

"BLACK SITE"

(working title)

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Work in progress

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1 **INT. BOARD ROOM. TOWER BLOCK. NIGHT.** 1

Silhouette of a bare-chested man, his face in shadow

He's standing in the top floor of an office building, holding a terrified businessman at knife point and a phone in his free hand.

Behind him: beyond the wall of plate glass, there's a sea of lights - a city at night.

In the darkened board-room where he stands we are dimly aware of a couple of other dead bodies.

The bare-chested man speaks on the cell phone in fluent Farsi.

HATCHET
(In Farsi)
It's all done. I'm ready to be
picked up.

He looks down past his feet to the tiny figures, moving like ants in semi-darkness in the streets far below his feet.

These dots are....

2 **EXT. TOWER BLOCK. STREET. LEVEL NIGHT.** 2

...A squad of Delta Force commandos, moving towards the main entrance.

3 **INT. LOBBY. TOWER BLOCK. NIGHT.** 3

The lobby of the tower block looks out onto an empty courtyard dimly illuminated.

Through the plate glass doors we can see only reflections and shadows.

Elevator music plays faintly. Then...

BOOM! The door blows off the hinges -- splinters of glass spraying inward on the marble floor..

A SQUAD OF DELTA FORCE SOLDIERS -- six strong -- stream through the haze of smoke -- in quick succession.

They're in full battle rattle -- black uniforms and helmets, night vision goggles -- suppressed assault rifles -- green laser sights.

They do a quick sweep of the area -- fast -- silent.

Their leader DAVID Larson, finds a dead woman behind the reception desk. Her throat has been slit.

David gestures his #2, GARCIA, towards the lifts.

4 **THE. LIFTS. NIGHT**

4

There's a LOBBY GUARD lying dead in the door of the lift ... with a stainless steel pen sticking out of his eye.

They drag the dead guy out then the team and disperse into three adjacent lifts.

David hits the button for the 54th (second top) level.

Sgt GARCIA, takes two men in the lift next to it. A Masked marine - Specialist (SPC) KRYGIER - hits the button for the same floor.

5 **INT. STAIRWELL. NIGHT**

5

They converge and join forces at the top of the upper stairwell and run up the final flight of stairs.

At the top of the stairs they hear a noise, pull open a broom cupboard and find two CLEANERS, crouched in the shadows.

One of them has a bullet wound. The other is babbling in Turkish, panicked.

CLEANER
(In Turkish)
Don't shoot. We work here!

David puts a finger to his lips. They head out of the stairwell into...

6 **INT. TOP FLOOR. TOWER BLOCK. NIGHT**

6

The reception area of an outfit called "Turkic Enterprises."

There's a dead guy at reception. Shot through the forehead.

Delta team move on. Continuing into....

7

INT. OPEN PLAN OFFICE. TOWER BLOCK. NIGHT

7

Open plan office space. In the smoky half-light we perceive more bodies.

The Delta team's lights criss-cross the room as they move through it looking for survivors.

There are none.

David signals towards....

8

INT. CONFERENCE ROOM. TOWER BLOCK. NIGHT

8

The conference room.

The bare-chested man, Hatchet, is still standing there - a dark shadow against the background of city lights, holding the SOLE SURVIVOR with a knife to his throat.

A dozen laser sights come to bear on him.

DAVID

Drop the knife, asshole. Hands
above your head.

Hatchet's face remains shadowed but there is light on the terrified hostage as Hatchet slits his throat and discards him like a rag doll. Then throws away the knife

DAVID (CONT'D)

(to Hatchet)

Move away from the table. Get on
the fucking ground!

Slowly Hatchet does what he's told.

DAVID (CONT'D)

Cuff him, check for booby traps.

With Hatchet face down, Garcia and Krygier frisk him for explosives, zip-tie his hands behind his back and put a black hood over his head.

He's not resisting at all.

David in the doorway -- removes his night vision goggles. Relief etched on his craggy features.

He clicks the RADIO on his shoulder:

DAVID (CONT'D)
Delta to HQ. Target secure. We got
Hatchet.

We hear the sound of approaching helicopter rotors.

DAVID (CONT'D)
(on comms)
...Commencing extraction to
Citadel.

TITLE: BLACK SITE

Music kicks in: "Sympathy for the Devil" by the Rolling
Stones.

ROLLING STONES
*Please allow me to introduce myself
I'm a man of wealth and taste
I've been around for a long, long
year
Stole many a man's soul to waste

And I was 'round when Jesus Christ
Had his moment of doubt and pain
Made damn sure that Pilate
Washed his hands and sealed his
fate

Pleased to meet you
Hope you guess my name*

9 **EXT. JORDANIAN DESERT - PRE DAWN**

9

Rippling dunes stretch for miles-upon-miles. A dust-devil
whips up the top layer of sand. Rustling the dry brush.

There is nothing in sight, except a dome of earth, plus
ruined stone shepherd's house with a battered ANTENNA ARRAY
protruding from the roof.

We move down through the dome into...

10 **INT. FIVE-EYES BLACK SITE - PRE-DAWN**

10

A top secret rendition facility run by Central Intelligence
Agency (CIA) and Australian Secret Intelligence Service
(ASIS).

Sax music plays over as we descend:

- LEVEL 1: HANGAR BAY. Cavernous underground space. Wide ramp at the end that meets hangar doors embedded in the ceiling.

- LEVEL 2: COMMAND CENTER. Dark blue room. Wall of LED screens. Digital clocks on the wall displaying various time zones. Sydney, Australia. Washington D.C.

The Communications officer, IAN is practising scales on his alto saxophone.

- LEVELS 3 and 4: CREW ACCOMMODATION, branching off from a central two-storey atrium

- LEVEL 5: DETAINEE BLOCK. Six concrete cells buried deep underground, their steel doors opening onto a central GUARD ROOM.

There is one armed guard on duty here, the other swabbing out an empty cell.

Behind them a steel door reads: LEVEL 6: NO ENTRY

11

INT. BLACK SITE - ABBY'S QUARTERS - DAY

11

Up on the accommodation level, CIA interrogator ABBY Trent is on a video conference with her mother's house back in the States.

On her monitor she can see a Burmese cat pushing her nose against the screen

ABBY

You there, Ma? ...Dunno what happened here... if Misty just walked on the keypad or something... Hey Misty. Go find Isobel.

The cat rubs against the screen.

ABBY (CONT'D)

Misty, you stupid cat. Go find Ma - shoo! Shoo!

The cat stays put.

ABBY (CONT'D)

Anyway, if this is recording. I miss you. Hope you're managing OK. ...It will be good to be home for a change.

The intercom buzzes and she switches channels.

It's Ian the geeky, saxophone-loving communications guy (his college major was in jazz music) speaking on the internal video communication.

IAN

Abby. Rashid needs you in the Rec room, ASAP.

ABBY

On my way.

12 **INT. CORRIDORS/ STAIRWELL. LEVEL 2. DAY** 12

Follow Abby, as she hurries out of the crew quarters, along a corridor and down a flight of stairs to ...

13 **INT. RECREATION ROOM - DAY** 13

The recreation room (tables, chairs, ping-pong table, etc). Flags of USA, Australia and Canada on the walls.

There's a group of half a dozen staff members waiting to ambush her.

VOICES (ALL)

SURPRISE!

Abby stops in her tracks. Speechless.

In the centre, RASHID NASSAR, early 40s, Head of Operations, salt-pepper hair, military camo pants.

Beside him is one of the military guards for the detainees: WESLEY - shaved head, tattoos - holding a VANILLA CAKE -- designed (rather badly) in the shape of Capitol Hill, Washington.

ABBY

Right - so no actual emergency.

RASHID

Well, apart from all the normal emergencies - safety of the free world - all that stuff.

Abby glances at the malformed CAKE with the American flag set somewhat askew.

ABBY

What's this, the Capitol after a bomb attack?

RASHID

C'mon, he did his best. You put a trained killer on a baking assignment. You get where this might go downhill at a rapid clip.

Wesley puts the cake on the table and Rashid Starts cutting generous slices.

RASHID (CONT'D)

So... we gonna get a little speech from the woman of the hour or what?

ABBY

Absolutely not.

ALL

Speech, speech, speech!

ABBY

Jesus, you guys. Isn't it the detainees we're supposed to put the squeeze on?

(laughter)

Seriously, Wes. I love the cake. When I was a growing up poor, I used to dream of cakes like this, you know - with an inch of proper icing sugar.

The guys laugh. Rashid's cellphone trills and he moves away from the group. It's clearly something important.

RASHID

Rashid... Sure, patch them through.

He moves off to take the call while ABBY's speech continues:

ABBY

As some of you guys know ,I owe everything to the US army... They paid for my psych degree, seconded me to the CIA, and that's how I end up in this foreign shithole with all you assholes.

WESLEY

...and now you're going back to those Brooks Brothers' assholes in DC.

Laughter.

ABBY

Well you know the rule. Everyone gets promoted beyond their actual level of competence. I'll probably be back. Seriously. You guys are family.

Everyone CHEERS.

Except for URI WASSERMAN, late 30s, The guy who feels he should have gotten Abby's job as lead interrogator here, and somewhat resents her promotion to Washington.

Rashid claps his hands, having just received some momentous news on his phone call.

RASHID

Alright everyone -- Before you get too soft and weepy -- take a slice - get your asses back to your stations. We have a new arrival incoming.

As everyone disperses, Rashid beckons Abby aside.

ABBY

This was your idea - birthday cake for breakfast?

He gives her a tight smile - more important things on his mind.

RASHID

They got Hatchet.

ABBY

(This is huge)
No shit.

RASHID

Your hunch about that trading company played out. Delta force got there too late to stop him killing all his "business associates", but soon enough to stop him getting away.

ABBY

They'll bring him here.

RASHID

Just got confirmation.

It's a major coup for the unit and for her personally.

ABBY

Wait... He only speaks Farsi.

RASHID

Far as we know.

ABBY

So we're going to need a translator.

RASHID

They're picking one up in Dubai. Tessa Ustinov. She knows you from the farm.

ABBY

Perfect.

RASHID

Yeah, apart from the fact that we have three days to crack him So no pressure.

ABBY

We've got Farhan - that should give us some leverage.

RASHID

I imagine that's Langley's calculation. Just don't fuck it up. Wouldn't want you arriving Washington as the girl who failed to stop the next embassy attack.

He likes her, but there's steel behind the smiles. Always is.

ABBY

I wouldn't want that either.

14

INT. CORRIDORS/ STAIRCASE. DAY.

14

As Abby leaves the Rec room, heading for the stairs, her rival Uri appears out of the shadows opposite.

URI

So. They got Hatchet?

ABBY

How do you know that.

URI

Educated guess. New arrival.
Obviously a big fish.

She keeps walking. Their conversation continues on the move.

URI (CONT'D)

We going to tell Farhan?

ABBY

Just figuring that out.
Maybe I should do this session on
my own.

URI

I disagree. We're almost out of
time on this. You're gonna have to
get tough.

ABBY

I'm aware of the time frame, Uri,
and we're being exactly as tough as
we need to be. Farhan's had six
hours sleep in the last three days.
He probably doesn't know which way
is up, far less that we caught
their main operative.

At the bottom of the stairs theres a security "Air lock" - a
bullet proof glass chamber which requires a biometric
handprint to get in, and then to get out the other side.

URI

Caught one of them. What if
"Hatchet" isn't involved in the
attack and their mission is still
a "Go".

ABBY

Uri. Just calm down. You know how
many of these potential embassy
hits raise a flag - one a week? You
know how many actually happen? One
every three four years. I'm not
saying we can relax we have a
source who is becoming compliant.
Another HVD on the way. We're
winning this one....

Uri looks sceptical.

Only one person can pass through the airlock at a time. Abby
goes first and Uri follows, into...

15

INT. DETAINEE BLOCK - GUARD ROOM - DAY

15

...The guard room - a square concrete room with doors leading off to the interrogation room, the cells, and "Level 6".

There's a tough Aussie guard called RAYMOND on duty here.

RAYMOND

So how was Wesley's cake?

ABBY

Tasted as good as it looks.

RAYMOND

That bad?

ABBY

We ate the dome but the House of Reps is still standing if you want some.

RAYMOND

I'll pass. I saw what went in there. You here to see Farhan?

ABBY

How is he?

RAYMOND

Still talking shit. ...Is this the day when I get to hit him?

ABBY

(pleasantly)

No, and stop asking me that, you fucking psychopath.

Raymond takes this as a compliment. He grins at Uri. Abby shakes her head.

ABBY (CONT'D)

You two. Get a room

(To Uri)

Balaclava on. Let's go.

Uri pulls on the balaclava, as does Abby. Raymond unlocks the door and they step inside Farhan's darkened cell.

Behind them the door automatically locks them in there.

16

INT. FARHAN'S CELL. DAY.

16

The walls are concrete. The door is several inches thick, and the heavy metal music - barely audible from the control desk is deafeningly loud.

ABBY

Lights. And, Raymond, can you switch off the damned music. Thank you.

Out side the steel door, AT THE GUARD DESK: Raymond turns the music off so Abby can hear herself think.

IN THE CELL: lights come on, revealing a skinny Middle-Eastern guy, FARHAN, chained to the floor and naked but for a diaper.

IN THE COMMAND CENTRE: Rashid watches a feed of the interview.

IN THE CELL: Farhan raises his head, unshaven, blinking and disorientated.

ABBY (CONT'D)

Good morning, Farhan.

There's a bad smell in the air. Abby talks over the intercom to Raymond.

ABBY (CONT'D)

How long has he been in this diaper? Can we wash him at least?

RAYMOND

I'll get the hose.

ABBY

Do it later.
(to Farhan)
Have you eaten?

Farhan nods towards a discarded packet of semi-liquid nourishment.

FARHAN

You call that 'food'.

ABBY

(to Raymond on the intercom)
He looks dehydrated. Are you making sure he drinks enough?

FARHAN

(to Abby)

This is how you live with yourself?
Pretending to be the compassionate
one ...in a torture facility.

ABBY

I don't have to pretend anything.
I'm here to tell you we got
Hatchet.

FARHAN

I don't know who you're talking
about.

ABBY

Did I say it was a person?

(beat)

He's a person.

(beat)

And it was your information that
led us to him.

FARHAN

I gave no information. I've told
you a hundred times...

She slaps him, hard, out of genuine frustration.

ABBY

What you've told us, Farhan, is a
hundred shades of bullshit, but
here's your problem - it's really
hard to maintain a lie over a long
period of time. Cos the lies need
to be consistent, and the best way
to ensure that is to stay just shy
of the truth. And sometimes you put
one foot over the line, and that's
what we work with - those little
give-aways. That's how we busted
your network.

FARHAN

I have an electronic business - I
don't have a network.

ABBY

You had an electronics business -
the Al Mazar trading company on
Sinak Bridge Road which blew up in
2004, killing your wife and
children because it was actually a
bomb factory.

FARHAN

It was a gas explosion. The authorities confirmed it.

ABBY

Yes, though there wasn't much Authority of any sort in Baghdad bad then. After the fall of Saddam.

ABBY (CONT'D)

We know who Hatchet is. He's the clean up guy. He's the guy you send in when you want to remove all traces of terrorist funding or whatever. Which is what he was doing in Ankara when we caught him.

FARHAN

(shaking his head)

I know nothing. I know nothing

ABBY

So basically we have your main man. The guy who knows where all the bodies are buried.

FARHAN

As him who's going to attack your embassy.

ABBY

Oh we will, but he's a tough guy so it may take time. You could tell us immediately, in fact that's about the only bargaining chip left to you. Cos if you don't co-operate. I actually have no further use for you. We'll pass you to the Saudis - See if they can do any better.

Farhan is weeping, shaking his head in despair.

ABBY (CONT'D)

You hear what I'm saying, Farhan? Tell us everything you know and then we're on your side. You may even get a proper trial in a western democracy. If you convince the judge you're innocent. Then who knows, you may even go free. You refuse, and the attack takes place then personally I don't give a damn what happens to you.

(MORE)

ABBY (CONT'D)

You can rot in a black hole in the Empty Quarter for the rest of your life. Think about it.

Farhan yells at her - his face wet with tears

FARHAN

You think I don't think about this. I think about it every minute of the day: What can I say that would get me out of here? There's nothing I can say. You have made up your minds I am guilty and you wish me to suffer for all eternity, as though I have not suffered enough in my life!!

ABBY

(calmly)

Consider my offer. You have thirty six hours.

She speaks to the microphone in the ceiling

ABBY (CONT'D)

Switch the music on.

17

INT. STAIRWELL. DAY.

17

Uri and Abby are talking as they head up the stairwell.

URI

You don't really think he'd get a trial in America.

ABBY

Probably not.

URI

Her just has to mention what happened in this place and the judge would rule the prosecution unlawful.

ABBY

True.

URI

But hey, it's not your problem. You'll be partying in Washington

ABBY

Gimme a break, Uri. What happens with Farhan depends a lot on whether this Hatchet guy gives us a positive ID on him.

URI

And if he doesn't...?
Chances are he had cut-outs.
And without Hatchet's testimony what have we got on Farhan? A few components which ended up in IEDs. Business connection to a couple of terrorist financiers. It's even possible.

ABBY

You're the guy who wanted to beat him up five minutes ago.

URI

I just want answers. Before a bunch of other people get slaughtered

ABBY

We all do. That's why we're here

18

INT. ABBY'S ROOM. DAY

18

Abby is thinking about this as she heads back into her room and switches on some music to relax by.

EAGLES

*....Mirrors on the ceiling
The pink champagne on ice
And she said, "We are all just
prisoners here of our own device"
And in the master's chambers*

*They gathered for the feast
They stab it with their steely
knives
But they just can't kill the
beast...*

Abby changes tracks. That's not quite the mood she was looking for.

The Washington transfer letter-of-confirmation is pinned to her notice board, along with a picture of her mother and her cat.

The camera moves over to a Larson cartoon of a shark attacking a shark cage. The shark is saying "Don't worry little buddy - I'll get you out of there".

CUT TO

19 **EXT. THE DESERT. DUSK** 19

The desert at night.

A Black Hawk helicopter hugs the barren terrain, flying over the Jordanian desert.

A herd of camels scatter at its approach.

It is flying without lights with little margin for error.

20 **INT. HELICOPTER. COCKPIT. DUSK** 20

The co-pilot/ navigator is watching a 3D computer image of the terrain ahead, calling instructions to the pilot.

COPILOT

Sixty degrees left in twenty... In ten. Followed by a hard right.

The helicopter takes the turn, raising a swirl of dust.

21 **INT. HELICOPTER. DUSK** 21

Three men and a woman are in the main cabin:

Delta team leader David, his number two Garcia, SPC Krygier and an unarmed African American women wearing a jacket, jeans, and a Moslem woman's headscarf - this is TESSA - linguist and CIA field operative.

As the helicopter banks sharply into the second turn a bulky form rolls against her leg and she pushes it away with her foot.

It's Hatchet, still hooded and manacled to the floor.

The co-pilot speaks through David's headset.

PILOT

Touch down in ten clicks, you guys.

22

INT. COMMAND CENTER - DUSK

22

In the Black site Command Centre, Ian is practising scales on his saxophone when the SATELLITE COMMS speaker blares:

SAT COMM (O.S.)
Citadel. This is five-seven-niner-
Echo-Charlie. Requesting clearance
to land. Over.

Ian unhooks the sax from the neck strap, sets it on its stand, hits the COMMS BUTTON.

IAN
This is Citadel. Watchtower
receiving. Challenge code and
response?

PILOT
Code is Yankee-Juliet-seven-seven-
Delta.

Ian flicks on the authenticator and enters the number.

IAN
Roger that, you are cleared to
land.

He flips on the intercom to Rashid's accommodation

IAN (CONT'D)
Sir..?

23

INTERCUT. RASHID'S ACCOMMODATION. DUSK

23

Rashid's accommodation has a workspace adjacent, with a screen on which he can access all the security cameras and a microphone from which he can put out a general announcement to the facility.

RASHID
Yes, Ian.

IAN
Delta Force confirmed - package is
arriving in seven minutes.

Rashid flicks on the intercom.

RASHID
(to Citadel)
Duty guards -- to the hangar --
live rounds.
(MORE)

They reach the console from which the main door is operated -
the only way in or out of the facility

Abby swipes her key-card and the hangar door begins to open

30

EXT. DESERT - DUSK

30

David and Tessa emerge from the helicopter.

Delta force members Garcia and Krygier bring Hatchet, still
bare-chested, manacled and hooded.

Rashid, Abby and Raymond meet them just outside the door.

DAVID
(shouts to Rashid)
I told HQ we'd overnight here -
pick us up tomorrow.

RASHID
Fine with me.

David signals to the pilot -- take-off.

As the helicopter takes off they move inside

31

INT. BLACK SITE - HANGAR BAY CONTINUOUS

31

RASHID
(To Raymond)
Put him in Room two.

Raymond leads off.

RAYMOND
This way guys.

Krygier and Garcia grab Hatchet under his armpits and drag
him off to the cells.

RASHID
(To David)
This is Abby, CIA Psy-ops, my
second-in-command here. She'll be
managing the interrogation.

DAVID
Tess, my translator.

Rashid shakes Tess's hand. Abby embraces her.

DAVID (CONT'D)

You two know each other.

TESSA

We did SERE training together at Quantico a million years ago - bonded for life.

RASHID

(To David)

Want to come downstairs?

DAVID

Can we have a word first - just the two of us?

RASHID

(hesitates)

...Sure.

He and David head off to confer in a corner.

Abby isn't sure what's going on here - why she's being sidelined.

ABBY

What's that about?

TESSA

They tell me nothing. Apparently this Hatchet guy would only speak Farsi, so suddenly I'm being plucked out of Dubai with a toothbrush and one pair of undies. Where is this place anyway?

ABBY

"Undisclosed friendly".

TESSA

90 minutes by chopper, so Jordan, right?

ABBY

I can neither confirm nor deny.

Half of her attention is on Rashid and David who are over the other side of the hangar arguing some point in low voices.

Tessa looking around the hanger: a cheerless industrial space painted gunmetal grey.

TESSA

Well. I like what you've done with the place. How long you been here?

ABBY

Coming up for two years.

TESSA

Woah. Thought you looked a bit pale.

ABBY

Yeah, I'm turning into a vampire.

TESSA

How's the talent? You getting any action.

ABBY

Oh, come on, Tess. In a black site.

TESSA

On the other hand - not much else to do - Reminds me of McDill.

ABBY

I miss those days. You still got the hip flask.

Tessa takes it out of her back pocket - a slim flask engraved with both their names. "Tessa and Abby Semper Fi."

Abby holds it to the lights. Twists the lid but it doesn't open. It feels heavy in her hand.

ABBY (CONT'D)

What's in it?

TESSA

Sand and blood from the attack on camp Leatherneck. Fucked-up, I know but... The weight of it in my pocket reminds me of...

ABBY

...Of someone special.

TESSA

...Of the need to protect my ass at all times.

Abby laughs.

TESSA (CONT'D)

Been a while, eh? Last time I saw you, you were talking about looking for your dad.

ABBY

I found him. He was one of the first marines sent to Afghanistan after 9/11. I was only nine at the time. My mom wanted nothing to do with him, and you'd be surprised how many soldiers there are with the surname Trent. Apparently he got blown to bits early in his first rotation. Roadside IED, wasn't much of him left to repatriate and no known next of kin at the time. But they buried some bits of him in West Virginia.

TESSA

I'm sorry.

ABBY

Never knew him anyway.

Rashid interrupts:

RASHID

Abby, have you got a minute.

David, the leader of Delta Force, signals to Tessa "come with me" and the two of them head off down the stairs.

32 **INT. COMMAND CENTRE. CONTINUOUS**

32

Abby joins Rashid, the two of them alone in the cavernous hangar, visible to Ian in Comms via the security cameras but not able to be overheard.

33 **INT. HANGAR. CONTINUOUS.**

33

ABBY

(Re David)

So?

RASHID

(Awkwardly)

Look I know this is kind of irregular. He asked me for forty-five minutes alone with the prisoner. No video, no recording.

ABBY

Fuck that. No. You told him no, right?

RASHID

He had this letter from the office of the joint Chiefs of Staff.

He shows it to her.

RASHID (CONT'D)

This attack AQ are threatening was all over the news. It's made everyone a bit crazy. Langley want results, like, immediately.

ABBY

We're getting results! What do they call capturing Hatched!

RASHID

It's a start.

ABBY

Rashid, it's everything. If he's willing to cut a deal he could give us Farhan...

RASHID

I'm not disputing that.

ABBY

And if Farhan knows he's blown then we can....

RASHID

(cuts in)

Yes yes, But first we force Hatched to talk.

ABBY

No! We persuade him to co-operate. Hatched's a classic primary psychopath, not an ideologue. Brutality will only make him more vengeful. That's the kind of psycho he is. If you hurt him, he feeds off it.

RASHID

Well, anyway, the powers that be....

ABBY

Fuck the powers that be. I'm not going to allow this.

She pushes the official letter into his hands and heads off towards the stairs. Rashid barks at her.

RASHID

Officer Trent!!

She stops, turns.

RASHID (CONT'D)

You'll do exactly what I tell you, so stand down! They have him for 45 minutes, after that he's all yours.

She's fuming. They both are. Abby turns on her heel and heads off.

34

INT. COMMUNICATIONS ROOM. NIGHT.

34

Ian, the Comm guy has his headphones on. He's listening to Charlie Parker's wild atonal jazz and reading the on-screen music transcription when the door slams open behind him and Rashid barges in.

RASHID

Cut sound and video to Interrogation room two, from now until 0730 hours. No permanent record. No remote access by anyone, from anywhere on the base. Abby Trent in particular.

It's a weird instruction but Ian switches off Charlie Parker and jumps to it.

He enters some code in his computer, flips a couple of switches. The image on the wall screen of interrogation room two goes dark.

35

INT. RECREATION ROOM. NIGHT.

35

At the ping pong table, Uri and Chaplain Harris are going at it hammer and tongs.

Abby enters in a foul mood and crosses to the coffee machine.

URI

Hey Abby. All good?

ABBY

No.

36 INT. GUARD ROOM/ INTERROGATION ROOM. NIGHT

36

Raymond and SPC Krygier drag Hatchet into the interrogation room where Garcia Padlocks him to the interrogation chair. Hatchet's head is still covered in the dark hood.

SPC Krygier pulls on a balaclava. Tessa wraps her scarf round her face.

RAYMOND

(to David)

You want a face covering, Major?

DAVID

(shakes his head)

This guy is never gonna see daylight again.

Wesley is the guard behind the control desk

WESLEY

Camera and sound are off. Buzz me when you're through with him.

Tessa and David step into the interview room.

37 INT. INTERVIEW ROOM. NIGHT.

37

They hear the door lock shut electronically. THUNK

David presses his chewing gum over the small ceiling camera, just to make doubly sure they can't be seen, and whips off Hatchet's hood.

Hatchet blinks in the unfamiliar light, surrounded by hooded figures.

This is the first time we've seen his face clearly. He's dishevelled and unshaven, Caucasian in appearance. Not unattractive.

DAVID

Normally, I'd do the mean speech. Get us all in a proper mood. But you already understand how this is about to go down. ...You need that in Farsi?

Hatchet glares at David. It's clear what's about to happen as David wraps the dark hood around his knuckles.

DAVID (CONT'D)

The attack on American interests.
Where's it gonna happen and when?

Tessa translates. Hatchet says nothing, bracing himself for the first blow.

WHACK!!

38 **INT. RECREATION, ROOM. CONTINUOUS** 38

URI smashes the ping-pong ball at Chaplain Harris, winning the point.

39 **INT. INTERROGATION ROOM. CONTINUOUS** 39

David drags Hatchet upright in the chair again.

Hatchet is bleeding from the lip. He shakes his head to clear it, breathing hard, anger growing.

DAVID

I know. This is a bit new for you.
You've never been on the losing
side of this equation. So here's
how it works. When we ask a
question -- you give us an answer.
If you reply like a wise-ass --

-- THUD! He punches him in the gut. Hatchet jars forward.
Tessa keeps translating.

DAVID (CONT'D)

If you lie --

Close on Tessa's eyes, watching all this from behind her mask. The music over is rapid fire and unmelodic, reflecting her mounting discomfort as:

-- CRACK! David strikes Hatchet on the temple --

DAVID (CONT'D)

-- if you say nothing --

-- CRACK! Left-hook along Hatchet's jaw.

DAVID (CONT'D)

So I'll ask you one more time, when
and where will the attack take
place?

40 INT. CONTROL ROOM. NIGHT

40

The screeching RIFFS of Charlie Parker play at full volume in Ian's headphones - his fingers moving over invisible saxophone keys as...

41 INT. RECREATION ROOM. NIGHT.

41

...Tick-a-tack, tick-a-tack, Tick-a-tack

In the Recreation room, Uri and Chaplain Harris keep whacking the ping pong ball to and fro.

Raymond is watching them play.

Abby paces to and fro, checking her watch, picking up snippets of conversation from the ping pong table.

RAYMOND

... I had a friend who told me:
they found three field agents in
Syria with the skin peeled off
their faces. KIA by Hatchet.

URI

How'd they know it was him?

RAYMOND

I dunno, some kind of skinning-
knife he uses to erase people's
identity. Apparently every blade
leaves a signature, same as a gun
barrel.

URI

The story I heard was he worked for
the Mullahs in Iran's secret
police. Then he switched sides and
worked for Saddam, then switched
again and worked for Ghadaffi.

CHAPLAIN HARRIS

So - poor record of choosing his
employers then.

He slices the ball, beating Uri.

HARRIS

Fifteen ten. Your serve.

URI

(SERVING)

In Hebrew, we call him the Shedim -- the Demon. It was said after the Houla massacre there was no running water, so he bathed in the blood of his victims.

CHAPLAIN HARRIS

I'm calling bullshit. You'd surely need another bath afterwards.

He wins the point. Smiles. Uri serves again.

URI

I heard the one thing he feared was water. He lost both his parents as a kid in a ferry accident off Baku. His heart stopped but the rescuers managed to revive him. Grew up in Soviet orphanages. I guess that would make a psychopath out of anyone.

Uri wins the point and serves again as...

42

INT. INTERROGATION ROOM. NIGHT

42

Another punch knocks Hatchet sideways out of his chair.

David shakes his hand to restore the circulation. Then grabs hatchet by the hair and pulls him upright again.

DAVID

You were probably looking forward to this. You think we'll try and break you for a while but you'll tough it out til we give up. That's not how its going to go. We've got places like this all over the world - Poland, Uzbekistan, Thailand, Afghanistan. And in each of theses places theres someone like me who doesn't particularly care if you talk or don't talk, just as long as he gets to express his feelings about all the good people you've wasted.

(MORE)

DAVID (CONT'D)

We can ship you round these places for years, so everyone gets to take a crack at you. Til that small part of your soul that's capable of actual feelings begins to wish it were dead. That's your future, as long as you stay silent.

Hatchet remains completely silent. David puts the black hood over Hatchet's head.

DAVID (CONT'D)

(To Krygier)

Bring that bucket of water.

The masked guard Krygier gives David a pail of water, then he and Garcia push the chair back horizontally.

David starts pouring water on Hatchet's hood as hatchet chokes and splutters, struggling and grunting, kicking against the chains.

David keeps pouring, unrelenting.

Finally he stops. Garcia and Krygier push the chair back upright.

David pulls the hood off.

DAVID (CONT'D)

Anything you want to tell me?

Hatchet, in a fury is tapping with one fist on the arm of his chair - a repeated pattern, almost like a code.

DAVID (CONT'D)

If that's some kind of message, you're wasting your time. No-one's listening and no-ones recording it. No-one here but us chickens.

He smiles at his own joke, then hears a click - like the sound of someone cocking their pistol.

David looks up and is shot at chose range in the right side of his chest.

Tick-a-tack-tick-a-tack-tick-a-TACK. The ferocious game of ping-pong continues.

Abby is pacing and checking the time. A call comes through on her earpiece.

ABBY
Yeah. This is Abby.

We hear Wesley's voice, urgent, calling from the detention area, and her expression darkens.

ABBY (CONT'D)
What the fuck. I'm on it.
(To Raymond)
Ray! Guard room.

44 **INT. CORRIDOR/ STAIRWELL.** 44

Ray heads down to the guard-room as Abby heads up to the command/ communications centre.

45 **INT. COMMAND CENTRE.** 45

RASHID and IAN look up as she bursts through the door.

ABBY
Raymond heard a shot fired in Interview Two. Switch on the camera.

RASHID
Probably firing blanks to freak out the prisoner. Give him another two minutes.

ABBY
Come on Rashid. Where'd he get blanks from? Live Ammo in the chicken coop. Switch on the fucking camera.

Ian looks from Abby to Rashid.

RASHID
(To Ian)
Go on then.

Ian Flicks on the camera. We can't see anything because of the chewing gum over the lens but we can hear muffled shouting.

Ian cranks the microphone right up and we hear a voice which we take to be Krygier.

KRYGIER

Last warning Garcia! Put down the keys and step away from the prisoner.

Then two gunshots very loud.

ABBY

Jesus!

Rashid hits the emergency Siren and speaks to the base through the desk microphone.

RASHID

All personnel. Code Red in Interview Two, Level 5. This is not a drill. Resuss team on standby. Armed back-up to Interview Two.

Abby is already out of the door. Rashid drops the mic and follows her.

46 **INT. STAIRWELL. NIGHT**

46

The base is a hornets nest poked with a stick.

Figures dashing into the stairwell from all directions. Medic VICTOR and his assistant JASON to make ready the Medical Bay, Uri downstairs to the Detention area.

47 **INT. GUARD ROOM. NIGHT**

47

Abby pulls out her pistol and comes barrelling through the airlock, closely followed by Uri and Rashid.

ABBY

What the fuck's going on?

WESLEY

Fuck knows, but protocol says I can't let them out without your say-so.

He's pulling on a bullet proof vest and grabbing his weapon.

The airlock seals itself again, killing the alarm.

IN THE INTERVIEW ROOM, Krygier pulls the chewing gum off the camera.

We see his blurry image shouting up at the camera.

KRYGIER

Someone, anyone. We got two agents
down. We need a medic!

ABBY talks to her from the detention area console

ABBY

Which two?

RASHID

(to Raymond and Wesley)
Cover the doorway. If Hatchet tries
to get past me you are authorised
to fire.

Abby, Wesley and Raymond level guns at the doorway. Rashid
speaks to Tessa via the console.

RASHID (CONT'D)

(to Krygier via intercom)
Step away from the door. Unlocking
now.

He opens the door to find Krygier kneeling on the floor,
tending to Tessa, who has a bruise on her forehead, dazed and
blinking.

ABBY

What the fuck happened?

TESSA

I dunno. This "Garcia" joker
bushwhacked me.

KRYGIER

He shot David then tried to release
Hatchet. It was them or us...

There's blood and Gun-smoke in the interview room.

Abby steps through the door, gun still raised, Raymond and
Uri close behind.

48

INT. INTERVIEW ROOM. NIGHT

48

Abby sees.

David with a big chest wound, shot at close range by Garcia,
bleeding out on the floor

Garcia, shot dead while unlocking Hatchet's manacles, the
bloody keys still in his hand.

Hatchet unmanacled, with Garcia's gun in one hand, shot in the head.

Aby checks David's Carotid pulse, still beating. Uri checks Hatchet, who is dead, most of his face blown away from the bullet's exit wound.

ABBY

It's a crime scene. Don't touch anything.

(Re David)

He's still alive.

(Yells)

Stretcher!

RASHID

Victor's setting up in Med Bay.

I'll take him.

He grabs David under the arms.

RASHID (CONT'D)

Help me.

Krygier, leaves Tessa and picks up David's legs. Tessa gets up, dabbing a cut on her bruised forehead.

ABBY

(to Tessa)

You OK? Let me look at that.

TESSA

I'm good.

Abby notices that Krygier's shoelaces are undone and his shirt tail is hanging out of his pants, but, in the moment, these are details that don't ring any alarm bells.

They bundle David out of the room.

Uri moves to Garcia who is stone dead.

URI

You fucking traitor, why did you do it?

ABBY

Get out of there, Uri I'm locking up here.

49

INT. CELL BLOCK, COMMON AREA. NIGHT.

49

Raymond brings a stretcher. Rashid and Krygier dump David onto on it then head for the stairs.

ABBY

Go upstairs. Get the medic to look at that forehead.

TESSA

I'm sure he's got bigger things to worry about. I'll put some ice on it.

Uri is standing in the open door of the interview room trying to reconstruct events from the blood spatter marks and the angle of the bodies.

URI

There's something not right here.

ABBY

Theres a million things not right. Just get out of there. It's a crime scene now. I'm sealing it up.

She steers him away from the open doorway as...

50

INT. STAIRWELL. NIGHT.

50

Rashid and Krygier race up the main stairs carrying David on the stretcher.

RASHID

Lift up at your end.

Krygier does so. They cross the landing, run up the next flight and...

51

INT. MEDICAL BAY - NIGHT

51

...SMASH through the double doors of the medical bay.

Victor is already putting on mask and gown, laying out medical gear - chest drain, endotracheal tube.

VICTOR

Put him on the gurney.

Rashid and Krygier put David on the gurney.

Victor checks his pulse and pupils. Slaps on a couple of EKG leads - pulse is failing - turns to Rashid.

VICTOR (CONT'D)
(To Rashid)
I need you to do chest
compressions.

Rashid starts doing chest compression.

Victor straps an Oxygen mask on David's face - yelling for his medical assistant who is scrubbing up in the anteroom:

VICTOR (CONT'D)
Jason, we need you!!!

Victor turns the oxygen up full, Charges the defibrillator and starts compressing the Ambu bag.

"Krygier" locks the door behind them then picks up a drip-stand and smashes the spy camera above door. Then he pulls his mask off.

The guy posing as Krygier is, of course, Hatchet

Victor looks up and Hatchet shoots him dead, then levels the gun at Rashid.

HATCHET
Hands where I can see them.

RASHID
What the fuck?!

In that moment, Jason, the assistant appears in his surgical scrubs from the changing room to Hatchet's right.

Hatchet swivels and fires. Rashid crash-tackles Hatchet to the floor, knocking the gun from his hand.

They trade punches then Hatchet goes for the gun again but...

Rashid launches himself on top of him, knocking over the resuscitation trolley.

A bottle of surgical spirit falls and smashes. The Defib paddles are hanging loose and sparking - igniting the surgical spirit. WHOOSH.

Victor is lying dead where Hatchet shot him.

Jason is badly injured - struggling to get up.

David is flatlining on the Gurney, beginning to convulse.

The alarm on the EKG machine is sounding and now the fire alarm also.

Rashid reaches for a weapon - any weapon - a scalpel! but...

Hatchet smashes it out of his hand.

Then he gets his hand on Rashid's throat, the other on the gun.

RASHID (CONT'D)

(beaten)

You know you'll never get out of here.

HATCHET

I intend to stay.

He snatches the pass-key off Rashid's neck, then drags Rashid to his feet.

HATCHET (CONT'D)

Take me to the server room.

RASHID

That's not going to happen.

HATCHET

It will happen, with or without you.

With his last ounce of strength, Jason tackles Hatchet round the legs.

Hatchet goes down and the three of them struggle for the gun.

Hatchet gets to it, shoots Jason dead, then kicks free of Rashid and shoots him in the belly.

HATCHET (CONT'D)

Have it your way. There are good deaths and bad deaths, yours will be a bad one.

He takes the hissing Oxygen cylinder off David's trolley, places it in Rashid's lap, leaves him there among the broken glass and dancing flames.

BANG!... It's the sound of...

52

INT. CORRIDOR. NIGHT

52

...Uri throwing himself bodily against the double the doors of the medical bay.

They won't open so he tries again.

The fire alarm is still blaring. Uri and Abby can see smoke and flames behind the glass panels in the door.

ABBY

Stand Back.

Abby shoots out the lock, ...still the door won't open.

URI

Could have told you that never works.

Uri grabs a heavy fire extinguisher off the wall and is winding back to smash the door-handle with it when...

KABOOM!!

The oxygen cylinder explodes inside medical bay, blasting the doors outwards, throwing Uri and Abby against the far wall.

53

INT. MEDICAL BAY. ON FIRE. NIGHT

53

They pick themselves up and enter the room together, Uri leading the way, blasting out flames with the fire extinguisher.

We see Uri and Abby, through smoke and flames. It's an odd, narrow angle, could be the POV of HATCHET hiding in one of the tall metal drug cabinets

From Abby's POV: the room is a charnel house - fire and smoke and broken glass everywhere.

The Medic, Victor, and Medical Assistant, Jordan, are dead also.

URI

What the fuck happened here.

David is dead on the gurney. Rashid is breathing his last.

ABBY

Rashid. Who did this?

Rashid can't talk, He tries to draw an H on the floor with his own blood, but it comes out as a K.

ABBY (CONT'D)

K. Krygier? The guy you came up here with.

Rashid shakes his head.

ABBY (CONT'D)

It was the guy in the balaclava, right?

Rashid shakes his head, draws her close, whispers bloodily

RASHID

....Server Room....

Then he dies.

Uri is still extinguishing flames, having confirmed that Victor, Jordan and David are all dead.

Abby shouts to him over the sound of the fire extinguisher.

ABBY

Uri!! Meet me in the Command centre. I'm locking down the base til we get on top of this shit-storm.

54

INT. STAIRWELL NIGHT

54

We follow Abby out of the medical bay, talking into her radio mic as she hurries along the corridor then up two flights of stairs to the command centre on the second top level.

ABBY

Ian. You there? I'm coming up. We have a killer loose in the facility. I need you to initiate lockdown, stat.

There's no reply.

55

INT. CORRIDOR. LEVEL TWO.

55

Abby comes out of the stairwell and along the corridor on Level 2.

ABBY

(radio mic)

Ian?.... Do you copy?

Still no answer from Ian. The lights are out on this level. It seems the power has been cut.

ABBY (CONT'D)
(radio mic)
Ian!!

Abby switches on her torch and makes her way along the corridor to the command centre, alert to any movement in the shadows.

The building is full of shouting, slamming doors and distant alarms.

Reaching the Command Centre, she knocks on the door with the heel of her handgun, speaks to the entry camera.

ABBY (CONT'D)
Ian, it's Abby. I'm coming in.

Still no reply.

Cautiously she unlocks the door with her pass key then nudges it open with her foot and quickly steps inside gun at the ready.

56

INT. CONTROL ROOM. NIGHT

56

The Control room is in darkness. Almost all the screens are dead, except for a couple flashing an emergency message.

UNEXPLAINED POWER FAILURE - SWITCH TO EMERGENCY BACKUP

ABBY
Ian?

No response. Ian is slumped forward over his desk.

Abby scans right and left with the beam of her torch then moves to a wall cupboard, knocking into Ian's music stand which falls over noisily, terrifying her.

She opens a wall panel and pulls the big lever which switches off power and switches on the emergency generator.

We hear the emergency generator hum into life, then lights and monitors start to reboot.

EMERGENCY POWER INITIATED

The ambient lighting is lower than before, the screens are partially unscrambled but grainy and indistinct

Abby returns to the control desk, stepping on Ian's broken glasses which crunch underfoot.

Ian is dead - beaten unconscious with his saxophone and then throttled with the saxophone neck-strap.

His head flops un-naturally as she wheels him away from the desk and activates the public address system.

ABBY (CONT'D)

All stations, all stations. This is Abby Trent - acting CO. There has been an attack on our facility by a person or persons unknown. Code red on all levels. This is not a drill. Stay armed and vigilant.

She hits some buttons and a message comes on screen SEALING EXTERNAL ACCESS

57 **INT. THE HANGAR AREA**

57

The huge bolts which doubly secure the main exit/ entrance shoot home.

58 **INT THE COMMAND CENTRE.**

58

ABBY

(On the PA)

All non-military, stay at your work stations. I will be sealing the base floor by floor until the attackers can be isolated.

Abby pulls out the code book from a drawer, and reads the secret code for alerting HQ to an emergency on the base

When she types it into Ian's console, an error message appears on screen

OUTSIDE COMMUNICATION NOT AVAILABLE.

Cursing, she moves to the emergency telephone, accidentally in her haste nudging the lolling dead body of Ian who flops sideways and rumbles away from her on his swivel chair.

Hands shaking, Abby unlocks the emergency telephone - the line is dead - no signal.

Then the door slams open and she swivels, ready to shoot.

It's Uri.

URI

What the fuck is happening here?

ABBY

Ian's dead, we're cut off from the outside.

URI

(surveys the scene)

I don't get it. How did they get in here?

ABBY

I dunno Uri, you were the last to see him alive.

Uri stares at her. Is she accusing him?

URI

You're not serious.

ABBY

Well you tell me what's happening Uri, cos I don't get it. We know there's two hostiles on site - Hatchet plus the guy who attacked the Med Bay. Was that the Delta guy? Krygier? And how did he get up here so fast.

URI

I don't know - I'm trying to figure it out.

The door is kicked open and they both turn, guns raised. There's no-one in the doorway.

ABBY

Who's there!

TESSA (OS)

Tessa.

ABBY

OK come in....

URI

...With your hands up.

Tessa steps into the doorway. Pulls a face at Abby, but raises her hands for Uri

TESSA

What's going on?

URI
Keep your hands in the air.

He manhandles her against the wall.

URI (CONT'D)
Legs apart.

TESSA
Come on. You're kidding me.

TESSA (CONT'D)
Back off Uri, I know her.

Uri ignores Abby and pats down Tessa, confiscating her pistol.

TESSA (CONT'D)
(To Tessa)
Who is this jerk?

URI
Fuck you. Your team just took out
four of our people.

TESSA
I don't have a "team".
Tell him Abby. I met those Delta
Force meat-heads for the first time
in my life on the chopper out of
Dubai.

URI
So what's a translator packing a
gun for?

TESSA
Cos I'm also a fucking field agent.
What's your speciality? Human
relations?

ABBY
(Intervenes forcibly)
Just cool it, both of you!
(to Uri)
Give her gun back. Everyone's a bit
rattled here. We trained for this.

The screens are now all operational, albeit on low power mode.

ABBY (CONT'D)
I'm putting you in charge of the
Command Centre, Uri.
(MORE)

ABBY (CONT'D)

See if you can locate the intruder.
Don't let anyone in here who's not
authorised.

Uri moves to Ian's desk and starts scrolling through the
feeds from various CCTV cameras, some of which - notably the
Medical Bay - have been sabotaged.

Abby checks the magazine in her pistol.

URI

Where are you going?

ABBY

I'm going to lock off each floor in
turn till we have this Krygier guy
cornered. All you gotta do is watch
on the CCTV and yell out when you
see him.

URI

(re Tessa)

What about her?

TESSA

(to Abby)

I'll come with you.

Last thing she wants is to be stuck here with Uri

ABBY

(to Tessa)

It's your call.

URI

(to Abby)

I think you're making a mistake.

Abby leaves and Tessa follows her out of the door, pausing to
give Uri the finger in parting.

59

INT. CORRIDORS/ STAIRWELL

59

In the muted emergency light they move as a team, covering
each other at each intersection, checking high and low before
advancing.

TESSA

So who's your gropey friend.

ABBY

Uri. He's not a bad guy just a
little paranoid.

TESSA

Plus he hates women.

ABBY

His wife's pregnant so clearly not.
Olympic sharpshooter once upon a
time. I guess he kind of resented
that I outranked him here, also
that I got Washington.

TESSA

Beats me why either of you
volunteered for this place.

ABBY

Weirdly it was a career move on my
part. They want to know you're
tough enough to make the hard
decisions.

TESSA

Are you?

ABBY

I'm tough enough to push back
against idiotic decisions.

TESSA

Didn't much help with the Hatchet
interrogation.

ABBY

That was a matter of rank. The one
thing I have learnt for sure here
is that violence begets violence.
But we knew that...

TESSA

Don't tell the Pentagon or we'll
all be out of a job.

They have reached level two - accommodation. Abby speaks into
her mic.

ABBY

Raymond. You there? We're coming
down to Level 3. Meet me at the
Armoury.

Abby activates a wall-panel with her pass-card and punches in
a code. A computer voice comes over the PA

COMPUTER VOICE

Attention level two. This floor is in temporary lockdown for reasons of security. Locking in ten, nine eight....

Just before the door to the accommodation corridor slides closed, a figure bursts out of it, shouting

HARRIS

Wait wait wait!

It's Chaplain Harris, pulling up his pants

ABBY

Jesus, Harris. You should have stayed on the John. It's safer there.

HARRIS

I didn't sign up for "safe." I'm gonna help you exterminate these bastards.

ABBY

(smiles)

Good I like a pastor with attitude

HARRIS

So where do I get a gun?

60 **INT. STAIRWELL LEVEL 3. NIGHT**

60

They head down to level three where the burnt out medical bay is situated.

61 **INT. CORRIDOR. LEVEL 3**

61

The armoury is at the far end of the corridor. Raymond is there ahead of them.

RAYMOND

This is our team?

Two women and a priest, it's not his idea of the ideal strike force.

ABBY

We're four men down already. Wes is in the guard room. Uri's in the Command Centre.

She unlocks the armoury and Raymond hands out weapons. The Chaplain takes a hand gun with four extra clips.

Tessa holsters her handgun and selects a Heckler and Koch MP7 machine pistol.

RAYMOND

You know how to handle that?

TESSA

I'll work it out.

She pulls out the magazine, gets rid of the silencer, checks the slider and slots in a full magazine.

Clearly she knows how to handle it.

TESSA (CONT'D)

How about you, pastor?

HARRIS

Actually I was a teenage gang member before I found my true path in life so, yes, some experience with firearms.

He's loading up with hardware.

ABBY

(ready to roll)

We'll split and check this level then isolate it. Chaplain and Raymond take B wing. Tess and me will do A wing and Medical bay. Meet back at the stairwell in five.

62 **INT. CORRIDOR 3B**

62

We follow Raymond and Harris, opening doors and checking rooms.

They're all empty, but every time they open a door or turn a corner, they're expecting Hatchet to be waiting for them.

63 **INT. CORRIDOR 3A**

63

Follow Tessa and Abby doing the same, Abby talking via her radio mic to Uri.

ABBY

Talk to me Uri. Where is this guy?
He can't have just vanished.

64

INT. CONTROL ROOM

64

Uri is in the control room, peering at the screen and scrolling through images from the various CCTV cameras. Many of the cameras are malfunctioning or out of action.

URI

No sign of him yet, but there's
lots of blind spots. I guess he
could still be in medical bay...

He can see Raymond and Harris going room to room plus, down on level 5, Wesley on high alert in the guard room.

The camera-feed marked "Medical Bay" is completely dead of course.

65

INT. CORRIDOR 3A. NIGHT

65

Abby and Tessa have arrived outside the bombed-out medical bay.

It's still dark and smoky in there. They switch on their torches and advance cautiously inside.

66

INT. MEDICAL BAY. NIGHT

66

It's a charnel house as before, but there's something different.

The wall cupboard hangs open. Rashid's body has been moved. There are bloody footsteps leading from Rashid towards the doorway.

ABBY

(Re Hatchet)
He's been back...

Tessa sees the tall cupboard, its metal door slightly ajar.

TESSA

...or maybe he never left...

Abby moves to Rashid's body. His right hand has been recent severed, oozing blood from the stump of his wrist.

PUSH IN hard on Abby, as she drops Rashid's arm and takes off towards the stairwell. Tessa follows.

ABBY

(Into her microphone)
Harris, Raymond. He's on the fifth

RAYMOND
(over the radio)
Say again, you're breaking up.

67 **INT. CORRIDOR 3A. CONTINUOUS.** 67

ABBY
He's in the guard house! I'm
shutting down Three.

She hits the security panel, punches in the lockdown code

COMPUTER VOICE
Attention all personnel. Stand
clear of the doors. Level three
will shut down in ten nine eight
seven.....

68 **INT. CORRIDOR 3B. NIGHT** 68

Raymond and Harris race out from the accommodation corridor
just as the security door clamps shut behind them.

69 **INT. STAIRWELL. NIGHT** 69

Abby and Tessa Hurtle down the stairs.

70 **INT. ATRIUM. LEVEL FOUR. NIGHT** 70

...then along the length of the atrium

71 **INT. GUARD ROOM. NIGHT** 71

Wesley, the guard who made the cake - looks up from the
centre console and sees a figure whom he doesn't recognise
stepping into the air lock.

WESLEY
Hello, who goes there?

Hatchet activates the second glass door using the severed
hand he uses to gain access.

Wesley kills the lights and activates an alarm.

Hatchet opens the second glass door, can't see where Wesley
has gone.

He steps out of the airlock which seals shut behind him... steps forward into the guard room.

As he steps into the guard room, Wesley crash-tackles him out of nowhere, knocking the gun from Hatchet's hand.

72 **INT. STAIRWELL. NIGHT** 72

Hearing the alarm Abby, Raymond and Tessa hurtle down the next flight of stairs which lead to the guard room.

73 **INT. GUARD ROOM. NIGHT** 73

In near-darkness, Hatchet and Wesley exchange a flurry of blows - fists and feet, knees and elbows.

Hatchet is unbelievably fast and accurate, but Wesley is thick-set and stubborn, almost indestructible.

Abby, Tessa and Raymond arrive at the Air lock.

Raymond hammers on the glass door.

RAYMOND

Wes! Open up!!

Wesley makes a dash for the central console to open the doors but Hatchet is faster - drop-kicks him to the floor.

Wesley goes down hard, lies there stunned.

Outside the airlock, Abby puts her hand on the biometric panel.

TESSA

Abby. Don't!....

A light goes on inside the airlock as the first door opens and Abby steps inside.

It's feeble illumination lets Hatchet see where his gun is lying.

Abby, now a sitting duck, standing in an illuminated box, trapped and outer doors of the air lock.

Hatchet fires at her but the bullets fail to penetrate the bullet-proof glass

74

INT. AIR LOCK. CONTINUOUS

74

Abby drops to the floor reflexively.

Her POV: Hatchet is going from cell to cell looking for detainees.

In the first cell he finds a cowering detainee and shoots him dead.

In the second - another defenceless man.

75

INT. FARHAN'S CELL. CONTINUOUS

75

Farhan hears the second detainee pleading for his life. Then a single shot and the second detainee falls silent.

Moments pass. Then the door of Farhan's cell clicks open.

Farhan, still chained to the floor has nowhere to run.

A bulky shadow appears in the doorway. Its Hatchet.

The cell lights start to flicker on. Hatchet raises his gun.

76

INT. AIR LOCK

76

The light spilling from Farhan's cell illuminates Hatchet.

Abby shoots out the light in the air lock then hits the biometric panel to open the (shattered) second door.

As the second door of the airlock starts to open she fires through the narrow gap at Hatchet but it's a difficult angle and she misses.

Hatchet turns and fires back at the muzzle flash.

The door is now fully open.

Abby dives out of the air-lock, rolls and comes up, gun at the ready.

The airlock closes itself behind her.

Raymond enters from the stairwell side, toting his M16, keen to be in the fight.

He's smacking the biometric panel with his hand. He may not always see eye-to-eye with Abby but he admires her guts, now more than ever.

Abby is straining every sense for the sound of Hatchet's footfalls.

She hears a soft wheeze - takes a moment to locate it.

It's the sound of the far door opening, on the other side of the central guard room console - the door to level 6.

Abby jumps up and fires in that direction.

Too late. Hatchet has already slipped through it. The bullets strike off the steel door as it closes.

She ducks behind the central console again as Raymond dives out of the air lock, rolls and comes up next to her.

RAYMOND

Where is he?

Abby is reloading. She nods towards the Level 6 entrance.

ABBY

Fucker went that-a-way

Abby stands up, moves to the control desk, opens the airlock and switches on the lights.

Tessa, then Chaplain Harris come through the air lock and join her.

TESSA

You OK? You're bleeding?

Abby touches her cheek, finds blood.

ABBY

I'll live.

She goes to the first cell. Its occupant is dead.

Goes to the second cell. The occupant there is dead also.

In the third cell Farhan is alive And terrified.

ABBY (CONT'D)

You alright?

FARHAN

No! Do I look alright?

ABBY

You're in better shape than those other two guys.

FARHAN

Unlock me. Get me out of here.

ABBY

You're safer where you are.
I'm changing the code of your cell,
so only I have access.

FARHAN

So what happens when he kills you?

ABBY

You'll probably rot in here. You
can avoid that now by telling me
who the traitor is.

FARHAN

I don't know what you're talking
about.

ABBY

There's someone on the inside
helping Hatchet. Is that just
Krygier, or is there someone else?

FARHAN

I know nothing. I have told you
that since you brought me here.
Now you have unleashed this madman
and we will all die, all of us!!

Abby closes the door on him, goes to the central console and locks the door with a six figure code.

Everyone heard those last words from Farhan and a pensive silence has fallen over all of them.

Raymond lays Wesley's body out flat, takes his K-bar knife and his radio, which he gives to Tessa.

RAYMOND

You better wear this.

Tessa clips the radio on her vest and puts in the earpiece.

Raymond pats Wesley affectionately on the cheek and closes his eyes.

RAYMOND (CONT'D)

(to Chaplain Harris)

Wanna say something?

Chaplain Harris stands over Wesley and offers a brief word of farewell.

HARRIS

Lord, take this man your servant,
into your eternal care. He died in
the service of his country, and we
commend him to you.

Abby switches on her radio

ABBY

Uri. Uri are you there?

77

INTERCUT. CONTROL ROOM. NIGHT

77

In the control Room, Uri picks up

URI

What's happening?

ABBY

The killer was in the guard room.
Didn't you not have eyes on him?

Uri is scrolling through the various CCTV camera's. Quite a
few of them are out of action.

URI

I'm blind on levels two five and
six. Also FYI he's got Rashid's
radio. He can probably hear
everything you say on this channel.

ABBY

Switching to auxiliary. Make this
quick.

She switches to the auxiliary channel 23 - Uri switches
channels also.

ABBY (CONT'D)

He's gone to level six.

URI

Just seal him in there. Wait for
backup.

ABBY

We don't have that option. He's got
Rashid's pass key and biometrics.
If we leave him he can destroy the
whole programme. I'm going after
him.

URI

Abby, I can't endorse this.

ABBY

Yeah, well, I'm acting CO so I'm not asking permission here.

URI

Abby!

She switches off her radio and looks to Raymond, who overheard part of that conversation

RAYMOND

Got to say I'm with Uri - just weld the door shut and leave him there.

ABBY

Except that down there he has access to our power and water and air filtration.... Also the main computer server room.

RAYMOND

So...

ABBY

It gets worse. It's where all out intel from the global network of black sites is collated and stored. Anything that goes back home to Washington is subject to congressional oversight. So we keep it here, for cross-reference and analysis. If he destroys the servers it's not just our own data we lose. It's the whole programme, going back 20 years...

TESSA

OK. I'm in I guess.

Raymond nods - he's in also. Abby turns to the Chaplain.

ABBY

Harris. I'm leaving you in charge of this level. Anyone who tries to come through that door without identifying themselves. Shoot them.

She crosses to the door to Level 6 - STRICTLY NO ADMITTANCE - puts her hand on the biometric panel and punches in a code.

The door springs open.

Abby flips off the safety on her gun, switches on her torch and heads down into the bowels of facility.

Raymond and Tessa follow.

78 **INT. SPIRAL STAIRCASE. NIGHT** 78

Abby picks her way down the long narrow spiral staircase leads down into the gloomy depths of level six.

Her torch beam, plus Raymond's and Tessa's probe downwards as they proceed.

79 **INT. GUARD ROOM. NIGHT** 79

In the guard room, Chaplain Harris is at the console, checking Farhan's cell on the video screen.

80 **INT. FARHANS CELL.** 80

Farhan sits with his head hanging down - sleeping or meditating.

81 **INT. THE GUARD ROOM.** 81

A sharp noise makes Harris look up from the screen. It seemed to come from BEHIND the door to level six.

Harris walks to the door, checks it is locked, and listens to the door - is there someone behind, trying to get out?

He steps away from the door, then Hatchet appears behind him and smashes his head against the steel door, several times knocking him unconscious.

82 **INT. CORRIDORS. LEVEL SIX.** 82

At the bottom of the ladder, Tessa, Abby and Raymond hear the loud banging on the door above.

RAYMOND

You think that's for us?

ABBY

Keep moving.

They push on entering a maze of corridors with electrical cable and pipes running overhead.

Abby leads the way. She knows the route from numbers and codes written on the walls.

They proceed with caution. Every dark corner is a potential ambush point.

RAYMOND

Is this asshole even ahead of us?
...Or following?

Finally they arrive at a long dark tunnel with no side passages.

There's a ghostly light at the end of it.

ABBY

Raymond. Stay here, cover our backs. Tessa, with me.

She and Tessa continue down the corridor.

83

INT. COMMAND CENTRE. NIGHT

83

In the control room, Uri pushes back in his chair, which rolls against the dented saxophone which was used to bludgeon Ian.

Uri picks the saxophone up and examines it in the light.

Theres a bloody handprint on the neck of the instrument where the murderer held it to use it as a club.

Uri measures the handprint against his own hand.

The handprint is much smaller than Uri's - a woman's hand.

84

EXT. SERVER ROOM. NIGHT

84

With Abby and Tessa:

The ghostly light is another "air lock" - a double set of glass security doors with a biometric scanner for both sets of doors.

TESSA

This is the Server room?

ABBY

(nods)
I'll buzz you in.

She uses her palm print to open the air-lock, then she steps through it.

85 **INT. CONTROL ROOM. NIGHT.**

85

In the control room, Uri is scrolling back through the footage of a particular security camera - a series of still photo's showing the door from the corridor into the control room.

One photo shows a picture of Uri hurrying out of the control room when summoned by Abby to medical bay.

The next one shows a figure - Tessa. Going in.

Uri calls Abby on the radio.

URI
(on the radio)
Abby, come in

86 **INT. AIR LOCK. SERVER ROOM.**

86

She's already through the air lock and into the server room.

Now she uses the keypad to open the door for Tessa

ABBY
Make it quick.

URI
Is Tessa on this circuit?

ABBY
She's on it.

Tessa is through the first door

URI
.... I think she's the traitor. I
think she killed Ian.

The airlock is already opening. Abby tries to cancel the operation - too late.

URI (CONT'D)
Her hand-print is on his saxophone.

The second door opens and Tessa steps into the server room.

URI (CONT'D)

There's footage of her entering
comms when we were in med bay.

Abby points her gun at her.

ABBY

I need to take your weapon.

TESSA

(re Uri)

The sharpshooter's delusional. You
don't believe that bullshit. Maybe
he's the traitor.

She starts to reach inside her jacket and Abby yells at her.

ABBY

Hands on your head!

Tessa pulls a face, but does as she's told.

TESSA

Come one Abby. You said yourself
everyone's getting paranoid. We're
on the same team here.

ABBY

You don't have a team - remember.
Uri was right. There were things in
that interview room that didn't
quite fit. I guess everything's
been happening so fast I didn't
have time to process it. Why did
"Krygier" not tie his bootlaces or
tuck in his shirt. Cos he'd just
put them on. The only person who
could have helped him in that
interview room is you.

TESSA

I'm not the enemy, Abby.
(looks off)
There's your enemy.

Abby glances to one side and Tessa brings both hands down
hard on Tessa's forearm.

Her gun skitters off, out of reach below the computer towers.

Abby brings her knee up and kicks Tessa back against the
glass doors of the air lock.

Tessa fights back and the two women exchange a flurry of blows in the confined space between the blinking towers.

Finally Abby retrieves her gun, but before she can fire, Tessa has slipped away between the ranks of computer towers.

87 **INT. CONTROL ROOM.**

87

Uri is trying frantically to contact Abby, without success.

URI

Abby. You there? Abby!

88 **INT. SERVER ROOM. CONTINUOUS**

88

Abby pulls out her earpiece and switches off her radio

She and Tessa are now playing a deadly game of cat and mouse between the computer towers.

There are twelve of these towers, ceiling to floor a meter wide by 50 cm deep - reflective black glass on the front and a mesh of high voltage wiring on the back.

Abby is moving down the rows, Tessa is moving at right angles to her.

Both women are bruised and bloodied from the fight. Both are listening for the others foot-falls.

ABBY

Just give yourself up Tessa. I'm not going to shoot you if you come quietly.

TESSA

(re the computer towers)

Isn't this the stuff you're paid to protect? You hit a cooling pipe or smash a junction box that's your precious program ruined. Ten years of torture records up in flames. How's that gonna look on your CV?

As she talks Tessa is standing with her back to one of the towers.

She pats her pockets for something she can use as a weapon. She finds the hip flask she carries as a memento and slides it across the floor like a hockey puck.

Abby hears the noise and moves decisively towards it, gun extended.

Tessa is waiting, She grabs Abby's gun-hand and smashes it against the corner of one of the computer towers.

Abby yells in pain and drops the gun and now its Mano-a-Mano once more, Abby protecting her smashed hand, relying on kicks and left handed jabs.

Now Tessa seems to be winning, driving abby back towards the rear wall of the Server room.

In fact Abby is luring her towards....

An industrial halogen lamp with a foot switch.

She steps on the switch, Tessa is dazzled and Abby seizes the advantage.

A drop-kick brings Tessa crashing to the floor, with Abby on top of her

ABBY
Say "uncle".

Abby twists her arm behind her back.

TESSA
OK. Uncle. Fuck.

Abby grabs a cable tie and fastens Tessa's hands behind her back, pausing to catch her breath.

ABBY
Why'd you do it, Tessa?

TESSA
You asking a veteran of two wars what happened to her patriotism? I finally got my papers, came home to Detroit and wondered what the fuck I'd been fighting for. Shops boarded up. Half the town living on food stamps. House worth less than my mortgage and a reality show huckster in the White house. I didn't betray America. America betrayed me.

ABBY
So you went to work for Islamic State? Sure ...that would fix it.

TESSA

I signed up to whoever would pay me what I was actually worth. Ten grand a month in a Caymans bank account for doing sweet fuck all. On top of my contract work for the agency. Til finally I got this assignment.

ABBY

...to come here and shoot two of your buddies.

(beat)

....What about this American facility you're supposed to be targeting. You sign for that job also.

TESSA

You really don't get it? This is the target, THIS was the mission: take out a computer library of intelligence extracted by torture. And pay back the torturers who extracted it.

(beat)

Just didn't know you'd be one of them, Abby, but it kind of figures. You were always the perfect follower.

ABBY

Get up.

They make their way back through the server room, Abby directing Tessa at gunpoint.

She switches on her radio and talks to Raymond

ABBY (CONT'D)

Uri? We're coming back up. You were right about Tessa and I was wrong. I'm sorry. Uri?

URI

I'm here. Just bring her up to Comm Centre.

ABBY

(on her radio)

Raymond ...you there?

VOICE

Roger than.

ABBY

She's cuffed and disarmed. I'm sending her out ahead of me.

VOICE

I have her covered.

89 **INT. UNDERGROUND CORRIDOR. LEVEL SIX**

89

A figure - could be Raymond - is stationed at the end of the long, dark corridor which leads to the server room.

He squints through the sights of his rifle adjusting the laser sights.

He can dimly see the figures of Abby and Tess through the glass of the server room air lock.

90 **INT. SERVER ROOM.**

90

Abby pushes Tessa into the air lock and throws Rashid's severed hand after her.

ABBY

Let yourself out into the corridor and wait for me. If you try to run Raymond will shoot you before you've gone two steps.

Before she steps into the airlock she punches a set of instructions into the Server room computer, cancelling all future permissions to enter this room - including her own.

The screen reads: CANCEL ALL ... CONFIRM

She confirms with a digital code.

COMPUTER VOICE

This room will be sealed to all personnel in ten nine eight...etc

Abby follows Tessa out into the corridor and the airlock seals shut behind them.

91 **INT. CORRIDOR. LEVEL SIX.**

91

Abby speaks into her microphone.

ABBY

Raymond. You still there?

Raymond is out front, checking every intersection.

Abby maintains a safe distance behind Tessa, Regularly checking behind them.

96

INT. FOOT OF THE LADDER.

96

They arrive at the foot of the ladder which leads up to level five.

RAYMOND

(to Abby)

You good?

ABBY

On you go. I'm watching her.

TESSA

You want to tell me how to climb a ladder with my hands tied behind my back?

She's got a point.

ABBY

(To Raymond)

Shoot her if she tries anything.

She frees Tessa's hands, ties them again in front of her, painfully tight.

TESSA

I'll say this - it's toughened you up, working in this shithole.

Abby pushes her against the wall then keeps her gun trained on Tessa as Raymond shoulders his M16 and ascends to level five.

ABBY

(to Tessa)

You next.

Tessa starts climbing. It's awkward and nerve-wracking with her hands tied. With each step she has to let go completely and grab the rung above.

97

INT. LADDER. CONTINUOUS

97

We're with Raymond now as he climbs the ladder to the guard room.

The door above him hangs slightly ajar.

Raymond pauses, just short of the door and calls through the gap.

RAYMOND
Harris? You there? It's Raymond.
I'm coming out.

Theres no reply.

The ladder keeps shaking as Tessa keeps propelling herself up it behind him.

She's only a few rungs behind, with Abby close behind Tessa.

RAYMOND (CONT'D)
Harris?!

Still no response.

Raymond nudges open the door with the muzzle of his M16, then pops his head over the sill, surveying the guard room.

No sign of life. Abby calls up from below

ABBY
You alright up there?

RAYMOND
We've lost Harris.

ABBY
Check the cells. We're coming up.

She follows Tessa up the ladder as...

98

INT. GUARD ROOM. NIGHT

98

Raymond checks the cells leading off the guard room.

The doors of three of the cells are open, detainees lying dead where Hatchet shot them.

The interview room is still locked, as before. So is the door to Farhan's cell.

Wesley lies dead where he fell.

Theres a noise and Raymond whips around, gun at the ready, as Tessa emerges from the door to level 6, followed by Abby.

She surveys the scene then crosses to an empty cell.

ABBY
(to Tessa)
Your new home, for the time being.

TESSA
See you on the other side, hey?

ABBY
I doubt it.

Tessa walks into the cell and Abby locks her in there. That's one less headache to deal with.

Abby allows herself a small sigh of relief.

RAYMOND
(checks his watch)
You know it's only ten hours since Hatchet arrived. Feels like two fucking lifetimes.

She nods. He offers her his water bottle and she guzzles it down.

RAYMOND (CONT'D)
So what's your plan now?

ABBY
Hook up with Uri, find out what happened to the Chaplain. Make a plan to stay alive for the next couple of hours.

Raymond laughs drily, toasts her with the water bottle.

He squats against the wall, both taking a moment for the adrenaline to wash out of their system

RAYMOND
Positive attitude and low expectations. My pa always reckoned that was a secret of a happy life.

ABBY
Was he military also?

RAYMOND
Fuck no. He made cheeses.

ABBY
You mean cheese you actually eat.

RAYMOND

Is there another kind? Dairy farmer. It was a good life but, you know, with these small places you're always at the mercy the market. Couple of years of falling prices then he got blood cancer, just after he'd cancelled his health insurance. I was still too young to hang on to the place so we lost it, moved into town. Broke my mothers heart really, but you know. You keep moving forwards.

He looks around the guard room. The bullet-scarred walls, the dead body of Wesley still lying there.

He finds a pack of cigarettes in his pocket offers her one. She shakes her head.

RAYMOND (CONT'D)

Against the rules, I know, but I think we can safely say fuck the rules at this point in proceedings.

He takes a long, restorative drag on his cigarette.

RAYMOND (CONT'D)

Going to be a shit storm isn't it. Even if we get out of this alive. Gonna be like a year of official enquiries, unpicking every fucking decision.

ABBY

I'll be happy if we live that long.

RAYMOND

(nods)
You said two hours. What happens in two hours?

ABBY

That's when the helo comes back to pick up David and Garcia. That's our ride out of here.

RAYMOND

...Or Hatchet's.

ABBY

It's ours. We're both gonna be on it.

Raymond is less optimistic. Together they head for the air lock.

99 **INT. STAIRS. NIGHT**

99

Abby speaks into her microphone as they head up the stairs onto Level four.

ABBY

Uri. We're coming up

100 **INT. COMMUNICATIONS ROOM.**

100

Uri is checking the camera feeds.

URI

I have eyes on you. Floors three and four are clear.

He's watching them on the CCTV feed as they arrive at the atrium on level four.

101 **INT. ATRIUM. NIGHT**

101

Abby and Raymond arrive at the two-storey atrium.

It's a big, open space, perfect place to be shot if Hatchet is lurking up there on one of the upper galleries, but they have to cross it if they want to reach the stairs to the upper levels.

RAYMOND

You go. I'll cover you.

He shoulders his M16 scanning the upper galleries for movement. If you wanted to kill someone crossing the atrium, thats where you'd be hiding.

Abby takes a breath then heads across the big open space, finding cover wherever she can.

She makes it to the far end. Talks through her microphone.

ABBY

Clear.

Raymond follows her across and together they head up two flights of stairs to level two

102

INT. CORRIDOR. NIGHT

102

They reach the door to Command Centre. It's locked. Abby speaks to the door camera.

ABBY

Uri. It's us.

Uri buzzes them in.

103

INT. COMMAND CENTRE. NIGHT

103

Abby and Raymond enter. Uri locks the door behind them.

ABBY

Tessa's in custody. You were right and I was wrong. I'm sorry.

URI

Yeah, well. Harris is sounding pretty sorry too.

ABBY

Where is he? You've spoken to him?

On the CCTV camera screen, Uri plays some footage of Uri escorting Harris at gunpoint.

URI

Hatchet took him hostage. He wants Farhan in exchange.

ABBY

I think that's a bad idea.

URI

Yeah well, on balance, your own choices up 'til now haven't exactly been inspired.

He's clearly spoiling for a fight.

Raymond doesn't want to be drawn into this. Abby tries to keep her voice level.

ABBY

I've apologised about Tessa, OK? But we had to check the Server room. We know that was Hatchet's main objective here.

URI

Then why wasn't he in there. Truth is we know nothing, except what Hatchet tells us. He's saying he wants Farhan.

ABBY

Right. To kill him.

URI

That's one possibility. It's also possible that Farhan's not the innocent guy you always thought him to be: that he's actually quite crucial to their organisation. And the whole objective of this attack was to get him out of here.

ABBY

Uri. I have this from Tessa herself...

URI

Right... Tessa

ABBY

Their objective was to destroy our work here - kill our interrogators, kill the detainees, and erase all our records. Hatchet's their clean-up man. That's what he was doing in Ankara. That's what he was trying to do here, and he very nearly succeeded, but we still have the server room and we still have Farhan. If you go for a prisoner exchange he'll kill Farhan, then pick off the rest of us, and he's won.

URI

So - hole up here and leave Harris to his fate. That's your plan?

ABBY

No. We find a way to bring Hatchet into the open. Just let me think OK.

URI

Actually, to be Frank I'd rather do the thinking now.

ABBY

I'm sorry...

Uri hands her a document from his desk.

URI

I've been looking at standing orders. In the event of an attack on the base, command shall be ceded by the Agency to the senior Military officer.

Abby throws the document away. Raymond picks it up and studies it.

ABBY

Don't play games Uri. You're ex-military. Same as me.

URI

Not quite the same - I outrank you, and we retain our respective ranks.

ABBY

This is bullshit.

URI

(to Raymond)

Care to pick a side?

Raymond looks up from the document. He's a military guy himself.

RAYMOND

Sorry Abby. Gotta go with Uri on this.

ABBY

Right. Guys against the girls.

RAYMOND

Standing orders. It's there in black and white.

Abby realises she can't fight this, and the one thing they need here is unity, so she bites her tongue.

ABBY

(to Uri)

So what's your plan, Captain Wasserman?

URI

Not too different from yours,
Lieutenant.

On the screen in front of him there's a three dimensional
plan of the Black Site.

URI (CONT'D)

One of us goes down to the cells
and unlocks Farhan. Two of us take
up position here and here.

He's indicating a couple of obscure hiding places, tucked in
underneath the stairwell.

ABBY

In the stairwell?

URI

If we designate the atrium for the
handover he'll be expecting us to
take position on the galleries. And
if all he wants is a clear shot at
Farhan, while staying out our line
of fire, is here or here.

The positions he is indicating are tucked under the stairs on
level three, and vulnerable only to a shooter directly below.

ABBY

You're making a lot of assumptions
there.

URI

I'm assuming we know the layout
better than he does. As far as I
can see, that's our only tactical
advantage.

ABBY

You're also assuming that he'll
walk off into the sunset if you
just deliver Farhan.

URI

No. I'm assuming Hatchet will have
to show his face and we'll kill
him. Think of it as staking out a
goat to catch a man-eating tiger.

ABBY

Except the goat's still on level 5.
And I changed the lock on Farhan's
cell, so only I could unlock it.

(MORE)

ABBY (CONT'D)

It seemed like the best way of protecting him.

URI

Well, I'm sorry. That means you have to bring us the goat.

104 **INT. CORRIDORS/ STAIRWELL** 104

Follow Abby as she makes her way along the second level corridor, carrying a small back-pack, then down two flights of stairs.

105 **INT. ATRIUM. NIGHT** 105

A POV shot of Abby through a telescopic sight (Hatchets?) as she crosses the atrium, feeling dangerously exposed.

106 **INT. COMMAND CENTRE. NIGHT** 106

Uri contacts Hatchet on the radio.

URI

Hatchet? If you're there this is Uri Wasserman, acting C.O.

There's no reply.

107 **INT. FARHAN'S CELL NIGHT** 107

Farhan hears movement outside in the guard room, then his cell door being unlocked.

He stands up, unsure if this is someone coming to release him or to kill him.

To his apparent relief, its Abby, not Hatchet.

FARHAN

Is it over? Is he gone?

ABBY

It's not over. You have to come with me.

Keeping her distance, she throws him the key to the padlock which keeps him chained to the cell floor.

FARHAN

And if I refuse?

Abby trains her gun on him.

ABBY

It's an order, not a request.

FARHAN

Well, do you mind me asking: Am I being released or am I going to die now?

ABBY

It's out of my hands, Farhan. To be perfectly honest. Depends a lot on who you really are. Either you're a threat to Hatchet and he came here to kill you. Or you're an ally, and he came here to rescue you. I guess we're going to resolve that question once and for all.

FARHAN

If you hand me over. He will kill me.

ABBY

Why would Hatchet do that Farhan? If you really know nothing about his organisation.

FARHAN

It's enough that I have seen his face. Everyone who looks on Hatchet dies.

ABBY

Then I guess we're all doomed. So you might as well help us. At least this gives us a 50:50 chance of getting out of here.

FARHAN

"Us" or you?

ABBY

Us. You have my word on that

Farhan unlocks himself from the floor and stands up, stretching his cramped limbs.

Abby reaches in her backpack, flings some pyjamas at him ...and a Kevlar vest.

ABBY (CONT'D)

You can put that under the pyjamas.

Farhan takes his diaper off, and stands before her naked for a moment in a clear act of defiance - then he starts strapping on the vest.

ABBY (CONT'D)

One other thing. If you try to warn him, or double cross me, I'll shoot you in the head.

FARHAN

(darkly)

I'd expect no less from you.

108 **INT. CONTROL ROOM. DAWN**

108

Uri checks his watch and tries once more to contact Hatchet

URI

Hatchet. Do you copy?

109 **INT. ABBY'S ROOM. DAWN**

109

Hatchet is in some hiding place which we realise with a shock is Abby's room, going through her desk and her clothes cabinet, learning everything he can about her.

He finds her vibrator, tosses it aside, talks through the microphone

HATCHET

Speak to me

He's noticed, on her notice-board. The picture of Abby's mother

URI

If you bring Chaplain Harris to the north side of the Atrium at 05.00 Hours we will bring Farhan Barakhat to the South side. When Chaplain Harris crosses the Atrium, Farhan will cross also.

Hatchet checks his wristwatch.

HATCHET

As you wish.

URI

No false moves, I'll be watching.

HATCHET

We both will.

Chaplain Harris is lying on the floor, bound and gagged with gaffer tape.

Hatchet drags him to his feet.

HATCHET (CONT'D)

Move.

110 **INT. STAIRWELL. DAWN**

110

In the stairwell Raymond climbs over the bannister on level three and down among the girders under the stairs.

His rifle hits a girder, making a small noise. Raymond freezes, hearing footsteps.

Raymond holds his breath - silence now.

Raymond climbs along a girder, squeezes himself into the firing position with a view of the place which according to Uri - Hatchet will choose for the hand-over.

There's no-one there - he checks his watch. Six minutes to five.

111 **UNDER STAIRS. ANOTHER ANGLE**

111

In another part of the structure supporting the stairs, Uri climbs into position.

He can't see Raymond from here but he has an angle on the hiding place which - hopefully - Hatchet will choose for the hand-over.

112 **INT. ATRIUM. DAWN**

112

From Raymond's POV we see Hatchet escort Chaplain Harris at gun point to the area from where he aims to conduct the hostage exchange.

Frustratingly, it's just a couple of meters from the spot which Uri thought Hatchet would choose so Raymond has no clear view of the target - his line of sight blocked by a girder.

URI'S POV: Uri is similarly inconvenienced. No clear line of fire on Hatchet, who is close enough to hear.

HATCHET.

Mr Wasserman. Are you there?

Uri has his radio switched off - can't talk without giving away his position.

Abby realises Uri's predicament and cuts in, talking over her radio from the far end of the atrium.

ABBY

He's with me. We have the prisoner.

Through his gun sight, Hatchet is scanning the galleries on both sides, where he expects a sniper to be located.

His POV comes to rest on the far end of the atrium where Abby is located. He talks over his radio.

HATCHET.

Show me.

Moving ever so stealthily, Raymond has managed to get into a position from where he almost has a clear shot of Hatchet

ABBY

Chaplain Harris first.

Hatchet pushes Harris forwards, effectively blocking Raymonds line of fire.

Harris stands there, looking at the galleries, feeling very exposed.

Something makes him glance up to his right and to his horror he finds himself staring right into the barrel of Raymonds rifle, at a range of thirty yards.

Raymond jerks his head, urging Chaplain Harris to look away and step back but Hatchet shoves him forwards again, talking over the radio to Abby.

HATCHET

Show me Farhan.

Farhan steps forwards.

Hatchet brings his laser sight to bear on Farhan's chest.

HATCHET (CONT'D)

Release him.

ABBY

Harris first.

Harris walks forward. His hands are tied behind his back and Abby can't see the rope which trails behind him, effectively keeping him tethered.

She moves to unlock Farhan and Hatchet switches the laser sight from Farhan to Abby.

Uri has a difficult angle and an imperfect line of sight on Hatchet, but he's confident of his marksmanship abilities and when the laser beam moves to Abby he has to take the shot.

He fires and misses. Fuck.

Hatchet turns and sprays bullets in Uri's direction.

Uri is struck, non-fatally, on his weapon and on his bullet-proof vest.

Incredibly he's not wounded but the impact knocks the weapon from his hands and throws him completely off balance.

He falls hard, clattering through the girders and landing hard on the solid cement floor out of sight of Hatchet.

Hatchet pulls out his K-bar knife and moves to finish off Uri.

Raymond runs along a girder and dives to space, landing on top of Hatchet and knocking him to the ground but losing hold of his gun as they hit the cement floor.

Hatchet gets up and fights Raymond in the awkward space among the girders.

He's got a knife and Raymond is unarmed.

RAYMOND

Harris! Get the gun!

He yells into his headset.

RAYMOND (CONT'D)

Abby.

Harris runs towards the fallen gun but is jerked back at the extent of the rope.

Hatchet picks up the gun instead and fires on Raymond, killing him.

Abby leaves Farhan to his own devices and sprints across the atrium, but Hatchet opens fire on her, obliging her to dive for cover.

Bullets pepper the walls and shred the furniture in front of her.

When finally she emerges, gun at the ready, Hatchet has gone, taking Harris with him.

She swivels and looks back.

ABBY
(shouts)
Farhan!!

He's vanished also.

She pushes on to the end of the atrium

In the girders underneath the stairs, she finds Uri battered but alive, deeply ashamed of his failure.

URI
Sorry, Abby. I screwed up

ABBY
(grimly)
Join the club.
(beat)
Hook your hands round my neck and
let's get the fuck out of here.

113 **INT. CONTROL ROOM. DAY.**

113

Abby and Uri fall through the door of the communications room.

He's injured but managing to walk with support.

She gets him to a chair and locks the door.

As she moves back to Uri to check his injuries, someone starts hammering on the door

ABBY
(shouts)
Who is it?

FARHAN
It's me. Farhan.

URI
Don't let him in.

Ignoring him, Abby checks the door camera, sees Farhan alone and unlocks the door.

Farhan pushes in and she locks the door behind him.

FARHAN

Now do you believe? He was going to kill me. He will kill us all. Have you called for help?

ABBY

We can't. They cut off our outside Comms.

FARHAN

How? What did they do?

He looks at the dizzying array of comms equipment.

FARHAN (CONT'D)

Have you run diagnostics?

ABBY

Wouldn't know how to.

(indicates)

That's our communications guy right there.

There's a bloody sheet covering Ian's dead body.

FARHAN

Can I try?

He moves towards the Comms desk. Uri scoots across in his swivel chair, blocking him.

URI

No.

ABBY

He's an Electrical engineer Uri.

URI

That's what he says. We still don't know what he is.

ABBY

I think we need his help. Until we get a message out we're screwed here. It's never going to end.

FARHAN

(to Uri)

You're the other interrogator. We've never been properly introduced.

He offers his hand.

FARHAN (CONT'D)
Farhan Bharakat.

Uri doesn't shake it, but, grudgingly... he moves aside, gun on his lap trained at Farhan.

URI
One false move - you're a dead man

Farhan sits at the Comms desk.

His fingers flit over the keys, bringing up computer codes and wiring diagrams. He clearly knows his way around these complex systems.

Some text in Arabic comes up on one of the screens.

URI (CONT'D)
What does that say? Who are you contacting.

FARHAN
Your encrypted VPN has been disabled. The nearest local network is called ViaSat....

He taps some more keys.

FARHAN (CONT'D)
Also unavailable.

Every option he tries to re-establish outside communications comes up with: SYSTEM DOWN or NO SIGNAL

FARHAN (CONT'D)
Where's your Satellite dish.

ABBY
There's a Comms array outside.

FARHAN
We have to go there. If you've got a laptop I can probably piggy-back directly to the dish.

URI
No gonna happen.

He beckons Abby and talks to her, sotto, keeping his gun on Farhan.

URI (CONT'D)

We open the base. He calls his buddies with the location. They extract Hatchet and Farhan. That's the very worst outcome.

ABBY

And the good option is? We stay locked in. Kill or be killed. Most likely the latter. Then he hijacks the helo.

URI

Have you looked at the windspeed indicator. There's a sandstorm blowing out there. I don't think that chopper will be landing any time soon

ABBY

We still need to warn the Delta chopper. Harris is probably dead now and you can barely walk. If we can't trust Farhan it's me against Hatchet, and he's beaten us at every turn. That chopper is his getaway vehicle.

CUT TO:

114

INT. HANGAR. DAWN

114

A telescopic POV, seen through a gunsight, moves around the cavernous hangar area, inspecting every dark niche or corner where a shooter might be hiding.

Satisfied that Hatchet is not lurking nearby, puts down the gunsight and Abby speaks sotto to Farhan, who is crouching next to her, just inside the door to level two.

ABBY

You see that loader next to the main door? Work around wall of the building and tuck in behind it. I'll join you there.

Farhan sets off as instructed and Abby watches him, looking for any movement elsewhere in the hangar.

Her POV stops on something that looks like the muzzle of a gun and she quickly focusses on it with the telescopic sight but it's just the handle of a socket-wrench protruding from a work bench.

Farhan has reached the designated spot next to the door. He tucks in behind the forklift as instructed.

Abby slings her weapon and her back-pack and heads for the door.

ANOTHER ANGLE:

Across the other side of the hangar a rifle slowly protrudes.

Another POV through another set of gunsights follows her movements as she flits in and out of shadows.

Its Uri, stationed there to check she gets out OK and shoot Hatchet if he tries to follow.

BEHIND THE FORKLIFT.

Abby activates the biometric panel - palm print, then a digital code.

ID CONFIRMED - the interior lights go out automatically and the door slowly opens.

A ferocious storm is raging outside. As the gap widens, sand floods out over the hangar floor.

Abby shields her facer with her hand. Dimly visible through the driving clouds of sand, the dawn sun is a blood red disc.

AT THE BACK OF THE HANGAR

Uri watches as two figures - Abby and Farhan, duck out through the half open door which continues opening to its fullest extent, then starts to close again.

As it does so, the burly figure of Hatchet makes a dash for the door.

Uri takes aim and fires.

The figure drops, just short of the door.

Through his telescopic sight Uri watches the fallen figure for a while, until he is convinced it's not moving.

The door closes completely and the lights come on.

Moving slowly and painfully, Uri gets up and makes his way across the hangar to make sure Hatchet is dead.

115 **EXT. DARK SITE. DAWN.**

115

The storm continues to rage.

Abby points out the ruined buildings, seventy yards away, which house the antenna array.

ABBY

It's over there.

Her words are almost inaudible, whipped away by the wind.

They push forward, hunched against the storm

Behind them, the storm is rattling the heavy steel hangar door like a ravening monster trying to gain entrance.

116 **INT. HANGAR. DAWN**

116

Uri arrives at the fallen figure of Hatchet, shoots him again, to make doubly sure that he is dead, then rolls the body over.

The dead man is wearing a balaclava

It's not Hatchet. It's Chaplain Harris, with gaffer tape over his mouth.

Uri turns, looking back to the spot where Harris ran from.

A shot rings out and Uri is hit in the chest

Uri pitches backward over the dead body of the Chaplain.

A silence, then

Hatchet emerges from his hiding place at the back of the hangar, shoulders his rifle, and walks slowly over to the two bodies.

He grabs the dead body of Uri by his collar and drags him over to the biometric door panel, then uses Uri's hand on the biometric reader.

The screen flashes. INSERT CODE.

Hatchet curses. He gets into the forklift, fires up the engine, drives the blades under the door, then activates the hydraulic lift.

The engine strain, the massive steel panels groan and strain but the door opens a couple of feet.

Hatchet grabs his rifle, and Uri's, then puts on a pair of goggles against the sandstorm, grabs his rifle and rolls under the door.

117 **EXT. DARK SITE. DAWN** 117

Hatchet wraps a scarf around his face and steps outside, into the howling storm.

118 **EXT. RUINED SHEPHERD'S HOUSE. SANDSTORM. DAY.** 118

Abby and Farhan make it to the Comms array.

Its a ruined two storey building - old style stone shepherd's house with one room above and one below.

Abby unlocks the digital padlock and they step inside

119 **INT. RUINED SHEPHERD'S HOUSE. SANDSTORM. DAY** 119

The story continues to whistle through gaps in the stonework but they are relatively sheltered from the wind.

Abby unlocks a sealed metal locker which gives access to the electronics.

ABBY

What do you reckon?

FARHAN

Yes, excuse me.

Abby pulls a laptop out of her backpack. Farhan attaches it to a USB port.

He taps a few keys and brings up the home page for the black site.

FARHAN (CONT'D)

I need your password

Abby speaks into her mic.

ABBY

Uri - you receiving me.

No reply, so she takes the laptop from Farhan and keys in her password.

FARHAN

Go to external Comms.

Instead she goes to the CCTV feed and chooses the images from the hanger.

She sees the fork lift with its prongs wedged under the door.

FARHAN (CONT'D)
(Off her reaction)
Something wrong?

ABBY
Just get us a satellite connection.

She runs up the ladder, pushes through a trapdoor and emerges on the first floor.

Bare stone walls. Ariels and various satellite dishes affixed to the rafters.

There's a window, facing away from the storm, looking back towards the black sight facility.

Abby peers in that direction, sees nothing except swirling sand.

Then a bright flash of light followed by the crack of rifle rife, and she recoils from the window, shot in the right, shoulder.

ABBY (CONT'D)
Fuck. FUCK! Farhan!

In the floor below, Farhan hears her calling, but, oddly, he doesn't go to help. Instead he puts down the laptop, crosses to the door of the hut, and opens it.

Shielding his eyes against the swirling sand and dust he sees Hatchet, rifle in hand, running towards him, through the murk.

120 **INT. UPPER FLOOR. CONTINUOUS.**

120

Abby gets a hold of her rifle with her left hand,

She's in pain, breathing hard and sweating, struggling to stand now, using the rifle as a crutch.

ABBY
FARHAN!!!

He comes up the ladder.

FARHAN
I'm here. Let me take that.

He takes the rifle from her, and points it towards her as hatchet comes up the ladder behind him.

HATCHET

(To Farhan in farsi)

I'll do that. You call the exfil team to pick us up.

Farhan goes downstairs. Hatchet takes off his face covering and goggles, covering Abby with his own pistol.

HATCHET (CONT'D)

(In fluent English)

Gotta say, you guys put up a pretty good fight. Your dad would have been proud.

ABBY

You're American

HATCHET

Best education in the world, if you're in the business of killing people.

ABBY

Is that what happens now. See your face and die.

HATCHET

That's generally what happens.

ABBY

But you like to take your time, savour the moment.

HATCHET

Not usually, but in your case...

He drinks from a water bottle, offers it. She refuses.

HATCHET (CONT'D)

I knew your father, a long time ago. We were captured together in Helmland province.

ABBY

Not my dad. He was blown up by an I.E.D.

HATCHET

Well that was the story you got back home but actually they caught us and tortured us, offered one of us the option to kill the other. Your dad was squeamish. I took that option.

ABBY

Why are you telling me this?

Her head is swimming. From the floor below she can hear farhan chattering away in Arabic, giving the AQ "ex-fil" team their co-ordinates for the pick-up.

HATCHET

Just thought you'd appreciate it. I know it's been one of your obsessions. That's the awkward thing about tracking a target. Information flows both ways. I probably know more about you than you know about me now. Wanna know what he said before I killed him?

ABBY

Not really.

HATCHET

I remember his exact words:
"Please. No! No! I have a daughter."

Abby looks away, so Hatchet doesn't have the twisted pleasure of seeing her reaction.

What she sees, oddly, is a small red dot dancing on the stone wall behind hatchet. Like as firefly. Then its gone.

Hatchet levels his gun at her head.

HATCHET (CONT'D)

Any final words on your part?
"Say Hi to my Mom. Look after my cat"

ABBY

Can I stand up?

Hatchet shrugs, "why not", and helps her to his feet.

121 **EXT. RUINED HOUSE. DAY** 121

A view through a telescopic sight.

Uri has somehow survived the shooting and dragged himself this far.

He's lying on his belly, squinting through the telescopic sight as Abby rises into frame, visible through the stone window.

Hatchet is just behind her, raising his gun to shoot her in the head.

Uri steadies his breathing, takes the shot.

122 **INT. RUINED HOUSE. DAY** 122

BANG

The bullet whistles past Abby's ear and hits hatchet in the eye, exploding the back of his head all over the stonework.

Abby opens her eyes as...

Hatchet falls like a felled redwood.

THUMP.

123 **INT. RUINED HOUSE. LOWER FLOOR. DAY** 123

Farhan hears the shot and the Thump.

He calls upstairs in Farsi.

FARHAN

Hatchet? What happened...?

124 **INT. RUINED HOUSE. UPPER FLOOR** 124

Farhan stick his head up through the hatch.

The first thing he sees, but fails to comprehend, is hatchets dead body lying flat out on the weathered planks.

Abby is behind him, Holding hatchets pistol.

ABBY

...You lost.

She shoots him in the centre of the forehead.

125 **EXT. DESERT. DAY** 125

She's out in the storm, clutching a rag to her wounded shoulder.

ABBY

Uri. URI!

Finally she finds him, pale as death, half covered in sand.

ABBY (CONT'D)

Uri?

He's still breathing.

URI

Did we get him?

ABBY

We got him. You got him.

126 **EXT. BLACK SITE. DAY TIME** 126

Lying on her back, she looks up, dreamlike to see a Black hawk Chopper descending from the sky, a mechanical angel, framed by the sun.

The chopper lands.

Fractured images, as Armed marines disperse and a medic comes to assist Abby and then Uri

127 **INT. BACK SITE. DAY** 127

Armed marines disperse through the facility, checking every level, finding the various bodies.

We hear the radio chatter over this.

RADIO CHATTER

Level Two Clear.... Medic. This one's alive also.... Etc

128 **INT. GUARD ROOM. DAY** 128

Hours later. The facility is secure. Armed guards stand outside Tessa's cell as the door opens to reveal Tessa, blinking in the light.

MILITARY LAWYER

Tessa Bryson? I'm arresting you under Schedule One of the criminal code, on suspicion of terrorist acts.

TESSA

Do I get my phone call?

Wrong-footed, He hands her his cell phone.

She dials a four digit number

129 **INT THE SERVER ROOM.** 129

Beneath the computer stacks, the hip flash which Tessa flung away from her starts to vibrate. Its not packed with blood and sand.

It's actually packed with plastic explosives, plus a radio-controlled fuse.

It explodes and...

130 **INT. THE CORRIDOR.** 130

The Server room is consumed in smoke and flames.

The sprinkler system activates but with effect. Electrical cables burn and short circuit, the computer towers melt and topple.

All that human intelligence - painfully extracted over the many years, consumed in fire and smoke.

131 **EXT. DESERT. DAY** 131

Two black hawk helicopters, flying across the desert, heading home, soundless over the vast expanse of sand, bisected by a single road.

Music plays over

EAGLES

*On a dark desert highway
Cool wind in my hair
Warm smell of colitas
Rising up through the air*

(MORE)

EAGLES (CONT'D)

*Welcome to the Hotel California
Such a lovely place (such a lovely
place) Such a lovely face
Plenty of room at the Hotel
California
Any time of year (any time of year)
You can find it here*

THE END