

Strong Defence
By
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INT. BEDROOM 1 EARLY MORNING

A simple but neatly decorated room.

Howard Turner, a well groomed slim built man in his mid 30s, lying in bed, opens his eyes, yawns, and gives his arm a light stretch.

A dreamy little smile appears on his face.

INT. BEDROOM 2 EARLY MINTORNING

A shabby poorly kept room, soiled clothes spread over the floor, and questionable stains on the wall.

With the exception of a bed which seems to be on its last legs, the only other furniture seems to be a punchbag.

Jesse Rhodes, a burly looking man in his early 40s, wearing boxer shorts and a vest, pounds the life out of a mpunchbag.

A determined look is on his face.

INT. LIVING ROOM 1 EARLY MORNING

A room decorated in a similar style to the first bedroom.

Howard, dressed in a police uniform, tidies up his collar in the mirror.

Once tidied, he looks at himself in the mirror, and a look of pride appears on his face.

INT. LIVING ROOM 2 EARLY MORNING

A studio style room with a basic kitchen area attached to it. Decorated in a similar style to the second bedroom.

Jesse stretches his arm underneath a sofa.

He pulls out a heavily creased T-Shirt.

He stands back up and examines the T-shirt, before lifting it up to his nose and giving it a quick sniff.

After a brief look of contemplation, Jesse throws the T-Shirt on with an unconcerned look on his face.

INT. COFFEE HOUSE MORNING

A medium sized rustic looking cafe.

It is fairly busy with a seemingly steady flow of customers.

Howard pays for a coffee at the counter.

With a content smile, he picks up the coffee and walks away, giving a friendly wave to the staff as heads towards the door.

INT. LIVING ROOM 2 MORNING

Jesse throws a variety of fruit, vegetables and eggs into a blender before turning it on.

After about 30 seconds, he turns off the blender, unplugs it from the mains, and drinks the concoction directly from the blender in one go.

TITLE OVER: Strong Defence, against a black screen.

INT. LAWN EARLY AFTERNOON

A small grassed area in front of a medium sized house.

Howard seems to be in the middle of a heated argument between two Men.

Standing next to a parked patrol car, keeping an eye on the situation with an unimpressed look on their face, is another POLICE OFFICER.

As the two Men continue to argue, it seems as if Howard is unable to exert any control over the situation.

Howard, with a diplomatic look on his face, addresses the two Men.

HOWARD TURNER

Mr Robards, Mr Castle was not
accusing you of deliberately
blocking his drive.

Man 1, with an accusing look on his face, interrupts.

MAN 1

That was actually exactly my point
Officer.

Overlooking the interruption.

(CONTINUED)

HOWARD TURNER

He just wants to see if it is possible if you could park your car closer to your own drive.

An irritated look appears on Man 2's face.

MAN 2

Well excuse me if the pick up I need for my business doesn't allow Mr Perfect to reverse that high price convertible of his on to the road in the perfect fashion he is used to.

MAN 1

Or how about you park it in your own drive rather than taking up everybody else's parking spots.

Howard tries to break up the argument.

HOWARD TURNER

A foot closer to your own drive would probably be all that is required.

Man 2 gives Howard an argumentative look.

MAN 2

But then my wife wouldn't have space to park her car on our drive.

An authoritative look appears on Man 1's face.

MAN 1

Then park your pick up somewhere else. ... I'm sure most of the residents around here would be happy with that decision.

A passive but threatening look appears on Man 2's face.

MAN 2

If I weren't such a gentleman I'd knock that smug look of yours right off your face.

MAN 1

You're not a gentleman, you just don't have any balls.

An angered look appears on Man 2's face.

(CONTINUED)

Howard forces himself back into the conversation.

HOWARD TURNER

Now there's no need for violence.
We just need to sit down and tal..

Man 2 swings a punch at Man 1's face.

Man 1 ducks out of the way.

The punch strikes Howard in the face.

Howard drops to the floor.

The Police Officer dashes over to the scene.

He quickly cuffs Man 2's hands behind his back.

Howard, still dazed from the punch gets himself back on his feet.

POLICE OFFICER

Okay time to settle this down at
the station.

The Police Officer looks over at a shaken looking Howard.

The Police Officer rolls his eyes.

INT. BOXING MATCH AFTERNOON

A murky room with a boxing ring in the middle of it.

A hundred or so spectators cheer from the outside of the ring as JERRY RHODES, a stocky man in his mid 40s fights another BOXER, 10 years younger with a more athletic build.

Both opponents are showing signs of fatigue.

The younger Boxer charges at Jerry throwing a variety of quick punches.

Jerry blocks the strikes with his forearms while trying to find an opening.

Jerry takes a sidestep, exposing the Boxer's right side.

Seeing an opportunity, Jerry hits the Boxer with a heavy cross.

Before the Boxer can recover Jerry hits them with several more heavy crosses.

(CONTINUED)

The Boxer staggers backward and rests against the ropes, trying to regain his focus.

While his opponent recovers Jerry scans the room looking for reactions.

From his corner, LESTER HART, a medium built man in his early 50s beckons Jerry over. An unimpressed look is on Lester's face.

Jerry walks over to Lester.

LESTER HART

What the hell are you playing it?
... You're supposed to give the crowd a show, not just go one to one with a human punchbag.

A defensive look appears on Jerry's face.

JERRY RHODES

I was just trying to keep him on his toes. The longer I can work the advantage the better.

An empathetic look appears on Lester's face.

LESTER HART

I get that you don't like losing, but people don't come to these matches to see them finished in five minutes. ... Just try and make things a little more dramatic, okay.

Jerry gives him an unenthusiastic nod of agreeance.

Jerry steps back into the centre of the ring.

The other boxer gingerly steps into the middle of the ring. An uncertain look on his face.

Jerry gives him a slight encouraging gesture.

The boxer throws several crosses, which Jerry casually avoids.

Jerry catches a disappointing Lester and suddenly takes an intentional moment of hesitation.

One of the Boxer's crosses strikes him in the face.

A slightly surprised look appears on the Boxer's face.

(CONTINUED)

With a look of acceptance on his face Jerry throws a couple on intentionally weak jabs at the Boxer, which the Boxer manages to block fairly easily.

Seeing an opportunity the Boxer delivers an uppercut which Jerry takes directly on the chin.

Jerry staggers back a little stunned.

A look of pride appears on the Boxer's face.

The Boxer makes another charge at Jerry with a succession of cross and uppercuts, which Jerry intentionally fails to stop.

Seemingly going in for the kill, the Boxer delivers a hook.

The hook strikes Jerry in the face, causing him to stumble off to the side.

Jerry rests himself against the ropes while examining his opponent.

Gasps of shock and surprise come from the surrounding crowds.

Jerry watches a satisfied smile appear on Lester's face.

Enjoying his seeming moment of triumph, the Boxer starts working up the crowds, getting them to cheer for him.

Jerry watches on unenthusiastically.

Quickly the spectators all turn their focus to the Boxer.

The Boxer starts showboating.

With a fed up look on his face, Jerry gets off the ropes and walks over to the boxer.

Lester watches on with a concerned look on his face.

Jerry taps the Boxer on the shoulder

The Boxer turns around and with a look of self confidence on his face, squares up against Jerry.

The Boxer charges at Jerry but Jerry side steps him.

A brief moment of uncertainty appears on the Boxer's face.

Before the Boxer can readjust his guard Jerry hits him with a high uppercut.

(CONTINUED)

The Boxer, knocked out, slams down on the floor.

The spectators look at the scene with dumbfounded looks on their faces.

A pleased look appears on Jerry's face.

Jerry looks over at Lester to see that the unimpressed look has returned to his face.

INT. OFFICE 1 LATE AFTERNOON

A medium sized room, modestly decorated with several chairs, filing cabinets and a large desk.

Through a interior window, a larger office, busy with police officers, can be seen.

BO GREENWAY, a medium built man in his late 40s, sits behind the desk.

Howard sits on the other side of the desk. An uncertain look is on his face.

Bo is checking something on a computer.

Howard looks over at the larger office.

He watches the Police Officer that was accompanying him earlier, as he reenacts to some other officers Howard's unsuccessful attempt to take control of the earlier neighbour dispute.

After a moment the officers all burst into laughter.

An offended look appears on Howard's face.

Bo turns away from the computer and notices Howard's expression.

An advisory look appears on Bo's face.

BO GREENWAY

You need to be more controlling in those situations, Turner. ... We're there to protect the public, but we're also there to stop arguments escalating into bigger problems.

An argumentative look appears on Howard's face.

(CONTINUED)

HOWARD TURNER

I just uphold the guidelines I was trained to follow, Chief. ... Put the public's safety above that of our own. ... Show support, and use force only in drastic situations.

An argumentative look appears on Bo's face.

BO GREENWAY

He was going to punch the other guy. ... I'd say that was a drastic situation!

HOWARD TURNER

I thought I'd be able to talk him out of it.

A look of hopelessness appears on Bo's face.

After a moment an advisory look appears on Bo's face.

BO GREENWAY

The guidelines are important, particularly in training, but the truth is that sticking too much to them will not always get us the necessary results to do our jobs. ... Sometimes you've just got to get your hands dirty.

An unconvinced look appears on Howard's face.

HOWARD TURNER

Especially if you want to get respect from the other Officers too.

A determined look appears on Howard's face.

HOWARD TURNER

Well I still believe in supporting the code that the guidelines enforce. ... It ensures the fair treatment of all, and I believe it to be the right way. ... No matter what others might think of me.

BO GREENWAY

I'm just trying to look out for the safety of my officers. ... If you want to take any personal risks, that's your decision.

INT. OFFICE 2 LATE AFTERNOON

A small shabby looking office, with a desk, a filing cabinet and a few chairs.

On the walls are some framed sport articles focusing on boxing match successes.

Standing in the middle of the room, a defensive looking Jerry is having a heated conversation with an angry looking Lester.

LESTER HART

I don't care if he had it coming, I asked you to put on a show for the crowd. ... A five minute match does not count as a show.

JERRY RHODES

I am still the star of the show. ... And the star being mocked by some younger fighter doesn't make for good entertainment.

LESTER HART

You might be the star but I'm the promoter, which means I got a fairly good idea of what sells. ... And not just one boxer's idea.

An offended look appears on Jerry's face.

A sympathetic look appears on Lester's face.

LESTER HART

Look, younger fighters are always gonna look smoother and more impressive than the older ones. ... They're trying to build a career, so they have to look like they can go toe to toe with seasoned pros like yourself.

A determined look appears on Jerry's face.

JERRY RHODES

Building a career that will replace mine! ... It's why I got to keep them in the shadows ... If they get bigger than me, eventually I'll get forgotten. And I can't afford that.

INT. HALLWAY LATE AFTERNOON

A shabby looking unfurnished area with various doors leading off from it.

On one door is a sign that reads "Hart Boxing".

The door opens and out walks Jerry. the same look of determination on his face.

MASON PHILLIPS, a slightly overweight man in his mid 50s, wearing a business suit, and a controlling look on his face, walks towards Jerry.

Following Mason closely are two BODYGUARDS.

As Mason passes Jerry he gives him a knowing smile.

Jerry stares back at Mason with a look of unease on his face.

INT. OFFICE 2 LATE AFTERNOON

The door opens and Mason and the Bodyguards walk in.

Lester looks over at Mason and a look of unease appears on his face.

Lester gets up from his chair.

An uncertain but welcoming smile appears on Lester's face.

LESTER HART

Good afternoon Mr Phillips. How can I help you?

Mason notions to his Bodyguards to stand down.

The Bodyguards stand back against the wall.

Mason looks at Lester with a smile that comes across as both friendly and sinister.

MASON PHILLIPS

I don't there's a need for such formalities Lester. ... Call me Mason.

Lester gives him a slightly nervous smile.

A look of curiosity appears on your face.

(CONTINUED)

MASON PHILLIPS
I see that Jesse Rhodes is still
doing good business for you.

LESTER HART
He's still getting the wins. ...
Even if he isn't putting on as much
of a show these days.

Mason gives a polite laugh.

MASON PHILLIPS
Well as long as he's still bringing
the glory for Hart Boxing. That's
what makes the real difference.

LESTER HART
Agreed.

A suggestive look appears on Mason Phillips.

MASON PHILLIPS
Back to business. ... I have a
little favour to ask.

An uncertain look appears on Lester's face.

LESTER HART
What do you need?

MASON PHILLIPS
Rhodes has a match coming up
against Stone Wallace?

LESTER HART
Monday Night.

MASON PHILLIPS
I need Rhodes to lose.

LESTER HART
Intentionally?

MASON PHILLIPS
It would be the easiest way to
guarantee Wallace the win.

A look of hesitation appears on Lester's face.

LESTER HART
Jerry's not as fast as the
youngsters, but he's still got a
lot of give in him. ... If he takes
a dive it will destroy him.

(CONTINUED)

MASON PHILLIPS
He'll live to fight another day.

LESTER HART
But he won't be a top earner
anymore. ... I built his career up
from scratch. I can't just throw it
away that early.

A commanding look appears on Mason's face.

MASON PHILLIPS
Don't forget Lester that I am the
one that allowed you to build this
business of yours. ... Its fair to
say you owe me a considerable
amount.

An accepting look appears on Mason's face.

MASON PHILLIPS
But if you have an issue with my
request, maybe I'll need to make
some changes.

Lester gives a sign of regret.

LESTER HART
I'll talk to him.

Mason gives him an accepting smile.

MASON PHILLIPS
Then this issue is resolved.

INT. LIVING ROOM 2 NIGHT

Jerry is pacing back and forth while on the phone. A
frustrated look is on his face.

The person on the phone has an angry tone in their voice.

SALLY RHODES (O.S.)
A good role model for me! Fighting
people in dives for chump change.

JERRY RHODES
I can't help it if that's the only
career I had any success in. I just
tried to provide what I could for
you and your Mum.

(CONTINUED)

SALLY RHODES (O.S.)
Well Mum's been dead for five
years, and I manage to take care of
myself without your efforts. ... So
thanks but no thanks.

JERRY RHODES
Can we at least meet...

SOUNDS OVER: disconnected tone

Jerry puts the phone down.

He sits in a chair, burying his head in his hands.

SOUND OVER: door knocking.

Jerry yells out. His head still buried.

JERRY RHODES
I'm not available, no matter what
the issue. ... Bother me another
time.

LESTER HART (O.S.)
Its Lester. I got some important
stuff to discuss.

After a brief moment, Jerry puts his hands down.

He gives an unimpressed sigh, and opens the door.

Lester walks into the room with a demanding look on his
face.

An unenthusiastic look appears on Jerry's face.

JERRY RHODES
This better be worth it.

Lester examines the apartment with an unimpressed look on
his face.

LESTER HART
I love what you've done with the
place.

An irritated look appears on Jerry's face.

JERRY RHODES
How about you put the lifestyle
critique to the side and tell me
what's so important.

(CONTINUED)

An awkward look appears on Lester's face.

LESTER HART
I need you to lose the Stone
Wallace fight.

A look of outrage appears on Jerry's face.

JERRY RHODES
Are you crazy! I'm not taking a
dive.

A bargaining look appears on Lester's face.

LESTER HART
I promise it'll just be a one off.
Just a favour for me.

JERRY RHODES
A favour that could end my career.
At my age it only takes one loss
for career suicide.

A commanding look appears on Lester's face.

LESTER HART
You're not your manager, I am. ...
If I ask you to do something in a
fight you do it. ... Or I look for
another Boxer to promote instead.

A look of defeat appear on Jerry's face.

A look of sympathy appears on Lester's face.

LESTER HART
It really will be just this one
time. ... Just agree with one of my
decisions for a change. please.

Jerry gives an unenthusiastic sigh, and a look of acceptance
appears on his face.

JERRY RHODES
Just promise me its only the one
match.

INT. BOXING MATCH EVENING

Another murky room with a boxing ring in the middle of it.

As the crowds watch on, Jerry and STONE WALLACE, a burly figure of a man in his mid 20s, are exchanging blows.

Stone, with a look of determination on his face, throws a couple of jabs at Jerry as if trying to size him up.

Jerry with an unenthusiastic look on his plays along, throwing some seemingly pulled crosses at Stone.

Stone manages to avoid the jabs fairly easily.

Stone comes back with some stronger crosses, with Jerry avoiding a few but letting others hit him.

Both fighters head back to their corners.

Lester looks at Jerry with a relieved look on his face.

LESTER HART

That's the stuff. Keep it up for another bout or two then let him take you down with a haymaker.

JERRY RHODES

This is an absolute farce. ... He couldn't fight his way out of a paper bag.

A demanding look appears on Lester's face.

LESTER HART

Well we all have to take one for the team once in a while. ... You'll be able to shake it off, without any permanent damage.

Jerry looks over at Stone and sees him playing to the crowds, showing off some of his "talented" moves, while joking about Jerry's technique.

An irritated looks appears on Jerry's face.

A calming but pleading look appears on Lester's face.

LESTER HART

Just let him hvsve his moment. ... It'll be over soon.

Jerry keeps his attention on Stone.

(CONTINUED)

Lester looks around the ring and sees Mason.

Mason stares at Jerry with an approving look on his face.

Lester gives him an uncomfortable smile.

SOUND OVER: bell ring

Jerry heads back into the center of the ring, his eyes remaining focused on Stone.

Lester calls after him.

LESTER HART

Give him more of the same Jerry.
... Keep him where you need him.

Stone looks at Jerry and he gives a cocky smile.

STONE WALLACE

Time to retire Grandpa.

An angered look appears on Jerry's face.

STONE WALLACE

Is the pressure getting to much for
you? ... Do you still need some
more recovery time?

After a brief pause, a focused look appears on Jerry's face.

Jerry throws some half-hearted crosses at Stone which he manages to brush off fairly easily.

Stone returns with a barrage of crosses, forcing Jerry back on to the ropes.

As Jerry gets back to his feet, he watches as Stone turns to face the crowd with a look of great confidence on his face.

STONE WALLACE

Ladies and Gentlemen what I bring
to you today is a front row seat to
the changing of the wind.

The crowd is 100% focused on Stone with looks of fascination on their faces.

A sly look of success appears on Mason's face.

With a look of disbelief on his face, Lester rubs his forehead with his hand.

An irritated look appears on Jerry's face.

(CONTINUED)

STONE WALLACE

Hurricane Wallace has arrived and today will single-handedly bring to an end to an era of boxing that has more than overstayed its welcome.

A look of anger appears on Jerry's faces as he clenches his fists.

Jerry looks at Lester who now has a pleading look on his face.

A look of contemplation appears on Jerry's face.

STONE WALLACE

Ladies and gentlemen I bring you the final fight of Jerry Rogers.

Stone turns round to face Jerry.

With a look of determination on his face, Jerry hits him with a barrage of strong crosses, knocking him back onto the ropes.

With a dazed and confused look on his face, Stone forces himself back up straight.

Jerry strikes him in the head with a hook.

Stone, knocked out cold, is sent pirouetting down to the ground.

The crowd gives an excited road.

Jerry, with a look of guilt on his face, turns round to see Lester with a look of doom on his face.

Mason stares at Lester with an displeased look on his face.

INT. OFFICE 2 NIGHT

Lester, with a worried look on his face, is using his computer.

SOUND OVER: door knock

A look of uncertainty appears on Lester's face.

LESTER HART

Come in.

Mason and his Bodyguard walk into the room. A displeased look is on Mason's face.

(CONTINUED)

A nervous look appears on Lester's face.

MASON PHILLIPS
I thought we had an agreement
Lester?

An apologetic look appears on Lester's face.

LESTER HART
I spoke to Jerry. I told him to
throw the fight. He said he would.
... His pride must have got in the
way.

MASON PHILLIPS
Pride is an emotion Mr Rhodes
should have left out of the ring.

LESTER HART
I will speak to him about it. ...
We wont let you down again.

MASON PHILLIPS
That's true. He won't.

A concerned look appears on Lester's face.

MASON PHILLIPS
A lot of money was bet on that
fight, on a result that should have
been provided. ... Instead Mr
Rhodes' actions left me with a
considerable loss.

A pleading look appears on Lester's face.

LESTER HART
If you give me another opportunity
I can ensure you the results you
need.

An unconvinced look appears on Mason's face.

MASON PHILLIPS
Unfortunately you've left yourself
in a position that I can't trust.

A threatening look appears on Mason's face.

MASON PHILLIPS
And on top of that, I've exposed
some very personal activities to
you and Mr Rhodes. ... Ones that
have to be kept quiet.

(CONTINUED)

LESTER HART
I wont tell anyone.

Mason notions to the Bodyguard.

The Bodyguard draws a gun.

A panicked look appears on Lester's face

MASON PHILLIPS
Your word is not good enough
anymore Lester. ... You have to be
taken out of the equation.

INT. HALLWAY NIGHT

Jerry, with an uncertain look on his face, stands near the door.

He reaches for the handle before retracting.

Jerry starts talking to himself.

JERRY RHODES
He's gonna kill me. ... He's never
going to forgive me. ... He's going
to drop me.

A look of determination appears on Jerry's face and he grabs the handle.

JERRY RHODES
Well if he doesn't drop me today,
he'll just do it tomorrow. I may as
well get it over with.

INT. OFFICE 2 NIGHT

The Bodyguard has the gun pointed at Lester's head as Mason watches on eagerly.

The door opens and Jerry walks in, too focused on his own situation to notice the one in front of him.

JERRY RHODES
I know you hate me right now Lester
but..

The Bodyguard shoots Lester in the head.

Jerry watches on with a look of shock on his face as Lester's body drops to the floor.

(CONTINUED)

Mason and the Bodyguard with looks of surprise on their faces turn to face Jerry.

Jerry casually backs himself up against a wall.

The Bodyguard raises his gun towards Jerry.

Jerry's hand desperately searches for anything to grab on a nearby shelf.

The Bodyguard pulls the trigger.

Jerry swings a small commiserative plaque at the gun.

The gun is knocked across the room.

Before the Bodyguard can retaliate, Jerry hits him with a large bustling hook.

Knocked off balance, the Bodyguard falls to the floor.

Jerry turns the door handle and rushes out of the room.

Mason turns to the Bodyguard with a commanding look on his face.

MASON PHILLIPS
Don't let him out of the building.

INT. HALLWAY NIGHT

The door opens and the Bodyguard steps out.

He scans the area but can't see Jerry anywhere.

A frustrated look appears on his face.

He pulls out a mobile phone and dials a number.

The call is answered.

Jerry speaks into the phone with a commanding look on his face.

BODYGUARD
Jerry Rhodes mustn't leave the
building. Cut him off in the
Kitchen.

INT. KITCHEN NIGHT

A large bustling cooking area with many staff preparing a wide variety of meals.

A door opens and Jerry walks into the area.

He slowly moves around the preparation areas scanning the vicinity with a cautious look on his face.

After a while two HENCHMEN wearing office suits walks into the kitchen.

Jerry and their eyes meet.

With a nervous look on his face Jerry takes a step backward.

Henchman 1, with a controlling look on his face, reveals a gun under his jacket.

Jerry stops moving.

HENCHMAN 1

Easy there pal. ... Our Boss just wants a word with you.

An unconvinced look appears on Jerry's face.

JERRY RHODES

The same way that he just wanted a word with Lester?

HENCHMAN 1

Well how about I put it this way.
... You come with us, or you don't make it out of this building alive.

Jerry subtly searches a cooking station next to him for anything to grab.

JERRY RHODES

You know how to make a hard bargain.

Henchman 1 moves close to Jerry.

HENCHMAN 1

I think we're done with talking don't you.

JERRY RHODES

I guess we are.

Henchman 1 reaches out to grab Jerry.

(CONTINUED)

Jerry, with a look of determination on his face, swings a saucepan at Henchman 1.

Boiling Water splashes across Henchman 1's face.

Henchman 1 yells out in agony.

Seeing an opportunity, Jerry strikes Henchman 1 in the head with the saucepan.

Henchman 1 collapses on the floor.

Equally shocked looks appear on Jerry's face, Henchman 2's face, and all the staff in the kitchen.

Henchman 2, with a look of determination on his face, pulls out a gun and takes aim at Jerry.

Jerry grabs a chopping knife and lunges toward Henchman 2.

Jerry ducks the gun and swings the knife at Henchman 2's forearm.

The knife slices Henchman 2's forearm.

Henchman 2 yells out in agony.

Jerry kicks Henchman 2 in the stomach.

Henchman 2 is flung backwards.

Henchman 2 slams into a preparation table and falls to the floor.

Dazed by the strike, Henchman 2 tries to get himself up off the floor, but without much success.

Jerry simultaneously checks the Henchman and the entrance to the kitchen with a nervous look on his face.

Jerry decides to scan the rest of the kitchen and sees a fire door on the side.

A hopeful look appears on Jerry's face.

EXT. RESTAURANT NIGHT

A well furnished busy restaurant on the side of a High street.

Two black Mercedes are parked in front of the restaurant, with another Henchman with an impatient look his face waiting by one of the Mercedes.

(CONTINUED)

The Henchman is talking to the driver of one of the Mercedes

HENCHMAN 3
Shouldn't they be out already?

DRIVER
Maybe the guy's playing hard to
get.

EXT. ALLEYWAY NIGHT

A narrow path between which looks like two office buildings,
with one end leading to a High Street.

It seems deserted apart from some muffled conversations
coming from within the buildings.

Jerry, with a cautious look on his face, quickly but
carefully moves toward the High Street.

EXT. HIGH STREET NIGHT

A Busy street full of bars and cafes.

Alongside an Alleyway entrance is the Restaurant from
earlier.

The two Mercedes and the Henchman are still outside the
front of the Restaurant.

Jerry comes out of the Alleyway entrance.

He looks toward the Restaurant and sees the Henchman lying
in wait.

Jerry turns away from the Restaurant and walks along the
street.

INT. OFFICE 3 MORNING

The same large office full of Police Officers that was
observed earlier.

Howard, with a focused look on his face, is sat at a desk
updating information on a computer.

Sitting in front of him is an agitated looking Jerry.

(CONTINUED)

HOWARD TURNER

Mr Rhodes, I promise you that we treat all cases with the utmost importance. ... We will make sure that these people are brought to justice.

An unconvinced look appears on Jerry's face.

JERRY RHODES

Seeing how slow the Police around here handle things, I can't imagine that'll be anytime soon. ... I may as well just give myself up to those bastards now. ... At least they're more likely to act quickly.

Howard turns away from the computer and stares at Jerry with a defensive look on his face.

HOWARD TURNER

We are not incompetent Mr Rhodes. ... We work within the boundaries of the law. ... We keep the peace and we encourage it.

JERRY RHODES

And you reckon that attitude stops those who think they're above the law. ... I bet you've never even shot anyone.

The other Police Officers stop what they're doing and turn their focus to Howard and Jerry.

An offended look appears on Howard's face.

Bo's office door opens and Bo calls over to Howard with a commanding look on his face.

BO GREENWAY

Officer Turner can I have a word please?

Howard stands up and walks over to Bo's office, occasionally looking back at Jerry with a disapproving look on his face.

INT. OFFICE 1 MORNING

Howard closes the door behind him, and turns to Bo with a look of curiosity on his face.

BO GREENWAY
Take a seat.

Howard sits down in the chair.

BO GREENWAY
I have an assignment for you. ...
An important one.

A surprised look appears on Howard's face.

HOWARD TURNER
Me?

BO GREENWAY
No need to act so surprised. ...
You're the perfect fit for it.

A look of gratitude appears on Howard's face.

HOWARD TURNER
Well I'm honoured that you think
that much of me Captain.

Bo gives Howard a slight smile.

The look of curiosity quickly returns to Howard's face.

HOWARD TURNER
What is the assignment?

An explanatory look appears on Bo's face.

BO GREENWAY
A witness to a murder needs to be
transferred to an out of state safe
house.

HOWARD TURNER
And you want me to transfer them?

BO GREENWAY
Exactly.

A look of hesitance appears on Howard's face.

(CONTINUED)

HOWARD TURNER

That seems like a lot to burden one Officer with.

BO GREENWAY

We want to keep things as low key as possible. ... Less police, less noise. ... The accused is a mobster and we're not sure who he might have on his payroll.

HOWARD TURNER

And I'm supposed to protect the witness from a mobster and his syndicate all by myself?

BO GREENWAY

You're supposed to not bring attention to the transfer. ... You follow police procedures to the book, and never get diverted. ... Exactly the attitude needed for the transfer to go without a hitch.

A look of acceptance appears on Howard's face.

HOWARD TURNER

That does sound like me.

A look of curiosity appears on Howard's face.

HOWARD TURNER

So when do I meet the witness?

An explanatory look appears on Bo's face.

BO GREENWAY

They're already here.

Bo gives a motioning gesture to one of the other Police Officers.

Howard turns around to get a look.

The door opens and Jerry, with a look of curiosity on his face, is ushered into the room.

A look of confusion appears on Howard's face.

An introductory look appears on Bo's face.

(CONTINUED)

BO GREENWAY
Come take a seat Mr Rhodes.

Jerry sits down.

BO GREENWAY
Mr Rhodes this is Officer Turner.
... He'll be moving you to the Safe
House.

Looks of disagreeance appear on Jerry and Howard's faces.

JERRY RHODES
Are you kidding me! ... This tool!
He couldn't protect a paper bag!

HOWARD TURNER
This Hothead! ... How am I not
supposed to bring attention to us
if I'm with him.

A commanding look appears on Bo's face.

BO GREENWAY
Whatever personal differences you
have, you'll have to put aside. ...
Mr Rhodes we need you kept under
the radar and Office Turner is good
at staying under the radar. ...
Turner, you can't pick assignments,
you'll just have to achieve the
best with what you can offer.

INT. OFFICE 4 NIGHT

A large well furnished office.

Mason, with a focused look on his face, is sitting behind a
desk looking through a Filofax.

SOUND OVER: phone

Mason picks up the phone.

He listens to the caller for a while before responding.

MASON PHILLIPS
Make it look like an accident.

EXT. STREET 1 LATE NIGHT

A residential street on the outskirts of town.

There are only a handful of cars on the road, and no pedestrians.

A blue sedan car drives along.

INT. CAR LATE NIGHT

A well kept car.

Howard is behind the wheel with a focused look on his face.

Jerry, with a frustrated look on his face, sits in the passenger seat.

JERRY RHODES

This is such a waste of time. ...
We should be bringing the fight to
those arseholes, not hiding from
them.

An explanatory look appears on Howard's face.

HOWARD TURNER

We're not vigilantes Mr Rhodes. ...
If we want the charges against
Mason Phillips to stick, we can't
be shown breaking the law. ... So
lets just drive to the Safe House
so that you can lay low until the
court case.

Seemingly ignoring Howard's comment, Jerry observes in a wing mirror another Sedan that seems to be following them.

JERRY RHODES

If Mason Phillips lets us get to
the Safe House.

A questioning look appears on Howard's face

HOWARD TURNER

What do you mean?

An explanatory look appears on Jerry's face.

JERRY RHODES

Another car has been tracking us
for the last mile or so. ...

(MORE)

(CONTINUED)

JERRY RHODES (cont'd)
Something tells me they're not a
welcoming committee.

A dismissive look appears on Howard's face.

HOWARD TURNER
You have quite the overactive
imagination. ... Too many action
thrillers, not enough reality. ...
Mob bosses do not order hits on
police officers.

A look of disbelief appears on Jerry's face.

JERRY RHODES
I am generally amazed that you have
survived this long on the police
force. ... Anyone as naive as you
would have caught a bullet years
ago. ... Or is just because the
only action you see is what is
visible from behind a desk?

An offended look appears on Howard's face.

HOWARD TURNER
Hey, I'll have you know that I'm a
damn fine Police Officer! ... I
might not have seen much "action"
but I've helped get more than
enough criminals off the streets.

A challenging look appears on Jerry's face.

JERRY RHODES
Well then for the sake of the
concerned witness that you are
currently assigned to protect,
prove my suspicions about that
other car wrong.

A look of unenthusiastic acceptance appears on Howard's
face.

HOWARD TURNER
Fine. What did you want me to do?
... Pull them over, ask them a few
questions.

A mocking look appears on Jerry's face.

(CONTINUED)

JERRY RHODES
Only if I wanted them to kill us
there and then.

A suggestive look appears on Jerry's face.

JERRY RHODES
Change course. ... See if they
follow.

HOWARD TURNER
If I must.

Howard gives the steering wheel a sharp turn.

EXT. STREET 2 LATE NIGHT

A street very similar to that previously seen.

The blue sedan suddenly turns onto the street.

INT. CAR LATE NIGHT

Howard looks into the rear view mirror and does not see the
sedan on the street.

A cocky smile appears on Howard's face.

HOWARD TURNER
Are you convinced now?

An unconvinced look appears on Jerry's face.

Jerry takes a look into the wing mirror.

He watches the same sedan turn onto the street.

JERRY RHODES
Maybe you should check your mirror
again.

Howard sees the Sedan.

An unimpressed look appears on Howard's face.

HOWARD TURNER
So he turned down the same road.
Sometimes two cars go in the same
direction.

(CONTINUED)

JERRY RHODES

Then how about you pick up the pace
and see what happens.

Howard gives an irritated sigh.

HOWARD TURNER

You really aren't giving up on this
are you.

A look of acceptance appears on Howard's face.

HOWARD TURNER

But if it will put an end to this..

Howard pushes hard on the acceleration.

EXT. STREET 2 LATE NIGHT

The Blue sedan picks up speed.

The other sedan speeds up.

INT. CAR LATE NIGHT

Howard watches as the other sedan moves closer.

A concerned look appears on Howard's face.

HOWARD TURNER

You might be right.

Jerry gives a smirk.

JERRY RHODES

I told you.

A questioning look appears on Howard's face.

HOWARD TURNER

So how do we lose him?

A questioning look appears on Jerry's face.

JERRY RHODES

As a cop, aren't you supposed to
know those answers?

A slightly embarrassed look appears on Howard's face.

(CONTINUED)

HOWARD TURNER

I don't exactly have a lot of
experience when it comes to these
things.

With a determined look on his face, Jerry scans the street
before noticing a busy intersection just ahead of them.

A commanding look appears on Jerry's face.

JERRY RHODES

Turn left on that intersection.

Howard stares at the intersection and sees that all the cars
are coming from the left.

A concerned look appears on Howard's face.

HOWARD TURNER

But we'd be driving into oncoming
traffic?

JERRY RHODES

Do you want to lose this person or
not?

HOWARD TURNER

Yeah but I'd like to stay alive
too.

JERRY RHODES

Sometimes you gotta take risks.

A mixed look of unease and acceptance appears on Howard's
face.

HOWARD TURNER

Oh fine then.

EXT. STREET 3 LATE NIGHT

A busy dual carriage way heading towards a lit up city area.

Lots of cars are racing along.

The blue sedan swings into the street.

It cuts between the oncoming cars that desperately try to
swerve out of its way.

The other sedan pulls onto the street, trying to follow the
blue sedan while avoiding the other cars on the road.

INT. CAR LATE NIGHT

A panicked look is on Howard's face.

His hands are gripped tightly to the steering wheel as he fights his way against the continuous oncoming stream of cars.

He looks in the mirror and sees that the other sedan is still in pursuit.

HOWARD TURNER
They're still after us!

With a slightly uncertain look on his face, Jerry scans the surrounding area.

JERRY RHODES
How about I focus on figuring out
how to lose them, and you focus on
us not crashing.

Jerry notices a train track running 400 yards parallel to the road, and a freight train moving along the track further down the line.

An opportunistic look appears on Jerry's face.

JERRY RHODES
Take that dirt track to your left.

EXT. STREET 3 LATE NIGHT

The blue sedan cuts between the traffic, heading towards the dirt track.

EXT. DIRT TRACK LATE NIGHT

A desolate road off from the street.

There is little going on outside of a basic path and some deserted buildings.

The Blue sedan swerves onto the road.

A moment later the other sedan appears behind it.

INT. CAR LATE NIGHT

A questioning look appears on Howard's face.

HOWARD TURNER

What now?

JERRY RHODES

We cross that train track, and with any luck, they'll get blocked by that freight train.

HOWARD TURNER

And if it doesn't work?

A look of slight uncertainty appears on Jerry's face.

JERRY RHODES

Then we'll need a plan B.

EXT. DIRT TRACK LATE NIGHT

The blue sedan races towards the train track closely followed by the other sedan.

The closer they get the closer the train gets.

INT. CAR LATE NIGHT

Howard and Jerry watch the train getting closer and closer.

A look of concern appears on Howard's face.

HOWARD TURNER

This is going to be very tight.

A knowing look appears on Jerry's face.

JERRY RHODES

If it wasn't, this plan wouldn't work.

EXT. DIRT TRACK LATE NIGHT

The blue sedan reaches the track but the train just beats it.

It moves along the side of the train as it rushes ahead of them.

INT. CAR LATE NIGHT

A look of frustration is on Howard and Jerry's face.

HOWARD TURNER
Damn it! ... What are we supposed..

SOUND OVER: car thud

The car seems to be pushed of its trajectory.

A look of panic appears on Howard and Jerry's face.

They scan the area and see the other sedan ramming against their side.

JERRY RHODES
That's not good.

HOWARD TURNER
You think!

EXT. TRAIN TRACK LATE NIGHT

The track runs between open fields.

The train continues to chase along at a rapid pace.

The other sedan pushes into the side of the blue sedan, nudging it closer and closer to the train.

INT. CAR LATE NIGHT

HOWARD TURNER
Now would be a good time for that Plan B.

JERRY RHODES
I came up with the last plan, how about you use all those years of police training and come up with one.

A look of desperate thought appears on Howard's face.

After a moment a sudden look of realisation appears on Howard's face.

HOWARD TURNER
We stop the car moving.

A look of disbelief appears on Jerry's face.

(CONTINUED)

JERRY RHODES
Are you crazy?!

A determined look appears on Howard's face.

HOWARD TURNER
I'm being logical.

Howard slams down hard on the break.

EXT. TRAIN TRACK LATE NIGHT

The blue sedan comes to a sudden halt.

The other sedan shoots past the blue sedan and directly in to the train.

The other sedan smashes hard into the train.

The force of the train demolishes it.

INT. CAR LATE NIGHT

Howard and Terry look on with looks of shock on their faces.

A knowing look appears on Howard's face.

HOWARD TURNER
Not every fight can be won with
brute force. ... Sometimes you have
to use you enemy's strength against
them.

A slightly sheepish look appears on Jerry's face.

EXT. TRAIN TRACK EARLY MORNING

Although the train has since moved on there is still plenty of activity.

The crash area has been cordoned off.

Police cars and an ambulance are surrounding the area while police officers search through the debris for evidence.

Howard and Jerry watch the officers with uncertain looks on their faces, while paramedics are checking their vitals,

Bo walks over to them with a sympathetic look on his face.

(CONTINUED)

BO GREENWAY

You two are lucky to be alive. ...
Whoever was behind that wheel was
relentless.

A questioning look appears on Howard's face.

HOWARD TURNER

Have you been able to put anything
together about whoever was after
us?

A regretful look appears on Bo's face.

BO GREENWAY

Nothing solid at all. ... The
driver had no ID on them, and the
car was ripped to shreds.

HOWARD TURNER

So what do we do next?

An instructive look appears on Bo's face.

BO GREENWAY

Once you guys have got some sleep,
you need to get to the safe house
as soon as possible. ... Once we
know more about your attacker, we
can work on any leads.

A concerned look appears on Jerry's face.

JERRY RHODES

But what if there are others out
there who might try to kill us.

Bo gives Jerry a reassuring smile.

BO GREENWAY

Keep a low profile, and we'll take
care of the rest.

An unconvinced look appears on Jerry's face.

JERRY RHODES

We'll see.

EXT. DINER EARLY AFTERNOO

A small restaurant on the outskirts of a town.

A handful of cars are parked outside of the restaurant including the blue sedan.

INT. DINER EARLY AFTERNOON

A modestly decorated restaurant.

Several people are sitting at tables eating or waiting on food being brought to them.

Howard and Jerry sit at one table and are in the middle of the meal.

Howard works his way through his food.

Jerry, with a look of caution on his face, seems to be putting his food to one side, focusing more on the other customers.

A concerned look appears on Howard's face.

HOWARD TURNER

You not in an eating mood? ... It might be best to have something, given everything that's been going on.

JERRY RHODES

I've not really got the stomach for it. ... Not knowing when another person might try to kill me doesn't really give me much of an appetite.

An optimistic look appears on Howard's face.

HOWARD TURNER

Our guys are all over it, we're safe now. ... We'll just get you to the safe house and it'll all be good.

An unimpressed look appears on Jerry's face.

JERRY RHODES

Wow you're naive. ... Its like you want us to get captured.

A defensive look appears on Howard's face.

(CONTINUED)

HOWARD TURNER

No I just believe in the system.
... When a police officer's life is
put at risk, the department will
make sure that the threat is
located and taken care of as soon
as possible.

JERRY RHODES

Because that's how it works in all
those cop films?

A bargaining look appears on Howard's face.

HOWARD TURNER

Well how about you humour me for a
bit and play along with the notion
that things will be okay, because
your negativity is not helping us.

An unenthusiastic look appears on Jerry's face.

JERRY RHODES

Fine, lets go get shot at then.

With an unfazed look on his face, Howard moves his plate out
of the way and gets up from the table.

HOWARD TURNER

As you seem to be done with your
food we may as well head on to the
Safe House.

With an unenthusiastic look on his face, Jerry gets up from
the table.

With a commanding look on his face, Howard flings the car
keys to Jerry.

HOWARD TURNER

Let yourself into the car and I'll
be there in a minute. I just need a
quick toilet break.

Jerry gives a slight nod of agreeance and heads toward the
diner entrance door.

Howard calls out to him.

HOWARD TURNER

And please try not to get yourself
in trouble.

An argumentative look appears on Jerry's face.

(CONTINUED)

JERRY RHODES
Its not like I wear a sign on my
back saying "Kill Me".

INT. TOILET EARLY AFTERNOON

A simply furnished, middle sized room.

Howard, a relaxed look on his face, washes his hands in the sink.

HENCHMAN 3 and HENCHMAN 4, both wearing casual clothes walk into the room.

Howard spots them in the mirror, his expression doesn't change.

Howard dries his hands and heads towards the entrance door.

He gives the two Henchman a friendly smile.

HOWARD TURNER
It's all yours guys.

Howard reaches the door.

SOUND OVER: gun click.

A concerned look appears on Howard's face.

He turns round to see Henschmsn 3, with a commanding look on their face, pointing a gun at him.

Henchman 3 notions to Henchman 4.

Henchman 4, with a determined look on their face grabs a bin and uses it to ram the door shut.

EXT. DINER EARLY AFTERNOON

The door opens and Jerry walks out.

He heads towards the blue sedan.

The door of another car opens behind Jerry and HENCHMAN 5 steps out.

Henchman 5, with a determined look on his face, subtly follows after Jerry.

Jerry reaches the car unlocks it and opens it.

(CONTINUED)

Jerry goes to get in but suddenly pauses.

Henchman 5 has a gun pointed at Jerry's back.

HENCHMAN 5
I think we'd better go for a little
drive Mr Rhodes.

INT. TOILET EARLY AFTERNOON

Howard is surrounded by Henchman 3 and Henchman 4.

HENCHMAN 3
Just business Officer Turner, but
we can't let you get to the Safe
House.

HOWARD TURNER
Yeah I'm getting that.

Howard subtly undoes his belt.

A questioning look appears on Howard's face.

HOWARD TURNER
And Jerry Rhodes?

HENCHMAN 3
We'll make him disappear.

Henchman 3 aims his gun at Howard's head.

Using it like a whip, Howard simultaneously knocks the gun
out of Henchman 3's hand and strikes him in the face with
the buckle.

Henchman 3 stumbles backwards nursing his jaw.

Henchman 4 charges towards Howard.

Howard quickly whips the belt at Henchman 4's right foot,
wrapping the belt around it.

Howard gives the belt a quick tug.

Henchman 4 is slammed down on the floor.

Howard, with a worried look on his face, races over to the
door.

Henchman 3, his face bloodied, grabs Howard by the shoulder.

Howard grabs the bin and swings it at Henchman 3's head.

(CONTINUED)

The bin slams into Henchman 3's head, knocking them to the floor.

Howard opens the door and rushes out.

INT. CAR EARLY AFTERNOON

Jerry, with a concerned look on his face, is behind the steering wheel.

Henchman 5, with a commanding look on his face, sits in the passenger seat threatening him with the gun.

HENCHMAN 5
No sudden moves. ... Just follow my directions.

JERRY RHODES
And if I refuse?

HENCHMAN 5
Then I shorten your life expectancy.

JERRY RHODES
So I die an hour earlier.

Henchman 5 cocks the gun, aiming it at Jerry's head.

HENCHMAN 5
Just drive.

A look of unconvinced acceptance appears on Jerry's face.

JERRY RHODES
If you insist.

EXT. DINER EARLY AFTERNOON

The car pulls up to the parking entrance.

INT. CAR EARLY AFTERNOON

Jerry observes the cars driving along the street in front of him.

JERRY RHODES
Which way you want me to go.

(CONTINUED)

HENCHMAN 5

Turn right.

JERRY RHODES

No problem.

EXT. STREET 4 EARLY AFTERNOON

A dirt road with an almost continuous flow of traffic.

The blue sedan does a sharp turn on to the road, just in front of a large SUV.

The SUV slams into the sedan sending it spinning across the road.

All other cars come to an instant halt, trying to avoid a collision.

INT. CAR EARLY AFTERNOON

Henchman 5 is slumped over the dashboard, a bruise on his forehead.

Jerry similarly bruised, and in a daze, takes a brief moment to get his bearings.

With a look of determination on his face, while wincing in pain, Jerry undoes his seat belt and tries to force the dented driver door open.

Henchman 5, having regained consciousness, and with a look of determination on his face, grabs Jerry's shoulder, pulling him back.

Jerry flicks his elbow towards Henchman 5.

The elbow smashes into Henchman 5's face.

Henchman 5, wincing in agony, tries to regain focus quickly.

Jerry pounds the passenger side of the dashboard.

The passenger airbag inflates, pinning Henchman 5 to the seat.

Jerry continues to force the driver door open.

EXT. STREET 4 EARLY AFTERNOON

The driver door is eventually forced open.

Jerry, with a look of relief on his face, drags himself out of the car.

Jerry stands up observing the scene around him.

SOUND OVER: gun click.

An irritated look appears on Jerry's face.

He turns round to see Henchman 5, with a frustrated look on his face, pointing his gun at Jerry.

HENCHMAN 5

Screw doing this in an isolated location. I'm just going to kill you right now.

Suddenly Henchman 5 is shot in the head.

A look of shock appears on Jerry's face.

He looks around the area and sees Howard holding a fired gun. An equally shocked look on his face.

Quickly regaining his composure, Howard pulls out his badge and displays it to the shocked onlookers. An authoritative look on his face

HOWARD TURNER

We're the Police. Nothing to be worried about. ... Just one less criminal on the streets.

Jerry walks over to Howard.

JERRY RHODES

You just killed a guy.

A surprised look appears on Howard's face.

HOWARD TURNER

Yep. ... My first time.

JERRY RHODES

Killing someone?

HOWARD TURNER

And shooting someone.

A look of disbelief appears on Jerry's face.

(CONTINUED)

JERRY RHODES

It's a pretty good first attempt.

Howard gives him a slightly awkward smile.

A questioning look appears on Jerry's face.

JERRY RHODES

Have you seen any others.

An explanatory look appears on Howard's face.

HOWARD TURNER

Two more came after me in the toilet but I took them out with my belt.

A look of disbelief returns to Jerry's face.

JERRY RHODES

With your belt?1

HOWARD TURNER

Just some techniques I picked up in self defense classes.

JERRY RHODES

And you've never had to use them before?

A defensive look appears on Howard's face.

HOWARD TURNER

I prefer to avoid conflict.

A knowing look appears on Jerry's face.

JERRY RHODES

Well that ship's sailed.

EXT. STREET 5 LATE AFTERNOON

A fairly busy street on the outskirts of town.

A red sedan is driving along.

INT. CAR 2 LATE AFTERNOON

The inside is decorated similar to the last car.

Howard is behind the wheel with Jerry sitting next to him.

A look of curiosity appears on Howard's face.

HOWARD TURNER

Are you sure this friend of yours
is off the radar?

Jerry smirks.

JERRY RHODES

He couldn't be more off the radar
if he tried. ... He likes to do
what he can to make sure people
don't know he exists.

HOWARD TURNER

He sounds pretty paranoid.

JERRY RHODES

He just has a lot of things he
likes to keep quiet from
authorities.

A concerned look appears on Howard's face.

HOWARD TURNER

Illegal stuff?

A bargaining look appears on Jerry's face.

JERRY RHODES

Do you want us to stay hidden or
not.

A look of regretful acceptance appears on Howard's face.

HOWARD TURNER

Fine.

A defensive look appears on Jerry's face.

JERRY RHODES

With it looking like there's a leak
in the police, we need to stay out
of sight until the trial.

A defensive look appears on Howard's face.

(CONTINUED)

HOWARD TURNER

Well with the exception of Captain Greenway.

An unconvinced look appears on Jerry's face.

HOWARD TURNER

I trust him with my life. ... He helped me through my training and has always had my back.

A look of unconvinced acceptance appears on Jerry's face.

A concerned look appears on Jerry's face.

JERRY RHODES

If these guys seem to know exactly where we're going to be, do you think there's a chance that they might have a lot of background on our lives too?

A look of certainty appears on Howard's face.

HOWARD TURNER

I reckon that's pretty likely.

JERRY RHODES

Then we need to pick up my daughter. ... If they can't locate me, they'll go for her.

A compliant look appears on Howard's face.

HOWARD TURNER

That's no issue. ... We'll pick her up now, and she can wait things out with us in your friend's place.

A look of uncertainty appears on Jerry's face.

JERRY RHODES

That might be easier said than done.

A questioning look appears on Howard's face.

HOWARD TURNER

Why's that?

JERRY RHODES

We had a falling out. ... about 10 years ago. ... And she doesn't ever

(MORE)

(CONTINUED)

JERRY RHODES (cont'd)
want to see me again. ... And I
don't think she'll want to go on a
road trip with me either.

An optimistic look appears on Howard's face.

HOWARD TURNER
Well then maybe this is the perfect
excuse to fix those burnt bridges.
... You just needed a good excuse
for some Father/daughter bonding.

An unconvinced look appears on Jerry's face.

EXT. APARTMENT BUILDING EARLY EVENING

A tall building in a rundown part of town.

The red sedan is parked up in front of the building.

Jerry and Howard get out of the sedan and walk over to the
building.

Jerry scans through a list of names before coming across "S
Rhodes".

An unconvinced look appears on Jerry's face.

An encouraging look appears on Howard's face.

HOWARD TURNER
I'm sure she'll listen to you. ...
You are her father after all.

Jerry presses a button next to "S Rhodes".

SOUND OVER: intercom crackle.

SALLY RHODES (O.S.)
Yes?

JERRY RHODES
Sally, its Dad. I need to speak
to..

Sally's voice takes on an aggravated tone.

SALLY RHODES (O.S.)
What part of "Stay out of my life"
do you not understand?!

SOUND OVER: Intercom cut out.

(CONTINUED)

A defeated look appears on Jerry's face.

A determined look appears on Howard's voice.

HOWARD TURNER
Let me give it a try.

Howard presses the button.

SOUND OVER: intercom crackle.

SALLY RHODES (O.S.)
Stay out of my li..

HOWARD TURNER
Miss Rhodes, this is Officer Turner
of the Police. ... We need to speak
to you. ... Your life might be in
danger.

Sally's voice takes on a tone of unenthusiastic acceptance.

SALLY RHODES (O.S.)
I'll give you five minutes, and
then I don't want to hear from you
again.

SOUND OVER: door buzzer

Howard pushes a door and it opens.

He turns to Jerry with an optimistic look on his face.

HOWARD TURNER
You just got to learn to be a bit
more democratic in your approach.

An unconvinced look appears on Jerry's face.

INT. LIVING ROOM 3 EARLY EVENING

A small room only slightly better decreated than Jerry's.

SALLY RHODES, a woman in her mid 20s, wearing ill fitting
clothes, paces back and forth around the room. An irritated
look on her face.

SOUND OVER: door knock

Sally hurries over to the door and opens it.

Howard and Jerry walk into the room.

(CONTINUED)

Howard still looks optimistic.

A mixed look of friendliness and guilt is on Jerry's face.

An unimpressed look appears on Sally's face.

Jerry quickly examines the apartment.

JERRY RHODES

It looks.. cozy.

SALLY RHODES

Don't get too comfortable. You
won't be here long enough.

Making an effort to block out Jerry, Sally turns to Howard with a questioning look on her face.

SALLY RHODES

So why might my life be in danger
Officer?

An explanatory look appears on Howard's face.

HOWARD TURNER

Your father witnessed a murder at
the hands of the crime boss Mason
Phillips. ... They are trying to
stop your Father and myself
reaching a safe house, and there is
a chance they will try to use
anyone he is close to for leverage.

Sally turns to Jerry with a judgmental look on her face.

SALLY RHODES

You're working with crime bosses
now?!

An equally defensive and offended look appears on Jerry's face.

JERRY RHODES

I don't work for a crime boss. ...
I didn't know that a crime boss was
involved in anything I was doing.

SALLY RHODES

Because you just had to charge into
another situation without thinking
about the consequences.

Howard deliberately forces his way in between Sally and Jerry.

(CONTINUED)

HOWARD TURNER

That's not the issue to be
concerned with right now. ... Your
father's and my focus is to keep
you safe from Mason Phillips.

An argumentative look appears on Sally's face.

SALLY RHODES

The only thing that man does is
create trouble for himself and
those around him.

A look of slight guilt appears on Jerry's face.

SALLY RHODES

You two can keep dodging bullets,
but the safest place for me right
now is to not be where he is.

INT. STAIRWELL EARLY EVENING

A poorly kept area with several flights of stairs and
connecting doors.

Howard and Jerry, with disappointed looks on their faces
make their way down the stairwell.

JERRY RHODES

I did say we wouldn't be able to
convince her.

A slightly optimistic look appears on Howard's face.

HOWARD TURNER

Maybe she just needs a bit more
convincing. You can always try
calling her later, see if her view
has changed.

A questioning look appears on Jerry's face.

JERRY RHODES

I'm starting to wonder if there's a
cynical bone in your body at all.

INT. LIVING ROOM 3 EARLY EVENING

SOUND OVER: door knock

Sally, with an irritated look on her face, charges over to the door.

SALLY RHODES
I said I don't need your help.

Sally opens the door.

HENCHMAN 6, with a look of determination on their face, charges into the room.

A look of shock appears on Sally's face.

EXT. APARTMENT BUILDING EARLY EVENING

Jerry and Howard open the car doors.

Jerry, with a concerned look on his face, glances up at Sally's apartment window.

Howard gives him a supportive look.

HOWARD TURNER
She'll call you when the time is
right. ... Just believe in it.

An unconvinced look appears on Jerry's face.

SOUND OVER: window smash.

Howard and Jerry see that Sally's window is broken.

They both look at each other with a sense of panic.

INT. LIVING ROOM 3 EARLY EVENING

The door is left open and there are clear signs of a struggle in the room.

Howard and Jerry charge into the room.

Howard readies his gun, a look of anticipation on his face.

Jerry scans the room with a look of urgency on his face.

Jerry calls out.

(CONTINUED)

JERRY RHODES

Sally?!

Jerry sees an open doorway to another room.

Jerry dashes over the doorway.

With an anxious look on his face Jerry carefully pushes the door open.

INT. BATHROOM EARLY EVENING

A small room with a toilet sink and shower.

Henchman 6 is collapsed over the toilet seat.

Sally, battered and bruised, is kneeling on the floor, watching Henchman 6 with a look of anticipation on her face.

Jerry walks into the room, and takes in the scene.

A look of relief appears on his face.

JERRY RHODES

Oh thank goodness.

Sally stares at him with a both irritated and shocked look on her face.

Jerry gives her a sly but slightly awkward smile.

JERRY RHODES

I guess the apple doesn't fall to
far from the tree, eh!

An unimpressed look appears on her face.

Howard walks into the room, and a taken aback look appears on his face.

HOWARD TURNER

Wow, I guess you really can take
care of yourself.

INT. LIVING ROOM 3 EARLY EVENING

Jerry, Howard and Sally walk back into the room.

An argumentative look is on Sally's face.

(CONTINUED)

SALLY RHODES

If that's all they've got to offer,
I can definitely take them by
myself.

As they pass the doorway to the apartment Howard spots HENCHMAN 7 with a machine gun aimed at the apartment.

A panicked look appears on Howard's face.

HOWARD TURNER

Duck!

The three of them leap out of the way.

They watch with looks of panic on their faces as a shower of bullets hit the wall behind them.

Howard, with a look of determination on his face, positions himself in a ready pose as the bullets fly.

A moment later the shooting stops.

Howard leaps sideways back past the doorway area, firing a gun at Henchman 7 at the same time.

Henchman 7 is shot in the chest and collapses on the floor.

Howard slides across the floor.

With a flustered look on his face, he turns to face Jerry and Sally.

HOWARD TURNER

Coast is clear.

Jerry grabs Sally's arm.

He stares at her with a commanding look on his face.

JERRY RHODES

You're coming with us.

Sally gives him a nod of agreeance.

Jerry, Howard and Sally, with cautious looks on their faces, get off the floor and slowly move towards the door way.

As Jerry reaches the door HENCHMAN 8 appears, aiming their gun at the three of them.

With a look of determination on his face, Jerry grabs the gun, and tries to wrestle it out of Henman 8's hand.

(CONTINUED)

The Gun is forced away from the others, as several shots hit the ceiling.

Jerry puts Henchman 8's arm in the lock and flings him across the doorway.

INT. STAIRWELL EARLY EVENING

The force of the fling launches Henchman 8 down the stairs.

They slam head first into the wall.

Jerry, Sally and Howard come out on to the stairwell and cautiously move down the stairs.

As they reach Henchman 8, he suddenly pulls out another gun.

Howard quickly shoots them in the head.

He ushers the others on.

They move down the second flight of stairs,

As Jerry reaches the bottom of the stairs, HENCHMAN 9 appears from behind a wall, grabs Jerry, and points a gun at his head.

A demanding look appears on Henchman 9's face.

HENCHMAN 9

No funny business unless if you
want to make Ms Rhodes an orph..

With a determined look on her face, Sally slams into Henchman 9, knocking both him and Jerry into a wall.

With Jerry left dazed from the attack, Henchman 9 launches himself at Sally.

Sally. with a determined look on her face, delivers a swift kick to their knee,

Henchman 9 drops to the floor with a look of agony on their face.

Henchman 9 stands themselves back up but immediately receives a hook to the face from Sally.

With Henchman 9 left stunned, Sally puts them in an arm lock before finishing them off with a hip throw.

Henchman 9 slams down hard on the floor.

(CONTINUED)

Jerry and Howard stare at Henchman 9 with a look of surprise on their faces.

A commanding look appears on her face.

SALLY RHODES
Questions later. ... Getting out of
here, first.

EXT. STREET 5 EVENING

A busy stretch of road on the outskirts of a town.

A silver sedan is driving along the road.

INT. CAR 3 EVENING

An interior similar to the last car.

Howard, with an optimistic look on his face, is behind the wheel following a Sat Nav with Jerry, with an awkward look on his face, sitting next to him.

On the back seat is Sally with an irritated look on her face.

HOWARD TURNER
We're glad you decided to come
along with us Sally.

SALLY RHODES
Well with my father turning me into
a moving target I didn't really
have a choice in the matter.

HOWARD TURNER
But on the plus side it does give
you two a chance to spend some time
together for a change.

Howard gives a slightly uncomfortable laugh.

A sarcastic look appears on Sally's face.

SALLY RHODES
Well maybe I should be threatened
with a gun more often so it can
become a regular event.

Jerry turns around to Sally with a defensive look on his face.

(CONTINUED)

JERRY RHODES

I never wanted any of this to happen. ... All I ever try and do is look after myself and those I care about. ... The last thing I want is for anyone to be put in harm's way.

SALLY RHODES

Yet somehow it keeps on happening. ... No wonder Mum left you.

A saddened look appears on Jerry's face.

Sally notices Jerry's face and a look of slight remorse appears on her face.

An optimistic look appears on Howard's face.

HOWARD TURNER

Maybe a good night's rest at you friend's place will help us all relax a bit more eh?

An unconvinced look appears on Jerry's face.

EXT. FARM NIGHT

A medium sized agricultural area in the countryside.

At the end of a long dirt track is a large cottage.

Evenly spaced along the dirt track are a variety of security cameras.

The silver sedan drives along the dirt track.

INT. CAR 3 NIGHT

Howard examines the surrounding area, staring at the security cameras with a look of curiosity on his face.

HOWARD TURNER

Your friend definitely is quite paranoid.

A slightly awkward look appears on Jerry's face.

JERRY RHODES

He just likes to keep a good eye on his surroundings.

EXT. COTTAGE NIGHT

The sedan pulls up in front of the cottage.

Jerry, Howard and Sally get out of the car and head towards the front door of the cottage.

Howard, still with a look of curiosity on his face, examines the outside of the cottage.

Jerry knocks on the door.

SOUND OVER: door being unbolted.

The door slowly creaks open.

CAL HARTWOOD, a slightly overweight man in his mid 40s stands in the doorway.

He examines the others with a judgmental look on his face.

An uncertain look appears on the other's faces.

Jerry gives Cal a friendly smile.

Cal remains emotionless, before giving Jerry a tight embrace.

A look of relief appears on all of their faces.

Cal looks at them with a welcoming smile.

CAL HARTWOOD

Ah I was only messing with you
guys.

An encouraging look appears on Cal's face.

CAL HARTWOOD

Come in already.

INT. LIVING ROOM 4 NIGHT

A large room with a rustic style.

On the walls are several animal heads, and some hunting guns.

Cal drops down into an armchair, a look of comfort on his face.

He notions to the others.

(CONTINUED)

CAL HARTWOOD

Grab a seat. Take the weight off.
... You guys must have been on the
road for hours.

The others sit down on some sofas.

Howard examines the animal heads with a look of concern on his face.

HOWARD TURNER

What exactly is it that you do for
a living Mr Hartwood?

A defensive look appears on Cal's face,

CAL HARTWOOD

Avoiding questions like that.
Especially from people I don't
know.

A look of acceptance appears on Howard's face.

With an inquisitive look on his face, Cal turns his focus to Jerry and Sally.

CAL HARTWOOD

So who are you guys trying to hide
from?

A slightly awkward look appears on Jerry's face,

JERRY RHODES

How did you know we were on the
run?

CAL HARTWOOD

I've known you and little Sally
long enough to know that in your
line of business, if you come this
far out of town at last minute
notice, it aint no social call. ...
Plus the fact that you bought the
police with you.

An explanatory look appears on Jerry's face.

JERRY RHODES

Someone killed a friend of mine. I
witnessed it, and now they're after
all of us.

An unimpressed look appears on Sally's face.

(CONTINUED)

Cal notices Sally's response before giving the three of them a supportive look.

A reassuring look appears on Cal's face.

CAL HARTWOOD

Then you've come to right place.
You can all lay low here until
things blow over.

A concerned look appears on Howard's face.

HOWARD TURNER

But what if they find this place?

CAL HARTWOOD

The only people that know about
this place are the people that I
let know. ... Plus if anyone does
turn up, I'll know about it before
they do.

An advisory look appears on Cal's face.

CAL HARTWOOD

Now I suggest you three get some
sleep. ... You've been through a
lot and you probably haven't seen
the last of it.

Jerry, Howard and Sally all nod in agreeance.

CAL HARTWOOD

There's plenty of spare beds
upstairs, and if you want anything
to eat or drink, Me Casa es Su
Casa.

The three of them get out of their seats and head towards a doorway.

Jerry turns to Cal with a look of gratitude on his face.

JERRY RHODES

Thanks for this Cal. We really
appreciate it.

Howard and Jerry make their way through the doorway

A friendly look appears on Cal's face.

(CONTINUED)

CAL HARTWOOD

Anytime.

Sally reaches the doorway.

With a concerned look on his face, Cal calls out to Sally.

CAL HARTWOOD

Hey Kiddo. You got 2 minutes.

Sally stops and looks over at Cal with an unenthusiastic look on her face.

CAL HARTWOOD

You know your Dad really isn't a bad guy. ... He's just not great at handling things.

SALLY RHODES

He had plenty of time to work on it Uncle Cal, but nothing ever improved. There's a difference between not handling things great and not handling things at all.

A explanatory look appears on Cal's face.

CAL HARTWOOD

Your Dad never felt that he could be the husband and father that he needed to be, despite your Mum saying he was.

An unconvinced look appears on Sally's face

CAL HARTWOOD

He got into fighting because he wasn't sure he could provide anything else. ... Your Mum never stopped loving him, he just stopped believing in himself, and didn't want to drag you two down with him.

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

An advisory look appears on Cal's face.

CAL HARTWOOD

Just have a word with him. ... For your Mum's sake.

A look of consideration appears on Sally's face.

(CONTINUED)

SALLY RHODES
I'll think about it.

INT. BEDROOM 3 NIGHT

A small simply decorated room with a bed and a side table.

Jerry, still clothed is lying on the bed, staring up at the ceiling with a pensive look on his face.

SOUND OVER: door knock.

Jerry looks over at the door with a look of slight uncertainty on his face.

JERRY RHODES
Come in.

The door opens and Sally, with a questioning look on her face, walks in.

A look of surprise appears on Jerry's face.

He sits himself up on the bed, quickly making an effort to smarten himself up.

SALLY RHODES
Why did you leave me and Mum?

A regretful look appears on Jerry's face.

JERRY RHODES
The more I got involved in fights,
the more I felt my humanity
slipping away. ... You and your
Mum, you deserved all the love in
the world. ... All I felt I was
doing was taking it from you. ...
So I thought it best if I wasn't
around.

SALLY RHODES
Did you ever ask Mum if she felt
like that?

JERRY RHODES
I didn't have to. I could see it in
her face.

An argumentative look appears on Sally's face.

(CONTINUED)

SALLY RHODES

That's what you saw in her face,
because that's what your heart was
telling you. ... She never stopped
loving you, but you broke her heart
when you walked away from us. ...
You broke mine too.

JERRY RHODES

I wish I could make it up to you.
... But it would be too little to
late.

A suggestive look appears on Sally's face.

SALLY RHODES

Despite what happened in the past,
I still want a parent in my life.

Jerry gives her a little smile.

SALLY RHODES

You don't exactly have a great
track record.

A guilty look appears on Jerry's face.

SALLY RHODES

... But its never too late to start
over.

Sally gives him a little smile.

Jerry returns the smile.

JERRY RHODES

Maybe it isn't.

A determined look appears on Sally's face.

SALLY RHODES

Well I'm absolutely drained, but
maybe we can talk some more
tomorrow.

A welcoming look appears on Jerry's face.

JERRY RHODES

I'd like that.

Sally opens the door and walks through.

She hesitates then turns back to face Jerry with a slightly
uncomfortable looking smile on her face.

(CONTINUED)

SALLY RHODES
Goodnight, Dad.

Sally closes the door.

Jerry lies back on his bed with a look of mild content on his face.

INT. BEDROOM 4 LATE NIGHT

A room almost identical to Jerry's.

Howard is sleeping on a bed.

A hand of an unseen person starts shaking him awake.

Howard slowly opens his eyes and is shocked to see Cal, fully clothed, standing in front of him holding a shotgun. A commanding look on his face.

Jerry and Sally, also fully clothed are nervously standing behind him.

CAL HARTWOOD
Throw some clothes on. We got to
get out of this place.

INT. SPARE ROOM LATE NIGHT

An empty room with the exception of a cupboard and a few filing cabinets.

A door opens, and Cal cautiously walks into the room, shotgun still in hand.

Jerry, Sally and Howard follow behind him closely.

An explanatory look is on Cal's face.

CAL HARTWOOD
Several of my proximity sensors
were set off. They should buy us
about 10 minutes or so.

A questioning look appears on Howard's face.

HOWARD TURNER
I thought this place was supposed
to be secure.

A slightly irritated look appears on Cal's face.

(CONTINUED)

CAL HARTWOOD

It is.

HOWARD TURNER

But nobody else know's we're here?

CAL HARTWOOD

The only people I told about this place are in this room.

An awkward look appears on Howard's face.

Sally observes the room with a judgmental look on her face.

SALLY RHODES

If there are people out there trying to catch us, wouldn't the best option be to not hide in the smallest room in a house?

With a knowing look on his face, Cal walks over to the cupboard and gives it what seems like a rhythmic knocking.

Confused looks appear on Jerry, Howard and Sally's faces.

A section of the wall next to the cupboard slides open, revealing a secret entrance.

Surprised looks appear on Jerry, Howard and Sally's faces.

Cal turns to face the others.

CAL HARTWOOD

I find the best way to keep things hidden is to not make them look obvious.

INT. CONTROL ROOM LATE NIGHT

A medium sized room full of a large variety of hunting weapons, not all seemingly for animals.

Against the wall is a desk with a dozen plus screens showing shots from a variety of security cameras.

In a corner of the room is a metal ladder leading up out of the room.

Cal followed by the others climb down the ladder and into the room.

(CONTINUED)

As Cal heads over to examine the activity caught from the cameras, the others examine the rest of the room with looks of surprise on their faces.

An explanatory look appears on Cal's face.

CAL HARTWOOD

Getting the hidden room and passages put in and the cameras set up took some work, but I aint regretting any of it right now.

Cal sees through the cameras a total of three large SUVs moving in towards the farmhouse.

CAL HARTWOOD

3 SUVs, these guys mean business. I reckon its best we divide and conquer.

Concerned looks appear on Jerry and Sally's faces.

A both confused and demanding look appears on Howard's face.

HOWARD TURNER

Okay. That's it! Who the hell are you?!

An irritated an explanatory look appears on Cal's face.

CAL HARTWOOD

Okay fine. I'm ex-military, trying to stay off the radar, while keeping the income flowing with some big game hunting on the side. You happy?

A questioning look appears on Howard's face.

HOWARD TURNER

I'm pretty sure most Hunters don't have this level of security.

An explanatory look appears on Cal's face.

CAL HARTWOOD

That depends on the people that know them.

A commanding look appears on Cal's face.

(CONTINUED)

CAL HARTWOOD

Anyway, I suggest we all tool up
and then Jerry goes with me through
the back entrance, and Sally goes
with Officer Turner through the
house.

Jerry and Sally look at each other nervously.

A reassuring look appears on Cal's house.

CAL HARTWOOD

Trust me, we shouldn't have
anything to worry about. ...
probably.

INT. LANDING LATE NIGHT

A small corridor shrouded in complete darkness except for
some moonlight.

A door opens and Howard, followed by Sally, cautiously steps
into the corridor.

A questioning look appears on Howard's face.

He whispers to Sally.

HOWARD TURNER

Do you think they've got in the
house yet?

An uncertain look appears on Sally's face.

SALLY RHODES

I'm sure we'll find out soon
enough.

A slightly nervous look appears on Howard's face.

HOWARD TURNER

Well stay behind me just in case.

A slightly unconvinced look appears on Sally's face.

They cautiously creep along the corridor.

HENCHMAN 10 appears at the end of the corridor.

A look of shock appears on Howard and Sally's faces.

A commanding look appears on Howard's face.

(CONTINUED)

HOWARD TURNER

Duck!

Sally scrambles to the floor.

Howard reaches for his gun.

Henchman 10 takes aim at Howard and Sally.

Howard fires a shot before Henchman 10 can.

SOUND OVER: silenced gun shot

Henchman 10 is shot in the head and drops to the floor.

Howard notions to Sally to keep moving.

Sally gets up off the floor and both continue to move cautiously towards the end of the corridor.

Howard scans the area and the stairs and sees no activity.

A look of slight relief appears on Howard's face.

HOWARD TURNER

It looks like we're in the clear.

A door behind Howard swings open and HENCHMAN 11 pulls Howard into the room.

INT. BEDROOM 3 LATE NIGHT

Henchman 11 throws Howard against a wall.

Howard, dazed from the attack, turns to face Henchman 11.

Henchman 11 punches Howard in the stomach.

Howard drops to the ground, coughing and spluttering.

Henchman 11 pulls out a gun and aims it at Howard.

A worried look appears on Howard's face.

Sally appears behind Henchman 11 swinging the table at them.

The table smashes against Henchman 11, dropping him to his knees.

Howard watches on with a look of relief on his face.

With an aggravated look on their face, Henchman 11 gets back on their feet.

(CONTINUED)

Sally throws a punch but Henchman 11 catches her fist with his hand.

A smirk appears on Henchman 11's face.

With her free hand, Sally swings a table leg towards Henchman 11's neck.

The table leg pierces Henchman 11's throat.

Henchman 11 collapses on the ground.

Sally stares at Henchman 11's body with a look of shock on her face.

Howard stares at the body with a surprised look on his face.

HOWARD TURNER
That's taken care of him.

SALLY RHODES
You could say that.

A questioning and concerned look appears on Howard's face.

HOWARD TURNER
First time you killed someone.

SALLY RHODES
Yep.

A reassuring look appears on Howard's face.

HOWARD TURNER
Sometimes we have to step out of
our comfort zone.

INT. TUNNEL LATE NIGHT

A seemingly man made passageway built into the earth.

At the end of the passageway is a latch.

Cal and Jerry move along the tunnel.

A focused look is on Cal's face.

A questioning look is on Jerry's face.

JERRY RHODES
Where are we?

(CONTINUED)

CAL HARTWOOD

A hidden passageway running under
the cottage. ... You can never have
enough escape routes.

A mixed look of acceptance and concern appears on Jerry's
face.

When they reach the latch, Cal opens it and cautiously
pushes it up.

Jerry watches on with a look of curiosity on his face.

EXT. BACK ENTRANCE LATE NIGHT

A lightly wooded area surrounding the back of the cottage.

A section of ground opens near some of the trees.

Cal and Jerry cautiously step out into the wooded area.

They watch the cottage from the latch, noticing a handful of
HENCHMEN patrolling the outside of it.

A confident look appears on Cal's face.

CAL HARTWOOD

The best way for you to get a drop
on your opponents is if they don't
see you coming.

EXT. COTTAGE LATE NIGHT

HENCHMAN 12 watches HENCHMAN 13 & 14 hovering around the
sedan.

Henchman 12 scans the area before returning his focus to
Henchman 13 & 14, and giving them an all clear sign.

Henchman 13 & 14 give him a nod of acknowledgment and move
over to 2 of the SUVs.

Cal appears behind Henchman 12 and puts them in a sleeper
hold.

Henchman 12 tries to get out of the hold, but after a moment
his body goes limp, and Cal lets go of him.

Henchman 12 collapses on the ground.

Cal looks at Jerry with a commanding look on his face.

(CONTINUED)

CAL HARTWOOD

I need to get under that Sedan.
Keep me covered.

Jerry takes out a handgun and gives him a slightly nervous look of acknowledgment.

Cal cautiously moves over to the sedan and slides his body underneath, while keeping focus on the Henchmen.

Jerry watches on with a look of concern on his face.

EXT. SEDAN LATE NIGHT

From underneath the car Cal watches the movements of the Henchmen, using his gun as a guide.

After a few minutes, Cal appears frustrated that the Henchmen aren't moving how he wants them to.

A look of inspiration suddenly appears on Cal's face.

Cal picks up a rock and throws it at a shed near Jerry.

EXT. COTTAGE LATE NIGHT

The rock smashes hard against the shed.

SOUNDS OVER: large clatter.

A look of panic appears on Jerry's face.

Noticing the sound, Henchmen 13 and 14 move away from the SUVs, and brandishing machine guns, move towards the shed.

Jerry tries to keep himself out of the sight of the Henchmen.

The Henchmen reach the side of the cottage.

SOUND OVER: silenced shots

Both Henchmen are hit by bullets coming from Cal.

They try to return fire but Cal finishes the job first.

The Henchmen drop to the floor.

Jerry stares over at Cal with an uncertain look on his face.

Cal, with a reassuring look on his face, gives him a signal to move over to him.

INT. LIVING ROOM 4 NIGHT

Howard and Sally cautiously walk into the room.

They both scan the area.

A convinced look appears on Howard's face.

HOWARD TURNER
It looks clear to me.

An unconvinced look appears on Sally's face.

SALLY RHODES
Really? You don't see anything
after a quick glance of a darkened
room, and that's enough for you to
believe it clear?

A doubting look appears on Howard's face.

HOWARD TURNER
You and your Dad really are alike.

SALLY RHODES
And did my Dad's hunches work out?

A look of acceptance appears on Howard's face.

HOWARD TURNER
Well okay, let's have a more
thorough check.

Howard and Sally explore every inch of the room closely.

A convinced look appears on Howard's face.

HOWARD TURNER
I told you.

A look of slightly reluctant acceptance appears on Sally's face.

From behind a door near Sally, HENCHMAN 15, with a considerably bulkier figure than the other Henchmen, appears.

He puts a hand over Sally's mouth.

Startled looks appear on Howard and Sally's faces.

The Henchman takes a tight grip round her body and with a knife against her throat tries to force her out through the front entrance.

(CONTINUED)

Sally tries to free herself but can't break the Henchman's hold.

Howard fires his gun at the Henchman.

The Henchman dodges the shot while still holding Sally.

Before Howard can take another shot, the Henchman flings Sally towards him.

With a look of shock on his face, Howard ducks out of the way.

Sally slams into a sofa, and collapses on the floor.

Howard looks at a wincing Sally with a look of uncertainty on his face.

HOWARD TURNER

I don't think this one's going down
so easily.

SALLY RHODES

You think!

Howard lunges at the Henchman.

The Henchman grabs a cabinet and knocks it down into Howard's way.

Howard is pinned to the floor by the cabinet.

The Henchman moves toward the dazed Sally.

They pick up Sally by the arm.

As he watches on with a look of desperation on his face, Howard tries to push the cabinet off him, but with no success.

The Henchman reaches the front door with Sally and reaches for the handle.

SOUND OVER: gun shots

The Henchman is shot twice in the chest.

Despite their efforts to carry on, they drop to the floor.

Howard, fired gun in hand, stares at a flustered looking Sally with a look of exhausted relief on his face.

(CONTINUED)

HOWARD TURNER

Any chance you could help get this
off me?

EXT. COTTAGE NIGHT

Jerry and Cal are waiting by the sedan with concerned looks on their faces.

The cottage door opens and Howard and Sally, both hobbling along in discomfort, step out.

Jerry and Cal see them, and a mixed look of relief and concern appear on their faces.

Howard and Sally walk over to Jerry and Cal.

Sally gives Jerry a tight embrace.

A look of surprise and happiness appears on Jerry's face as he hugs her back.

They break off the hug, refocusing on the current issue.

Cal observes Howard and Sally with a look of curiosity on his face.

CAL HARTWOOD

You too look like you've been
through a war.

A look of agreeance appears on Howard and Sally's face.

HOWARD TURNER

You could say that.

A questioning look appears on Jerry's face.

JERRY RHODES

So what do we do now?

Bo appears out of the shadows. A concerned look is on his face.

A mixed look of relief and surprise appears on Howard and Jerry's faces.

BO GREENWAY

That's where I come in.

(CONTINUED)

HOWARD TURNER
Its good to see you Chief.

Bo pulls out a gun and aims it at them.

A look of shock appears on their faces.

A commanding look appears on Bo's face.

BO GREENWAY
It's time to give up the chase. Mr
Phillips wants a word.

A look of disbelief appears on Cal's face.

CAL HARTWOOD
What are you crazy?!

Bo shoots Cal in the chest.

Cal slumps to the ground, coughing up blood as he fades out
of concious.

With looks of panic on their faces, the others attend to him
the best they can.

JERRY RHODES
Cal?!

Cal gives a weakened smirk.

CAL HARTWOOD
I guess I lost afterall, eh!

Cal becomes motionless.

An angered look appears on Jerry's face.

Jerry stares directly at Bo.

An advisory look appears on Bo's face.

BO GREENWAY
Now we know where we all stand,
lets move on with the matter in
hand.

A commanding look appears on Bo's face.

BO GREENWAY
Ms. Rhodes is going to come with
me. ... I'll send you details of
the time and address of where you
can exchange her for yourselves.

(CONTINUED)

Howard stares at Bo with a look of disbelief on his face.

HOWARD TURNER

But you're a Captain. ... You
taught me how to be a good cop. ...
Don't you believe any of it.

An unimpressed look appears on Bo's face.

BO GREENWAY

All those things that are taught in
the Academy, that's how it works in
a perfect happy life. ... But life
isn't perfect or happy, and you
have to put yourself first if you
don't want to be left behind. ...
There aren't any heroes any more
Turner.

A saddened look appears on Howard's face.

A focused look returns to Bo's face.

He gestures with his gun for Sally to come over to him.

A look of refusal appears on Sally's face.

BO GREENWAY

Now don't make this more awkward
than it needs to be Ms. Rhodes. ...
I've already killed Mr Hartwood.
... And I don't have an issue with
killing you if I need to.

She turns to Jerry with a worried look on her face.

With a reluctant look on his face, Jerry gives her a nod of
agreement.

Sally reluctantly walks over to Bo.

Holding Sally at gunpoint, while keeping an eye on Jerry and
Howard, Bo walks over to one of the SUVs.

He opens up a passenger door and ushers Sally in.

Bo moves around to the driver side and opens the door.

While simultaneously keeping focus on Sally, he looks over
at Howard with an advisory look on his face.

(CONTINUED)

BO GREENWAY

One last piece of advice Turner.
... Stop trusting everyone.

Bo gets into the car and closes the door.

The car starts and drives down the farm track.

Howard and Jerry watch on with defeated looks on their faces.

JERRY RHODES

We've lost. ... After all of that,
we lost.

An uncertain look appears on Howard's face.

HOWARD TURNER

Not yet.

An unconvinced look appears on Jerry's face.

JERRY RHODES

Why? you got a plan?!

HOWARD TURNER

Maybe if I think outside of my box
for a change.

A confused look appears on Jerry's face.

EXT. OFFICE BLOCK MORNING

A medium sized building on the outskirts of town.

The sedan pulls up in front of it.

Howard and Jerry get out of the car and cautiously move toward the building.

Jerry observes the building.

An unconvinced look appears on his face.

JERRY RHODES

Yeah, I'm not convinced this is
going to work.

Howard gives him s reassuring smile.

(CONTINUED)

HOWARD TURNER

Or maybe you just need to have a
little faith in someone for a
change.

Jerry's expression does not change.

INT. LOBBY MORNING

A medium sized room with a reception desk, some security gates, and an elevator.

Several HENCHMEN are keeping guard around the area.

Howard and Jerry appear on the other side of the outside entrance door.

Howard gives the Henchmen a wave of recognition.

HENCHMAN 16, with a focused look on his face, speaks into a 2-Way Radio.

HENCHMAN 16

They're here.

BO GREENWAY (O.S.)

Let them through and bring them up
to Mr Phillips.

Henchman 16 motions them on.

Howard opens the entrance door and they both walk in.

They walk over to the reception, observing the Henchmen in the room, all who seem to be armed.

A commanding look appears on Henchman 16's face.

HENCHMAN 16

Go through the security gate.

The security gate opens.

Howard moves through the gate.

As he passes through, a beeping sound goes off.

HENCHMAN 17, standing the other side of the gate gives Howard a commanding look.

(CONTINUED)

HENCHMAN 17

No firearms.

He notions at Howard with a machine gun.

With a look of acceptance on his face, Howard places a handgun on the desk.

Howard walks through the gate again, this time with no beeping sound.

Henchman 17 notions Howard on.

Jerry walks over to the gate.

He hesitates and pulls out a handgun, placing it on the desk. A look of slightly sarcastic acceptance appears on Jerry's face.

Jerry walks through the gate with no beeping sound.

Henchman 17 notions Jerry on.

Jerry looks at Howard with an unimpressed look on his face.

Howard gives Jerry a slightly confident look.

The Henchmen escort Howard and Jerry over to one of the lifts.

HENCHMAN 17

No funny business.

A slightly disappointed look appears on Howard's face.

HOWARD TURNER

Not even a quick joke?

An irritated look appears on Henchman 17's face.

HENCHMAN 17

Another word comes out of your mouth, and I'll shut it for you.

A slightly defensive look appears on Howard's face.

HOWARD TURNER

Hey, lets not get carried away. I promise its a quick one and then I'll shut up.

Howard fumbles around his pockets.

(CONTINUED)

HOWARD TURNER

I wrote it down, just let me find it.

The Henchmen move in closer around Howard, keeping an eye on his movements.

Howard grabs something from his pocket and a look of achievement appears on his face.

HOWARD TURNER

Ah there we go!

Howard takes his hand out of his pocket. He is holding a can of mace.

A look of realisation appears on Henchman 17's face, he aims his gun.

Before a shot can be fired, Howard, with a look of determination on his face, sprays him in the face.

Yelling out in agony, Henchman 17 covers his face.

Two more Henchmen aim their guns at Howard.

Without them noticing Jerry pulls out a baton.

He quickly strikes both Henchmen, knocking them to the ground.

Henchman 16, seeing the commotion, reaches for his gun.

Howard takes the gun off the, still in discomfort, Henchman 17 and fires a shot at Henchman 16.

Henchman 16 is shot in the chest and collapses on the ground.

The two other Henchman try to get back on their feet.

Jerry, with a determined look on his face, knees one in the face, and hits the other in the face with a right hook, they both collapse on the floor unconscious.

Henchman 17, starting to overcome the affects of the mace, tries to aim his gun at Jerry.

Howard strikes Henchman 17 on the back of the head with a baton.

Henchman 17 drops to the floor.

Jerry and Howard scan the area for anymore Henchmen.

(CONTINUED)

After a moment a look of success appears on Howard's face.

HOWARD TURNER
I said it would work.

An unconvinced look appears on Jerry's face.

JERRY RHODES
Not till we get Sally back.

A confident look appears on Howard's face.

HOWARD TURNER
Well then pull out that blueprint
and lets find Mason.

INT. HALLWAY 2 MORNING

A small narrow adjoining room with one door and one lift.

The door has a sensor above it.

The lift starts to open, forced by two pairs of hands.

When a wide enough opening is made, a bar is placed in
between the open doors.

Jerry and Howard cautiously pull themselves into the room.

Howard notices the sensor above the door.

HOWARD TURNER
That's the one.

Jerry observes the door, taking note of the sensor.

HOWARD TURNER
All we need to do is bypass that
sensor and we should get the drop
on them.

JERRY RHODES
I feel like that's going to be
easier said than done.

SOUND OVER: gun trigger

A look of irritation appears on Jerry's face.

A look of disappointment appears on Howard's face.

Bo appears behind them with a gun aimed at them. A
commanding look on his face.

(CONTINUED)

BO GREENWAY
Correct Mr Rhodes.

Howard and Jerry turn to face Bo.

BO GREENWAY
Did you really think we wouldn't
have been aware of the commotion
you caused downstairs?

A look of slight optimism appears on Howard's face.

HOWARD TURNER
No harm in giving it a try.

Bo notions them to get up.

BO GREENWAY
Throw the guns down the shaft.

Jerry and Howard, with a look of disappointment on their
face, toss the guns down the shaft.

Bo notions them towards the door.

BO GREENWAY
All that planning, only to end up
in the same spot.

A look of slight determination appears on Jerry's face.

JERRY RHODES
I wouldn't say that exactly.

Jerry swings himself around, slamming his shoulder into Bo's
arm.

The gun is flung out of Bo's hand and slides across the
room.

Jerry strikes Bo with a right hook to the face.

Bo drops to his knees, holding his head.

Jerry dashes over towards the gun and picks it up.

Holding another gun in his hand, Bo shoots at Jerry.

Jerry is shot several times in the chest, and drops to the
floor.

Howard looks on in a shock.

(CONTINUED)

BO GREENWAY

An unfortunate loss. But we still have yours and Ms. Rhodes lives to bargain with, especially after I set you up for Mr Rhodes death.

An angered look appears on Howard's face.

HOWARD TURNER

You really sold your soul didn't you.

BO GREENWAY

Self preservation for today's world Turner. That's all it is.

INT. OFFICE 4 MORNING

Mason and Sally sit behind the desk.

Sally, with a nervous look on her face, is being held at gunpoint by Mason, a controlling look on his face.

MASON PHILLIPS

Have no fear Ms. Rhodes. Your father will be here soon to take your place, and then you're free to go about your life. ... As long as you don't bring attention to yourself that is.

SOUND OVER: door knock

Mason stares at the door with a sly look on his face.

MASON PHILLIPS

Come in.

The door opens and Bo walks in with Howard.

Questioning looks appear on Mason and Sally's faces.

An explanatory look appears on Bo's face.

BO GREENWAY

Mr Rhodes decided to play the hero, and had to be taken care of.

A tearful look appears on Sally's face.

A determined look appears on Mason's face.

(CONTINUED)

MASON PHILLIPS

An unfortunate turn of events. ...
But Officer Turner has been exposed
to too much now, so he will have to
take Mr Rhodes' part.

Howard stamps on Bo's instep.

Wincing in pain, Bo drops his hold on Howard.

Howard reaches for Bo's gun.

Howard and Bo wrestle for control of the gun, Howard manages
to aim the gun toward Mason, firing off a shot.

SOUND OVER: ricochet

A look of confusion appears on Howard's face.

A sly smile appears on Mason's face.

MASON PHILLIPS

Bulletproof glass. ... A man in my
position needs to take extra
precautions.

A look of disappointment appears on Howard's face.

Mason presses a button under his desk.

A secret passageway opens behind him.

MASON PHILLIPS

As you seem unwilling to cooperate,
I guess I have no option than to
make sure you don't leave this room
alive. ... Ms. Rhodes and I must be
moving on now.

Bo punches Howard in the face.

With Howard distracted, Bo takes back control of the gun.

Mason and Sally go through the passageway which closes
behind them.

Howard watches the area with an angered look on his face.

Howard turns to Bo with an unenthusiastic look on his face.

HOWARD TURNER

Well I guess it's down to just me
and you then.

(CONTINUED)

Bo aims the gun with a determined look on his face.

BO GREENWAY
I'll make it quick.

An insulting look appears on Howard's face.

HOWARD TURNER
Shooting a fellow Officer in cold
blood. ... To think I ever looked
up to you.

A defensive and insulted look appears on Bo's face.

BO GREENWAY
Putting on a uniform doesn't make
you a man Turner. ... Having the
balls to make tough decisions does.
... But if you really want me to
prove my worth to you, I'll stop
with you out a gun.

Bo empty's the gun and flings it across the room.

BO GREENWAY
I'll even let you throw the first
punch because I shot your buddies.

Howard lunges at Bo with a punch.

Bo, deflects the punch and flings Howard into a filing
cabinet.

Howard slams hard against the cabinet, knoccking it over.

Bo casually strolls over to Howard with a cocky smile on his
face.

Howard looks over at him with an irritated look on his face.

BO GREENWAY
You failed there because you let
your emotions get the better of
you. ... Your opponent can read you
like a book if your emotions are
front and centre.

Bo grabs Howard's shoulder.

Howard throws a back elbow at Bo's face with his other arm.

The elbow rams into Bo's face.

Bo staggers back, holding his head, and wincing in pain.

(CONTINUED)

HOWARD TURNER

You didn't read that did you,
asshole.

Before Bo can recover Howard charges into him.

Howard rams Bo against the door.

The door handle jabs into Bo's back and he arches his back
in discomfort.

Howard steps away from Bo taking a moment to regain his
composure.

Without Howard seeing, Bo moves a small knife from his
pocket into his hand.

A smug look appears on Howard's face.

HOWARD TURNER

I guess I'm not as wet behind the
ears as you think..

Bo, with an angered look on his face stabs Howard in the
back.

Howard yells out in agony.

Bo stabs him another couple of times in the torso.

Howard doubles over, trying to nurse the wounds.

A pleased look appears on Bo's face.

BO GREENWAY

Never turn your back on your
opponent. ... you never know what
they might do when you're not
looking. ... especially if they've
already killed some of your
friends.

Howard tries to regain his composure.

Bo grabs hold of Howard and throws him into another filing
cabinet.

Howard collapses on the floor.

Bo pulls another gun from his pocket.

Howard frantically searches for anything he might be able to
use to defend himself.

(CONTINUED)

A focused look appears on Bo's face.

BO GREENWAY

Enough with playing around though.
... time for your big finish.

Bo waves his gun at Howard.

BO GREENWAY

Never let your enemy know all of
your tricks. ... Always have a
secondary weapon on you.

Howard, still collapsed on the floor, is coughing up some
blood and wheezing.

Bo grabs Howard's shoulder, the other hand holding a gun at
him.

A disappointed look appears on Bo's face.

BO GREENWAY

If only you hadn't decided to get
involved in Mason Phillips'
affairs, nobody would have even had
to die. ... Well except for Mr
Rhodes that is.

Bo turns Howard around.

With a look of determination on his face, Howard swings a
letter opener towards Bo.

A look of shock appears on Bo's face.

The letter opener plunges into Bo's throat.

Bo gurgles blood as he tries to remove the letter opener.

HOWARD TURNER

I think that counts as a secondary
weapon.

Bo gasps a last breath before his body collapses on the
floor.

Howard collapses back on the floor. A look of relief on his
face.

INT. GARAGE MORNING

A medium sized, dimly lit, parking area.

There are only a handful of cars around.

Mason, cautiously observing the area, forces Sally over towards an SUV.

They reach the SUV and Mason opens the passenger door, motioning Sally to get into it.

A look of hesitance appears on Sally's face.

MASON PHILLIPS

Anyone that matters to you is dead
Ms. Rhodes. ... I don't think it's
a lot to ask for me to escort you
to a more fitting final location,
than you be executed in a dingy
parking space.

The arm of an unseen person taps Mason's shoulder.

An irritated look appears on Mason's face.

MASON PHILLIPS

I don't have time for
interruptions. ... Let me sort out
Ms. Phillips, as the rest of you
don't seem to be up to the task.

Mason turns around.

Jerry, with a look of cockiness on his face, appears in front of him.

A look of confusion appears on Mason and Sally's faces.

Before Mason can react, Jerry hits him with a right hook.

Mason, knocked out cold, collapses on the ground.

Sally looks at Jerry with a happy but questioning look.

SALLY RHODES

They said you died?

An explanatory look appears on Jerry's face.

JERRY RHODES

We just wanted them to think that.

Sally gives Jerry a tight embrace.

(CONTINUED)

A slightly happy smile appears on Jerry's face as he hugs her back.

The explanatory look returns to Jerry's face.

JERRY RHODES

Howard said I should put a bulletproof vest on so that I could play hero if they tried to get the drop on us. Which they did. ... It was important that one of us got into Mason's office to make sure you were alive.

Sally lets go of the embrace and looks at Jerry with a confused look on her face.

SALLY RHODES

But wouldn't they have found out something was up when they found Officer Turner wearing a vest too? ... Plus, since when have you called him Howard?

JERRY RHODES

He didn't wear a vest, so to avoid suspicion. ... He pretty much took a bullet for me. ... It turned out he had a good plan, and it saved you, maybe I should give him a bit more respect.

A knowing smirk appears on Sally's face.

SALLY RHODES

Yeah, maybe you should.

A focused look appears on Jerry's face.

JERRY RHODES

Well anyway, we'd better go save him. ... He took out his Captain, but got some nasty wounds for his trouble. ... He's gonna need some surgery quick.

A shocked and nagging look appears on Sally's face.

SALLY RHODES

And you only just thought you'd mention this to me now?!

A both defensive and guilty look appears on Jerry's face.

(CONTINUED)

JERRY RHODES

Well excuse me for wanting a brief moment alone with my daughter.

A both commanding and reassuring look appears on Sally's face.

SALLY RHODES

We'll have plenty of time for that later, let's save the nice Police Officer first.

EXT. POLICE ACADEMY AFTERNOON

TITLE OVER: 1 year later

A large training facility in the middle of a green area.

A ceremony, with many police in dress uniform and members of the public in attendance, is taking place on a lawn in front of the facility.

The COMMENCEMENT SPEAKER calls out Howard's name.

Sitting in the crowd, Sally with a proud smile on her face, Woops.

Jerry, sitting next to her, gives a much subtler smile.

Howard, in dress uniform, walks over to the Speaker.

The Presenter gives Howard a certificate, they exchange a few words and shake hands.

INT. CONFERENCE ROOM AFTERNOON

A medium sized room with several decorated tables and chairs set out.

The room is busy with a mix of Officers in dress uniform and guests.

Howard is making conversation with some other Officers.

Jerry and Sally see Howard and head over to him.

Howard notices them coming toward them and an enthusiastic look appears on his face.

Howard excuses himself from the other Officers.

Sally gives Howard a friendly hug.

(CONTINUED)

Jerry gives him a friendly wave.

HOWARD TURNER
I'm so glad you guys made it.

The proud look is still on Sally's face.

SALLY RHODES
As if we'd miss your big day,
Lieutenant Turner.

A mixed look of pride and modesty appears on Howard's face.

An inquisitive look appears on Howard's face.

HOWARD TURNER
So have you two managed to keep out
of trouble?

An unenthusiastic look appears on Jerry's face.

JERRY RHODES
If I want to get that promotion to
Head of Security, I have to.

An advisory look appears on Sally's face.

SALLY RHODES
I don't see that as a bad thing,
and as for me it won't set a good
impression for my class if their
new self defence instructor gets in
trouble with the authorities.

A look of relief appears on Howard's face.

HOWARD TURNER
Well its good to know that I only
have to be concerned about
criminals these days.

SOUND OVER: two way radio

A look of concern appears on Howard's face.

POLICE OFFICER 2 (O.S)
Lieutenant we have an escalating
situation at Rowlands Park. We need
you down here asap.

HOWARD TURNER
I'm on my way.

Concerned looks appear on Jerry and Sally's faces.

(CONTINUED)

An apologetic look appears on Howard's face.

HOWARD TURNER
Sorry about this. Work calls.

Pro-active looks appear on Jerry and Sally's faces.

JERRY RHODES
We can come down with you. Offer
some civilian support.

A dismissive smile appears on Howard's face.

HOWARD TURNER
I think you two have had enough
exposure to criminals to last a
life time.

EXT. POLICE ACADEMY LATE AFTERNOON

The ceremony stand is being dismantled.

JERRY RHODES (O.S)
Please?!

HOWARD TURNER (O.S)
No!