

FRIENEMITY

By

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The Treatment 'The Ride' by Bernard Okoth

WGAW #1325321

FADE IN

TITLE SEQUENCE - A CONTINUOUS SHOT FROM A CAMERA
ILLUSTRATING THE LIFESPAN OF A SMALL FISH.

- A small fish is attacked by a large predator fish but evades the attacker and swims into a passing shoal.
- The shoal swims it's way unawares into a fisherman's net which is then hauled out of the water by masculine hands of several fishermen and the catch loaded onto a boat.
- The small fish, picked up by a FISHERMAN from the rather large catch, is tossed into a waiting crate on a fishing port.
- The small fish is lying in the open crate at the port where an ELDERLY ASIAN MALE, seemingly staring directly at the small fish inspects the catch.

ELDERLY ASIAN MALE
(to a fisherman, with an
Indian accent)
How much for this?

- The Asian trader and the fisherman exchange money as the crate is loaded onto the back of a refrigerated truck.
- The crate is offloaded by a male factory worker and the contents poured on to a long metallic table with several workers lined around it covering it's length.
- The small fish is picked by a female worker, cleaned as it passes through several hands ending in the fillets being wrapped in a transparent plastic wrapper and parked in a cooler container then locked by a female worker.
- A cooler door opens and a hand reaches in and grabs the frozen fish fillet, puts it in a shopping crate then heads for the till at a busy shopping mall where the frozen fish is wrapped then inserted in a brown shopping bag.
- A male restaurant chef's hand removes the fish fillet from the shopping bag, removes the transparent plastic wrapper and puts the fillet in a defroster.
- DING sounds the defroster as the same hand removes the fish fillet, seasons it then inserts it into a pan of hot cooking oil.
- The fish fillet is turned several times in the frying pan, removed from the pan and excess oil drained then placed on an order rack in a busy take-away restaurant.

(CONTINUED)

- A female restaurant worker grabs the fillet and serves it with french fries for a take-away client.
- A female paramedic personnel grabs the order and pays for it at the till then rushes out of the busy restaurant towards a parked paramedic van.
- The female paramedic boards the van and hands a male driver his order, takes out the fish fillet, takes a bite as the van rides on to a busy road and weaves it's way speedily past traffic with the ever blaring sound of an ambulance SIREN carries to us to the wind.

FADE TO

INT. APARTMENT - TELEVISION - DAY

6 MONTHS EARLIER

A female anchor named JANE BROOKS appears over the television.

JANE BROOKS

(on TV)

News just in indicate SARAH DEAN, the politician implicated in the murder of the late Craig Edwards, a renowned rights activist, has been acquitted of the first degree murder charge by a Nairobi criminal court...

TV footage of scenes from outside the court.

WE DEMAND JUSTICE, SARAH DEAN ROT IN JAIL, read some of the placards waved by a group of peaceful demonstrators outside the court.

JANE BROOKS (CONT)

(on TV)

Our reporter SEAN is at the scene and brings us more on this new development. Sean, what's the public reaction to this acquittal?

Several news vans and crew are also at the scene filming the situation. SEAN, a male reporter is at the scene.

SEAN

(on TV reporting from the outside the court)

Thanks Jane, as you can clearly see, the verdict was clearly

(MORE)

(CONTINUED)

SEAN (cont'd)
unexpected and has come as a huge
surprise to members of the public,
and the civil rights groups...

Sean moves towards a male protester.

SEAN (CONT)
(on TV to male protester)
...excuse me, Sir, what's your take
on the ruling?

MALE PROTESTER #1
(on TV directly to Camera)
It's absurd, this is an insult to
our justice system and a disgrace
to our entire society.

INT. APARTMENT - LIVING ROOM - DAY

COP, a middle aged man is seated on an old couch in the
middle of an unkempt room facing an old TV set.

Beside the couch is a small coffee table on top of which
lies several empty beer cans, a beer bottle and a small pen
knife.

CLOSE UP OF A TV SCREEN

Showing STEPHANIE M, a 38 year old aggressive female
prosecutor emerging from the court room accompanied by two
female assistants.

The reporters jostle for interview positions.

A FEMALE REPORTER reaches out to Stephanie with a
microphone.

FEMALE REPORTER
(on TV to Stephanie)
Ma'am, I take it from the verdict
that, uh...

STEPHANIE
(on TV to female reporter)
It's Stephanie...

Stephanie brushes her way past the reporters down the
stairs.

The reporters try to keep pace and mob her.

(CONTINUED)

SEAN
(on TV to Stephanie)
Ms. Stephanie, is the prosecution
satisfied with the verdict?...

Stephanie stops to address the press.

SEAN (CONT)
...is it what you expected?

STEPHANIE
(on TV to the press)
We are equally in shock.

FEMALE REPORTER #2
(on TV to Stephanie)
Are you going to repeal the ruling?

STEPHANIE
(on TV to female reporter #2)
There's so much we have to look
into before making such a move....

TV footage reveals:

35 yr old lead defense counsel JASON STEWART, emerging
from the court room accompanied by 45 yr old politician
SARAH DEAN.

STEPHANIE (CONT)
(on TV to the press)
We're going to do everything in our
power to restore the trust of
members of the public not only in
our courts but also ensure that
true justice prevails on this case.

DEMONSTRATORS
(on TV chanting, waving
placards)
We want justice, we want justice,
we want...

Several court guards and anti-riot police in full combat
gear, try to restrain the demonstrators.

DEMONSTRATORS (CONT)
(on TV chanting)
...justice, we want justice...

INT. APARTMENT - LIVING ROOM - DAY

Cop grabs a beer bottle and sips from it with his eyes partially shut.

He scratches himself in the groin area.

CLOSE UP OF A TV SCREEN

showing caption footage from the court and Jane in the studio.

JANE BROOKS
(on TV to Sean)
Sean, have you...

Caption TV footage of reporters jostling for interview positions with the defense team.

JANE BROOKS (CONT)
(on TV to Sean)
...Sean, can you hear me?...

Caption TV footage shows both Jane and Sean readjusting earpieces.

Sean holds out a microphone to the defendant.

JANE BROOKS
(on TV to viewers)
we seem to be having some technical difficulties with our audio reception and in case you are just joining us, we are live at the court with the breaking news of a verdict being delivered, acquitting Sarah Dean, the politician ex-wife of the late Edward Craig, a renowned rights activist, of the murder charge against her.

Jane Brooks fiddles with her earpiece.

JANE BROOKS (CONT)
(on TV to viewers)
I've just been informed by our technical team that everything is now back to normal. Let's go back to Sean for a live briefing by the defense team, Sean...

Cop places the beer bottle back on the table and pays close attention.

(CONTINUED)

MALE REPORTER
(on TV to Sarah)
Ma'am, do you believe the verdict
is fair?

SARAH
(on TV to reporters)
As I said before today, I'm
innocent and the court has just
re-affirmed this...

Sarah looks beside her at Jason.

SARAH (CONT)
(to reporters)
I only hope,

FEMALE PROTESTER
(on TV shouting at Sarah)
You murderer...

An anti-riot policeman restrains her.

FEMALE PROTESTER (CONT)
(on TV shouting)
...you deserve to die.

INT. APARTMENT - LIVING ROOM - DAY

CLOSE UP OF A TV SCREEN

showing Jason interrupting Sarah and addresses the press.

JASON
(on TV to reporters)
Ladies, gentlemen, I'm sure as
you've heard from my client, this
ruling is a clear indication of her
innocence.

Cop grabs the small pen knife from the table.

His grip tightens around the knife.

DEMONSTRATORS
(on TV chanting)
You murderer, we want justice, we
want justice...

MALE PROTESTER #2
(on TV shouting)
You stupid whore...you deserve to
die.

(CONTINUED)

Anti-riot policemen fire teargas canisters into the group of Demonstrators.

JASON

(on TV to reporters)

Despite the seemingly differing opinions on this ruling, we all have a duty to respect the court's verdict...

Lots of commotion as the teargas takes it's toll on everyone.

JASON (CONT)

(on TV to reporters)

Is a true test if not...

Jason coughs.

Jason grabs a handkerchief from inside his pocket and wipes his tear filled eyes.

The press scatter.

JASON (CONT)

(on TV to few reporters)

...victory for (coughs)...excuse me...

The demonstrators flee and hurl objects back at the anti-riot policemen who give chase.

Cop stabs the side arm of the couch viciously, sinking the knife deep into it with lots of rage.

EXT. CITY STREET - PAVEMENT [PLEASE INSERT
 \PRERENDERUNICODE{ÅÅ\$} INTO PREAMBLE] DAY

Jason walks the pavement of a crowded street talking into a cell phone.

EXT. CITY STREET - PARKING LOT [PLEASE INSERT
 \PRERENDERUNICODE{ÅÅ\$} INTO PREAMBLE] DAY

Jason and a middle aged FEMALE PARKING LOT ATTENDANT are at a car parking lot arguing.

JASON

Look here ma'am, there was a bag with a laptop...

(points at a parked Mercedes)

(MORE)

(CONTINUED)

JASON (cont'd)
...in that car.

More passersby get distracted as a crowd of curious onlookers begin to gather.

FEMALE ATTENDANT
(pointing at a row of parked cars)
Do you see all these?

JASON
Just tell me who broke into the car and stole my stuff.

FEMALE ATTENDANT
I can't help you?

Cop walks towards Jason and the female parking lot attendant.

JASON
You can't seriously tell me you couldn't even notice someone breaking into...

COP
(interrupts)
What seems to be the problem?

JASON
(to female attendant)
My car?

FEMALE ATTENDANT
(to Jason)
I've already told you, I don't know?

COP
Hey!

JASON
(to Cop)
What's your problem?

COP
(to female attendant)
What's going on?

FEMALE ATTENDANT
(to Cop)
It's this fool, he thinks I stole something from his car.

(CONTINUED)

JASON
(pissed)
Who the heck are you calling a
fool?

COP
(to Jason)
I'm sorry for that sir, she didn't
mean to insult you but I don't
think she knows who stole from your
car besides, there are so many cars
parked here and she's...

JASON
(to Cop)
Who are you, how's that my problem?

Cop reaches out a hand for a handshake but Jason ignores it.

COP
Andrew, the supervisor...

JASON
That means you're in charge?

EXT. CITY STREET - PARKING LOT - DAY

A car drives into a free parking space a few yards from the
scene.

COP
(to female attendant)
I'll take care of this, go...

FEMALE ATTENDANT
(to Cop)
Okay, but tell him to show me some
respect...

The female attendant makes as if to leave but then Jason
stops her.

JASON
(to female attendant)
We are not done here?

Cop intervenes.

COP
(to Jason)
Sir, just let her go, I can help
you.

(CONTINUED)

The female attendant looks annoyed and chuckles as she walks away.

FEMALE ATTENDANT
(murmurs)
Stupid.

JASON
(to female attendant)
What did you say?

Jason makes to follow the female attendant but Cop stops him.

COP
(restraining Jason)
Sir, please...

Jason turns his attention to Cop.

JASON
What's your plan?

Cop hesitates.

COP
Mister...

JASON
Stop wasting my time.

COP
I think there's a way I can help you...

JASON
Make it quick.

Cop stares Jason in the face, their eyes meet.

EXT. CITY STREET - PARKING LOT [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ\$} INTO PREAMBLE] DAY

Jason is standing while leaning on an open door of the driver's seat side of the Mercedes.

Cop is standing close as they continue talking.

COP
Thanks.

(CONTINUED)

JASON
Just let me know in case you need
any help.

COP
So, how do I?

Jason reaches into his wallet, takes out a card and hands it
to Cop.

JASON
You can use that.

Cop takes the card then looks at it closely.

COP
You don't have to. But thanks
anyway...

Jason gets into the car and starts the car engine.

JASON
Don't forget to give me a buzz.

Jason gives Cop a handshake then shuts the open car door
beside him.

COP
(to Jason)
I will...
(murmurs while scrutinizing
the card)
...most definitely.

Cop looks up at the Mercedes driving away from the parking
lot on to the street road.

INT. SUBURBAN HOUSE - LIVING ROOM [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ\$} INTO PREAMBLE] DAY

Jason and his 30 yr old wife MARTHA are in a domestic
squabble.

DAVID, their 5yr old son is standing close by with his 3yr
old sister AMANDA all tears as they watch their parents
fight.

Amanda clings tightly to her little teddy bear next to
David.

Jason holds on to Martha by the arm.

(CONTINUED)

MARTHA
Let go of me...

Martha wrestles to free herself from Jason's tight grip.

MARTHA (CONT)
...the only thing you care about is
your work...

JASON
Please, stop this madness...

Jason let go of her but then Martha retaliates and punches him hard on the chest.

MARTHA
So now am mad, I'm sick and tired
of this...this is it, I'm leaving
with the kids.

MARTHA (CONT)
I want a divorce.

JASON
Honey, please stop this nonsense...

MARTHA
Don't honey me.

Martha turns and makes to walk away but Jason reaches over to grab her by the arm.

Martha evades his grip.

JASON
This is nothing to fight over...

Jason gestures in the direction of David and Amanda clinging together and looking scared.

JASON (CONT)
...not in front of the kids.

Martha turns and advances back towards Jason with a furious look on her face.

MARTHA
So, now you are concerned about
them...

Martha catches her breath.

(CONTINUED)

MARTHA (CONT)
When was the last time you ever
bothered to know how they're doing?
You know what?...

Martha points a finger directly in Jason's face.

MARTHA (CONT)
...don't you dare try to tell me
how to raise my kids, I've had
enough of your nonsense.

INT. SUBURBAN HOUSE - LIVING ROOM [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ} INTO PREAMBLE] DAY

Martha turns her back on Jason and makes her way towards
David and Amanda.

JASON
Honey, please...

MARTHA
Rot in hell!

Martha grabs David and Amanda by the arm and drags them
along with her towards the main door.

David and Amanda accompany their mother rather
half-heartedly all the while sobbing.

AMANDA
Mommy...daddy!

DAVID
But mom...

MARTHA
Walk.

Martha reaches a hand to the door knob and opens the door.

Martha turns to look at Jason.

MARTHA (CONT)
You'll soon be hearing from my
lawyer...

Jason is astounded.

JASON
But am...Jesus!

Jason remains transfixed on the same spot.

(CONTINUED)

JASON (CONT)
Mart...Martha...

Martha and the kids walk out of the house banging the door behind her.

INT. SUBURBAN HOUSE - LIVING ROOM [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ} INTO PREAMBLE] DAY

A car engine starts and roars. SCREECHING CAR TIRES.

Jason regains his senses then quickly dashes towards the main door and out of the house.

EXT. SUBURBAN HOUSE [PLEASE INSERT \PRERENDERUNICODE{ÅÅ}
INTO PREAMBLE] DAY

Jason quickly rushes out of the house.

The station wagon is already out of the drive way onto the suburb road.

SCREECHING CAR TIRES

as the car reverses on the road then speeds away.

Jason stands barefoot on the mowed lawn.

Jason stares blankly as the car speeds off.

Jason looks down at his feet then tip toes back into the house banging the door behind him.

EXT. CITY STREET - PHONE BOOTH [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ} INTO PREAMBLE] DAY

Cop is in a public phone booth along a busy street holding a small card in his hand.

Cop looks at the card in his hand then DIALS a number into the phone and holds the receiver to his ear. PHONE RINGS.

INT. LAW FIRM - OFFICE RECEPTION [PLEASE INSERT
\PRERENDERUNICODE{ÅÅ} INTO PREAMBLE] DAY

PHONE RINGING

as SUE, Jason's secretary cum receptionist receives the call.

(CONTINUED)

SUE
J&J attorneys, how may I help you?

We cut between the two sides of the conversation.

COP
Hello, can I speak to...

Cop reads the name on the card.

COP (CONT)
Attorney Jason Stewart.

SUE
May I ask who's calling?

COP
I'm a good friend of Jason's and
was wondering if I could speak with
him?

SUE
Sir, I'm sorry but, what's your
name and ...where are you calling
from?

COP
Nowhere, hm mm, Ah h h, I mean,
town. You see, he gave me his card
and ah...

Cop looks at the card in his hand.

COP (CONT)
My name's Andrew. Can I talk to
him?

SUE
I'm sorry but Jason's in a meeting.
Do you mind leaving a message...

Cop hangs up then gets out of the phone booth giving way to
a MIDDLE AGED WOMAN.

Cop stands right outside the phone booth staring at the
pedestrians.

The middle aged woman appears apprehensive staring behind
her at Cop.

The middle aged woman then leaves the phone booth without
making a call.

INT. LAW FIRM - OFFICE - DAY

JAMES, a 34 yr old defense attorney and Sue brush against each other past the office door.

James walks into the office as Sue heads out carrying a pile of folder files.

Jason seems disturbed as looks up at James from behind his office desk.

JASON
Don't tell...

JAMES
I know what your thinking but...

Jason yawns as James sits.

JAMES (CONT)
Is something the matter?

JASON
It's so hard...you know...

JAMES
What?

JASON
It's Martha and I...

JAMES
That's it?

JASON
Ah, just forget it.

JAMES
Sure, but let me give you some...
you may call it, sound advice.

JASON
I'm listening.

JAMES
How long have you two been married?

JASON
What's that supposed to mean?

JAMES
My point is, couples fight all the
time. You aren't the first. Look at
(MORE)

(CONTINUED)

JAMES (cont'd)

Gina and I, we used to argue almost all the time.

JASON

You two were a match made in hell.

James hisses a smile.

JAMES

That's beside my point. Anyway, give each other some space...time to think things through.

JASON

Okay...

JAMES

Look at me, don't I look happy? Ever since Gina and I got divorced... man, I've been having the time of my life. I feel so free...

JASON

Hold on, what's your divorce got to do with me and my wife?

INT. LAW FIRM - OFFICE - DAY

Jason rests back on his seat.

JASON

I love my wife and meant every word of our vows.

JAMES

Yeah,yeah,yeah! till divorce do us part. I hate to be the one to tell you this but if she wants out, there's nothing you can do about it. Be a man and let her go.

JASON

Easier said than done.

JAMES

Sometimes,it's better to move on with the times. People change, why shouldn't you?

(CONTINUED)

JASON

I'm not people and besides, I value
and respect my marriage.

JAMES

C'mon, just let her be. Give her
what she wants. I'm sure you'll
soon find someone better.

JASON

But...I love her?

JAMES

Who doesn't?

Jason is alarmed.

JASON

What?

JAMES

Relax man. I meant, she's a good
wife and all but, that's the way
life is.

Jason relaxes.

JASON

Guess you're right.

JAMES

I'm always right.

Jason smiles.

EXT. CITY STREET - PHONE BOOTH - DAY

Cop is in another public phone booth holding the phone
receiver to his ear.

SUE (O.S)

(on phone)

He's out of town...

EXT. CITY STREET - PHONE BOOTH -DAY

Cop is in another public phone booth holding the phone
receiver to his ear.

(CONTINUED)

SUE (O.S)
(on phone)
I'm sorry...

Cop bangs the receiver against the phone and walks out of the booth looking frustrated.

The phone receiver dangles from the phone.

INT. LAW FIRM - OFFICE RECEPTION - DAY

Cop, dressed up in a descent suit walks towards an office reception desk.

Sue is seated behind the reception desk looking all busy as she types into a desktop PC.

Cop approaches the reception desk, leans against it and grins.

COP
Excuse me ma'am, I'm here to see
Jason Stewart...

Sue looks up at Cop.

SUE
Do you have an appointment?

COP
You see, I have been trying to call
him but...

SUE
Did you book an appointment with
him?

COP
But why, he's around isn't he? Tell
him its Andrew...He knows me...

SUE
Sir, you need to make an
appointment first. It's the firm's
policy otherwise, I can't help you.

COP
(murmurs to himself)
Damn you!

Sue is alarmed.

(CONTINUED)

SUE

What?

COP

Never mind, when is he available?

Sue grabs a small appointment book on her desk and runs her finger looking through it page by page.

SUE

Hm mm. This whole week he'll be busy. Maybe, next week on Tuesday ...say at around 2:00pm.

Sue stops and looks up at Cop.

SUE (CONT)

Is that okay with you?

COP

Do I look like I have a choice?

Sue and Cop continue talking as she jots down Cop's details in the appointment book.

INT. APARTMENT - LIVING ROOM - NIGHT

James is on his way to the main door with Martha following closely behind him dressed in her sleeping gown.

JAMES

Guess I'll see you later.

James stops then turns to face Martha. Martha stops.

They look each other directly in the eyes.

MARTHA

It's okay.

James reaches over and kisses Martha on the lip.

Martha kisses him back.

They kiss passionately.

Martha pulls back away from James.

James holds onto her by the waist.

They stare each other in the eyes.

(CONTINUED)

MARTHA (CONT)

We shouldn't be doing this.

James pulls Martha closer to him.

JAMES

Don't worry,

MARTHA

But...

JAMES

Shh h...

James plants a soft kiss on Martha's lip.

Martha lets herself go and kisses him back.

They kiss passionately.

Martha stops then pulls herself way from James.

James tries to hold on to her but then releases her.

MARTHA

I think you should get going.

JAMES

Are you sure?

MARTHA

Just go...

James slowly steps away from Martha, turns then walks towards the main door.

INT. APARTMENT - LIVING ROOM - NIGHT

James grabs his jacket and puts it on then reaches for his car keys placed on a desk.

James reaches for the main door knob but then stops and turns back to look at Martha.

Martha seems disturbed.

James walks back towards Martha and reaches over to plant a kiss on her cheek.

Martha steps back and stops him with her hand.

(CONTINUED)

MARTHA (CONT)

Please...

JAMES

Okay.

James turns and walks towards the main door, reaches for the door knob and walks out leaving the door ajar.

Martha follows closely behind him shuts the door, turns and leans on it on her back.

INT. LAW FIRM - OFFICE RECEPTION - DAY

WEEKS LATER

An office elevator door opens and out steps Cop and some five other individuals.

Cop looks descent as he strides on confidently towards the office reception.

Sue is seated at the office reception busy talking on the phone.

Cop stops at the reception desk and stares at Sue.

SUE

(to caller)

That's okay.

COP

Excuse me?

Sue looks up at Cop and smiles.

She blocks the phone mouthpiece with a hand.

SUE

(to Cop)

Just a sec...

Sue reaches over and grabs a small piece of paper and a pen.

She writes down some details on the piece of paper while listening into the phone receiver.

SUE (CONT)

(to caller)

Is that all?

(CONTINUED)

MALE CALLER (O.S)
(on phone)
Yes, tell him to get back to me as soon as he gets the message.

SUE
(to Caller)
I'll make sure to. Thanks for calling.

Sue puts the small note in one of the folder files on her desk.

She turns to Cop.

SUE (CONT)
Morning Mr. Andrew!

COP
Am I lucky?

Sue shakes her head.

SUE
He had a meeting with a client and had to leave urgently. Anyway, I told him about your case and he said, he'd get back to you soon.

INT. LAW FIRM - OFFICE RECEPTION - DAY

James walks out of his office carrying some folder files and strides confidently towards the reception.

Cop and Sue continue talking.

COP
What do you suggest?

SUE
Maybe you should keep on with the appointments and pray you get lucky. It's your choice.

COP
(to himself)
This guy's so damn frustrating...

James approaches the reception and looks beside him at Cop, Sue then back at Cop.

(CONTINUED)

JAMES
(to Cop)
Hi, James Blake, but you can call
me James.

James reaches his hand out to Cop for a handshake as he
hands Sue some folder files.

Cop and James shake hands.

COP
Andrew...that's what they call me.

James turns to Sue.

JAMES
(to Sue)
Why haven't you helped this
gentleman?

Sue puts the folder files on the desk then looks up at James
then Cop.

SUE
(pointing at Cop)
Sir, this is Mr. Andrew.

JAMES
I know.

SUE
(to James)
He's the one who's been trying to
see Jason.

INT. LAW FIRM - OFFICE RECEPTION - DAY

James turns and faces Cop with a broad grin on his face. He
pats him leaves a hand resting on Cop's shoulder.

Cop looks somewhat uncomfortable and stares at James
suspiciously.

JAMES
(to Cop)
Mr. Andrew, it's a pleasure we
finally meet.

James takes away his hand.

Cop looks somewhat relieved.

(CONTINUED)

COP
(to James)
Nice to meet you too.

JAMES
(to Cop)
I hope you wouldn't mind
accompanying me to my office. Maybe
I can be able to assist you in one
way or another.

COP
But...

JAMES
(to Cop)
I'm sure Jason wouldn't mind.
Besides, he's my best friend and as
you can see, my associate. Anything
he can do for you, I can surely do
it on his behalf.

COP
(to James)
If you insist.

Cop and James turn and walk side by side away from the
reception towards an office.

James suddenly stops, turns and walks back towards the
reception.

JAMES
(to Sue)
Keep those files together with the
rest and make sure to alert me in
case of any emergency.

Sue nods her head.

SUE
Fine.

James catches up with Cop and they walk side by side towards
the locked office door.

James opens the door and ushers Cop into his office.

Sue looks up at the two men then gets back to typing on the
keyboard attached to Desktop.

INT. LAW FIRM - OFFICE - DAY

PRESENT DAY 11:30 AM

Jason and James are seated in an office.

Jason checks files on his laptop while at the same time, Scrutinizing a small pile of folder files on his office desk.

James stares at him.

JAMES

What's bugging you?

Jason continues looking through the pile of folder files on the desk.

JASON

Nothing.

JAMES

If you say so.

Jason looks up at James.

JASON

I hope you've finalized the deal.
We've got to make sure the
agreement gets signed today.

JAMES

I'm sure there's something
bothering you.

Jason types on the laptop.

JAMES (CONT)

Don't worry about the deal. I
already have someone working on
it...she'll give you a call as soon
as she's done with the judge.

JASON

(flips through the folder
files on his desk)
Is this everything?

JAMES

I hope so.

(CONTINUED)

JASON
We can't afford to mess things up,
not now.

Jason picks up the desk phone receiver then dials.

PHONE RINGS

as Sue receives the call at the other end of the line.

SUE
Sir!

We cut between the two sides of the conversation.

JASON
Can I see you in my office?

SUE
When?

JASON
Just get in here!

Jason hangs up the phone and places the receiver back.

James closely monitors Jason's every move.

JAMES
How long have we known each other?

James sighs.

JAMES
...let's see, we're at the same law
school, interned at the same firm
and we'll as you know, started this
firm together. Am I right?

JASON
What's on your mind?

Sue walks into the office.

SUE
(to Jason)
Sir, you called me?

Jason looks up at the office door.

Sue stands by the door and stares at Jason.

James reaches for the folder files, grabs them and reaches
his hand out to Sue.

Sue walks into the office towards Jason's desk and grabs the folder files. She stares at Jason.

INT. LAW FIRM - OFFICE - DAY

CELL PHONE RINGS

as James removes a cell phone from inside his trouser pocket then checks the caller's identity.

James excuses himself.

JAMES

Excuse me.

JAMES (CONT)

(into phone)

Hello!

EXT. CITY STREET - PHONE BOOTH - DAY

Cop is at the end of the line at a public phone booth.

COP

(into phone)

It's your call...

We cut between the two sides of the conversation.

JAMES

I know.

INT. LAW FIRM - OFFICE - DAY

James walks out of the office.

JASON (O.C)

(to Sue)

See that you put all the files
together for the meeting and make
sure nothing is missing.

Sue holds on to the folder files resting them against her chest then turns and makes as if to leave.

JASON (CONT)

And please...

Sue stops, turns to look back at Jason.

(CONTINUED)

SUE

Yeah?

Jason hesitates.

JASON

Hm mm...no, that's all.

Sue walks out of the office carrying the folder files.

INT. LAW FIRM - OFFICE - DAY

LATER

PHONE RINGS

Jason reaches over and picks the phone receiver.

JASON

Sue, what is it?

SUE (O.S)

(on phone)

Sir, someone just called saying
there's a problem with your car.

James walks back into the office.

Jason gestures at James blocking the phone mouthpiece with his hand.

JASON

(whispering)

Same old...

JAMES

I need to go prepare for the
meeting. Anyway, make sure to take
a nice little walk to calm your
nerves. I guess I'll see you later.

Jason nods.

James walks out of the office.

SUE (O.S)

(on phone)

Sir, are you still there?

JASON

Cancel all my immediate
appointments. I'm going for a short

(MORE)

(CONTINUED)

JASON (cont'd)
walk...In case of any emergency,
just call me on my cell.

SUE (O.S)
(on phone)
Anything else?

JASON
That's all.

Jason taps on the desk then hangs up on the phone.

Jason prepares to leave the office.

EXT. CITY STREET - PAVEMENT - DAY

CITY STREET;12:30PM

Jason walks the pavement along a crowded street while
conversing on a cell phone.

EXT. CITY STREET - PAVEMENT - DAY

12:45 PM

A MALE TRUMP suddenly steps in Jason's way and stops him.

MALE TRUMP #1
Could you spare me some change. I'm
lost and haven't eaten for days...

Jason looks at the trump from head to toe then back up
again.

JASON
Excuse me? Can't you see am busy?

Jason brushes past the Trump and walks away with the cell
phone still held to his ear.

MALE TRUMP #1
Sir, please help me.

The Trump grabs Jason's coat and tries to hold onto it.

JASON
Hey,don't touch me!

The trump pickpockets Jason and steals his wallet.

Jason fights him off then strides on.

(CONTINUED)

MALE TRUMP #1
Shit head!

The trump looks at the wallet then behind him at Jason walking away seemingly unaware.

EXT. CITY STREET - PAVEMENT - DAY

The Trump smiles, quickly hides the wallet in his coat then turns to a middle aged FEMALE PEDESTRIAN approaching from behind him.

JASON (O.C)
Stupid trump.

MALE TRUMP #1
(to female pedestrian)
Hello ma'am, could you?

MALE CALLER (O.S)
(on phone)
What?

JASON (O.C)
Never mind. Anyway, everything will be ready by tomorrow.

The female pedestrian stops.

FEMALE PEDESTRIAN
Yes?

MALE TRUMP #1
Sorry to bother you but I'm new here and was just wondering if you could help me.

Jason continues on his way while conversing on the phone.

MALE CALLER (O.S)
(on phone)
Are you sure?

JASON
You can bet a dime on it.

MALE CALLER (O.S)
(on phone)
So...

INCOMING CALL ALERT

(CONTINUED)

JASON
Could you hold on just a sec?

MALE CALLER (O.S)
(on phone)
No you listen, I'll pass by your
office tomorrow at around noon.

JASON
Fine.

Caller hangs up.

EXT. CITY STREET - PAVEMENT - DAY

Jason checks then receives the incoming call while
continuing to walk.

JASON
What took you so long to call back?

FEMALE CALLER (O.S)
(on phone)
Sorry Sir, it's just that the judge
was still held up in a meeting.

JASON
You'd better be having some good
news.

FEMALE CALLER (O.S)
(on phone)
Sure, what do you want to know?

JASON
Are the papers signed?

FEMALE CALLER (O.S)
(on phone)
No need to worry, I've got
everything under control.

JASON
Where are you?

FEMALE CALLER (O.S)
(on phone)
I'm on my way back to the office,
why?

(CONTINUED)

JASON

Do me a favor, when you get there,
please tell James I'll be a bit
late for the meeting.

FEMALE CALLER (O.S)

(on phone)

Anything else?

JASON

Nothing, just tell him they can
start without me.

Caller hangs up.

Jason scrolls through his phone book contacts then dials a
number.

INT. APARTMENT BUILDING - LIVING ROOM/KITCHEN - DAY

Martha is busy in the kitchen washing utensils.

PHONE RINGING

as David runs into the living room, reaches over and unhooks
the phone receiver.

David listens into the phone.

DAVID

Hello!

EXT. CITY STREET - PAVEMENT - DAY

A tear is clearly visible in Jason's eyes as he continues
walking the crowded street pavement.

JASON

Hello son!

We cut between the two sides of the conversation.

DAVID

Daddy! Where are you?

David looks excited.

JASON

I'm somewhere safe. How's your
little sister, is she okay?

(CONTINUED)

DAVID
Daddy, when are you coming home?

JASON
Soon...son.

DAVID
Daddy, are you and mum having a divorce?

JASON
Listen son, mum and I are having some little problems...there's nothing to worry about.

DAVID
But I heard mummy and uncle James...

MARTHA (O.C)
(shouts)
David, honey...

INT. APARTMENT BUILDING - LIVING ROOM/KITCHEN - DAY

Martha wipes a plate with a dry piece of clothe.

MARTHA
(shouts)
...who is it?

DAVID (O.C)
(shouts)
It's daddy...

Martha quickly puts away the plate, wipes her hands on her apron and dashes out of the kitchen towards the living room.

DAVID (CONT)
Then, why are you...

David turns and sees his mother.

JASON (O.C)
Son, David...

Martha reaches over and grabs the phone receiver away from David.

MARTHA
Gimme that...

(CONTINUED)

MARTHA (CONT)
(to David)
David, honey, go play with your
sister.

David does not move an inch but holds onto and tugs at his mother's apron in protest.

Martha is infuriated.

MARTHA
I said...
(rather harshly)
...go play with your sister.

David shrugs off his shoulders in protest but then walks away half-heartedly.

EXT. CITY STREET - PAVEMENT - DAY

Jason is taken aback as he continues walking the busy street while talking into the phone.

JASON
What?

Martha talks into the phone.

We cut between the two sides of the conversation.

MARTHA
Why'd you even bother calling? I
don't wanna talk to you.

JASON
(clears throat)
Just wanted to know how you and the
kids are doing.

MARTHA
Don't you dare call here again?

INT. APARTMENT BUILDING - LIVING ROOM - DAY

Martha bangs the phone receiver and hangs up.

Martha wipes the tears in her eyes with the back of her hand.

EXT. CITY STREET - PAVEMENT - DAY

Jason continues walking the crowded street pavement while scrolling through his phone contacts.

EXT. CITY STREET - PAVEMENT - DAY

12:55 PM

A STREET VENDOR is busy attending to his customers on the opposite street pavement.

Jason looks in the direction of the vendor but then bumps accidentally against Cop headed in the opposite direction.

Cop inserts a small pistol into Jason's coat side pocket with Jason seemingly unaware.

Several City Council Security personnel chase the hawkers away from the city street causing lots of commotion.

COP

I'm sorry.

Jason does not look behind him and resumes his phone conversation as he walks away.

JASON (O.C)

The deal is off unless you can come up with a much better offer.

Cop turns and stares behind him at Jason then continues on his way.

MAN ON PHONE #2(O.S)

(on phone)

But that's all I have at the moment?

JASON

In that case,

MAN ON PHONE #2(O.S)

(on phone)

Okay, just give me a few days to see if I can raise that amount.

JASON

Two days.

(CONTINUED)

MAN ON PHONE #2(O.S)
(on phone)
Make it three?

JASON
Look here, I'm giving you two days
if you can't raise that amount
then...

MAN ON PHONE #2(O.S)
(on phone)
Fine then, I'll try my best.

JASON
You better.

EXT. CITY STREET - ALLEY - DAY

SOME MINUTES LATER

Cop is busy kicking a MALE TRUMP #2 lying in between large
garbage bins, in an abandoned street alley.

A cop car slowly drives past the same street alley.

POLICE CAR SIREN

as the cop car reverses back into view then slowly drives
into the alley.

Cop continues kicking the trump unmoved by the approaching
police car.

POLICE CAR SIREN FADES

as the cop car drives to a halt a few yards from Cop who
continues kicking the trump.

A MALE POLICE CONSTABLE alights from the same car, makes to
reaches for his pistol as he advances cautiously towards
Cop.

MALE CONSTABLE #1
(to Cop)
Do we have a problem here?

The male constable spots the Trump lying on the ground,
quickly draws his gun and takes aim at the cop.

MALE CONSTABLE #1 (CONT)
(shouts)
Sir, step away from the man, or
I'll shoot.

(CONTINUED)

Cop slowly steps away from the Trump.

Cop stops, spits at the trump then lashes at him with one last ferocious kick.

The male police constable takes a stance and steadies his aim.

MALE CONSTABLE #1 (CONT)
(shouts)
I said step back...

Cop backs away from the Trump who groans in pain on the ground.

MALE CONSTABLE #1 (CONT)
(to Cop)
Put your hands where I can see
them...don't move.

EXT. CITY STREET - ALLEY - DAY

The male constable reaches over then pushes Cop against a wall, puts his gun back in the waistband holder and frisks Cop.

The Male trump #2 lets out a loud painful GROAN.

The Male police constable gets distracted, turns to look at the trump.

MALE CONSTABLE #1 (CONT)
(to trump)
Are you okay?

Cop quickly reaches for and grabs the male police constable's pistol.

Cop lashes at the male police constable hitting him hard on the back of his neck with the tip of the barrel of the gun knocking him unconscious.

COP
(to unconscious police
constable)
Thanks.

Cop drags the body of the unconscious constable in between two large garbage bins then goes ahead and undresses him.

EXT. CITY STREET - ALLEY - DAY

Cop emerges fully dressed in the police constable's uniform.

Cop binds the hands, legs and seals the mouth of the unconscious police constable using dart tape then uses his might to try to lift the unconscious officer.

COP

Damn...

(panting)

...do you eat rocks?

Cop steps away from the constable and walks towards the parked cop car.

Cop gets into the car, opens the rear boot then starts the car engine and drives it slowly towards the unconscious constable.

Cop stops the car a yard or so from the body of the unconscious police constable, gets out, lifts the body of the police constable, dumps him in the rear boot of the car then shuts it.

The male trump #2 gets up then starts to limp away.

Cop looks up and sees the male trump limping away as he stoops near the shut rear boot of the cop car.

COP (CONT)

Hey, where do you think you are going?

The male trump #2 stops.

Cop makes to reach for the pistol but then reaches into the trouser pocket and takes out a wallet.

Cop looks through the low denomination notes in the constable's wallet then makes as if to grab a single note from the wallet but then returns the wallet in his pocket and takes out a few low denomination coins.

The male trump #2 turns to look behind him in Cop's direction.

COP (CONT)

Here, take this.

The male trump limps back towards Cop, reaches his hand out, grabs the money from Cop's hands then turns and limps away.

(CONTINUED)

COP (CONT)
(shouts behind trump)
And stay out of the streets...

Cop dusts, straightens the uniform, gets back into the car, shuts the car door beside him and reverses the car back onto the street road.

EXT. CITY STREET - PARKING LOT - DAY

Jason is arguing with a MALE PARKING LOT ATTENDANT, drawing the attention of passersby.

There's a clamp fitted on the rear wheel of Jason's Mercedes.

JASON
Are you insane?

MALE ATTENDANT
Pay up or I call the tow team?

Jason steps back away from the male attendant.

JASON
Listen, whatever it is you have
against me, say it...you're getting
on my nerves.

The male attendant makes to walk away, reaches into his overall coat pocket and takes out a cell phone.

MALE ATTENDANT
Don't blame me?

Jason follows closely behind.

The male attendant scrolls through his cell phone contacts.

JASON
Is that what you call help,...
(points at a clamp on the rear
wheel of the Mercedes)
...huh?

JASON (CONT)
How many times do I have to tell
you...I bought a parking ticket
this morning and put it in that
car...maybe you stole it.

A crowd of curious onlookers begin to gather.

(CONTINUED)

JASON (CONT)
(Shouts at the crowd)
Don't you have something better to
do?

Some people walk away, others stay put and stare.

MALE ATTENDANT
It's so simple, pay up and...

The male attendant dials a number into his cell, turns to
look at Jason.

Their eyes meet.

MALE ATTENDANT (CONT)
Well?

JASON
Fine, but this is the last time...

The crowd start to disperse.

Jason searches desperately for his wallet.

JASON
Where did I?

The male attendant prepares a receipt, turns to Jason.

MALE ATTENDANT
Don't tell me you are broke?

EXT. CITY STREET - PARKING LOT - DAY

Jason looks somewhat relieved, reaches into his coat pocket
only for his hand to draw a small pistol in full view.

The male attendant looks shocked and takes a few steps back
away from Jason.

Jason realizes and sees the pistol in his hand. He loosens
his grip.

A LOUD GUN SHOT RINGS THROUGH THE AIR

Jason's grip on the gun tightens.

Everyone scampering for safety in nearby buildings and on
the ground.

(CONTINUED)

JASON

Oh, my...

The male attendant falls to the ground with blood spurting from a fresh bullet wound right on his heart.

Jason remains transfixed to the same spot with the pistol held in his hand.

Shock and awe rings through the gathering mass of people.

EXT. CITY STREET - DAY

A CONCERNED MOTHER and her 7YR OLD SON walk past the crime scene.

The curious 7yr old boy looks across at Jason and the shot male attendant lying on a pool of blood.

7YR OLD BOY

(to his mother)

Mom...

(points at Jason)

...look.

The concerned mother still overtaken by the sudden events, stares blankly at the crime scene.

CONCERNED MOTHER

(to son)

let's go.

The concerned mother regains her senses, blocks her son's eyes with her hand and drags pulling him right into the gathering crowd away from the crime scene.

EXT. CITY STREET - DAY

A MALE POLICE CONSTABLE #2 doing foot patrols nearby senses the commotion and quickly rushes to the crime scene.

The Male constable quickly draws his gun and takes aim at Jason as he slowly advances towards him.

MALE CONSTABLE #2

(shouts to Jason)

Sir, drop the gun.

Jason hesitates, still in shock.

(CONTINUED)

MALE CONSTABLE #2 (CONT)
I said drop the gun and step away
from it...now?

Jason lets the gun fall to the ground, slowly advances
backwards away from the gun straying onto the street road.

The Male constable slowly advances towards the unconscious
male attendant, leans towards him, checks for his neck pulse
with the gun aimed at Jason.

Jason continues to move backwards.

MALE CONSTABLE #2 (CONT)
Freeze!

The Male constable steps away from the unconscious
attendant.

MALE CONSTABLE #2 (CONT)
Don't move.

The male constable talks into a portable transceiver.

MALE CONSTABLE #2 (CONT)
(into transceiver)
This is constable William
requesting for immediate back-up
along Loita street. I repeat, there
is a dead body on the street and an
armed male suspect at the crime
scene.

EXT. CITY STREET - DAY

A Curious young female records the unfolding drama on her
cell phone.

The Male constable advances slowly towards Jason with his
aim locked.

MALE CONSTABLE #2
Sir, face away from me...get on
your knees.

Jason surrenders.

MALE CONSTABLE #2 (CONT)
Put your hands where I can see them

Jason raises both his arms resting them on the back of his
head.

(CONTINUED)

MALE CONSTABLE #2 (CONT)

Don't move.

The Male constable slowly advances towards Jason, puts the gun away, frisks Jason, grabs a pair of hand cuff and cuffs Jason on the wrist with the arms to his back.

JASON

You're making a big mistake. Look, I didn't shoot him. I swear, I don't know where the gun came from.

MALE CONSTABLE #2

You have the right to remain silent, you have the right to an attorney, anything you say or do now can and will be used against you in court.

JASON

This is a mistake...

MALE CONSTABLE #2

Shut the fuck up.

The Male constable helps Jason back on his feet.

MALE CONSTABLE #2 (CONT)

(to the gathering crowd)

This is now a crime scene, stay as far back as you possibly can...

EXT. CITY STREET - DAY

A middle aged MALE TOURIST moves from the crowd towards the body of the shot male attendant.

The male constable spots him just in time.

MALE CONSTABLE #2

(to male tourist)

Hey you,...

(threatening to shoot)

...move back, don't tempt me.

MALE TOURIST

(with a heavy British accent)

But I'm a doctor?

MALE CONSTABLE #2

Fuck that!...

(unmoved by the sudden gesture)

(CONTINUED)

...move back or I'll help you join
him in hell, heaven or wherever the
heck he may be.

The scared male tourist quickly moves back, rejoins the growing crowd of curious onlookers then uses his camera to take snapshots of the crime scene.

EXT. CITY STREET - ROAD - DAY

LATER

Loud SIRENS as several cop cars, the same paramedic van and the CSI team arrive at the crime scene.

Several news vans and crew also arrive at the scene and begin filming the situation.

The police secure the crime scene.

The male attendant's body is wrapped in a big, black plastic bag by the paramedic personnel and loaded into the back of the paramedic van.

INT. LAW FIRM - OFFICE - DAY

SAME TIME

James reaches for the TV remote and tunes up the TV volume.

CLOSE UP ON TV

A MALE ANCHOR appears over the television with TV footage relaying the breaking news from the crime scene.

MALE ANCHORMAN

(on TV)

Nairobi based defense attorney,
Jason Stewart, has just been
arrested by the police on murder
suspicion after he was found
holding what the police suspect is
the murder weapon used at the crime
scene. It's still not clear...

James appears shocked and turns off the television.

INT. PROSECUTOR'S OFFICE - DAY

PROSECUTOR'S OFFICE; SAME TIME

Stephanie is seated behind a desk in a spacious office busy typing into a laptop.

Stephanie has her eye glasses on and a large bunch of folder files is close by on top of the same desk.

The office door opens abruptly and in walks the SECRETARY.

SECRETARY

Excuse me, ma'am!

Stephanie looks up at her secretary.

STEPHANIE

What is it?

SECRETARY

Someone just called and asked that you tune to the news on channel 5...

STEPHANIE

Who?

SECRETARY

I don't know, sounded more like a man but hang up before I...

Stephanie gestures at her secretary and gets back to work on the Laptop and the folder files.

The secretary walks towards a large TV set at a corner in the office, grabs the TV remote from on top of a desk shelf, turns on the TV and tunes to a news channel.

CLOSE ON: TV relaying live footage from the crime scene.

SECRETARY

Oh...

(with a hand over her mouth)

...my God!

Stephanie gets distracted.

STEPHANIE

What?

INT. PROSECUTOR'S OFFICE - DAY

The secretary points in the direction of the TV screen.

Stephanie looks up at her secretary at the TV set, gets up from her seat and moves closer and takes off her eye glasses.

STEPHANIE

Look who we have here!

Stephanie grabs the TV remote from her secretary and tunes up the volume.

STEPHANIE

This is great news...

ON TV

TV reveals a male news reporter reporting live from the crime scene.

MALE REPORTER

(over TV)

As you can clearly see, the police are trying hard to keep this huge crowd at bay....

TV shows police officers restraining the large gathered crowd.

TV reveals Jason, with his hands cuffed to his back, being led by a lone officer to a waiting police car.

INT. POLICE CAR - DAY

SAME TIME

Cop is seated calmly at the driver's seat of a parked police car.

Jason is bundled into the rear seats of the same car by a Police constable and the side door shut.

Cop starts the car engine, grins and takes a peek at Jason through the overhead mirror.

EXT. CITY STREET - ROAD - DAY

The same cop car drives away from the crime scene.

From a distance, is the sound of a police car siren.

INT. POLICE CAR - DAY

Jason is seated uncomfortable in the rear seats of the cop car with his hands cuffed to his back.

Cop gives Jason a curious peek through the car's overhead mirror and continues steering.

COP
What's bugging you?

JASON
What do you think?

COP
I was just trying to help.

Jason sits uneasy.

COP (CONT)
That won't help.

Jason looks up at Cop steering with his hand gloves on.

JASON
Mind your own business?

COP
I see,

Cop takes a peek at Jason.

COP (CONT)
I thought you were smart, even a 5
year old can't be as clueless?

Cop laughs.

COP (CONT)
You damn ass.

Jason jostles himself, sits upright with his cuffed hands rested on his lap.

(CONTINUED)

COP (CONT)

That wasn't hard.

Jason rests back on the rear seat, feels for his cell phone in his pockets, looks up and sees it lying undisturbed on the dashboard of the car next to Cop.

JASON

What the fuck are you doing with my phone?

INT. POLICE CAR - DAY

Cop reaches over the dashboard, grabs the phone and waves it in the air as he continues steering with one hand.

COP

This, your phone? I didn't know.

Cop places the phone back on the dashboard and continues steering with both hands.

COP (CONT)

I don't think it'll be of much help to you.

JASON

Would you please give it back? I need to use it.

COP

It's no use. As it is, you're already in deep shit. Only God can save you now, start praying...dear God...

JASON

What trouble? I haven't done anything. Besides, you cops have nothing on me. Just give me the damn phone.

Cop clinches his hands tightly on the steering wheel.

Cop bites on his lower lip.

COP

You think you can muzzle your way into anything, don't you? Well, not this time. I promise you...Jason?

(CONTINUED)

JASON
How did you know my name?

Jason tries hard to catch a glimpse of Cop's face.

JASON (CONT)
What do you want from me?

COP
Let's go for a ride.

SCREECHING CAR TIRES

as Cop steers the car on to a less busy street road lane.

LOUD POLICE CAR SIREN.

EXT. CITY STREET - ROAD - DAY

CITY STREET; 1:25 PM

The cop car drives at moderate speed along a street road.

SIREN FADES.

COP (O.S)
Do you honestly believe you're
innocent?

JASON (O.S)
How's that your problem?

COP (O.S)
Answer the damn question?

JASON (O.S)
So what?

SCREECHING CAR TIRES

as the cop car stops in the middle of the busy street road
lane.

A taxi cab nearly hits it on the rear, swerves into an empty
lane.

FRUSTRATED CAB DRIVER (O.S)
(shouts)
Are you drunk?

EXT. CITY STREET - ROAD - DAY

LOUD CAR HONKING and collision bangs and cursing.

Traffic jam builds up.

The cop car remains stationary in the middle of the road lane with the engine still running.

COP (O.S)

That wasn't a nice thing to say,
especially for someone in deep shit
as you.

JASON (O.S)

I know my rights and I think you
better take me down to the station
before?

COP (O.S)

Say it. I am the law, they can wait
for as long as I deem necessary.

SILENCE.

COP (CONT)(O.S)

Think you're the only one with
rights, huh? What makes you think
you're so special to treat everyone
like some trump...

JASON (O.S)

Wait a minute, how do you know
about the trump? Were you spying on
me?

INT. POLICE CAR - DAY

Jason struggles to catch a glimpse of Cop's face.

Cop looks up on the overhead mirror and catches a glimpse of Jason straining.

COP

So what if I was,

Jason catches a glimpse of Cop's eyes staring straight at him on the overhead mirror.

JASON

(mumbles)

No, can't be...

(CONTINUED)

(to Cop)
...how did you?

COP
What's wrong with you? Think I
would stoop that low?

JASON
Damn it!...
(mumbles)
...that stupid fart stole my
wallet.

COP
Quit whining and grow up.

Cop steers the car.

EXT. CITY STREET - ROAD - DAY

CITY STREET;1:35 PM

The cop car drives at normal speed along a less busy street
road lane.

INT. POLICE CAR - DAY

Jason is seated uneasy on the rear seat trying to catch a
glimpse of Cop's face.

JASON
Why are you driving around like a
lunatic?

COP
I think it's time I made that call.

JASON
What are you talking about, what
call?

INT. POLICE CAR - DAY

Cop takes out a cell phone then dials a number into it and
turns the phone speaker on. PHONE RINGING.

COP
I'm pretty sure this will interest
you.

INT. LAW FIRM - OFFICE - DAY

James is seated behind an office desk, scrutinizes a pile of folder files on the desk.

CLOSE ON: A cell phone on top of the same office desk. PHONE RINGING.

James reaches over and answers the call.

JAMES
(into phone)
Where are you?

We cut between the the two sides of the conversation.

COP
Hello James!

Jason relaxes, resting his head on the rear seat.

JAMES
Are you done?

COP
Everything's under control, I have him.

Jason sighs and stares straight ahead of him at Cop.

JAMES
Make sure to leave no trails. I don't want anyone suspecting my involvement.

COP
Relax, In case you don't trust me, why can't you do it yourself?

JAMES
I was just worried going by the news. How can you possibly have him?

JAMES (CONT)
How can that be?

COP
Trust me, does Jason know you fuck his wife?

Jason sits uneasy.

(CONTINUED)

JAMES

As far as am concerned, she loves me. He doesn't exist.

Cop steals a glance at Jason.

COP

That's not a nice thing say?

JAMES

That's his fucking problem, not mine. Make sure he doesn't see the light of day again...

James looks through the folder files.

JAMES (CONT)

You can dump his body in the ocean for all I care.

JASON

(murmurs)

Why are you doing this?

COP

(to James)

If that's what you want...

(to Jason)

...shut the fuck up.

INT. POLICE CAR - DAY

Cop catches a glimpse of Jason, back of his head rested against the rear seat and eyes shut.

COP

Aren't you friends? He's your partner for heaven's sake?

JAMES (O.S)

(on phone)

Get the job done and give me a call when you're done. As far as I'm concerned, he doesn't, never did exist. Remember, no trace backs.

James hangs up.

COP

(to Jason)

That's one hell of a friend you've got.

(CONTINUED)

Cop glimpses at Jason seated with his eyes shut.

COP (CONT)

What's with the monk business?

Jason opens his eyes suddenly, fumes at Cop.

JASON

He sent you to kill me, didn't he?

COP

It's not yet time.

JASON

Time for what, what are you waiting for? If you're going to kill me anyway, I'm here. Go right ahead, shoot me. I don't care.

COP

Maybe you should cause I'm not gonna kill you.

JASON

If you say so, what the heck are you doing this for, how much did he pay you?

COP

No matter, either way, you'll end up dead.

Jason laughs.

JASON

Are you so sure about that? I'm not that kind of person you know. If that's what you think, then let me offer my sincere apologies. You're in for great disappointment.

COP

Believe me.

JASON

Don't bet on it.

EXT. CITY AVENUE - ROAD - DAY

The cop car cruises its way along a busy city avenue road.

INT. POLICE CAR - DAY

Jason rests back on the seat with his cuffed hands rested on his lap, shuts his eyes and sighs.

JASON

This world is so fucked up.

COP

Now we're talking, it's you and I,
not the damn fucking world.

EXT. CITY STREET - ROAD - DAY

CITY HIGHWAY; 2:00 PM

It is a beautiful summer afternoon.

The cop car cruises its way along a busy city street road into a city highway.

FLASH RIDE of the same car along the city highway.

EXT. CITY STREET - ROAD - DAY

CITY STREET; 2:15 PM

The cop car is caught up in a traffic jam.

INT. POLICE CAR - DAY

Cop looks across the street pavements.

LOUD CAR HOOTINGS.

Several pedestrians walk freely and undisturbed.

COP

Don't you just wish you're a free
man...

Jason sits uneasy.

(CONTINUED)

COP (CONT)
Just like them?

Jason looks up then across the street pavements.

Several pedestrians mind their own business.

JASON
That's not gonna happen.

COP
It depends, you see everyone gets a
second chance, how you use it, is
what makes the difference.

Cop looks across the street.

A male pedestrian looks all busy while conversing on a
cellphone.

COP (CONT)
Any resemblance?

Jason spots the male pedestrian.

JASON
No one.

The traffic congestion clears.

Cop steers the car.

COP
I guess its human nature, our fate
lies not on what we know, but on
the choices we make each second.

EXT. CITY HIGHWAY - DAY

CITY HIGHWAY; 2:30 PM

The cop car drives at minimal speed along a city highway.

COP (O.S)
Do you still love her?

JASON (O.S)
Does it matter?

COP (O.S)
Of course it does. Why don't you
give her a call. I bet she'd be
(MORE)

(CONTINUED)

COP (O.S) (cont'd)
willing to say, give you a second
chance.

JASON (O.S)
I feel more like strangling the
both of them. Who gives a damn
about love anyway?

COP (O.S)
That's bullshit.

INT. POLICE CAR - DAY

Cop reaches over the dashboard, grabs Jason's phone as he
steers the car with one hand.

COP
Why don't we call her right now...

Cop scrolls through Jason's phone book.

COP (CONT)
I bet she'd be happy to hear from
you.

Cop dials and turns the phone speaker on.

PHONE RINGING.

Jason rests back on the seat and stares straight ahead of
him.

INT. APARTMENT - LIVING ROOM - DAY

Martha is at her apartment lying on a couch.

CLOSE ON TV showing a rerun of a talk show.

PHONE RINGS

Martha grabs a cell phone from a nearby desk and checks the
caller's identity.

MARTHA
Are you deaf? Wait, didn't you just
get arrested?

We cut between the two sides of the conversation.

(CONTINUED)

COP

What?

MARTHA

Why'd you even bother calling here?
You know I don't wanna talk to you.

COP

Hey, is that the way to talk to
your husband?

MARTHA

Who is this, what do you want?

COP

I'm a good friend of Jason's. Don't
worry, I mean no harm.

Jason sits still.

MARTHA

What do you want? Did that loser
ask you to call on his behalf?

COP

Calm down, Jason just wanted to say
hi, Is that too much to ask?

MARTHA

Tell him to go to hell.

COP

Look woman, I'm not your messenger.
If you have something to say, tell
it to your husband, he can hear
you, he's not deaf.

MARTHA

Why do I even bother talking to
you, you two deserve each other.

JASON

Martha, Why did it have to be him?

MARTHA

So, now you finally found your
voice, huh? You know what, it
doesn't matter anymore. I need not
explain myself to you or anyone
else.

INT. POLICE CAR - DAY

Jason sits uneasy.

JASON

Why James of all people, Why him?

INT. APARTMENT - LIVING ROOM - DAY

Martha sits upright on the couch.

MARTHA

At least he cares a little bit more
than you do.

We cut between the two sides of the conversation.

JASON

Then, you should have married him.

MARTHA

Know what, maybe I will. I sure
hope they lock you up forever.
You'll never see me or the kids
again.

Martha ends the call and wipes the tears in her eyes with
the back of her hand.

INT. POLICE CAR - DAY

Jason looks disturbed.

Cop steals a glance at him.

COP

Be a man...

Jason looks up straight at Cop.

JASON

Shut the fuck up, you...

Jason clinches his hands tightly into a fist but restrains
himself from hitting the mesh separating him and Cop. He
bites on his fist with tears clearly visible in his eyes.

COP

I told you, they all want you dead.

Cop steers the car changing lanes at will.

EXT. CITY STREET - ROAD - DAY

CITY STREET; 2:45 PM

The cop car drives at moderate speed along a street road.

EXT. TAKE-AWAY RESTAURANT -DAY

The cop car drives into a halt in a free parking space outside a busy take away restaurant.

Cop alights from the car and walks towards the open restaurant.

INT. POLICE CAR - DAY

Jason mumbles incorrigibly to himself, rocking back and forth on the rear seat.

INT. POLICE CAR - DAY

Jason looks up.

Cop emerges from the restaurant carrying two disposable plastic cans and buns.

Cop walks steadily towards the car greeting several pedestrians along the way.

EXT. POLICE CAR - DAY

Cop places the two cans on the car roof, holds on to the buns and opens the car door beside the driver's seat.

Cop steps back, reaches into the car and draws all the car windows half way down.

COP

How refreshing, I bet you need some
fresh air, don't you?

Cop pulls back from the car, shuts the car door beside him, rests on it on his back as he turns to face the restaurant.

Cop opens a can and sips then bites on the two buns together.

(CONTINUED)

COP (CONT)
(with mouth full)
Tastes sweet, need some?

Cop teases Jason with the buns.

COP (CONT)
Bet you can do with a can of fresh
fruit juice instead.

Cop grabs the other can, reaches into the rear seats and holds out the drink in Jason's face teasing him.

COP (CONT)
I know you want it, get over
yourself, take it or I'll pour it
all over your stupid looking face.

Cop insists.

COP (CONT)
Don't tempt me?

INT. POLICE CAR - DAY

Jason stares at the can held out in front of him.

Jason reaches over, grabs the can and gulps the drink.

COP
Good boy, Say thanks.

EXT. POLICE CAR - DAY

Cop bites a huge chunk off the buns, sips his drink then talks with his mouth full.

COP
It's been long since I tasted
something so nice. Maybe, I should
be coming here more often. What do
you think?

INT. POLICE CAR - DAY

Jason sits with the now empty can held in his hand, stares blankly at the can while continuing to rock back and forth on the rear seat.

EXT. POLICE CAR - DAY

A nervous FEMALE PEDESTRIAN passes by and stares in Jason's direction.

Cop waves at her.

The nervous female pedestrian walks away in haste.

COP
 (to Jason)
 Is she your girlfriend? Damn, she's
 pretty...

Cop finishes eating, empties his can, reaches into the rear seats and grabs the other can from Jason's hands.

Cop disposes of both empty cans in a nearby bin and wipes his hands on the uniform.

Cop gets back into the car, shuts the car door beside him, starts the car engine then steers the car out of the parking space back onto the road and drives away.

EXT. CITY STREET - ROAD - DAY

CITY STREET; 2:50 PM

The car drives at reasonable speed along a busy street with slow traffic.

COP (O.S)
 Doesn't it look magnificent?

JASON (O.S)
 To you...how did you know where to
 find me? Was this all a set-up?

COP (O.S)
 Why do you ask?

SILENCE.

COP (CONT)(O.S)
 Did you hear me? So, now you're
 acting dumb...you can't talk, can
 you? I knew it, you're so
 predictable.

EXT. CITY STREET - DAY

CITY STREET;2:55 PM

The cop car drives among traffic at moderate speed along a city street road.

Camera travels over Nairobi central business district.

INT. POLICE CAR - DAY

Jason sits his eyes shut, head rested against the rear seat with his cuffed hands between his legs.

Cop steals several glances at Jason as he steers the car.

Jason opens his eyes and stares at Cop.

JASON

You are not a real cop.

COP

Was it too hard? Why did it take you so long? You're so stupid.

JASON

How did you?

Jason stares at Cop anxiously.

Cop smiles.

COP

You are kidding. This, It wasn't hard...

INT. POLICE CAR - DAY

Jason sits restless on the rear seat.

Cop steers the car stealing occasional glances at Jason.

JASON

How long have you been planning this?

COP

I have you, exactly where I wanted you to be, that's all that matters.

Jason sits uneasy.

(CONTINUED)

JASON

(stammers)

But...but, you didn't have to kill him. Why didn't you shoot me instead?

COP

I didn't want to miss out on this, I like you, not that I will let you live...

JASON

He didn't deserve to die...you killed an innocent man.

COP

I did what?

JASON

You heard me, you murderer...it's you who deserve to die.

COP

First of all, I didn't kill anyone. It's all your fault and every damn person on the street knows it...they all saw you do it Jason. Don't blame me, you fool.

JASON

(mumbles)

He didn't deserve to die...

COP

What, so now you want to play God? Who the fuck do you think you are to get to chose who lives or dies? You're such a hypocrite.

INT. POLICE CAR - DAY

Cop steals a glance at Jason.

COP

Here you are talking about innocence, do you ever stop to think of the many innocent victims you hurt every single day defending their tormentors?

Cop steers the car.

(CONTINUED)

COP (CONT)

Do you ever read the holy book? I like the part where it says all have sinned and fall short of the glory of God. If that's the case, how certain are you that he was innocent, are you God?

JASON

It wasn't his fault...you shouldn't have killed him.

COP

Matter of fact, I did you a great favor, I let you live. The least you can do is thank me.

JASON

Go ahead, kill me.

Jason looks deeply shaken.

COP

That was nothing, it was all but foreplay. You look so ugly when you cry.

JASON

(amidst tears)

I'm fucking tired of this...

COP

No you're not, In fact, I bet you are enjoying every bit. Doesn't it feel great?

JASON

Fuck you!

COP

People die each day. I was simply fulfilling nature's cause, it was his time to go...may his soul rest in eternal damnation.

Cop steals a glance at Jason.

Jason looks torn, an emotional wreck.

INT. PROSECUTOR'S OFFICE - DAY

Stephanie is busy in her office with some paper work.

The secretary rushes into the office.

Stephanie looks up surprised.

SECRETARY
(panting heavily)
Ma'am...

STEPHANIE
Where's the wine?

SECRETARY
(still panting)
I...there's...

STEPHANIE
Spell it out...what is it?

The secretary catches her breath and stares at Stephanie.

Stephanie looks the more anxious.

SECRETARY
Ma'am, there's an urgent call for
you on line 2.

STEPHANIE
What are you waiting for?

Stephanie gestures for her to leave.

The secretary leaves hurriedly, banging the door behind her.

INT. PROSECUTOR'S OFFICE - DAY

Stephanie reaches over to the desk phone and receives the call on speaker phone.

COP (O.S)
(on phone)
How did you find the news, pretty
interesting don't you think?

STEPHANIE
Who is this?

(CONTINUED)

COP (O.S)
(on phone)
A good friend...

STEPHANIE
Listen, whatever games you're
playing, I'm not interested. I've
got better things to do. So, if you
don't mind...

Stephanie makes to end the call.

COP (O.S)
(on phone)
Hold on ma'am, my sincere
apologies. There's someone who'd
like to have a word with you...
(to Jason)
...Jason!

Stephanie rests back on the seat.

COP (CONT) (O.S)
(on phone)
Jason Stewart, ring any bells?

STEPHANIE
I see!

STEPHANIE (CONT)
Why did you call me? Wait, wasn't
he just arrested?

COP (O.S)
(on phone)
Don't worry yourself ma'am, he's in
good hands...
(to Jason)
...hey Jason, say hi to madam
prosecutor. Why don't you tell her
about your little secrets...

STEPHANIE
Is this some kind of prank? Don't
expect me to fall for it.

COP (O.S)
(on phone)
It's no prank ma'am, C'mon Jason,
don't keep her Waiting...

SILENCE.

(CONTINUED)

STEPHANIE
Hello, is anyone there?

GUN COCKING.

Stephanie is alarmed.

STEPHANIE
Hello, please stop this...

COP (O.S)
(on phone to Jason)
I'm going to start counting, one,
two...

STEPHANIE
Stop this nonsense...

INT. PROSECUTOR'S OFFICE - DAY

Stephanie moves the desk phone closer.

COP (O.S)
(on phone to Jason)
Three, four...

JASON (O.S)
(on phone to Cop)
Alright!

Stephanie sighs and rests back on the seat.

STEPHANIE
Jason?

COP (O.S)
(on phone to Jason)
What are you waiting for?

JASON (O.S)
(on phone to Cop)
I have nothing to say to that
bitch.

STEPHANIE
Who are you calling a bitch? Can
someone please tell me what the
heck is going on?

COP (O.S)
(on phone to Jason)
I said talk...don't tempt me, I
swear, I'll pull it...

(CONTINUED)

JASON (O.S)
(on phone)
Fine!

STEPHANIE
Jason, what the hell is going on
here...

JASON (O.S)
(on phone)
None of your business.

COP (O.S)
(on phone to Jason)
Don't tempt me...

JASON (O.S)
(on phone)
Alright, I'll tell her...

STEPHANIE
Tell me...tell me what?

JASON (O.S)
(on phone)
It was all fraud...

STEPHANIE
What are you talking about?

INT. PROSECUTOR'S OFFICE - DAY

Stephanie presses the record button on the desk phone.

JASON (O.S)
(on phone)
Pretty much everything...

STEPHANIE
How is this possible? You mean to
tell me you lied in court?

JASON (O.S)
(on phone)
My point stupid, everyone was
comprised. The judges...pretty much
everyone involved in the cases...we
even have a spy in your firm.

STEPHANIE
I hope you understand,

(CONTINUED)

JASON (O.S)
(on phone)
Believe what you want.

STEPHANIE
If this is true, I will not rest
until you and that little shit hole
you call a firm are completely
ruined.

JASON (O.S)
(on phone)
That's your fucking problem.

COP (O.S)
(on phone to Jason)
That's no way to talk to a lady,
apologize?

STEPHANIE
I don't need any apologies from
that foul mouthed loser. He can go
to hell. I'll make sure they lock
you up for life...asshole!

JASON (O.S)
(on phone)
Screw you.

Stephanie hangs up the phone.

INT. PROSECUTOR'S OFFICE - DAY

The office door suddenly opens.

The secretary walks in carrying a wine bottle, bottle opener
and two empty wine glasses.

Stephanie looks up at her.

STEPHANIE
What took you so long?

SECRETARY
I had to...

Stephanie reaches out and grabs the wine bottle from the
secretary.

STEPHANIE
Give me that...

(CONTINUED)

The secretary let go of the wine bottle, stands near the desk, stares at her boss while holding on to the empty wine glasses and the bottle opener.

Stephanie struggles to open the bottle lid with her bare hand.

Stephanie looks at the wine bottle then at the secretary.

STEPHANIE

How do you expect me to open this?

The secretary hands her the bottle opener.

Stephanie grabs the opener, uncorks the wine bottle, lets the lid fall, places the opener on the desk then drinks directly from the bottle.

The secretary stares at her boss.

SECRETARY

Ma'am, are you okay?

Stephanie gulps the wine, puts the wine bottle back on the desk and looks up at the secretary.

STEPHANIE

Cancel all my appointments for today.

The secretary holds out the wine glasses and waves them.

SECRETARY

Okay, what about these?

STEPHANIE

Take them back to wherever you got them...I don't need a glass, I've got this...on a second thought, please bring me some vodka.

Stephanie grabs the wine bottle, drinks from it and gestures at the secretary to leave.

The secretary stares at her boss, turns and walks out of the office carrying the two empty wineglasses and the bottle opener.

EXT. CITY AVENUE - ROAD - DAY

CITY STREET; 3:15 PM

The car drives at moderate speed along a less congested city avenue road lane.

Many pedestrians walk the street pavements.

EXT. CITY STREET - ROAD - DAY

CITY STREET; 3:30 PM

The car takes a sharp bend and drives into a street with a smooth traffic flow at moderate speed.

EXT. CITY STREET - DAY

NEAR CENTRAL POLICE STATION

The car drives to a halt at a free parking space a few block from a police station.

Cop alights from the car carrying a small black polythene bag, leaves the car door partially open and walks away.

INT. POLICE CAR - DAY

Jason remains seated in the car mumbling while rocking back and forth on the seat. He looks up and watches as Cop disappears into the pedestrians.

CLOSE ON: The key to the handcuffs on the dashboard of the car next to the driving wheel.

EXT. CITY STREET - PAVEMENT - DAY

A MALE and FEMALE POLICE CONSTABLES walk out of a building, walk a short distance from the building, stop and chat away seemingly unaware.

INT. POLICE CAR - DAY

CLOSE ON: A pistol on the rear seat.

Jason looks beside him and grabs the pistol.

Jason struggles, opens the gun barrel.

(CONTINUED)

CLOSE ON: A single bullet in the gun barrel.

Jason COCKS the gun, takes aims at his head and shuts his eyes.

CLOSE ON: The car keys dangling from the car ignition.

CLOSE ON: Jason's hand reaching for the trigger.

A sudden BUMP rocks the whole car.

Jason quickly opens his eyes, tears streams from his eyes.

The BUMP persists getting rougher and louder.

Jason looks behind him, there's no one.

EXT. CITY STREET - PAVEMENT - DAY

The pedestrians look alarmed.

The sudden persistent bumps rock the parked cop car.

The pedestrians stare then walk on.

INT. POLICE CAR - DAY

Jason feels for the car door beside him, it is open.

Jason takes aim, right below his chin.

The police car RADIO CALL ALARM beeps all over sudden.

COP (O.S)

(over car transceiver)

All units, be on the look out for a missing cop car registration GK 9H5 last seen driving into and parking along Moi avenue...

Jason jerks on the seat.

COP (CONT)(O.S)

(over car transceiver)

There's a possible cop kidnapping and an armed male suspect in the car. I repeat, proceed with caution, over.

EXT. CITY STREET - PAVEMENT - DAY

The female constable talks back into a transceiver, points in the direction of the parked cop car.

The two cops draw their guns, make their way across the street road dodging traffic, towards the cop car.

INT. POLICE CAR - DAY

CLOSE ON: Jason's hand reaching for the gun trigger.

Jason looks up across the street pavement.

EXT. CITY STREET - PAVEMENT - DAY

Cop, now dressed in civilian clothes, walks freely among other pedestrians past the car, looks across at Jason, gives him the 'I'm watching you' gesture with his hand and continues on his way.

INT. POLICE CAR - DAY

Jason shuts his eyes.

Tears stream down his cheeks.

EXT. CITY STREET - ROAD - DAY

The two armed police constables advance cautiously towards the cop car.

A LOUD GUN SHOT RINGS THROUGH THE AIR

Absolute panic and chaos rock the busy street with pedestrians fleeing in all directions.

Several police officers are drawn and rush to the scene from a nearby police station.

EXT. CITY STREET - PAVEMENT - DAY

Cop strides on unperturbed through the mass of fleeing pedestrians along the commotion filled street pavement.

A swam of police officers rush past him towards the crime scene with their guns drawn.

(CONTINUED)

COP (V.O)

This world is strange, one moment
you're free, the next in bondage.

POLICE CAR SIREN

CLOSE ON: A cop car carrying a male convict driving past on
the street road.

Cop turns to look in the direction of the male convict.

COP (CONT) (V.O)

Isn't it strange, you spot someone
in a car but what you may never
realize, they may be in dire need
of your help.

Cop walks on.

The faint sound of panic screams, screeching car tires and
gunshots, carries to us on the wind.

FADE TO BLACK