The teenager hands SHAKE.

TEENAGER
I... I aint got it fam.

Little Frank looks uncomfortable, the young man is built like a bull, he towers over the rest.

3 FINGERS adjusts his eye patch, he looks across to two of his goons.

3 FINGERS
This man thinks I'm a prick, you know.

TEENAGER
Nah, nah 3 FINGERS I don't.

3 FINGERS
How comes every other man can give me the right p's but you keep coming up short.

One of the GOONS steps behind Teenager.

Teenager looks scared, SWEAT drips down his forehead. He is surrounded.

TEENAGER
The customers know the product isn't right. It's weak blood, it ain't the good shit anymore.

3 FINGERS
(Angry)
What, man not chat shit, what are you talking about weak. I don't care, the p's have to be right.

TEENAGER
B... but...

3 FINGERS
Shut up.

HENCHMEN

He's taking the piss bruv.

3 FINGERS

Yeah, for real cuz.

3 FINGERS nods his head, the henchmen see the signal.

They GRAB the teen and FORCE him to the ground.

3 FINGERS takes off his BELT.

Little Frank looks horrified.

3 Fingers HITS the teenager repeatedly, he has pure HATE in his eyes.

The young man SCREAMS. The screams echo throughout the building.

INT. TOWER BLOCK/STAIRCASE - AFTERNOON

James hears the screams as he CLIMBS the steps.

He looks CONCERNED.

INT. TOWER BLOCK/SECOND FLOOR - AFTERNOON

The teenager is BEATEN relentlessly.

It gets too much for Little Frank, his body begins to SHAKE.

He falls to his knees, and THROWS up on the floor.

3 Fingers shakes his head.

INT. TOWER BLOCK/SECOND FLOOR - AFTERNOON

James walks out onto the third floor LANDING.

This floor is cleaner than the rest.

3 FINGERS stands outside his flat, he laughs and jokes with two of his GOONS.

Music BLARES out of his flat, the door is partially open.

Detective Knight walks towards 3 FINGERS, he is INTERCEPTED by a goon.

He STOPS, the GOONS looks over to the boss, he NODS his head. He is let through.

3 FINGERS
Mr piss face, is there anything I
can do for you couzy?

3 Fingers has regained his composure, his Nigerian accent disappears once again.

Detective James Knight looks offended but he manages to keep it together.

DETECTIVE JAMES KNIGHT
I need to search your flat.

3 FINGERS
Do you have a warrant for that G.

The tension is unbearable.

DETECTIVE JAMES KNIGHT
I won't be long, It'll be quick.

3 FINGERS
Sorry, no warrant, no search.

The detective moves CLOSER, 3 FINGERS can feel his breath as he speaks. The GOONS are getting nervous.

DETECTIVE JAMES KNIGHT
I know what you are. You're a
cancer that needs to be cut out.
You're a killer. People like you
never change.

3 FINGERS
(Smiles)
And people like you do? We're both
the same G.

His words have hit a note, James looks like he remembers something.

The moment passes. Detective Knight continues.

DETECTIVE JAMES KNIGHT
Where is she?

3 Fingers feigns confusion.

3 FINGERS
Who's that then?

DETECTIVE JAMES KNIGHT
Rianna Moore, I know you have her.

3 Fingers SPITS on floor, it barely misses Detective James Knight. How disrespectful.

3 FINGERS
I don't know what you're talking
about G.

3 FINGERS turns his back and enters the FLAT, his goons remain outside, there's NO way in.

Detective Knight saunters over to the window by the staircase.

He is watched all the way.

He looks down onto the car park, there are a few cars, but there's one very expensive one.

His eyes light up.

EXT. TOWER BLOCK/CAR PARK

Knight walks behind several cars until he reaches the expensive looking one.

He looks around, no one's watching. He picks up a ROCK and SMASHES the window.

The alarm goes off, it is deafening.

EXT. 3 FINGERS FLAT - AFTERNOON

The ALARM can be heard in the building. The two goons are talking, they ignore it.

3 Fingers walks out, he looks PISSED.

3 FINGERS
Are you two deaf blood.

GOON1
What?

3 FINGERS
Can't you hear the alarm G.

They look at eachother.

One of them finally sparks into life.

GOON1

Oh yeah bruv. I'm gonna check it out.

3 Fingers shakes his head.

INT. THE TOWER/STAIRCASE

The detective waits, he is hidden.

The goon dashes down the stairs.

He steps out and makes his way up the stairs. One down, one to go.

EXT. 3 FINGERS FLAT

The other goon is by himself, he looks uneasy.

He takes out a WEAPON. He looks to his right and then to the left, where he is met with a right HOOK punch.

Detective James Knight stands over the newly UNCONSCIOUS goon.

He kicks his weapon away.

He looks around to see if anyone was watching. Nope, the coast is clear.

He KNOCKS on the door.

He waits.

INT. FLAT 200/HALLWAY - AFTERNOON

One of 3 Fingers' goons STRIDES over to the door, he looks out the peephole.

He can't see nothing.

INT. TOWER BLOCK/SECOND FLOOR - AFTERNOON

Detective Knight is standing right up against the door, OBSCURING the peep hole.

INT. FLAT 200/HALLWAY - AFTERNOON

HENCHMAN

Who dat?

INT. TOWER BLOCK/SECOND FLOOR - AFTERNOON

Knight puts on his best gangster ACCENT. It's not very convincing.

DETECTIVE JAMES KNIGHT

Yeah blood, let me in, I need to take a piss fam.

INT. FLAT 200/HALLWAY - AFTERNOON

The Henchman unlocks the door slowly.

Detective Knight KICKS it in. He sends the unsuspecting man flying.

INT. FLAT 200/LIVING ROOM - AFTERNOON

Knight OPENS the door to the living room. Rianna Moore sits TIED up in a chair in the middle.

He takes out his WEAPON and looks around, he's on GUARD.

The room is EMPTY, apart from the TENSE figure of James Knight and the SCARED, tied up Rianna.

He CREEPS closer to her, the floor boards CREEK.

He removes the TAPE from her mouth. She GASPS for air.

RIANNA MOORE

He's in the other room, he's coming back.

James hears a noise. He quickly places the TAPE back over Rianna's mouth.

She MUMBLES, he puts his finger over his mouth, signalling her to be QUIET.

He HIDES behind the door and waits.

3 FINGERS steps through the door, James HITS him over the head.

He goes down like he's been hit by a boxer. He is barely conscious.

3 FINGERS

(Mumbling)

Are you dizzy blood. Do you know who you're fucking with? Do you know who I work for.

Detective James Knight walks over to Rianna. He removes the tape from her mouth and unties her hands.

DETECTIVE JAMES KNIGHT

(To 3 Fingers)

I don't care who you work for. All I care about is that little girl. Where is she?

3 Fingers looks away.

3 FINGERS

I didn't take any girl.

DETECTIVE JAMES KNIGHT

Maybe not, but you know something. Nothing happens in this building without you knowing.

3 Fingers continues to look away, he seems DISINTERESTED.

DETECTIVE JAMES KNIGHT (CONT'D)

This could be a chance for you to make a difference. A chance to change.

3 Fingers Nigerian accent is in full swing.

3 FINGERS

(LAUGHING)

Change? Don't chat shit, you want me to change now but it was you lot that made me like this.

Detective Knight STANDS over 3 FINGERS.

3 FINGERS (CONT'D)

It's all boy dems fault, when we were youngers, they used to always stop man for no reason.

The detective doesn't look moved.

3 FINGERS (CONT'D)

They made us like this. We do what have to do, blood.

DETECTIVE JAMES KNIGHT

So it's everyone else's fault?
There's always choices and you continue to make the wrong ones.

He moves in closer.

His well spoken English accent clashes with 3 Fingers harsh Nigerian tone.

DETECTIVE JAMES KNIGHT (CONT'D)

We're not born a certain way or destined to go down a particular path. We are who we choose to be.

3 FINGERS

You think anyone cares about us fam, they don't come here and see whats goin on. They don't care if we fail.

DETECTIVE JAMES KNIGHT

So you're waiting for the government to come and help you. I've got news for, it ain't coming.

Knight looks out the window. The goon is making his way back and he has 3 more men with him.

He gets in the FACE of 3 FINGERS, time is running out. He is losing patience.

Rianna SNAPS out of her deranged state.

RIANNA MOORE

(To 3 Fingers)

Why are you doing this?

3 FINGERS

(Angry)

Shut up. You should of been looking after your daughter. You're a shit mum.

Rianna walks over to 3 Fingers and drops to her knees.

The large 3 Fingers is still on his back.

RIANNA MOORE
Please, I'll do anything. Just give
her back to me.

Her hands are around his ankles.

3 FINGERS
Mind out, man.

Rianna has a lost look on her face.

She gets to her feet, she backs off a bit.

RIANNA MOORE
I'll tell them everything.

She has a don't fuck with me look on her face.

3 FINGERS
You're not going to tell him
anything bitch. You know what the
deal is.

RIANNA MOORE
I will.

3 Fingers looks annoyed.

3 FINGERS
I should of finished you off when I
had the chance.

She LUNGES towards him.

Rianna SCRATCHES and CLAWS at his face. Her ANGER is
relentless.

His eye patch drops to the floor.

James pulls her off a BELEAGUERED looking 3 FINGERS.

DETECTIVE JAMES KNIGHT
It's ok, lets go.

He DRAGS Rianna away. She's still kicking and screaming.

3 FINGERS shouts out to James as he leaves.

3 FINGERS
We're the same, you just don't see
it. But trust me, you will.

INT. TOWER BLOCK/SECOND FLOOR - LATE AFTERNOON

Detective James Knight and Rianna come out of the door, they step over the goon that is laid out in front.

James turns to Rianna Moore.

DETECTIVE JAMES KNIGHT
You and your mum need to get away
from here. This building.

RIANNA MOORE
I'm not going anywhere. My
daughter's missing. I'm coming with
you.

She ties her long flowing hair into a ponytail, she is ready for war.

INT. TOWER BLOCK/STAIRCASE - LATE AFTERNOON

DETECTIVE JAMES KNIGHT
Why did he have you tied up in the
middle of the living room?

RIANNA MOORE
I'd had enough of his bullshit,
enough of him using me. Bank scams
this, transport drugs that.

James and Rianna tip toe down the stairs, they watch out for any GOONS.

RIANNA MOORE (CONT'D)
Taking my daughter was the final
straw.

DETECTIVE JAMES KNIGHT
How do you know he has her?

Rianna looks back at him CONFUSED.

RIANNA MOORE
I don't. But if she is here, he
must know.

He nods, he agrees.

They stop at a window. James points to a building.

DETECTIVE JAMES KNIGHT
What's special about that building.

RIANNA MOORE

What ... That's owned by the F
Kid's. We've been beefing with them
for years.

She looks at him, she is INTRIGUED.

RIANNA MOORE (CONT'D)

Why do you want to know?

DETECTIVE JAMES KNIGHT

Someone there might know something.

RIANNA MOORE

How do you know?

He makes up an excuse. He can't tell her it was the MIRROR.

DETECTIVE JAMES KNIGHT

A source told me.

James' phone RINGS, this time it's a woman's voice.

DETECTIVE JAMES KNIGHT (CONT'D)

Hi, is Liz ok.

It's Elizabeth Knight's sister, 26, combative and outspoken.

ELIZABETH'S SISTER

She is but she wasn't feeling too
well so we're headed to the
hospital.

He's alarmed, he places his right hand on his head.

DETECTIVE JAMES KNIGHT

Can I speak to her?

ELIZABETH'S SISTER

No, she can't speak right now.
She's not up to it.

What a lame excuse. James looks even more concerned.

DETECTIVE JAMES KNIGHT

If she's not too serious then she
can talk to me.

He is getting irritated.

ELIZABETH'S SISTER

Look, when are you going to grow up
and take responsibility for your
marriage.

DETECTIVE JAMES KNIGHT

(Angry)

This has nothing to do with you.
Put her on the phone.

ELIZABETH'S SISTER

Don't go off on me. I'm just trying
to help.

That sounds like a bitch you don't want to mess with.

He goes right back at her.

DETECTIVE JAMES KNIGHT

Don't you think I understand things
aren't ok. It's all I ever think
about.

ELIZABETH'S SISTER

One day you may wake up and realise
that there's more to life than your
precious job.

He goes quiet.

DETECTIVE JAMES KNIGHT

Yeah... Well.

Suddenly his phone CUTS. No reception.

This sets him off, he begins to kick the wall repeatedly.

He's having a meltdown. Now is not the time.

Knight puts his phone back into his pocket. He is VISIBLY
EMOTIONAL.

Rianna is shocked but still preoccupied.

RIANNA MOORE

Who was that?

DETECTIVE JAMES KNIGHT

My wife, she's having a baby.

RIANNA MOORE

Oh, that's nice. Anything you want
to talk about.

DETECTIVE JAMES KNIGHT

No.

INT. FLAT 200/LIVING ROOM - LATE AFTERNOON

3 Fingers dusts himself off and pulls up his bagging trousers.

He picks up his patch and places it back over his right eye.

2 of his Henchmen stand by his side. His little brother is in the room as well.

3 Fingers doesn't look happy.

He stares at one of his men. The stare BURNS a hole.

The man doesn't dare look back.

Finally the silence is broken

3 FINGERS
You can't get the help these days.
this shit would have never of
happened back in the day.

He wipes the blood from his face.

3 FINGERS (CONT'D)
Man like Shiggie Mule, and big
Derick would never allowed these
pussy holes to get close to me.

The boss is PISSED. Youngerbrother looks at the floor.

His accent switches from South London to Nigerian.

3 FINGERS (CONT'D)
Why do I even pay you lot.

HENCHMEN
(Mutters)
You haven't been paying us.

3 FINGERS
What? What was that G?

His phone rings.

He sees the caller. He doesn't want to take it.

He reluctantly picks up after a few rings.

There are no NICETIES from the mystery caller, straight to business.

3 Fingers quietly responds, he's not as confident as before. Maybe he's met his match.

3 FINGERS (CONT'D)
We have a little problem G.

He holds the phone away from his ear. The mystery caller is SCREAMING down the phone.

This pisses 3 Fingers off.

The screaming stops and 3 Fingers responds angrily.

3 FINGERS (CONT'D)
Who are talking to. I don't care who you are. Round here I'm the boss.

3 Fingers can't lose face in front of his men.

3 FINGERS (CONT'D)
Don't worry, I'll shut her up and him as well.

He turns to his soldiers.

3 FINGERS (CONT'D)
You niggas, buckle up, we're going hard at em.

He hands his brother a gun. The big man looks intimidated.

3 FINGERS (CONT'D)
You're up.

Little Frank looks at the gun, his eyes are full of fear.

EXT. THE FIELD - DUSK

It's a cold, dark evening. The DUST kicks off the floor like the wild west.

Detective James Knight and Rianna walk across the field. Rianna looks troubled.

RIANNA MOORE
3 Fingers told me something back there.

James looks at her.

RIANNA MOORE (CONT'D)
He said you got a girl killed.

He turns away, she's hit a sore point.

He doesn't respond.

RIANNA MOORE (CONT'D)
I appreciate everything you've done
but I don't want you to put her at
risk.

James stops, he lets out a sigh.

He looks Rianna in the eyes, he feels comfortable with her.

DETECTIVE JAMES KNIGHT
I used to work for the missing
child's unit in Surrey.

She listens INTENTLY.

DETECTIVE JAMES KNIGHT (CONT'D)
There was this girl that was
kidnapped. She was pretty, had
blond hair.

He adjusts the cuffs on his shirt.

DETECTIVE JAMES KNIGHT (CONT'D)
When we investigated we found out
that it was likely that a local man
had taken her.

The wind HISSES.

DETECTIVE JAMES KNIGHT (CONT'D)
I knew him, he was a coward.

Rianna is hooked by the story.

DETECTIVE JAMES KNIGHT (CONT'D)
But what I didn't know was how far
a coward could go if he was pushed
into a corner.

He's letting his shield down.

DETECTIVE JAMES KNIGHT (CONT'D)
I was told to wait for backup. But
I didn't listen.

His eyes are full of REGRET.

DETECTIVE JAMES KNIGHT (CONT'D)
When I got there I tried to talk
him down. But while he was talking
to me he was strangling her.

Rianna looks HORRIFIED.

DETECTIVE JAMES KNIGHT (CONT'D)
I should have waited but I was too
headstrong, too proud.

The detective turns away.

DETECTIVE JAMES KNIGHT (CONT'D)
After that I wasn't the same. So I
moved here and started
investigating low fraud cases.

He continues to walk across the field.

Rianna stands there for a moment, she looks empathetic.

Suddenly she springs to life and runs to catch up.

EXT. F KID'S BLOCK - DUSK

James and Rianna stand in the shadow of F Kid's block, the
building is MASSIVE.

Rianna's on enemy turf, she looks uneasy.

James sees a boy across from them. He recognises him, it's F
Kid.

DETECTIVE JAMES KNIGHT
Wait here I'll be back.

Rianna nods her head but she looks uncomfortable.

EXT. F KID'S BLOCK/SEATING AREA - DUSK

Knight approaches F Kid.

He looks at him SUSPICIOUSLY.

Detective Knight grabs him and faces him up against the wall.

F KID
What are you doing man?

He AGGRESSIVELY pats him down.

F Kid trousers are nearly falling off, that must be the style.

DETECTIVE JAMES KNIGHT
I don't know who you are and where
you're from.

F KID
You know me bruv, we spoke before.

James finds nothing on him. He PUSHES F Kid away.

DETECTIVE JAMES KNIGHT
Speaking to you once isn't knowing
you.

F Kid pulls up his jeans, before taking a seat on the WALL.

F KID
I'm here to help you.

DETECTIVE JAMES KNIGHT
Who sent you.

F KID
No one sent me blood, I run this
place. As I said before there's a
war going on. I'm on one side and 3
Fingers is on the other.

James looks at him with DISGUST.

DETECTIVE JAMES KNIGHT
How could you help me?

EXT. F KID'S BLOCK - DUSK

A group of enemy soldiers pass Rianna, they look like they're ready for war. Something's going down.

Rianna hides her face.

Phew, they didn't see her.

She looks a bit nervous.

EXT. F KID'S BLOCK/SEATING AREA - DUSK

F KID
They're all in it together blood.

James listens intently.

DETECTIVE JAMES KNIGHT

Who?

F KID

The old man, 3 Fingers. Maybe some of the pigs as well.

That word PIGS angers James, F Kid sees this.

F KID (CONT'D)

Sorry, I mean police.

He sits on the wall besides F Kid. He makes himself more comfortable.

DETECTIVE JAMES KNIGHT

And how do you know this?

F KID

Everyone knows it. I'm surprised with all your super detective abilities that you don't bruv.

He lets out a devilish laugh.

EXT. F KID'S BLOCK - DUSK

It's pitch BLACK, you can barely make anything out.

Rianna fiddles with her pony tail, she is being watched by a man. We do not see who it is.

EXT. F KID'S BLOCK/SEATING AREA - DUSK

A SMIRK stretches across F Kid's face, he is happy to know something the police doesn't.

F KID

The old man is the connect. He brings the drugs in.

Detective James Knight is paying full attention.

F KID (CONT'D)

Why do you think everything's going to shit. Now the old man's locked up 3 Fingers is low on supply.

James and F Kid look odd sitting together. They're an UNLIKELY twosome.

DETECTIVE JAMES KNIGHT
So long as he comes up with the
drugs, 3 Fingers looks the other
way?

F KID
It's all about the papes man, its
all about the papes.

Detective Knight turns to face F Kid. His expression cannot
hide the DISGUST he feels for the man.

DETECTIVE JAMES KNIGHT
So what's in this for you?

F KID
3 Finger's time is over. It's time
to let the young guns do it.

F Kid gets more animated.

F KID (CONT'D)
Ever since his whole crew got
locked up, he's been weak. His
young ones aren't up to it.

James lets out a WILY smile.

DETECTIVE JAMES KNIGHT
I suppose you're next in line.

F Kid smiles.

F KID
This conspiracy goes deep, to the
very top. Don't trust anyone.

James steps off the wall. He starts to walk.

F Kid shouts at him as he leaves.

F KID (CONT'D)
I'll tell you one thing. 3 Fingers
is finished, his time is over.

EXT. F KID'S BLOCK - NIGHT

James is looking around, he has lost something.

He looks with URGENCY, Rianna's gone missing. Where is she?

He can't see in the DARKNESS.

Suddenly someone grabs him from behind, it's Rianna. She's safe. He looks relieved.

His phone RINGS. It's The Chief

THE CHIEF

What's happening, have you found her?

DETECTIVE JAMES KNIGHT

No, but I might have a lead.

THE CHIEF

Well you need to find her by yourself. No ones coming they've called off the search.

James is growing increasingly impatient. He looks irritated.

DETECTIVE JAMES KNIGHT

Maybe I've always been on my own?

THE CHIEF

What are you talking about?

DETECTIVE JAMES KNIGHT

I don't know you. I just started working with you today. How do I know you're not part of this?

James sees a BLACK car with blacked out windows. It slowly creeps towards them.

THE CHIEF

I don't know who got to you. But you need to get your head straight. Otherwise you're not going to get out of this alive.

The car gets closer, he looks around for an exit. Rianna looks uneasy.

DETECTIVE JAMES KNIGHT

Yeah thanks, I'll call you if I need you.

The car stops.

James Knight and Rianna back away. They're blocked in.

The car REVS its wheels, it's preparing to accelerate.

Rianna throws a ROCK towards the car.

RIANNA MOORE
Come on then.

The car continues to rev it's wheels.

James pulls Rianna back. He's surprised by her actions.

He looks around, there's no way out.

The car accelerates towards them, is this the end?

THERE'S A FLASH

INT. FLAT 400/LIVING ROOM - NIGHT

James is sitting down on the dirty couch. Mickey talks to him but he cannot hear, the world is on MUTE.

Her turns to his left, Rianna Moore is sitting besides him.

FLASH

EXT. F KIDS BLOCK - NIGHT

James is laid out on the floor.

He STICKS his head up. The black car is reversing, it's headed straight for him.

ANOTHER FLASH

INT. FLAT 400/LIVING ROOM - NIGHT

Detective James Knight is standing up, he is in full conversation with Mickey. He looks confused, he can't hear what he is saying.

SOUND slowly begins to return. He catches the tail end of what Mickey's saying.

MICKEY
... Transporting the girl.

James looks confused.

MICKEY (CONT'D)
I said I overheard them. They're transporting the girl.

He perks up and regains his composure.

DETECTIVE JAMES KNIGHT

Where?

MICKEY

She's at 3 Fingers flat right now.

Rianna rushes to the door. No time to waste.

DETECTIVE JAMES KNIGHT

Wait.

She stops.

DETECTIVE JAMES KNIGHT (CONT'D)

How did we get here?

Mickey and Rianna STARE at the detective. They have a WTF look on their faces.

MICKEY

What are you talking about?

James grabs Mickey by the NECK.

DETECTIVE JAMES KNIGHT

Right now, this moment. How did I get here?

Rianna intervenes.

RIANNA MOORE

Leave him alone. He saved us. Don't you remember?

FLASHBACK

EXT. F KID'S BLOCK - NIGHT

Mickey helps James to his feet.

Rianna , Mickey and Detective James SCAMPER to the door.

The blacked out car is in the distance, it ACCELERATES towards them.

They get away just in time.

FLASHBACK END

INT. FLAT 400/LIVING ROOM - NIGHT

James lets go of Mickey's neck.

MICKEY

You're a head case mate.

He looks like he remembers.

DETECTIVE JAMES KNIGHT

We have to be smart. We can't just rush in.

RIANNA MOORE

There's no time to. This is our chance.

James stands still for a moment, he's thinking.

DETECTIVE JAMES KNIGHT

(To Mickey)

Do you know how many guys are protecting her.

MICKEY

Only one, maybe two.

DETECTIVE JAMES KNIGHT

Why so few.

MICKEY

The war is on baby. There all fighting it.

He walks over to the door.

DETECTIVE JAMES KNIGHT

Lets go. Stick close.

INT. TOWER BLOCK/STAIRCASE - NIGHT

Detective James Knight leads the way, Rianna and Mickey are a few paces back.

MICKEY

(To Rianna Moore)

He's going mad. Can we trust him?

James cannot hear them.

RIANNA MOORE

Of course we can.

She doesn't sound too confident.

They reach 3 Fingers' floor, James signals them to stop.

He peeks around the corner. There's no one guarding the door.

DETECTIVE JAMES KNIGHT

Wait here.

Mickey gives Rianna a look. She reacts.

RIANNA MOORE

You should let us help.

MICKEY

That's a good idea.

James reacts with anger.

DETECTIVE JAMES KNIGHT

I said wait here.

James Knight walks towards the door.

EXT. 3 FINGERS FLAT

The door is ajar, he steps in with one foot.

He STOPS, something's wrong. He looks over to Rianna, Mickey is standing behind her.

He whispers to himself.

DETECTIVE JAMES KNIGHT

How could I have been so stupid?

The door SLAMS back in his face. Someone's kicked it from behind.

He falls to the floor. His nose is BUSTED open.

He lies on the floor, DAZED and confused.

He looks up, one of 3 Fingers' goons is standing over him.

GOON

Remember me.

The goon kicks him in the forehead. Blood SQUIRTS from his face.

FLASH

INT. GARAGE - MORNING

Cluttered garage, wait, we've seen this place before.

Old Man gets punched in the face.

FLASH

EXT. 3 FINGERS FLOOR - NIGHT

James Knight crawls away. We hear the SCREAMS of Rianna Moore.

The goon hits James with a BAT.

FLASH

INT. GARAGE - MORNING

The world is SPINNING, our vision is blurry.

Two men speak.

GUARD

It's falling.

THE CHIEF

Not yet.

FLASH

EXT. 3 FINGERS FLOOR - NIGHT

3 Fingers stands over James with a knife, his LARGE frame is menacing.

Little Frank stands in his SHADOW.

3 FINGERS

You just wouldn't stop. You
wouldn't give it up G.

James' head is SPINNING, he CRAWLS towards 3 Fingers.

3 FINGERS (CONT'D)

I worked too damn hard for what
I've got and I'm not giving it up
blood.

The three THUGS stand over him.

Little Frank is removed from the group, but something about his stare is different.

3 FINGERS (CONT'D)
I didn't know about the girls.

We see a HINT of remorse from 3 Fingers, just a hint.

3 FINGERS (CONT'D)
But I can't let you find her, that
will bring the whole operation
down.

Little Frank is horrified, he's realised that his brother had something to do with the missing girl.

James struggles to MUTTER some words.

DETECTIVE JAMES KNIGHT
It's already coming down.

Little Frank MUMBLES something to himself. Come on, do something, it's now or never.

LITTLE FRANK
(To 3 Fingers)
You knew something about the girl?

3 FINGERS
Not now bruv.

LITTLE FRANK
You told me you had nothing to do
with this.

3 FINGERS
Shut up man.

We hear a CLICK.

Little Frank is pointing a gun towards 3 Fingers.

3 FINGERS (CONT'D)
What ya doing blood? Put the gun
down G.

The henchmen don't know what to do. They look at each other.

LITTLE FRANK
You wanted me to grow up, become a
man. That's what I'm doing now. Put
the knife down.

3 Fingers ignores him.

LITTLE FRANK (CONT'D)

(Angry)

I said put the fucking knife down.

3 Fingers doesn't drop the knife. He doesn't believe he will shoot.

Young brother helps Detective James Knight to his feet.

LITTLE FRANK (CONT'D)

I think the girl is in garage 000.

He doesn't let anyone go there.

We hear a loud BANG, it is deafening.

Rianna drops to the floor.

A BULLET has come from across the landing, it wasn't Little Frank or 3 Fingers' goons that shot her. The WAR is on.

The VIOLENCE of the SHOOTING stuns everyone.

3 Fingers and his goons are momentarily FROZEN.

They look out the window. They can't see nothing.

They look.

They continue looking.

A GUNSHOT goes off again, everyone hits the ground.

James is in a state of shock. He tries to lunge towards Rianna, but he is too weak.

Rianna lies facing him, she looks DEAD.

Detective James Knight lies next to her. He BROKEN.

Everyone is on the FLOOR, they are under siege from a hail of BULLETS.

3 Fingers drags his Little Frank off the floor, he and his men SCAMPER towards the exit.

James puts his HAND on Rianna's face, it's still warm.

The young mother's eyes slowly open, she's still alive. Her hair is loose, it flows beautifully again.

She says something, he can't hear her.

He moves in closer.

RIANNA MOORE

I know you're going to find her, I believe in you.

The hero CRADLES her.

DETECTIVE JAMES KNIGHT

Don't speak, I'm going to get help.

She coughs up blood as she struggles to talk.

RIANNA MOORE

No, it's too late. You have to get to her.

This is sad, another life lost to gun crime.

DETECTIVE JAMES KNIGHT

I will.

RIANNA MOORE

Don't let him win.

That's her last BREATH, her eyes close.

She drifts away, a sleeping beauty. She is gone.

James Knight closes the young girls eyes.

His eyes are full of purpose, she won't have died for nothing.

INT. TOWER BLOCK/STAIRCASE - NIGHT

The detective's body is failing him, he drags himself towards the staircase.

Something's wrong, he touches his stomach.

His white shirt is DRENCHED in blood, his blood.

He lifts up his top, he's been shot. He winces in pain as he touches the wound.

He BATTLES against the pain as he descends the steps.

SHOUTS of violence echo throughout the building. Running BATTLES are being fought.

He passes Rianna Moore's floor.

INT. FLAT 500/RIANNA MOORE'S FLAT - NIGHT

Rianna's once beautiful home has been DESTROYED.

Her daughter's TOYS are scattered all over the place.

The WHITE walls are BLACKENED with graffiti.

INT. TOWER BLOCK/STAIRCASE - NIGHT

The dark haired hero continues his descent, he is a man with CONVICTION.

He hears SHOUTS from the landing.

He looks around the corner, a group of THUGS are outside Mickey's flat.

They BOOT the door down.

INT. FLAT 400/MICKEY'S FLAT - NIGHT

Mickey sits motionless on the couch, he has a NEEDLE sticking out of his right arm.

He is dead.

A THUG stands over him, looking on in DISGUST.

INT. TOWER BLOCK/STAIRCASE - NIGHT

As James continues his descent to HELL, he gains more strength. He hasn't lost yet.

The staircase seems to go on for ETERNITY.

He passes the third floor, he doesn't look back.

INT. FLAT 300/MIRROR FLAT - NIGHT

The MIRROR lies SMASHED on the floor.

Glass SHARDS are everywhere.

INT. TOWER BLOCK/STAIRCASE - NIGHT

He's nearly there.

The BATTERED and bruised hero passes 3 Fingers' floor.

His clothes are RIPPED, his face is cut but he continues.

INT. FLAT 200/3 FINGERS FLAT - NIGHT

The once PROUD home lies in ruins.

It has been looted.

It's a MESS.

EXT. TOWER BLOCK - NIGHT

James walks out, he is camouflaged by the night sky.

This is weird, all seems CALM.

All of a sudden two cars pull up. 10 ARMED gangsters exit the cars, they look like they're going to war.

He COLLAPSES back onto the floor, he is too weak to fight them.

They bear down on him, SWINGING their bats and thrusting there knives. Could this be it for him?

The answer is no, 3 Fingers' crew come CHARGING in from the east. 3 Fingers is not with them.

They shout and holler as they run to meet the enemy. This is going to be a battle.

The two FORCES meet, the CLASHES are ferocious. People are being stabbed and beaten.

James grabs his opportunity, he gets to his feet and continues his journey. He is a man on a MISSION.

EXT. GARAGES - NIGHT

He approaches the garages, he SPOTS a familiar face.

3 Fingers' is sitting on the floor, he is cradling his little brother who is DEAD.

The once STRONG leader is balling his eyes out, he's a shadow of his former self.

He is holding a GUN in his right hand, James sees it and stops.

3 fingers looks up and sees the detective.

The two men STARE at eachother.

Detective Knight begins to slowly walk pass the fallen villain, he keeps his eye on the gun.

3 Fingers remains PASSIVE, as the hero passes him and his dead brother.

3 FINGERS

(Crying)

I knew he wasn't cut out for this
G. It's my fault that he's dead
blood.

Detective James Knight keeps walking, he has no sympathy for the man.

EXT. THE GARAGE

He places his hand on the garage door and turns. It's stuck.

He presses down harder, the extra force manages to turn the handle.

He opens up the garage.

INT. GARAGE - NIGHT

The room is pitch BLACK, an old man sits by a LIGHT.

We cannot see his face.

James tentatively walks closer, with his weapon drawn.

DETECTIVE JAMES KNIGHT

Who are you? Where is the girl.

The mysterious figure turns to face him.

It's The Chief.

THE CHIEF

Don't worry she's safe now. We
found her.

DETECTIVE JAMES KNIGHT

The Chief? What are you doing here?

The Chief lets out a sigh.

THE CHIEF
Come and take a seat.

DETECTIVE JAMES KNIGHT
No, where's the girl, I need to see
her. I knew I shouldn't have
trusted you.

THE CHIEF
I'm here to help you.

DETECTIVE JAMES KNIGHT
I don't need help.

The light EXTINGUISHES, we're in DARKNESS,
We hear the two men BREATHING.
The lights come back on, we're in a WAREHOUSE.

INT. GARAGE - NIGHT

DETECTIVE JAMES KNIGHT
Where am I?

THE CHIEF
The question shouldn't be where you
are but who you are.

The Chief takes out MIRROR and hands it to James.
James is ALARMED, he now sees himself as he really is.
He is an old man.

DETECTIVE JAMES KNIGHT
No, it's not possible.

Memories come FLASHING back, evil memories.

THE CHIEF
You see, my intent was not only to
find the girl but also help you.

James Knight backs away in DISBELIEF.

DETECTIVE JAMES KNIGHT
Where's the girl?

THE CHIEF
She's safe, she's with her mum.

The Chief moves in closer.

THE CHIEF (CONT'D)
Several years ago, I was part of a team that developed a program for the government.

James continues to SHAKE his head.

THE CHIEF (CONT'D)
We would place people in a specially adapted building that would bring their subconscious to life.

He is in DISBELIEF.

THE CHIEF (CONT'D)
It was meant to be a way of getting information out of a subject that was unwilling to talk.

James' HANDS are on his head.

THE CHIEF (CONT'D)
We would wipe the person's mind. We would make them investigate themselves.

The old EVIL looking James Knight is glued, he is FROZEN, a STATUE.

THE CHIEF (CONT'D)
Ultimately this would provide invaluable information. Even information that the subject had forgot.

The old man doesn't believe it.

DETECTIVE JAMES KNIGHT
No, It's a lie.

The Chief ignores his words.

THE CHIEF
The army loved it because it was an enhanced interrogation technique that wasn't torture.

DETECTIVE JAMES KNIGHT
I don't believe you, it's another trick.

The silver haired Chief has a DISAPPOINTED expression.

THE CHIEF

(disappointed)

But in a situation that isn't as black and white as this. There was only ever going to be one outcome, an outcome I should have known.

He places his HANDS on his lap. He looks DEJECTED.

THE CHIEF (CONT'D)

I now realise that there was a fatal flaw. The question wasn't whether you could change, it was whether you could live with yourself when you had.

DETECTIVE JAMES KNIGHT

M... my wife? My son?

THE CHIEF

They're not real.

James FALLS to his knees.

THE CHIEF (CONT'D)

I know they feel real. But they're not. It's just another part of your sub conscience.

DETECTIVE JAMES KNIGHT

No, I don't believe you. You're a liar.

More MEMORIES flash through the mind of the old man. He REMEMBERS more of the evil he has done.

But he fights AGAINST the memories.

THE CHIEF

Think about it. Think about the people you visited at the tower. They were all representations of people from your past.

The Chief holds out his FINGERS. He points to his first finger.

THE CHIEF (CONT'D)

Scarlett Moore. A woman that never paid attention to you. A woman that didn't protect you. Your Mother.

Second finger.

THE CHIEF (CONT'D)

Mickey was you and the children you abused. They were driven to drugs and suicide. They never had a chance in life.

Third.

THE CHIEF (CONT'D)

3 FINGERS was someone that was led astray by the system and wasn't strong enough to change.

DETECTIVE JAMES KNIGHT

None of these people existed?

THE CHIEF

They're all real but not in the way you imagined them. In order to create them in your subconscious, you had to of met them, even if it was for just one second, one moment.

MONTAGE

EXT. OFFICE BUILDING - DAY

Mickey strides out of the office building, he is wearing a suit and tie.

He looks smart, a business man.

INT. FLAT 200/3 FINGERS FLAT - DAY

A PROUD 3 Fingers stands next to Little Frank.

Little Frank is wearing graduation gear.

A photo is taken.

EXT. PARK - DAY

Rianna Moore plays withe her daughter, they look happy.

Someone steps into view, it's Scarlett Moore.

The little girl runs up and HUGS her.

END MONTAGE

DETECTIVE JAMES KNIGHT
Can I speak to her?

The Chief lets out a sigh.

THE CHIEF
I suppose you can. Now you know the
truth, you control your reality.

James' phone RINGS.

ELIZABETH KNIGHT
Hello. Detective James Knight.

His eyes begin to TEAR up.

DETECTIVE JAMES KNIGHT
It's good to hear your voice.

ELIZABETH KNIGHT
I've got good news. We have a new
addition to our family. Your
daughter.

DETECTIVE JAMES KNIGHT
My little girl.

ELIZABETH KNIGHT
She's beautiful, I can't wait for
you to see her.

DETECTIVE JAMES KNIGHT
I can't wait to see her.

He WIPES the tears away from his eyes.

DETECTIVE JAMES KNIGHT (CONT'D)
I love you more than you could ever
know.

The tears STREAM down his face.

ELIZABETH KNIGHT
What's wrong?

DETECTIVE JAMES KNIGHT
Nothings wrong.

ELIZABETH KNIGHT
Did you find the girl.

DETECTIVE JAMES KNIGHT
Yes, she's safe.

ELIZABETH KNIGHT
Are you heading back?

DETECTIVE JAMES KNIGHT
Yeah. But I just want to say...

ELIZABETH KNIGHT
I know, you don't have to say it.
I'm sorry as well. I'll see you
later on.

The old man KNEELS on the floor, he clutches his PHONE, which has a PICTURE of his Elizabeth.

The Chief CALLS the guard.

THE CHIEF
(To guard)
Let's shut this down.

Guard places the sack over Detective James Knight's HEAD and drags him away.

The lights to garage switch off ONE BY ONE.

The End