

FIVE EYES

Written by

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EXT. MILITARY LAB COMPOUND. SIBERIAN FOREST. DUSK.

ORSON FORTUNE (50s) a handsome, rugged, beguiling, and supremely experienced intelligence agent powers forward, leading his team of THREE ARMED OPERATIVES on a stealth mission, to break into a remote military lab.

The team reach a clearing at the edge of the woods. Orson signals to the TWO MALE OPERATIVES (30s+) to go one way, and for FEMALE OPERATIVE, KATIE CAMPBELL (30s) to follow him.

Orson and Katie run off and scale the perimeter wall.

EXT. MILITARY LAB BUILDINGS. MOMENTS LATER.

Other side of the wall, Orson and Katie can see the LAB BUILDINGS ahead, as their fellow operatives scale the wall across the way.

The white, red, and blue RUSSIAN FLAG flutters in the breeze, as Orson and Katie head to the entrance.

INT. MILITARY LAB. LATER.

Inside the main building, Orson and Katie wait for their fellow operatives to appear in the opposite direction. All clear.

Orson punches in the CODE on a wall-mounted DIGITAL PANEL which gets them inside the lab.

INT. MILITARY LAB. CONTINUOUS.

MILITARY WEAPONS TECHNOLOGY laid out in various stages of completion, including component parts of HYPERSONIC WEAPONS WARHEADS.

Orson heads straight for a lap-top and starts typing as Katie gets on another lap-top. The other two operatives stay on look-out, PISTOLS drawn.

Orson produces an EYEBALL in a CASE which he holds to a RETINA SCANNER, as access is granted to the Russian computer system.

Orson scans RUSSIAN BLUEPRINTS on screen using the same eyeball device.

A concealed door at the end of the lab opens, and out steps a RUSSIAN ENGINEER (50s).

He takes one look at Orson, hits a BUTTON near the door, which sets off a TIMER DISPLAY counting down, and disappears back the way he came.

Orson jumps to his feet to follow the engineer just as BOOM! All power shuts down and ALARMS ring out.

Orson quickly tries sending the documents he's scanned, but a message appears on screen: UPLOAD FAILED.

RUSSIAN SECURITY GUARDS appear round the corner and a fire-fight ensues. The two male operatives are shot and killed as the first wave of Russian Guards are dispatched.

Orson and Katie race out the lab, but Katie stops in the corridor, with more Russian Guards advancing in the distance.

Orson sees the Russian engineer run outside.

ORSON
Come on, he's our man.

KATIE
We won't both make it.

ORSON
We will.

KATIE
No, we won't. The mission's more important. Go.

ORSON
I'll come back for you.

Katie takes cover, grabbing one of the dead Russian's machine guns and starts shooting at the guards. Orson sprints after the engineer.

Meanwhile, the TIMER continues counting down, with less than a minute remaining.

Katie holds off the Russians, and BLAM! BLAM! BLAM! Kills two more guards.

EXT. MILITARY LAB COMPOUND. MOMENTS LATER.

Orson sees the engineer driving away in a GAZ Tigr 4x4, and tries to catch up with the vehicle, to no avail. Just as...

KABOOM! The whole military lab explodes, sending a mushroom cloud and fireballs into the sky. Orson's blown off his feet, sent flying through the air, and knocked unconscious.

BOOM! A secondary explosion goes off, everyone inside surely dead, including Katie.

Orson lies bruised and bloodied on the floor, his breath visible in the freezing air.

INT. ST PANCRAS STATION. LONDON. EARLY MORNING.

Super: 2 YEARS LATER

Dawn breaks as the earliest commuter train arrives and PASSENGERS alight.

Orson, unshaven and hungover, makes his way from a COFFEE STAND with TWO CUPS, he hands one to Nathan.

NATHAN

This is your chance to re-enter active service, make amends, and clear your name.

ORSON

Why now?

NATHAN

Because it involves Hypersonic weapons.

ORSON

The race every super power wants to win but the West is losing.

Nathan sips his coffee.

NATHAN

Something we're trying to remedy. We've received intel that an illegal arms deal is set to take place this month, and we need you to infiltrate. But there's more to it than that. Three Chinese submarines have gone off grid.

ORSON

I'm not following the connection.

NATHAN

A Chinese terrorist group have gone rogue, disobeying the Chinese Communist Party.

(MORE)

NATHAN (CONT'D)

The terrorists have outlined an attack on the West to accelerate a new world order, and cement China's global dominance for centuries to come. The arms deal will provide the firepower refused to the terrorists by the Chinese government.

ORSON

Not interested.

NATHAN

I've pre-selected a team for you, including Joshua Doreen, our IT protege. He'll provide all your technical expertise.

ORSON

I refuse.

NATHAN

Not if you want to clear your name. There's still suspicion amongst the top brass you were responsible for the Russian lab going up in smoke.

ORSON

We were set up.

Beat.

ORSON (CONT'D)

Succeed and I'm done.

NATHAN

Absolved and untarnished. You can walk away.

INT. ROOM. LONDON. TWO DAYS LATER.

JOSHUA DOREEN, a black British teenager, sits in front of his COMPUTER MONITORS which includes a LIVE FEED of CCTV CAMERAS from ST PANCRAS STATION.

Joshua's wearing a bluetooth headset, looks like he should be gaming or doing his homework. He drinks strawberry milk from a pint glass, leaving a milk mustache.

NATHAN (V.O.)

You'll be back here at St Pancras in two days.

(MORE)

NATHAN (V.O.) (CONT'D)
Joshua will be your eye in the sky,
with you and your team on the
ground.

INT. TAXI VAN. 2 DAYS LATER.

Orson, MARCIA (40s), VIVIENNE (20s+ Black British), & HUGO (30s) pull up at the taxi rank in a seven seater cab.

The team get out the van and split up, all wearing BLUETOOTH HEADPHONES. They head into St Pancras via different entrances melting into the CROWDS.

EXT. ST PANCRAS STATION. LONDON. MOMENTS.

St Pancras International Train Station heaves. A Eurostar train pulls in and PASSENGERS pour out.

NATHAN (V.O.)
A Russian military engineer, Andrei Zavarov, is arriving via Eurostar, carrying information about the arms deal. You need to stop him reaching his target and bring him in.

From a distance, Hugo hones in on his target, ANDREI ZAVAROV (60s), he's wearing glasses, hat and overcoat, and carrying a crocodile skin BRIEF CASE.

HUGO (HEADPHONES)
I see him, black hat and
spectacles, 100 yards.

Everything Hugo says is being relayed to the others.

Zavarov stops to send a text on his PHONE, then follows the crowd toward the main EXIT.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua watches as a copy of the text Zavarov sent comes through to him.

JOSHUA
He's making his way to a silver
Prius out front.

INT. ST PANCRAS STATION. CONTINUOUS.

ORSON

Keep eyes on him Hugo, I'll bring
the van round.

Orson makes his way back outside to the taxi rank.

INTT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Hugo's getting closer to Zavarov, who looks around a bit lost. From the concourse Marcia also has eyes on Zavarov, and at the main exit Vivienne pretends she's on the phone.

Across the station, and unbeknownst to Orson and crew, SARAH FIDEL (20s+) a serious, intelligent and striking American CIA operative, stands by a pillar. Sarah's also wearing BLUETOOTH HEADPHONES and is also keeping eyes on Zavarov.

Sarah is immediately suspicious of Hugo.

SARAH (HEADPHONES)

Do you see the shifty giant?

Located nearby, CIA AGENT CONNORS (30+) eats a SANDWICH with his BLUETOOTH HEADPHONES in. He's watching Zavarov but scans and sees Hugo casually bending down and tie his laces as he glances up at Zavarov.

AGENT CONNORS (HEADPHONES)

Plus the blond on the concourse.

SARAH (HEADPHONES)

And the phone actor at the exit.

Vivienne still pretending to be on a call.

AGENT CONNORS (HEADPHONES)

Leave it to us.

Sarah's view becomes obscured by a gathering of SCHOOL CHILDREN and TEACHERS at a meeting point. She moves away as more PEOPLE block her view, craning her neck to see.

Across the station, another American, AGENT YATOM (20s+) looks to Agent Connors who signals towards Hugo.

Agent Yatom reaches into his pocket and produces a tiny STUN GUN, concealed in his palm.

Sarah's view clears, she scans the station, sees Zavarov and follows him.

Agent Yatom is on Hugo now and ZAP! Sticks the stun gun to Hugo's stomach and ZAP! To his ear and headphone, short-circuiting the ear piece and sending Hugo reeling.

ORSON (HEADPHONES)
What happened? Hugo do you copy?

Hugo's legs give way, but Agent Yatom grabs him by the elbow and sits him down on a bench nearby.

AGENT YATOM
I'll go fetch you some water.

Agent Yatom leaves as Hugo slumps forward, unconscious.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua's trying to watch all the CCTV cameras at once.

JOSHUA
Someone just took Hugo down.

INT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Agent Yatom leaves, glancing up to Agent Connors who finishes his sandwich and walks towards Marcia, who sees Hugo on the bench.

MARCIA (HEADPHONES)
Something's very wrong.

ORSON (HEADPHONES)
Stay with Zavarov.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua still glued to the CCTV cameras. Cross cut between them.

JOSHUA
Marcia, a man's approaching, watch out.

But as Marcia turns, Agent Connors is upon her and in range to spray CHLOROFORM in her face. Marcia staggers, disorientated, then passes out, falling to the floor. Agent Connors keeps walking, as PASSERSBYS stop to help Marcia.

JOSHUA (CONT'D)
Marcia's down too.

Sarah's following Zavarov as he heads towards the main exit, she sees Vivienne, and reaches into her pocket.

EXT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Agent Yatom's following Orson now, Yatom whispers something in his earpiece...

INT. JOSHUA'S BEDROOM. CONTINUOUS.

And the St Pancras CCTV images cut out on Joshua's computer screens.

JOSHUA
I've lost eyes on you, cameras are
down.

Joshua starts typing away furiously, trying to solve problems at speed.

JOSHUA (CONT'D)
They bypassed my firewalls.

EXT. TAXI RANK. CONTINUOUS.

Orson checks over his shoulder and sees Yatom, who lunges at Orson with his stun gun. Orson's quicker though, and with a few swift moves dispatches Yatom, knocking him unconscious. He drags him behind the bins nearby.

Orson heads to the front of the station.

ORSON (HEADPHONES)
Change of plan, I'm coming for
Zavarov on foot. Vivienne do you
copy?

INT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Vivienne lies unconscious on the floor with a CROWD forming as a SHOP EMPLOYEE takes charge.

SHOP EMPLOYEE
Give the lady some space.

EXT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Zavarov steps outside the station onto EUSTON ROAD where he sees an UNKNOWN MAN (40s+) who signals to Zavarov from a parked car. Zavarov continues towards him.

Sarah leaves the station, just as Orson rounds the corner, they both see Zavarov heading for the car.

Sarah turns and locks eyes with Orson, just as a COACH-LOAD OF TOURISTS come between them, filing past one after another in a stream.

Orson looks for another way to get to Zavarov and runs off.

EXT. PARKED CAR. CONTINUOUS.

Zavarov cautiously approaches the car, his instincts telling him something is wrong, as the man inside smiles reassuringly and unlocks the doors.

EXT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Orson pushes his way through the crowds, sees Zavarov still waiting by the car.

INT. PARKED CAR. CONTINUOUS.

Zavarov gets in the backseat. Before the driver can lock the doors though, Orson is in the front seat alongside him. The driver pulls up a face mask as gas fills the car.

Orson punches the driver, pulls his mask off, smashes his head against the steering wheel repeatedly, and flings the doors open to let the gas out as Zavarov coughs up his lungs.

EXT. PARKED CAR. CONTINUOUS.

Orson jumps out and grabs Zavarov, leading him away at speed.

ZAVAROV

Who are you?

ORSON

Your only hope of getting out of here. Do as I say.

Sarah gives chase.

SARAH

The package has been stolen,
they're heading back inside the
station.

INT. ST PANCRAS STATION. CONTINUOUS.

Orson and Zavarov weave in and out of the crowds heading back to the taxi rank, across the other side of the station.

Agent Connors runs onto the concourse, scanning in all directions.

Sarah's back in the station, puts eyes on them.

SARAH

I got them, heading towards the
East exits.

EXT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Orson and Zavarov turn the corner to the taxi rank, as Agent Yatom lunges at Orson again. Orson sweeps his legs away, and puts the boot in as he steps over to get in the van, pushing Zavarov inside.

Orson speeds away, heading back onto Euston road.

Sarah and Agent Connors race outside, but they're too late.

SARAH (EAR PIECE)

Cut them off on Euston road, I've
got the license plate, WN61...

INT. TAXI VAN. MOMENTS LATER.

Orson drives down side roads and away from the traffic on Euston Road. Zavarov clutches his briefcase.

EXT. ST PANCRAS STATION. LONDON. CONTINUOUS.

Sarah and Agent Connors jog towards the SUV that's pulled over curb-side. AGENT THOMAS leans across to let them in.

SARAH

Why didn't you follow them?

AGENT THOMAS

You said we'll cut them off on
Euston Road.

Sarah's frustration boils over and she kicks the SUV.

AGENT CONNORS
(Into headphones) We need that
plate traced immediately.

EXT. LONDON STREET. LATER.

Any row of houses in London somewhere. TWO MI6 AGENTS sit in
an unmarked CAR on look-out.

INT. SAFE HOUSE. LONDON. CONTINUOUS.

The house is low key and quiet.

Orson is with Nathan as Zavarov sits at a table, LAP-TOP
open. Nathan produces a HARD-DRIVE from Zavarov's briefcase.

NATHAN
First thing's first, get us into
the hard-drive.

ZAVAROV
I can't. I do that, my life over.

NATHAN
Don't do it and your life's over.

ORSON
Help us, so we can help you.

Zavarov weighs up his options. Deep breath. He plugs the hard-
drive into the lap-top.

A MENU SCREEN appears asking for a PASSCODE. He looks up at
Orson and Nathan who signals for him to get on with it.

Zavarov types in the passcode and hits enter. As he does so a
PROGRESS BAR appears on screen, filling up at speed.

NATHAN
What's happening?

Just as more text appears on screen:

HARD-DRIVE SUCCESSFULLY ERASED.

NATHAN (CONT'D)
What did you do?

ZAVAROV
I type passcode.

NATHAN
You wiped the drive.

ZAVAROV
I didn't.

Zavarov goes to type something else.

NATHAN
Leave it, do not touch that
keyboard or I'll break your
fingers.

Zavarov half smiles, he fancies his chances against Nathan.
Orson steps across and Zavarov's confidence drains.

ORSON
What was on the drive?

ZAVAROV
Information.

Orson slams the lap-top shut.

ORSON
What was it and who was it for?

Orson holds his stare with Zavarov.

ZAVAROV
We selling hypersonic weapons
microprocessors to an American on
your soil. New technology.

ORSON
Who's buying?

ZAVAROV
Greg Simmonds.

Nathan reacts and gets straight on the phone.

NATHAN
We need an armed escort for Zavarov
and get me Osip Nepeya at the
Russian Embassy.

Zavarov looks scared.

ZAVAROV
Where you take me now?

NATHAN

Relax, Osip will help you, he owes me. (To Orson) Let's get the hard-drive to Joshua, see if he can salvage anything.

Orson leads Nathan away for a quiet word.

ORSON

Is that the Greg Simmonds I think it is?

Nathan takes the phone from his ear.

INT. PRIVATE DIAMOND EVENT. LONDON. EVENING.

Orson, wearing GLASSES now, makes his way to a front row seat at 'Nesreen Maziq's' Charity Diamond Event. A smattering of CELEBRITIES and FASHIONISTAS occupy the other front row as Orson sits, soaking up the atmosphere and scanning the crowd until he settles on...

GREG SIMMONDS (50s+), a strikingly handsome man with the appearance of wealth, flanked by his PRIVATE SECURITY GUARDS... Take a moment to acknowledge this mob, these aren't everyday bald-head heavies in tight suits. Killers, not bouncers.

Greg chats with two MIDDLE EASTERN LOOKING MEN, adjusts his cuff-links, then parts ways to take his seat, stopping every few steps to air kiss numerous stunning MEN and WOMEN who beam when they see him.

NATHAN (V.O.)

Greg Simmonds the super stylish, super connected, super powerful, supernova, American Lord of War. He's the arms broker that clients, despots, and governments rely on. He's the man that makes the 80s look drab. He's not plying his trade in back alleys or from the boot of his car. No, Simmonds is selling glamour, beauty, hedonism and opulence at the lavish, international parties he throws. Simmonds is the Gatsby of gun-running. A master craftsman who understands the art of bringing people and deals together better than anyone. He markets the business of war and murder as good times and entertainment.

(MORE)

NATHAN (V.O.) (CONT'D)
 And he's pretty much untouchable,
 because everyone's in his pocket.

The lights dim and MUSIC blasts out to start proceedings.

Cross cut a MUSICAL MONTAGE introducing Greg in all his pomp with the models owning the catwalk, displaying the DIAMOND COLLECTION in all its glory.

The show is a resounding success and as the montage ends the AUDIENCE takes to its feet for a standing ovation.

SOME IDEAS FOR THE GREG SIMMONDS MONTAGE:

Aerial views of Simmonds' sprawling, palatial MANSIONS and SUPER-YACHTS. Simmonds in the gossip columns of glossy MAGAZINES, watching basketball matches with A-LIST STARS, Simmonds holding two baby LEOPARD CUBS up by his face as he growls at the camera, a string of GORGEOUS WOMEN on his arm at different events, FLASHBULBS popping, along with endless shots of WAR and DESTRUCTION across the WORLD, ending on a life-size PORTRAIT of Simmonds hanging above a SCARFACE type FOUNTAIN in a marble-pillared entrance hall, and a solid gold ROCKET LAUNCHER as a centre piece - his pride and joy.

INT. DINING AREA. PRIVATE MEMBERS CLUB. LATER.

Orson enters the dining area alone, stopping at the bar for a drink, he puts eyes on Greg and his ENTOURAGE.

Greg finishes having a selfie taken with a FAMOUS MOVIE STAR. Greg's Security guards are dotted about, sizing everyone up and stopping anyone that comes closer than they should.

Along from Greg is A GROUP of RUSSIAN ASHKENAZIS: VLAD (the meanest looking) and his GIRLFRIEND, YIV (a bear of a man) and his GIRLFRIEND, and DIMITRI (wiry and hard-faced). They look like they could be a lot of trouble, but they melt in the presence of the movie star. Hypnotized. They're soon jostling for selfies as the movie star dutifully obliges.

Spotting an opportunity, Orson approaches the movie star, patiently waiting at a distance from the Russians, who are posing, throwing gang signs with their hands. Orson sneakily takes PHOTOS of them with his PHONE.

A HAND slaps Orson's shoulder, as the HEAD OF SECURITY leans in, a man we will come to know as EMILE (40s).

EMILE
 This is a private party.

ORSON

I was just after a selfie.

The movie star beckons Orson over, he's glad to keep his fans happy, and Emile reluctantly lets Orson go.

The Russians look over and Vlad stares at Orson, if looks could kill, but he's distracted again by his girlfriend.

MOVIE STAR

What's your name buddy?

ORSON

Tarquin.

MOVIE STAR

Good to meet you Tarquin.

The movie star puts their arm round Orson, and Orson holds his PHONE up, framing up to capture the RUSSIANS behind him instead of the movie star. SNAP! SNAP! SNAP!

ORSON

Thanks. I'm a big fan of your work.

Orson leaves again, heading back to the bar. He checks his PHOTOS selecting those that show the Russians' faces best, and sends them to JOSHUA and NATHAN.

INT. BAR. LATER.

Orson watches Greg holding court with the Russians from afar, they're having a riot at their table. Orson's phone goes and he finds a quiet spot to answer...

INT. OFFICE. CONTINUOUS.

It's Nathan. Cross cut between them.

NATHAN

The Russians are selling to Greg,
ex Russian Intelligence, stay with
them.

ORSON

Already on it.

NATHAN

Good.

Nathan goes and Orson makes another call.

ORSON
How you getting on?

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua's in front of his computer screens. Cross cut between them.

JOSHUA
I found where they're staying, took their names from the guest list. Tried getting into their computers but not a chance. We're talking military level security.

ORSON
When you're hiding something this well, you have something to hide.

JOSHUA
It'll take me days to get in.

ORSON
Any other options?

JOSHUA
Quickest way is to physically break in and install spyware via a thumb-drive, then it's all ours.

ORSON
Sounds like something you want me to do. Send me the address and the drive.

JOSHUA
A courier's on its way. But remember you gotta keep the computer awake whilst the spyware installs, otherwise it won't work.

Just then, Orson turns and sees Sarah, recognizes her. She's chatting with a GROUP OF PEOPLE.

ORSON
Right.

Orson hangs up, watches Sarah for a moment then leaves. Sarah breaks off from her conversation to see Orson go, then makes her excuses to the group and follows Orson out.

EXT. HOUSE. LONDON. LATER.

Orson approaches the outside wall to a huge house. He's dressed in black, rucksack on. He pulls a balaclava over his face and scales the wall.

INT. HOUSE. LONDON. CONTINUOUS.

The Russians from before have been playing cards and drinking, the table's a mess, but only Dimitri's still up. He's chain smoking cigarettes and watching something dumb on telly.

The other two members of the gang, Vlad and Yiv, are asleep in their rooms, each accompanied by their respective girlfriends. Yiv snores like a bear.

INT. HOUSE GROUNDS. CONTINUOUS.

Orson makes his way across the grounds and breaks in via the sliding doors.

A way off, and hidden in the bushes, Sarah's here too, also dressed in black, staking the place out. She reacts when she sees Orson.

INT. HOUSE. CONTINUOUS.

Orson makes his way through the villa, he avoids Dimitri who's at the freezer pouring another vodka.

Orson sneaks upstairs.

INT. HOUSE UPSTAIRS. MOMENTS LATER.

Orson creeps through rooms looking for computers.

INT. BEDROOM. MOMENTS LATER.

Orson is in Vlad's room and can see his lap-top open on a desk. Orson advances and when he moves the lap-top cursor it wakes from sleep mode and lights up, Orson quickly angles it away, checking the others haven't been disturbed.

Orson attaches the THUMB-DRIVE to the lap-top port and it flashes: INSTALLING SOFTWARE.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua can see the thumb-drive has been activated and leans forward, inches from the screen, waiting to pounce.

A DIAL indicates how long remains before the software's installed.

INT. HOUSE. DOWNSTAIRS. CONTINUOUS.

Dimitri heads over to the sliding doors as he puffs on his cigarette. He sticks his head outside releasing a plume of smoke, unaware Sarah is pressed flat against the wall nearby.

Dimitri steps back in the house and slides the door shut. He sits down and changes channels with the remote control. Whatever he settles on is very loud.

EXT. HOUSE. CONTINUOUS.

Sarah looks up and about for another way to gain access inside.

INT. HOUSE BEDROOM. CONTINUOUS.

The telly noise downstairs and Vlad stirs, so Orson creeps back out his room taking the laptop with him, but closes it as he goes, stopping the spyware from being installed.

Vlad's eyes open, wide awake.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua looks as the onscreen dial stops: INSTALLATION UNSUCCESSFUL.

JOSHUA
What happened?

INT. HOUSE. CONTINUOUS.

Orson hears the sound of Vlad getting up to go to the bathroom, so tucks the lap-top under his arm and creeps downstairs, just as Vlad crosses the landing.

INT. HOUSE. DOWNSTAIRS. CONTINUOUS.

Orson can see Dimitri chuckling at the telly through a gap in the door, so heads round the other direction, towards the sliding doors.

Just as Dimitri heads to the fridge again, turns the corner, and comes face to face with Orson.

Beat.

Dimitri launches himself at Orson and an almighty fight breaks out. The lap-top skids across the floor.

Orson wrestles free, clambers up. They're making a lot of noise.

DIMITRI
Vlad! Yiv! Help!

Dimitri grabs Orson's ankle and pulls him back.

INT. HOUSE BEDROOM. CONTINUOUS.

Vlad hears the commotion and starts looking for his HUNTING KNIFE. He grabs it and races downstairs. Just as...

INT. HOUSE. DOWNSTAIRS. CONTINUOUS.

SMACK! Orson catches Dimitri with a knockout blow and scrambles to the sliding doors, trying to get the laptop, but Vlad cuts him off and slashes with his blade, which Orson narrowly avoids as he grabs a makeshift shield.

Vlad's cutting and slicing the air, as Orson backs off grabbing different items from the house to use as weapons, but...

INT. BEDROOM 2. CONTINUOUS.

...Now YIV, the sleeping Russian, is shaken awake by his scared looking girlfriend. Yiv doesn't even get dressed as he grabs his GUN and tears out the room.

INT. HOUSE. DOWNSTAIRS. CONTINUOUS.

Vlad looks to be getting the better of his opponent, but Orson grabs a Pyrex jug from the kitchen and SMACK! Catches Vlad and he stumbles. Orson grabs Vlad's arm that's still holding the blade.

With Vlad's free hand he tries to pull Orson's mask off but can't get it over his chin. Vlad slips, and in that split second BANG! Orson rains blows down, so he can get free and get to the sliding doors. He goes for the lap-top, but before he can...

BLAM! Yiv is downstairs and fires at Orson, blowing chunks of plaster out the wall...

EXT. HOUSE. CONTINUOUS.

BLAM! Orson bursts out the doors and takes a running jump for the perimeter wall, Yiv jumps out too and raises his gun to shoot Orson, but... Unbeknownst to Orson, Sarah steps out the shadows ZAPPING Yiv in the neck with ELECTRODES attached to her thumb and forefinger. BLAM! The gun fires in the sky as Yiv hits the deck, unconscious.

Orson's the other side of the wall now and doesn't stop to look back as he sprints away.

INT. HOUSE. MOMENTS LATER.

Sarah steps over Yiv's body, bends down, picks the LAP-TOP up with the THUMB-DRIVE still attached, and leaves.

INT. NATHAN'S OFFICE. DAY.

Nathan stands opposite Orson.

NATHAN

You dropped the ball. You may as well have kicked the front door in and let off some fireworks. Fortunately, you've been thrown a lifeline.

Nathan gets on his phone.

NATHAN (CONT'D)

Send them in.

A moment, then a knock at the door, and Sarah enters, holding the Russian's lap-top, followed by JOSEPH GARANT (50s+) American CIA handler, stern, and seen it all before. He shuts the door behind them.

NATHAN (CONT'D)

You haven't been introduced properly.

SARAH
Sarah Fidel.

Sarah throws the spyware THUMB-DRIVE to Orson, he's unimpressed seeing her again.

NATHAN
Sarah's a CIA operative. And this is Joseph Garant, her handler.

ORSON
So what were they doing at St Pancras?

SARAH
Same as you.

NATHAN
Miscommunication. Two clandestine missions concerned with the same ultimate outcome.

ORSON
So you dropped the ball?

NATHAN
Never my fault, always further up the food chain. However, Joseph and I joined the dots.

JOSEPH
We were initially looking into Greg Simmonds' arm deals, until 'Five Eyes' alerted us to the Chinese terror threat.

SARAH
I found this information on the Russians' lap-top. Test footage showing Hypersonic missiles being launched in the Pacific Ocean.

Sarah plays the VIDEO FOOTAGE on the tablet, showing HYPERSONIC MISSILES being launched from a SUBMARINE - a sight to behold.

SARAH (CONT'D)
Traveling up to 20 times the speed of sound, they can be maneuvered over long ranges...

ORSON

...Evading traditional missile defense systems, and armed with conventional or nuclear warheads. We know.

JOSEPH

We thought they were still at the prototype stage, but seems the Russians have developed the vital microprocessors to make them very real.

NATHAN

If Greg sells the Russians' technology to the Chinese terrorists, they can build their own hypersonic missiles, launching a precision guided attack from the submarines they stole, anywhere in the world, within one hour.

ORSON

And we have absolutely no means of stopping them. How much are these microprocessors selling on the black market for?

NATHAN

We understand there's a price tag of \$300M.

JOSEPH

We also understand the hard-drive you recovered at St Pancras was a decoy. Greg wanted confirmation he's being followed so he can remain one step ahead of us.

ORSON

But there's a rat in our own organisation, Greg probably has them on his payroll.

JOSEPH

What's this?

NATHAN

Orson's last mission. He believes he was set up.

ORSON

I know I was.

NATHAN
Someone within MI6.

JOSEPH
So, this remains classified,
between the four of us. 'Need to
know' basis beyond that. Greg will
cancel the deal on British soil,
there's too much heat. But it won't
be long before he reschedules at
another time and place somewhere in
the world.

NATHAN
You two will work together to
infiltrate Greg. We want the if,
when, where, and how.

ORSON
I'm concerned. She's not up to
scratch.

SARAH
I should be concerned given your
history with female partners.

NATHAN
'Five Eyes' have agreed, after all
that's happened we're gonna need
the CIA's help. Canada, Australia,
and New Zealand intelligence
services are all on standby should
we require them.

ORSON
We won't.

JOSEPH
This is a collaborative mission
between Allies to protect the free
world.

SARAH
I presume I'll be leading the
mission.

ORSON
Not a chance.

JOSEPH
You'll work 'together' that's an
order. Equal status.

NATHAN

Greg's got his annual yacht party in Cannes next week. It will be rammed full of VIPs, celebrities, politicians, and potential clients.

JOSEPH

And we know he never uses cell phones. So, you've got to find a way to get into that party, plant a bug on Greg's encrypted landline, and follow the breadcrumbs.

NATHAN

Quickly.

ORSON

That it? We dismissed?

NATHAN

I'd like a word with you alone Orson. (To the others) Could you wait outside a moment?

JOSEPH

Sure.

Joseph and Sarah leave.

NATHAN

Fancy mentioning the double agent. They already think we're inept.

ORSON

We'll struggle to do anything until we find them.

Nathan writes something down and hands the NOTE to Orson. It reads:

Colin Westbrook.

ORSON (CONT'D)

You sure? I've known him years.

NATHAN

Me too, but if it's anyone it's him. Top agent once upon a time, had his head turned, corrupted, linked with Greg Simmonds, and now he's gone awol. Find him and we might stop him.

Orson leaves the office walking right past Sarah and Joseph.
Sarah goes after him.

INT. ORSON'S CAR. LATER.

Orson drives with Sarah alongside.

SARAH
Where we going?

ORSON
Following intel.

Beat.

SARAH
That it?

ORSON
Information's on a need to know
basis.

SARAH
Not between us.

Sarah stares daggers. Eventually...

ORSON
It's another link to Greg, might
help us get into his party.

EXT. LONDON STREETS. LATER.

Orson parks up and gets out.

ORSON
Stay here and watch the car, I
won't be a moment.

SARAH
Where you going?

ORSON
To meet someone.

SARAH
But, I thought we...

Orson slams the door, crosses the road, and heads inside a
pub.

INT. PUB. LATER.

Orson sits opposite MADELEINE POE (50s) sad eyes, but elegant and attractive.

MADELEINE

I miss it, course I do. But when you're done, you're done. I had a good run. Heard you were out too?

ORSON

Hanging on by a thread, it's why I'm here. I know you and Colin Westbrook are close.

Madeleine bristles.

ORSON (CONT'D)

He let it slip one day, after a boozy lunch.

MADELEINE

We were very close. Cut me off when he went to Beijing.

ORSON

I need to find him, where he lives.

MADELEINE

It's been years.

ORSON

Anything would help.

MADELEINE

Bloody Colin. (Finishes her drink) He had a secret 'Pied a Terre' in Pimlico some old spinster Aunt bequeathed him. Perfect for our liaisons. Seemed exciting at first, until I realized it was the only place he'd ever meet me.

ORSON

He was married.

MADELEINE

Divorced he said. Another drink?

EXT. STUCCO TERRACE HOUSES. PIMLICO. LONDON.

Orson parks the car and gets out, Sarah right behind him.

SARAH
Who we visiting?

ORSON
I'm going to see an old colleague,
you're on look-out.

SARAH
No way. Not again. Equal status
they said.

ORSON
If Colin sees you're with me, he'll
know something's up. Just stay out
of sight and check we're not being
followed.

SARAH
Say please.

Orson rings the intercom buzzers.

SARAH (CONT'D)
I saved your life before you know.
With the Russians.

ORSON
I know.

The front door clicks open as someone lets Orson inside.

INT. COLIN'S APARTMENT. MOMENTS LATER.

Orson DRILLS the LOCK to gain entry. He looks for trip wires, then steps inside, GUN drawn and ready, wearing LATEX GLOVES. All the blinds are shut, a few shafts of light cutting across the open-plan room, it's not been aired for weeks.

Orson looks about, opening cupboard doors - one of them stacked full of SUITCASES and BAGS. He looks inside the bathroom, satisfied no one's here, re-holsters his firearm.

Orson sees a framed PHOTO of COLIN (50s) on his DESK by a LAP-TOP, next to a stack of dog-eared OLD PHOTOS. Flicks through them, sees one of Madeleine draped over the bed, laughing. Orson puts them back, opens the lap-top and starts searching folders.

He finds documents about 'Chinese Patriots', and 'The Chinese Communist Party', scan reads them. He sees something that grabs his attention and his face changes.

EXT. STUCCO TERRACE HOUSES. PIMLICO. CONTINUOUS.

Sarah's up the road, looking about, there's no one watching them. Bored, she gets into the building same way Orson did, ringing the buzzers.

INT. COLIN'S APARTMENT. MOMENTS LATER.

Orson's looking through Colin's EMAILS on his computer. He searches for 'Greg Simmonds' and a number of threads appear.

It's all general chat, about parties, invites, cordial exchanges. Amongst the emails Orson reads one where Greg eulogizes about how much:

GREG (V.O.)
...I love films, a complete movie nut, can't get enough. I have a library of classic 35mm prints on the yacht. But I love DANNY FRANCESCO movies the most. Such great one-liners. "Say goodbye to the back of your head" ha, ha.

Orson keeps scrolling, reads Colin's reply:

COLIN (V.O.)
...You should invite him to your next party.

Greg's reply:

GREG (V.O.)
...Tried before, he doesn't want to know me. Danny's a spokesperson for the anti-gun lobby in real life. He speaks ill of me...

BANG! The door goes and Orson spins round, it's Sarah.

ORSON
 I told you to stay outside.

SARAH
 No sign of Colin? What you doing?

Sarah starts snooping about the place. She lifts her head and sniffs.

SARAH (CONT'D)
 What's that smell?

ORSON
It's a bachelor pad. Open a window.

SARAH
No, I have hyperosmia. (Off Orson's look) I'm a super smeller. That's something else.

Sarah follows the odor to the cupboard, opens it.

SARAH (CONT'D)
I can't believe you can't smell it.

Orson shuts the lap-top.

ORSON
Come on, let's go. I found our 'in' to the party.

Sarah's pulling the bags out, until she gets to the biggest SUITCASE and it won't budge.

SARAH
Uh-oh.

Sarah uses all her strength to pull the case out. Now, Orson's with her and helps her unzip it. Inside:

COLIN'S decomposing body, contorted and twisted, sealed inside a thick plastic bag.

Sarah stumbles back and gags as Orson grimaces.

SARAH (CONT'D)
What we gonna do?

ORSON
Put him back and get out of here.

EXT. STUCCO TERRACE HOUSES. PIMLICO. LATER.

Orson's on the phone to Nathan as he and Sarah head back to the car. Orson has Colin's lap-top with him.

ORSON
Nathan, there's a problem.

INT. NATHAN'S OFFICE. CONTINUOUS.

Nathan at his desk. Cross cut between them.

NATHAN
What is it?

ORSON
A dead rat.

NATHAN
What? Oh... What?

ORSON
Did you send me out to find his
body?

NATHAN
No, this is all new to me, I assure
you. Where are you?

ORSON
His flat.

NATHAN
He doesn't have a flat.

ORSON
Yes, he does. What have I stumbled
into?

NATHAN
Don't worry, I'll sort pest
control. Send me the address.

Orson hangs up.

SARAH
What did he say?

ORSON
Short answer: forget about the dead
agent.

SARAH
I guess we know where we stand
then.

INT. JOSHUA'S BEDROOM. LONDON. LATER.

Joshua watches a LIVE FEED of SECURITY CAMERAS from different
ROOMS in a PALATIAL HOME somewhere.

He sees a man we will come to know as DANNY FRANCESCO walking
backwards with an UNKNOWN WOMAN kissing him as they peel
their clothes off, tossing garments as they go, can't get
enough of each other.

Joshua can't believe what he's seeing, gets on his phone.

INT. ORSON'S CAR. NIGHT.

Orson drives with Sarah alongside him again. The phone goes, it's Joshua, Orson puts him on SPEAKERPHONE.

ORSON
Joshua, what's up?

JOSHUA (O.S.)
You wanted dirt on Danny Francesco,
well get a load of this.

Joshua sends Orson something on his phone which Sarah looks at and reacts to.

ORSON
What?

SARAH
Mr squeaky clean just became Mr
filthy dirty.

EXT. MOVIE SET. SOMEWHERE.

DANNY FRANCESCO, international movie star, is in front of the camera, in CLOSE-UP, performing a scene from his latest movie, the SCIENCE FICTION EPIC 'HAUMEA'S END'.

The film set is full of PRODUCTION EQUIPMENT and CREW MEMBERS, all quiet as the cameras roll.

Danny looks serious, broody, as he 3/4 turns to camera, sweating and bloodied in his futuristic costume.

DANNY
It ends, and it ends now. DO YOU
HEAR ME?

Off camera, the DIRECTOR leaves Danny's middle distance stare hanging in the air.

DIRECTOR
Aaaaand CUT! We got it! Let's move
on.

Danny snaps out of character and pulls a face at the director.

DANNY

Was that okay? It felt a bit false
that time.

The director comes over to reassure Danny as they walk off
set.

DIRECTOR

No, no, no. It was perfect, a man
destined to save the Universe.
You're omnipotent!

DANNY

What's omnipotent? You're not just
blowing smoke up my ass are you?

DIRECTOR

Danny? Of course not.

Danny's already distracted by his PHONE as the Director
leaves with a swarm of crew members firing questions at him.

Danny gets close to his trailer, with his PA (20s+) scurrying
to catch up. Danny looks up from his phone to see Orson and
Sarah waiting.

INT. DANNY'S TRAILER. LATER.

Orson and Sarah sit opposite Danny in his trailer. Danny sips
tea from a china cup.

DANNY

I don't usually meet with PR
companies, but my agent said I
should.

ORSON

Your agent's right. We know you're
in huge demand, but we'd like you
to attend a party at Cannes next
Thursday evening.

DANNY

Urgggh, not another one. They wanna
wheel me out like a piece of meat,
but they don't want me, they want
the myth, the legend. Hang on,
Thursday? I can't, that's the Vogue
cover party, sorry, we shouldn't
have wasted your time.

ORSON

Respectfully Danny, you need to agree to this invite...(To Sarah)
Could you leave me and Danny together "Mano e Mano"?

SARAH

That means hand to hand.

ORSON

Just give us a minute.

Sarah gets up and leaves.

ORSON (CONT'D)

I gotta level with you Danny, you gotta do it.

DANNY

Who the hell are you?

ORSON

I'm the guy that makes things happen.

DANNY

I don't understand.

ORSON

You gotta help me out here Danny.

DANNY

I'll do no such thing.

Orson clears his throat, resigned to what comes next. He switches the tablet on.

ORSON

I know all about your transgressions with your brother's wife. And I know you've been at it for years, even since his bowel cancer diagnoses.

Orson shows Danny a video on the tablet and his face drops.

ORSON (CONT'D)

If you want this video to disappear you need to say yes to attending the party with me. That's it.

Danny puts his tea down and produces a bottle of something much stronger from a draw.

DANNY
Feels like blackmail.

ORSON
Don't look at it like that Danny,
look at it like acting. I'll even
throw in Michaela out there as your
date.

EXT. CANNES YACHT CLUB.

Cannes in all its palm-treed glory as the sun glitter balls
off the sea.

A LIMO pulls up next to a massive SUPER YACHT, the doors open
and Orson steps out first, drinks it all in.

INT. SUPER YACHT. MOMENTS LATER.

Greg's yacht has a fantastic view from here, in contrast with
his gaudy interior design taste.

The YACHT PARTY is in full swing and Greg flits between
GUESTS, as WAITERS serve trays of canapés and drinks. A
COCKTAIL MASTER mixes drinks from behind a bar.

Guests include: POLITICIANS, CELEBRITIES, and other VIPs.

SECURITY GUARDS show a guest in... It's Sarah. She may as
well have a fanfare - she looks amazing. People can't help
but look.

A few steps behind comes Danny Francesco, then Orson looking
refined and dapper as always. They all look like movie stars.

Greg is already on his way over.

GREG
Danny Francesco! I thought they
were pulling my chain, but here you
are, it's an honor to finally meet
you.

Danny and Greg shake hands.

DANNY
The honor's mine. Leave our
political differences at the door I
say.

GREG
I agree, and thank you for being
such a gentleman.

DANNY
(To Orson) This is my business
manager Charlie.

Orson nods and smiles.

GREG
Have we met before?

ORSON
No, I'd have remembered.

DANNY
And this is Michaela.

GREG
(To Sarah) And where did Mr
Francesco find you? You're fast
becoming my favorite guests.

SARAH
Pleased to meet you.

Sarah leans in, kisses Greg on the cheek, her hand touches
the pulse on his wrist ever so slightly.

GREG
You are the most wonderful
surprise. Would you care to
accompany me to visit the 'cocktail
master'?

SARAH
Sounds fascinating and weird.

Greg links arms with Danny and Sarah, instantly smitten with
both, as Orson follows them.

INT. SUPER YACHT. LATER.

The party's in full swing now with gorgeous people
everywhere, champagne and cocktails, music and dancing.

Sarah hanging off Danny's arm as he provides entertainment
for the hosts, surrounded by an eclectic bunch.

Sarah's eyes don't leave Greg, which does not go unnoticed by
Greg.

DANNY

And can you guess what the Pope
said?

GREG

'You want me to time stamp your
face bitch?'

DANNY

I couldn't believe him, quoting
that line back at me!

Greg laughs loud and hard, most pleased with himself.

DANNY (CONT'D)

I'm sensing you're a fan.

GREG

'Automaton Zoo' is an overlooked
classic in my opinion. And yes,
I've seen everything you've been
in.

Orson gets Sarah's attention, scratching his ear, she picks
up on the signal.

Greg offers Danny a drink, but keeps glancing over at Sarah.
Greg signals to one of the STAFF, and has a quiet word.

The staff member starts making space on the dance floor as
Greg goes to speak with the ORQUESTA TIPICA (made up of
strings, bandoneons, and rhythm section).

Orson takes the opportunity to speak with Sarah.

ORSON

How's it going?

SARAH

Well, I think.

ORSON

Look at these people, all happy to
spend time with Simmonds. They
don't care how he makes his money.

SARAH

Why let that get in the way of a
good party?

The band starts playing a tango tune. Greg returns, all
smiles, and offers Sarah his arm.

GREG

Would you do me the honor?

DANCE SEQUENCE as Sarah and Greg take to the dance-floor. They're so good that people stop what they're doing and a crowd forms.

Orson uses this opportunity to slip off. As Orson goes, he looks over at Danny and nods. Orson sends a text to Joshua:

Going in.

The dance finishes and receives huge applause. Greg and Sarah take a bow and Greg gives Sarah a peck on the cheek.

GREG (CONT'D)

So talented. I haven't danced with anyone that good in years.

SARAH

Thank you.

The BAND start playing the next song and GUESTS dance. Sarah leans into Greg.

SARAH (CONT'D)

I need a drink.

GREG

I'll join you.

INT. YACHT CORRIDOR.

Orson walks along a corridor as a GUEST leaves the bathroom. Orson pops an EARPIECE in.

ORSON

Joshua, all clear with the cameras?

JOSHUA (O.S.)

Signal's scrambled, I'm looping footage from earlier, you're good.

Orson looks in all directions, and rather than go to the bathroom, he continues up the corridor.

JOSHUA (O.S.) (CONT'D)

Greg's office is through the doors at the end on the right.

INT. GREG'S STUDY. YACHT. CONTINUOUS.

Orson picks the lock and enters the study, but keeps the lights off. He heads straight for the LANDLINE PHONE.

ORSON
Phone's here.

He follows the wires to a MODEM/HUB device between FURNITURE and the wall.

JOSHUA (O.S.)
Doing it old school.

ORSON
Greg's an old school player. Much safer than smart phones.

JOSHUA (O.S.)
Not strictly true is it?

Orson produces a TINY MICROCHIP with 2 ELECTRODES attached on the ends and starts attaching it to the modem wires near the hub.

INT. SUPER YACHT. CONTINUOUS.

Greg's with Danny at the bar, Sarah's nearby.

GREG
You haven't had a tour of the place yet.

DANNY
Oh, that's okay, we can do it in a while. I'm enjoying myself.

GREG
Whatever the superstar wants. Where did Charlie get to?

Sarah's back with the drinks.

SARAH
He said he was heading above deck to get some fresh air.

GREG
It is a lovely evening.

A Turkish couple, MUSTAFA & OYA SATIR (60s) come over, Greg beams when he sees them.

GREG (CONT'D)
Mustafa, Oya, I'm so glad you could come.

MUSTAFA
We wouldn't miss it.

OYA
Thank you for inviting us.

GREG
This is Danny Francesco and Michaela, meet my dear Turkish friends Mustafa and Oya Satir.

Oya has her PHONE in her hand, keeps looking coyly at Danny. Sarah notices and nudges Danny.

SARAH
Someone wants a selfie.

Danny knows the drill.

DANNY
Let's take a photo altogether, to mark the occasion.

He's made Oya's year and she's in like a shot to put her arm round his waist, grinning like the Cheshire cat. Danny gives her phone to another GUEST to take the snap.

Mustafa leans into Greg.

MUSTAFA
(Sotto voce) I spoke to him.

GREG
And?

Mustafa grins like his wife.

GREG (CONT'D)
Well, if you're happy, I'm ecstatic.

INT. YACHT CORRIDOR. CONTINUOUS.

One of the Security guards patrols the corridor, heading towards Greg's study. He has an EARPIECE in.

SECURITY GUARD
Checking rooms A3 to A9 now. Over.

INT. GREG'S STUDY. CONTINUOUS.

Orson checks the bug's electrodes are attached to the modem's wires.

ORSON
They're on.

JOSHUA (O.S.)
Dial out, let's test it.

Orson picks up the PHONE and dials.

INT. SUPER YACHT. CONTINUOUS.

Yacht party continues, the band stop and a DJ starts playing. Dance music now, as people pour onto the dance-floor.

Danny's been accosted by some FEMALE FANS (30s) with Greg and Sarah struggling to hear each other speak.

Greg leans in, close proximity, breathing in Sarah's perfume and pheromones. Intoxicating.

GREG
I can't hear you so well, shall we
step outside?

Greg leads Sarah to the corridor.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

Orson is making a call to Joshua.

JOSHUA (O.S.)
It's not working, you've attached
something wrong. Hang up and switch
the electrodes round.

ORSON
You should be doing this, not me.

Orson hangs up, goes to the modem, hurries to switch the electrodes round, then hears someone approaching.

INT. CORRIDOR. YACHT. CONTINUOUS.

The security guard unlocks and checks inside the room next to Greg's study.

SECURITY GUARD
Room A5 clear. Over.

INT. CORRIDOR. SUPER YACHT. CONTINUOUS.

Greg's trying to speak with Sarah but GUESTS keep coming past, back and forth to the bathrooms.

GREG
We should go above deck and enjoy
the balmy evening ourselves.

SARAH
I'll get Danny...

GREG
He'll be fine for five minutes.

Greg lightly holds Sarah's hand, but she draws away again.

SARAH
Oh. No, I don't think so.

GREG
Well, can I take your number now
anyway, so I don't forget later?

SARAH
What for?

GREG
So we can all go out another time.

SARAH
I see.

Sarah brings her PHONE out.

GREG
Come.

He takes Sarah by the hand again and leads her up the corridor.

SARAH
Where we going?

GREG
I don't have a cell. I'll jot your
number down.

SARAH
That's okay, I can email you.

GREG
Won't take a moment.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

The security guard finds Greg's study door already unlocked. He looks about, shines his TORCH until he finds Orson, wearing a balaclava. SMACK! Orson punches the guard in the face, the guard counters throwing a wild swing, but misses.

Orson runs out Greg's study as the Security Guard gets on his comms.

SECURITY GUARD
We got an intruder on foot leaving
A6 area.

Orson heads down a quiet corridor and SECURITY GUARD 2 appears. Orson wrestles with the guard, eventually gets the better of him, and runs off.

Both guards give chase.

INT. STORE ROOM. MOMENTS LATER.

Orson blocks the door, finds a window to get out of, he opens it, and climbs out.

EXT. YACHT. CONTINUOUS.

The obvious thing for Orson to do would be to jump in the water with the harbor close by.

Instead, Orson free climbs up the side of the yacht, a good 20 meters or so up, until he's out of view.

INT. STORE ROOM. MOMENTS LATER.

The guards force their way into the store room and see the window open.

EXT. YACHT. CONTINUOUS.

Security Guard 2 sticks his head out the window and looks into the water below, then up, then back to the water.

SECURITY GUARD 2
Intruder's jumped overboard port-
side. Repeat intruder jumped
overboard.

INT. CORRIDOR. YACHT. CONTINUOUS.

Sarah follows Greg up the corridor, past the bathrooms.

SARAH
Where we going?

GREG
My study.

Sarah reacts and pulls at Greg's hand, so he turns round.

GREG (CONT'D)
What is it?

Sarah swoops in and KISSES Greg, a passionate embrace.
Eventually...

SARAH
Happy Birthday.

GREG
What about Danny?

Greg wants to kiss Sarah again but she pulls away.

SARAH
Uh-uh, what kind of woman do you
take me for?

GREG
The kind that steals kisses on the
sly.

SARAH
Well, you'll still have to try
harder than that.

GREG
But you've been making eyes all
night.

SARAH
You merely imagined it, I'm spoken
for.

GREG
So what was that?

SARAH
An innocent birthday kiss.

EXT. SUPER YACHT. CONTINUOUS.

Orson keeps scaling the side of the boat, he looks left and right, then climbs up, towards the deck.

INT. CORRIDOR. YACHT. CONTINUOUS.

SARAH
I'm leaving shortly.

GREG
With Danny?

SARAH
Of course.

GREG
I see. So what about tomorrow?

SARAH
What about it?

GREG
Are you free? And the next day and the next day...

SARAH
I'm with Danny.

GREG
I know.

Beat.

SARAH
What do you have in mind?

GREG
Perhaps you'd care to join me for a little getaway, somewhere romantic, and cultured, and amazing. Say yes and I'll tell you.

SARAH
I'm not sure. I'll call you.

GREG
Please do. Hey, I still need your number.

Greg leads Sarah to his study.

INT. SUPER YACHT. CONTINUOUS.

Danny's never short of company, remaining gracious and charming as another GUEST'S rambling anecdote drags on. Then Orson appears, cool and calm.

ORSON
Everything alright?

DANNY
Yes, and you?

ORSON
Peachy.

Orson spots some GREASE on his shirt cuff, covers it up, then wipes the sweat from his brow with a HANKIE.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

Greg enters the study with Sarah, lights on, Emile and Security Guards checking the place over.

GREG
What's happening here?

EMILE
Nothing to be overly concerned about sir, but we found someone had broken in. Serge caught them in the act, there was a scuffle, and they jumped overboard.

GREG
Well, be sure to find them, and take appropriate action.

EMILE
We will.

Sarah and Greg leave again.

INT. SUPER YACHT. CONTINUOUS.

Orson's with Danny. Just then Sarah appears and Greg peels off to speak to other GUESTS.

SARAH
You ready to go?

DANNY
Since I arrived.

SARAH
And you Charlie?

ORSON
After you.

The trio leave together.

DANNY
My face aches from fake smiling so much. Can I go to the Vogue party now?

ORSON
Of course you can Danny.

Security Guard 2 approaches the group.

SECURITY GUARD 2
Excuse me, stop please.

SARAH
Yes, what is it?

Orson, conscious of his greasy cuff, puts his hands behind his back.

SECURITY GUARD 2
Mr Simmonds wanted to give you all his business card, (To Sarah) so you can stay in touch.

Security Guard 2 hands the BUSINESS CARDS out.

DANNY
I didn't think people still used these.

The card reads:

Gregory Simmonds

Marketing Specialist

INT. ORSON'S CAR. LATER.

Orson drives Sarah.

SARAH

He was persistent, asked me to go away with him. I can only imagine how he is if he doesn't get what he wants.

ORSON

Doubt that's happened for decades.

SARAH

I think he has a thing for stealing girlfriends from their partners. Especially movie stars. I'll accept his offer, to dig deeper.

ORSON

Are you sure? You're gonna be cut off from everyone, in a vulnerable position, with his attack dogs prowling around.

SARAH

I've dealt with much worse than Greg Simmonds before. But I appreciate the concern.

Sarah looks out the window.

ORSON

You alright?

Sarah nods but looks apprehensive.

SARAH

Fine.

INT. SECURITY ROOM. YACHT. DAY.

Emile's with his SECURITY TEAM poring over CCTV footage from Greg's party before, facing a wall of MONITORS.

SECURITY GUARD 3

Cameras were disabled with the feed diverted, and replaced with footage from earlier in the evening.

SECURITY GUARD

Whilst it's most likely, we can't be sure the intruder jumped overboard.

EMILE

Can we trace who hacked in? IP address, some sort of digital footprint?

SECURITY GUARD 3

If they've gone to this bother they'll have covered their tracks.

EMILE

Check anyway. And what time did the looped footage start?

SECURITY GUARD 3

Around 22:17 just after Mr Simmonds took the first dance.

Emile thinks.

EMILE

I want you to track the movements of every male that didn't stay in the ballroom before the cameras cut out, and who came back in after the break-in.

SECURITY GUARD 2

Do you know how long that will take?

EMILE

I don't care. Cross reference with the camera feeds that weren't cut, piece the puzzle together. I want everyone accounted for. Whoever it was, was on the yacht the whole time, and if they weren't in that room, they're a suspect.

SECURITY GUARD

Sir.

SECURITY GUARD 3

I thought they didn't steal anything?

EMILE

So why were they there?

SECURITY GUARD

I stopped them before they had the chance.

EMILE
Or maybe they'd already finished
whatever it was they were doing.
Who swept for bugs?

The guards look at each other, Emile leaves.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

Greg's working at his desk. The phone rings.

GREG
Greg Simmonds.

INT. VLAD'S OFFICE. RUSSIA. CONTINUOUS.

Vlad, one of the Russians from before is on the phone to
Greg. Cross cut between them.

VLAD
It's Vlad.

GREG
The impaler?

VLAD
No, the wholesaler.

GREG
Very quick.

VLAD
Not as quick as what I'm selling.
Safe to talk?

GREG
Of course.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua is recording their conversation. AUDIOWAVEFORMS appear
on his computer interface as they speak.

JOSHUA
As safe as an election from Russian
interference.

Include Joshua in the cross-cutting.

GREG (O.S.)
So what's new?

VLAD

Just waiting on confirmation from
your friend, but we should be
'flying fowl' in 72 hours.

GREG

Great to hear.

Just then, a knock at the door.

GREG (CONT'D)

Come in.

Emile steps in holding a BUG SCANNER.

EMILE

You need to hang up your call
please sir, security purposes.

Joshua's still listening in.

JOSHUA

No, no, no you need to get back in
your cage bruv.

GREG

(To Vlad) I'll call you back.

Greg hangs up.

GREG (CONT'D)

What's wrong?

Emile runs the bug scanner over the back of Greg's phone. He
checks inside, nothing wrong.

EMILE

If you want something done
properly...

Emile traces the phone wires, running the scanner along the
line. He soon finds the bug Orson attached by the MODEM, and
removes the electrodes.

Emile holds the bug up to show Greg.

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua can see that the bug has gone offline.

JOSHUA

Shit.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

EMILE

Did you make any calls that could be a problem?

GREG

No, I phoned Angus to order wine and then Vlad called, but we only spoke for a moment before you came in.

EMILE

Did you discuss anything sensitive?

GREG

Nothing that could harm us. We've no time to reschedule again.

INT. ORSON'S HOME. LATER.

Orson speaking to Joshua on VIDEO CALL. Cross cut between them.

JOSHUA

Greg was speaking to Vlad, a Russian. Is it a cryptic clue of some sort?

ORSON

'Flying foul in 72 hours'.

JOSHUA

What is it? Entering a country illegally?

ORSON

Could be.

JOSHUA

Someone's smuggling them in by air?

Beat.

ORSON

Or maybe we're spelling 'fowl' wrong? Perhaps it's fowl with a 'w' not a 'u'... Turkey perhaps?

JOSHUA

I'll let Sarah know.

EXT. PRIVATE AIRFIELD. LATER.

Greg leads Sarah from his limo up to the PRIVATE JET, she looks and acts delighted.

SARAH
Milan fashion week, I've always
wanted to go.

GREG
Plus a few days at my place in Lake
Como.

Greg follows Sarah onboard then hangs back as Emile whispers something to him.

EXT. LONDON STREETS. LATER.

Orson walks to his car, tries to call Sarah, her phone goes straight to voice mail. Orson calls Joshua next and he answers.

ORSON
Where's Sarah?

INT. JOSHUA'S BEDROOM. CONTINUOUS.

Joshua's at his computer as always. Cross cut between them.

JOSHUA
GPS on her phone showed she left on
a plane with Greg, a few hours ago,
then I lost signal.

ORSON
Did you get her the message, about
Turkey?

JOSHUA
I'll keep trying.

ORSON
And pack your lap-top and tooth
brush you're coming with me.

JOSHUA
To Turkey?

EXT. GREG'S VILLA. LAKE COMO. LATER.

Sarah sits outside on a LOUNGER, switches her PHONE on which has a good signal.

Greg watches Sarah from a distance.

A message comes in from Joshua:

Deal set for Turkey, find contact name, dates, and times.

Sarah thinks for a moment, then:

FLASHBACK to the yacht party and Mustafa and Oya Satir having their photo taken with Danny and Greg.

Sarah racks her brains for the name:

GREG
...Meet my dear Turkish friends
Mustafa and Oya Satir.

Sarah texts Joshua back:

Try Mustafa and Oya Satir, both at boat party, Greg's friends.

Message sent, Sarah deletes the thread.

Greg comes over.

GREG (CONT'D)
You, here with me, how lucky am I?

SARAH
Serendipity.

GREG
Thanks for agreeing to join me.

SARAH
How could I turn down the Greg
Simmonds charm offensive?

GREG
Put like that.

He kisses her.

GREG (CONT'D)
We could go for a little lie down?

SARAH
Naughty, I'm not feeling like it
just now.

GREG
I hope you take this the right way,
but I've been pretty generous so
far.

SARAH
I get it, but I'm feeling pretty
lousy.

GREG
Headache?

SARAH
Neck actually, I can feel it
seizing up, I was going to take
painkillers.

GREG
Let me book you a massage.

Greg signals to an ASSISTANT.

GREG (CONT'D)
I'll check in later then, I have
calls to make.

Greg goes inside, meeting up with his Emile on the way. Sarah
waits then follows them inside.

INT. TAXI. LATER.

Orson travels with Joshua. The CAB DRIVER'S on his phone, not
listening to them.

ORSON
Not being funny, but how old are
you Joshua?

JOSHUA
Ah man. Do you have any idea what
it's like looking so young you're
asked your age every single day?

Orson stares back.

JOSHUA (CONT'D)
Clearly not. I'm old enough.

ORSON

Alright, won't mention it again.
What did you find about Mustafa
Satir?

JOSHUA

High ranking Turkish government
official. Based all around the
world in the 2000s, that's when he
met Greg. Seems Mustafa's been
oiling wheels for Greg's deals ever
since. A safe pair of hands.

ORSON

A grubby pair of hands.

EXT. ANTALYA HOTEL. NIGHT.

Welcome to Turkey. Orson exits the taxi with Joshua.

Joshua looks wide eyed, his first time in the country.

ORSON

Anyone asks, you're my assistant.

JOSHUA

Can I rent a car whilst we're here?

ORSON

You got a license?

JOSHUA

Course.

ORSON

Remember they drive on the right.

JOSHUA

I know.

INT. HOTEL LOBBY.

Orson walks to the desk hands the documents for check in to
the RECEPTIONIST.

RECEPTIONIST

Good evening, how can I help?

ORSON

Reservations for Howard.

RECEPTIONIST

Yes sir, your booking's right here.

The receptionist goes about checking them in and hands ROOM KEYS over the counter.

Orson takes Joshua to one side.

ORSON

Get your head down, we're leaving at 6am. We gonna track Satir's movements.

JOSHUA

I can drive us.

ORSON

Why not.

Joshua heads to front desk.

JOSHUA

Excuse me, I'd like to book a rental car.

RECEPTIONIST

One moment please.

Joshua turns to Orson, leaning against the counter.

INT. GREG'S VILLA. LAKE COMO.

Sarah pads around Greg's Villa, looks outside and sees GARDENERS working... And SECURITY GUARDS.

Sarah climbs the stairs. Eventually, she hears Greg's voice coming from his study. Advances until she's close enough to hear clearly.

GREG (O.S.)

How can you be sure?

EMILE (O.S.)

We've been working on nothing else since the party. From a shortlist of seven, we ran background checks, and narrowed it down to this man.

INT. GREG'S OFFICE. CONTINUOUS.

Emile hands Greg a DOSSIER with a PHOTO of ORSON attached.

GREG

Charlie Rosewood? That's Danny
Francesco's business manager.

EMILE

Except we found very little about
him to suggest he does any work for
Danny Francesco, let alone running
the hedge fund his website claims.

GREG

So who is he?

EMILE

Most likely intelligence services,
we'll have an update soon. But he's
obviously not our only concern now.

GREG

Michaela.

Greg steps out his office, looks down to see Sarah sit back
down on the lounge scrolling her phone.

EMILE

We can't take any chances.

GREG

But let's not be too hasty either.
The truth will out.

EMILE

If I maybe so bold sir, I'd ask
that no decisions are made based on
emotions.

GREG

You may not be so bold.

Greg waits for Emile to leave.

EXT. GREG'S VILLA. CONTINUOUS.

Sarah finishes texting Joshua:

Cover blown, aborting mission. They're onto Charlie.
Emergency.

The message sends but Sarah looks troubled.

Greg's still watching her from upstairs.

INT. RENTAL CAR. ANTALYA STREETS.

Joshua drives with Orson alongside, checking a TABLET with GPS tracking. Joshua is not a good driver and almost hits a PARKED CAR as he turns a corner.

ORSON

Steady, steady, whoah... What you playing at?

JOSHUA

I'm just getting used to driving this side.

ORSON

You gotta pull over, you're gonna kill us.

EXT. KARAALIOĞLU PARK. ANTALYA. TURKEY.

Orson and Joshua sit in the park near the Mayor's office. Joshua has his PHONE open and HEADPHONES in.

JOSHUA

We've been following Satir all day. I'm tired and need a shower.

ORSON

Enjoy yourself, I bet you don't see daylight much. We can't do anything until he leaves.

A message comes in to Joshua.

JOSHUA

Oh shit, Sarah's in trouble.

Orson reacts.

JOSHUA (CONT'D)

Greg's security team have blown your cover, she needs extracting.

ORSON

I knew she shouldn't have gone.

JOSHUA

There's protocol right?

ORSON

Yeah, get out alive.

Joshua looks at his PHONE sees a GPS tracking signal.

JOSHUA
He's on the move again.

EXT. MAYOR'S OFFICE. ANTALYA. CONTINUOUS.

Mustafa Satir leaves the building, SECURITY UNIT in tow, they head off on foot. Orson and Joshua get up and follow.

EXT. FOOD STAND. ANTALYA. LATER.

Orson and Joshua track Mustafa from a distance, as he eats a kebab. He's met by a man we will come to know as BEN HARRIS (40s). The pair talk for a while, then Ben leaves again.

ORSON
We need to find out who this American Ben is.

JOSHUA
I'm in his phone now.

Joshua searches some more.

JOSHUA (CONT'D)
Ben Harris works as... Oh, boring, he's a freelancer in events planning.

ORSON
He's our man. Can you keep monitoring from the hotel?

JOSHUA
Should be able to.

ORSON
Let's head back.

JOSHUA
What about Sarah?

Orson gets on the phone as they walk away.

ORSON
Nathan Jasmine please... No, I'll reach him another way.

INT. GREG'S VILLA. LAKE COMO. LATER.

Greg comes in, sees Sarah making fruit smoothies and approaches behind her, gives her a kiss.

GREG
Hey you. How's your neck now?

SARAH
Much better, the massage really helped, thanks.

GREG
Great. What you been doing?

SARAH
Sleeping mostly.

GREG
How do you feel about going out to dinner?

SARAH
Sure, why not.

GREG
That's what I like to hear. I'll just take a shower.

Sarah hands Greg his drink and he wanders off, blowing her a kiss. Sarah watches him go, then dumps the smoothie stuff in the sink, takes her RUCK-SACK hidden nearby, goes to a TABLE in the hall, opens drawers until she finds KEYS to a VEHICLE, and leaves.

EXT. GREG'S VILLA. CONTINUOUS.

Sarah waits until Security have passed and makes her way to where Greg's collection of VEHICLES are parked, a range of SPORTS CARS and SUVs.

Sarah presses the KEY FOB and one of the sports cars BLINKS as it unlocks. Sarah gets in the car and starts the engine, it growls.

INT. GREG'S VILLA. CONTINUOUS.

Emile is doing some work at his desk, when he hears the car's engine. He checks his watch, goes back to his work.

EXT. GREG'S VILLA. MAIN GATES. CONTINUOUS.

Sarah pulls up by the gates, as the kindly-looking older GUARD leans down.

Smiling, Sarah winds the window down.

SARAH

Evening.

GUARD

Buona sera madam. I just need to log where you're headed, in case of emergency.

SARAH

Of course. I was told to take a drive to Bellagio.

GUARD

Bellagio - Bellissimo. Like you.

SARAH

You old charmer.

GUARD

Not so old.

INT. GREG'S BEDROOM. CONTINUOUS.

Greg's out the shower now, wet hair, towel wrapped round him, as he decides what to wear.

INT. GREG'S VILLA. CONTINUOUS.

Emile checks the CCTV screen and sees the gates open and a car driving out, he gets back to his work. A moment and he stops again, gets on the phone.

EMILE

Was that Mr Simmonds leaving for dinner?

Whatever the reply, Emile is out his seat in a flash, and grabs a WALKIE-TALKIE nearby.

EMILE (CONT'D)

This is a code 9. Bring the vehicles round.

EXT. LAKE COMO. CONTINUOUS.

Sarah races away in the car, relieved to have escaped alive. She puts her foot down.

INT. HOTEL. LATER.

Joshua has his LAP-TOP open, searching an OFFICIAL DATABASE for BEN HARRIS. He scrolls through HEADSHOTS until he stops on the same Ben who met with Mustafa Satir.

Joshua turns the screen to show Orson.

JOSHUA

Meet Ben Harris. Main employer last five years? A US events company, owned by a holding company in the Maldives, in turn owned by a wealth fund connected to: Greg Simmonds. You were right.

ORSON

Greg's man on the ground. Let's go to his hotel. Cross check Satir's phone for any comms between them.

INT. MALPENSA AIRPORT. MILAN.

Sarah is on foot now, rucksack on. She hurriedly makes her way to departures.

INT. EMILE'S SUV. CONTINUOUS.

Emile drives at speed accompanied by another SECURITY GUARD, turning into the MALPENSA AIRPORT.

EMILE

Search the car parks, I'll look inside.

INT. AIRPORT. CONTINUOUS.

Sarah running now to board her plane, as other PASSENGERS queue with their tickets for a TURKISH AIRLINES flight.

INT. AIRPORT. CONTINUOUS.

Emile runs into the main airport searching for Sarah but can't see her anywhere. He heads to a CUSTOMER SERVICE desk.

INT. HILTON. ANTALYA. LATER.

Orson's in the Hotel foyer, when he puts eyes on Ben Harris who exits the ELEVATOR and leaves the building.

Orson follows Ben.

EXT. ANTALYA STREETS. LATER.

Orson follows Ben from a distance, but Ben ducks down a side street. Orson turns off, but no sign of Ben. Then suddenly Ben appears behind Orson.

BEN

Are you following me?

ORSON

What? No, we're in the same hotel aren't we? The Hilton. That right?

BEN

I don't think so. What's your problem?

ORSON

No problem at all, sorry.

Ben's phone goes, it's MUSTAFA SATIR, he notices Orson is paying him too much attention. Ben turns and walks away hastily, picking up pace as he goes. He answers the phone, it's brief, and when he hangs up, he starts jogging.

Orson gives chase and soon they're running through the market. But Ben's quick, ducking and weaving, Orson almost loses him, but spots him again trying to make another call.

Orson gets on his phone to Joshua.

ORSON (CONT'D)

I need you to block Ben's phone, he's onto me.

INT. HOTEL ROOM. CONTINUOUS.

Joshua on his lap-top.

JOSHUA

Stay within a 50 meter radius of him and I can use your phone to jam the signal. Only problem is we'll be cut off, but I can still track you.

EXT. ANTALYA STREETS. CONTINUOUS.

ORSON

Do it.

Orson hangs up. Ben looks up, sees Orson, and heads through a door into a WAREHOUSE BUILDING. Orson is right behind him.

INT. HOTEL ROOM. CONTINUOUS.

Joshua sets up the phone signal jammer, then takes the laptop, phone, and CAR KEYS nearby as he leaves.

INT. TEXTILE FACTORY. CONTINUOUS.

The factory is full of MACHINERY, WORKERS, and INDUSTRIAL NOISE.

Ben runs from one end of the factory floor to the other, with Orson giving chase, pushing past PEOPLE as he goes. Everyone within range loses signal from their phones, and those that are using their PHONES react.

Ben's out the door at the other end. Seconds later and Orson follows.

INT. WAREHOUSE. CONTINUOUS.

Orson enters a STORAGE space for FABRICS, MACHINERY, it's a mess, but no sign of anyone.

Orson proceeds with caution, searching for Ben, then suddenly SMASH! Ben knocks Orson across the head with a MANNEQUIN TORSO, then pulls a floor-to-ceiling STACK OF SHELVES down onto Orson, attempting to crush him, but Orson just gets out the way.

Ben's out another door.

INT. STAIRWELL. CONTINUOUS.

Ben flies down the stairs to ground level and out another door, with Orson hot on his heels.

EXT. RIVER FRONT. CONTINUOUS.

Ben runs along the river front leading to the PARK. Orson sees Ben take his PHONE out to try and use it again. Ben scans in all directions.

Orson approaches slowly from another entrance, as he gets in range Ben's phone signal drops out again.

EXT. PARK. CONTINUOUS.

Ben's frustrated and sprints off through the park, raising the attention of two TURKISH POLICEMEN on foot, who see Orson tearing after Ben, and give chase too.

The Policemen try to apprehend Orson, he dispatches them swiftly, but Ben's getting further away.

EXT. STREETS. CONTINUOUS.

Ben's almost out of 50m range. He runs down a street, looks left and right - where to go?

BAM! From nowhere Orson appears on a POLICE MOTORBIKE and hits Ben, sending him flying. Orson jumps off the bike as Ben kicks Orson to the ground.

Orson fights back and punches are thrown back and forth, until Ben gets the upper hand, and sees an OLD MAN leaving the APPARTMENT BLOCK over the way.

Ben shoves Orson and sprints through the gap in the DOOR. Once inside he locks himself in. Orson comes charging at the door but it won't open.

INT. APARTMENT BLOCK. CONTINUOUS.

Ben smirks and starts climbing the stairs.

EXT. APARTMENT BLOCK. CONTINUOUS.

Orson is looking around for another way in, but there isn't one.

INT. APARTMENT BLOCK. LANDING. CONTINUOUS.

Ben's on a landing now, tries a couple of front doors but they're locked. Tries a third door and this one opens.

INT. APARTMENT. CONTINUOUS.

Ben bursts inside as CHILDREN watching the TV turn and scream. He looks into the KITCHEN and the MOTHER sees him and screams.

The BEDROOM door opens and FATHER comes running out waving a HANDGUN, but Ben grabs his arm and the two men struggle. BLAM! The gun goes off hitting the floor. They fall back both trying to get free with the gun. The man pushes Ben against the window SMASH! It shatters.

EXT. APARTMENT BLOCK. CONTINUOUS.

Orson sees the window smash from the streets and sprints over to climb the fire escape STAIRWELL.

INT. APARTMENT. CONTINUOUS.

Ben and the man continue to struggle, but Ben gets free and pistol whips the man, sending him reeling. Ben turns and SMACK! Orson swings through the window kicking Ben with both feet in the stomach, knocking the wind out of him.

Ben scrambles to his feet grabbing the gun and heads back towards the front door. He turns and BLAM! BLAM! BLAM! Fires at Orson, who dives behind the SOFA.

Ben grabs a KITCHEN KNIFE from the kitchen as the mother backs off, and Ben is back out the front door. He turns back and BLAM! Lets another shot off.

Orson gives chase and just as he gets to the door SWING! Has to avoid the angry mother's SAUCEPAN she's launched at him from the stove.

INT. LANDING. CONTINUOUS.

Ben looks down the STAIRWELL below, sees POLICE entering at GROUND FLOOR, so bounds upstairs.

A few seconds behind him, Orson gives chase.

EXT. ROOFTOP. FIRE ESCAPE. MOMENTS LATER.

Ben bursts out the door onto the rooftop, desperate now, there's nowhere to go. Runs to the edge but it's too far to jump to the next BUILDING.

And now Orson's here. Ben sees him, raises the gun and BLAM! Orson ducks back inside.

ORSON
You're coming with me.

Orson swings the door open to see, Ben's still aiming the gun at Orson. Pulls the trigger CLICK! He's out of ammo.

Orson's out the door and advancing on Ben.

BEN
Who are you?

Ben throws the gun at Orson then whips the kitchen knife out from his belt, comes swinging and slicing, but Orson dodges and disarms Ben, throwing him with both hands... But Ben's too close to the building's edge and falls to his death below.

Orson can hear Police heading up to the rooftop, looks across at the adjacent building, takes a running jump and... Just makes it. Claws his way to safety.

INT. STAIRWELL BUILDING. CONTINUOUS.

Orson comes flying down the stairs.

EXT. FIRE ESCAPE. MOMENTS LATER.

Orson leaves the fire escape as calm as he can, grabs Ben's body and drags him to cover, just as Joshua pulls up in his RENTAL CAR, slamming to a stop.

JOSHUA
Tracker worked. (Sees the body)
Damn, what happened to Ben?

ORSON
He had a bit of a fall.

Joshua leaps out and helps bundle Ben's body into the backseats. Joshua goes to drive.

ORSON (CONT'D)
Not a chance.

Orson takes the wheel, Joshua reluctantly gets in the passenger seat, and they speed away.

The police look down from the rooftop below and one of them gets on the RADIO.

EXT. ANTALYA AIRPORT. NIGHT.

Sarah steps out the airport and hails a CAB.

INT. HOTEL ROOM. LATER.

Sarah is with Orson and Joshua. Joshua has accessed Ben's phone.

SARAH
So, who's the kid?

ORSON
He's not a kid, this is Joshua.

SARAH
You're Joshua? I imagined you were like 40 or something.

JOSHUA
I have a young face. Anyway, hackers and crackers are always young, we burn out.

Sarah's not convinced, but whatever.

JOSHUA (CONT'D)
Have you seen how much this deal is for? The Chinese are buying the microprocessors off the Russians for \$300M.

ORSON
Relative to their potential value, that's pretty cheap.

SARAH
Greg will likely take \$50M of that.

JOSHUA
I'm in the wrong game. I got the 15 digit pass code too, which appears to tally up with what the Russians want when the transaction happens. And there's some exchange about the weather to use with Hayri, the handler.

SARAH
You could have done without killing Ben.

Orson ignores that.

ORSON

Providing we get through tonight,
I'll assume his identity and do the
deal myself tomorrow. Can you make
me Ben Harris, Joshua?

JOSHUA

I can certainly try.

SARAH

How's your Turkish?

ORSON

Oldukça iyi.

MONTAGE.

Orson stands next to a plain wall and Sarah takes a head shot
PHOTO of him.

Joshua hacks Ben Harris' SOCIAL MEDIA accounts with Orson
posing as Ben Harris.

Joshua takes existing IMAGES of Ben online and superimposes
Orson's face over the top.

Joshua hacks into FACIAL RECOGNITION DATABASES and inserts
Orson's face under the guise of Ben Harris.

Sarah goes to meet a SLEEPER AGENT who supplies her with a
detachable SNIPER RIFLE.

Greg texts Ben Harris, checking in. Orson replies with a
'thumbs up' emoji, and language similar to Ben's replies to
other texts.

INT. HILTON HOTEL LOBBY. NEXT MORNING.

Orson steps out of the elevator, Sarah's right behind him
carrying a BAG, she pretends not to know him.

The lobby's buzzing, but Orson soon spots HAYRI, waiting for
him.

Hayri nods and Orson is lead outside. They speak in Turkish.

HAYRI

We've had unseasonably bad weather
these last few weeks.

ORSON

And yet today could mark the start
of a prolonged heatwave.

HAYRI

My name is Hayri.

ORSON

Ben.

HAYRI

Pleased to meet you.

INT. BLACK SUV.

Orson in the back with Hayri alongside him, and the DRIVER
and another MAN up front.

HAYRI

Mr Harris can you please hand me
your personal items.

Orson does so, Hayri takes Orson's WALLET, PHONE, & KEYS.
Hayri pulls out a TRACKER SCANNER.

HAYRI (CONT'D)

Just following orders.

He scans Orson, all is well. Hayri nods to the driver and
they pull away.

EXT. ROADS OF ANTALYA.

The SUV heads toward a car park, pulls in next to three other
SUVs parked.

HAYRI

We're changing cars.

They get out, Orson is given his personal items back.

The SUV pulls away, Orson looks about trying to get the lay
of where he is. They all get in the SUVs and go.

ORSON

How long is the drive?

HAYRI

About three hours.

ORSON

Well, if you don't mind I'll get
some shut-eye.

Orson leans his seat back and closes his eyes for the rest of
the drive.

A way off, but Sarah is following them in her own vehicle.

EXT. DESERT. LATER.

Middle of nowhere, rocky terrain. The SUVs pull over at a
coordinate signaled by Hayri. Orson wakes, rubs his face, and
drinks some WATER.

HAYRI

They will be here soon.

ORSON

I'll just take a leak.

Orson walks away, starts peeing. He reaches into his pocket
produces an EARPIECE and puts it in his ear, finishes peeing.

SARAH (O.S.)

Got eyes on you, keep your back
turned.

Orson scratches his head to signal a response and zips up.

EXT. CLIFF. CONTINUOUS.

Sarah, is bunkered down, almost perfectly camouflaged with
her assembled SNIPER RIFLE and scope, a birds eye view
looking down at Orson and the SUVs.

SARAH

You have company, north east, two
SUVs white, and a hauler.

Orson walks back to the car.

EXT. DESERT. CONTINUOUS.

A convoy of TRUCKS approaches. ARMED MEN get out from both
sides. Orson waits till the dust settles and walks as two
armed men flank him. SERGI, the leader of the incoming team,
steps toward them.

SERGI

You must be Mr Harris.

SERGI puts a hand-held facial recognition scanner to Orson's face and scans. The scanner reads: SCANNING DATABASE.

A tense moment before the scanner verifies Orson as Ben and SERGI hands Orson a MANIFEST.

The cargo truck opens it's doors. Orson can see CRATES of WEAPONS.

ORSON
And the rest?

One after another, Orson checks each truck.

ORSON (CONT'D)
What about the special consignment?

Sergi leads Orson to a cargo truck, they step up and in.

INT. CARGO TRUCK.

Sergi's crew member has his back to them and opens a CASE placed on one of the crates. Opens it. He turns round revealing himself to be VLAD - who previously saw Orson in London after the Diamond event, and who fought with Orson at the house (but didn't see his face).

A moment of confused recognition.

VLAD
I know you.

ORSON
I've got one of those faces.

Vlad stares at Orson.

VLAD
No, I never forget, I know you.

ORSON
Well I don't know you my friend.

VLAD
You're not my friend.

SERGI
(To Orson) Here, the
microprocessors.

Orson goes to take the cases.

ORSON

Let's get this done shall we.

Orson stays out the truck and examines the microprocessors.

Sergi opens a laptop, logs in, turns the screen to Orson.

SERGI

The 15 digit pass code.

Orson slowly types in the pass code from memory.

EXT. CLIFF. CONTINUOUS.

Sarah watching from her vantage point spots dust kicking up over the horizon, speaks via her bluetooth HEADPHONES.

SARAH

Looks like we got incoming, two
directions: 6 SUV's, 2 helicopters,
you better get out of there.

EXT. DESERT. CONTINUOUS.

Orson hesitates over the final digits of the passcode. Just then Vlad comes over.

VLAD

I remember now. I saw you in London
before. Who the fuck are you?

ORSON

What's that sound?

They both look around, HELICOPTERS approaching. It's TURKISH NIO (National Intelligence Organisation) agents led by AGENT OZIL.

There is a mad scramble as both groups of dealers OPEN FIRE on the helicopters, shots in all directions.

Orson grabs the cases of microprocessors and jumps out the truck.

Vlad pulls his MACHINE GUN Orson drops the cases, grabs Vlad's gun and they wrestle.

Sarah's looking through her scope waiting for a clear shot.

Vlad gets free still holding the gun and BLAM! Sarah puts a bullet through Vlad's forehead. Orson grabs the cases and runs.

DUST CLOUDS as the NIO strike team continue.

A GUN BATTLE ensues, Hayri gets gunned down by NIO AGENTS.

Orson's lost with nowhere to go.

SARAH (O.S.)
10 yards ahead unmanned SUV.

Orson runs through the dust, into the SUV. Engine starts and Orson speeds off.

An NIO vehicle chases away from the action.

SARAH(O.S.) (CONT'D)
You got one on you.

Sarah aims and fires BOOM! She hits the side door of the car, takes a deep breath, Orson is almost in the dunes.

BANG! Sarah fires again taking out the front tire, car rolls to a stop, Orson is away until Sarah sees the helicopter turning in that direction too.

EXT. DUNES. CONTINUOUS.

Orson speeds into the dunes, the helicopter comes over the brow firing down on the car, bullets tear through the engine block, the car crashes. Orson's shaken.

Helicopter lands, the gunner jumps down, automatic rifle pointed, closes in on Orson.

GUNNER
Hands up and get out.

Orson tries the door, it's jammed by the dune.

ORSON
The doors jammed.

Gunner fires, shattering the side window.

GUNNER
Out the window.

Orson climbs out the window.

The gunner leads him back to the helicopter, loads Orson in and the cases.

GUNNER (CONT'D)
Let's get him back.

No response.

GUNNER (CONT'D)

Move.

The pilot turns, it's Sarah, she made it down and while the gunner was securing Orson, she took the pilot out. The gunner turns his weapon on Orson, who's quicker and BANG! He decks the gunner.

The gunner and pilot tied in the back of the SUV.

Orson pilots the helicopter, he and Sarah take off looking down on the carnage below. The NIO agents have sieged the deal and either killed or captured everyone.

INT. GREG'S STUDY. SUPER YACHT. CONTINUOUS.

Greg's working, knock at the door. Emile comes in.

GREG

What's the latest?

EMILE

Turkish Intelligence ambushed the deal, turned into a bloodbath.

GREG

What happened to Ben and the microprocessors?

EMILE

Ben never made it to the desert, but they did.

EMILE drops long lens PHOTOS of ORSON and SARAH taken during the desert strike.

EMILE (CONT'D)

That's Orson Fortune, MI6, and Sarah Fidel, CIA. They left with the prize.

Greg silently seethes.

EXT. ANTALYA STREETS. LATER.

Orson drives a battered old car, with Sarah alongside him. Car pulls over and Sarah gets out.

SARAH
Give me 10 minutes, Joshua's just
woken up.

ORSON
Call if there's a problem.

Sarah goes and Orson shoves the BAG with the Microprocessors
in, into the footwell.

EXT. HOTEL. ANTALYA.

Sarah heads inside the hotel as Orson watches.

INT. CAR. ANTALYA STREETS. MOMENTS LATER.

Orson's phone goes and he answers.

ORSON
Hello?

INT. CAR. CANNES. CONTINUOUS.

Nathan sits alone in his car as MI6 AGENTS prepare to board
Greg's yacht.

Cross cut between them.

NATHAN
Did you get the microprocessors?

ORSON
Yes we did.

NATHAN
Excellent work, bring them to me
here in Cannes, Greg's just about
to be arrested.

ORSON
Why bring them to Cannes?

NATHAN
Five Eyes orders, they want me to
bring them in. Send Sarah and
Joshua back separately, just you on
this one.

ORSON
Copy that.

Nathan hangs up.

INT. CAR. ANTALYA STREETS. CONTINUOUS.

Orson still watching the hotel sees CARS pull up and NIO AGENTS get out. Orson gets straight on the phone to Sarah.

ORSON

You gotta get out of there, NIO agents on their way up. And Five Eyes order the two of you to get back to London without me.

SARAH

What about the microprocessors?

ORSON

I'm taking them to Cannes, Nathan's gonna bring them in. Be safe.

Orson hangs up, turns the car round and drives off.

INT. HOTEL ROOM. CONTINUOUS.

Sarah and Joshua grab their BAGS.

SARAH

We gotta run, Turkish intelligence on their way up. How we gonna get out?

JOSHUA

I got this.

Joshua grabs his CAR KEYS and they leave.

INT. CORRIDOR. HOTEL. CONTINUOUS.

They check both ways and head for the FIRE ESCAPE.

SARAH

You got the passports?

JOSHUA

Yeah.

As they disappear out the doors, NIO AGENTS enter the corridor, looking for the correct hotel room.

EXT. HOTEL. MOMENTS LATER.

Joshua drives his rental car away, passing the NIO AGENTS no problem, with Sarah crouched out of sight on the back seat.

INT. GREG'S YACHT. SOMEWHERE. CONTINUOUS.

Greg stands by his desk on the phone, Emile waiting nearby.

GREG
MI6 on their way up to arrest me
now, how long to secure bail?...
Sooner the better.

Just then MI6 AGENTS burst in with GUNS trained on Greg, and Nathan bringing up the rear with an ARREST WARRANT.

Greg slowly hangs up the phone and raises his hands.

GREG (CONT'D)
How does this help anyone?

The Agents lead Greg away.

GREG (CONT'D)
My lawyer's on her way. Think very
carefully about your next play
Nathan. Emile, bring the car and
follow.

EMILE
Sir.

EXT. LONDON STREETS. LATER.

A BLACK CAB pulls up, Sarah gets out, and speaks to Joshua through the open window.

SARAH
We'll reconvene when Orson gets
back. Well done though, we did it.

Sarah's about to go, then turns back.

SARAH (CONT'D)
Tell me, how old are you Joshua?

Joshua sighs.

JOSHUA
I'm sixteen in four months.

Sarah smiles, Joshua holds his fist up and they bump through the window.

JOSHUA (CONT'D)
(To cab driver) Brixton Hill
please.

The cab pulls away and Sarah walks off as her phone goes, it's JOSEPH, her handler.

JOSEPH (O.S.)
Coffee shop.

Sarah turns and sees Joseph sitting by the window.

EXT. CANNES HARBOR. CONTINUOUS.

Orson's on foot with the bag containing the microprocessors. He checks for a name of a boat on his phone, heads along the pier.

EXT. CANNES PIER. MOMENTS LATER.

The pier is lined with boat after boat. Orson reaches into his pocket, starts audio recording on his phone, and puts it back.

Just then, Nathan steps off a boat.

NATHAN
All clear?

ORSON
Fine.

NATHAN
Good to see you again.

Orson opens the bag with the microprocessors in, shows Nathan inside, then puts the bag by his feet.

NATHAN (CONT'D)
Fantastic work, well done Orson.

ORSON
Wasn't just me.

NATHAN
Mission accomplished. Hand them
over.

ORSON

No.

NATHAN

Everything okay?

ORSON

I know you're the double agent.

Beat.

NATHAN

So?

ORSON

You've been after the hypersonic weapons all along, to give to the Chinese terrorists. You're on their side aren't you?

Nathan weighs up what he's heard.

NATHAN

The Cold War never ended, the West are just too arrogant to realize, which helps our cause no end.

Nathan pulls out his silenced-gun, Orson jumps for cover on a boat nearby. BANG! BANG! Nathan shoots Orson twice and he falls in the water.

EXT. UNDERWATER. CONTINUOUS.

Orson uses the boats underwater for cover, he's wearing a BULLETPROOF VEST with the BULLETS imbedded. He removes the vest, then comes up for air, before diving underwater again.

EXT. CANNES PIER. CONTINUOUS.

Nathan eventually gives up looking for Orson, clutching the bag of microprocessors as an SUV comes to collect him nearby and drives off.

Orson gets out the water, wet through, checks for his phone, water damaged and not working.

INT. COFFEE SHOP. LONDON. MOMENTS LATER.

Sarah sitting opposite Joseph when his phone goes.

JOSEPH
That's Nathan now.

Joseph answers the call, listens as his face drops.

JOSEPH (CONT'D)
What? Okay we'll find him, shit.
Okay - get back here.

Joseph hangs up.

SARAH
What is it?

JOSEPH
Orson didn't hand the
microprocessors over to Nathan. He
stole them, Orson's a double agent.

SARAH
No, not Orson.

JOSEPH
It was him all along. We gotta go.

Joseph and Sarah race out the coffee shop.

NATHAN'S OFFICE. LATER.

The office is in meltdown, PEOPLE all over the place, with Joseph on the phone again. He breaks off to speak to Sarah.

JOSEPH
Orson's phone's been offline since
he met with Nathan, he's gone off
grid.

Joseph back to the phone-call. Sarah's phone goes, 'Unknown' number, she steps out into the corridor where it's quieter.

SARAH
Hello?

EXT. CANNES STREETS. CONTINUOUS.

Orson is on a public payphone. Cross cut between them.

ORSON
Sarah, it's me.

SARAH

What's happened? They're saying you stole the microprocessors?

ORSON

Not me, Nathan.

SARAH

Is that why you sent me and Joshua back on our own?

ORSON

No, I had to do that to flush Nathan out.

SARAH

Five Eyes are looking for you now, where are you? Where are the microprocessors?

ORSON

Nathan has them. Listen to me Sarah, Nathan's working with the Chinese terrorists, has been all along. He's stolen the microprocessors to give to them. Nathan's framed me, coz who are Five Eyes more likely to believe?

SARAH

It's a lot to process.

USE FLASHBACK SHOTS TO HELP ILLUSTRATE ORSON'S REVEAL.

ORSON

It was Nathan who framed me two years ago in Russia, he was after the hypersonic weapons then, and didn't want us in the way. Colin Westbrook, the dead agent you discovered, was already onto Nathan. Colin was corrupt, and Greg did have him killed over an arms deal, fighting over their own greed. But, separate to that, Colin discovered Nathan's affiliation to the Chinese terrorists and their plans to attack the West.

SARAH

How did you find out?

ORSON

Colin's lap-top had all the intel he'd gathered. Nathan didn't know about Colin's flat, that's why he seemed blindsided when I told him. But Greg killing Colin inadvertently helped Nathan cover his tracks, meant he could help Greg broker the deal between the Russians and the Chinese. Once you and the CIA alerted Five Eyes to Greg's deal, Nathan had to play along with the mission. He'd always intended to steal the microprocessors, but we did it for him.

SARAH

So why did you give them to him?

ORSON

Because we still have to stop the terrorists. I planted a pulse tracker on the microprocessors, only emits a signal every hour. So Nathan will lead us right to them. If I give you the tracker's details will you tell me where he is, so I can stop them and clear my name?

Sarah looks back inside the office at the commotion. What to do?

SARAH

I think I can do better than that.

EXT. TROMSØ. NORWAY. DAY.

An SUV races along the road, set against the Norwegian landscape in golden hour.

INT. SUV. CONTINUOUS.

Orson drives with Sarah alongside, checking the location of the pulse tracker, the signal indicating they're close by.

EXT. OLAVSVERN NAVAL BASE. NORWAY.

From up high, looking down at a secret Norwegian submarine base, built back in the 1960s, during the Cold War.

In the water, three CHINESE SUBMARINES, with a TEAM of CHINESE MEN working on them.

Orson and Sarah get out the SUV, they look down at the base through BINOCULARS.

ORSON
That accounts for the stolen submarines.

SARAH
We're gonna need back up.

ORSON
There's no time.

Orson pops the trunk of the SUV as Sarah joins him, revealing an ARSENAL OF WEAPONS.

ORSON (CONT'D)
You ready?

Orson hands Sarah An ASSAULT RIFLE and they load up with AMMO and GRENADES.

SARAH
I'm ready.

EXT. OLAVSVERN NAVAL BASE. LATER.

In stealth mode, Orson and Sarah approach the Chinese men working on the submarines. They dispatch each of them in turn.

Orson and Sarah make their way down the tunnel into the base.

INT. NAVAL BASE LAB.

Nathan is with TWO CHINESE ENGINEERS as they work with to install the stolen Microprocessors onto their CRUISE MISSILES.

INT. NAVAL BASE. CONTINUOUS.

Orson and Sarah cover each other, as they advance through the facility. Another TERRORIST appears round a corner, Orson shoots him but the shots ring out.

INT. NAVAL BASE LAB. CONTINUOUS.

The noise alerts Nathan and the Engineers, who instantly sound the ALARMS.

Nathan heads over to a METAL CABINET nearby and pulls out his own ASSAULT RIFLE. He races off, leaving the engineers to continue with their work.

INT. NAVAL BASE. CONTINUOUS.

Orson and Sarah are at opposite ends of the same corridor.

Orson signals to check one way and for Sarah to check the other. Sarah nods and advances, gun trained and ready.

Sarah turns the corner and sees other CHINESE TERRORISTS advancing. They open fire and pin Sarah back, she retreats and takes cover, in between firing more rounds.

INT. NAVAL BASE CORRIDOR. CONTINUOUS.

Orson is up the corridor and can see the ENGINEERS have stopped working on the MISSILES, and are taking cover, but no sign of Nathan.

More shots ring out from where Sarah headed, so Orson turns and runs back.

Orson sticks his head round the corner to see Sarah in trouble as she crouches behind a GENERATOR.

ORSON

Sarah, come now I'll cover you.

Sarah goes to run but the terrorists unleash another volley of rounds, so she has to stay where she is. More TERRORISTS appear and take position to open fire.

SARAH

There's too many of them. I'll hold them off, you go find Nathan and the missiles.

Sarah pops up and unloads more shots, killing one of the terrorists but the odds don't good.

ORSON

I have found them.

SARAH

Go then, stop them.

Orson has a decision to make, but there's no hesitation as he unclips an GRENADE from his belt and launches it towards the terrorists. KABOOM! Two of the terrorists are trampoline'd into the air.

Orson is right behind the grenade opening fire as he marches towards Sarah, who's taking fire as well.

Instead of being pinned back and defending their position, the pair advance, and it isn't long before they've dispatched all the terrorists in view.

Momentary quiet, Orson and Sarah reunited again, taking the chance to reload.

SARAH (CONT'D)
You didn't leave me.

ORSON
Couldn't leave you. Come on.

Orson and Sarah head towards the Naval Base Lab.

INT. NAVAL BASE LAB. CONTINUOUS.

The pair burst inside to find the Engineers start shooting at them. They both dive for cover, this time Sarah uses her precision shooting skills, waiting for the right moment to BOOM! Take the first engineer down, then BLAM! Headshot to the other.

Orson heads over to where the microprocessors were being installed, Sarah joins him.

One of the microprocessors is missing, Orson removes the other from the missile, bags it, and they head off again.

SARAH
Let's go.

ORSON
Not until we've found Nathan.

INT. NAVAL BASE CORRIDOR. MOMENTS LATER.

Orson and Sarah running down the corridor, guns still trained, no sign of anyone.

They reach another corner, look round to see another tunnel that leads outside again, and more TERRORISTS moving out into daylight.

Orson and Sarah start running and open fire again. The terrorists fire back before running off.

EXT. NAVAL BASE. CONTINUOUS.

Nathan's with the terrorists as they load a SPEEDBOAT, preparing to leave.

Orson shouts after them.

ORSON
Running away already Nathan?

Nathan picks up his Assault rifle and opens fire at Orson.

One of the terrorists tries to start the engine but nothing happens. His colleague takes charge instead, but BLAM! BLAM! BLAM! Shots from Sarah force them to hit the deck, then pick up their weapons to return fire.

Crossfire continues and Orson takes one of the terrorists on the speedboat out.

From his position over cover, Nathan returns fire and hits Sarah in the arm. She drops to the floor.

Nathan moves away just in time as Orson launches a grenade in his direction. BOOM! The explosion causes rubble and debris to fall from the tunnel.

Orson joins Sarah, checks she's okay.

ORSON (CONT'D)
You took one for the team.

SARAH
The team of two.

Orson helps get Sarah to cover, propped up with a makeshift bandage applying pressure on the wound.

SARAH (CONT'D)
Get the other microprocessor, I'll live.

ORSON
Don't go anywhere.

Orson leaves.

Nathan's waiting for Orson to reappear and shoots at him BANG! BANG! Orson's still advancing though and BOOM! LAUNCHES another grenade.

The Chinese men are still trying to start the speedboat engine, and return fire at the same time.

Cat and Mouse between Orson and Nathan, until Nathan pops his head up and CLICK! CLICK! He's out of bullets.

Orson's still advancing, as Nathan pulls out a PISTOL from his belt ready to shoot.

NATHAN

It's no good Orson, you'll never
stop us. We'll keep coming back
until we win.

Orson runs to his next position of cover as BLAM! Nathan shoots again. Nathan uses the opportunity to run towards the speedboat and boards.

Just then, one of the Chinese men sticks his head up from the speedboat and sprays machine gun fire, BAM! Orson's single head shot sends them falling overboard.

Nathan finally starts the speedboat and it's set to pull away with the microprocessors onboard. Orson sprints and takes a running jump off the harbor and lands on the speedboat as it gathers speed.

Orson fights with one of the terrorists, as Nathan drives the boat. Orson overpowers the terrorist and BLAM! BLAM! Shoots him, tossing him into the water.

Nathan looks round to see Orson's gun barrel right in his face. BLAM! It's the last thing he sees.

Orson takes control of the boat and turns it round heading back towards Sarah.

EXT. NAVAL BASE. MOMENTS LATER.

Orson returns to Sarah, carrying the microprocessors.

ORSON

Let's go home shall we?

Orson helps Sarah to her feet.

INT. CIA HQ. LANGLEY. MUCH LATER.

Sarah, fully recovered now, and dressed in an elegant pant suit, strides up a corridor. She sees Orson's waiting for her and smiles. Orson's looking sartorially stylish as ever.

ORSON

I hear congratulations are in order.

SARAH

Wasn't expecting a promotion, I thought you'd get me fired. But thanks, I'm glad we teamed up after all.

ORSON

Likewise Sarah. Or should I call you 'Deputy Director of the National Clandestine Service'?

SARAH

Let's see how long I last, I might get bored not being in the field. What about you?

ORSON

No chance of boredom. I got what I wanted.

SARAH

What's that?

ORSON

Freedom.

SARAH

Great. That means you've time to buy me lunch.

ORSON

I'll think about it.

SARAH

You can explain why you haven't called since Norway.

ORSON

I'm here now aren't I?

The pair walk away up the corridor.

ROLL CREDITS.

POST CREDITS SEQUENCE:

INT. MEMBERS CLUB. CANNES.

A group of mean-looking, smartly dressed CHINESE MEN sit at a table chatting amongst themselves.

A group of mean-looking, smartly dressed RUSSIAN MEN approach the table. There's a moment between them, then GREG appears, all smiles, with EMILE alongside him.

GREG

Good morning gentlemen, sorry for keeping you waiting. I can't tell you how much I'm looking forward to our marketing meeting.

THE END.