

LIONESS

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A pulsating beat kicks in - relentless, invasive, yet in the background; kind of beat that never allows your heart to settle.

Muffled yelling. An aggressive male voice, a terrified female! *Or is that a kid we can hear?*

1 INT. HALLWAY - NIGHT 1

We creep up a small hallway, carpet frayed, old faded wallpaper - this is not a home of wealth.

The YELLS become louder as we advance toward a door open just ajar.

2 INT. BEDROOM - DAY 2

EDWARD (30 - scruffy, half grown beard) perches on the end of a bed, tears squeeze from his panic-stricken eyes, he's trying to catch his breath. *GASPING.*

EDWARD
I... I can't stop it.

ADA (30's - effortlessly beautiful, athletic, emotes a strength - has a nasty 'fresh' cut above her eye) kneels in front of Edward, pulls his face up to look at her.

ADA
I want you to follow me, Edward.
Remember?

3 INT. HALLWAY - NIGHT 3

SCREAMING now! Increasingly intense as we move closer and closer to the ajar door. Uncomfortable, horrible to hear.

4 INT. BEDROOM - DAY 4

Ada's calmness entirely juxtaposes Edward's panic - he stands, paces back and fourth.

EDWARD
I know he's gone but in my mind
he's fucking there again, Ada.

Ada gently touches Edward's shoulders, stops him moving.

ADA
We are here, now is real.

5 INT. HALLWAY - NIGHT 5

We're right outside the ajar door, on the verge of peering through the gap.

The awful shouts and screeches now intertwined with the unmistakable noises of a physical confrontation.

6 INT. BEDROOM - NIGHT

6

EDWARD
He's found me!

ADA
Edward, no! Look into my eyes and breathe. NOW is real.

Edward's hyperventilating, can't focus.

EDWARD
Ada, please. I... I don't...

ADA
(firmly)
I want you to leave that place.

Edward finally looks at Ada.

7 INT. HALLWAY - NIGHT

7

We pull backwards, away from the door. The screaming quietens.

8 INT. BEDROOM - DAY

8

Edward's breathing begins to slow.

ADA
Tell me where we're going. You remember?

The faintest of smiles from Edward.

ADA (CONT'D)
Will you follow me there?

Edward nods.

9 EXT. CHURCH GRAVEYARD - DAY

9

A beautiful old church on a blustery summer's day.

ADA (V.O.)
Who knows about our secret place?

10 INT. BEDROOM - DAY

10

EDWARD
Only you and me.

ADA
That's right, just us. Where's your anchor?

Edward pulls a small rock from his pocket.

ADA (CONT'D)
Hold it tight. Embrace the sensation.

Edward grips the stone in his hand.

EDWARD
My rock is here. Now. It's real.

11 EXT. STREET - DAY 11

JEREMY (35, athletic, charismatic) and CURTIS (33 - tough looking, tattoos cover his muscular body) walk down the street at pace - both carrying large black SPORTS BAGS.

12 INT. BEDROOM - DAY 12

Edward hugs Ada.

EDWARD
I'm so sorry, Ada. I fucked up bad.

Ada holds Edward but closes her eyes, breathes in deeply. She's wrestling with an inner turmoil.

13 INT. CORRIDOR/ADA'S APARTMENT - DAY 13

Jeremy and Curtis walk up to number 3737. Jeremy knocks. Ada opens the door.

JEREMY
(AMERICAN ACCENT)
We're going to make this right.

The second she sees Jeremy, Ada falls into his arms.

JEREMY (CONT'D)
And I brought a friend.

Ada spots Curtis, she's surprised but happy to see him.

ADA
Curtis.... Thank you.

14 INT. ADA'S PLACE - DAY 14

Edward walks in trying to dry his face, hide the fact he's been crying.

Both Jeremy and Curtis instantly look straight at him - the animosity toward Edward hangs densely in the air.

CUT TO BLACK:

...From an inside the SPORTS BAG POV we look up to Ada opening the bag. She grabs a COLT COMMANDO SUBMACHINE GUN and passes it to Jeremy before taking a second for Curtis and a third for herself.

Curtis passes around four BULLET PROOF VESTS as Jeremy hands over additional AMMUNITION CLIPS to Ada and Curtis.

Ada, Jeremy and Curtis check over their Submachine Guns, it's second nature to them, evidently comfortable with weaponry.

JEREMY
(referring to Ada's
weapon)
It's been a minute.

Ada COCKS the rifle.

ADA
Like riding a bike.

EDWARD
I need one too. Just in case.

ADA
Leave it. Please Ed.

Curtis passes everyone, excluding Edward, a HECKLER AND KOSH SEMI-AUTOMATIC PISTOL - *side arm*.

Jeremy takes a BRIEFCASE from his bag, carefully opens it and checks the contents - PLASTIC EXPLOSIVES and DETONATORS.

The tension in this room is palpable.

15 INT. CAR - DUSK 15

Jeremy drives with Curtis in the passenger seat - submachine guns on their laps.

Ada and Edward are in back, submachine gun on Ada's lap.

16 EXT. CITY VIEW - DUSK 16

From a bird's eye view we follow the car entering London's financial district.

17 EXT. FINANCIAL DISTRICT - SIDE STREET - DUSK 17

It's a summer's evening, the pub's are bursting with suited punters but a turn down an adjacent (pub free) street means it's suddenly very quiet.

Jeremy slows the car to a halt; leaves the engine ticking.

18 INT. CAR - CONTINUOUS

18

Ada passes what appear to be GAS MASKS - *bizarre, unsettling looking* - to Jeremy and Curtis, who put them on -- Ada looks at Edward.

EDWARD

It's fine. I'm good.

ADA

No matter what...

EDWARD

...I stay here and watch the car. I get it, Ada, I swear.

Ada puts on her mask as Jeremy pulls his sleeve to reveal a digital WATCH, everyone else does the same, all wearing identical watches. Jeremy nods and...

JEREMY

Here goes everything.

Jeremy guns the accelerator, screeches to a halt next to a small store. Tiny sign on the front reads: '**VINE'S JEWELS**'.

19 EXT. SIDE STREET - CONTINUOUS

19

Ada leaps out (machine gun dangling from a strap on her shoulder) and darts toward the metallic DOORWAY. She pulls out a WALLET from which she takes an ACE OF DIAMONDS CARD.

Adjacent to the metallic door is a small KEYPAD SCANNER, Ada feeds the Ace of Diamonds into the scanner, the door clicks open. Ada nods back to the car.

20 INT. VINE'S JEWELS - DUSK

20

The store is deceiving - much larger than you'd imagine from the exterior - glass cabinets containing jewellery surround the periphery of the store floor, leading to a counter.

Jeremy and Curtis burst inside and sprint to two SECURITY MEN in suits who both go to draw a GUN but Jeremy and Curtis are too fast - *submachine already pointed at each man's head*.

Ada enters and immediately bolts the door closed with a BIKE LOCK as Jeremy and Curtis disarm the Security Men.

Ada strides to the counter where MARTINE (45) stands, frozen to the spot, terrified.

MARTINE

Do you know who owns this place?
You're insane!

Ada casually places her submachine gun onto the counter, takes out her phone and shows it to Martine.

Text scrolls across the phone screen which reads:

MARTINE PAYLOR. 14 MAPLE CLOSE. TWO KIDS. HARRY AND CHARLIE. OPEN THE SAFE OR DIE. YOU SHOULD NOT WORK FOR BAD PEOPLE.

21 INT. CAR - DUSK

21

Edward waits nervously - he spots Jeremy's Sports Bag, without a moments hesitation he leans over and opens it.

EDWARD
Jackpot.

Edward pulls out a GLOCK and a REVOLVER, holds them both.

EDWARD (CONT'D)
(smiling)
Fuck yeah.

Edward looks up and his face suddenly drops.

EDWARD (CONT'D)
Oh shit!

Edward hides the guns behind his back as he's spotted a TRAFFIC WARDEN walking toward the car.

22A INT. VINE'S JEWELS - DUSK

22A

A trembling Martine leads Ada into the back of the store.

Jeremy SMASHES Security 1 with the butt of his rifle - *knocks him out cold*. Security 2 knows what's coming!

SECURITY MAN 2
Wait a second...

BLAM! Curtis does the same to Security 2.

Jeremy opens his case. They both begin quickly rolling the plastic explosives into thin lines.

23 INT. CAR - DUSK

23

TAP, TAP, TAP - The Traffic Warden knocks on the window. Edward's breathing very heavily now (guns still hidden behind his back).

EDWARD
My sister will be back in two minutes, mate?

- 25 INT. BACK OF VINE'S JEWELS - DUSK 25
- Ada's Submachine Gun points into a terrified Martine's back as she pulls a large PICTURE from the wall to reveal a SAFE.
- But as she does so we track across the room to find a SIDE DOOR to a small STOCK ROOM open a crack, inside which hides a third SECURITY MAN, gripping his PISTOL - ready to strike.
- 26 EXT. SIDE STREET - DUSK 26
- The Traffic Warden's still outside the car.
- TRAFFIC WARDEN
I'll have you clamped if you don't
move it.
- EDWARD
You can't do that.
- Edward reveals his Glock and throws the door open but in doing so accidentally smashes the Traffic Warden in the face with the door - knocks him unconscious!
- Edward stares at the Traffic Warden for a beat...
- EDWARD (CONT'D)
You alright, bro?
- 27 INT. BACK OF VINE'S JEWELS - DUSK 27
- Martine's hand shakes as she enters the code into the safe.
Red Light - Wrong code...
- Ada presses her weapon firmly between Martine's shoulder blades. Martine tries again.
- Ada checks her watch - it's taking too long.
- 28 INT. VINE'S JEWELS - DUSK 28
- Jeremy sticks plastic explosives along the surface of the glass cabinets. Curtis shoves a detonator into each line.
- 29 INT. CAR - DUSK 29
- Edward's back in the car - *no sign of the Traffic Warden?* He checks his watch, sweat beads through his forehead.
- 30 INT. BACK OF VINE'S JEWELS - DUSK 30
- The safe opens. Ada knocks Martine out with one clean punch.
- Ada takes her BLACK BAG and begins to fill it with the contents of the safe - a little CASH and JEWELS.

CREAK - *a noise from behind.* With flash quick reactions Ada whips around to see Security Man 3 burst out.

Ada launches a round house kick to his hand - **BANG** - his gun fires (*missing Ada's head by millimetres*).

Ada follows with a devastating kick to his face and a punch to his abdomen. He bends over to be met with Ada's knee - he hits the floor - *hard*.

Jeremy bursts in just in time to see the aftermath.

31 INT. VINE'S JEWELS - DUSK 31

Ada (holding the LOOT BAG) and Jeremy run in.

Curtis throws Jeremy the DETONATOR TRIGGER before unlocking the bike lock and opening the entrance door for Ada.

32 EXT. SIDE STREET - CONTINUOUS 32

Ada walks hastily toward the car clutching the loot bag.

33 INT. CAR - CONTINUOUS 33

Edward's extremely relieved to see her.

34 EXT. SIDE STREET - CONTINUOUS 34

Curtis jogs to the car, submachine gun dangling to his side.

35 INT. VINE'S JEWELS - CONTINUOUS 35

Jeremy flicks the Detonator Switch - **BOOM** - all the glass cabinets shatter. ALARM sounds.

Jeremy ignores the jewels in the cabinets, leaves the store.

36 EXT. SIDE STREET - CONTINUOUS 36

Jeremy calmly but swiftly strides to the car - various alarms have been triggered by the small explosion.

37 INT. CAR - CONTINUOUS 37

Jeremy leaps into the passenger seat, hands his submachine gun and mask to Ada who puts all the guns and masks in the loot bag with the robbery score.

JEREMY

Hard part's done. Maybe this is actually going to work.

ADA
It has to.

Curtis (in the driver's seat) guns it and our car races off.

38 EXT. HIGH CITY VIEW - DUSK 38

Our car weaves away from the familiarity of London's famous skyline and deeper into lesser known depths of the city.

OPENING TITLE:

LIONESS

39 INT. CAR - DUSK 39

Edward opens the window a little, needs the air, he's struggling to recover from the tension.

We're in a rundown sprawling Council Estate; we can repeatedly see the word 'MUSHKA' spray painted on the walls.

EDWARD
Mushka Estate. Why the fuck would
the fence want to meet here?

THUD - Everyone looks around the car confused.

ADA
Did that come from the boot?

THUD. THUD. THUD

EDWARD
It's nothing.

Ada's face instantly drops.

ADA
What have you done, Edward?

Curtis looks over his shoulder.

CURTIS
(to Eddie)
Fuck is that noise you wanker?

JEREMY
CURTIS!

Curtis turns in horror to see a CAR stopped right in front.

He hits the BRAKES... SCREEEEEEEECH - **SMASH!** Everyone's thrown forward as Curtis crashes into the car.

A beat... Takes a second for them to shake off the impact.

ADA
Is everyone OK?

MUSHKA ROADMAN 1 (O.S.)
 Fuck you sayin' fam?

An apoplectic MUSHKA ROADMAN (early 20's) presses a MACHETE blade against Curtis' neck.

40 EXT. ROUGH NEIGHBOURHOOD STREET - CONTINUOUS 40

Two more Machete wielding MUSHKA ROADMAN surround our car.

MUSHKA ROADMAN 1
 You fucked up in the wrong ends, ya
 get me?

JEREMY
 You've got it all wrong, homie.

MUSHKA ROADMAN
 A fucking yank? This pussyole's
 proper lost his way.

Ada calmly opens the door and steps out - Roadman 1 takes the machete from Curtis' throat and strides toward her.

MUSHKA ROADMAN 1
 You banged your head in the crash,
 bitch? Stepping to me?

ADA
 You've missed something important.

MUSHKA ROADMAN 1
 Are you dizzy, blud?

ADA
 Show him, Jeremy.

Roadman 2 takes a moment to process he's now looking down the barrel of a colt commando submachine gun, gripped by Jeremy.

JEREMY
 Hey there beautiful.

MUSHKA ROADMAN 2
 Oh shit!

Ada draws her sidearm with lightening speed.

MUSHKA ROADMAN
 (*shocked*)
 She's got a hand ting!

Curtis whistles, drawing the attention of Roadman 3 - Curtis' sidearm pointed right at him.

MUSHKA ROADMAN 2
 What the fuck is 'dis?

ADA
 Didn't expect us did you bad man?

MUSHKA ROADMAN
You know who's ends this is?

JEREMY
Best you let us be on our way then.

ADA
Or you prefer to die today?

Ada takes a step forward.

ADA (CONT'D)
What you think, bruv? Is it worth it?

MUSHKA ROADMAN 2
Eh, yo, fuck 'dis. Lets Kick.

Roadman 2 makes a run for it... After a moments hesitation Roadman 1 and 3 follow.

ADA
We have to move, they'll be back.

THUD. THUD - *that noise again?*

CURTIS
Definitely coming from the boot.

Ada approaches the boot (trunk), side arm pistol in hand, Jeremy and Curtis right behind.

ADA
Edward, if there's something we need to know you have to tell us right now. I'm serious.

Edward gets out of the car but doesn't reply - though his guilt's obvious.

JEREMY
(concerned)
Last detonator is in there, Ada.

Ada grabs the trunk handle...

BOOM!! Almighty EXPLOSION.

The trunk cover rips off and the Traffic Warden comes flying out on FIRE - Ada, Jeremy and Curtis are HURTLED backwards.

Ada lands, her vision now a strange slow motion, her hearing a high pitched screaming. E/CU close on her contorted face...

MATCH CUT TO:

41 INT. BEDROOM - NIGHT

41

...Only she's not contorted in pain but PLEASURE, Ada screams in ecstasy as we pull away to reveal her climaxing in sexual heaven with Jeremy on top of her in bed.

A glisten of sweat covers them as they catch their breath.

ADA
Did you think about it?

JEREMY
What?

ADA
(playfully)
Piss off.

JEREMY
You want to talk about changing our
entire lives, now? Right now?

ADA
I want to start a family.
Experience what that's really like.

Ada feels around for her BOTTLE of beer on the bedside table.

JEREMY
We are family.

ADA
If we're on two different paths I
need to know. You can't just keep
swerving a serious conversation.

Ada accidentally knocks the beer over and we follow the
bottle as it is about to hit the floor...

MATCH CUT TO:

42 INT. ADA'S LIVING ROOM - DAY

42

...the BOTTLE of beer smashes against a wall!

Jeremy (fully clothed, with half grown beard) looks at the
wall and then back to Ada who's just thrown it.

ADA
Fucking liar.

JEREMY
It's a six month contract in
Baghdad. Blink and I'll be back.

ADA
We agreed to discuss it before
taking anything heavy on.

JEREMY

It'll set us up. We can afford to get married.

ADA

Now you want to talk about marriage? How convenient. I'd be insane to marry a liar.

JEREMY

When are you going to believe that all men are not like your father...

Ada's totally thrown by Jeremy's out-of-the-blue comment.

ADA

What?

JEREMY

You're not the only one with a fucked up past, Ada.

ADA

Don't.

JEREMY

I never even met my parents.

ADA

Lucky you.

JEREMY

These trust issues are going to...

ADA

I *trusted* you. You promised me! Said you'd stop taking on these death wish missions. Said you wanted to be a father.

JEREMY

I do! Just not right now...

This comment hits Ada hard, she's fighting tears.

JEREMY (CONT'D)

They want you on the team too. We'd be together. Isn't that what you want?

ADA

Forget it. I know what I need to know.

JEREMY

This is about Edward, isn't it? You don't want to leave him again?

ADA

It has nothing to do with Edward.

JEREMY

He knows what he's doing. Making you feel so guilty every time you aren't available to him twenty four seven.

Ada's frustration suddenly subsides, replaced with something much more... profound. She draws a deep breath.

ADA

This is who I am, Jeremy. You're looking at her. And all the bullshit that comes with me.

JEREMY

What the hell does that even mean?

ADA

Yeah, I have a brother with paranoid personality disorder or whatever the fuck latest label the doctors love slapping him with. I'm his big sister and I'll always blame myself for what happened.

43 INT. HALLWAY - NIGHT

43

We're back in the hallway from our opening, creeping toward the ajar door.

ADA (V.O.)

If I'd have been braver, helped earlier. Maybe he wouldn't be so...

44 INT. ADA'S LIVING ROOM - NIGHT

44

ADA

Fucking tortured.

JEREMY

You've got to find a way to forgive yourself for something that was never your fault.

ADA

But I'm not sure how to make this any more clear. This isn't about Edward. I'm talking about *our* future.

JEREMY

That's why I need to go to Baghdad. So we can build a future.

Ada looks down, gathers herself.

ADA

I agree. You should go. But I won't be here when you get back.

We remain on Ada as we hear Jeremy talk - but the tone of his voice is suddenly happy.

JEREMY (V.O.)
Ada? Ada Williams?

45 INT. CENTRAL LONDON TRAIN STATION - DAY

45

A clearly older looking Jeremy stands smiling.

ADA
Been a long time.

JEREMY
Nearly eight years I think. Can't quite believe it's really you.

Ada's standing opposite Jeremy holding a STUFFED DOGGY DOLL, with CHARLOTTE (7 years-old) next to her.

ADA
What are you doing here?

JEREMY
I'm back in town for the foreseeable future actually. Working with Curtis again.

Jeremy kneels down next to Charlotte.

JEREMY (CONT'D)
And who might you be, angel?

Ada kneels down as well - she uses SIGN LANGUAGE to translate to Charlotte (who is deaf) as she talks to Jeremy.

ADA
This is Charlotte.
(to Charlotte)
Honey, this is Mummy's friend
Jeremy, we used to work together.

Charlotte's face lights up.

CHARLOTTE
(SIGN LANGUAGE)
Jeremy who you're always talking about, Mummy?

Ada looks up to Jeremy and 'translates'.

ADA
Apparently I've never mentioned you.

A smiling Jeremy uses Sign Language (which he's evidently proficient with) to translate as he also talks.

JEREMY
(SIGN LANGUAGE)
Lovely to meet you Charlotte.

Ada's instantly embarrassed, realizing Jeremy must have understood what Charlotte said.

ADA
I see we've both picked up a new skill?

JEREMY
Do I get to meet Daddy?

ADA
(SIGN LANGUAGE)
Us girls don't need Daddy, do we honey?

Charlotte looks up, smiles and shakes her head.

ADA (CONT'D)
(SIGN LANGUAGE)
We play catch the dog.

Ada throws the stuffed DOGGY DOLL at Jeremy...

CUT TO:

46 EXT. PARK - DAY

46

Jeremy catches the DOGGY DOLL and runs with it, Charlotte chases, giggling like crazy.

JEREMY
(SIGN LANGUAGE)
I ain't throwing it back this time,
Mr. Doggy and me are going for
walkies on our own.

CHARLOTTE
(laughing - SIGN LANGUAGE)
No. Give it back!

Jeremy runs to Ada who's lying on a blanket amidst a picnic.

ADA
I want no part of this dog fight.

Jeremy dives on Ada...

47 INT. BEDROOM - NIGHT

47

Jeremy and Ada hit the bedroom wall, passionately kissing.

JEREMY
I'm never letting you go again.

ADA
 (joking)
 How can I have fallen for your
 bollocks twice?

Jeremy pulls Ada close, the passion heats, hands explore -
 VIBRATING - Jeremy takes out his phone and tosses it aside.

ADA (CONT'D)
 Who's calling?

JEREMY
 It'll just be some work thing,
 don't worry about it.

ADA
 I guess we haven't really talked
 about work. And... Life.

Jeremy SIGHS - the fire in the room suddenly extinguished.

JEREMY
 Right back where we started, huh?

ADA
 Maybe I read a couple too many
 fairy tales as a kid but I always
 hoped to find someone who put me
 first.

JEREMY
 It's a little more complicated than
 that.

ADA
 Is it..? Maybe you should go back
 to your place.

CUT TO:

Ada lies in bed alone, deep in thought. We move slowly toward
 her undeniably sad eyes as she stares at a picture of her and
 Charlotte on the bedside table. As Ada closes her eyes we...

FADE TO BLACK.

48 INT. BEDROOM - NIGHT

48

The whites of Ada's eyes pierce the darkness as they suddenly
 open wide; a leather gloved hand wraps around her mouth.

It belongs to a balaclava-clad BURLY MAN. Ada VIOLENTLY
 RESISTS as two LARGE MEN tightly grip her arms and two more
 MEN grab her legs.

Ada's fight is formidable but futile as the men hold her.

Two MEN drag in a terrified - bound and gagged - Edward!

Another MAN hauls in a petrified and also bound and gagged ROUBEN (50). Rouben and Edward are forced to their knees.

If Ada was fighting hard before it's nothing compared to her reaction as Charlotte is pushed in by WINSTONE (60, cold emotionless eyes) - the only man not wearing a balaclava.

Winstone is scary calm, as if the situation is a mere inconvenience to him.

Staring at Ada, Winstone pulls a SILENCED GLOCK PISTOL and slowly points it at Charlotte's head; tears squeeze from Ada's apoplectic, terrified eyes - but she's helpless.

Winstone holds the Pistol for a few *agonizing* seconds...

He walks to Rouben and presses the weapon on top of his head.

Rouben DESPERATELY struggles as we hear his muffled PLEAS.

SHWOOP - Winstone nonchalantly fires into Rouben's brain, blood sprays from his mouth, through the gag, covers Ada.

Rouben's lifeless body slumps to the floor.

Winstone now holds the pistol to Edward's head. Edward doesn't plead, he just cries, staring across at Ada who for a second stops struggling, sharing a moment with her brother.

Winstone **PISTOL WHIPS** Edward, casually walks to Ada. From Ada's POV the barrel of Winstone's gun points directly at us.

WINSTONE

Six am, tomorrow, Kailash's cafe.
You got twenty four hours. Half
million in cash or I send your
little girl to earn me what you owe
in a place your nightmares are
scared of.

Winstone hurtles down the gun, SMASHING into Ada's face.

CUT TO BLACK:

49 INT. COFFEE SHOP - DAWN

49

Jeremy hits an espresso, smiles when he sees Ada's calling.

JEREMY

(ON PHONE)

I'm glad you called. I've been
thinking about last night.

50 INT. BATHROOM - INTERCUT

50

Ada's hands tremble and her voice wavers; she's curled in the corner of the bathroom (a nasty 'fresh' cut above her eye).

ADA
They took Charlotte.

SMASH CUT TO:

53 INT. BEDROOM - NIGHT

53

Edward's shaking, Ada has him pinned against the wall.
Rouben's dead body still lies on the floor.

EDWARD
I'm so sorry. I never imagined any
of this would swing back on you and
Charlotte

Ada stares into Edward's eyes, fury burning through her soul.

ADA
Why Charlotte? Don't you fucking
lie to me.

EDWARD
Because you're my sister and I
don't have the money.

ADA
Neither do I.

EDWARD
But they found out about your
military background and they know
I'm not worth shit. They figure
with you I stand a chance of
getting the cash. I'm so sorry, I
can't believe this is happening. My
business partner fucked us. You've
got to believe me.

Ada draws back her fist to punch Edward but as he cowers she
punches the wall next to his head; instead of the expected
THUD we hear a door knock...

CUT TO:

54 INT. ADA'S FRONT DOOR - DAY

54

Ada opens the door to Jeremy and Curtis (our opening scene).

JEREMY
We're going to make this right.

55 INT. KITCHEN - DAY

55

Ada, Jeremy, Curtis and Edward sit around the table.

CURTIS

Wanker! How the fuck did you manage to get into a half million quid hole with Frasier Winstone?

Edward's devastated.

EDWARD

It should only be a quarter million. And it wasn't my fault. I feel sick.

JEREMY

All that matters is how we're going to get Charlotte back.

ADA

Everyone on the street thinks war is about to break out between Frasier Winstone and Mrs. Vine.

JEREMY

Two biggest gangsters in London.

ADA

Only needs a spark.

Jeremy places an ACE OF DIAMONDS PLAYING CARD on the table.

JEREMY

If we rip off one of Mrs. Vine's jewellery stores but make it look like it was Winstone...

CURTIS

You sure there's even enough in Vine's safe?

JEREMY

Honestly? No. But my guy is convinced. Enough to risk his life to give us this information. It'll cost us ten percent.

ADA

If Mrs. Vine thinks Winstone hit her she won't want everyone on the street knowing about it until after she strikes back. Makes her look weak if word gets out she's vulnerable to a heist.

JEREMY

And that'll give us a window of time.

ADA

Just enough to switch the jewels into pound notes and get the money over to Winstone before 6 a.m.

CURTIS
Christ! It'll be tight.

ADA
And Mrs. Vine attacking Frasier
Winstone gives us the perfect smoke
screen to disappear.

JEREMY
Winstone and Vine will be too busy
fighting a war to worry about us.
It's simple.

CURTIS
It's a lot of things mate, but
simple ain't one of 'em.

EDWARD
Why can't we just rip off a bank or
something? *Make it simple.*

ADA
Takes weeks to fully recon a bank.

EDWARD
But the only reason Vine will
attack is if she believes Winstone
really did hit her place.

Ada puts an ACE OF HEARTS PLAYING CARD on the table.

CURTIS
Cia!

EDWARD
(to Ada)
You're gonna go to the club. Tip
Cia off that Winstone rolled Vine's
store over?

ADA
Cia is the most trusted source of
underworld information in the city.

CURTIS
For a reason. Everyone in London
knows Cia doesn't bullshit. Cia.
C.I.A. That's where she gets her
name from. How will you convince
her our bullshit is legit?

EDWARD
Wait... Doesn't she hate you now?

ADA
I'll handle Cia. Don't worry.

JEREMY
After Cia, we'll meet Finlay the
fence, get the jewels turned into
hard currency ready for Winstone.

ADA
You have one more Ace?

JEREMY
I don't.

Curtis places an ACE OF CLUBS PLAYING CARD on the table.

ADA
Thank you Curtis. I swear I'll find
a way to make this up to you.

CURTIS
Waited a long time for an
opportunity to thank you, Ada.
Consider us quits.

Ada's look to Curtis leaves no doubt how grateful she is.

CURTIS (CONT'D)
Assuming Finlay wants to meet
somewhere random?

JEREMY
Finlay's told us to call from the
Mushka Estate.

CURTIS
Mushka Estate?
(sarcastic)
Perfect.

ADA
We'll be there before dark. As long
as we keep our heads down we
shouldn't have any problems.

JEREMY
Ninety Eight?

Ada and Curtis nod.

ADA/CURTIS
Ninety-eight.

EDWARD
Yeah, Ninety-eight. But if we're
going to the Mushka Estate I
definitely need a gun.

CURTIS
You think you're coming with us?
Fucking jog on mate!

EDWARD
Get fucked Curtis. Course I'm
coming.

ADA
(to Edward)
They already have my baby. I won't
let them...

EDWARD
I got us into this mess, I have to
help get us out.

JEREMY
Eddie, you're a little wired and...

EDWARD
Fuck that and fuck you. I'm a bit
up and down but I ain't useless.
I'm gonna hit a bank, sort this all
out right now.

Edward stands up and storms off.

EDWARD (O.S.) (CONT'D)
Your insane plan is madness. Get
you all killed.

Ada, Jeremy and Curtis look at each other. The grim
realisation of the situation sinking in.

CURTIS
Hear me out before you shoot down
my idea. I knock him out, proper
quick and painless. We tie him to a
radiator or something, leave food
and water, put the TV on. Then we
know he's OK and not out there
getting us all in more trouble.

ADA
It's not safe to leave him alone
right now.

CURTIS
It's not safe to bring him with us.

JEREMY
We do need three of us in Vines and
it's not ideal leaving the car
unattended.

CURTIS
Please tell me you're not serious.

Jeremy suddenly stands up and YELLS into Ada's face!

JEREMY
WAKE UP!

CUT TO:

56 EXT. ROUGH COUNCIL ESTATE STREET - DUSK

56

Jeremy is frantically trying to wake Ada up - we're back at
the scene of the car trunk explosion (after the heist).

JEREMY
ADA, ARE YOU OK?

Ada suddenly comes to her senses and LEAPS up.

ADA
Edward?

Ada runs to Edward - he's a little roughed up.

EDWARD
Leave me alone, I'm cool.

ADA
You hit? Bleeding?

EDWARD
Just took a knock. It's fine.

JEREMY
We have to go. Right now.

CURTIS
I've got the goods.

Curtis is carrying the loot bag.

57

EXT. STREET 2 - CONTINUOUS

57

Jeremy and Ada lead up the street, full of trash, deserted buildings; spray paint all over, the word 'MUSHKA', repeated.

CURTIS
Who the fuck was that cunt in our boot?

EDWARD
Traffic warden.

CURTIS
I caught that much as his burning body flew past my head.

EDWARD
Wanted me to move the car.

CURTIS
So you put him in our boot?

EDWARD
You prefer I moved the car?

CURTIS
I prefer you move the explosives rigged to torch the robbery car before putting a live and kicking human next to them? Now we've lost our detonator.

JEREMY
Curtis, chill.

CURTIS
I can't take this twat, Jeremy.

EDWARD
Then walk away.

Curtis stops, turns to look at Edward who also stops.

ADA
Edward, what are you doing?

EDWARD
This ain't your fight, Curtis. You
can walk away any time you like.

CURTIS
I'm here for them.
(points to Ada and Jeremy)
But if we live through today, next
time you get yourself into this
kind of fucking mess, and a cunt
like you will always manage it,
don't expect me to come rescue you.

Ada steps in between Curtis and Edward.

ADA
Charlotte doesn't have time for
this macho shit.

Jeremy's noticed something up the street.

JEREMY
Three o'clock.

EDWARD
What?

ADA
Mushkas.

Three Mushka Roadmen are hanging at the end of the street.

ADA (CONT'D)
They're waiting for backup.

EDWARD
Fuck me. We're dead.

JEREMY
We're wide open out here.

ADA
Come on.

Ada casually walks in the opposite direction from the
Mushkas. Jeremy, Curtis and Edward follow.

Sure enough, the Mushkas slowly follow as well.

ADA (CONT'D)
Keep calm, Ed.

EDWARD
Please can we take a car and get
the fuck out of here?

JEREMY
Too late for that.

At the other end of the street two cars screech to a halt,
Mushkas spill out clutching an array of guns.

ADA
This way.

Ada darts inside an abandoned building.

58 INT. BUILDING - DUSK

58

It's very dark, only lit by streams of the dying day's
sunlight piercing through wooden boards covering what once
were windows.

ADA
Has to be a way through to the
other side. We can get a car there.

RATTATATTATATTA!! Machine gun fire. Everyone hits the floor.

Bullets pierce the boards and beams of sunlight litter the
inside of the building like multiple tiny spotlights.

JEREMY
(Whispers)
Jeremy, ninety eight.

CURTIS
(Whispers)
Ninety eight..

ADA
(Whispers)
Ninety...

EDWARD
...YOU MOTHERFUCKERS!!!

Edward leaps up gripping the Glock he took from Jeremy's bag.

ADA
EDWARD NO!

BANG BANG BANG. Edward FIRES the Glock - Ada dives on him -
return fire rains down, narrowly missing Ada and Edward!

ADA (CONT'D)
Don't shoot. You'll give away our
position.

EDWARD
Get off me.

CURTIS
Where the fuck did he get a gun?

Jeremy is peering through a crack in the wall.

JEREMY
They're getting ready to come in.

Ada grabs hold of Curtis.

ADA
Take my brother, find a way through
and get us a car.

CURTIS
Yes ma'am.

Ada grabs the loot bag, takes out a submachine gun.

ADA
We'll buy you some time.

She throws Jeremy one too.

JEREMY
Flank 'em?

Ada nods.

ADA
(to Curtis)
Grab the bag.

RATTATATTARATA!! Curtis takes the loot bag as more bullets fly into the building. He grabs Edward and drags him in the opposite direction of the fire fight.

Ada moves quickly over to a pillar right against the wall.

Jeremy's opposite, a little further back into the warehouse.

59 INT. DEEPER INTERIOR - CONTINUOUS

59

Curtis leads Edward through the building. He hears gunfire, stops and looks back.

EDWARD
Ada said to keep going.

Curtis looks at Edward.

EDWARD (CONT'D)
We're no use to Charlotte if we're
all dead.

Reluctantly, Curtis carries on away from the gunfire.

60 INT. BUILDING - CONTINUOUS

60

The gunfire ends, Ada instantly kneels, machine gun at the ready, Jeremy does the same.

The first MUSHKA runs in - a fast efficient burst of Ada's weapon takes him down.

Ada allows the second MUSHKA to pass, Jeremy takes him out with equal ease. Ada takes the third, Jeremy the fourth.

The Mushkas are no match for Ada and Jeremy's skill level.

Two more MUSHKAS run in, spraying gun fire left and right - both slotted by precision fire.

This prompts another peppering. Seemingly never ending bullets spray the building - Ada and Jeremy hit the ground.

61 INT. BUILDING OPPOSITE EXIT - DUSK

61

Curtis and Edward approach a doorway leading to the street.

CURTIS
Lean against the wall.

Edward does so as Curtis carefully peers out the door.

Two POLICE CARS race past in the direction of the gunfight. Curtis ducks back inside.

CURTIS (CONT'D)
Wait exactly here, don't fucking
move.

Edward desperately grabs Curtis.

EDWARD
My sister wants us both to wait
here.

62 INT. BUILDING - DUSK

62

Bullets continue to batter the building, Ada and Jeremy are forced to stay flat on the ground.

Three MUSHKAS run in under cover of fire. Ada manages to take one out but the other two find cover within the building's darkness.

The gun fire stops as the police sirens arrive right outside.

Ada gets up to her knee - machine gun ready. Looks for the two Mushkas inside - *can't see them*.

We hear a gunfight erupt outside - presumably between the cops and the Mushkas.

JEREMY

They've turned attention to the
cops. Now's our chance.

ADA

I'll cover. I'm on your heels. GO.

Jeremy sprints in the same direction Curtis and Edward went.

Ada gets up just as a HUGE MUSHKA 'HM' smashes through the wall, (trying to avoid police gunfire) and lands straight on top of her!

Both as shocked as each other, Ada attempts to point her submachine gun at HM but he intercepts the gun which fires in all directions.

Ada fiercely head butts HM but he keeps hold of the rifle as it fires off until the ammo is dead.

Holding the rifle with two hands, HM smashes it against Ada's head. Her head wallops back into the concrete floor.

Ada shakes it off and kicks him in the groin before rolling him off her.

She attempts to draw her side arm but HM dives on her and the gun skims along the floor out of reach.

Ada delivers two expert punches but HM takes both. She grabs his head, shoves her thumbs into his eyes! He SCREAMS and rolls off her.

Ada runs for her gun, HM runs for his original gun.

Ada dives on the floor, picks up her weapon and turns, ready.

He's gone... The escalating gunfight outside feels a million miles away now. The threat is immediate, *close*.

Ada scans the room, moving very slowly, her every footstep feels deafening - *homing beacon to her location*.

A noise! Right behind her. She spins and fires twice.

Direct hit! He drops. Keeping the gun trained on him Ada runs over, a spotlight of fading sunshine illuminates his face - it's Jeremy.

ADA (CONT'D)

Jeremy? No!

BANG BANG BANG - Gunfire from behind.

Ada hits the deck and fires back. Full of bullets, the Huge Mushka falls dead.

ADA (CONT'D)

Jeremy?

Ada scrambles over to Jeremy. His eyes still open, staring straight up, his body totally still.

ADA (CONT'D)
Jeremy, please.

Ada grabs him and his eyes suddenly look at her.

JEREMY
You fucking shot me.

Ada's relief is palpable.

ADA
Are you bleeding?

Ada takes off Jeremy's bullet proof vest, checks him out.

JEREMY
Think you broke my rib.

63 INT. BUILDING OPPOSITE EXIT - DUSK

63

Edward's breathing very heavily, his eyes glazed.

EDWARD
We have to go, Curtis. I can't
fucking handle this man!

Curtis steps into Edward's face.

CURTIS
I ain't got Jeremy's patience with
you. Only reason I'm here is...

EDWARD
...Cus Ada and Jeremy saved your
life in the army, I know but...

CURTIS
Last person who gets a pass for
freaking the fuck out right now is
you, mate.

Edward begins pacing, shakes his arms, panic gripping hold.

CUT TO:

64 INT. HALLWAY - NIGHT

64

We RACE up that hallway straight toward the ajar door!

EDWARD (V.O.)
I can't breathe.

BACK TO:

65 INT. BUILDING OPPOSITE EXIT - NIGHT

65

EDWARD
You don't understand...

An unsympathetic Curtis now really loses his shit, grabs Edward and violently presses him against the wall.

CURTIS
No you don't understand you muggy cunt. You know what Winstone's gonna do to Charlotte? What that scum does to little girls?

ADA (O.S.)
Curtis. No!

Ada pulls Curtis off Edward.

ADA (CONT'D)
Edward honey, don't go to that place. Now is real.

CURTIS
You fucking kidding me?

JEREMY
Curtis man, please.

ADA
Where's your anchor?

Edward fumbles in his pockets and pulls out a rock. Ada leans into Edward's ear.

ADA (CONT'D)
(whispers)
Follow me, Edward. Tell me where we're going.

66 EXT. CHURCH GRAVEYARD - DAY

66

We're back outside the church on a blustery summer's day.

EDWARD (V.O.)
(whispers)
To our safe place.

67 INT. BUILDING OPPOSITE EXIT - NIGHT

67

Ada wraps her hand around Edward's hand holding the rock.

ADA
Hold it tight, embrace the sensation.

EDWARD
My rock is here. It's real.

Edward's calming back down.

CURTIS
Jesus fucking Christ.

ADA
He won't respond if you treat him
that way.

CURTIS
Respond? Time he manned the fuck
up. He can wrap his head around
what he's done. He's hiding behind
this mental shite.

JEREMY
(to Curtis)
Pack the emotions. Only way we
stand a chance.

Ada turns to Jeremy.

ADA
Are you sure you're OK?

JEREMY
I'm good.

CURTIS
What happened?

JEREMY
She shot me.

CURTIS
Understandable.

BANG! Edward fires his Glock into the ceiling!

With lightening speed reactions; Jeremy, Ada and Curtis all
point their weapons at a now calm and nonchalant Edward.

ADA
How the hell did you get that gun?

EDWARD
You really think I'm an idiot,
don't you? I know how to get a gun.

Curtis' gun remains trained on Edward as Ada takes the weapon
off him.

ADA
Best you let me have this, Ed.

EDWARD
What I was trying to say is that we
have to call the fence.

ADA
 (Checking her watch)
 Fuck! We have three minutes to call
 Finlay.

JEREMY
 Where the hell are we going to find
 a landline in three minutes? A bar?

CURTIS
 Not round here. But I have one guy
 I trust on the Mushka estate. But
 it's a five minute drive.

68 EXT. STREET (OUTSIDE WAREHOUSE) - NIGHT 68

Ada leads, sprinting up the street in the opposite direction
 of the gunfight between the Mushkas and Police.

Two more police cars, sirens blazing, whizz past.

Ada runs to an old battered car, she puts her elbow through
 the driver's window.

69 INT. CAR - NIGHT 69

Within seconds everyone's inside and Ada's hot wired the car -
 she hits the accelerator.

Ada speeds round a corner and we see people standing outside
 their buildings looking in the direction of the chaos.

Three more police cars RACE past.

ADA
 Time?

JEREMY
 We have less than a minute.

CURTIS
 Take a right.

70 EXT. CITY VIEW - NIGHT 70

Night has descended upon the vast Council Estate - distant
 flashes betray the ensuing gunfight as do a vast array of
 flashing blue lights and a growing fire.

71 INT. GALLOWAY'S APARTMENT (11TH FLOOR) - NIGHT 71

The basic, cheaply furnished room is illuminated only by
 flashes from the TV, which GALLOWAY (35, shirtless, tattoo's -
 jeans) is glued to, whilst smoking a big JOINT.

TV REPORTER (O.S.)

More on our breaking story now as an area of East London, infamous for a high level of gang activity, is descending into scenes of what can only be described as a war zone. Armed response police officers are flooding the area but do not seem to be able to bring the situation under control...

Galloway notices his LIGHTER begin to slowly vibrate toward the edge of his table.

GALLOWAY

What the...?

The entire room starts to shake as if an earthquake has hit!

Galloway's confusion is further intensified as the room is engulfed by a blinding light, followed by the deafening ROAR of a HELICOPTER as it glides by Galloway's window.

GALLOWAY (CONT'D)

FUCKING HELL.

Galloway dives on the floor in shock. The room once again falls dark and quiet as the chopper flies off...

TV REPORTER

We're hoping to bring our channel eight news chopper in close enough to get you exclusive footage of the apparent ground war breaking out between the Metropolitan police and the Mushka street gang.

GALLOWAY

Bastard chopper near flew straight into my house.

Galloway perches back on his seat, picks his spliff up and takes a large drag.

THUD. THUD. THUD. THUD - The knock on his front door gives Galloway the second fright of his life as he falls back off his seat and this time OUT OF FRAME.

A beat... Galloway stands back into FRAME.

THUD. THUD. THUD. THUD. Nervous, Galloway is unsure what to do. His stoned state doesn't help.

GALLOWAY (CONT'D)

(overtly polite)

H... H... Hel... HELLO?

THUD. THUD. THUD. THUD.

GALLOWAY (CONT'D)

Fuck me.

Galloway proceeds cautiously to his front door, looks through the SPY HOLE.

GALLOWAY (CONT'D)
Curtis?

Galloway drops his caution, opens the door. Curtis bursts in.

CURTIS
You still got that land-line phone?

GALLOWAY
Yeah, it's...

Ada, Edward and Jeremy follow Curtis.

GALLOWAY (CONT'D)
Who the fuck are all these cunts?

CURTIS
Bruv, I just need a solid tonight, seriously.

GALLOWAY
You get caught in all this madness outside? Fucking anarchy, cunts taking over the street.

Curtis hands the land-line PHONE to Jeremy.

GALLOWAY (CONT'D)
Why didn't you call me first bruv?
Gave me a right shock.

Jeremy takes the phone, starts dialling.

CURTIS
Sorry man, I only have a burner on me, didn't have your number saved.

GALLOWAY
Why couldn't you use the burner to call this other geezer?

CURTIS
He only answers land-lines.

GALLOWAY
Kinda medieval fucker only answers a land-line? Wait, bruv, he better not be a dodgy cunt. I don't need no more trouble right now.

CURTIS
Trust me, it's cool. Just chill and let us do our thing.
(To Jeremy)
He answering?

Jeremy holds the phone to his ear.

JEREMY

Come on. Come on. Come on.

FINLAY (O.S.)

Who's this?

JEREMY

Jeremy Cutter. I have a window I'd like to redeem.

FINLAY (O.S.)

Nothing like cutting it to the wire, Mr. Cutter.

JEREMY

Sorry Finlay, had a little bump in the road.

FINLAY (O.S.)

You have an Ace up your sleeve?

JEREMY

I do.

FINLAY (O.S.)

Troubles a brewing on the Mushka Estate. So meet me in thirty minutes. Roman's laundrette.

Finlay hangs up.

JEREMY

We're on. Thirty minutes.

ADA

That won't give me enough time to go to Cia's club before...

JEREMY

You know how this works. I can't dictate any timings to Finlay.

(Checks his watch)

We're massively behind schedule. This is a good thing.

The room descends into chaos as everyone talks at once.

GALLOWAY

What exactly is happening here?

JEREMY

(to Ada)

I can take care of Finlay while you go to Cia.

ADA

(to Jeremy)

No way, I have to be there.

CURTIS

Jeremy, we have a problem.

GALLOWAY
 Somebody better enlighten me as to
 what the fuck is going on?

Edward slowly takes out the REVOLVER (he evidently also took
 from Jeremy's bag) and points it at the roof.

JEREMY
 Ada, trust me, I'll handle it.

CURTIS
 Jeremy.

JEREMY
 (to Curtis)
 What is it?

Curtis looks at Galloway (reluctant to speak business in
 front of him).

GALLOWAY
 What you looking at me like that
 for?

Curtis SIGHS - *fuck it*.

CURTIS
 The detonator was in the car boot.
 Cuntty bollocks over here blew it up
 along with the parking geezer.

GALLOWAY
 Huh? What parking geezer?!

Edward's thumb pulls back the hammer on the Revolver - *click*.

CURTIS
 (Looks at Edward)
 And if you so much as think about
 firing that...

Everyone turns to see Edward holding a Revolver.

GALLOWAY
 JESUS CHRIST THE CUNT'S GOT A HAND
 CANNON POINTED AT MY ROOF.

ADA
 What the fuck Edward?!

GALLOWAY
 Can't just wander into a geezer's
 house and start waving artillery!
 People live up-fucking-stairs you
 tit end.

Galloway walks toward Edward and instinctively Edward points
 the weapon at Galloway.

GALLOWAY (CONT'D)
And now he's pointing the thing at me. Fabulous.

JEREMY
Is that my gun?

Ada grabs the gun from Edward.

ADA
Curt, a word.

Curtis walks over to Ada.

ADA (CONT'D)
Can you pull a rabbit out of your hat?

CURTIS
Detonator?... Maybe. Need to make a couple of calls. It'll cost.

ADA
What about getting it delivered?

CURTIS
Easier to go fetch it.

Ada looks over to Edward, Curtis instantly understands.

CURTIS (CONT'D)
You want me to baby sit?

ADA
Taking him anywhere without me right now is...

CURTIS
...a bad idea.

ADA
And I can't take him to Cia's.

CURTIS
(sighs)
I'll see if I can get it dropped off.

GALLOWAY
Err... What dropped off? What? The? Fuck? Curtis?

CURTIS
Mate, I just need you to chill.

GALLOWAY
This is absolute bollocks.

Curtis looks over to Ada and nods toward the loot bag.

CURTIS
 (to Galloway)
 Bro, I have to hold here for a
 couple hours, no big deal.

GALLOWAY
 Just you?

CURTIS
 Me and...
 (Gestures to Edward)

GALLOWAY
 You and looney tunes?

EDWARD
 (pissed)
 I'm not crazy, I have a personality
 disorder brought on by stressful
 situations.

GALLOWAY
 You're taking serious liberties and
 I'm not having it. You can all piss
 off, right...

Ada throws a wad of cash from the loot bag onto the table.

ADA
 Five bags there.

Galloway's face explodes into an enormous grin.

GALLOWAY
 Who fancies a nice cuppa Rosy Lee?

JEREMY
 Five bags?

ADA
 Bags of sand. Five grand.

JEREMY
 (sarcastically)
 Makes sense.

CURTIS
 (RE cash)
 Don't leave that lying about, bruv.

GALLOWAY
 Oh yeah, best hide it before the
 maid gets here.

Jeremy subtly takes the bag of jewels from the loot bag.

ADA
 I have to be at the exchange with
 Finlay.

JEREMY
 (exasperated)
 You want to be here to collect the
 detonator as well? You're the only
 one who can go to Cia. You can't do
 all this by yourself.

Ada lets it sink in... She hands the Revolver to Jeremy.

ADA
 Can't get into Cia's with a
 weapon...
 (looks at Edward)
 Edward.

EDWARD
 You don't even have to say it. I'll
 wait here. I'll do nothing.

Ada walks over to Edward and hugs him.

GALLOWAY
 Why's she hugging him like it's the
 last time she'll ever see him?

CURTIS
 Just shut up a second will you,
 mate?

GALLOWAY
 Sure. My house. No problem.

JEREMY
 (to Curtis)
 Ninety-eight.

CURTIS
 Ninety-eight.

Ada and Jeremy leave. A beat...

GALLOWAY
 Alright. Which one of you bellends
 is gonna explain to me what the
 fuck is going on?

72 EXT. BUILDING - NIGHT

72

Ada and Jeremy look at each other, about to go in separate
 directions...

ADA
 Jeremy. I'm not very good at...

JEREMY
 Asking for help. I get it. You've
 always had to take care of
 yourself...
 (MORE)

JEREMY (CONT'D)
 What you and Edward went through as
 kids, the way you protected him.
 And now everything you've built for
 Charlotte...

ADA
 Charlotte's my world. There's
 nothing I wouldn't do to keep her
 safe.

JEREMY
 We're going to get her back.

ADA
 I have to tell you something...

JEREMY
 This is not the last time we're
 going to see each other.

ADA
 It's important, Jeremy, I...

POLICE SIRENS! Ada and Jeremy dart back into the shadows as a
 POLICE CAR speeds past. Jeremy checks his watch.

JEREMY
 We have to go. See you in ninety
 minutes. Tell me then.

Jeremy runs off. Ada takes a deep breath, watches Jeremy for
 a moment before taking off.

73 INT. SUBURBAN BEDROOM - NIGHT

73

CADEN (7) sits bolt upright in bed, panting, covered in
 sweat, eyes wide open. CHRISTINA runs in and hugs him.

CHRISTINA
 Caden sweetie, what's the matter?

Caden grips onto his Mother for dear life.

CHRISTINA (CONT'D)
 Another nightmare? Was it about
 those bad men and Daddy again?

Tears drop from Caden's eyes.

CHRISTINA (CONT'D)
 Caden, look at Mummy. What did I
 say? Come on poppet.

Caden slowly looks up to his Mum who wipes away his tears.

CADEN
 I don't need to be scared.

CHRISTINA
 Good boy. That's a very good boy.

Christina kisses his forehead. She's wonderfully soft and affectionate with him, she grabs a stuffed DINOSAUR.

CHRISTINA (CONT'D)
Mr. Tiny will look after you.

Christina playfully pushes Mr. Tiny's face into Caden's.

CHRISTINA (CONT'D)
Grrrrrrr...

Caden giggles.

CHRISTINA (CONT'D)
And if you need me, you know Mr.
Jenson is right outside. Just yell
and Mummy will come running.

Caden curls up hugging Mr. Tiny as Christina tucks him in.

CADEN
I love you Mummy.

CHRISTINA
I love you too. Now go back to
sleep and have sweet dreams.

74 INT. LANDING - NIGHT 74

Christina nods at MR. JENSON (a huge man), sitting on a chair outside Caden's room - *highly unusual*.

75 INT. KITCHEN - NIGHT 75

Christina walks into her kitchen - the house is upper middle class, pristinely clean and beautifully furnished.

Two other MEN - similar looking to Mr. Jenson - are standing having a coffee, watching the TV.

NEWS PRESENTER
...the Prime Minister has called an
emergency COBRA meeting and sources
close to the government suggest he
may be about to deploy the military
onto the streets of London in what
would be an unprecedented...

Christina ignores them and opens the door to her basement.

76 INT. BASEMENT - NIGHT 76

Christina walks up to some shelves - she pulls them back to reveal a large metal door, complete with a KEYPAD LOCK - she enters the code and walks inside.

77

INT. SECRET ROOM - NIGHT

77

We hear MOANING before revealing Martine and the three Security Men (who we recognize from Mrs. Vine's jewel heist).

Martine's strapped to a chair, but her head is slumped to one side, her eyes closed.

The three Security Men, also strapped to metallic chairs - blood seeping from their battered faces - are gagged, with their shirts ripped open - wires attached to their chest.

Horrifically, all three are in the final throws of an ELECTRIC SHOCK which LENNIE (45) ends with a SWITCH.

Christina gestures to Martine - *what happened to her?*

LENNIE

Scared to death Mrs. Vine,
literally. Didn't even electrocute
her.

Mrs. Vine shrugs before strolling over to the Security Men.

MRS. VINE

Gentlemen, my sincere apologies for the interruption. Now, help me understand... You're attempting to convince me that three men caught you completely unawares on the very day I coincidentally have over two million pounds worth of jewels in my safe? They were smart enough to blow the cabinets because they knew by doing so the police would be alerted and I'd have to spend hours dealing with the law before focussing my full attention on capturing the culprits audacious enough to steal from me? At least I would have done were it not for these god dammed riots occupying all the police's time. Does that adequately summarize everything?

Mrs. Vine nods to Lennie who takes the gag off Security 1.

SECURITY MAN 1

Mrs. Vine, PLEASE.

BANG! His head EXPLODES courtesy of a bullet fired from Mrs. Vine's pistol! It even leaves Lennie a little shocked...

MRS. VINE

I forgot to emphasize the importance of truthfulness. I trust my point has been made?

She takes off Security Man 2's gag.

SECURITY MAN 2

(desperate)

I beg you, I know how this works, I understand what you must be thinking - but I swear on the life of my family... I had nothing to do with this. Please, just let me go and I'll find your diamonds.

MRS. VINE

You know exactly where to look?

SECURITY MAN 2

No, I don't have a clue but...

MRS. VINE

My people on the street aren't good enough? They need your help?

SECURITY MAN 2

Ma'am, I'm just saying...

MRS. VINE

Why don't you just say who ripped me off and save us all some time? It's late.

SECURITY MAN 2

Please, I don't know. If someone's in on it, it's Brady.

BRADY (Security Man 3) goes WILD, yelling through his gag!

MRS. VINE

Brady seems to disagree.

SECURITY MAN 2

If I knew anything, I'd tell you, I promise. I'm as loyal as they come.

Mrs. Vine nods once again to Lennie.

SECURITY MAN 2 (CONT'D)

NO PLEEEEEEESE!

He frantically struggles but it's futile as Lennie flicks the switch and turns up the electric current to the MAXIMUM.

The result is hard to watch. Every last one of Security Man 2's muscles tense, he foams at the mouth, the veins in his head and neck look as if they are about to explode.

POP - *The man's eye fucking explodes inside his head.*

Mrs. Vine doesn't flinch. She gently nods and Lennie flicks off the switch.

Brady looks at Security Man 2's dead body, *petrified*.

MRS. VINE
I sincerely hope his theory was
correct.

Mrs. Vine takes off Brady's gag.

BRADY
(American Accent)
I'm sorry, oh god I'm so sorry. I
was in the military with Jeremy
Cutter, he's the one who hit your
store. Please Mrs. Vine, I've lost
thousands at Frasier Winsone's
tables, he's gonna kill me, I'm
desperate. Cutter promised me none
of your people would be killed. I
didn't know there was an extra
stash in your safe today, neither
did he. If you let me go, I'll
bring him to you.

Mrs. Vine walks to the back of the room - Lennie follows.

LENNIE
If that fuck Winstone has something
to do with this it means...

MRS. VINE
I know exactly what it means.

Vine ponders for a moment.

MRS. VINE (CONT'D)
I want you to send a couple of our
people to see Finlay the Fence.

LENNIE
Of course ma'am but if Jeremy
Cutter's working independently you
really think he'll try and fence
your jewels locally?

MRS. VINE
I don't want to think anything, I
want to know. Finlay's the only
person in the city capable of a
transaction like that.

Mrs. Vine walks back over to a panicked Brady as Lennie grabs
his mobile phone and makes a call.

BRADY
Please. Please, Mrs. Vine.

MRS. VINE
(Softly)
Shhhhhhhhh. Brady, my darling, why
don't you start by enlightening me
as to exactly who Jeremy, the
prince of thieves, is.

BRADY

Cutter was part of a special ops international unit. He's involved in off the books shit these days. He's the best I ever worked with.

MRS. VINE

You have a way of contacting him?

BRADY

He's gone dark. Said he'd reach out to let me know where I can collect my cut in a few days. But I'll track him down for you, Ma'am. I'll kill that motherfucker.

MRS VINE

But you're clearly no match to the man you describe.

Mrs. Vine picks up her pistol again.

LENNIE

Christina wait!

BANG! She head shots Brady... Throws a look at Lennie.

LENNIE (CONT'D)

Sorry, didn't mean to speak out of line, just thought...

MRS. VINE

I'm not waiting a few days. I want Mr. Cutter sat trembling in front of me before sunrise.

LENNIE

Yes ma'am.

78 INT. ROMAN'S LAUNDROMAT - NIGHT

78

Jeremy walks in and checks around - a couple of people sit waiting for their laundry, both gripped by their mobile phones watching news of the ensuing riot.

Jeremy takes a seat and waits...

79 INT. CAR - NIGHT

79

Ada (driving the car they stole earlier) rounds a corner and lands straight in the middle of MAYHEM.

ADA

Fucking Christ!

A riot in full swing, no cops to be seen. Ada hangs a sharp left but the riot has spilled onto this street too. She reverses and speeds down an adjacent road.

80 INT. PUB - NIGHT

80

Rouben (who we met earlier as Winstone lead him into Ada's bedroom before shooting him in the head) is extremely concerned, nursing a pint in the corner of the quiet pub.

Edward rushes in, spots Rouben and hustles over.

EDWARD

I got your message and rushed straight here. What's going on?

ROUBEN

(EASTERN EUROPEAN ACCENT)

Take a seat.

EDWARD

Fuck that, tell me what's wrong.

CURTIS (O.S.)

What are you playing at, Edward?

Edward turns to see Curtis stood behind him, holding his mobile phone.

EDWARD

Piss off Curtis.

CUT TO:

81 INT. GALLOWAY'S PLACE - CONTINUOUS

81

EDWARD

I'm regaling my story and you weren't there.

Edward's stood telling his story to an increasingly concerned Galloway sitting on his sofa - Curtis is on the other side of the room holding his mobile phone (same as in the pub).

EDWARD (CONT'D)

We dragged Galloway into this madness, he deserves to know.

GALLOWAY

I deserve to know, bro.

CURTIS

Just keep chill, all right. I'm making an important call.

Curtis goes back to his phone and Edward back to his story.

EDWARD

Winstone. You ever heard of him?

GALLOWAY

Frasier fucking Winstone. Please tell me you're having a giraffe?

(MORE)

GALLOWAY (CONT'D)
How are you even a blip on his
radar?

EDWARD
I didn't know?

82 INT. PUB - NIGHT

82

Edward's sat down, leaning into a fraught Rouben's face.

EDWARD
I'm just a delivery driver, man.
Never ask any questions. Never see
anything. That's it.

ROUBEN
You think that crap is going to get
you out of this?

EDWARD
Fuck you, Rouben. You swore nobody
would find out if we took a little
extra scratch for ourselves.

ROUBEN
Somebody found out.

EDWARD
Who is it? Who have we been working
for?

Rouben's lost all his colour.

ROUBEN
Frasier. Winstone.

Edward struggles to take in this information.

Galloway (*who is now in the pub!*) leans over from an adjacent
table.

GALLOWAY
What kind of bellend delivers shit
for someone they don't even know.
Then fucking steals from them?

EDWARD
FUCK YOU! ALRIGHT!

MATCH CUT TO:

83 INT. GALLOWAY'S PLACE - CONTINUOUS

83

EDWARD
I'M JUST TRYING TO SURVIVE ON THE
ROAD, MAN. YOU DON'T KNOW WHAT I'VE
BEEN THROUGH!

CURTIS

Edward mate, come on. Settle down.

Curtis is annoyed but has to deal with his call.

84

INT. PUB - NIGHT

84

Galloway's gone, Edward speaks to Rouben.

EDWARD

We have to pay Winstone back. With interest.

ROUBEN

I'm afraid we can't do that.

EDWARD

Why the fuck not?

ROUBEN

It's gone.

EDWARD

It isn't that much, a few grand. We can find it.

Rouben holds a look to Edward.

EDWARD (CONT'D)

How much did you fucking take?

Rouben seems terrified to come clean. Edward stands and starts pacing, shaking his arms.

EDWARD (CONT'D)

Rouben man, remember I told you about those fucking anxiety attacks I used to get. I feel like you're about to trigger one.

Edward SLAMS his hands down onto the table.

EDWARD (CONT'D)

How much?

ROUBEN

Couple hundred thousand maybe...

85

INT. GALLOWAY'S PLACE - CONTINUOUS

85

A stunned and nervous Galloway sits on the couch watching Edward deteriorate into an argument - *with himself*.

EDWARD

You motherfucking piece of asshole shit wanker. You've fucked us.

Edward faces the opposite direction - adopts an Eastern European Accent.

EDWARD (CONT'D)
 (Eastern Euro accent)
 I sorry. I never think this would
 happen.

Opposite direction.

EDWARD (CONT'D)
 (normal accent)
 But I didn't take that much. Not
 even close. YOU did.

Edward leaps to face the opposite direction - thick in the
 midst of his performance.

EDWARD (CONT'D)
 (Eastern Euro Accent)
 But they know YOU steal.

EDWARD (CONT'D)
 (normal accent)
 How they know I steal?

EDWARD (CONT'D)
 (Eastern Euro Accent)
 I tell them. Had to. Sorry Eddie.

GALLOWAY
 Erm, Ed... buddy...

Edward stops, looks at Galloway with a glorious insouciance.

EDWARD
 What's up mate? I'm mid flow here.

GALLOWAY
 I feel like you might need some
 professional help.

We hear a voice but don't see who it belongs to.

WINSTONE ASSOCIATE (O.S.)
 Mr. Winstone would like to have a
 conversation with you gentlemen.

86

INT. PUB - NIGHT

86

WINSTONE'S ASSOCIATE and his two friends stand behind Edward.

EDWARD
 (to Rouben)
 You fucking set me up.

ROUBEN
 I just promised we'd both be here.

Edward looks back at the Gangsters - MAKES A RUN FOR IT!!

Gangsters instantly POUNCE and wrestle Edward to the floor.

EDWARD
NO! IT'S NOT MY FAULT! I HAVEN'T
DONE ANYTHING!

87 INT. GALLOWAY'S PLACE - CONTINUOUS

87

Galloway stands up, *he's not happy.*

GALLOWAY
Detonator's, traffic wardens and
Frasier fucking Winstone!

EDWARD
AND CHARLOTTE HAS NOTHING TO DO
WITH THIS!

GALLOWAY
Who the hell is Charlotte?
(looks at Curtis)
What the actual fuck Curtis?

Curtis is too wrapped in his phone call.

CURTIS
(ON PHONE)
You're an absolute life saver...

Galloway and Edward stare at an unaware Curtis.

CURTIS (CONT'D)
(ON PHONE)
Thanks man. I'll be waiting.

Curtis hangs up. Looks over to Galloway.

CURTIS (CONT'D)
(nonchalantly)
What's the matter bruv?

88 INT. CAR - NIGHT

88

Ada drives up the street, it's chaos, rioters on both sides,
she rounds a corner - SLAMS the brakes as a Police Van pulls
up across the road, cutting it off.

POLICE in full Riot Gear span the entire street, marching
forwards, smashing truncheons against their riot shields.

ADA
Fuck.

Ada goes to reverse but the Rioters charge toward the police
literally trampling over Ada's car.

SMASH - Ada's back window's gone, people on her roof - **CRASH** -
a CROW BAR straight through her windscreen is the final straw
and Ada leaps out of the car into the mayhem.

The Rioters launch a full attack on the Riot Police!

Ada sprints off away from the ensuing battle.

89 INT. GALLOWAY'S PLACE - NIGHT 89

Edward's upset, working himself into a state.

EDWARD
My sister always looked after me.

CURTIS
Calm down. Do that anchor, thing.

Tears squeeze from Edward's enraged eyes.

EDWARD
My fucking-scum-piece-of-shit,
father...

CUT TO:

90 INT. HALLWAY - NIGHT 90

We SPEED up that corridor, toward the ajar door.

BACK TO:

91 INT. GALLOWAY'S PLACE - NIGHT 91

CURTIS
Where's your pebble, Eddie? Pull
out your pebble.

GALLOWAY
EH! Don't nobody be pulling out
their pebbles!

CURTIS
It's a calming technique dickhead.

GALLOWAY
I don't care what it is, I don't
want to see that shit.

Edward's building into a total state!

CUT TO:

92 INT. HALLWAY - NIGHT 92

We push past the ajar door and into...

93 INT. FRONT ROOM - CONTINUOUS 93

A MAN (40's) wearing a stained vest, cigarette hanging from
his mouth, turns to look at us.

Behind him YOUNG EDWARD cowers in a ball in the corner.

We pan around to reveal YOUNG ADA - stood firm, a look of RAGE burns inside her eyes.

EDWARD (V.O.)
She took fight lessons in secret.
So she could learn to defend me
from him.

94 EXT. CHURCH GRAVEYARD - DAY

94

Wind blows and the sun shines as we move around the graveyard wall to reveal YOUNG ADA and YOUNG EDWARD curled up together.

YOUNG ADA
He can't find us here. We're safe.

Young Ada wraps her arms around Young Edward and moves his face to look at her - Young Edward's face is badly bruised!

YOUNG ADA (CONT'D)
I won't let him hurt you any more.
I'm never going to let anyone hurt
you, Edward. I will protect you.

Ada spots a small rock, fallen from the Church wall. She picks it up and places it into Edward's hand.

YOUNG ADA (CONT'D)
I'm your rock. I'll always be here
for you.

A tear drops from this brave young woman's eye.

95 INT. GALLOWAY'S PLACE - NIGHT

95

Edward holds the rock in his hand, he looks at Curtis and Galloway.

EDWARD
But she ain't all that strong. She
hurts like hell inside.

CUT TO:

96 INT. FRONT ROOM - NIGHT

96

The Man in the vest lies face down on the ground - a pool of blood seeping from his head into the carpet.

An out-of-breath Young Ada stands over his body, staring down at him.

EDWARD (V.O.)
She killed that bastard for me.

97 INT. GALLOWAY'S PLACE - NIGHT

97

Edward starts STAMPING on the floor in hysterical tears.

EDWARD
AND THIS IS HOW I THANK HER.

GALLOWAY
Make him fucking stop, Curtis. They
call the geezer who lives
downstairs Nicky-Never-Lost-A-
Fight, a right short tempered
fucker.

THUMP. THUMP. THUMP. Sure enough, someone bangs from the
apartment below.

GALLOWAY (CONT'D)
If this twat doesn't quit banging
on my floor, Nicky's gonna be up
here not losing another fight!

CURTIS
(to Edward)
You're taking the piss now. Pack it
in.

Edward replies by defiantly JUMPING on the floor... Curtis
strides toward Edward.

CURTIS (CONT'D)
Sorry Ada.

EDWARD
Huh?

WALLOP! - Curtis sparks Edward out with a swift right hook.

GALLOWAY
Well if you were gonna knock the
cunt out why didn't you do it half
an hour ago?

98 INT. LAUNDROMAT - NIGHT

98

Jeremy sits waiting. His leg betrays a constant bounce, his
face hides the immense pressure. He checks his watch.

JEREMY
So much for Finlay always being on
time.

Somebody walks in, Jeremy looks up - it's an OLD LADY.

JEREMY (CONT'D)
Something isn't right.

99A EXT. STREET - NIGHT

99A

Ada sprints up the street, we can hear the riot nearby but there's only a few LOOTERS and PEOPLE running away.

A SCUMBAG MAN jumps out of a doorway right in front of Ada.

SCUMBAG MAN
Ain't safe for a little lady out
here all alone.

Ada tries to walk around him but he's joined by two more Scumbags blocking her path.

ADA
You picked the wrong one, boys.
First and last warning.

SCUMBAG MAN 2
You like it rough do you, darlin'?

ADA
You have no idea. Trust me and fuck
off.

SCUMBAG MAN 4 (O.S.)
Proper filth coming out of such a
pretty mouth.

Ada turns to see three more SCUMBAGS have approached from behind, she's now surrounded.

SCUMBAG MAN
Think we have to teach you how to
be a real lady?

Ada takes a deep breath.

ADA
Tried to warn you.

In an instant Ada's fist CRUSHES Scumbag 1's (SC1) nose - a SPIN KICK takes out SC2 before he realizes the fight's begun!

SC3 actually manages to land a punch on Ada, something he regrets milliseconds later as she BREAKS his arm.

SC4 whips out a BLADE which only serves to focus Ada's attention on him - in a FLASH she disarms him, delivers a devastating HEAD BUTT - turns and FLINGS her newly acquired blade into the leg of an advancing SC5, who drops in agony.

SCUMBAG MAN 5
AHHHHHHHHH.

Ada turns to face SC6... He takes in what's just happened in the BLINK-OF-AN-EYE. And *sprints off*.

ARMED POLICE (O.S.)
ARMED POLICE GET ON THE GROUND.

Ada spins around to see two ARMED COPS pointing guns at her.

ADA
 (to herself)
 For fuck's sake.
 (to Police)
 Listen, my daughter has been...

ARMED POLICE
 SHUT UP AND GET ON THE GROUND.

ADA
 I cannot do that. They have taken
 my daughter.

ARMED POLICE
 GET DOWN RIGHT FUCKING NOW.

ADA
 Bollocks to that.

Ada RUNS.

ARMED POLICE
 STOP OR I WILL SHOOT.

The Cops instantly make chase.

100 INT. GALLOWAY'S PLACE - NIGHT 100

THUMP THUMP THUMP - the knock on Galloway's door is so aggressive it's amazing the door remains on its hinges.

GALLOWAY
 Spectacular. Now we're all fucked.

A fuming Galloway walks past an unconscious Edward and places the security chain on his door, opens it a crack.

101 INT. GALLOWAY'S CORRIDOR - CONTINUOUS 101

Galloway peers out through the crack.

GALLOWAY
 Sorry about that Nicky mate, we...

A HUGE hand (complete with spiky wrist strap) slaps the door, snaps the chain and smashes it into Galloway's face.

102 INT. GALLOWAY'S PLACE - CONTINUOUS 102

Galloway hits the deck and in strides NICKY (40, giant bearded man, leather clad clothes - *think Hell's Angel's*).

NICKY
 You lads want to play some games?

Nicky doesn't see Curtis move before he's been hit in the abdomen and upper-cutted to the jaw - and Curtis' impressive attack does wobble Nicky.

Curtis and Galloway watch Nicky in silence for a moment...

But Nicky shakes it off before turning his furious attention toward a somewhat shocked Curtis.

GALLOWAY
I told you he was hard as fuck.

SLAP! Nicky open hand SLAPS Curtis so hard it knocks him clean off his feet.

GALLOWAY (CONT'D)
Oh my days, he SLAPPED you, bruv!

Nicky follows up with a running KICK to the abdomen.

GALLOWAY (CONT'D)
Penalty kick. Fuck me! Please Nicky, leave it out mate. He's sorry.

Curtis is struggling to climb to his feet.

CURTIS
I'm gonna fucking kill...

BLAM! Nicky BACK HANDS Curtis, sends him flying!

GALLOWAY
SHUT UP CURTIS! He's slapping the granny out of you!

Nicky grabs Curtis with both hands before we hear - *CLICK* - Nicky lets Curtis go - who's now pointing a Glock at him.

CURTIS
Ever had a fight with a pistol?

Nicky holds his hands up and Curtis SMASHES the butt of the gun into Nicky's nose.

NICKY
AHHHHH!

Blood gushes from Nicky's face as Curtis SWEEPS his legs, grips his arm and pins Nicky's face against the ground.

NICKY'S POV: Galloway crawls across the floor, looks at us.

GALLOWAY
I hope we can get past this Nicky mate, being neighbours and all. Just a big misunderstanding.

NICKY
LET GO OF ME!

Curtis lets go and presses his gun against Nicky's head.

CURTIS
I ever hear of you coming near this
place again I promise the last
thing you see on this earth will be
my raging eyes.

NICKY
OK. I'll go. Forget it.

Curtis moves the gun and Nicky runs for it.

GALLOWAY
(to Curtis RE gun)
You're strapped as well?!

EDWARD (O.S.)
You expect us to rob Mrs. Vine with
water pistols?

Galloway and Curtis look over to see Edward, now awake,
casually sitting on the floor rubbing his head.

GALLOWAY
What did that fuck-head just say?

103 EXT. STREET - NIGHT 103

Ada's hurtling down the street with the Cops on her heels...
She LEAPS over a fence and RACES up stone stairs.

103A EXT. ALLEY - CONTINUOUS 103A

Ada sprints up an alley - *dead end!*

With no where left to run, an out-of-breath Ada turns to the
Cops, now walking toward her, guns aimed, triggers ready.

ADA
You don't understand what's
happening here.

ARMED POLICE
We'll get everything sorted back at
the station.

ARMED POLICE 2
Lie on the ground with your hands
behind your back.

ADA
Do you have a family? Wouldn't you
do whatever it takes to save them?

ARMED POLICE 2
I'm sorry for whatever situation
you're in but you just assaulted
six people, stabbed one of them.

ADA
Understand you will have to kill
me. I will not be arrested. That
would mean the end for my daughter.

Armed Police 1 takes a step toward Ada.

ARMED POLICE 1
Understand that if you move another
fucking inch I will shoo.....

Ada GRABS his wrist, YANKS him toward her, CLOTHES LINES him!
He lands on his back with a SLAP. Ada now has his gun pointed
at a STUNNED Armed Police 2!

104 INT. GALLOWAY'S PLACE - NIGHT

104

Galloway is furious.

GALLOWAY
You rob the second biggest gangster
in the city to pay back the biggest
gangster? WANKERS!
(taps his temple)
Are you fucking mental?

CURTIS
Just listen for a second man...

GALLOWAY
How you gonna pay Winstone with
Vine's jewels you utter twats?
He'll kill you, then Vine will kill
you. You're so fucking dead they're
gonna have to bury you twice.

105 EXT. STREET - NIGHT

105

Armed Police 2's hands shake, gripping his weapon. Armed
Police 1 remains on the ground, winded, half-conscious.

ARMED POLICE 2
DROP THE GUN!

ADA
We both know that's not going to
happen.

ARMED POLICE 2
PLEASE DROP THE GUN!

ADA
I'm sorry sweetie. You can't have
me tonight.

Ada slowly walks past a trembling Armed Police 2 (AP2).

ADA (CONT'D)
Arrest one of those scumbags who
attacked me instead.

Ada takes out the ammo clip, throws the gun in a trash can.

ADA (CONT'D)
London's going to need you after
tonight.

Ada runs off... AP2 watches her go before turning to his
injured colleague.

ARMED POLICE 2
You alright Stu, mate?

RIOTER 1
FUCKING PIG.

AP2 looks just in time to see a RIOTER running up on him -
PUNCH the Rioter SMACKS AP2 in the face, two more RIOTERS
dive in and the three men set upon AP2.

RIOTER 2
Get his fucking gun!

ARMED POLICE
No. Stop...

RIOTER 1
FUCK YOU!

Rioter 1 KICKS AP2 in the face, Rioter 2 grabs his gun,
points it at AP2's head.

ARMED POLICE
Don't kill me, please.

RIOTER 2
Fucking die PIG.

BANG! Out of no-where Ada's PUSHED the gun and the bullet
skims AP2's head!

RIOTER 1
What the...

Ada THROAT punches Rioter 2 and takes the gun. **BANG - BANG -
BANG** - three shots at the floor leave the three Rioters
running away terrified.

A traumatised AP2, slumped on the ground, looks up to Ada
with tears in his eyes.

ARMED POLICE 2
You saved my life.

ADA
Now I have to save my daughter.

Ada sprints off... AP2 looks over to AP1 who's now sitting up further down the alley.

ARMED POLICE 2
Did you fucking see that, Stu?

106 INT. LAUNDROMAT - NIGHT

106

The door opens and Jeremy looks up to see a large IMPOSING MAN, dressed in a suit, staring right at him.

IMPOSING MAN
I understand you wish to join a
card game?

JEREMY
You're late.

Jeremy hands him an ACE OF CLUBS PLAYING CARD.

The man pulls a small SCANNER DEVICE, scans the playing card. A green light flashes, he gestures for Jeremy to follow.

107 INT. GALLOWAY'S PLACE - NIGHT

107

Edward picks up a half smoked Spliff and lights it up.

GALLOWAY
Fuck this noise, I want you both
out.

CURTIS
You know we can't leave.

GALLOWAY
I'm not giving you a choice.

108 EXT. OUTSIDE LAUNDROMAT - NIGHT

108

Jeremy follows Imposing Man out of the laundromat and into a brewing thunder storm as they walk toward a black SUV.

JEREMY
Where's Finlay?

IMPOSING MAN
I'm taking you to him.

JEREMY
Isn't how I understand this
normally works.

IMPOSING MAN
(shrugs)
It's up to you.

Imposing Man gets in the car and starts the engine.

JEREMY

I wish it was up to me.

Jeremy jumps in.

109 INT. GALLOWAY'S PLACE - NIGHT

109

Edward's covered in sweat, holding his head, pacing.

EDWARD

What kind of marijuana was in that
spliff? I don't feel right.

GALLOWAY

It wasn't marijuana, dickhead.
(to Curtis)
Not going to tell you again.

EDWARD

What the fuck was in it?
(to himself)
Hold it together... you're cool...
Ninety eight. Ninety eight.

Edward's grips hold of his rock.

CURTIS

(to Galloway)
This doesn't need to get out of
hand.

GALLOWAY

Are you for real? Out of hand is
back in Roman times bruv. Long
gone. This shit is a different
dimension. Now, FUCK. OFF!

110 EXT. OUTSIDE SIN NIGHT CLUB - CONTINUOUS

110

Ada runs toward SIN NIGHTCLUB, located on an industrial
estate, place you'd never stumble across by accident.

All sorts of characters hover around; seems to be a leaning
toward revellers scantily clad in leather based outfits.

Music pulsates from inside, there's a large security presence
and a line of people waiting to get in.

Ada strides toward TONY BOUNCER who's face DROPS.

TONY BOUNCER

Jesus Ada, you know we can't let
you in.

ADA

And you know there's not enough of
you on this door to stop me.

Ada looks over and shouts to JODY (30's).

ADA (CONT'D)
JODY, GET OVER HERE.

Jody reluctantly approaches.

JODY
Ada, what the fuck are you doing?

ADA
I'm here for Cia.

JODY
There's not a prayer you're getting
into this building.

Ada shows the ACE OF HEARTS playing card to Jody.

JODY (CONT'D)
(genuinely shocked)
You're serious right now?

ADA
Deadly.

Jody exchanges a look with Tony Bouncer.

JODY
Give me two minutes.

ADA
I'll give you one and then I'm
coming in.

111 INT. GALLOWAY'S PLACE - NIGHT

111

Curtis walks toward Galloway.

CURTIS
We come from fuck all you and I, no
family, no help. We've carved out
an existence for ourselves the best
we can...

GALLOWAY
Curtis, I'm sorry. I wish things
were different for me and I was in
a position to help. I'm scared and
I need you to go. *Please...*

The bullet penetrates through the back of Galloway's head and
blood sprays an astonished Curtis before we hear the **BANG!**

A second bullet rips through Galloway's front door before
Galloway's hit the ground.

Curtis drops and draws his gun, as a third shot virtually
obliterates the rest of Galloway's door.

Nicky holds a SHOTGUN behind what's left of Galloway's door.
He's with two other armed HELL'S ANGEL TYPES.

CURTIS
CUUUUNTS!

Curtis unloads at the door - Nicky and the Angels dive either side - remaining in the corridor.

112 EXT. OUTSIDE SIN NIGHTCLUB - NIGHT 112

Ada's becoming increasingly impatient.

ADA
Where is she, Tony? You have no
idea how important this is.

TONY BOUNCER
And you know how this works because
you made the fucking rules.

Ada hops over the waist height metal barrier, walks toward the door - catching the attention of the queuing crowd.

Tony grabs her shoulder, Ada grabs his wrist and TWISTS!

TONY BOUNCER (CONT'D)
AHHHH!

Tony drops to his knee, the other Bouncers move to intercept!

JODY
WAIT!

The fight stops a fraction of a second before it sparked.

JODY (CONT'D)
Cia said she will see you.

113 INT. GALLOWAY'S PLACE - NIGHT 113

Edward SCREAMS, curled in a ball on the floor against a wall as Nicky and his boys FIRE SHOTS into the apartment.

NICKY (O.S.)
THROW OUT THAT PILE OF MONEY ON THE
TABLE AND WE LET YOU LIVE.

Curtis looks over to the pile of cash and closes his eyes in sheer frustration before replying in BULLETS!

Checks his ammo - one clip left.

EDWARD
PLEASE HELP ME, CURTIS.

Curtis FIRES two shots before noticing the loot bag.

- 114 INT. SIN NIGHTCLUB ENTRANCE CORRIDOR - NIGHT 114
- Jody leads Ada down a dark corridor, the music becomes louder, an array of multi-colored lights flash up ahead.
- Ada's on high alert and is clearly being recognised - her presence is causing more than a little stir.
- 115 INT. GALLOWAY'S PLACE - NIGHT 115
- Curtis leaps up, empties his clip and dives for the loot bag.
- Return fire hurtles toward Curtis as he slides across the floor (with the bag) and lands right next to Edward, in relative safety, obscured from view of the front door.
- EDWARD
Please Curtis. I'm sorry. Help me.
- Curtis pulls a submachine gun from the loot bag.
- 116 INT. IMPOSING MAN'S SUV - NIGHT 116
- Jeremy's face is illuminated by flashes of lightening as the Imposing Man drives - Jeremy checks his watch.
- JEREMY
I'm under a serious time crunch.
Finlay said he'd...
- IMPOSING MAN
Not far now.
- 117 INT. SIN NIGHTCLUB - NIGHT 117
- The club is BOUNCING. People dancing, kissing or openly snorting some substance or another.
- Ada elegantly glides through the crowds following Jody. They arrive at a door guarded by three BOUNCERS - all staring at Ada in amazement.
- Jody whispers in one of their ears before leading Ada inside, all three offer a nod of respect to Ada as she passes.
- 118 INT. GALLOWAY'S PLACE - NIGHT 118
- Edward watches Curtis UNLEASH his automatic weapon across the walls either side of the door.
- SCREAMS of agony from the corridor. Curtis bolts to the door.
- Edward summons the courage to peer around the wall just in time to see Curtis disappear into the corridor.
- RATTATATTA** - the submachine gun fires... Two pistol SHOTS... And **RATATATATA**. One more pistol SHOT.

The screams stop... Edward watches, terrified..... Nothing.

119 INT. SIN NIGHTCLUB - BACKROOM - CONTINUOUS 119

The main room was tame compared to the den of debauchery we now occupy. BDSM in full display, whips, sex swings... In this room the women are very much the dominant sex - it's men who are tied up, men on all fours.

Jody leads Ada through the deviancy to another large door.

JODY
Don't you upset her. Understand me?

Ada doesn't answer, just stares at Jody... Jody walks off.

120 INT. IMPOSING MAN'S SUV - NIGHT 120

Imposing Man pulls the car over.

IMPOSING MAN
We're here.

An extremely suspicious Jeremy looks around but is left with little choice but to get out.

121 INT. GALLOWAY'S PLACE - NIGHT 121

Footsteps... Edward's heart beats through his chest as he watches the front door, eyes like blood shot golf balls.

Curtis walks in. Edward grins.

EDWARD
Thank god!

Curtis falls back into the wall, *grasping his stomach*.

EDWARD (CONT'D)
You're bleeding.

Curtis stumbles to the kitchen. Edward runs over.

EDWARD (CONT'D)
Are you alright?

Curtis ignores him, flicks on the stove, wraps a cloth round the handle of a knife, places the blade over the flame.

EDWARD (CONT'D)
Are they dead? No one's still
ninety-eight?

Curtis grabs a bottle of whiskey, takes a large gulp, lifts up his shirt, the bullet wound is bleeding badly.

122 EXT. CAR PARK - CONTINUOUS

122

Torrential rain batters down on Jeremy as he approaches a RANGE ROVER (tinted windows). The back door opens.

JEREMY

Finlay?

FINLAY (60 - dressed immaculately in a suit) sits inside - gesturing for Jeremy to get in.

JEREMY (CONT'D)

Why all the cloak and dagger shit?

FINLAY

I'm disappointed. The Machiavellian nature of our unique business forces me into the inexorable position of doing said business in a unique manner. A manner I understood you were content with. If we find ourselves in an incongruous position, do inform me now and let us waste no more of each other's time.

123 INT. GALLOWAY'S PLACE - CONTINUOUS

123

Curtis pours whiskey over the wound - winces in agony - grabs a wooden kitchen SPOON, BITES down on it.

EDWARD

What are you doing?

Curtis sticks the red hot knife into his wound.

CURTIS

GRRRAAAAHHHH!

Curtis removes the knife, desperately catches his breath.

EDWARD

How can I help you? What do you need?

CURTIS

Have to get the bullet out.

EDWARD

I can do it.

Edward looks Curtis in the eyes.

EDWARD (CONT'D)

I won't let you down, I swear.

Curtis hands him the knife.

CURTIS
You should feel when the knife
touches the bullet but it's in
deeper than I thought.

EDWARD
I'll get it. I've got your back.

Edward, way out of his league, musters the courage to slide the knife into the wound.

Curtis lets out a deep muffled GRUNT of pure pain.

Edward's pouring with sweat but focused, digging the knife around in Curtis' wound.

EDWARD (CONT'D)
I... I think I got it.

Edward flicks the bullet out of Curtis' wound and catches it - Curtis almost passes out...

CURTIS
Need to close the wound.

EDWARD
Tell me how?

CURTIS
You did you good, Eddie.

Curtis places his hand on Edward's shoulder.

CURTIS (CONT'D)
Thank you.

Curtis presses the seething hot knife against his wound. Curtis' skin SIZZLES as he attempts to seal the wound!

CURTIS (CONT'D)
AHHHHHHHH.

EDWARD
Jesus Christ.

Edward looks away... *he sees a badly wounded Nicky has crawled into the doorway, holding up a gun!*

EDWARD (CONT'D)
Curtis!

Curtis spots the fear in Edward's eyes and turns.

BANG - Nicky fires - straight into Curtis' throat!

Curtis grabs his neck, falls to his knees, blood seeps through his fingers. He looks at Edward, then falls face first to the floor. Dead.

A very weak Nicky manages to lift his gun toward Edward.

EDWARD (CONT'D)

NO!

Edward RUNS and climbs out the window onto the ledge.

124 EXT. LEDGE - NIGHT

124

Rain hammers down onto the slippery ledge. Edward frantically shuffles across it as far away from the window as he can.

EDWARD

Oh god. Please. *Please.*

125 INT. RANGE ROVER - NIGHT

125

Jeremy sits next to Finlay who inspects one of the jewels with a LOUPE.

FINLAY

One must be either asinine or a criminal genius to rob Mrs. Christina Vine.

JEREMY

Somebody hit Mrs. Vine?

Finlay raises an eyebrow but Jeremy gives away nothing.

FINLAY

Presumably nothing more than a coincidence then... Just like this Mushka riot escalating out of control. Lot going on in London tonight.

Jeremy looks at the driver - *careful what you say!*

FINLAY (CONT'D)

Don't concern yourself with our chauffeur, he's Deaf, literally. I find it simplifies life somewhat.

126 INT. SIN NIGHTCLUB - BACK ROOM - NIGHT

126

CIA (30's - dangerously sexy), prowls toward Ada with an intimidating raw confidence, leans right into Ada's face.

CIA

Club is packed, rioting descends across east London and Ada Williams comes to see me for the first time since quitting my employment. What a night.

ADA

Seems business is good.

CIA

It breaks my heart to know the only reason you're here is because you must need something.

ADA

I have something for you.

Cia flirtatiously looks Ada up and down.

CIA

Not what I want, no doubt. Or have you changed your mind?

ADA

Trust me, you'll want this.

Cia looks into Ada's eyes.

CIA

Trust?

Cia takes out a key and unlocks the large door.

127

INT. RANGE ROVER - NIGHT

127

Finlay passes the bag of jewels back to Jeremy.

FINLAY

Seven hundred thousand. I'm satisfied with that amount for these jewels.

Finlay taps the driver before using SIGN LANGUAGE to tell him something - the driver proceeds to send a text.

JEREMY

If you're agreeing to my asking price without haggling I'm guessing I bagged more jewels than expected?

FINLAY

I am simply a man of my word.

JEREMY

A vocabulary as sharp as your suit isn't enough of a facade I'm afraid, Finlay, I can still see straight through it.

FINLAY

Regardless, the price is seven.

We hear another car pull up adjacent.

FINLAY (CONT'D)

Open the window please.

Jeremy presses the button and the window slowly rolls down.

Imposing Man has his window down and he's offering Jeremy a black BRIEFCASE.

FINLAY (CONT'D)
Feel free to count it.

Jeremy cautiously takes the case - winds the window back up.

Jeremy opens the case, sure enough, it's full of £50 NOTES.

128 INT. CIA'S ROOM - NIGHT

128

Cia leads Ada into an impressively large room with a Victorian themed décor.

CIA
Take a seat.

Cia pushes Ada onto a large chair and straddles her.

ADA
I'm not here for this and you know it.

CIA
Exactly how I know you must really want me to have whatever you are here for. Because you've never liked me, have you, Ada?

ADA
I respect you, I just don't want to fuck you.

CIA
What do you think that does to a girl who always gets what she wants?

ADA
We've been over this. Many times.

CIA
Yet I still can't fathom why you won't protect me any longer?

ADA
I just walked past the Mayor's treasurer strapped to the floor with a dildo up his arse begging Veronica to piss on him.

CIA
(giggles)
Wouldn't be a Tuesday night without Harold.

ADA

My daughter is now old enough to ask questions I don't want to answer. I've kept you safe for years but I need to move on. Do something...

CIA

The wholesome life isn't for the likes of you and I, Ada. Doesn't matter how hard you wish it was. You've been gone all of five minutes and already you're back in the swamp with the rest of us reprobates.

Ada pushes Cia off her and stands up.

ADA

In a few hours you're going to find out someone robbed one of Mrs. Vine's stores tonight.

CIA

Old news, Ada. I already...

ADA

...I know who did it. You can make a fortune with that kind of scoop.

CIA

How do you know?

ADA

Have I ever lied to you? Even once?

CIA

What do you want for this?

ADA

Peace. I want you to forgive me. I've left the life and I don't want any burned bridges for me or my daughter.

CIA

(suspiciously)
That's it?

ADA

That's it.

Cia SLAPS Ada round the face! Ada doesn't react... Cia swings for her again but Ada expertly slips out of the way.

ADA (CONT'D)

I don't have time for your games tonight, Cia.

Cia goes to kick Ada and Ada's patience is done. Ada grabs Cia, pins her to the wall.

Cia's breathing heavily, getting some kind of strange pleasure from the altercation.

CIA
Handcuff yourself to the chair.

ADA
Fuck off.

CIA
You say you want peace? I say you need to be certain your information gets to the right destination. And there's no chance on earth you'd be here if I wasn't the best place in London to buy and sell enlightenment. If you want my guarantee. Handcuff yourself to the fucking chair, that's the price. *Trust me.*

A beat... Cia's face lights up as Ada releases her, walks to the seat (complete with handcuffs attached), sits down and cuffs her right hand. Cia literally GASPS.

Ada places her left hand onto the chair arm, Cia fastens Ada's hand into the other cuff.

CIA (CONT'D)
(whispers - out of breath)
I've tamed the untamable... You must be desperate.

Cia can hardly contain her excitement. Ada stares forward, Cia grabs Ada's chin, moves within an inch of Ada's lips.

ADA
Now what?

CIA
Haven't decided. I could take you to realms of pleasure... or pain. That you couldn't imagine.

Cia walks around the chair.

CIA (CONT'D)
You have old friends just next door who would literally kill for an opportunity like this. Ah, the money we could have made if...

ADA
...Our deal is time sensitive.

Cia kneels next to Ada... SIGHS.

CIA
You really can be a drag Miss. Williams.

Cia inserts the key and releases Ada's right hand which immediately wraps around Cia's throat - choking her.

ADA
We have an agreement?

But the affect isn't as expected, in fact Cia seems to enjoy being choked! - Jody walks in.

JODY
Cia, I have Mr...

Jody stops, sees Cia being choked and runs out.

ADA
Other hand. NOW.

Ada tightens her grip but Cia's eyes roll, she smiles. She does NOT unlock Ada's other hand.

Jody rushes back in with three HUGE SECURITY GUARDS (HSG).

ADA (CONT'D)
Call them off.

Ada lets go of Cia's neck and grabs her hand with the key, the pair scramble for it and the key drops to the floor.

WHAM! HSG 1 smashes Ada in the face! Ada darts out of the way of HSG 2 and he punches the back of the chair.

With one hand still cuffed to the chair, Ada blocks HSG 1's next punch, sweeps his leg and KNEES him to the face.

But HSG 2 lands a MASSIVE blow to the back of Ada's head before HSG 3 launches a crunching KICK to her stomach.

CIA
Surely the mighty Ada Williams
can't be bested by my new security?

Ada drops, deftly dodging HSG 1's leg which gets caught in the arm of the chair. Ada SLAMS her arm onto his leg - **SNAP!**

HSG 1
AHHHHHHHHH.

Ada grabs the key and despite brutal strikes from HS2 and HS3 she unlocks her cuff - remarkable display of toughness!

She whip kicks HSG 2, connecting clean with his face.

Ada attacks HS3 who demonstrates an advanced fighting style, able to almost match Ada's tactical onslaught before HSG 2 dives on her - it's a vicious battle!

CIA
I mention these boys are special
forces trained? Same as you.

A devastating super man punch to HSG 2 sends him crashing through a table before Ada leaps half way up the wall to propel herself down with a knee to HSG 3's face - he drops like the proverbial sack.

Cia surveys her men, all on the floor, each bested by Ada.

CIA (CONT'D)
Once again you leave me breathless.

Ada approaches Cia who backs off until she hits a wall.

ADA
Frasier Winstone robbed Mrs. Vine,
wants to show how vulnerable she
is. Winstone thinks the move will
gain him the neutral street
support. He wants a war.

Ada turns and walks out.

CIA
I fucking love that bitch.

129 INT. MRS. VINE'S KITCHEN - NIGHT

129

Mrs. Vine slices into a rare (*bloody*) steak and takes a bite as her mobile rings, she answers.

MRS. VINE
(on the phone)
Talk to me.

OWEN (O.S.)
You asked me to track Finlay.

MRS. VINE
And?

130 INT. CAR - INTERCUT

130

Four HENCHMEN in a car, OWEN (driver's seat) on his cell - look through the rain at the black Range Rover (Jeremy and Finlay are inside of) and the SUV adjacent.

OWEN
Ma'am, I'm ninety nine percent sure
Finlay's currently in a car with
this Jeremy Cutter... What should
we do?

131 INT. MRS. VINE'S KITCHEN - INTERCUT

131

MRS. VINE briefly mulls, chewing her steak.

MRS. VINE
 Fuck it. Do the lot of them. But
 before you kill Cutter find out if
 he's working for Winstone. If we're
 going to war I want to be ready.

132 INT. CAR - INTERCUT

132

OWEN
 Of course, Ma'am.

133 INT. RANGE ROVER - NIGHT

133

Jeremy finishes counting, closes the briefcase and nods.

JEREMY
 It's all there.

FINLAY
 The jewels please.

JEREMY
 It take you long to learn sign
 language?

Finlay is unsettled by Jeremy's random question.

JEREMY (CONT'D)
 I learned with an old buddy of
 mine. Bomb exploded right in his
 face over in Afghan. Absolute
 miracle he kept his sight but he
 totally lost his hearing.

Finlay's eyes widen. Jeremy moves his hand from under the
 briefcase - he's holding a pistol pointed at Finlay.

FINLAY
 I think there's been a
 misunderstanding.

JEREMY
 No. No misunderstanding. Guessing
 your plan was to rat me out to
 Vine, bring her jewels back for a
 nice discounted price?

GUN SHOTS... From outside the car. Jeremy and Finlay look
 equally confused.

FINLAY
 DRIVE!

The Driver hears Finlay. He hits the accelerator but the
 moment the car moves the Driver is RIDDLED with BULLETS.
 Finlay and Jeremy duck down as best they can.

The car speeds and SPEEDS until it CRASHES into a WALL! The car CRUMPLES - Finlay's knee is crushed, he SCREAMS.

MATCH CUT TO:

134 EXT. LEDGE - NIGHT 134

Edward SCREAMS - the rain storm and sheer panic hammer him as he perches on the ledge having shuffled about twenty-five metres from the window to the corner of the building.

EDWARD

Oh god. Fuck me. Oh Jesus.

He looks back to Galloway's window, thinks for a moment, he takes a step the way he came and his foot instantly slips!

EDWARD (CONT'D)

AHHHHH!

Edward barely manages to stop himself from plummeting!

135 EXT. OUTSIDE SIN NIGHTCLUB - NIGHT 135

Ada sprints away from the club as an expensive CAR pulls up. A guy in SHADES leans out of the window grinning.

SHADES

Evening darlin'. You ever had a joy ride in a stolen car?

Ada jogs over to the car...

ADA

Yesterday I'd have said no.

PUNCH. Ada knocks out the driver, drags him out.

ADA (CONT'D)

But as it happens.

She jumps in the car.

ADA (CONT'D)

This is my third time today.

Ada races off.

136 INT. RANGE ROVER - NIGHT 136

A stunned Jeremy repeatedly kicks the door until it opens - takes a deep breath, clutching his pistol, he dives out.

137 EXT. STREET - CONTINUOUS 137

Visibility is terrible in the storm - **BANG BANG** - bullets immediately fire at Jeremy who dives behind Finlay's car.

He carefully peers to see two stationary cars, one with it's headlights on - aims... **FIRES**. Takes out the headlights...

Jeremy can now clearly see a Man's silhouette - he UNLOADS. The man drops. Jeremy switches a clip and advances.

Two SHOTS at Jeremy only serve to reveal the shooter's position, Jeremy unleashes four shots - shooter's dead.

Jeremy leaps on Owen's car bonnet, spots Imposing Man holding a gun through his window - *Jeremy darts out of the way*. Fires two SHOTS. Imposing Man taken care of - Jeremy's out of ammo!

Owen runs round the car but before he can aim Jeremy POUNCES and both men cascade through an adjacent SHOP WINDOW.

138 EXT. RENOVATED SHOP - NIGHT 138

Jeremy and Owen lie surrounded by shattered glass - shop is mid renovation, various tools, work benches...

Owen launches an elbow into Jeremy's face. But Jeremy takes it, hops to his feet - Owen's just as fast to his feet.

The pair face each other.

OWEN

Lets see what you've got.

They charge into battle - fast, lethal and feral! Smash and crash into anything in their way.

Owen spots his pistol, leaps and grabs it but Jeremy's on him and CATAPULTS them both straight through a PLASTER WALL...

139 INT. BACK ROOM - CONTINUOUS 139

It's PITCH BLACK... Owen FIRES - **FLASH** - the room momentarily illuminates revealing Jeremy standing just to Owen's side.

FLASH Owen's fired at Jeremy's previous position but he's moved (barely) out of the way.

THREE MORE FLASHES - provide moments of light as Owen attempts to hit Jeremy who's desperately scrambling away.

A FINAL FLASH illuminates Jeremy delivering an earth shattering drop kick, hurtling Owen back into...

140 INT. RENOVATED SHOP - CONTINUOUS 140

Owen hits a WORKBENCH, smashes it in two, lands on NAIL GUN -- SWCHWIP SWCHWIP - two nails PIERCE into Jeremy's arm.

JEREMY

Fuck.

Jeremy leaps behind a SHOP COUNTER, pulls a nail from his arm, just as SWCWHIP another nail imbeds in his leg.

Owen's atop the counter, firing down onto Jeremy who scrambles up and sprints away...

141 EXT. STREET - CONTINUOUS 141

Jeremy runs back into the rain with Owen in pursuit - SWCWHIP - nail penetrates Jeremy's back but Owen's out of nails.

Owen flings the nail gun into Jeremy's face before diving on him and they descend into a grapple - test of strength.

But Jeremy's been through so much, he wavers, Owen slowly positions him into a choke hold.

Jeremy suddenly lets go of Owen, yanks a nail from his back, STABS it into Owen's cheek.

OWEN
AHHHHHHH!

Jeremy kicks Owen's leg, **CRACKS** his knee backwards, on Owen's way down Jeremy catches Owen by the head - **SNAPS** his neck.

Jeremy collapses to the floor next to Owen's corpse, desperately trying to catch his breath...

Jeremy drags himself to his feet and heads toward Finlay's Range Rover - picks up a gun on route.

142 EXT. OUTSIDE FINLAY'S CAR - CONTINUOUS 142

Finlay's hand is on the briefcase, his lifeless eyes stare blankly forward. Jeremy grabs the briefcase.

143 EXT. CITY VIEW - CONTINUOUS 143

Spectacular birds-eye-view of London amidst a viscous storm.

We SWOOP down and RACE above the RIOTING CROWDS before gliding through quieter streets to find a car pulling up outside Galloway's building - Ada leaps out and runs inside.

144 INT. GALLOWAY'S CORRIDOR - NIGHT 144

Ada rounds the corner, sudden look of shock on her face! She sees the two dead hell's angels! She grabs one of their guns.

145 INT. GALLOWAY'S PLACE - CONTINUOUS 145

Nicky lies dead on the floor, not far from Curtis.

ADA
No.

Ada sprints over to Curtis, checks his pulse. Ada presses her forehead against his.

ADA (CONT'D)
I'm so fucking sorry.

But Ada doesn't have time to grieve, she immediately searches the apartment - gun raised.

ADA (CONT'D)
Edward? Ed? Eddie, where are you?

Ada pulls her mobile and dials.

ADA (CONT'D)
Pick up, Edward, come on. Please.

NOISE - Ada WHIPS around - gun at the ready - to find HOODY GIRL stood shaking in the doorway, looks terrified.

ADA (CONT'D)
Who the fuck are you?

HOODY GIRL
Don't want no trouble, fam. Got told to deliver a detonator to a man named, Curtis. That's it.

ADA
Throw it over.

She immediately obliges before sprinting out of the door. Ada picks up the detonator, grabs the loot bag, stops, takes a last look at Curtis... *Notices the open window.*

146 EXT. LEDGE - NIGHT

146

Ada peers out of the window into the hammering rain and is STUNNED to see Edward! But she holds herself together.

ADA
(loud but calm)
Hey, Eddie...

Edward WHIPS his head toward Ada.

EDWARD
HEEEEEEEEEEEEEEEEEEEELP!

ADA
Don't worry, I'm here. Can you make your way back to me?

Edward's hyperventilating - the panic taking hold.

ADA (CONT'D)
I can't... I can't move. Can't breathe... ADA PLEASE!

Edward throws himself back, accidentally SMASHES his head against the wall, nearly slips off!

ADA (CONT'D)
Everything's going to be fine. Just stay still. I'm coming.

Ada climbs out and places her foot on the ledge but the moment she does so the concrete cracks, Ada notices and dives back through the window just as a HUGE chunk of the concrete ledge breaks off and crashes to the ground!

ADA (CONT'D)
Fuck.

EDWARD
I'M GONNA DIE, I KNOW IT!

Ada notices a window directly above Edward.

ADA
Listen to me very carefully. I don't want you to move an inch. I'll be right back.

EDWARD
DON'T LEAVE ME.

ADA
I'm going to that window just above you. I can pull you up from there.

Ada clambers back inside.

EDWARD
Ada? ADA!

Edward glances down to the street so many stories below -
GASPING for breath!

CUT TO:

147	INT. CAR - NIGHT	147
	Jeremy's gunning Imposing Man's SUV through London.	
148	INT. HALLWAY CORRIDOR - NIGHT	148
	Ada HURTLES up the corridor to a window at the end of the hallway and pulls it up.	
149	EXT. LEDGE - CONTINUOUS	149
	Ada hangs out of the window a couple of meters above Edward. But Edward is not directly under her.	

ADA
(calm)
Hey Eddie.

EDWARD
(shocked)
AHHHHHHHHHHH!

ADA
It's OK, it's just me.

Ada climbs half in and out of the window...

ADA (CONT'D)
You're going to have to step
towards me.

EDWARD
YOU'RE TOO FAR.

ADA
(sternly)
Edward! Look at me.

Ada's sudden tone change catches Edward off guard, he looks
up at her.

ADA (CONT'D)
I'm not going to let anything
happen to you. Do you believe me?

Edward's panic is suddenly easing.

EDWARD
I know you'd do anything for me.

ADA
Please do exactly as I say.

Ada grips the window frame with one hand and holds out her
other hand to Edward.

ADA (CONT'D)
This is as far as I can go. If I
let go of the window frame I won't
be able to lift you up. So all I
need you to do is take one step and
grab my hand.

150 INT. CAR - NIGHT

150

Jeremy red lines the car before pulling to a halt outside
Galloways.

151 EXT. OUTSIDE GALLOWAYS - CONTINUOUS

151

Jeremy dives out and runs toward the building but stops as he
hears...

EDWARD (O.S.)
OH JESUS!

A slightly confused Jeremy glances around before looking up! The almost unfathomable sight of Ada leaning out of the window trying to reach Edward on the ledge!

JEREMY
FUCK NO!

Jeremy virtually takes off heading for the building.

152 EXT. LEDGE - NIGHT

152

Ada leans as far as she can manage, her own grip pushed to the limit - her knuckles white.

ADA
Take my hand.

EDWARD
Ok... I can do it.

Edward looks up, repositions himself - grabs Ada's hand!

ADA
Great Eddie! You did good.

Edward places his foot against the wall for leverage but it instantly SLIPS OFF - Ada GRIPS onto his hand.

EDWARD
AHHHHHHHHH!

Edward's DANGLING! *Frantically kicking his legs in a blind panic....!*

EDWARD (CONT'D)
DON'T LET ME GO.

Ada's struggling to hold on to Edward with one hand and the window ledge with her other hand.

ADA
LOOK AT ME AND FOCUS!

Edward looks up to her.

ADA (CONT'D)
Put your foot back on the ledge.

Edward looks down and places his foot back on the ledge.

153 INT. STAIRCASE - NIGHT

153

Jeremy's racing up the stairs as fast as he can move.

154 EXT. LEDGE - NIGHT

154

Edward's stopped struggling, his foot's still on the ledge and he's gripping Ada's one hand with both of his hands.

ADA
You ready, Ed?

EDWARD
Ready.

ADA
Place your foot right there.
(eyes a spot on the wall)

Edward gets traction with his foot against the wall. Ada is straining, using every ounce of strength she has left.

ADA (CONT'D)
Perfect. But you're going to have
to lift yourself up while I pull!

EDWARD
Ok. Ok...

ADA
Here we go... On three...

But a panicking Edward leaps!

ADA (CONT'D)
Edward no! Get back on the ledge I
can't hold you!

Edward tries to place his foot back on the ledge but as he does so a chunk of the ledge BREAKS OFF!!

ADA (CONT'D)
YOU HAVE TO CLIMB!

But Edward can't get a footing and Ada's losing her grip! She's fucking straining to lift him with all her might!

ADA (CONT'D)
LIFT YOURSELF UP! PLEASE!

Edward just manages to get a toe pressed against the side of remaining ledge. It stops the dangling but they are stuck.

155 INT. STAIRCASE - NIGHT

155

Jeremy races up the stairs, passes a sign: 9TH FLOOR.

JEREMY
TWO MORE FLOORS ADA, I'M COMING.

156 EXT. LEDGE - NIGHT

156

Ada's body begins to shake under the strain, Edward's gripping on with both hands.

ADA
EDWARD, I'M BEGGING YOU, YOU HAVE
TO LIFT YOURSELF.

Edward looks up. He can see Ada's hand slipping from her grip on the window frame. He looks into her eyes - suddenly he's oddly calm.

EDWARD
I know you'd die before letting me
go.

Ada looks back to her brother.

EDWARD (CONT'D)
Thank you for everything, Ada. But
Charlotte needs you now.

Ada's eyes open wide - *she knows what Edward's about to do!!*

ADA
EDWARD NOOOOOOOOOOOO!

EDWARD
I'm sorry.

Edward lets Ada's hand go... Ada tries to grab him but...
EDWARD FALLS.

ADA'S POWERLESS BUT TO WATCH EDWARD DROP.

ADA'S POV: Edward looks right at us. His eyes wide,
vulnerable and terrified.

We move close into Ada's face as she stares down into the
depths of hell before we hear... **THUD!**

157 INT. CORRIDOR - NIGHT

157

Jeremy SPRINTS up the corridor toward Ada.

JEREMY
ADA!

But as Jeremy gets closer he realises Ada's slumped over the
window edge...

JEREMY (CONT'D)
Ada?

Jeremy slowly looks out of the window. We catch glimpse of
Edward's corpse, blood surrounding him, diluted by the rain.

Jeremy gently pulls Ada back inside and wraps his arms
tightly around her as she cries from the depth of her soul.

Part of Ada's world has ended. Her heart is broken... Our two warriors hold each other for a moment.

JEREMY (CONT'D)

Remember the day we met? First day training for that international military cooperation bullshit. Americans and Brits walking around with our chests puffed out. We both laughed because the instructor looked like a typical dumb fuck loud mouth army boy. But then he said...

Ada answers in a trance, almost reciting what she's saying.

ADA

The body consumes calories as energy in order to continue to burn at ninety-eight degrees.

JEREMY

He asked us if we'd ever felt a dead body? It's cold. We've got to burn hotter than that. Keep yourself and the men and women who stand beside you burning at...

ADA

...ninety-eight. That is our primary goal.

JEREMY

At the end of training he described you as indefatigable, Ada. You never give up, no matter what. Called you a Lioness.

Ada's eyes burn into Jeremy's.

JEREMY (CONT'D)

Edward is gone. Charlotte is still ninety-eight.

ADA

Charlotte.

158

EXT. CITY SKYLINE - DAWN

158

Dawn breaks across the city as the storm subsides.

CIA (V.O.)

What an unexpected pleasure.

MRS. VINE (V.O.)

You reached out to my people, asked to talk urgently.

159 INT. CIA'S ROOM - DAWN

159

Cia sits at her desk with Mrs. Vine stood in front of the desk (Lennie and several of Vine's HEAVIES behind her).

CIA

After years of doing business this is the first time you've ever come to see me face to face. I'm assuming you're not here for a night cap?

MRS. VINE

I understand you have some food for me?

CIA

No doubt, once consumed you'll agree it's caviar.

MRS. VINE

You have my attention.

CIA

The usual rate for Caviar?

MRS. VINE

The usual.

CIA

Frasier Winstone was behind the hit on your jewellery store. He wants to make you look weak. Thinks it'll win him the neutral support on the street if war were to break out.

MRS. VINE

For an extra special tip, may I meet the chef?

CIA

I'm sorry Mrs. Vine but you know how I work. I can't divulge who, how or where I obtain my ingredients, all I can do is offer you the meal.

MRS. VINE

Never much liked caviar. So fucking salty.

CIA

My restaurant will still require payment otherwise our kitchen will remain closed to you for all future transactions.

MRS. VINE

You've walked a remarkable tight rope to build such an operation as this in my city.

(MORE)

MRS. VINE (CONT'D)
Not just a pretty little head on
those shoulders, are you?

CIA
You flatter me, Mrs. Vine.

Mrs. Vine looks back to Lennie.

MRS. VINE
Settle the bill.

160 INT. CAR - DAWN

160

Jeremy drives and glances across to a shell-shocked Ada.

JEREMY
You know I've never been great at
the, I guess, real talk...

Ada just stares blankly forward.

JEREMY (CONT'D)
And I figure I'm even worse at
listening. Fuck I wish I'd listened
more.

No reaction from Ada but Jeremy continues.

JEREMY (CONT'D)
You were right, I didn't want to
give up the adrenalin of the work.
But it wasn't just that. I was
scared shitless of...feelings. You
know? Felt like I'd had my fill of
it growing up. But I should have
realized how lucky I was. Biggest
regret of my life was losing you.

Ada throws a brief look to Jeremy - she's hearing him.

JEREMY (CONT'D)
We're going to get Charlotte back
and I'm going to quit the work. Be
around all the time. We can start
over, somewhere new. If you and
Charlotte will have me?

Jeremy pulls the car over and Ada jumps out.

JEREMY (CONT'D)
I love you, Ada.

Ada goes to close the door but hesitates.

ADA
Jeremy.

Jeremy turns looks at Ada.

ADA (CONT'D)
Thank you.

Jeremy allows a hint of a smile and Ada closes the door.

161 INT. CAFE - DAWN

161

The second hand of a ticking wall clock lands at 06:00...

The steely gaze of Frasier Winstone moves from the clock and grips onto the door as Ada enters the busy cafe.

Ada sits opposite Winstone, matching his stare and then some.

WINSTONE
Mandem running riot up and down my city, we're on the news all over the world. Enterprising wannabe gangsters thinking it's they time to shine n' shit like that.

ADA
Where's Charlotte?

WINSTONE
Y'know the most valuable thing in this world, Ada?

ADA
I want to see my daughter.

WINSTONE
Information. Take you for example. Had no idea you existed until a few days ago. Now look at us, all cosy, sharing breakfast and coffee.

Winstone leans forward, takes a sip of coffee.

WINSTONE (CONT'D)
You're a dangerous female. Information I wish I'd had a long time before now.

ADA
If your fear is that I'll be on some kind of vendetta after this, you're wrong. You won't have to worry about me.

WINSTONE
And your blood? Baby brother not here to face whatever tunes I may be playing?

ADA
My brother is dead.

A beat... Winstone sits back, takes this in.

WINSTONE

You've had a stressful time. Your limits been pushed, for sure.

ADA

Winstone... Mr. Winstone. I have your money. Is my daughter here?

WINSTONE

She is.

ADA

Can I see her?

WINSTONE

How about I throw you a piece of information?

Ada looks around, she's becoming very edgy - a MAN walks over and places a large pink BOX on the table.

WINSTONE (CONT'D)

A gift.

ADA

If you've hurt my daughter you won't be able to kill me before...

WINSTONE

Relax, Ada. Open the box.

Ada cautiously opens the box - the SEVERED HEAD of Cia. Ada GASPS.

WINSTONE (CONT'D)

Course re-gifting ain't hardly polite.

MRS. VINE (O.S.)

But on this occasion I made an exception.

To Ada's horror, Mrs. Vine sits down next to Winstone - Lennie stands directly behind her.

MRS. VINE (CONT'D)

I thought Ada might enjoy the surprise even more than you.

WINSTONE

You are a true sweetheart.

Ada closes her eyes and shakes her head in resignation.

ADA

You never asked where the money is.

Ada looks up to Winstone and Vine.

ADA (CONT'D)
You never asked because you already
know who has it.

MRS. VINE
I assume he's somehow listening.
Would you like to invite...

162 INT. CAR - DAWN

162

MOBILE PHONE (V.O.)
(LOUD SPEAKER)
...Jeremy Cutter to join us?

Jeremy's sitting in the car listening to his mobile phone.

JEREMY
Motherfuckers.

Jeremy grabs the loot bag next to him and jumps out the car.

163 INT. CAFE - DAWN

163

MRS. VINE
I hope your colleague also has my
jewels. Finlay certainly doesn't.

WINSTONE
Best laid plans, Ada. People get
real vexed when they go all out of
whack.

Jeremy walks in and heads to Winstone's table.

JEREMY
Hi everyone. Quick word to the
wise, if any poor asshole is
genuinely in here enjoying
breakfast then you might wanna get
gone pronto as you're right in the
midst of a situation.

Jeremy looks around, everyone's watching him, silently.

JEREMY (CONT'D)
All in on it? Don't say you weren't
given fair warning.

ADA
Maybe it's time for us to enlighten
you Mr. Winstone. Mrs. Vine.

Jeremy places the loot bag onto the table and opens it.
Inside is indeed piles of cash, but also a black BRIEFCASE.

ADA (CONT'D)
One part of our plan has actually
worked. Amazingly.

WINSTONE
What's in the brief case?

ADA
Feel free to take a look.

Winstone's arrogant demeanour has suddenly been dented.

WINSTONE
Open the case or I click my fingers
and your baby loses three toes.

Jeremy grabs the case, his sudden movement causes every
single person in the cafe to pull a GUN and point it at him!

JEREMY
Everyone relax.

ADA
Last thing we want is someone
making a sudden move around this
stuff.

Jeremy opens the briefcase - packed with plastic explosives.

For the first time both Winstone and Vine are speechless!

JEREMY
It's not so much the briefcase you
need to worry about.

ADA
It's the detonator.

Under the distraction Ada's pulled out a held BOMB DETONATOR -
she promptly presses her thumb on the BUTTON and holds.

Winstone's shaken. Mrs. Vine keeps her cool.

ADA (CONT'D)
It's a dead woman's switch. I let
go of this trigger... big boom!

JEREMY
How about everyone puts their
weapons away.

ADA
Guns do make my thumb a little
nervous.

A nod from Vine and Winstone motivates everyone to put their
guns away but the tension remains razor sharp!

WINSTONE
Bring the girl.

A CUSTOMER runs in back and returns with CHARLOTTE.

CHARLOTTE
(SIGN LANGUAGE)
Mummy!

Ada leaps up.

ADA
(SIGN LANGUAGE)
Are you alright?

Charlotte wants to run over but is held by the man.

WINSTONE
I know you ain't gonna kill your
own baby girl.

ADA
You think I'd let my daughter go
through your network, trafficked to
some hell hole? You're God dammed
right I'd prefer the alternative.

MRS. VINE
Winstone, I think the term, live to
fight another day has never been
more apt.

Winstone stares at Ada.

WINSTONE
You walk out of here. Then what?

ADA
Soon as we're a safe distance away
I'll disarm the bomb. Everyone gets
out alive.

WINSTONE
How do I know that?

JEREMY
You don't.

ADA
Guess you'll have to trust us.

MRS. VINE
Give the woman back her daughter.

ADA
We'll just walk away and leave you
the money. We don't need anyone
coming after us to avenge your
murder.

Mrs. Vine leans forward and stares at Ada.

MRS. VINE
I'm no angel but I would never have
sanctioned the kidnapping of your
daughter.

ADA
But you know what he does with
little girls.

Mrs. Vine doesn't answer...

WINSTONE
Vincent.

The Man holding Charlotte lets her go, she runs over to Ada.

WINSTONE (CONT'D)
Anything happens to me you best
understand the wrath my people will
bring down on to you.

Charlotte hugs her Mum tight.

ADA
(SIGN LANGUAGE)
Stay calm. I'm taking you home.

Jeremy, Ada and Charlotte move slowly to the door, everyone,
including Winstone and Mrs. Vine, stand up.

JEREMY
Everybody keep nice and chill.

ADA
Anyone fucks with that case or
comes after us and a dentist will
struggle to identify what's left of
you.

Ada walks out with Charlotte.

JEREMY
Let's never set eyes upon each
other again.

Jeremy walks out.

MRS. VINE
(to Winstone)
You of course understand I'll be
taking that money in exchange for
my jewels.

WINSTONE
It ain't my fault you got fucking
ripped off.

Winstone goes to take the money.

LENNIE
Fuck you think you're doing?

In a flash Lennie whips out his gun, followed by Mrs. Vine -
along with her side of the cafe! Winstone's half of the cafe
also all pull guns! It's an instant stand off!

164 EXT. OUTSIDE CAFE - DAWN

164

Jeremy turns... **WALLOP!**

MUSHKA ROADMAN
What you sayin', fam?

Jeremy hits the deck - a MUSHKA has smashed him in the head with a SHOTGUN which he now points at Jeremy.

MUSHKA ROADMAN (CONT'D)
You one of Winstone's or Vine's? We
know they're both in there.

More Mushka's are running up the street from both directions - no sign of police.

MUSHKA ROADMAN (CONT'D)
The feds are done. Mushka's are
taking the streets.

JEREMY
We're not looking for trouble.

MUSHKA ROADMAN 2
Then you shouldn't have been in
Winstone's yard, blud.

He cocks the shotgun - ready to fire.

ADA
Oi, wanker. You see this?

Ada's interjection throws the Mushka Roadman.

MUSHKA GANG BANGER
(to the other Roadman)
Fucking shoot her, do the kid too.

With a wild look in her eyes Ada holds up her hand clutching the detonator. Charlotte hides right behind Ada.

ADA
There's a massive bomb in there and
I'm holding the trigger.

MUSHKA ROADMAN 2
Fucking drop it, bitch.

ADA
I fucking drop it and we all die.

MUSHKA ROADMAN
You're full of shit.

ADA
You want to bet your life on that?

Suddenly the sounds of a GUN FIGHT erupts from inside the cafe!

MUSHKA ROADMAN 2

Fuck is that?

Mrs. Vine bursts out of the cafe (covered in blood) with an UZI, flanked by Lennie and a load of HEAVIES.

MRS. VINE

YOU LOOKING FOR ME FUCKERS?!

Mrs. Vine and her gang start blasting! All hell breaks lose as Mushka's return fire!

Ada's doing her best to cover Charlotte but the gun fire is spraying in all directions!

Jeremy looks at Ada - no way to keep Charlotte safe, no where to escape.

JEREMY

It's our only shot.

They crouch down behind a car, Ada wraps her arms around Charlotte, Jeremy holds them both.

Ada stares into Charlotte's eyes... She MOUTHS 'I love you' - lets go of the detonator.

Everything falls silent before the flash...

SLOW MOTION... Ada, Jeremy, Charlotte and numerous Mushkas are thrown into the air as a FIREBALL bursts out of the cafe engulfing and incinerating Mrs. Vine.

A mushroom cloud hurtles into the air, casting a shadow over the street.....

We return to normal speed with an eerie SILENCE. We scan through the aftermath.

We find an unharmed Charlotte climbing from underneath a severed car door.

She searches through the rubble to find Ada, motionless, eyes closed, underneath a steel girder.

Charlotte shakes her unresponsive Mum. She attempts to move the girder - *doesn't budge an inch*. For the first time we hear Charlotte speak.

CHARLOTTE

Mum. Mummy wake up.

Jeremy touches Charlotte's shoulder, she turns to see him battered and bruised, but alive.

JEREMY

(SIGN LANGUAGE)

Are you all right, angel?

CHARLOTTE
(SIGN LANGUAGE)
I can't wake Mummy up.

Jeremy kneels down next to Charlotte.

JEREMY
(SIGN LANGUAGE)
I just want to check you're not
bleeding. You didn't bang your head
did you?

CHARLOTTE
(SIGN LANGUAGE)
I'm OK but Mummy is...

JEREMY
(SIGN LANGUAGE)
Sweetie, I think Mummy might need
to sleep a little longer.

CHARLOTTE
(SIGN LANGUAGE)
How long?

Jeremy looks down, breathes in, struggles to keep hold of the emotion.

JEREMY
(SIGN LANGUAGE)
Well... Mummy's...

ADA
Awake. Mummy's awake.

Jeremy is astonished, he turns Charlotte, her face LIGHTS UP, she runs over and wraps her arms around Ada.

JEREMY
Jesus Ada, I thought...

Jeremy can't bring himself to say it - Ada looks at the girder on top of her.

ADA
Half an inch to the left and you'd
have been right.

Jeremy heaves the girder off Ada. But as everyone gathers themselves in the aftermath the situation will quickly become dangerous again.

JEREMY
We have to go.

The three begin walking away. Jeremy takes the bag of jewels he never gave to Finlay from his pocket.

JEREMY (CONT'D)
This is for you and Charlotte.

Ada can't hide her surprise.

JEREMY (CONT'D)
You can give Charlotte the life she
deserves.

ADA
We can.

JEREMY
You'll give me another chance?

Ada turns and walks away with Charlotte.

ADA
You know you're her father, right?

Jeremy is *dumbfounded*.

JEREMY
Wha... What did you just say?

With a mischievous smirk Ada leads Charlotte off as a stunned
Jeremy stands in shock.

ADA
(to herself)
Men are so dumb.

JEREMY
Ada?! Are you... Are you serious?

We sweep up high above the aftermath of the explosion as
Jeremy chases after Ada and Charlotte.

They disappear down a side street as police sirens race
closer.

THE END