

EXT. CAR PARK - LATE NIGHT

We see A MAN dressed in black, the hood is pulled over his shadowy face. There is a scar running down his cheek. He is walking away from the S Class Mercades and we see the car with its boot open. There are flashing blue lights everywhere and we watch as the camera tracks to the boot and we see a body in the blood splattered boot.

FADE OUT:

FADE IN:

TEN HOURS EARLIER:

We see a line of parked cars on a dark, misty night. The street lights glow orange as a shadowy figure slowly walks along the pavement.

ADAM MISTRY pulls his hoodie tighter over his head before allowing his fingers to stroke each car he passes. A small spark emits from his finger tips of his un-gloved hand as he touches each car. Then for no apparent reason he stops at one, we see him smile a little as he touches the door handle.

ADAM MISTRY

Now what do we have here?

He stands back a step and some of the street lamps go out around him.

ADAM MISTRY (CONT'D)

Open.

His command seems to have been heard by the car, it obeys and the central locking disengages.

ADAM MISTRY (CONT'D)

Now then.

He pulls his hoodie down from his head and settles down, removing the other glove from his hand he runs his fingers over the steering wheel and grips it at the ten past two position.

CUT TO:

INT. CAR - AFTERNOON

The scene outside the car instantly turns to bright daylight and the street is busy with traffic and pedestrians.

The passenger door opens and a petite blonde WOMAN FRANCESCA MASON sits down. She looks tired and depressed.

FRANCESCA MASON

Oh wow thank god that's over with.
I hate shopping on a Saturday.

She fixes her seat belt.

FRANCESCA MASON (CONT'D)

Sorry, hello darling. Thanks for
picking me up. How was your day?

KAI MASON (O.S.)

Yeah fine, busy... Lonely. You
know how I hate the office when
its empty. But to be fair I got
a lot done.

FRANCESCA MASON

That's good love. Are you working
tomorrow too?

KAI MASON

Not too sure really, depends on
the results of what I did today.

His mobile phone rings.

KAI MASON (CONT'D)

Talk of the devil. Sorry I have
to get this.

CUT TO:

INT. BEDROOM - DAY

We see EMILY MILLS slowly rise from her bed. She is naked
and smiling. She stands to leave the bedroom we track her
into the living room.

INT. LIVING ROOM - AFTERNOON

We see the room has fresh flowers about the place and on
top of a table is a large white box and a much smaller
jewelry box on top of that.

The sound of a phone ringing is heard.

MANS VOICE (O.S.)

Hello?

EMILY CHUNG

Oh you are a darling and you know
how to please me.

She pulls open the smaller box revealing the contents as
a pair of diamond encrusted earrings.

She smiles even more and grabs at the large gift pulling
the lid off. Below the protective white tissue paper was
an exclusive white linen dress.

EMILY CHUNG (CONT'D)

Oh my gosh how amazing are you.
Does that mean we're...

MANS VOICE (O.S.)

Yes yes, of course shall we say
next weekend? Why not make it
Paris this time?

EMILY CHUNG

You're kidding? But you hate Paris.

CUT TO:

INT. CAR - AFTERNOON

FRANCESCA MASON

You're kidding? But you hate Paris!

He gestures for her to keep her voice down.

KAI MASON

If its for the good of this
partnership we have then I don't
mind honestly.

Francesca Mason slumps deeper into her seat.

Adam releases the wheel from his grip.

CUT TO:

INT. CAR - NIGHT

ADAM MISTRY

Now this could be an interesting.

He puts the seat belt on.

ADAM MISTRY (CONT'D)

Start!

The engine comes to life.

ADAM MISTRY (CONT'D)

Recent Destination.

The GPS springs to action giving verbal instructions and
as he drives away the street lamps come back on.

CUT TO:

INT. CAR - NIGHT

As Adam Mistry drives through the night streets he looks
out of place in the top of the range car. In his line of
work he would never be able to afford to lease it.