

EXT. NEW YORK CITY - EARLY MORNING

The sky is heavy and gray, it's snowing. There is a heavy fall of snow already on the ground. The skyline is a little different from modern day New York, but it is still recognisably New York. The skyscrapers are very art deco in appearance, like the empire state or crysler building (which are here to), but are mostly much bigger than either of them. There are lots of planes (prop powered). Also airships.

We see one large airship docking with the empire state building (yes it was designed with that in mind). We see it's name plate, it's the Nova Roma, owned by Constantine Aero.

INT. MIKE KINGS OFFICE - EARLY MORNING

The office is small and largely empty, but it still manages to look a mess. The desk is buried under piles of papers, some of which have fallen on the floor. There is an empty bottle of whisky on the desk. In front of the desk are two tatty looking leather chairs. Behind the desk another leather chair. Under the window is a leather sofa. On the sofa lays Mike. By the sofa is a half empty bottle of whisky. Mike has a heavy, gray and white long, woolen coat draped over him. In the back ground a door opens then closes again.

MIKE KING (V.O)

There are those days when you should just ignore the world and hope it goes away. I'd had a lot of those sorts of days lately. And today was going to be one of those days as well.

MIKE
(groans)

Another door opens. Much closer this time. A slight shadow falls over Mike. The blinds above the sofa open

MIKE
(groans)

Mikes eyes open and squint in the dull light.

FRANCINE WINTERHILL
God your a mess. So this is the great Mike King. Sleeping in his office, drunk, once again.

Francine is a tall, slim brunette, with long thick and shiny (hair product commercial) hair and bright crystal blue eyes. She is a stunning beauty. She is dressed in a formal looking black suite top, which is nonetheless tailored enough to show her figure. She wares a long formal skirt. Francine picks up the two bottles of whiskey drops them in the bin, loudly. Mike winces at

the noise.

MIKE (V.O)

Ah the lovely Francine, she
could be an angel at times,
but today, I was sure she was
working for old nick him self.

Francine now tidies up the papers on the desk. Filling
them a way in the draws. She closes the draws hard and
nosily.

FRANCINE

Come on get up. You've got a
client coming in 20 minutes.

Mike slowly sits up on the sofa. Rubbing his head.
Francine leaves the room

MIKE

I don't have any clients
coming today?

FRANCINE (O.S)

Yes you do. New clients.
wealthy, powerful clients.
Clients I booked for you
yesterday.

MIKE (V.O)

Yes working for the devil him
self. There was no way I was
in state fit to meet such
clients now

MIKE

Why? Francine renters the room with a steaming hot mug
of coffee.

FRANCINE

Why, what?

Mike stands up and sways slighty then sits down at the
desk and put's his hands on his head. Mike is dressed
in a light yellow shirt, which looked good 3 days ago
when he put it on. It's now more than I bit grubby and
very crumpled. His trousers (chinos) are held up by
braces and look as bad as his shirt. Mike him self has
a gaunt, haggard looking face, which is made to look
worse by the 3 days of stubble. His short cropped hair,
was once brown, but is retreating and turning gray.

FRANCINE

It's all slipping away, Mike.
Every thing you are is
slipping away. Thats why these
clients are so important for
you. They have influence and
power. And you can help them,
I know you can. The famous
Mike King is still in there
somewhere.

Mike looks up at Francine.

MIKE

Why do you care. A girl like you could find work anywhere, they would pay better than I can too. So why do you care?

FRANCINE

Because I do care. And so do you, or at least you did care. You were one of the good guys you helped the right sort of people...

MIKE

Yes and look where that got me.

FRANCINE

Well maybe if you don't care anymore, I should just leave and you can go and work for the Aramis Constantine's of the world. I'm sure they have work for a man of your talents that doesn't care any more.

Mike stares at Francine for a long uncomfortable moment.

MIKE

That's low, very low Francine Winterhill.

FRANCINE

Sorry, but Mike, but you know you don't like him. You help people. Good people.

MIKE

People like these new rich, powerful and influential clients you have found me?

Francine nods.

MIKE

So tell me, how does one become powerful and influential in this town without having to get in bed with Aramis and his cronies?

FRANCINE

There are some good people left in places of power, you know that. And you also know that there are few enough of the people that care left, that if we don't help each other, then Aramis and his friends will be running the

whole city soon, then what's to stop him running the whole country? And you can't tell me that you want that.

MIKE

Okay, okay. Your not going to give up on this are you?

Francine shakes her head.

MIKE

Right I've got two important questions for you. One who are the clients and two have you got any Asprin?

MIKE (V.O)

Ah the lovely angel Francine had talked me back in to bisness again. But I had no idea the trouble that I started to get in to on that day. Like I said there are just some days that you should just ignore.

EXT. THE COOK MANSION - MORNING

The cook mansion is a large gothic style mansion house located somewhere just out side of the city. It's surrounded by a small wood and sits by a small lake. There is a landing strip by the mansion as well. A small very retro looking swept wing plane sits on the runway. It's stop snowing now, but the sky is still heavy and grey and the snow lays several feet deep off the paths, road and runway.

MIKE (V.O)

So Francine had found from some where an independently wealthy family of industrialists, with a missing son. The police where on the case, but apparently the father felt that they weren't doing enough. It all smelled very fishy to me. I'd not yet checked my contacts on the force. I didn't want them to know I was on the case until I'd had a chance to look around. But I was already not liking the look of what I was finding out. The cook family made various electrical equipment for the air industries. This meant they had to be suppliers to Constantine global, this meant my old adversary had some

leverage on them. If he was involved somehow things didn't look good for either me or the missing son. Still Constantine could be innocent in this, but with my luck lately, he was up to ears in it. And now so was I.

Mikes car pulls up outside the mansion and is met by a butler. Mikes arrival is noticed by some else. Some one watches from a 2nd story window.

INT. THE COOK MANSION ENTRY HALL

The hall is large and ornately decorated, just what you'd expect to find in such a mansion.

HENRY MANN

Good morning, Mr King. I'm Henry Man, personal sectary to Mr Cooke. I will be your contact while you work on this terrible affair.

Mike is greeted by Henry Man. He is well dressed in a pin stripe suite. His hair is greased back and he wares small round glasses. He shakes his hand.

MIKE

I won't be dealing with Mr Cook directly then? That's going to make the interviewing difficult.

HENRY MANN

You will be able to talk to Mr Cook directly if you need to, but he is a busy man, for any thing other than that you will be dealing with me.

MIKE

Okay, then can you fill me in with the basics of what you know.

HENRY MANN

Of course, this way if you please.

The two walk out of the main hall and down a corridor.

HENRY MANN

The missing person is Mr Cooks second son. Michael Cook. He works for the company, as all of the children do. He was working in the labs here 3 days ago when his was last seen. The police where called when we found the labs where

empty.

MIKE

He was working alone in the labs then?

HENRY MANN

Yes, he was working late that night, the rest of the research team had left for the night.

MIKE

Any signs of a break in or struggle?

HENRY MANN

No break in, the main entrance wasn't looked. But there were signs of a struggle in the lab, chairs knocked over papers disturbed that sort of thing.

MIKE

Anything of value missing?

HENRY MANN

No, the safe was untouched and none of the research materials were touched as far as the rest of the team can tell.

Mike nods. The two come to a small mud room at the back of the house. Henry puts a coat on.

HENRY MANN

This takes us out to the labs. It's not too far, but it is through the woods and the paths haven't been well used in the last day. The snow will be deep.

MIKE

So the rest of the research team haven't returned to work yet?

HENRY MANN

No the police talked to them the day after and they checked over the labs, but apart from that the labs have been out of use. I hope they have remained untouched enough for you to find some clues.

They walk out on to the back yard. There are some more cars and plane parts here. Beyond the yard lay thick woods. There is a small path way leading in to the woods. In the distance a light can be seen shining through the trees. Mike stops and takes this all in

then the two of them head for the path. The yard is clear of snow, but the path has a covering of an inch or so.

MIKE

I don't rely so heavily on physical evidence. My sort of work normally hinges around the people.

HENRY MANN

Oh. Well you'll be glad to know that the research team will be coming in later on today for you to interview.

MIKE

Thank you. Tell me, why do you feel that the police aren't handling this properly?

HENRY MANN

Mr Cook felt that the officer in charge was not taking the matter seriously enough. It seems that only a few officers have been assigned and it seems that they are not on the case full time.

MIKE

(under is breath)

Sounds like the police alright. Under-maned and over worked.

MIKE

So who is the officer in charge of the case?

HENRY MANN

You don't know? I was lead to believe you had contacts in the police, that you where in the police for a while.

MIKE

Yes, your right, but you also must know that we parted company, on bad terms. I still have contacts but I don't want to let them I working on this until I have to.

HENRY MANN

Yes I understand your past is colourful. The officer in charge is a detective Kolwalski.

MIKE

Mmmm, I don't know him. But then there have been a lot of

changes since my day.

The woods open out in to a small clearing by the lake. In the middle of the clearing sits a small concrete building. It is totally utilitarian, unlike the mansion. A few windows break up the other wise featureless walls. A road leads away from the building.

MIKE

So the research team don't arrive from the house, they come up this road?

HENRY MANN

That is correct. As you can see the only way from the lab to the house along this path.

Mike looks at the ground. There are fresh foot prints in the snow.

MIKE

Has any one else been here today?

HENRY MANN

No there shouldn't have been. The research team aren't due for an hour or so.

Mike draws his gun and cocks it. Henry looks very worried.

HENRY MANN

You don't think they could be back?

MIKE

I don't know, but I'd rather be ready if 'they' are here again. The door should be locked?

HENRY MANN

Yes, the lab is always locked when on one is working there.

MIKE

Right lets see if it is now. Mike and Henry cross the clearing quickly.

Mikes gun is drawn and at the ready. Mike is constantly looking around as they cross the open ground. At the door Henry fumbles with the keys, his hands shaking.

MIKE

(in a quite, hissed voice)

Check if it's locked first.

Henry tries the door handle and finds the door is locked.

HENRY MANN
It's locked. I told it would
be.

MIKE
(quite and hissed
voice)
That's means they still could
be out here. Get the door open
then.

Mike keeps on looking around while Henry again fumbles with the keys in the lock. The door finally opens. They both step in. The inside of the lab is one large room, but most of the lab is down a level. The ground floor of the lab is a balcony running around the outside wall of the building. The lower level is full of typical lab equipment. Henry switches the lights on. Mike stands for a few moments taking it all in.

MIKE
Only one way in and out.

HENRY MANN
Yes this is the only way.

Mike goes over to the metal stairs which lead to the lower, main lab, level and takes a few steps down, then stops. He turns to face Henry

MIKE
What sort of search is being
done here?

HENRY MANN
Super-conducting alloys.

Mike seems distracted, he is looking up and down the stairs.

HENRY MANN
Have you spotted something?

MIKE
Mmmm, not sure.

Mike stops looking at the stairs, he seen something out of the corner of his eye. There is a shadow falling on the blinds on one of the windows. Slowly and quietly he makes his way back to the door. He signals for Henry to be quiet.

MIKE
(whispered)
Stay here.

Mike leaves the lab but stops just outside the door listening. There is sound of movement coming from the other side of the building. Mike quickly but quietly moves to the corner of the lab building and looks around it. There is nothing there. But Mike waits and a

few moments later a man dressed in a heavy coat walks in to view. The man looks very uneasy and is checking around him self all the time. Mike steps in to full view is gun drawn but by his side.

MIKE

Morning.

The man jumps and then turns to face Mike.

MIKE

What are you doing here this building is off limits currently.

MAN IN COAT

Err, just clearing the snow. I'm one of the grounds keepers.

Mike walks towards the man.

MIKE

You've not cleared much snow now have you?

From the other corner of the build out steps another man also dressed in a heavy winter coat. He has a gun drawn and is lifting it to aim at Mike. Mike dives for the wall of the building firing a shot at the armed man as he dose. The unarmed man makes a run for it heading up the shore of the lake away from the mansion. Mike takes aim on at the corner of the building, but nothing comes around that corner. The sound of running foot steps is coming from behind him

MIKE

(hissed)

Oh shit!

Mike turns around quickly and still crouching low against the wall he moves to the corner. Just as he gets there a shadow of a man falls on the snow in front of him. Mike gets ready to jump. The armed man steps around the corner with his gun aimed where Mike would have been. Mike lunches him self at the man. He shoulders the man in his stomach and knocks him to the ground. Mike is on top of him and so quickly pins the mans gun arm with his knee. The man struggles but Mike has him pinned. Mike grabs the mans gun hand and tries to get the gun.

MIKE

Mr Man, get the police now!

Mike gets the mans gun a throws it away. He looks around quick to see where the other man has gone. There is no sign of him.

MIKE

Now where has your friend

gone, to get reinforcements or
is he just a coward?

The man is still struggling and tries to claw at Mikes
leg.

MIKE

Bad idea.

Mike hits the man in the face with the side of his gun.
Stunned from the impact the mans struggles stop for a
moment. In moment Mike stands up dragging the man with
him and turns him so is back is towards Mike. Then with
his arm up behind his back Mike pushes him towards the
building. The man recovers a bit and starts to struggle
again. He is trying to get away from the building. Mike
forces the mans arm further up his back.

MIKE

Thats right we going to go for
a little chat, whether you
like it or not.

They get to the door way and the man kicks back off it
pushing them both the ground. In the fall Mike lets go
of the mans arms as soon as they hit the ground the man
is up and off. Mike rolls over a aims his gun for the
man. He is not running for his gun, but heading up the
lake shore in the same direction as the other man. Mike
takes two shots. The man falls. Mike gets up and dusts
him self down. Looks at the mans body in the distance
and then at the lab doors. He stops for a moment. It's
starts snowing again.

MIKE

Get out of there now!

Mike runs in to the lab building. Henry is coming up
the stairs.

MIKE

Move it, get out of here.

Mike grabs Henry and halls him up the stairs and out of
the lab building.

HENRY MAN

What is going on. I've...

Just as the two exit the lab building a huge explosion
blasts the windows and doors of the building out behind
them. The blast knocks both of them to ground.

FADE TO BLACK AND WHITE, THEN FADE EVERYTHING APART
FROM THE BLACK SKY AND WHITE SNOW

EXT. OUTSIDE RACHEL'S APARTMENT - 3 MONTHS AGO NIGHT

FADE IN THE BACKGROUND UNDER THE BACK SKY AND WHITE

SNOW. EVERY THING IS STILL IN BLACK AND WHITE.

The apartment block is old and slightly shabby looking. The part of town it's in matches the block. It's snowing again, hard. Mike pulls up outside the block and gets out of his car. His arrival is watched by a man across the street, leaning on car smoking a cigarette. Mike see's the man has he gets out of his car, and stops. The man doesn't seem to notice him and keeps on looking through Mike. The mans face is obscured by a shadow cast by a fedora hat. Mike shrugs slightly and enters the block.

INT. THE LIFT INSIDE RACHEL'S APARTMENT - MOMENTS LATER

Mike steps out of the lift. The corridor is dimly lit and slightly shabby. Standing at the end of the corridor next the to door to Rachel's apartment is the same man from outside the building. The face is again hidden in shadow. He doesn't paid an attention to Mike as he open's the Rachel's front door. Mike moves in to the apartment and through the bed room. The clothes that Mike is currently wareing are scattered on the floor, mixed with Rachel's. Mike and Rachel lay in bed, in each others arms. Mike turns and looks out of the window. It's night and snowing again.

FADE BACKGROUND AND FOREGROUND OUT SO WE ARE LEFT WITH JUST WHITE SNOW ON A BLACK BACKGROUND.

EXT. OUTSIDE RACHEL'S APARTMENT - 3 MONTHS AGO NIGHT

FADE IN THE BACKGROUND UNDER THE BACK SKY AND WHITE SNOW. EVERY THING IS STILL IN BLACK AND WHITE.

The scene is as described above, but this time the mans face can been seen. It's Aramis Constantine.

INT. THE LIFT INSIDE RACHEL'S APARTMENT - MOMENTS LATER

Once again the corridor has the man at the end of it. It as Aramis again. In Rachel's apartment we have the clothes on the floor again, but this time the bed is empty, but it has been used, by two people. Mike runs to the corridor, the man is gone. The window he was standing by is open. Mike looks out.

FADE BACKGROUND AND FOREGROUND OUT SO WE ARE LEFT WITH JUST WHITE SNOW ON A BLACK BACKGROUND.

EXT. OUTSIDE RACHEL'S APARTMENT - 3 MONTHS AGO NIGHT

FADE IN THE BACKGROUND UNDER THE BACK SKY AND WHITE SNOW. EVERY THING IS STILL IN BLACK AND WHITE.

Every thing is the same as before, this time however the mans face is different, it's not a face we have seen before.

INT. THE LIFT INSIDE RACHEL'S APARTMENT - MOMENTS LATER

Once again the corridor has the man at the end of it. It's the same unknown man again. Inside the apartment is the same as before, the clothes on the floor, the bed, all the same. Mike runs out in to the corridor, the unknown man is running away down it. Mike pulls out his gun and shots the man in the leg. He falls. Mike walks up to him and empties is revolver in to him. A police badge slips of his belt and hits the floor. Mike looks to the end of the corridor and the window.

FADE BACKGROUND AND FOREGROUND OUT SO WE ARE LEFT WITH JUST WHITE SNOW ON A BLACK BACKGROUND.

EXT. OUTSIDE RACHEL'S APARTMENT - 3 MONTHS AGO NIGHT

The same as the first time, the mans face is hidden in shadow.

INT. THE LIFT INSIDE RACHEL'S APARTMENT - MOMENTS LATER

Again as the first time, the mans face is hidden. Mike enters the apartment, the clothes are there so is the empty, but used bed. The man is there, but this time he dose not have the fedora. It's Mike him self. The first Mike shots the second one (fedora Mike). He falls through the window. Mike looks out through the now broken window. The man is in the street again. He looks ups up towards the window. It's Mike again, the street Mike looks at the Mike in the window then up to the sky.

FADE BACKGROUND AND FOREGROUND OUT SO WE ARE LEFT WITH JUST WHITE SNOW ON A BLACK BACKGROUND.

EXT. OUTSIDE THE LAB BUILDING - AFTERNOON

FADE IN THE BACKGROUND, IN COLOUR THIS TIME OF A GRAY AFTERNOON SKY WITH TREES IN IT. IT'S STILL SNOWING.

Mike sits up, the building is a burning shell. He shakes his head and looks around. Mr Mann laying by him in the snow. The only sign of the man with the gun are his foot steps leading to the lake shore. Mike picks up his gun and checks it. He then checks Mr Mann.

MIKE (V.O)

The bombers where gone, there tracks where still fresh, but I had a wounded man to get back inside. It was clear to

me now that who ever had Micheal didn't want Cook Aeroindusties to develop there new superconductor. There where lots of companies that would want the superconductor, but only a few that would go as far as kidnap and bombing. Top of the this short list was Constantine Aero. Yes the angel Francine had done it to me again.

Mike picks up Mr Mann, who is now semi conscious and supports him as they walk back to house.

INT. THE LIBRARY IN THE COOK MANSION - AFTERNOON

The library is large, ornate and very gothic in look. A police man stands at the door. Mr Mann has changed clothes and now has a bandaged hand, he sits on one of the sofa's. Mike hasn't had chance to change so is still dirty and a little damp. He stands

MIKE (V.O)

By the time I we got back to the house, police where there. So naturally I got to meet Detective Kolwalski. I'd planed to find out what I could from my old police contacts first, but life wasn't letting me play things my way today.

Detective Kolwalski enters, followed by another police man. He is dressed in the archetypal trench coat (but isn't wearing a fedora!). His face is pointed and best described was weasel like. He is a small man. He speaks in a scratchy voice with a strong bronx accent.

DETECTIVE KOLWALSKI

So you are Mike King? Your connection with the family?

HENRY MANN

He is working for the family to help find Michale Cook.

DETECTIVE KOLWALSKI

Oh is he. Does he speak.

Mike turns to face Kolwalski for the first time.

MIKE

I was hired by the family to assist in the safe return of there son, yes. Naturally I will be fully cooperating with the police during my investigations.

DETECTIVE KOLWALSKI
As you are required to do by
law. So what have your
investigations turned up so
far apart from one destroyed
building and two unknown men?

MIKE
Nothing apart from that as you
say. I didn't get a clear
look at either of the two
men...

DETECTIVE KOLWALSKI
But you did get a clear shot
at one of them. The gun is of
course licensed?

MIKE
Yes, as am I as private
detective. Was there any
thing left of the tracks
leading from the building on
the lake side when you got
there?

Kolwalski steps up close to Mike, which serves to show
the face that Kolwalski is a small man.

DETECTIVE KOLWALSKI
Let me tell you Mr King. I
know your record. You are not
a police officer any more and
I don't think you ever should
have been one. This is my
investigation you are bound by
law to tell me anything you
find, I don't have to tell you
anything.

MIKE
Yes I fully understand. As
soon as I have something
useful to tell you I will.
However I was hired by the
Cook family and as such I'm
also duty bound to inform them
or my investigations...

DETECTIVE KOLWALSKI
You are...

Mike steps in closer still to Kolwalski. One of the
police men steps towards Mike with his hand placed on
his nightstick.

MIKE
Also as I was hired by the
family, I would suggest that
you address any concerns about
my working on this case to
them.

A brief silent moment passes with the two face each other. Henry Mann stands up.

HENRY MANN

Err...I'm sure we can all co-operate with each other in this matter.

Mike looks away from Kolwalski and over to Mr Mann.

MIKE

Yes, as I said I will extend full co-operation to the police.

Mike turns back to Kolwalski.

MIKE

So if you can take my statement, I'll be off out of your way.

MIKE (V.O)

I didn't know Kolwalski, but I knew the type. It seemed so did the family, which is probably why they asked me to help. I didn't find Micheal I was sure that Kolwalski wouldn't. Kolwalski knew me by reputation only, which didn't help things. I wasn't lying about telling the police what I find, but at the moment that was only vague ideas and hunches, they would not be interested in those. But of course I didn't have to tell as soon as I found out. After all I didn't want Kolwalski in the way until I needed him there.

EXT. OUTSIDE THE CHELSEA HOTEL - LAST NIGHT

Mike parks his car around the side of the building opposite The Chelsea. He gets out and walks to the corner of the building. From there he watches the front entrance of the building. He takes a swig from a hip flask and checks his gun.

There is a small gathering of people there, mostly press. After a short while a large car pulls up.

MIKE (V.O)

I knew he was in town last night. I knew where he would stay, he always stayed in the Chelsea. I knew what he'd done. May people suspected some of the things that he'd done, but I knew what he had

done to me. Yes the man that had taken Rachel from me was dead. I'd killed him. But he had only been a pawn acting on orders from the King, him self. Aramis Constantine. It was he that was the cause of all of my problems right now. And could make them all go way right now. Killing Armais, wouldn't get me back on the force, it wouldn't bring Rachel back. All it would do would be to kill Armais.

The crowd at the hotel doors beings to swam towards the door. Mike pulls out his gun and starts to walk towards the crowd.

MIKE (V.O)

Killing him, would almost certainly get me killed to, but since that was pretty much all I had left to lose I didn't mind. But if I killed him, it would be over. The empire that he built would probably split up. Would that stop the evil that Constantine Aero commits on daily basis? Probably not. All it would do is to kill Aramis.

Mike aproches the crowd. At the center of it we see Aramis Constantine. Two burly bodyguards push through the crowd ahead of him. Two more follow close behind. Mike reaches the crush of the crowd and starts to push through. He is noticeably unsteady.

MIKE (V.O)

It was simple, I see him, I shoot him. After that it didn't matter any more end his life here and now.

Mike stops just at the front of the crowd, by this time aramis is past him. Mike stays where he is the crowd pushes past him. On one notices he has a gun.

MIKE (V.O)

I could have killed him but I didn't. Maybe I did still have something to lose that I still cared about. Or maybe I just waiting for the right time.

INT. MIKES CAR DRIVING AWAY FROM THE MANSION -
AFTERNOON

Once again Mike is watched from the first story window as he gets in to his car and leaves.

MIKE (V.O)

So what did I have so far to show today, a bad hang over, a missing researcher, a destroyed lab and the possible, maybe even probable involvement of Aramis in all of this. Thanks Francine. I needed to have a dig around in the records for Cook Aero industries, but I knew Francine would have all the stuff I needed already. Where did she find all of the stuff? How did she get me cases like this? And most importantly why didn't I fire her?

As the road comes out of the forest it joins another one. Waiting at this junction is another car, as Mikes car passes it, the car starts up and pulls away.

MIKE (V.O)

More problems, I seem to have picked up a tail. Who wants me now? It could have been the police, it was clumsy enough to be the work of Kolwalski. It could be the bombers worried that I could identify them, but if I could have I would have by now. Or maybe it just some one else wanting to play with the mess that is my life.

Mikes car turns a corner and another car in front breaks hard and comes to a complete stop. The car following accelerates and bumps Mikes car, causing it to spin on the icy road. Mike stops the engine and readies his revolver. Men get out of both cars, they are all armed and aproch the car.

GUN MAN

Out of the car. Hands where I can see them.

MIKE (V.O)

Well the good news was they didn't want to kill me. If they had, they would have by now.

Mike opens puts the gun in his pocket and opens the car door then steps up with his hands up. The men carefully surround Mike and search him. The gun is found and with out comment thrown away. One of the men behind Mike hits him on the head with his gun. Mike falls to his knees.

INT. ARAMIS CONSTANTINE'S OFFICE - EVENING

The office is small but looks very expensive. There is lots of oak and leather around. Everything looks in exquisite taste. Mike sits before a desk, he is tied to the chair. Behind the desk is a large leather chair facing the window. The chair turns around and we see Aramis sitting there.

MIKE (V.O)

My day just keeps on getting worse.

ARAMIS

Ah back with us.

MIKE

Just about, no thanks to your thugs.

ARAMIS

Yes, I'm sorry about that. I asked them to bring you in, but I wasn't specific about the details, I should have been. For which I appolgise.

Armais gets up and looks out of the window again.

MIKE

Clearly you don't want me dead...

Armais turns around, with a cold smile.

ARAMIS

Don't I? Yes I suppose your right at this moment you are useful to me.

MIKE

You want to know I how close I am to finding your hand in all this?

ARAMIS

Oh your words wound me. Where has the principle of innocent until proved guilty, gone now days.

MIKE

Those are not rules I have to worry about any more.

ARAMIS

No, but then it didn't seem that you worried much about them when you shot my man in cold blood. But thats not what I bought you here today to talk about. I want you to help me find Micheal Cook.

MIKE

You've forgotten where you've put him? Or is it that your henchmen aren't as reliable as they where?

ARAMIS

I had no part...well okay that's not true. I have no direct part in Micheals disappearance.

MIKE

But you do have a part.

ARAMIS

Yes, I maybe have been indirectly involved in causing this chain of events.

MIKE

Care to share that with me?

ARAMIS

Not really, no

MIKE

I can't tell you anything either.

ARAMIS

Well that's going to be a short conversation then isn't it. What if you where working for me as well as the Cooks.

MIKE

When hell freezes over.

ARAMIS

Yes I know it seems an unlikely partnership doesn't it? However I believe it could be a rewarding one for both of us.

MIKE

You can't buy me!

ARAMIS

No, not with money. But there are other things. Everybody has there price.

MIKE

There is nothing that you can do to me now that would make any difference, nothing that you haven't already done.

Aramis suddenly gets very close to Mikes face.

ARAMIS

Don't so sure of that. What

about the lovely Francine.
I'm sure you wouldn't like to
she her come to harm?

Aramis steps back slowly.

ARAMIS

But no thats not what I want
to do here. I'm offering you
something as payment for
services rendered.

MIKE

What can you possibly offer
me, after what you have done
to me.

ARAMIS

You will be surprised.
Consider this payment in
advance for finding Micheal
Cook.

Aramis stands back and signals some one behind Mike. A
hood is pulled over his head and again his hit across
the back of the head by the side of a gun.

INT. MIKE KINGS OFFICE - NIGHT

Mike is once again laying on the sofa in his office.
His head has been bandaged. In the outer office two
womens voices can be heard.

MIKE (V.O)

My hangover wasn't getting any
better and my day was so much
worse. What sort of game was
Aramis playing here. Could it
be that he really didn't know
where Micheal was? And why
ask me to find him. Surely he
had the contacts to find him
self. If he couldn't then
something very odd was going
on here? It was all to much
right now. If I just lay here
maybe the world would go away
and leave me in peace. What
else could go wrong today?

The door to his office opens, two women come in. One
is Francine the other is recognisable as Rachel. Mike
opens his eyes and sees Rachel and Francine standing
over him.

MIKE

Ah see where your....

Mikes eyes fall on Rachel. Mike shakes his head.

FRANCINE

No your not concussed, she

really is here. I'll give you
two some time alone.

Francine leaves the office. Mike is still totally
stunned.

Rachel is shortish with curly blonde hair and large
green eyes. She is currently wearing an ill fitting
shirt and trousers. Still none of this can hide
her...strikingly feminine figure. Currently she looks
very tired. Tears well in her eyes.

MIKE

But, I saw you taken, by
Aramises men. I...i thought
you where dead. What
happened?

Mikes eyes are now filling with tears too. Rachel hugs
Mike tightly while she sobs on his shoulder. After a
few moments she regains her composure.

RACHEL

I'm so, so sorry Mike. I was
all my fault.

MIKE

But that last night...when
Aramis's man took you. I
killed him for that. No why?
How is it your fault?

RACHEL

I was working for Aramis. I
was told to get close to you
and report back on what you
where doing. But what we had
was real Mike, thats why
Aramis took me back, he didn't
trust me any more. He must
have had some one else
watching you too. I don't know
why he let me go n...now.

Mikes eyes open wide, his hand slips for hers.

MIKE

What? You where feeding
Aramis details of my life!

Mike stands up. Rachel is still on sofa. She looks up
to Mike and looks very submissive.

MIKE

(shouting)

So this is all part of
Armaises little game then is
it. My life, is it just a
game to him? And your just
one of his pawns!

RACHEL

No! I never wanted to do this, but I had no choice. He forced me to spy on you.

MIKE
So was all an act.

Rachel stands up

RACHEL
No, I loved you, I still do.

MIKE
But that didn't stop you from feeding Aramis every little detail of my life did it. Where did it stop at the bedroom door or did you tell him what happened there to!

MIKE
Another part of the act. Get away from me!

Rachel puts her hand on Mike's shoulder and moves in as if to kiss him, but Mike brutally pushes her away. She falls, against, not on to the sofa.

RACHEL
(sobbing)
I loved you, that was never an act!

Mike moves over Rachel as she lays against the sofa. Francine opens the office door.

FRANCINE
(shouted)
Mike!

Mike turns around to face Francine and just for a moment you can see the beast in Mike's eyes.

FRANCINE
We are all friends here remember.

Mike steps away from Rachel and Francine moves between them and helps her up.

RACHEL
(sobbing)
Mike. I never meant...

Mike stands still watching Francine comfort Rachel on the sofa. He closes his eyes. His shoulders drop. He looks at Rachel with tears in his eyes.

MIKE
Oh, god, what have I done I'm so sorry.

Mike moves to hold Rachel, but she flinches as he

moves. Francine waves him away.

RACHEL
No, Mike I'm sorry.

She stands up and moves over to Mike.

MIKE
No, you've got nothing to be sorry about. It's me that's acting like a monster. It's just that I thought you were dead and...

Rachel puts her finger on his lips. They embrace for a moment. Francine looks visibly relieved.

FRANCINE
You need some time together.

Francine turns to leave.

MIKE
Thank you, to both of you. I'm a real mess at the moment, it you that are holding me together right now.

Rachel starts sobbing again. Mike holds her.

RACHEL
I just wan...wanted a way out of my old life. Aramis offered that and then when I found out what he wanted me to do. I hated doing that to you. But I couldn't stop, he would kill me if I did.

MIKE
It's okay, it's okay. He used you. He always uses people. He's using us right now.

RACHEL
No, no, no. He let me go. He told me that I was free to go.

MIKE
But he is still using both of us. He wants me to find some one for him. Your release is his idea of payment to me. Look we have to get you out of here. When I find this person, Aramis might not be inclined to let you keep your freedom.

RACHEL
But Mike how can you work for Aramis? After what he's done, to us.

MIKE

It's not like I get much of a choice. That's the way he works. I was already looking for the person he asked me to find. I've got to get you safe, I couldn't stand losing you again.

MIKE (V.O)

You should never ask the world, what else could go wrong, because the world will show you exactly what else could go wrong.

INT. FRANCINES OFFICE - MOMENTS LATER

Francine has the intercom on and is taking down all that is being said in Mikes office.

EXT. MIKES CAR DRIVING THROUGH THE CITY - NIGHT

Mike and Francine are up front and Rachel lays in the back, asleep.

MIKE

She seems to be nicely a sleep now.

FRANCINE

Mike King you are a total bastard. You really where going to hit her back there weren't you?

MIKE

God, I really was. No your right I am. She deserves so much better than me. So do you.

FRANCINE

Will you leave that self pity behind. We both deserve the real Mike King, the old one. If you need some one to take your anger, direct it at the man responsible.

They drive on in silence for a for moments. Mike looks very uncomfortable.

MIKE

Look, I'm really not sure about this Francine. Aramis is bound to be follow me now. If we stay at your place tonight Aramis will have you to. You don't want that.

FRANCINE

How long have I worked for you Mike? If he doesn't know about me already he would be be doing a pretty poor job of following you wouldn't he?

MIKE

True. But I just don't like bringing you in directly like this. We could stay at a hotel.

FRANCINE

And you would pay the hotel with what exactly? You've not been paid yet. Any way hotels are more likely to have his people in already. My place I know is safe. And don't even think of saying your office is okay. It might be for you, but I wouldn't expect a lady to sleep there, nor would you.

MIKE

I wasn't going to say that!

FRANCINE

You really need to make so much up to Rachel now.

FRANCINE

Here we are.

MIKE

Nice place. I'm paying you to much.

FRANCINE

Your paying me are you? Tell that to my bank manager. My last paycheck bounced.

The car stops and Rachel starts to come to.

MIKE

Come on love, we here

RACHEL

Oh sorry, I'm just so zonked.

They all get out of the car. The apartment building is large and looks quite swanky.

INT. FRANCINES FLAT - NIGHT

The flat is not large, but it is very stylishly decorated. The furniture is largely art deco in style. There is lots of art glass and prints of works of art on the walls.

The three enter the flat.

MIKE
Very nice.

FRANCINE
Thank you.

FRANCINE
(to Rachel)
There should be plenty of hot water for a bath. I'm not sure I've got any clothes that will fit you. But at least I can get these cleaned up.

Francine and Rachel exchange glances, there is no way any of Francine's clothes would fit Rachel.

RACHEL
Thanks.

Mike looks around the apartments 5 small rooms and checks all of the windows. The apartment is on the 2nd floor.

MIKE
Good, I can't see any one following us, I think for the moment we are okay. I've got to go out to talk to some of my contacts.

RACHEL
No, Mike you can't go out if Aramis is after you.

MIKE
He wouldn't have let me go if he'd wanted to kill me. No I've got to find out what is going on. I'll be okay.

Mike opens his coat to show his pistol holstered there. He then pulls out another gun from his pocket.

MIKE
Here just in case I'm wrong.

He hands the gun to Francine. She checks it's loaded and the safety is on.

MIKE
Okay. I was going to ask if you are okay with that, but clearly I see you are. I shouldn't be more than a couple of hours.

FRANCINE
Your not going to do any thing silly like getting drunk again are you?

MIKE
(with a grin)
What are you my mother? No.
Like I said I need to talk to
some of my contacts.

RACHEL
Be careful.

Rachel kisses him tenderly. Mike leaves.

EXT. A DARK ALLEY WAY - NIGHT

Mike stands by the side door of a sleezy club. Above the door a single bulb in a metal shade flickers. The heavy metal door is half open, a man stands by it. He is half in shadow, his face obscured.

MIKE
So do you know if this
Kolwalski, is on the level.
Is on any ones pay roll.

His voice is dry and gravely.

SHADOW MAN
He's a by the book kind of
man. You'd like him.

The man laughs but then breaks in to a coughing fit.
He takes a long drag on a hand rolled cigarette.

MIKE
Yes, I've already met him.
But is there any word if his
in any ones pocket.

SHADOW MAN
You mean Aramis?

MIKE
Maybe, I'm not sure yet. So
is he?

SHADOW MAN
The word is no, but he's to
new to be sure. He seems like
he's working by the book, so
he probably wont amount to
much unless he get to know the
right people.

MIKE
Yeah, that's the way to make
it to the top. I mean look at
me.

SHADOW MAN
Yeah, you do look really
crapy, right now. Here you
go.

The man hands Mike a small package wrapped up in cloth.

MIKE

Thanks. I won't forget this.

MIKE (V.O)

So, our detective Kolwalski was a new man in the area. Dam that could mean anything. He could be a plant by Aramis or he could just be a new man in the area. This didn't help me at all. Still just one more thing to do before I return.

INT. FRANCINES FLAT - NIGHT

Rachel is in the bath room, humming to her self. Francine carefully and quietly walks over to the phone, picks it up and dial's.

FRANCINE

Things have changed a bit here...Yes that's right they are staying here for tonight...Mike is planning to get her out tomorrow...No that I is all I know of at the moment...Yes the notes are in the normal place...I will. Bye.

INT. FRANCINES FLAT - NIGHT

Rachel is out of the bath now and dressed in a rather large bath robe, she is sprawled out on the sofa. She looks much better now, but still looks tired. Francine sits in a leather chair reading a book, on the table by her is the gun. There is knock at the door. They both jump. Francine picks up the gun holds it behind her back and carefully opens the door. It's Mike he has a much larger package now.

MIKE

Every thing okay?

FRANCINE

Yes no problems.

MIKE

(seeing Rachel)

Hey, you look so much better now.

RACHEL

I feel a better now I've got the skink of that place...what happens next?

MIKE

I've no idea, beyond a good nights sleep.

FRANCINE
Did you manage to find out anything useful?

MIKE
Not massively, no. I didn't see any one following my so what ever Aramis is playing at it's not going to happen tonight.

FRANCINE
Right well I'll see you in the morning then. The second bedroom is all set up ready for you.

Francine goes in to the main bedroom and closes the door.

For a long moment they both look at each other.

MIKE
God I am so sorry for, earlier on tonight. I'm just a wreck right now. Can you ever forgive me?

RACHEL
I love you Mike. Of course I do.

MIKE
Here you go.

Mike hands her the package.

MIKE
Go on open it.

She dose inside are is a dress.

MIKE
It's in your size.

RACHEL
How, did you...

MIKE
I wouldn't be much of a detective if I didn't your dress size now would I.

Rachel kisses Mike tenderly.

RACHEL
come on lets go to bed.

INT. BEDROOM FRANCINES FLAT - NIGHT

Rachel lays in the single bed, in the middle of the small room, while Mike is sits on a small easy chair by the window.

RACHEL
Are you sure your okay
sleeping there?

MIKE
I've been sleeping on chairs
and sofa's for the past five
nights any way. I used to it
by now.

RACHEL
Why's that?

MIKE
Oh, I was bit behind on the
rent, so I've been sleeping in
the office. Now I'm a bit
behind the rent on that. Like
I said I'm in a hell of a mess
right now.

RACHEL
I'm sorry.

MIKE
It's not your fault, it's
Aramis, he's the root of all
my problems. But hey, your
back from the dead now and
some how Francine is still
working for me despite no pay
and she has found me a case,
with wealthy clients. Things
are on the up.

RACHEL
Francine seems very nice.

MIKE
Oh she is fantastic, she has
been the one that has kept me
going. And no, I know what
your asking. She looks and is
an incredibly nice lady, but
we are friends nothing else.
Your my love.

RACHEL
I love you too.

MIKE
Do you mind me asking where
Aramis held you?

RACHEL
(sighs)
He took me back to where I
came from, where I really came
from. A little mining town

just over the frontier in Alaska. I'd been working in a brothel, when Aramis found me. He did own the place, but every where in that horrible little place was controlled by him. He offered me a way out and so I took it. Then I found what he wanted me to do. I hated that but he had my sister still back in the town. So when he took me away from you, he sent me back there to that brothel and the evil bastard that ran the place. My sister is still there, I've got to get her out to, if Aramis has really let me go.

MIKE

I'm sorry. You got away from that sort of thing and then I go and treat you so badly. How can you ever forgive me?

RACHEL

You've got your own problems I know now and I come back from the dead. I forgive you.

MIKE

I don't forgive my self. I'll get your sister out that brothel, if it's the last thing I do.

RACHEL

I couldn't ask you to do that, but I know you can. Thank you. Come on in to bed.

MIKE

I'm fine here, with two of us in there, it wouldn't be very comfortable for sleeping.

RACHEL

Who said anything about sleeping?

INT. BEDROOM, FRANCICES FLAT - NIGHT

We see the bed room as before, but both mike and rachel are in the bed now, sleeping happily in each others arms. The camera moves from looking at them to the window and then passes through it. The city is covered in a fresh coat of snow, it's snowing again.

FADE THE CITY TO BLACK AND WHITE, THEN FADE THE CITY OUT, SO ALL WE ARE LEFT WITH IS THE BLACK SKY AND WHITE SNOW.

EXT. WOODS - NIGHT

FADE IN THE WOOD BACKGROUND, IN BLACK AND WHITE

Mike runs through some woodlands. It's snowing heavily again and we are in black and white. He's following two sets of foot prints in the snow. There is also a trail of blood.

From Mike's point of view we see a figure in the distance ahead of him. He picks up his pace, we can now also see he has his gun drawn.

We see from the point of view of the man Mike is chasing. He looks back to see Mike, getting closer and closer. The man stumbles and falls. He turns over to see Mike and his gun looming over him.

Switching back to a third person view we see the man lying prone at Mike's feet (it now becomes clear this is the man Mike shot and killed in the corridor outside Rachel's in the last dream sequence). Lying by the man's side is Rachel's body, a large pool of blood is collecting by her head.

From out of the shadows cast by two large trees, two figures step. They are both dressed in trench coats and large fedoras which hide their faces in shadow. Mike looks at them and then at the man on the ground. Rachel's body has gone, now but the pool of blood is still there. The man begs for his life, silently, mouthing the words which we don't hear.

The two figures move and the shadows lift from their faces. Aramis and Francine stand watching as the man continues to beg for his life.

Mike shoots him in one leg, the man tries to crawl away, but Mike shoots him in the other leg. He still tries to get away. Mike stands over him and he turns over to face Mike. Mike fires his gun 4 more times at the man, his dead body a large pool of blood expanding from his body. Aramis laughs, Francine turns away.

From out of the shadows of another tree a third figure dressed in the same way as the others, steps. This time the face is visible straight away, it's Rachel. She moves over to Aramis and they embrace and kiss.

Mike looks down at the dead man, the snow is gone and it's day time in the woods now. The body suddenly moves and grabs Mike's legs. The corpse starts to be pulled in to the ground, taking Mike with it. Mike struggles against it, but it is hopeless. He looks at the others, nothing has changed. Francine still has her back turned to him and Rachel and Aramis are still kissing. A fourth figure in a trench coat appears in front of Mike. He looks up at it and it is the last thing he sees before being pulled under. It's Rachel, only it's not, she looks slightly different.

Mike is finally pulled under.

THE CAMERA PANS AROUND THE WOODS, THEY ARE EMPTY NOW,
NO SIGN OF ANY BODIES OR BLOOD. A WIND PICKS UP SOME
LEAVES AND BLOWS THEM TOWARDS THE CAMERA. FADE WOOD
BACK GROUND OUT LEAVING ONLY BLACK SKY AND LEAVES,
WHICH BECOME THE WHITE SNOW.

INT. FRANCINES FLAT - MORNING

FADE UP THE CITY BACKGROUND. IT'S MORNING NOW BUT
STILL SNOWING, FADE UP THE COLOUR AND PULL IN TO
FRANCINES FLAT WINDOW

Mike and Francine are sitting in the living room
talking, Rachel is in bath room humming to her self.

MIKE

So it seems Aramis has had his
eye on me all the time. He
really must what to mess me up
badly.

FRANCINE

He's done it too hasn't he,
look at you. What would have
you done yesterday if I hadn't
intervened?

MIKE

Yes, I know and thank you for
stopping me.

FRANCINE

So do you trust her still?

MIKE

I love her.

FRANCINE

Thats not what I asked.

MIKE

She's not working for Aramis
any more, but he still has a
hold over here, if he choses
to use it. Her sister.

FRANCINE

But do you trust her.

Nothing is said for a few moments.

FRANCINE

Thats what I thought. Do you
trust me?

MIKE

(with a quizzical
frown)

Yes, why?

FRANCINE

Right, I've some friends she
can stay with today, she'll be
safe there.

Rachel emerges from the bath room.

RACHEL
Safe where.

FRANCINE
I have some friends out of
town, not to far, I can take
you there just for a day or
too so we can get things
sorted out.

FRANCINE
(looking at Mike)
In case your wrong.

MIKE
No, I want to get you some
where safe my self.

FRANCINE
Look, Mike you've still got
the Cook case to worry about,
you don't need to be worrying
about Rachel's safety as well.

MIKE
It's not that important...

RACHEL
Don't I get a say what's going
to happen to me. I want to
stay with you Mike. Then I
know I'm safe.

FRANCINE
How can you say it's not
important? If Aramis is
involved in this some how then
you got to find out what he's
doing.

MIKE
Why?

FRANCINE
Okay forget the Aramis angle,
what about the money the
Cokes can pay. Don't forget
your offices the landlord
won't hold off for every and
my wages, I'd like to get paid
some time too.

RACHEL
Look, I'm staying here.
Aramis isn't going to rule me
any more.

MIKE

You can't stay here, we still don't know what Aramis is playing at. Until I find out what's going on here I can't risk you.

RACHEL

But you said you didn't see any one following us, how would he know where I am.

MIKE

I could have missed something. This is Aramis we are talking about, he has people every where and can buy just about any one that has a price.

Rachel folds here arms.

RACHEL

I'm staying here in the city.

There is short silence.

FRANCINE

All right then, where are we going today? A girls day out shopping?

Both Mike and Rachel look at her. And Francine passes Mike a folder

FRANCINE

Well if your not going to pay me any more, I think I'll take some time off. Maybe we could take in a Broadway show as well. And Mike thats the details about Cook Aero industries you would be asking for if I still worked for you.

RACHEL

Hay a show sounds a great idea.

MIKE

Oh great, both people that Aramis could use as leverage against me, together in the middle of the city.

Francine picks up the pistol he gave he last night.

FRANCINE

We'll be okay. See you back here tonight then?

Francine passes Mike a key.

EXT. MIKE DRIVING THROUGH THE CITY - MORNING

MIKE (V.O)

Women, things would be so much easier with out them. But both Rachel and Francine where right and isn't that always the way with women? I did have to take the Cooke case if only because they where paying me. The Aramis angle, it's true did add that extra bit of interest. And Rachel was right to, she couldn't hide from Aramis forever, if wanted to he could probably have the president killed and get away with it. Maybe today would go better for me, at least it's the first day in a week I've slept in a bed and haven't woken up with a hang over. Now if I could just make it through the day with out being hit on the head again.

Mikes car stops outside a dinner. He steps in to the dinner.

INT. INSDIE THE DINNER - MORNING

Mike takes a seat and orders something. A few moments later two police men come in. They order at the counter. One of them notices Mike and points him out to the other. He shakes his and walks over to Mike.

MIKE

Morning

SGT. HARKNESS

What do you want?

MIKE

No, it's okay I've already ordered. But is that any way to greet and old friend. Take a seat.

Sgt Harkness sits down opposite Mike.

SGT. HARKNESS

True, it's not, but then I don't think your here to talk about the old times are you?

MIKE

Oh I don't know I though we might talk about those days on the force. You know those days when we covered each others backs. The days when I saved your life, how many times was it now, three?

Mikes breakfast is delivered.

SGT. HARKNESS

Only two actually. But you are going to ask me what I know about the Cooke case aren't you.

MIKE

Well no, actually I was going ask what you know about Detective Kolwalski, but if you know anything about the case that would be nice.

SGT. HARKNESS

Ah yes Detective Kolwalski, what can we say about him, apart from the fact that no one likes him.

MIKE

Is he in any ones pocket?

SGT. HARKNESS

Only the Mayor.

MIKE

The Mayor?

SGT. HARKNESS

Yes, rumor has it that Kolwalski is interested in the big chair and desk, you know the one with the brass plate saying 'police commissioner'. So he is good friends with the Mayor. But as far as I know he's clean, at the moment.

MIKE

Police commissioner. I bet lots of people will be looking forward to that day, like a trip to the dentist. He's going have to get a little dirty to get there in a city like this. Well thanks for that, so what about the Cooke case?

SGT. HARKNESS

Oh Mike you will get me in to so much trouble. I'm going up there after breakfast, to help with the search of the lab building for evidence. Then we are escorting something valuable somewhere...

MIKE

What and wh...

SGT. HARKNESS

I really do have no idea.
It's a personal favor from the
Mayor apparently. So that
might give you some idea why
Kolwalski is on the case.

MIKE

Okay, I'll follow you up
there.

SGT. HARKNESS

No you won't. I'd like to
keep my job and Kolwalski
suspects I'm helping you that
won't happen.

MIKE

Okay I'll come up later on
today, remember I have a
reason to be there as well.
But it would be nice if you
could let me know what you
moved where? I could meet you
here later when your off duty.

SGT. HARKNESS

Yes maybe I could. Just make
sure you leave it a good two
hours before coming up to the
Cooke place.

Mike looks at his watch.

MIKE

Two hours, I can do that.

INT. MIKES OFFICE - MORNING

Mike sits at his desk flicking through the papers in
the folder the Francine gave him.

MIKE (V.O)

The two hours that I'd given
Harkness gave me a chance to
go over the details that
Francine had gotten for me.
There was some really useful
information in there. I've
often wondered where she finds
this stuff. Some of it had
been in the papers, but the
rest...There was no way it
would have been made public.
She must have
contacts...somewhere, I'll ask
here when all of this is over.

EXT. MIKES CAR DRIVING THROUGH WOODS - MORNING

Mike is now driving up to the cooke mansion.

MIKE (V.O)

Last year Constantine Aero was getting ready for a aggressive take over of Cooke Aero Industries. It looked like the standard sort of company buy out that happens every day. Constantine had the money to do it, but a lot of the shares where still held by the family, which could make things difficult for Aramis. So there was some behind the scenes, underhanded stuff going on from Aramis. Talk of corporate sabotage. Again none of this was particularly odd for Aramis. There where always rumors of that sort of thing going on with him, just never any evidence to lead back to him. Then 3 months ago it all stopped. Most of the shares of Cooke Aero that had been brought up where sold and all the talk of a take over stopped. This was not like Aramis at all, when he wanted something, he went after it and if any one got in he's way they where either brought off or simply removed, normally with a bullet in the head. So why did he stop? The only answer could be that he already had what he wanted from them. But unless he was just playing me for fun, he didn't have Micheal Cooke or the new superconductor alloy.

INT. THE COOK MANSION ENTRY HALL - MORNING

Mike enters the hall, Henry Mann is waiting there for him. His arm is now in a sling.

MIKE

How is the arm?

HENRY MANN

Still a little sore, it's broken, but not badly they tell me. Thank you for saving me. If you had not been there...

MIKE

Just doing my job, looking
after my clients.

HENRY MANN

So how goes the investigation?

They walk through in to the library.

MIKE

That is a very good question.
I've found out a number of
interesting things, none of
which appear to be useful at
the moment, but which maybe be
the keys to this. And I do
have some more questions for
you.

HENRY MANN

Certainly. Ask away.

MIKE

Last year Constantine Aero was
make moves towards a hostile
take over. Then suddenly it
all stops. This is not how
Constantine Aero normally
works. Do you know why?

HENRY MANN

I'm not sure what relevance
that has to the investigation.

MIKE

It may have none, but it could
be very important.

HENRY MANN

You think that Aramis
Constantine could be involved.

Mike sits down.

MIKE

I didn't saying thing of the
sort.

HENRY MANN

But you suspect some
involvement?

MIKE

No, I don't suspect any direct
involvement, but others may
and they could take advantage
of that. The work Michael was
doing could be a huge worth to
the people that perfect it and
market it first, yes?

HENRY MAN

I believe that is the case
yes, I don't know the details,

very few do outside of the research staff.

MIKE

So the motivation was probably financial. But you still haven't answered my question Mr Mann, do you know why Constantine Aero lost interest in the take over?

HENRY MANN

I'm afraid I do not. If that information were releasable then you would have to ask Mr Cooke, but I suspect the information is likely to be business confidential and hence not releasable.

A large portly man dressed in a suit enters the library, unseen by both Mike and Mr Mann.

MIKE

Even under these circumstances?

MR COOKE

Yes, under any circumstances.

MIKE

Mr Cooke I presume?

HENRY MANN

Ah Mr Cooke this Mike King.

Mike stands up and they shake hands

MR COOKE

Yes, I just wanted to see what progress you have made in this matter.

MIKE

Nothing solid yet, but I do have some theories.

MR COOKE

But it seems you have some very specific questions, which to me suggests more than a theory.

HENRY MANN

Er Mr King was asking if I had any knowledge of the attempted take over last year by Constantine Aero and why it didn't happen.

MR COOKE

Yes, so I hear. You think this might be relevant to the

case?

MIKE

I do.

MR COOKE

Then you suspect Aramis Constantine has a part to play in all of this?

MIKE

No, I do not. But it does seem that this is a popular feeling here, Mr Mann just suggested the very same thing. Perhaps you a party to some detail which points this way. If you do I would be very grateful I you could share that with me.

MR COOKE

No I have no such knowledge, but surely you must suspect him. You and he do seem to have a 'history'.

MIKE

I prefer to look at the facts that I gather rather now than past dealings that I've had.

MR COOKE

Your history shows that this has not always been the case, in your 'dealings' with Mr Constantine. Did you not lose you job as a detective over...

MIKE

I would hope that it is clear to you that me following some sort of personal vendetta against Aramis Constantine is not going to get your son back, particularly if Aramis has no part in it.

MR COOKE

Is that what you believe?

MIKE

Yes it is.

MR COOKE

Mmmm, but you think that knowing why Constantine Aero did not buy us would help. Why?

MIKE

I believe Aramis is not involved with this, but

clearly it is a common feeling that he could be. Some other companies might take advantage of that appearance to shift the blame. Particularly if these companies lost out in some kind of deal between you and Aramis. Thus knowledge of any deal may point the finger in the right direction. If no deal was done, then maybe, just maybe the finger would point to Aramis.

MR COOKE

You are right of course.

Mr Cooke sits down and gestures to Mike to do the same.

MR COOKE

Mr Mann, can you leave us for a moment.

Henry Mann nods and leaves.

MR COOKE

Very well, I can't tell you specifics of the deal, you understand, contractual non disclosure etc. But as you have guessed I did strike a deal with Aramis Constantine. And what I can tell is that this deal would have no effect on any subsidiaries or ailed companies.

MIKE

And now you think that Aramis might be trying to break the deal by this kidnaping?

MR COOKE

It would fit the way he normally works.

MIKE

Thank you that could prove to be most helpful. Now I wonder if I talk to some of the other researchers that worked along side Michel before the kidnaping?

MR COOKE

Not at the moment I'm afraid. After yesterdays loss of the lab and potentially the rest of the research staff, I've had them moved to a more secure location to complete there work. I can't tell you where it is, of course, but I

can arrange for some transport there for you in the next few days, once every thing has settled down.

MIKE

The sooner the better. Very well you can call my office when that is ready. Thank you for you time Me Cooke. And I hope next time we meet to have some more news for you.

EXT. MIKES CAR DRIVING AWAY FROM THE MANSION - MORNING

MIKE (V.O)

I'm not sure I believed every thing I'd been told. Mr Cooke seemed more than a little anxious to provoke me in to going after Aramis. I know he has few friends, but I'm was beginning to get the feeling I was being set up by both sides now. But I was also beginning to believe Aramis really didn't know where Michael was. Could the deal have been to sell his now son. That was the sort of thing Aramis would suggest. Was all big business like this? If it was, not sure I could work with companies like that no matter what the paid. Life was so much simplier when I looked for answers at the bottom of a glass. I didn't find any of course, but I was slightly less painful looking there.

INT. MIKE KINGS OFFICE - AFTERNOON

Mike arrives back at the office. On the way up to it he passes a man on the stairway. The seems anxious not to held up and pushes on past Mike. The man has a folder in his hands. Mike looks back down the stair well at the man. As the man passes through the exit on a floor two floors below Mikes (but still not the ground floor), the man looks back at Mike. Seeing that Mike is watching he quickly looks away and passes through the open door way. Mike frowns.

Mike unlocks the office there are two letters on the floor. He opens them. One is from his land lord giving 3 more days to pay up, the other a queue from Mr Cooke. Mike puts them in to the filling try on

Francine's desk. He notices there is a folder on her desk. The same size and colour as the one the man was carrying. Mike rushes out of the office and down the stairs.

There is no sign of the man two floors below, or on the ground floor, outside the building. Mike, goes back in the building, but hides just inside the door way. A few seconds after he does this a car pulls away. As it does Mike bursts out of the doors. The car suddenly accelerates. Mike starts to run after it but stops after a few seconds, with a smile. He's got the license plate.

Mike returns to his office and checks all of the locks on the filing cabinets and also there contents. Every thing looks like it's there. He sits down on Francine's chair and thinks.

INT. INSDIE THE DINNER - LATER

Mike is sitting in the corner seat of the dinner reading through some papers from the folder Francine gave him. Stg. Harkness approaches and sits down. He's now dressed in civilian clothes Mike doesn't notice him.

SGT. HARKNESS
I've read it, the butler did it in the library with the candle stick. Good to see your cat like instincts haven't faded with age.

MIKE
Mmm, your a year older than me remember. I was lost in all this paperwork.

SGT. HARKNESS
So what have you got there

MIKE
Lots of bak ground on Cooke Aero industries and the Cooke family.

Sgt Harkness picks up one of the papers and looks at it.

SGT. HARKNESS
This looks pretty confidential stuff. I really don't want to know where you get this stuff.

MIKE
I don't actually know where my secretary gets it from, but she sure has her sources.

SGT. HARKNESS

Ah yes, your
secretary...Francine isn't it.

Mike nods.

SGT. HARKNESS
She looks like that and has
brains too, I think you've
found the perfect woman there
Mike.

MIKE
So what have you got for me?
No don't tell me, let me
guess...err. You where
escorting some scientist's and
technicians some where.

Stg. Harkness shakes his head in surprise.

SGT. HARKNESS
Now thats the Mike King, that
I know. How did you find that
out?

MIKE
I have my sources to. Mr
Cooke told me him self. What
he didn't tell me is what I
hope know know and that is
where did they go?

SGT. HARKNESS
I might have to disappoint you
there, I don't know. Not for
sure any way...

Stg. Harkness's eyes drift across the page again and he
stops.

MIKE
But...you have some idea.

SGT. HARKNESS
Errr, yes, well not really.

Stg. Harkness puts the piece of paper down, Mike picks
it up and reads it.

MIKE
Your sure about that then. So
what is so interesting on this
sheet then?

SGT. HARKNESS
Well, all I can tell you is
that we escorted the
scientists, 12 of them to
Trenton airport where they
where transferred to a waiting
plane. One of the big six
engined ones, the c-36. I
think. Where that took them I

don't know, all I know it was going north.

MIKE

North! Beyond the frontier then. A plane like that could take them pretty much any where, but if your right and it was a C36, then there is only one airport north of here with a run way long enough to take it, in winter. And that would be Thunder Bay. They must have taken lots of equipment to justify such a large plane, then then at this time of year, It's risky. And you have avoided my question, what's on this sheet that was so interesting?

SGT. HARKNESS

Look, Mike, I'm not sure about your secretary's source is but...

MIKE

But what!

Sgt. Harkness lowers his voice and leans in toward Mike.

SGT. HARKNESS

I shouldn't even think about telling you this, but I've been working with a couple of undercover types in the precinct for the last few months, just as liaison that is. Just recently I found out that they are NIA.

MIKE

(very quietly)

National Intelligence Agency! But what does that have to do with this?

SGT. HARKNESS

Every thing. Most of this page came from a report they asked me to check. Word, for word. It's not the same report but the text is.

Mike sits back. Sgt Harkness gets up

SGT. HARKNESS

This could get you in to big trouble, Mike. I didn't ever see it and you need to talk to Francine and find out how she gets this then you need to

make sure it stops. I can contact them anonymously for you if you want to report a leak. But this is serious Mike.

MIKE

Yes I get that. One more thing before you go. Can you check this license plate for me.

Mike hands him a piece of paper. Sgt. Harkness looks at it and sighs.

SGT. HARKNESS

You really could get me in to trouble you know. What's with this car then?

MIKE

I suspect it's some one Aramises men. I think they where snooping around in my office today.

SGT. HARKNESS

Aramis...phew, Mike you really do like to play with the big boys don't you.

MIKE

Not really, they just like to mess with me. I just want a quite life.

SGT. HARKNESS

Okay, I'll see what I can do, but you need to talk to the sectary of yours. Deal?

MIKE

Deal.

INT. MIKE KINGS OFFICE - EVENING

Mike sits behind his desk, with his feet up on it. He stares blankly at the open door through to Francine's desk. His fingers drum on the desk.

On the desk sits a half empty bottle of wishky, next to that sits an empty glass. Mike looks at it and closes his eyes.

FADE TO BLACK THEN FADE UP

We see Mikes office as it was at the start of the film. Mike looks up blearily eyed at Francine.

We now see Mike pushing his way to the front of the crowd around Aramis. Mike has his gun in his hand.

We now see Mike shooting a man running from him and then Mike running from the lab building as it explodes.

We now see Mike talking to Aramis in his office.

We see Mike embrace Rachel she was reunited with him back in his office and then him standing over her with his fist clenched.

We see Rachel smile at Mike

We see Mike standing over an injured man with a gun in hand. The man is begging for his life. Mike lifts the gun and shoots him (this is from the dream sequence in the woods, but this time it's in colour and they are in a corridor, not a wood)

We see Mike talking to Mr Cooke in the library.

We see Mike talking to Stg. Harkness. Sgt. Harkness gets up suddenly and turns to leave, then stops.

We see Francine turn and smile at Mike.

FADE TO BLACK THEN FADE UP AGAIN.

The late evening sunshine shining on the desk is suddenly cut off as a shadow fills the office. Mike looks out the window to see a large airship passing over head. It's one of Constatine Aero's ariships. Mike looks at it for a moment and the back to the bottle and glass on his desk. He gets up, checks his gun and heads out of the office.

EXT. MIKES CAR DRIVING THROUGH THE CITY - EVENING

MIKE (V.O)

Two days ago, my life had been simple. I was rapidly heading towards alcoholism and planned to kill the man who had wrecked my life. I would then be killed by his body guards, Simple. I was now looking for a missing scientist for two separate people. One of which was my sworn enemy. My old lover was back from the dead with an admission that she had been working for my enemy and in probability my secretary was feeding me information that some how she was stealing from the national intelligence agency. And I badly needed a drink.

Mike stops the car and gets out.

EXT. BY MIKES CAR BY A STREET CORNER - EVENING

Mike checks his gun and looks around.

MIKE (V.O)

I had no idea what do next, so
it was time to pay a visit to
some that did and maybe settle
up some old scores.

Mike crosses the road and walks in to the Chelsea
hotel.

INT. ARAMIS CONSTANTINE'S OFFICE - EVENING

Mike is bundled in to the office by two very large
'goons'. A third goon stands behind him with a gun at
Mikes head. Aramis sits at his desk. The goons hold
both of Mikes arms and pull him in to position in front
of Aramis.

ARAMIS

Ah you have decided to take my
case then I take it?

MIKE

What makes you think I came
here to tell you that.

ARAMIS

Why else would you come to see
me.

MIKE

To kill you.

ARAMIS

(laughing)

With out your gun and with
three of my men right on top
of you. I hardly think you
could do that.

Mike smiles a cold, hard smile.

MIKE

Do you think if I really
wanted to kill you any of your
men could act fast enough to
stop me from doing it right
now.

ARAMIS

No, I don't suppose they
could. You really hate me
don't you? And I've seen what
that sort of hate can do to a
man.

Aramis gets up and walks over to Mike. They stand nose
to nose less than an inch apart.

ARAMIS

It's the sort of hate, that will burn you up on in the inside and destroy your very soul. It will drive you to maddness. Then finally when you can't take it, you will kill the person that you hate and hope that you die in the process, so it will all be over.

They stare at each other for a few moments in silence. Then Aramis suddenly turns away and sits back down at his desk.

ARAMIS

You see, I know you. So I wouldn't have let you get this far if I knew you where here to kill me. But I know one day that day will come and then I will have to kill you first.

Aramis turns in his chair to face the window.

ARAMIS

The old saying about keeping your friends close and the enemies closer is good advice. And it seems to be advice you are following. So what was it you came to tell me about the case you are working on for me.

Aramis turns to face Mike.

MIKE

No information, just one question.

ARAMIS

Shoot away. Oh I suppose I should be careful saying such things in this company. Ask away.

MIKE

Your take over of Cooke Aero industries, what deal did you make with Mr Cooke?

ARAMIS

Ah I see you have been doing some digging deep, but I must say I'm surprised you managed to find that out. It shows I picked the right man for the job however. The deal, yes. A standard sort of deal really. He would come to work

for me with all of the work he has done so far on the new alloy. In return for that I would protect him from anything the rest of family could throw at him.

Mike bursts out laughing. Aramis looks more than a little surprised.

MIKE

(still laughing)

You have no idea what you have just told me do you.

ARAMIS

I hope I've just given you the answer to your question, but now I'm worried. Why is this so funny.

MIKE

I wasn't asking about the deal you made with Micheal Cooke, I was asking about the deal you made with Mr Cooke, Alistair Baker Cooke, the head of Cooke Aero industries. But unless I'm very much mistaken, you have never made any sort of deal with him. Why would need to make a deal with him, when you already have his biggest asset in your hands, Micheal Cooke. That's why you didn't buy Cooke Aero industries.

ARAMIS

You are right of course. I should really be more careful talking to you shouldn't I? Me of all people should know what a sharp mind lurks behind that shabby exterior. So does any of this help you?

MIKE

Oh yes, you have been of huge help. I can say with certainty that Michael Cooke is in one of two places right now. I'm fairly sure I can guess which one of those two he's at.

ARAMIS

Care to enlighten me then?

MIKE

Not right now, no. I've got to keep the Mike King legend going haven't I. I can't just say he'll be either here or

here. I've got to say exactly where he is. And that I will know by this time tomorrow.

ARAMIS
Excellent. I will expect to tomorrow evening then.

Aramis guessers to the goons to take Mike out of the room and they turn with him to the leave.

ARAMIS
Oh by the way, i do hope the payment terms are acceptable to you?

The four of them stop and they allow Mike to turn around. Mike smiles at Aramis.

MIKE
Oh yes, you are right about one thing.

ARAMIS
Oh what would that...

Mike ducks away from the man with the gun to his head and the same time rams his fist in to the groin of the man on his left. This causes him to let go of Mikes arm, which then swings around to hit the man on the right, full in the face. Mike then falls elbows the man behind him in the groin and falls on him. Mike then rolls over grabbing the gun of the man behind him. He then shoots the man on left in the leg hits the one on the right around the head with the gun. During this Aramis is pulling open a draw and going for the gun inside. Mike is already moving towards Aramis. He jumps up on the desk and then down again on top of Aramis, pushing his chair over and Aramis's hand is pulled away from the gun. Mike bends over and grabs Aramis's shirt and pulls him up, punching him in the face.

MIKE
Your right, you have almost driven me to madness and yet you still let me get this close to you. Don't you ever talk about Rachel like that again.

Behind Mike the door bursts open and two more goons rush in with guns drawn. They aim at Mike. Aramis see them

ARAMIS
No, don't shoot.

Mike looks at them and back at Aramis. He lets go of his shirt and stands up right.

MIKE
In fact I might be good for

you not to talk about her ever again, or your forecast about mine and your death may well come true.

Mike steps away from the desk and the goons step up to him. Aramis gets up.

ARAMIS

No, we want him in piece for tomorrow.

Mike smiles at the two goons as he walks between them towards the door. Aramis smiles.

ARAMIS

One piece, but he can be a slightly battered and bruised.

EXT. OUTSIDE THE CHELSEA HOTEL - EVENING

Mike is thrown down the steps to land in the slushy snow on the pavement. Two goons stand at the top of stairs laughing. Mike struggles up.

MIKE

See you two tomorrow then.

Mike stumbles across the road to his car.

MIKE (V.O)

I'd almost made it through the day with no injuries, but then I'd gone and blown that. Never mind, the pain was worth the information I'd got from Aramis. He was slipping to let me know that he'd made a deal with Michael Cooke and to let me get that close. I could have killed him there and I'd wanted to. Two days ago I would have. But now Rachel was back I had something to live for. Now all I had to do was to decide who to let know where Michael was. Of should I tell both of them. That would be fun, they both deserved each other. But that was a problem for tomorrow, but tonight I had another problem to worry about and it wasn't just explaining to both Francine and Rachel what had just happened to me.

INT. FRANCINES FLAT - NIGHT

Mike enters the flat. Francine and Rachel are sitting

on the sofa.

FRANCINE

Dear god, what has happened to you?

RACHEL

Mike!

They both get up and go to Mike. He is very battered looking. One eye is bruised and swollen and his lip is split and has been bleeding. His clothes are soaked and dirty.

MIKE

You should have seen the other guy or guys. Not a scratch on them.

Francine takes Mikes coat off.

RACHEL

Mike, what have you been doing?

Rachel hugs him. Mike winces.

MIKE

Ahhaa. Ah.

RACHEL

Sorry.

MIKE

I paid a visit to Aramis today.

FRANCINE

(overlapping with Rachel)

That was just stupid.

RACHEL

(overlapping with Francine)

Why, Mike, why. You can't do anything to him and he can do this to you.

MIKE

No, I didn't go to him to start any trouble. I went to him to ask a question. And I got an answer as well, but not to the question I asked. But a very useful one just the same.

FRANCINE

I'm going to find worse under your shirt aren't I?

Mike nods.

FRANCINE
Right lets get this off.
Rachel fetch the first aid box
from the kitchen.

Rachel goes to the kitchen. Under Mikes shirt he is more battered and bruised. There are several large nasty looking bruises on his chest. Rachel returns from the kitchen.

RACHEL
Oh my god!

Rachel has tears in here eyes.

MIKE
It looks worse than it is, I
promise you I'm okay.

FRANCINE
Come on sit down.

Mike sits on the sofa.

FRANCINE
I hope the information you got
was worth it.

Francine starts to dress and treat his wounds, Rachel sits down beside him and holds his hand.

MIKE
Oh yes, very useful. In fact
I think it has solved the case
pretty much.

FRANCINE
So you got some useful
information, why did you have
to get it from him. You know
he's likely to do this to you.
If he hadn't been using you he
might have killed you.

MIKE
He was the only one who could
tell me what I needed to know.
Any why things where quite
civil...

FRANCINE
Civil! This is civil?

MIKE
...right up to the end that
is.

FRANCINE
So what did you say.

MIKE

He said, it not me, I just reacted.

Francine shakes her head.

FRANCINE

So what did he say?

MIKE

He made some comments about you, Rachel, that I couldn't let stand.

RACHEL

I don't care what he says about me, I'm free of him now. But I do care about you. Think about that next time.

FRANCINE

I hope there won't be a next time.

MIKE

Oh yes there will, tomorrow night.

FRANCINE

(together with Rachel)

Mike!

RACHEL

(together with Francine)

Mike!

MIKE

No I've got to, no thats not really true. I want to. I want to tell him that the person that he is looking for is beyond his reach.

FRANCINE

You are really stupid Mike. If you tell him that face to face what do you think he'll do? He wont need you any more and he'll kill you.

RACHEL

No Mike, you no going to him tomorrow night. You can't.

MIKE

Maybe you right, but I would love to see the look on his face.

FRANCINE

So your going to let the Cooks

know where Michael is and collect a cheque?

MIKE

No. If I'm right I don't need to let them know where Michael is oh and by the way, we have a cheque from the Cookes. it arrived today, but I suspect after tomorrow that's all we will be getting.

FRANCINE

Something is better than nothing. So what have you found out? What's the big break through?

MIKE

I'd like to keep that under my hat for the moment.

FRANCINE

Oh, okay, so I'm not trust worthy any more.

MIKE

I don't know. Are you?

FRANCINE

What! Your asking that seriously aren't you?

MIKE

Yes. I had a chat with one of my old friends in the police today. He's been working as lesion to some N.I.A people working there. He recongised some of the documents you got for me on the Cooke family. Now how on earth would you be able to get such documents?

FRANCINE

Most of that information is in the public domain. I just did some research at the library and with the papers thats all. There's nothing secret there.

MIKE

I don't think that's entirely true is it? Sure some of it you could have found at the library, but no some of this is private stuff. So where did you get it?

FRANCINE

I have my sources, just like you do. You can't tell me that all of your sources are

fully above board.

MIKE

But none of my sources are stealing information from the men in black cloaks. The men that kill for the government. What sort of trouble do you think your trying to bring down on me?

FRANCINE

Look, Mike I really can't tell you.

MIKE

I think you can and I need to know, then it's got to stop. I can't have the government wanting me dead as well Aramis.

FRANCINE

Look, the documents aren't stolen. Your in the clean. Can't you just leave it at that?

MIKE

No, I can't. How do expect me to believe they aren't stolen if you can't tell me where you got them?

FRANCINE

Okay, okay. Mike I can tell you, but only you. Sorry Rachel

RACHEL

What!

MIKE

No. You tell me and Rachel, or don't you trust her now as well?

FRANCINE

It's not that, it's...okay it is that.

RACHEL

I don't work for him any more, why don't you believe that?

MIKE

Maybe I should go back to my contact and say that he should report a leak to the NIA agents?

FRANCINE

There is no leak. The papers

are not stolen. I was authorised to pass them on by the same field office that your friend Sgt. Harkness is leasing with.

MIKE
Your telling me you work for the NIA?

FRANCINE
Yes. Tell Sgt. Harkness to inform the agents, they'll confirm it. But this doesn't leave this room.

Mike stands up suddenly.

MIKE
Why? Why me.

FRANCINE
Because we know that Aramis is interested in you. Interested enough to have some watching you.

RACHEL
I'm not working for him any more!

MIKE
Did you know about Rachel.

FRANCINE
No, we didn't know, but we suspected her.

RACHEL
I'm right here!

FRANCINE
Sorry. And yes Mike, I'm sorry we did suspect some one close.

MIKE
Is any one else spying on me!

RACHEL
I never wanted to did it. And I'm not working for him now.

Rachel stands up by the side of Mike and hold his hand.

RACHEL
You must believe me I'm not working for him now and I never wanted to work for him, but I had not choice.

MIKE
(shouted at

Francine)
So what's your excuse.

Mike pulls away from Rachel.

RACHEL
It's not an excuse.

FRANCINE
It's my job. I could also
feed you cases where we
suspected Aramis was involved,
but we couldn't been seen to
look in to.

MIKE
So I've been used again, by
another bloody woman.

RACHEL
Mike!

FRANCINE
We both want the same thing,
to see Aramis locked up for
the rest of his life. I've
been helping you and you've
been helping us.

Mike stands very close to Francine

MIKE
We don't want the same thing.
I want him dead! This isn't
my job it's my life. And
you...

He turns to Rachel

MIKE
...and you have been messing
with it ever since I met you.
Betrayed every where I go.
Thats the sorry of my life.
Well, it's over. I'm no
bodies pawn any more. I'm
going to do what I want to do.

Mike grabs his shirt and coat heads for the door a
pulls it open.

FRANCINE
And what's that?

RACHEL
Mike!

MIKE
Have a drink.

EXT. THE STREETS OF NEW YORK - NIGHT

Mike shuffles along in the slush on the streets. The snow is falling heavily again. Mike heads for the bars on the sleazy side of town.

MIKE (V.O)

So just when it seemed that I was getting a handle on things again, life dealt me an kicking. On one it seems has ever really been on my side. Right through out my life there has always been something else. Family, friends, lovers they have all had there reasons and me, has always been way down on that list of reasons. Maybe this is the way it's going to be for me. Do I want to keep on going that way. Always looking over my shoulder, always looking for the reason why they want me, what they are going to use me for. I don't know and right now I don't care. I'll keep on looking for my answers in the bottom of the glass and maybe later I will settle up that old score. That would be the perfect end to the perfect day.

INT. FRANCINES FLAT - MORNING

Mike is spawned across a bed. The sun light from the window is spilling across him

MIKE (V.O)

I must have died and gone to hell. This had to be hell, very bit of me ached. My body felt like it had been put through a blender. My eyes where being blinded by some fearice white light, which wanted to burn right through my closed eye lids, in to my eyes and through to me brain. But none of these even compared to the pain in my head. It seemed like the devil him self was bashing out his best tunes, using my head as his base drum. I wanted it all just to go way. But that wasn't going to work. Memories of last night began

to surface in my mind.
Francine, the argument, Rachel
the drinking, my gun! Aramis.

Mike suddenly sits up in bed.

MIKE (V.O)
I was clearly, nether dead or
hell, despite what I felt
like. So it seems I didn't
kill Aramis as I'd planed to
do last night. So what had
happened? Where was I?

Mike looks out of the window and whinces in the bright
sun light. He put's his head in his hands and shakes
it.

MIKE (V.O)
Oh god. I done it again. I'd
made a complete fool of me
self and the ladies in my life
had come to the rescue again.
Why did they do that. I
wasn't worth that sort of
trouble I know. And despite
all of the trouble and abuse I
put them through, they still
came through for me. Time to
make things good, once again.

Mike stands up shakily and very slowly and carefully
gets dressed. The door to the bed room opens Francine
stands there.

FRANCINE
Ah, he moves. He's alive.

MIKE
Only just.

They move in to the living room

RACHEL
Oh Mike.

She hugs him and he winces.

MIKE
Oh ouch.

RACHEL
Sorry.

MIKE
No. I'm okay still a bit
fragile from yesterday. I'm
the one that should be sorry.
You have had to put up with a
lot from me over the last few
days. Rachel, you have been
through so much and then I go
and...well, nothing I ever do

can make me feel any better about that. But I stand by what I said, once this is over I'm off to Alaska to get your sister out. And Francine I know how much you've been supporting me over the last few weeks and I do see that your working for the NIA can only of helped. I do relaise what the trust you have paced in me...us, by telling us who you work for. Both of you do all this for me and then I go and explode on you like I did last night...By the way what happened last night, the last thing I remember was...Okay I'm not really sure, but I'm sure it wasn't coming back here.

FRANCINE

No, you where...drinking heavily. After you left I let the people we have watching the Chelsea Hotel what you might be going out to do. They called us, when you passed out in the street a block away from the Chelsea.

RACHEL

We came out and rescued you. You could have died out there last night in the snow.

FRANCINE

Yes, you had an awful, awful lot to drink last night we where very worried about you.

Mike sits down on the sofa and put's his head in his hands

MIKE

Another reason that I owe you two so much. If there is any thing I can do, just ask. I've been so much trouble to both of you.

FRANCINE

Just get back to your old self. The original Mike King is still the best. He's worth the odd problems. Provided he gets back to his old ways quickly now!

Rachel sits down beside him

RACHEL

Yes your worth it.

FRANCINE

I should tell you that you need to rest, but if we've got the old Mike back I know that won't make any difference. So what's the plan for us today then?

RACHEL

Yes, you've got both of us now. What can we do to help.

MIKE

Well there are several vital things we need to get done first. One I need a coffee like I never needed one before and two, I need an industrial sized load of Aspirin before my head explodes.

EXT. MIKES CAR DRIVING THROUGH THE CITY - MORNING

MIKE (V.O)

What ever I said about women in the past is wrong. I could well be dead with out the help of these two women last night. They are worth the trouble they cause. Now I have to prove to them that I'm worth the trouble I've been in the last few weeks. After the coffee and Aspirin, I felt slightly less like I was going to keel over and die at any moment. After that a wash, shave and some fresh clothes and I felt almost human again. The bruises from yesterday still hurt a lot, but they served as reminders of how not to do things today. The ladies could help with the case to. Francine, with her connections had been able to get some details I needed from the airport. Now she and Rachel where on there way to find us a plane and pilot. I had just one final job to do. It was time to tell Mr Cooke what I had discovered and see what his reaction would be. I'd not told the ladies, but I expect some more trouble here and I know the cheque I'd got yesterday would be the last one I'd been seeing from the Cookes. So it is just as well

that it was paid in to the
bank this very morning.

INT. THE LIBRARY IN THE COOK MANSION - MORNING

Mike stands by the large windows in the library and looks out over the woods. It's not snowing now and the bright morning sun streams through the windows.

MR COOKE

Quite a spectacular view isn't
it Mr King.

MIKE

Oh yes, I could used to
looking out at this every
morning.

MR COOKE

Yes I find it quite
inspirational, which is why my
library is here. But you did
not call on me to discuss the
view. You have news of
Michael.

Mr Cooke sits down and motions for Mike to sit opposite
him. Mike does.

MR COOKE

I must say I'm impressed that
you have worked so quickly.
I'd not expected news in such
a short time.

MIKE

Well I'm not sure it's the
news you'll want to hear.

MR COOKE

Oh, really. What is it you've
discovered?

MIKE

I know where Michael Cooke is.
Well not exactly where he is,
but I know the region he's
being held in. But even then
I'm not sure if he is being
held there. Perhaps you could
tell me.

MR COOKE

Why would I be able to tell
you that. Your the detective
after all.

MIKE

True. But you are the man
that has planned the
kidnapping of Michael Cooke.

MR COOKE

What. How can you say that.

MIKE

I say that because it's the truth. On the day of Michael's kidnapping, a few hours after it happened a plane of yours left Trenton airport bound for Thunder Bay, where you have your new lab's. The next day you blow up the lab's here to give you an reason to move the rest of lab staff to this new safe location. Nearly killing me in the process. Now I've still not figured that part out. Was it part of the plan to kill me so soon or was that just an accident.

Mr Cooke stands up, but Mike stays seated.

MR COOKE

How dear you make such allegations. I've hired you to find my son, not make up such wild stories.

MIKE

Oh yes I agree the idea is wild, but it's also the truth.

MR COOKE

(shouting)

This is outrageous. I invite in to my house and you come up with these lies.

MIKE

Oh now come on Mr Cooke. You've done the shocked, surprised and angry bit now. You can drop the act. None of this is going to change the truth.

MR COOKE

These are lies. Wheres your proof.

MIKE

Ah yes proof. The little matter of proof. There you have me. I have no proof that would stand up in a court of law, but nonetheless I know it's the truth. And so do you.

MR COOKE

If you have no proof then...

MIKE

If I've been able to find this out then others could to. Others than don't care about the levels of proof the law needs. Others that are interested in what happens to Michael Cooke.

MR COOKE

What? You...

MIKE

See I told you can drop the act. Now lets talk calmly about this.

Mr Cooke sits down again.

MIKE

I know that some time ago Michael Cooke was approached by Constantine Aero and he made a deal with them. This was the reason that hostile take over by Constantine never happened last year. Constantine already had a deal for every thing he wanted from you. Why waste the money?

MR COOKE

That's ridiculus, why would Michael do a deal with Constantine?

MIKE

That I don't know, but I would suggest money played it's part. Aramis can buy any one that has a price.

MR COOKE

This is stupid. How can you know this?

MIKE

Aramis told me him self.

MR COOKE

What? But you and Aramis...

MIKE

Surprised? Yes I've had my issues with him the past, but I can still get to talk him. Remember the old saying keep your enemies close. And thats exactly why I was chosen wasn't it. You knew I had a history with him. You where sure you could lead me to think that Aramis was

responsible. I'm not sure what you hoped to gain by that but you used me. Well I've been used to many times before and this time it's not going to work.

MR COOKE

What are you saying. Are you going to try and blackmail me?

MIKE

I could, couldn't I. If I where to let the right people know...

MR COOKE

How much do you want?

Mike stands up and looks downwards at Mr Cooke.

MIKE

You can't buy me. I don't have a price.

Mike sits down again.

MIKE

Well not in money any way. No what I want is much cheeper. What I want is the truth.

MR COOKE

The truth can be a very dangerous weapon to some one that knows how to use it. why would I give such power to you.

MIKE

True the truth is dangerous, but then so are lies and half truths, particularly to people that don't care about the truth. Where I for instance mention that I've found Michael's body to people that have made deals to get hold of him, they might take actions against you. Once that happens it probably wouldn't matter if the lie was discovered. So yes I want the truth.

MR COOKE

The truth is Michael did make a deal with Constantine Aero. A deal which would take everything this company, this family has been working for away. We stand at the brink of making a break through in

aero engines that would break Constantine's hold on the market. And Michael did it for nothing other than money. I couldn't let that happen, so as soon as I found out I had him taken outside the borders. There I hoped he would see sense, but...

MIKE

He didn't. When someone has a price there is nothing you can do. There will always be someone with more money.

MR COOKE

Anyway I thought I could get at Constantine with this, so yes I hired you to investigate, but it seems I should have paid more attention to your record. You are very good at what you do.

MIKE

Thank you. So Michael is being held then.

Mr Cooke nods.

MIKE

That will never work. He won't work for you again now. I would suggest you let him go and hope that the rest of your team can get this thing to market before Constantine.

MR COOKE

You are in no position to tell me what to do. Since I've already gone as far as kidnapping, why stop there? I could swat you out of my way and still try to pin it on Constantine.

MIKE

Mr Cooke, you are not very good at threats. Leave them to the professionals. But if you must threaten me, then let me counter that. If I do return to my office by midday, I have friends which will deliver all of the information I have to Aramis Constantine. See threats are easy, carrying them out is harder.

Mike steps forward and thrusts his face up very close to

Mr Cooke's.

MIKE

If you want to play these sorts games, you need to get good at them very quickly, because there are others out there that are already masters at this sort of thing. They really could swat you like a fly and not even think about it. If you want to play that game I'd give you about six months before they kill you. Stick to what you good at.

Mike stands up,

MIKE

Now let me tell you what is going to happen. I'm going to leave, you are not going to do anything to stop me and I will never hear from you again, nor will you from me.

Mike turns and leaves.

EXT. MIKES CAR DRIVING AWAY FROM THE MANSION - MORNING

MIKE (V.O)

Was not 100 percent convinced that they would let me walk away from there. I knew Mr Cooke was not a player in the same league as Aramis, but even still I might have tried to do something to stop me. So far he hadn't and it was probably to late for him now. I had got the confirmation I needed from Mr Cooke, where Michael was being held. I believed him about this, there was simply no reason to lie any more. He was right I could do nothing legal about what he done. But I could go to Aramis. That would be interesting to see what he would do. But Francine was possibly right about him killing me after he got what he wanted from me. That didn't bother me so much as the decision wether I should let Aramis know. On one hand he would almost certainly get Michael out, then Michael would find out what it was really like to work for Aramis. On the other being

held captive by your own family is not the greatest way to live your life. In the end I decided that Michael had made the deal with the devil on his own, so it wasn't my fault that the devil comes to collect on that deal. I wasn't going to tell either of the ladies that, though. So it was time to make contact with Aramis again, for probably the final time.

INT. A SEEDY LOOKING BAR - AFTERNOON

Mike sits at the bar in a dimly lit club. There is just the bar tender, who is talking to Mike and two men sitting at tables by the door. A heavy smoky atmosphere fills the place. The walls are yellowed and have peeling paint. The whole place looks very run down.

MIKE (V.O)

I had taken all of the rest of the morning to sort this out, but my telegraph had finally found its way to Aramis's desk and the meeting was on. I didn't really care if Aramis came himself or if he sent one of his henchmen, they would still get the same information. Although I still wanted to see the reaction on his face when he was told.

One of the men by the door stands up and looks out of the window. A car has pulled up. The man nods to Mike, who checks his gun and then puts it in his pocket. Two 'heavies' come through the door first. They check the place out for a few moments, wordlessly, then wave to the car. Two more heavies come in with Aramis himself. Mike stands up.

MIKE

Ah I see you couldn't resist my invitation.

ARAMIS

So this is where the great Mike king hangs out. With some small time mobsters.

The two of them walk to the center of the room, where they stand face to face with in a foot of each other.

MIKE

No and you know it. After our last little meeting I through

it wise to take a few precautions. This is neutral ground for both of us. I don't want any trouble and you want to know what I know about Michael Cooke. Then I will be out of your hair for good.

ARAMIS

Oh really, trying to run from are you? You will have to run very far, very fast to get away from me. But that would make for an interesting diversion, chasing Mike King around the world. What fun that would be.

MIKE

We didn't come here to talk about me and you, we came here so you can find out where your newest employe is being held.

ARAMIS

Oh so he is being held against his will, wonderful. He will be so please to be rescued.

MIKE

I'm sure he will for a short time anyway.

ARAMIS

How well you know me. No if this new alloy is good as it promises to be Michael might do quite well.

MIKE

Your going soft in your old age.

ARAMIS

Maybe I am. But what about you. Telling me where to find my man, knowing full well what sort of man I am. What dose that say about you as a man.

MIKE

It say's I'm tired of playing this game. In any case it was Michael that willingly came to you to make the deal.

ARAMIS

Was is willingly? Of did I blackmail him?

MIKE

What ever I don't care.

ARAMIS

Really you have gone over to the dark side.

MIKE

Shall we just get this over and done with?

ARAMIS

Very well, tell me what you know.

MIKE

You'll like this actually, it's right up your alley. Michael was snatched by his own family. It seems they had found out about the deal you'd done. So they took him to an newly built complex beyond the frontier, not far from thunder bay. I don't know the exact location, but I'm sure a man of you means can find it. Any way the family then hired me hoping that I'd blame you. Oh and just make sure they destroyed there labs here, nearly killing me in the process and used that as an excuse to move the rest of the staff to the same place. I think I've covered it all.

ARAMIS

Mmm, the Cookes sound like my sort of people. I might play with them for a while. See if any one else will turn.

MIKE

Fine do what you will. Now you know what I do, you are going to leave and then so will I and we will probably never see each other again.

ARAMIS

Oh Mike don't be so melodramatic, I'm sure our paths wills cross again.

MIKE

I don't think so.

ARAMIS

Oh very well have it your way then. A hug for the road, No? Oh well you know what they say about parting be such sweet sorrow.

Aramis turns and leaves and his heavies follow him out.

Mike returns to the bar, finishes his drink, pays the bar keeper a large sum of money and leaves to.

EXT. AN AIRPORT LANDING GROUND - EVENING

Mike, Francine and Rachel stand by a plane. The plane looks very odd, it has two tails on twin bodies, with large rearward facing props on the wings. In the space between the two bodies we have a much smaller fighter plane docked in place. This smaller plane also has a rear facing prop and has swept back wings. The main planes engines are already running. Two people get out of the plane and head toward Mike and co.

MIKE

So lets meet the crew.

FRANCINE

Yes, they are a little odd, but they don't have any connections with Aramis that I could find and I think they are okay.

MIKE

Hi I'm Mike King.

Mike reaches his hand out to the pilot. A male dressed in a flight suit with a bomber jacket over the top. He has long unkempt brown hair and lots of stubble, however his eyes have that roguish sparkle He shakes it.

JAKE DALTON

Jake Dalton at your service. So I'm getting to fly a real VIP.

MIKE

Mmm, it seems I'm little to well known.

JAKE DALTON

Hence the out of the way location. Right, I'm ask no questions. This is my flight engineer, co-pilot, business partner etc. etc. Beth.

Beth is a very tall and large lady, she two is dressed a flight suit. She has short cropped dark brown hair and very light, bright blue eyes. She shakes Mikes hand wordlessly.

MIKE

Wow thats quite a grip you've got there.

JAKE DALTON

Yes, right, well Alaska is a long flight so shall we get started?

The five of them head off to the plane, which shortly after takes off.

EXT. AN ALASKAN AIRFIELD - NIGHT DAYS LATER

The plane is sitting on the run way with it's engines already running. Mike drives up the run way in a jeep at high speed. Sitting next to him, wearing his jacket his Rachels sister, dressed very scantily for an Alaskan evening! Not far behind them are two flat beds, both with armed men shooting from above the cab. Mike drives under the plane as it begins it's taxi and quickly turns the jeep around to bring it up where the smaller plane would be docked. Beth stands at an open hatch in the middle of the wing to haul in both Mike and Rachels sister. The smaller fighter makes a pass over head to 'dissuade' the flat beds from trying to do the same. The plane climbs in to the air as the two flat beds crash.