

LAWPROOF - #1 PILOT

Written by

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And

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1 EXT. POLAND - STREET - NIGHT 1 *

SUPERIMPOSE: Poland, November 12th, 1996.

It's all quiet in the Polish town. The streets close in on us. Something isn't right.

2 EXT. STREET -- OUTSIDE HOUSE A -- CONTINUOUS 2

There's a MUFFLED SMASH as a window is broken. We don't SEE it.

3 INT. HOUSE A - DOWNSTAIRS - CONTINUOUS 3

We're in darkness but everything seems fine. THEN:

A SHADOW moves silently through the room. Slowly. Out of place.

4 INT. HOUSE A - FUSEBOX - CONTINUOUS 4

The figure blows the fuses. The lights on the oven cut out. Suddenly it's gotten even quieter.

In a second we're lost in the dark again.

5 EXT. STREET - OUTSIDE HOUSE A - MOMENTS LATER 5

A second man, all in black, hits a remote control trigger and the telephone exchange dies, cutting off the house.

We HEAR the phone line die.

6 INT. HOUSE A - KITCHEN - CONTINUOUS 6

The first man's back in the kitchen setting an explosive. Pushing the detonator into the charge he turns to the window, lighting up his face from the streetlight.

It's MARC YAGER, Interpol Agent.

His eyes scan the room, fast, to the door and then back to the bomb.

He hits the switch and the LED lights up red. Suddenly he's weary of it now, placing it down on the floor gently, like it's nitro.

THE RADIO CRACKLES. Yager freezes.

ANOTHER CRACKLE. Something is wrong.

All Yager can do is wait, he can't move. He leans into his radio.

YAGER
(on radio)
Nick? Is that you?

Beat.

7 INT. HOUSE B - ROOM - CONTINUOUS 7

NICK HOLMES, Interpol Agent number two, taps his radio.

NICK
In position. I've got eyes on you
Bear.

Nick raises his binoculars, checks his digital watch, arms the radio detonator and taps his sniper rifle. Everything is go.

The remote detonator gets tossed into an open back-pack. It was Nick down on the street. His back-pack is full of CONFIDENTIAL papers, some in foreign languages.

Wire cutters are on the floor in the room. Nick's taped a box outline on the window to shoot through in case things get noisy.

8 EXT. STREET - CONTINUOUS 8

The two houses are opposite each other. Nick is covering the house Yager is in. Over this:

YAGER (O.S.)
Copy that.

We hear him sigh. We still don't know the plan.

9 INT. HOUSE A - KITCHEN - CONTINUOUS 9

Relaxing, Yager plants the charge. Back to work, past an empty dog bowl.

YAGER
(on radio)
You have a dog?

NICK (O.S.)
What?

YAGER
Do you have a dog?

NICK (O.S.)
No.

YAGER
Cat?

NICK (O.S.)
Rachel has allergies.

YAGER
Oh.
(beat)
Poisoning the dog was a good idea.

10 INT. HOUSE B - ROOM - CONTINUOUS

10

Nick tapes two photos the window, one on top of the other, the first of his wife Rachel and the second of their mark for visual ID. He quickly flips to Rachel, then back to Green Contact. Tapping it to commit the face to memory as he speaks.

NICK
(on radio)
The simpler we make this, the easier it'll be. This guy should be happy we're not poisoning him.

Nick puts a second denominator switch next to him, keeping it close. Armed.

YAGER (O.S.)
What is our situation?

NICK
There's no British.

11 INT. HOUSE A - HALLWAY - CONTINUOUS

11

Yager's clearing the house, gun drawn. Trying not to make too much noise. Taking everything in.

YAGER
F**king Brits.

NICK (O.S.)
See anything you like?

Yager takes some cigarettes lying on a table. And a lighter. He swaps them for another charge of C4.

YAGER
Nothing.

Yager picks up a bronze figure and inspects it; he flips it over and checks out the base.

YAGER (CONT'D)

It's all crap.

The statue gets thrown carelessly back. Yager pulls open the black-out curtains so Nick can see him. It's still way dark out. They're still alone...

12 INT. KITCHEN - CONTINUOUS 12

A THIRD FIGURE moves in the kitchen. We're WITH THEM for a second; watching Yager out in the hall.

13 INT. HALLWAY - CONTINUOUS 13

Yager clears his last room and waits against a wall.

YAGER

I'm ready.

14 INT. HOUSE B - ROOM - CONTINUOUS 14

That's our cue, it's big gun time.

NICK

Wait...

Nick puts down the binoculars and picks up his rifle. Checks the scope and finds the house through the box. When he's set up:

NICK (CONT'D)

I'm go. No movement up there.
When ever you're ready.

Nick's ready, gun armed. He can't see the Third man.

15 INT. HOUSE A - HALLWAY - CONTINUOUS 15

Yager's still waiting. He listens for movement upstairs. Nothing. He's ready.

YAGER

Commencing extradition. Go.

With his own go, Yager begins takes to the stairs, still wary.

*

16 P.O.V. STAIRS - YAGER MOVES UP THE STAIRS 16

Slowly making his way up.

- 17 EXT. STREET - HOUSE A - CONTINUOUS 17
There is still no activity from the house, as if the place is empty. It's not.
- 18 INT. HOUSE A - STAIRS - CONTINUOUS 18
It's all shadows and darkness upstairs too. The light from the street shines in from a window. It's like it's been deserted.
Every step is building tension. Yager is trying not to put a foot wrong.
Then though the darkness he can SMELL something.
- 19 INT. HOUSE B - ROOM - CONTINUOUS 19
Nick keeps Yager's cover as best he can. Then, through the windows:
MOVEMENT DOWNSTAIRS.
Nick jumps.
NICK
Wait!
- 20 INT. HOUSE A - UPSTAIRS HALL - CONTINUOUS 20
Slamming against a wall as quietly as he can Yager takes cover. At least he got upstairs. He's hiding in a shadow, gun drawn, aimed back down into the darkness.
YAGER
Nick?
- 21 INT. HOUSE B - ROOM - CONTINUOUS 21
Nick is frantically searching the windows on the first floor. He knows he saw something move.
NICK
There was movement from the front room. Did you hear anything?
YAGER (O.S.)
No. Are you sure Nick?
NICK
Something moved.
There's nothing there. Nick's searching. Nothing. *

- 22 INT. HOUSE A - UPSTAIRS HALL - CONTINUOUS 22
Yager checks his weapon just in case. Nick's probably just spooked.
- YAGER
Nick, we have to move. It must be the darkness. I hear nothing. Keep that gun pointed at me and we will be okay. Okay?
- NICK (O.S.)
(reluctant)
Copy. Keep your ears open.
- Nick isn't happy. Yager pulls himself back to his feet, he needs to keep moving.
- YAGER
I am heading down the hall.
- NICK (O.S.)
Last room on your left. Unless he bailed on us.
- Yager moves along the hall clearing rooms. He's getting faster as he goes. The tension is building.
- 23 INT. HOUSE B - ROOM - CONTINUOUS 23
Nick's finger moves to the trigger then relaxes. He's really feeling the pressure.
- 24 INT. HOUSE A - UPSTAIRS HALL - CONTINUOUS 24
Footsteps approach the last door off the hall. Yager is ready to go. Tension.
- 25 INT. HOUSE B - ROOM - CONTINUOUS 25
Nick's breathing heavy, he eyes the two photos that he brought, reminds us who we're looking for. THEN: back to Yager, he can see Marc through the window.
- 26 INT. HOUSE A - UPSTAIRS HALL - NIGHT 26
The door is cracked open. Yager waits. Breathes. Tension. *
- 27 INT. BEDROOM - CONTINUOUS 27
We haven't been here before. It's still. There is a body in the bed. Sleeping?

Beat.

YAGER STORMS IN. Gun drawn.

Yager's eyes search the room. Something is wrong. The body has NO EYES. Some-one got here first. Who? We can feel Yager's heart beating.

He grabs for his radio. How does he explain this?

YAGER
Nick...?

NICK (O.S.)
Go ahead.

YAGER
His eyes have been taken out.

Beat.

TWO SILENCED SHOTS punch into Yager's back. He drops to the ground. Dead.

NICK (O.S.)
What?

28 INT. HOUSE B - ROOM - CONTINUOUS

28

Back with Nick, he's not sure what's wrong. Still waiting for an answer.

NICK
Yager?
(beat)
Yager? What was that?

No answer.

Nick can't see through into the house. He has no idea what happened to Yager.

NICK (CONT'D)
Yager? Come in!

Nothing.

The training starts to kick in. He clears his head by shaking it.

NICK (CONT'D)
Shit.

Nick's up on his feet. Loading his handgun.

29 INT. HOUSE A - BEDROOM - CONTINUOUS 29

THOMAS QUINN, a mysterious figure is now holding Yager's radio. He is wearing black leather gloves and we can only SEE his mouth. He must be the other man in the house. He is English, and therefore evil.

QUINN
(on radio)
It was a shame about your partner.

30 EXT. OUTSIDE HOUSE B - CONTINUOUS 30

Nick snaps to the radio in his other hand. His finger eases off the trigger and he grabs for the remote detonator.

He hits the switch. Beat. NOTHING HAPPENS. The charges have been disarmed. That was plan B.

Back to the Radio. His brain ticks over for a second. Does he respond? He looks over the street to the target house. It seems a lot farther away now. Eventually:

NICK
(calm)
Who is this?

Nick begins to move again. He's coming for whoever it is.

QUINN
American eh?

31 INT. HOUSE A - HALLWAY 31

Quinn is making his way out of the house right under Nick's nose. He's hurrying though.

QUINN
I couldn't have your contact
leaking my activities to the KGB.

NICK (O.S.)
Who is this?

Quinn stops. He wants to answer but knows better. At the door he drops the radio to the floor. He's waiting for his moment.

32 EXT. OUTSIDE HOUSE A - MOMENTS LATER 32

Nick reaches the front of the target house and stops. Checks his watch. Then, into the RADIO:

NICK
Who is this?

Nothing. The radio's been ditched. All the time he waits by the front door Quinn can make his escape, or set a trap.

Nick drops his radio to the floor. He's not going to need it. He checks the barrel of his gun one last time. Safety off.

SOMEONE storms out of the back door in the dead of the night. Nick snaps back. He looks at the front door, then round the building.

Nick can make out a figure running through down the street. Surely that's the killer.

Pulling himself up to his feet, Nick has a decision to make; does he go after the killer, or is he going into the house?

Nick's eyes hit the photo of Green Contact and what's behind it. He's really weighing everything up.

The killer is getting away. Nick gives chase. It's on.

Nick's footsteps grow fainter. Back to:

33 INT. HOUSE B - ROOM -- CONTINUOUS

33

Steady footsteps enter the room. We don't see the owner, only the mess left by Nick on his way out. He left everything.

The figure goes to the window and inspects it. Then to the photo of Green Contact. The figure stands there, slowly taking in the room like Nick might have left something valuable and hidden. Who-ever it is, they ignore the rifle, the back-pack and the rest of the equipment. It's intense.

A gloved hand reaches for the photo stuck to the window and pulls it off. Revealing what Nick stuck behind it.

Beat.

The glove strokes Rachel's picture for a second, then RIPS IT DOWN.

34 INT. OUTSIDE HOUSE B -- CONTINUOUS

34

Nick runs down the street, oblivious to it all.

CUT TO BLACK.