

CHARLIE

Written by

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Based on the novel by Ajay Ahuja

Playhouse Pictures LTD.

We TRACK OUT slowly from a GUN, as we pull focus the wielder of the weapon is revealed, OBO. Obo points the pistol directly at JUDD's face.

RIGHT STUFF sits on the edge of his seat nervously observing the stand off. He looks as though he wants to intervene but the risk is too high and he'd rather not get his head blown off. There is a deathly silence as Judd stares down the barrel of Obo's Desert Eagle. Judd's VOICE OVER cuts the silence like a knife and breaks the tension.

JUDD

(VO)

A nigga pointing a gun at a paki. Unfortunately not an uncommon occurrence in this city. Then again what is? Walk up the wrong street on the wrong night and you're likely to run into things most people believe only exist on the late night BBC news. For all of you who believe that everything is all hunky dory on the streets of London. The blacks hate the whites, the whites hate the pakis and the pakis hate everyone because everyone hates the pakis.

BEAT. Obo's FINGER fiddles with the TRIGGER.

JUDD (CONT'D)

(VO)

This charming young man is Obo. It doesn't take much to set him off but even for him, shooting a man point blank is a step too far. Obo and I are business associates, at least that's what I like to call us. Other people, like my father would prefer to call us scum bag or murderers. We sell cocaine. I don't mean those Jamaicans hanging around Camden selling you a rock of household detergent for a tenner I mean between myself, Obo and Charlie we run this city. Well at least we did, until all of this crazy shit happened. But I'm getting ahead of myself.

(MORE)

JUDD (CONT'D)

This story doesn't actually begin with me.....it begins with my father.

CUT TO:

2

INT. ASIF'S OFF LICENSE - DAY

2

SUPERIMPOSE: Three weeks earlier.

ASIF stands behind the cash register. This is his shop and by the way he carries himself e.g.. straight back, chin held high and a stern but inviting expression on his face confirms his ownership of the premises. This is a proud man who loves his business.

A pretty woman, a bit younger than Asif is reorganizing the dairy section. This is SALLY.

Three hooded teens enter the shop, instantly we know they are up to no good. Asif keeps a strong eye on them as they come in. Teen 1 is on his phone.

TEEN 1

Eh check it fam, I got sixty three likes on my twerkin video.

TEEN 2

What you doin twerkin ya faggot.

TEEN 1

I aint twerkin fam I got Nikita to grand that fat ass of hers on me check it.

He holds up the phone for his friends to see.

TEEN 2

Fam she's got some nice eyes.

TEEN 1

What you clockin her eyes for blood?

Teen 3 stays silent as he leads the other two through the snack aisle. Sally looks over at Asif, they exchange a look of understanding as she subtly follows them to keep an eye.

Asif's face begins to grow angry as he watches the boys handle his product roughly, picking things up and putting them back in places they don't belong. We hear his VOICE-OVER.

-ASIF

(VO)

They were just babies the first time they came into my shop. Val, the one with the hat used to come in with his mother every Sunday after church. I'd always give him a lolly, free of charge.

Teen 1 and 2 are shouting and rough housing around the shop while Teen 3 lurks around the beer and cider section.

ASIF

(VO)

I know they steal from me. I've seen them do it. The little bastards. I opened my heart and my shop to their families and they spit in my face. Children use to have respect, they used to have some form of compassion. Now I'm more scared to walk past a group of bloody teenagers than I am a gang of fully grown adults. I can't keep letting them get away with it. Someone has to teach them a lesson. The police don't help, always showing up too late or too early. Sally is too scared to ever say anything, bless her heart. It's up to me, I have to teach them a lesson.

SMASH. Something breaks in the dairy section, one of the teens has smashed a bottle of milk.

ASIF (CONT'D)

HEY!

Two of the teens look up at him.

TEEN 1

Sorry about that boss.

Asif is about to shout but Sally calms him down.

SALLY

It's okay Asif. I got it.

Sally grabs a mop and begins cleaning the mess. While her back is turned and Asif has his eyes on Teen 1, Teen 3 carefully sneaks a bottle of cider under his jacket. Just as it is almost concealed Asif notices the act.

Teen 3 looks up at Asif and in this very second both Teen 3 and Asif know what is about to happen. As they stare at each other they are both trying to work out one question. Who is going to move first.

Teen 3 doesn't hesitate, he springs out of the shop like Usain Bolt.

ASIF

Stop!

Asif bolts after the boy, nearly slipping and falling on the spilled milk.

3

EXT. STREET - DAY

3

Asif is chasing the boy, Sally exits the shop and shouts out after him.

SALLY

Asif leave it be! It's not worth it!

ASIF

(Shouting over shoulder)

It's the principle (to himself) he can't get away with it.

The boy slips and sprawls on the concrete and the bottle of cider smashes to the ground.

ASIF (CONT'D)

You're going to pay for that you little shit.

TEEN 3

Oi fuck off mate.

ASIF

Oh no I will not fuck off, not today. Today I fuck ON.

TEEN 3

What?

Asif tackles the boy to the ground. He turns the boy around to face him. Teen 3 throws a punch at Asif and hits him clear across the jaw. A RINGING noise echoes through Asif's head as we drift into SLOW MOTION. Rage builds within Asif as he turns to face the boy, Teen 3 now looking as though he regrets his action. RAMP back to normal speed. BEAT. Asif begins to brutally beat the living hell out of the boy.

He throws punch after punch at the boys face as we begin to hear the crunching of bone against bone.

A crowd is gathered around Asif but he has yet to notice, he is so engrossed in teaching this boy a lesson that he wouldn't notice if Santa Clause had just landed his sleigh in front of him.

People shout at Asif to get off the boy but he pays them no mind, he just continues to beat in the poor boys face. Blood splattering all over Asif's clothes.

Finally Sally catches up to them.

SALLY

ASIF! Stop! For the love of god
you're killing him!

Two men pull Asif off of the boy, Asif doesn't take his eyes of Teen 3, he is still trying to break free to take another crack at him.

ASIF

Now you know boy! Know you know,
you steal from my family you will
suffer my vengeance.

People look at him as though he is completely mad and they are half right.

Sally kneels down next to the boy cradling his head. As she does this motherly act, humanity begins to seep back into Asif's face as he slowly starts to realise the gravity of his actions. He looks horrified now as he observes the boys caved in face.

SALLY

Asif! What have you done?! Do you
know what you've done? He's just a
boy!

Asif looks on in horror as police sirens approach. FREEZE FRAME on Asif's FACE. Judds VOICE-OVER returns.

JUDD

(VO)

This ladies and gentleman, is my
father.

CUT TO BLACK:

4 BLACK SCREEN. 4

Judds's voice over...

JUDD

(VO)

Now....let me tell you about
cocaine.

Music kicks in and our opening title sequence begins.

<https://www.youtube.com/watch?v=THxWCrJlr-4>

5 EXT. CITY STREETS - NIGHT 5

MONTAGE. We follow Judd as he cruises around London at night. City lights pour in through his window as our credits unfold.

Intercut with Judd driving, the montage is also filled with Reece and Emmet partying and doing lines off of women's bodies.

Emmet chops up the title 'CHARLIE' written in cocaine on a woman's belly.

Think DRIVE opening sequence meets THE HANGOVERS ending sequence.

END MONTAGE.

6 INT. JUDD'S FLAT - MORNING 6

A luxurious flat. Big screen TV, leather sofas, the finest cutlery and crockery, Judd has a lot of money and he quite clearly knows how to spend it.

Judd sleeps peacefully in his bed. The alarm goes off. He SHOOTs up out of bed and checks his watch. 9:30.

JUDD

Oh fuck fuck fuck fuck.

He hops out of bed and runs for the bathroom. His phone RINGS. It's Reece. Judd answers.

JUDD (CONT'D)

Yo Reece can't chat mate I'm really
late for class.

REECE

You absolute bell end. You told me to call and remind you that you set your alarm an hour early so that you'd have time to get ready.

BEAT.

JUDD

I love you bro.

CUT TO:

7

INT. REECE'S FLAT - MORNING

7

Continued conversation.

REECE

Don't get all mooshy on me just get your arse to class.

JUDD

Watch your tone with me number two.

REECE

Eh I might be your number two but I ain't your bitch.

JUDD

(Smiling)

Yes you are.

REECE

Piss off.

JUDD

We're meeting with Charlie tomorrow, don't forget.

REECE

Yeah yeah. I don't see why we're still answering to him.

JUDD

We're not, simply keeping the peace.

REECE

Yeah...peace.

JUDD

What?

REECE
Nothing. See you soon mate.

JUDD
See ya.

CUT TO:

8 INT. SALLY'S HOME - DAY 8

Sally sits on her sofa with her knees up to her chin cradling a cup of tea, clearly in a state of distress. Her landline rings, she answers.

SALLY
Hello?

CUT TO:

9 INT. PRISON - DAY 9

Asif holds the phone to his ear.

ASIF
It's me.

SALLY
Asif, what's going on? Any developments? Are they treating you okay? Has anyone harmed you?

ASIF
Sally this is England, the worst possible outcome from dropping the soap is not remembering to use my knees instead of my back when picking it up.

SALLY
I see you've been trying to develop a sense of humour in prison.

BEAT. They both laugh.

ASIF
Are you okay?

SALLY
No Asif, I'm not...I'm scared..and I'm alone.

ASIF
Call Judd, he'll be there for you.

SALLY
Asif Judd is...

ASIF
What?

SALLY
I know he's a good boy...it's just...

ASIF
You can say it my darling.

SALLY
Sometimes I wonder about what he really gets up to.

CUT TO:

10 INT. JUDD'S CAR - DAY

10

Judd is making his way to class, he has an open text book on the passengers seat and keeps checking it when he's not looking at the road or at the massive slew of texts he keeps receiving.

JUDD
(VO)
What do I get up to in a day?
Everything.

CUT TO:

11 EXT. STREET - DAY

11

A young, rough looking man sits stationary at a bike path on his bike with his headphones on listening to grime loudly, this is EMMET. Two young girls approach him, one is ELLIE and the other TIFF.

ELLIE
Wagwan Emmett.

Emmet takes his time as he takes off his headphones, he makes a point of saying he doesn't need to rush. In Emmett's mind he is the man.

EMMETT
You Jamaican now?

ELLIE
Just shut up and give me a gram
yeah?

Emmett reaches into his pockets.

EMMETT
(passing the gram)
Your brother better never find out
about this.

ELLIE
You scared now big man?

EMMETT
Did I say I was scared?

ELLIE
I'm 18 now he can't say nothin.

EMMETT
18? Why didn't you say so earlier?

Emmett gets off his bike and saunters closer to Ellie.

EMMETT (CONT'D)
Why don't you let me take you out
tonight then?

Ellie is a little flattered.

TIFF
We don't date drug dealers mate.

EMMETT
You're buying off one, better on
this side of the game than yours
trust me bitch.

TIFF
Oi what did you just call me?

Emmett is about to respond when he looks up past the girls
and a look of fear falls over him.

TIFF (CONT'D)
Yeah that's right now apologize you
wasteman!

A large intimidating man approaches from behind the girls.

ELLIE'S BROTHER
You're fucking dead Emmett.

EMMETT

Oh fuck.

Emmett is off, running like his life depends on it he leaves his bike behind and runs like hell.

EMMETT (CONT'D)

(To Ellie)

Call me!

Ellie's brother follows closely behind. FREEZE FRAME on Emmett running.

JUDD

(VO)

In addition to running a business,
my fathers trial and trying like
hell to squeeze in night
classes....I also have to deal with
this shit.

UNFREEZE FRAME as Emmett keeps running. He pulls out his phone and calls Judd.

12 INT. JUDD'S CAR - DAY 12

Judd answers.

JUDD

What is it Emmet?

13 EXT. STREET - DAY 13

EMMETT

Judd! Pick me up at the Brixton
underpass now! In a bit of a
situation here.

JUDD

What's going on?

EMMETT

Not exactly in a situation to
explain it mate!

JUDD

Fuck sake.

Judd hangs up.

14

EXT. BRIXTON UNDERPASS - DAY

14

Emmett rips through the streets as Judd pulls up and gets out in a hurry. Ellie's brother catches up but calms his angry attitude as his eyes fall on Judd.

JUDD

What's going on?

EMMETT

This cunt says he's going to kill me Judd, tell him w-

ELLIE'S BROTHER

Judd he's selling to Ellie man.

Judd looks to Emmett.

JUDD

His little sister?

EMMETT

Well...yeah she's 18.

JUDD

The rule is no kids, Emmett's broken no rules.

ELLIE'S BROTHER

What about code amongst brothers? We go back Judd, and she's my little sister.

EMMETT

She ain't so little any more mate.

Emmett goofs around and squeezes his chest together mimicking breasts. Ellie's brother moves to attack him, Judd get's in the middle.

JUDD

Here's what's going to happen, Emmett you're no longer to sell to Ellie.

EMMETT

What?! She's one of my main customers!

ELLIE'S BROTHER

You what!

JUDD

Boys!

ELLIE'S BROTHER
I want him to apologize.

Judd looks to Emmett.

JUDD
Emmett?

Emmett crosses his arms and doesn't respond.

JUDD (CONT'D)
Emmett.

EMMETT
I'm fucking sorry.

JUDD
Everybody happy?

BOTH MEN
No.

JUDD
Well I don't care, you've both made
me late for class, some of us have
better things to do than acting
like fucking teenagers.

Judd pulls out a wad of cash, flips through and hands a few
notes to Ellie's Brother.

JUDD (CONT'D)
Sorry for his behavior, won't
happen again.

Judd gets into his car, Emmett opens the passenger door.

JUDD (CONT'D)
What the hell you doing?

EMMETT
I left my bike...

Judd sighs and rolls his eyes.

JUDD
Get in.

Emmett jumps in the car, they drive off.

15 INT. JUDD'S CAR - DAY

15

Judd pulls into the University parking lot, before he's even found a place to park he is attempting to load his books into his rucksack. A CAR comes SPEEDING in front of him, they nearly collide! Judd screeches to a halt. In the other car sits a beautiful red headed young woman, she is well dressed, almost business like but there is a certain sexy shagginess about her that throws off the otherwise professional demeanor. This is CONNIE.

JUDD
You stupid cow!

He pulls into a parking space, grabs his things in an angry fury and steps out of the vehicle. Connie is also making her way out, she gives a cheeky, childish shoulder hunch.

CONNIE
Whoops.

JUDD
Whoops? Are you mad? You could have killed me, not to mention yourself.

CONNIE
I'm sorry it's been a long day and I'm late for class an-

JUDD
You're not the only one that's late you know.

A metal bowl like object falls from Judd's bag spilling powder over the floor.

JUDD (CONT'D)
No! Shit oh no.

Judd tries to put the powder back into the bowl, he seems vulnerable and sad as he does it.

CONNIE
What..is that?

JUDD
Would you mind your fucking business!

Connie is taken aback, she straightens her back as if trying to assert some kind of pride and authority.

CONNIE

Well if you change your tone I'd be happy to discuss this little incident in further detail. Until then...

She marches off towards the University entrance.

JUDD

Oi don't you walk away from me!

Judd mutters curse words under his breath as he tries to scoop up the remaining powder.

16

INT. CLASSROOM - DAY

16

Students take their seats. Judd sits at the back of the class. As he is rustling through some papers Connie walks through the door. Judd glares at her. Instead of taking a seat amongst the students, Connie walks to the front of the class, puts her books down on a podium and addresses the students. Judd looks confused.

CONNIE

Hello everyone, my name is Connie Leane and I will be your tutor for this course. Now why I may not have a great deal of experience actually practicing law, I have a wealth of knowledge and I can assure that if you stick with me, you'll all go on to do great things.

Judd's voice over kicks in.

JUDD

(VO)

That's a lie, statistically speaking about five percent of these idiots are actually going to use their degree.

CONNIE

Can anyone define justice for me?

A girl in the front raises her hand. Connie nods at her.

GIRL CLASSMATE

Just behavior and treatment.

BEAT.

CONNIE

Okaayy that's literally the definition yes, anybody else have something a little more out of the box?

Everyone looks at each other, nobody wants to speak after Connie's belittling comments. Finally, Judd raises his hand. Connie's eyes fall on Judd, she gives him a bitchy look.

CONNIE (CONT'D)

Yes, you in the back.

JUDD

Revenge.

CONNIE

I beg your pardon?

JUDD

Those who do wrong are punished by those who they wronged.

CONNIE

Not exactly what I meant by out of the box...bit medieval but it's an interesting point. Yes back when people acted less civilised (she emphasis civilised in reference to Judd's behavior in the parking lot) justice was indeed synonymous with revenge. An eye for an eye as it were. But these are civilised times Mr.....?

JUDD

Judd.

CONNIE

Well Mr. Judd I-

JUDD

Just Judd.

CONNIE

In Viking times for example the wronged would pick the punishment for the wrong doer and their leader, usually a Lord would see that it was carried out.

(MORE)

CONNIE (CONT'D)

If the victim was unable to receive help from a Lord, say if their home was attacked then the victim was well within their right to defend themselves and carry out punishment.

As she says this, Judd has FLASHES in his head of his father, Asif beating the teenagers face in. Connie's voice SNAPS him out of his little daydream.

CONNIE (CONT'D)

What do you think?

The whole class is looking at him.

JUDD

I uhhh..

BEAT.

JUDD (CONT'D)

I think we should all stop looking at me and let the lady teach.

17

EXT. CAR PARK - DAY

17

Judd gets in his car, his fellow students walk past towards the bus stop, they all toss him almost judgemental looks.

JUDD

Bus wankers.

He starts the engine, his phone buzzez. It's a text from Right Stuff. "Call me". Judd stares at it for a moment, as if surprised.

JUDD (CONT'D)

(VO)

So this is how are business works.

Begin MONTAGE showcasing everything that Judd is about to say. For every character or operation he describes in the following voice over, we see a corresponding image....

JUDD (CONT'D)

There are three Lords of London. That's what the kids call us and it kind of stuck. First there's Obo. Obo like me holds 20% of the market, he occupies the Peckham and the surrounding areas mostly as his base of operations.

(MORE)

JUDD (CONT'D)

His older brother was one of the Peckham boys, Obo did his first line of coke when he was 11 and sold his first gram when he was 13. Not exactly setting himself to be a model citizen. Of all the people I work with in this godforsaken business, I like Obo the least. Then there's me, Judd I also have 20% of the market and I run pretty much all of south west London. I more than anyone try to keep the peace and make sure we don't revert back to how it use to be, which was some poor kid getting knifed every Wednesday on account of the business of three older men who couldn't swallow their pride for one minute. It's a lot like war actually. I try to look after my soldiers. Then there's Charlie. Nobody really sees much of him, in fact I can't remember the last time I actually saw his face. Charlie holds the remaining 60% of the market and despite his calm demeanor is one of the most feared people in the city. Not by me though, just want to make that clear. Mostly my method of contact with Charlie is through his right hand man Right Stuff, weird name I know and to date nobody really knows where it came from, Emmett figures he must have given a customer the wrong stuff one day and the remedied it, he's a simple boy that Emmett. Anyway Right Stuff never contacts me, there is never any reason to. We have our system and if there's ever a problem I will request a meeting with him or Charlie. Thing is there hasn't been a problem for a very long time, which is why this text I'm staring at is adding a little peppering of shit on my already shit day.

Judd dials Right Stuff, he picks up.

RIGHT STUFF

Judd. Where have you been? I've been trying to get a hold of you.

JUDD
I'm good Right Stuff thanks, how
are you?

RIGHT STUFF
It's Charlie.

JUDD
What's Charlie?

RIGHT STUFF
Just..I need to meet you right now.

JUDD
Why?

RIGHT STUFF
I don't have time to explain, it's
bad Judd, really fucking bad.

BEAT.

JUDD
Okay. Meet me at the Croydon
Community Center at 9PM.

RIGHT STUFF
See you then.

JUDD
And Right Stuff?

RIGHT STUFF
Yeah?

JUDD
No funny business.

BEAT. Right Stuff hangs up. Judd looks on, worried. He rings
Reece.

REECE
What ye' sayin'?

JUDD
Croydon Community Center, 9pm.
Don't be late.

REECE
Sounds serious, should I bring
Emmett?

Judd thinks. BEAT.

JUDD

Yes.

18 INT. JUDD'S CAR - NIGHT

18

Judd pulls into the parking lot and kills the engine. He looks around for the guys he's meant to be meeting.

BEAT. Silence. Judd POPS open the glove box compartment to reveal a GUN. CU on Judd as he stares at it. Cut back to the glove box compartment but the gun has vanished...it was never there. CU on Judd's face.

JUDD

(VO)

I need a gun.

DOOR OPEN. Simultaneously three men get into the car. Right Stuff gets in the front seat next to Judd while Reece and Emmet jump in the back, leaning forward in their seats.

There is a long, eerie pause.

JUDD (CONT'D)

Well?

RIGHT STUFF

Charlie's gone missing.

BEAT. Judd looks back to his boys Reece and Emmet. They exchange a look of worry.

REECE

What?

RIGHT STUFF

Missing. You know gone, not here, nowhere to be found. Fucking missing.

EMMET

Where's he gone then?

RIGHT STUFF

Well I don't fucking know do I?

EMMET

You better not be pulling some shit on us Right Stuff I swear to god -

JUDD

Alright alright.

He holds his hands up to silence them. Judd thinks for a moment.

JUDD (CONT'D)

When was the last time you saw him?

RIGHT STUFF

Over a week ago. I went to the meeting spot to restock and give him my takings from the last week and he never showed. It's not like him Judd. Something's up.

JUDD

What are your stock levels like at the moment?

RIGHT STUFF

I'm out.

JUDD

Completely?

RIGHT STUFF

Well I've got my personal supply but that's for me and my Mrs.

EMMET

This ain't the time to be thinking about your fucking pussy mate!

RIGHT STUFF

Oi. Watch how you speak about my woman.

Judd snaps his fingers.

JUDD

Focus lads. Okay Right Stuff, what do you think about selling my stock until we figure this Charlie mess out? You got the network and the customer base. You keep a percentage for Charlie and give me my take as well. Win win right?

RIGHT STUFF

I dunno mate...Charlie wouldn't want us complicating things.

JUDD

You see another option?

EMMET
Stop being a pussyhole fam!

JUDD
Emmet shut up.

Emmet scrunches up his face like an angry puppy. Reece punches him on the arm playfully.

BEAT. Right Stuff has a good think about it.

JUDD (CONT'D)
So?

RIGHT STUFF
I'll need three ounces.

Emmet nods to Reece. Reece rustles around in his bag and pulls out three ounces of cocaine and passes it to Judd. Judd holds it up for Right Stuff and as Right Stuff is about to grab it Judd pulls it back.

JUDD
Do I have your word that there is
no ulterior motive here?

RIGHT STUFF
I don't know what that means.

EMMET
He's asking are you going to fuck
us like Reece fucked your girl back
at school?

Right stuff turns around to face Reece.

RIGHT STUFF
Emily?

REECE
Sorry bruv.

BEAT. Right Stuff turns back to Judd.

RIGHT STUFF
No Judd. No ulterior motive.

Judd nods and hands him the bag. They clasp arms, the handshake of comrades...brothers in arms.

Right Stuff exits the car and Judd pulls away.

REECE
 (Nodding at Right Stuff)
 I don't like it.

JUDD
 He's got no reason to lie to us.

REECE
 I'm going to keep an eye on Right
 Stuff. I don't trust him.

JUDD
 No you won't. If we can't trust him
 then who the hell can we trust?

The boys all look at each other. They drive off into the distance.

19 EXT. PARKING LOT - NIGHT

19

Right Stuff is still standing outside, another car pulls up and the window lowers. A mysterious man speaks through the crack.

MYSTERIOUS MAN
 Everything go as planned?

RIGHT STUFF
 He doesn't have a clue.

MYSTERIOUS MAN
 Judd's a smart boy. Be careful.

The window goes up and the car drives off. Right Stuff watches as it leaves. He looks a little worried.

20 INT. OBO'S WAREHOUSE - NIGHT

20

A KNIFE is thrown into a wall, somebody is doing a little target practice.

A dingy little place with crack heads galore. Scantily clad prostitutes smoke crack next to three gangsters all doing lines and playing Call of Duty.

Obo is throwing his knife at the wall repeatedly, he rips it out of the wall and starts strutting around the place like a Lion proving dominance to his pride.

OBO
 You know there was a time man,
 where this city used to be tough.

OBO'S THUG 1

Ahh fam Obo's talkin' shit again.

OBO

It's not shit. You could go to a restaurant and smoke fag, no one gave a shit, whole place looked like some Casablanca, Humphrey Bogart shit goin on.

OBO'S THUG 2

Mate what the fuck you talkin about?

OBO

I'm talking about the old days, back before the pussies started taking over. You spit on the street you get the feds up in your face hitting you with 80 pounds fines man. If your girl was talkin shit to you, you grab her by the hair in throw her in the car, these days you won't just get arrested for that, no that's the least of your fucking worries, these days your picture will be up on Facebook, Twitter fucking Snapchat. "Disgusting man hits girlfriend". It's a fucking witch-hunt out there.

OBO'S THUG 1

Bruv sit your ass down and hit this shit.

OBO

And this little faggot Judd.

Obo walks up to a cracked mirror and starts combing his hair with his knife.

OBO (CONT'D)

Creates this peace treaty, getting all the crews and patches acting like a girls club man. Nobody is acting like a man.

OBO'S THUG 1

Eh I'm with you there blood I never liked that wasteman.

OBO'S THUG 2
 Yeah blood why's he getting 20%
 when we're just sitting here
 getting your scraps.

PROSTITUE
 You mean Judd like handsome Judd?
 He's so nice, always gives me a
 deal.

BEAT. Thug 1 pushes her off the sofa.

OBO'S THUG 1
 Bitch get your ass in the kitchen
 and make us some more drinks.

He slaps her on her on the ass.

OBO
 I'm tired of living in this fucking
 shit hole. When I go out to work I
 don't want to return to my
 home....I want to return to my
 kingdom.

OBO'S THUG 1
 Yes cuz.

OBO
 Don't worry about that 20%, I'm
 gunna get that back, and all of you
 are going to split it.

OBO'S THUG 2
 And how you gunna do that fam?

Obo walks over to a giant map of London he has on his wall,
 certain territories are marked in red.

OBO
 I'm gunna bring back the old days.

His friends look to each other.

OBO (CONT'D)
 Just one thing holding us back.

OBO'S THUG 1
 What's that?

OBO
 Charlie.

21 INT. JUDD'S CAR - NIGHT

21

Emmett and Reece argue in the back as Judd drives along.

REECE

I don't see why you're so surprised, you can't say that sort of thing to a bird.

EMMETT

Man fuck her all I said was she's fit but she doesn't have much to offer me or the world in terms on substance.

REECE

You really think a girl's gunna be okay with that?

EMMETT

She called me sociopath.

REECE

That's like the tenth girl that's said that.

EMMETT

Yeah, because I'm awesome. I looked it up mate, sociopath is just a fancy word for a really awesome guy. Charming, persuasive, intelligent....not exactly negative qualities if you ask me.

REECE

If one person calls you a sociopath you can shrug it off, if two call you a sociopath meh but if three people say it then there is probably some truth to it.

EMMETT

So by that logic if more than three people had said the Earth was flat then it must have had some truth to it? Think before you speak Reece.

REECE

This has nothing to do with the earth being flat.

EMMETT

Yes it does, next thing you know you're going to be chasing me down with a mob and burning me at the steak like Galileo.

REECE

What the hell are we even talking about now.

JUDD

Can one of you take the passengers seat? What am I your chauffeur?

EMMETT

Cozy back here mate.

Judd SLAMS the breaks! They come to a complete stop.

EMMETT (CONT'D)

Okay okay fam chill I'll come to the front.

Judd ignores Emmet, he gets out of the car and walks straight towards a council estate.

REECE

What the hell is he doing? Oi Judd!

Judd walks like a soldier on a mission, there is a young boy standing outside a doorway on the council estate handing a bag over to the resident this is DEV. When the boy sees Judd coming he looks like a deer caught in the headlights. He slowly makes his way over to Judd.

DEV

Judd I'm sorry I was just-

Judd grabs the kid by his collar.

JUDD

What's the golden rule?

DEV

I'm sorry I just thought this once-

JUDD

The RULE?

DEV

No door to door.

JUDD

It's for your safety you little
shit. You have any idea how many
junkies would rip you off or worse?
You stick to the bike paths for a
reason.

Reece runs up to them.

REECE

Judd, calm down mate.

JUDD

No, he needs to be punished.

Judd's blood is boiling, madness flaring in his eyes.

REECE

Judd, come on mate put him down
let's go get a drink.

A FLASH of Asif beating the teenager races through Judd's
mind. He puts Dev down.

JUDD

You're out.

DEV

What? No I won't do it again I need
the money.

Judd walks away. Reece takes some money from his pocket and
puts it in Dev's hand.

REECE

Go home to your mum little man.

He runs to catch up to Judd. They get in the car and start
driving.

EMMETT

Should have caved his face in.

REECE

He's a kid.

EMMETT

Fucking stupid kid.

CUT TO:

22 EXT. STREET - NIGHT

22

Judd pulls the car in front of Reece's house.

REECE

You sure you don't want to come
mate?

JUDD

Yeah you boys go ahead, have
fun...you've earned it.

Reece and Emmett get out of the car. Reece leans in to Judds window and speaks softly so Emmett doesn't hear.

REECE

Don't worry about Charlie, he'll
turn up.

JUDD

I'm not worried about him turning
up Reece, I'm worried about what's
going to happen until he does.

BEAT.

REECE

Call me tomorrow.

Judd nods, Reece and Emmett walk in to the house, Judd waits until they Emmett shuts the door before driving off.

23 INT. REECE'S FLAT - NIGHT

23

Reece leaves Emmett in the lounge and makes his way over to his bedroom.

REECE

Wait here and don't make any noise.

Emmett makes a whipping motion with his hands. Reece walks over to the bed as we see his girlfriend Mia sleeping soundly. He gingerly sits himself next to her and rubs her head. She speaks, half asleep.

MIA

Mmm did you have a good day at
work?

REECE

Yeah babe.

He moves his hand down to her belly and holds it. She is pregnant. He walks back into the lounge to find Emmett inspecting a knife in his kitchen which is attached to the lounge.

REECE (CONT'D)
What are you doing?

EMMETT
Nothing.

BEAT.

EMMETT (CONT'D)
Let's get fucked up.

24 INT. CLUB - NIGHT

24

Emmett and Reece walk into the club as if they know it. The bouncers don't give them a second look and the bar staff are already smiling ear to ear. They approach the bar.

REECE
Anything you fancy?

EMMETT
Yeah the blonde.

REECE
Drink mate.

EMMETT
I know what you meant, I'll take a vodka Redbull.

REECE
Such a girl.

EMMETT
Fuck you.

REECE
(to bartender)
Vodka Redbull for my girlfriend
here and I'll have a beer.

BARTENDER
Which beer?

REECE
Just a beer mate.

EMMETT

You think Judd thinks he's better than us?

REECE

Why?

EMMETT

When's the last time he came out with us? It's like daddy letting the kids out to play while he watches the news at home.

REECE

Of all the things he's doing I don't think he's watching the news.

CUT TO:

25 INT. JUDDS FLAT - NIGHT 25

Judd is sat on his sofa watching the news.

26 INT. CLUB - NIGHT 26

REECE

Oh just perfect.

EMMETT

What?

Reece nods to a table in the corner, Emmett looks over. Obo and his friends are there.

REECE

Be cool Emmett.

EMMETT

They can't touch us.

REECE

There's only one asshole I know who's crazier than you and that's Obo. With Charlie gone what do you think he's feeling right now?

EMMETT

Lovelorn.

REECE

Powerful.

EMMETT

Oh yeah? I'll show you power.

REECE

Emm....Emmett.

It's too late, Emmett is already on his way to the table. Reece follows. Emmett steps up the Obo's group, they all turn to look at him.

OBO

The fuck you want white boy?

EMMETT

Just wanted to make sure you boys are all comfortable here. It's a nice place, I know the owner so anything you need you just come to me.

BEAT. Nobody responds.

EMMETT (CONT'D)

In fact...

Emmett takes out a wad of cash and plants in on the table. Obo looks down at it, when his eyes move up and land on Emmett there is a look of death upon him.

EMMETT (CONT'D)

Drinks are on us. All night.

OBO

You taking the piss?

EMMETT

No but I will take one of these.

Emmett grabs a pack of black cigarettes from the table.

EMMETT (CONT'D)

Black devils nice (takes on out and puts it in his mouth) very posh.

He lights the cigarette.

EMMETT (CONT'D)

Isn't it funny how the cigarettes we smoke somewhat mirror who we are? My ex for example, I swear the woman was constantly on the rag, she smoked Marlboro Reds, the homeless smoke their roll up and you boys...

He holds up the packet of Black Devils. BEAT. Obo's men stand up and move for Emmett. Reece grabs Emmett's arm.

REECE

Hey hey Obo I'm sorry mate he's pissed. I'll take him home.

OBO

Yeah good idea there bitch boy. Go nurture Judd's balls.

REECE

I'll do that.

Reece takes Emmett and they turn to walk towards the bar. Obo watches them menacingly, we can see that he wants to hurt them, but something is holding him back. He gets a text, it's from Judd - "Charlie's gone missing, we need to talk". Obo let's the information sink in, then he turns a fiery gaze upon the back of Emmett and Reece's heads. He SMILES. Obo nods at his men, they get up and approach Reece and Emmett from behind.

REECE (CONT'D)

Black Devils are you fucking mad or what?

EMMETT

I thought it was pretty funny.

Reece gets a tap on his shoulder, he turns around and BOOM! He's punched hard in the face by Obo's Thug 1. Emmett quickly reacts and launches himself at the thug. A brawl ensues. Reece and Emmett get beat badly then manage to get some space from Obo's men. Emmett grabs a bar stool and throws it at Reece.

EMMETT (CONT'D)

Catch!

Reece doesn't notice this and his hit hard in the face by the chair.

REECE

What the-

Reece and Emmett get beaten down bad, they fall to the floor as Obo's guys kick them repeatedly. Lots of blood.

Judd is playing Grand Theft Auto, his Avatar is in fist fight. His phone buzzes, it's Obo. "

Okay, let's talk" - Included with Obo's text is a picture of Reece and Emmett lying on the floor all bloodied and bashed.

Judd's face goes red. His avatar dies on screen, the words "Wasted" run across the screen. He throws the controller TOWARDS CAMERA. SMASH.

JUDD

FUCK!

SMASH CUT TO
BLACK:

28 INT. COURTROOM - DAY

28

SUPER CLOSE UP on Asif's face. We cannot see any background whatsoever nor do we have any clue to our surroundings. It's just Asif's EYES. He is perspiring, nervous....scared.

LAWYER

(O.S)

You stand accused of viciously assaulting an underage boy.

SALLY

(O.S)

Please understand he was trying to protect us and his shop. It's been in his family for-

LAWYER

(O.S)

Your trial will begin in a weeks time, have you anything to say in your defence?

BEAT. Asif just breathes heavily.

CUT TO:

29 EXT. CONNIE'S HOUSE - NIGHT

29

Connie sits on her front steps smoking a cigarette. A car pulls up, she gets up and makes her way as the backseat window lowers. Connie leans in to speak to the unknown passenger.

MYSTERIOUS MAN

The usual?

CONNIE

You know it.

The mysterious man passes a bag of cocaine to Connie.

MYSTERIOUS MAN

No charge.

CONNIE

Really?

MYSTERIOUS MAN

Really.

BEAT.

CONNIE

Thanks.

She turns around but the man GRABS her ARM. She looks back at him.

MYSTERIOUS MAN

Just remember our arrangement.

CONNIE

Of course. I'll see him tomorrow in class.

MYSTERIOUS MAN

Good.

He drives off. She walks back into her house and shuts the door.

30

INT. JUDDS FLAT - NIGHT

30

Judd is playing Call of Duty on his Xbox 360, fury in his eyes we can see him taking out the aggression from the past few days.

BUZZ. Someone is at his door. He shoots his gaze towards the entrance to his flat. TRACK IN on the DOOR.

He get's up and slowly makes his way to the door.

JUDD

Hello?

REECE

It's us.

Judd opens the door. Emmett FACE PLANTS onto the floor, BLOOD dribbling out of his mouth.

TIME JUMP TO:

POV of Emmett opening his eyes to Judd and Reece sitting on the sofa opposite him. Judd looks at him menacingly while Reece nurses a black eye. Judd hands Emmett a mug of hot tea.

JUDD
Black devils?

EMMETT
Reece I swear you gossip like my thirteen year old sister.

JUDD
Do have any idea what you've done?

REECE
Hold off man he's just come to and-

JUDD
Oh I'm sorry did the little boys take a spanking? You're decision led you here, you're not getting any fucking sympathy from me.

BEAT.

EMMETT
Thanks for the tea mate.

BEAT.

JUDD
You're welcome.

BEAT. Emmett and Reece laugh.

REECE
Sorry Judd, it was my fault as much as it was Emmetts.

JUDD
Doesn't matter now, what matters is what we do next.

REECE
What's our move?

JUDD
Well it's going to be all out war now unless we can somehow apologise to Obo.

EMMETT
That aint fucking happe-

JUDD

Quiet you, you've lost the right to speak.

EMMETT

For how long?

JUDD

Until I fucking say so.

REECE

Obo's not the forgiving type Judd, I don't want to fight, I've got a kid on the way...but I don't think that's gunna work.

Judd goes silent, mulling something over in his head.

REECE (CONT'D)

What is it boss?

EMMETT

While we're here sat pondering life's meaning, that crazy prick is only thinking two things, knife or gun. Judd, we have to hit him before he hits us.

REECE

No, I'm not going back to that life.

EMMETT

You're a drug dealer mate.

Emmett and Reece start bickering back and forth about what to do, Emmett wants war while Reece implores them both to pursue peace. Judd sits in the middle of the two, as if they are his shoulder devil and angel. Once again we see FLASHES of Asif beating the boys face in, Judd can't seem to get that thought out of his head. Finally he stops them both.

JUDD

Stop.

They stop bickering.

JUDD (CONT'D)

I'm calling the big man.

BEAT.

EMMETT

YES!

REECE

Judd nobody calls the big man.

EMMETT

Reece stop being such a pussyhole
fam.

REECE

Stop talking like that you're from
Richmond. Judd....you do mean Mr.
Big right?

Judd nods. CUT TO a SERIES OF SHOTS. Judd's VOICE-OVER plays
overtop. The shots include city scape shots all corresponding
to what Judd is saying.

JUDD

(VO)

Mr. Big is the man behind the
majority of Charlie's sales. He
owns a club, a wine bar, three
amusement arcades, two pubs, a
diner, a brothel and he's not a bad
golfer.

Now we see shots of Mr Big's HANDS, taking cash and handing
cash back to people. His size and presence is clear even
though we can only see the BACK OF HIS HEAD, FEET and HANDS.

JUDD (CONT'D)

His physical size is nothing in
comparison to his influence. If
you've got a problem in our world,
you go to Mr. Big to solve it. If
Mr. Big has a problem with you, you
better start praying.

INSERT CUT: Mr Big slamming a man's face down on a table,
blood spurts from the man's mouth.

MR. BIG

You see here Jackson, you owe my
colleague Charlie quite a hefty sum
of money. Are you going to pay the
man?

The bloody and beaten man, Jackson responds through gritted
teeth.

JACKSON

I don't have it.

Mr. Big looks over to an ominous character sitting in the
shadows..it's the Mysterious Man. Mr. Big nods to him.

The man gets up and starts walking towards Jackson. BEAT. The Mysterious Man grabs Jackson, throws him to the floor and STOMPS on his FACE. FREEZE FRAME on Jackson's face.

JUDD

(VO)

So....let's go meet the man.

CUT TO:

INT. MR BIG'S PUB - NIGHT

Judd walks into the club, sitting at a table in the corner is MR. Big, a tall, scruffy, intimidating man. Judd approaches the table.

JUDD

Mr. Big

Mr. Big does not look up from his newspaper.

MR. BIG

Don't call me that.

JUDD

Okay what should I call you?

MR. BIG

Nothing.

BEAT.

JUDD

OKay...

MR. BIG

Take a seat Judd.

Judd does as he's told, once he's seated Mr. Big calmly slides a knife across the table, still not taking his eyes off of his newspaper.

JUDD

What's this?

MR. BIG

I want to sample your product.

Judd hesitates.

JUDD

MY product? It's the same as Charlies.

MR. BIG
 (turning page)
 Is it now?

BEAT.

JUDD
 I haven't brought it with me. I
 never travel with it if I can help
 it.

MR. BIG
 Smart.

JUDD
 Look Mr.....sir....I think you
 know why I'm here.

MR. BIG
 Charlie has gone missing.

JUDD
 Yes. And I'd like to take control
 of his patch until things clear up
 and maybe-

MR. BIG
 I'll stop you there.

Judd stops speaking. Slowly and calmly, Mr. Big puts down his newspaper, takes a sip of coffee and leans forward to meet Judd's gaze. BEAT. Judd tries to look strong but the piercing, icy gaze of Mr. Big is truly terrifying.

MR. BIG (CONT'D)
 I'd like to know why you're only
 just coming to me now.

JUDD
 I thought I'd just see how things
 panned out, but since Obo started
 attacking my troops sending threats
 I knew I had to come to you. We
 need to keep the peace.

MR. BIG
 WE don't need to do anything. This
 is your problem not mine. Charlie's
 business is profitable to me, that
 doesn't mean it's essential.

JUDD
 Can you help me or not?

MR. BIG

Let me make something perfectly clear. I don't like pakis, I don't like niggers and I certainly don't like the little snivelling, drug dealing variety. Are you aware that Obo already came to me yesterday with the exact same proposal. He says he can take care of Charlies territory.

BEAT.

JUDD

What?

MR. BIG

He says you're volatile, hot headed, dangerous and not to be trusted. He also says you cut your product fifty percent more than the others.

JUDD

(Raising voice)

That is bullshit!

MR. BIG

Come back when you've got a sample for me, and less of an attitude.

JUDD

Look I'm sorry, I shouldn't have raised my voice to you I know your reputation.

MR. BIG

Oh no....no you do not.

JUDD

I need help, before this truth started between Charlie, Obo and I there was chaos, teenagers getting stabbed left right and center. Do you have kids?

MR. BIG

Eight.

JUDD

Really?

BEAT. He doesn't respond, just keeps staring that cold, icy stare.

JUDD (CONT'D)

It doesn't matter what Obo told you. He is a psychopath and if you give him power he'll come after you next.

MR. BIG

He came to me the second the issue arose, you did not. He showed me respect and in return I will do the same. Now get the fuck out of my pub.

BEAT.

JUDD

Fine.

He gets up and walks towards the door. Mr. Big shouts after him.

MR. BIG

Come back with a sample and less of an attitude and we'll talk.

Judd slams the door behind him. Mr. Big goes back to his newspaper.

INT. PUB CCTV CONTROL ROOM - NIGHT

A room full of computer monitors. The Mysterious Man sits observing Mr. Big, Mr. Big looks at him through the camera.
BEAT.

CUT TO:

INT. CLASSROOM - EVENING

Connie paces back and forth in front of the class. Judd is reading a book, the chapter is titled "Restorative Justice".

CONNIE

Good evening everyone, did you all do some reading up on restorative justice?

The class looks around shamefully, clearly nobody has done their homework. Connie rolls her eyes in annoyance, suddenly she SNIFFS. This sniff catches Judd's attention, he looks at her with a knowing stare. She wipes her nose and gets back to teaching.

CONNIE (CONT'D)

Now, what is restorative justice. It is an alternative to traditional justice. The offender describes why he or she did what they did and the person wronged describes how the crime affected them. This is the form of justice most closely related to that of the Vikings and also our modern justice system.

JUDD

What if the wrong doer hasn't carried out the crime yet, but you know he is going to?

BEAT.

CONNIE

Ummm not quite sure what you mean?

JUDD

Punishing someone before they commit the crime.

CONNIE

Okayyyy....you're talking about prejudice and interestingly enough the Patriot Act signed by George W. Bush did allow the use of imprisonment and even torture if someone was considered to be a potential national threat.

JUDD

Hit him before he hits us.

CONNIE

What was that?

JUDD

Oh nothing.

CONNIE

Now what do we all think about restorative justice? Thoughts? Criticisms? Praises?

STUDENT 1

Load of bollocks if you ask me, it's primitive, it's essentially revenge. Someone hurts you so we figure out a way to hurt them.

(MORE)

STUDENT 1 (CONT'D)
We're not cavemen anymore. It's
simply revenge.

JUDD
What's wrong with revenge?

Student one, a cocky, arrogant glasses-wearing know-it-all turns around with a sneer, ready to lay the knowledge on Judd. It's not until he lays eyes on him and sees Judd's intense gangsterish demeanor that he retreats like a dog with it's tail in between it's legs.

STUDENT 1
Uhhh I dunno.

CONNIE
Judd was it?

JUDD
Yes.

CONNIE
What do you think?

JUDD
I think it's fair, someone harms
you do your best to harm them.

Everyone goes silent.

CONNIE
That's a little ominous there Judd.

JUDD
Malcom X said, if someone put's
their hands on you...then you do
your best to make sure they never
put their hands on anyone else
again.

CONNIE
Well I don't know if Mr. X was the
model citizen when it came to
fairness and justice but okay
that's an interesting perspective.

She and Judd share a quick look, she gives him a slight smile.

Connie begins rambling on about justice etc. As she speaks Judd starts to check her out. He eyes up her LEGS, her WAIST and her BUST.

Connie's voice wakes him up from his daydream.

CONNIE (CONT'D)
Is it hot in here or is it me?

JUDD
What!?

Connie looks to Judd.

CONNIE
Actually I was just sort of
addressing the whole class...

JUDD
Oh....right.

CONNIE
Anyways to summarize there is an
inspirational quote accompanied by
an completely unrelated photo.

She projects on the wall an image of a donkey with a quote
from Winston Churchill. The glass laughs.

Connie fiddles with her collar, she is looking a little
sweaty and pale. She sniffs again. Judd notices this.

CONNIE (CONT'D)
Okay guys that's it for tonight.
We'll see you Thursday.

Everyone starts emptying out. Judd stays seated, observing
Connie's disheveled state. Once the class has emptied out he
approaches her.

JUDD
You okay?

CONNIE
Oh you, revenge man.

JUDD
You look a little-

CONNIE
If you were a super hero that would
be your name.

Judd gives her a funny look.

JUDD
Got a cold huh?

CONNIE

Look I don't really feel like talking I've got a lot of work to do.

JUDD

Suit yourself.

Judd walks out of the classroom. Connie watches him leave, almost as if she wants him to turn back.

EXT. COUNCIL ESTATE - DAY

Obo parks his car in a well hidden corner of the property. He gets out and walks towards another car and hops in. In the car sits JOHNNY, a very dodgy looking young man.

JOHNNY

What's good Obo.

OBO

You cool?

JOHNNY

All good fam I just dropped my new album check this shit.

Johnny turns up the volume so Obo can hear the poorly produced grime track.

JOHNNY (CONT'D)

Is that tight or what?

OBO

Yeah it's good.

Johnny turns it down.

JOHNNY

So what you need?

OBO

What the fuck do you think? You selling candy floss now in addition to guns?

JOHNNY

Alright alright no need to be savage bruv. You all good?

OBO

Just give me the piece.

BEAT. Johnny reaches under his seat and pulls out the gun. He hands it over to Obo.

JOHNNY

I know it aint my business mate but is this related to Charlie going missing?

OBO

That faggot Judd is trying to take over his patch.

JOHNNY

Never liked him. If you need support you know I got your back.

BEAT. Obo thinks.

OBO

You know what? There is something you can do.

BEAT.

CUT TO:

EXT. CAR PARK - DAY

Connie walks to her car and gets in. It's freezing as she rubs her hands together and tries to start the car. It won't start. She tries and tries but no luck.

Meanwhile, Judd is across the lot in his car, fiddling with the small container of white powder. He is deep in thought.

Connie gives up on trying to start the car. Judd begins to drive away, she sees him driving off and rushes out of her car and slams it shut locking the keys inside.

CONNIE

Fuck!

Judd is pulling away.

CONNIE (CONT'D)

Hey! Judd! Stop!

Judd pulls to a stop, she rushes over to his car.

CONNIE (CONT'D)

Hey...can you give a girl a ride?

JUDD
Oh now you want my help?

CONNIE
Can you help me out or not?

JUDD
What's wrong with your car?

CONNIE
It won't start and in addition to
that I just locked the keys in.

JUDD
How are you a teacher?

CONNIE
Okay that's it.

She walks around the passenger seat and invites herself in
the car.

INT. JUDD'S CAR - DAY

CONNIE
96 Great Eastern Street.

Judd looks at her incredulously.

CONNIE (CONT'D)
Problem?

Judd clicks his teeth and they drive off.

CONNIE (CONT'D)
So....

JUDD
So.

CONNIE
How are you finding the class.

JUDD
Subject matter is interesting, the
lecturar is a bit of a space case.

CONNIE
Oh ha ha ha. You know I'm not the
first person to lock her keys in
the car.

JUDD
You also almost killed me last
week.

CONNIE
I suppose I never offered a proper
apology for that.

BEAT. Judd looks at her, anticipating the apology, it doesn't
come.

CONNIE (CONT'D)
You seem to have a bit of an
obsession with revenge and justice.

JUDD
It's more of a keen interest.

CONNIE
May I ask why?

BEAT.

JUDD
No.

CONNIE
The whole mysterious bad ass thing
is so 90's man.

JUDD
Okay.

CONNIE
I think you'll do well in law, you
have the intensity for it. Keep it
up okay?

JUDD
Yeah...sometimes I don't know.

CONNIE
Don't know what?

JUDD
What to do.

BEAT. Connie looks out the window.

CONNIE
Yeah. I get that too.

Judd looks over at her, then down to her leggings. He can't help but stare at her body. She shifts back and forth almost as if trying to get a rise out of Judd.

BEEP! Judd SWERVES the car, nearly missing another car.

CONNIE (CONT'D)

SHIT!

JUDD

Sorry I-

CONNIE

Now who's the space case Mr?

Judd frowns.

JUDD

Sorry I was-

CONNIE

Looking under my skirt?

JUDD

Excuse me?

CONNIE

Boys.

They continue to drive.

CUT TO:

EXT. CONNIE'S HOUSE - DAY

They pull up in front of her place.

CONNIE

This is me.

JUDD

You have that whole house?

CONNIE

Why?

JUDD

It's big.

CONNIE

My dad left it to me.

JUDD
Oh...I'm sorry.

CONNIE
It's okay. Thanks for the ride
Judd.

JUDD
You're welcome.

CONNIE
You know, I'm going to give you my
number. If you ever need want to
chat or something let me know.

She writes it down and hands it to him.

JUDD
Okay.

She gets out and shuts the door. In the distance, Johnny
watches Judd drive off. He is following him.

CUT TO:

EXT. STREET CORNER - DAY

Emmett sits on a curb pondering something. After a moment he
pulls out his phone and dials a number.

EMMETT
Yo. Yeah I thought about it. I'm
in. Fuck these guys.

He hangs up.

CUT TO:

INT. JUDDS FLAT - NIGHT

Judd is looking at Connie's number, contemplating calling
her. Suddenly his phone rings, it's Sally. He answers.

JUDD
Hey Sally.

SALLY
Judd! Hi hunny how are you?

JUDD
I'm okay, how are you holding up?

SALLY

Not good, Judd...I don't know what's going to happen with the trial but I can tell your dad is scared...and if he is scared than I am scared.

JUDD

Okay I'm coming over.

SALLY

No no it's okay, you have your studying to do. You're a good boy Judd I know that. Thank you.

JUDD

Okay well if you need anything at all.

SALLY

All I want is for you to go and see him. He needs you right now, and I know after everything that happened with your mum and-

JUDD

Please dont.

SALLY

Just go and see him, for me?

JUDD

Okay I will. Love you.

SALLY

Love you too Judd, stay safe.

JUDD

Always.

He hangs up, stands up and goes to his window. He notices that there are too cars parked outside his flat, something about them is making him nervous. When he opens his blinds one of the cars drives off and the other follows closely behind. He closes the blinds again.

CUT TO:

INT. REECE'S FLAT - NIGHT

Reece sleeps next to Mia. He is having a nightmare. Images of OBO, GUNS, BLOOD, DEATH. He awakes in a panic.

MIA
What's wrong?

REECE
Nothing I just need some water.

He goes to the kitchen and pours himself a glass of water.
Mia comes in and gives him a knowing look.

MIA
I know when something is up with
you Reece.

BEAT.

REECE
I can't keep doing this shit babe,
Judd, Emmett, the business. It's
not what I want for me, not what I
want for us.

He puts his hand on her pregnant belly.

MIA
You have no idea how long I've been
waiting to hear you say that.

REECE
Money will be tight...

MIA
I don't care, we'll manage. I just
want you to be safe.

REECE
I love you.

They embrace.

MIA
How are you going to break the news
to Judd?

REECE
With caution.

CUT TO:

EXT. STREET 2 - NIGHT

Judd is walking down an alleyway, clearing his head. He dials
Reece.

JUDD
Reece. We need to talk.

REECE
What's up?

JUDD
Met with Mr. Big, didn't go well.
Obo go to him first.

REECE
Fuck...

JUDD
Fuck is right. Where's Emmett?

REECE
Dunno haven't seen him.

JUDD
Isn't that a little odd.

REECE
I suppose.

JUDD
Well find him and meet me at my
place. We need to sort this Obo
thing out now. No more waiting.

Johnny is following Judd, he is holding a knife. Walking
closer and closer to him.

REECE
Okay boss, anything else?

JUDD
No..yeah Reece?

REECE
Yeah?

JUDD
Thanks mate, you're always there
for me.

BEAT.

REECE
See you soon boss.

JUDD
See you soon.

Johnny is about to launch at Judd when the Mysterious Man grabs him by the neck, throws him to the ground and stabs him in the neck. Johnny is dead. Judd has no idea of the event that just transpired behind him.

CUT TO:

INT. OBO'S WAREHOUSE - NIGHT

Obo and his crew are listening to grime, smoking weed, doing coke etc. Scantily clad women dancing. Suddenly two of Obo's men rush in the door.

OBO'S THUG 1
Johnny's dead.

OBO
Turn it off.

The music cuts.

OBO (CONT'D)
Say that again.

OBO'S THUG 1
Cops found with his throat cut
mate.

OBO
Where?

OBO'S THUG 1
Judd's turf.

BEAT.

HOOKER
Oh that Judd he's so fine.

Obo SLAPS the hooker hard across the face.

OBO
I want all of our guys here in an
hour.

Obo walks up to his map of London and rips it down.

OBO (CONT'D)
This city is mine. Judd just
started fucking war.

CUT TO:

INT. JUDDS FLAT - NIGHT

Emmett and Reece enter.

JUDD

Bout time, Emmett where have you been?

EMMETT

What I gotta check in with you every ten minutes.

Judd gives him a look, something is up with Emmett.

REECE

So...Obo.

JUDD

I'm going to call him, we're going to set up a place to meet and then-

EMMETT

We're gunna kill him.

JUDD

No. Hurt him...bad. It's time he knows who he's fucking with.

EMMETT

I'll get the bat.

JUDD

No weapons.

EMMETT

Are you serious? You think he's thinking the same thing?

JUDD

We pull out a bat he pulls out a knife, we pull out a knife he pulls out a gun. It's called escalation and it's not what we want. We just need to teach him a lesson.

REECE

Judd, do you really want to do this? Think about what this means, things will go back to the old days. I have a son on the way, I cant be a part of this.

JUDD

What?

REECE
I'm out Judd.

BEAT.

EMMETT
You are such a fucking pussy.

JUDD
You're out?

REECE
I'm sorry mate, you're going down a
path I can't follow.

BEAT. Judd walks over to his door and opens it. BEAT. Reece
tries to meet Judd's eye but he wont look at him. Reece
slowly walks out the door.

JUDD
Some right hand man.

He slams the door shutting Reece out.

EMMETT
We're gunna need a third man, you
can bet on Obo bringing more.

JUDD
I'll tell him I'm coming alone. You
hide somewhere. If things get
heated that's when you move.

Judd dials Obo, he answers. We cut between Obo's location and
Judd's.

JUDD (CONT'D)
Obo. It's time to meet face to
face.

OBO
My turf.

JUDD
Why?

OBO
Because I said so that's why.

JUDD
Bleak Steet, 4pm. Come alone.

OBO
I don't need no backup.

Judd hangs up.

JUDD
Let's go.

CUT TO:

INT. POLICE STATION - DAY

Asif sits, clearly waiting for Judd to come. Judd never shows.

CUT TO:

EXT. BLEAK STREET - DAY

Obo sits on the hood of his car smoking a cigarette.

Judd pulls up and gets out of his car. He walks slowly over to Obo.

JUDD
Let's make one thing clear Obo, I still want to stick to Charlie's truce. We have more to gain as friend than we do as enemies.

OBO
Nigga I aint your friend. Johnny was my friend though.

JUDD
Johnny?

OBO
You gunna fucking deny it?

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

Obo laughs and clicks his teeth.

OBO
We're past talking bitch, I want Charlie's patch, I want your patch and I want everything you own. And I want it now.

JUDD
That's not going to happen.

We hear Emmett COUGH off screen. Judd and Obo look over to a patch of bushes.

OBO
You brought your boys?

JUDD
Obo calm down.

Obo pulls out his GUN and points it at JUDD.

OBO
Oi white boy, get out of the
fucking bushes.

BEAT. Emmett comes out with his hands raised.

EMMETT
Told you we should have brought
that bat.

JUDD
Yeah that would have made a world
of difference.

OBO
I always knew you were a snake
Judd. Get on your knees.

JUDD
What?

OBO
You heard me, on your fucking knees
now.

JUDD
Even if you shoot me now Obo, you
won't have time to shoot Emmett
too. Gun or not you're out
numbered.

Emmett slowly starts to walk closer to Obo, but Obo keeps the gun pointed at Judd. As Emmett gets closer to Obo, Judd gets a confused look on his face. Obo smiles.

OBO
Apparently I'm not the only one who
thinks you ain't cut out for this
game.

JUDD
Emmett?

Emmett doesn't say anything. He stands next to Obo, he has betrayed Judd. Obo walks slowly up to Judd and points the gun right at his head.

OBO

You're done. You walk away. You have someone deliver me the last of your product and any money you've made selling it. Then you disappear. Understood?

JUDD

Fuck you.

OBO

Emmett?

Emmett walks up to Judd.

JUDD

Come on man.

Emmett KICKS Judd hard in the face. Judd goes down as Emmett begins beating the living hell out of him. When Judd can barely move, Emmett gets off and backs away.

OBO

Get me my shit.

He spits on Judd. Obo get in his car, Emmett get's in Judd's. They both drive off leaving Judd in a bloody mess on the side of the road.

CUT TO:

INT. REECE'S FLAT - NIGHT

Reece and Mia are watching a film, cuddling with a bowl of popcorn. KNOCK KNOCK at the door.

REECE

Oh fuck.

MIA

Who is it?

REECE

If I know Judd it's him come to say he's sorry and ask me to come back.

MIA

Just do what we talked about okay? Don't let him convince you.

REECE

Hey I'm not a complete pussy babe!

MIA

I know. Hurry back this is the best part.

Reece gets up and walks to the door. He opens it to see not Judd but Obo's thug. BANG. Reece winces in pain. Mia is in shock for a moment as the thug runs back to his car and drives off. Reece looks to Mia, then down to his belly, he has been shot. He falls to the floor. Mia runs over and cradles him.

MIA (CONT'D)

Reece! Reece! Oh my god Reece!
Nooo!

He is dead.

CUT TO:

INT. CONNIE'S HOUSE - NIGHT

Connie is cooking spaghetti when she hears a KNOCK at the door. She looks over as we TRACK IN to the door. Slowly she makes her way over and opens it. Judd falls through into her house covered in blood.

TIME JUMP TO:

Judd's eyes open up to see Connie looking at him sympathetically.

CONNIE

Drink this.

She hands him a cup of tea.

JUDD

Thanks.

He takes a sip.

CONNIE

I don't want to jump right in but I think an explanation is in order.

JUDD

What time is it?

CONNIE

One in the morning.

JUDD

Shit.

Judd tries to raise himself up but struggles and falls back to the sofa.

CONNIE

Easy there champ.

JUDD

My phone...

CONNIE

You'll get your phone but you just showed up on my doorstep looking like something from Saw 5 and I think I deserve to know what the hell is going on.

JUDD

I had a little (BEAT) disagreement.

CONNIE

You don't say.

JUDD

Look it's a long story.

CONNIE

I have time.

JUDD

I don't.

He gets up and moves towards the door.

CONNIE

Want a bump?

BEAT. Judd stops in his tracks, he turns around to look at Connie. She is holding a bag of cocaine.

JUDD

I knew it wasn't a cold.

TIME JUMP TO:

Judd and Connie rip a massive line. They're laughing and chatting and drinking whiskey.

CONNIE

My dad left me this bottle, 18 years aged in Oak. Nice right?

JUDD
You are just full of surprises.

CONNIE
Oh you have no idea.

JUDD
I wish I had known all of this
earlier.

CONNIE
Yeah why's that?

JUDD
Maybe I would have made some
different decisions. You believe in
fate?

CONNIE
Not at all. Fate didn't help me get
over my addiction, fate didn't get
me this job and certainly didn't
take my father away from me.

JUDD
Sounds like you've had a tough run.

CONNIE
Haven't we all.

JUDD
I'm a drug dealer.

CONNIE
Yeah I figured as much. So what you
owed someone money or?

JUDD
It's like this.....I'm one of the
Lords of London.

CONNIE
The what now?

JUDD
Lords of London, that's what they
call us. Between the three of us we
run the cocaine in all of the major
boroughs.

CONNIE
So...LOL.

JUDD
I don't see what's so funny.

CONNIE
No I mean like that's the
abbreviaton. Lord of London. LOL.

BEAT. Judd laughs.

JUDD
Never thought of that. Sounds a bit
silly now doesn't it?

CONNIE
Yeah.

JUDD
Anyway, one of us...Charlie has
gone missing, and now there's a bit
of a scramble to take over his
territory. This (Judd points at his
bloody face) is a result of said
scramble.

CONNIE
Sounds to me like it's time to get
out of it then.

JUDD
It's all I know.

CONNIE
You're incredibly bright Judd, all
the work you've handed in is great.
You should really consider a career
in law.

JUDD
Maybe.

Connie puts her hand on his leg.

CONNIE
Maybe it's time you ended your
tough run.

He looks up at her, they stare in to each others eyes. Connie
kisses him, passionately. They start to rip off each others
clothes, Connie almost has Judds trousers off when his phone
RINGS.

JUDD
Fuck.

RIGHT STUFF

I dont know. Mate this is getting out of hand, whatever is going on between the two of you needs to end now. If Charlie does come back things can go back to normal.

JUDD

There's no going back.

RIGHT STUFF

Judd.....

Judd hangs up the phone. He wipes the tears from his eyes.

CONNIE

What's up?

JUDD

Reece...

CONNIE

Who's Reece?

JUDD

My best friend...he's dead.

CONNIE

Oh my god.

She rushes over to Judd and hugs him.

CONNIE (CONT'D)

I'm so sorry. What can I do?

Judd just rests his head on her shoulder and cries. Connies phone BUZZES. Judd looks to it on the table. There's a text message from CHARLIE. BEAT. Connie looks down to it, then looks up at Judd as though she's just been caught. Judd grabs her phone.

JUDD

What the fuck is this?

CONNIE

Nothing he's just a friend.

Judd looks to the coke on the table, then back to Connie. He goes to the table, dabs his finger in the coke and tastes it.

JUDD

Tell me what is going on now.

Tears build in Connie's eyes.

CONNIE

I owed him money....a lot of money.
He said....he said there he needed
help in some kind of plan to...

JUDD

To what?

CONNIE

To get rid of you.

BEAT. Fury build in Judd's face. Once again he sees FLASHES of Asif beating up the teenager. The FLASHES build and build until Judd GRABS Connie by the THROAT and THROWS her to the sofa. He get on top of her and begins strangling her.

JUDD

You fucking bitch! My friend is
fucking dead because of you!

Connie tries to speak through the strangling.

CONNIE

I'm sorry...I didn't want to-

JUDD

Didn't want to what? Huh? Say it go
on. You wanted to teach me about
justice? How's this for fucking
justice.

He keeps strangling her, her eyes slowly begin to close, she is losing consciousness. Judd lets go.

JUDD (CONT'D)

Don't ever try to contact me again.

He grabs his jacket and walks towards the door.

CONNIE

Judd I'm sorry! Let me help you,
you can leave this all behind you
don't have to do anything.

Judd SLAMS the door behind him. Connie falls to the floor crying.

CUT TO BLACK:

BLACK SCREEN.

JUDD
(VO)
Fuck these cunts.

CUT TO:

EXT. STREET 3 - DAY

MONTAGE. UPBEAT HIP HOP MUSIC. Judd starts making CALLS. Everyone he knows on his phone. We see all of the young drug dealers answering his calls, calling their friends and setting something up. Judd is about to start WAR.

He goes to his apartment, goes into his SAFE and takes out hundreds of thousands of pounds in CASH. We see him handing CASH to multiple teenagers and thugs.

We see some of Judd's men stalking Mr. Big's pub, planning their tactics.

In the same MONTAGE we see Obo, Emmett and their men getting ready as well. Guns being passed amongst Obo's crew members.

SLAM. Judd BURSTS through Mr. Big's pub, GUN in hand and with five men at his back they quickly take out all of Mr. Big's men with ease. Judd walks up to Mr. Big and points a GUN at his face. Mr. Big stares back with a confident smirk.

JUDD
You're going to help me.

Mr. Big keeps smirking.

END MONTAGE

CUT TO:

INT. PRISON - DAY

Asif sits at the visitors window, tapping his FOOT nervously. Judd enters and sits down in front of him. They both pick up the phone.

ASIF
Thank you for coming.

JUDD
How's the trial?

ASIF

Enough about me, how are you my son? How is school?

JUDD

I quit.

ASIF

Oh. Well I think that's an irresponsible decision.

Judd looks at around at their surroundings, he raises his eyebrow at Asif.

ASIF (CONT'D)

Good point. Look Judd, I'm sorry about this, this is not the example I wanted to set for you.

JUDD

It's fine.

ASIF

No it's not, first I abandon your mother and then-

JUDD

I told you never to bring that up again.

BEAT.

ASIF

Do you still have it?

BEAT. Judd pulls out the vile containing the white powder.

ASIF (CONT'D)

Where did you spread the rest of them?

JUDD

I don't think she'd want you to know.

ASIF

I'm so sorry my boy, I failed you...I failed her.

JUDD

Just get through this trial, clear your name as best you can and-

ASIF

Judd...the trial is over, the judge has given me my sentence.

JUDD

And?

ASIF

I will die in here Judd, this prison is now my coffin.

BEAT. Judd looks slightly sympathetic for a moment.

JUDD

You know...I've been living in a prison too. I came here today because...because....well...things are going to change.

ASIF

I'm not an idiot, I know what you get up to, I never intervened because I always knew that you were destined for greatness. Your friends know it too, that boy you used to bring around...Emmett and of course Reece.

Judd winces at the name.

ASIF (CONT'D)

They knew you more than any of them could leave this world behind. Do it Judd, make something of yourself.

BEAT. Judd looks at his father, a long moment between the two of them. Judd then get's up and looks down at Asif.

JUDD

I forgive you.

He walks away. Asif looks down through the mirror. Judd left the vile. Asif cries.

CUT TO:

INT. JUDD'S BUILDING - NIGHT

Emmett walks down the long corridor, slowly, confidently and whistling. He spins a CROWBAR around as he makes his way towards Judd's door.

Once he reaches the door he tries to enter the pin to open the lock. After three failed attempts...

EMMETT

Fuck it.

He begins SMASHING away at the handle. An old lady next door pops her head out to see what's happening.

EMMETT (CONT'D)

Do you know the difference between you and this doorknob?

She says nothing.

EMMETT (CONT'D)

It would only take one swing to crack you open. Get your old ass back your fucking flat.

She quickly retreats into her home, Emmett shouts at her.

EMMETT (CONT'D)

You call the cops I'll be breaking down your door next.

He takes one more swing breaking the doorknob, he enters Judd's flat.

INT. JUDDS FLAT - NIGHT

Judd isn't home. Emmett makes his way to the SAFE and opens it. He takes ALL of Judd's money, stuff's it into a rucksack and leaves the flat.

INT. JUDD'S BUILDING - NIGHT

Just as Emmett is exiting the door Judd approaches, they stop in their tracks. BEAT. Emmett draws a GUN and points it at Judd.

JUDD

I never liked you much Emmett. But Reece, he loved you...he trusted you.

EMMETT

What the fuck are you talking about?

JUDD

He's dead.

BEAT. Judd's words hit Emmett like a ton of bricks.

EMMETT
Nothing to do with me.

JUDD
Fucking coward.

EMMETT
Big words for a man looking down a
barrel.

Judd says nothing.

EMMETT (CONT'D)
You were never cut out for this
game Judd, you don't have the
balls.

Emmett COCKS the GUN.

EMMETT (CONT'D)
I'm sorry about Reece.

Emmett is about to pull the TRIGGER when WHACK! He is hit hard with a blunt object to the head. He falls to the floor and standing there holding a heavy book is Connie. She and Judd look at each other for a moment. Judd kicks Emmett hard but he is unconscious. Judd grabs the rucksack and turns around the leave without even looking at Connie.

CONNIE
Wait Judd.

He stops but doesn't look around.

CONNIE (CONT'D)
I want to help you, please? What
can I do?

BEAT.

JUDD
Tie him up, fix my door, and never
speak to me again.

He leaves.

CUT TO:

INT. MR BIG'S PUB - NIGHT

Mr. Big picks up the phone and dials Obo.

OBO

What?

MR. BIG

Judd is planning something. Meet me at my pub in an hour. We need to take him out tonight.

OBO

That's what I've been waiting to hear.

MR. BIG

Come alone, we can do this ourselves.

BEAT.

OBO

Sure.

He hangs up.

CUT TO:

EXT. STREET 3 - NIGHT

Judd stands next to an alley with five young teenagers.

JUDD

If you boys want to move up this is your chance. You help me tonight I can offer all of you a piece of not only Charlie's patch but also Obo's.

They all smile and fist bump each other.

JUDD (CONT'D)

No killing. I don't want to see anyone die tonight, that being said....you do what you have to do. Let's make them pay for Reece.

All the boys raise their fists "FOR REECE!"

CUT TO:

INT. MR BIG'S PUB - NIGHT

Mr. Big sit's..waiting, Right Stuff is there as well. Obo walks in.

OBO

What the fuck is this little shit
doing here.

MR. BIG

He's here to represent Charlie.
We're all going to have a nice
little chat Obo.

OBO

What? You set me up?

MR. BIG

No. Judd did. We're going to work
this all out once and for all.

OBO

I'm fucking out of here.

Obo turns and walks towards the door.

MR. BIG

Are you forgetting who I am?

Obo stops. BEAT. He reluctantly takes a seat across the room
from them.

RIGHT STUFF

Obo I just wanna say I had nothing
to do with i-

MR. BIG

Grow a pair you little pansy.

EXT. MR BIG'S PUB - NIGHT

Judd approaches the building. He takes a deep breath.

JUDD

This is for you Reece.

He opens the door.

INT. MR BIG'S PUB - NIGHT

Judd enters to see Mr. Big, Right Stuff, and Obo all sitting
and waiting for him. The room is quiet.

OBO

Sit down.

Judd walks over to a table positioned in the middle of the room and takes a seat. Obo sits directly across from him.

OBO (CONT'D)

Here's what's going to happen.
Leave town, I'll take over the
operation with Mr. Big overseeing
things and in return I won't put a
bullet in your head.

JUDD

Wow that sounds like a great offer.
I got a better one though.

RIGHT STUFF

Judd before you say anything
there's something you should know.

MR. BIG

Don't.

Mr. Big and Right Stuff exchange a look. Judd observes this.

JUDD

What?

Right Stuff looks like he really wants to say something.

RIGHT STUFF

Charlie is-

Mr. Big slaps Right Stuff across the face.

OBO

You're not leaving until you agree.

BEAT. Judd thinks long and hard about the proposition.

JUDD

I came to tell you that I'm out.

BEAT.

OBO

Really?

JUDD

Really.

Mr. Big smiles.

JUDD (CONT'D)

But you're not getting Charlie's patch, in fact you're not getting anything at all.

OBO

You sure about that?

JUDD

Oh I'm sure. Here's the deal. Mr. Big is going to take over, Right Stuff will do what he does best which is be someones right hand bitch.

RIGHT STUFF

Hey!

JUDD

And you're going to leave the game Obo.

BEAT. Obo looks to Mr. Big and Right Stuff. He sees that he is beaten and outnumbered.

OBO

You think you can do this to me! I own this fucking city!

Obo gets up, draws a GUN and points it at Judd. FREEZE FRAME. Judd's voice over comes in.

JUDD

(VO)

So here we are. This fucking idiot really just doesn't know when to quit. I thought long and hard about what to do here, and I realized that the only option was to remove myself from the equation. This is a boys game, and I'm done being a boy. Reece died with the hope that guys like us can change, we can be more than this shit. And now...I'm going to die with that same hope.

Obo PULLS THE TRIGGER. CLICK! Obo looks at the gun.

OBO

What the fuck?

He tries to pull it again and again. CLICK. CLICK. CLICK.

OBO (CONT'D)
Fuck you Johnny!

Judd gets up and pulls out his own GUN and points it right at Obo's face. Obo looks terrified.

OBO (CONT'D)
Hey man..come on I wasn't actually going to kill you.

JUDD
Is that what you said to Reece?

OBO
It was just business mate, you would have done the same thing.

JUDD
You're right.

Judd COCKS the gun. Obo closes his eyes. Mr. Big presses PLAY on his PHONE. A recorded conversation between Mr. Big and Charlie plays.

CHARLIE
This is how we're going to get rid of Judd.

As Charlie's voice narrates his grand plan, we see images of all of the things he is describing.

CHARLIE (CONT'D)
Step 1. Convince Judd to start studying again, he's a smart boy and he'll see the merit in it. Step 2. Get Right Stuff to tell him I've gone missing. Step 3. Ignite a war between he and Obo so that Judd has no choice but to make a strong decision.

Mr. Big presses STOP. The room goes quiet.

MR. BIG
It seems you have a guardian angel Judd.

JUDD
What the fuck was that?

MR. BIG

That was a man who has seen the error of his ways. Kids dying on the street, families being ripped apart by drugs, chaos in the streets. There is no way to keep these things from happening. But that doesn't mean we should pull the good men down with us.

Long BEAT as Judd let's this all sink in.

JUDD

This was all a plan?

Mr. Big nods. Judd gets angry.

JUDD (CONT'D)

I don't appreciate being manipulated.

He points the gun back at Obo.

OBO

No!

Mr. Big pressed PLAY again.

CHARLIE

Step 5. Make him fall in love.

Judd takes his finger off the trigger. He gets a FLASH of Connie's face. He lowers the GUN.

MR. BIG

Get out of here Judd. I'll take care of Obo.

Judd walks over slowly to Obo until their noses are almost touching.

JUDD

I want you to remember this, after Reece...after everything you did. I spared you. You can leave this all behind too.

Obo just stares back at him. Judd DROPS the GUN on the table. He nods to Mr. Big and walks out the door.

EXT. MR BIG'S PUB - DAY

SONG PLAYS - <https://www.youtube.com/watch?v=egECs7VmOgE>

Judd walks out and looks up at the sky. The SUN breaks through the clouds as morning approaches. He begins to RUN!

As he runs through multiple streets and alleys we see the WHOLE MOVIE play through his mind. Asif, Sally, Reece, Emmett...Connie. He runs and runs.

Separately, we see Emmett walking up to a grave. He falls to his knees crying. The grave reads Reece Stanton. Emmett puts his hand on the gravestone, crying his eyes out.

We see the teenagers who were helping Judd go to Reece's house. Mia opens the door, they hand her a bag and leave. She looks inside, it contains over half of Judd's money.

Some more of the teenagers turn up at Sally's door. They give her a bag and leave. She looks inside to see the other half of the money.

Judd keeps running and running, sweating. He is clearly on his way to a specific location.

INT. CONNIE'S HOUSE - DAY

The sun is shining bright through Connie's window. She sits on the sofa crying. KNOCK KNOCK. Someone is at the door. She walks over to open it as the MUSIC BUILDS.

She opens the door as SUNLIGHT pours in. When the light clears, there stands JUDD. He looks at her with pure vulnerability.

Connie SMILES at him.

CUT TO BLACK:

THE END