

THE DRIVER

Action Crime Suspense Thriller

Written by

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FADE IN:

1 EXT. CAPE TOWN - DAY 1

Hovering above the city of Cape Town we get a glimpse of the city's beauty, though not leaving out the raging Taxi drivers. We move closer towards a tall building.

Through one of the windows we see MARK WILSON waving at his cohorts. Mark is a system analyst at SASS (South African Secret Service) in a classified surveillance division.

2 INT. SASS HEAD QUARTERS - DAY 2

Mark is heading towards an exit with a smile. Along the way an older woman drops a file, Mark comes to the rescue... He gets his glory. While the credits are rolling we see him entering a lift, all smiles... He is now near the big exit. He waves once more at the security guards standing behind the counter.

JERFESON

Have a good day Mr. Wilson!

MARK

You too Jerfeson!

3 EXT. SASS HEAD QUARTERS- CONTINUOUS ACTION 3

Mark turns left after exiting and heads to the underground parking lot. He walks towards a luxurious car. A sound track covers the engine sound.

FADE TO:

4 EXT. PRIMARY SCHOOL- MAIN GATE - DAY 4

Mark's car stops into frame. The school is out! Children are everywhere. We notice Mark gazing out looking for something. In the crowd of pupils walks a young woman, Mark's wife. GRACE, a lady in her late 20's. She teaches at the primary school. Holding her hand is their five year old son ANDY.

Andy drops his toy.

ANDY

Mommy, I dropped my toy

(CONTINUED)

She lets go of him and he picks it up. Picking up his toy Andy eyes his dad's car and runs toward it. They both enter the car. Andy who is sitting at the back of the car is very excited, by the look of his face he has much to say about today. Mark kisses his wife, leans over and brushes his kid's hair.

MARK

So how was your day honey?

GRACE

(cynical)

It was great, the kids behaved very well today.

MARK

(cynical)

You didn't suspend anyone today?

GRACE

No!

Andy stares at the two jokers not understanding anything they are saying.

ANDY

Mom, what is to suspend?

The two jokers look at each other.

MARK

In this context?

Mark whispers and shakes his head with a smile.

GRACE

Say one day you decide to leave your toy at home and take another one to school. That is suspending something.

Andy looks very serious. They laugh again. In the blink of an eye a Taxi almost smashes them whilst overtaking. Mark swerves. Brakes are applied and wheels burn.

MARK (O.S.)

Bloody TAXIS!

Hoots are heard. We focus on the window of the backseat of the taxi and notice a shocked young lady.

(CONTINUED)

We get a clear view of her face. Her name is YOLANDA, a young lady in her late 20's.

BACK TO:

Mark looks at his wife who is in shock and quickly looks back at his son.

MARK (CONT'D)

Andy, are you okay?

Good thing he had his seat belt on.

ANDY

I'm OK dad.

An innocent voice answers.

Through the window we smoothly leave the car like someone stopping on a bus stop. We watch them fade into the many motor cars on the busy road...

CUT TO:

EXT. MARK'S HOUSE - NIGHT

Lights have brighten up a neighborhood. Atop the cliffs, a luxurious house almost glitters. Mark's car stands out.

INT. MARK'S HOUSE - NIGHT

Mark is on the couch typing on a laptop, his son is playing on the floor. Grace, far across, is busy cooking.

INSERT TO SCREEN:

BREAKING NEWS:

REPORTER

ZAKES MAHLATHI, Taxi Association CEO has been released on bail following his arrest after being found in possession of over 50 illegal fire arms. This follows the Taxi shoot outs that have resulted in over 16 casualties in the unending Taxi war over the western cape.

(CONTINUED)

INSERT VIDEO:

Zakes is getting out of a court room.

The policeman who is escorting him is ERIC SMITH, a police officer who is under SHEV POSTER a very powerful police general.

A very determined reporter pushes in her Microphone at the coming Zakes

REPORTER #2

Could you comment on how you got the bail money of R 500 000?

ZAKES

No comment!

He cleverly hides his face from the cameras and walks into his luxurious car.

REPORTER #2

What about the report that your friend Shev Poster paid for your bail?

Zakes body guard pushes the camera man away and everything ends abruptly.

BACK TO SCENE:

MARK

Honey can you believe this? He is going to walk free after all that!

GRACE

Bastards, I wonder who could ever end these taxi woes.

Mark shrinks his lips... he slowly looks at his son who is not worried about anything. Andy picks up his superhero toy, and uses it to kick a toy car out of the way. The toy car unluckily runs pass a barrier, slides down the wooden floor and disappears under a table.

MARK

I wish it was that easy.

The two smile. Andy gets up and heads for his toy car.

CUT TO:

7 INT. ANDY'S ROOM - NIGHT

7

The parents are standing by the door. Looking at their little prince playing his early life years away so to speak. Mark walks and leans over Andy's bed.

ANDY

Daddy, when I grow up I want to be like superman. He can fly, and and

...

MOMENTS LATER:

Grace walks in the room, taps on Mark's shoulder. He is asleep right next to his son who is also asleep. The father wakes up.

GRACE

(whispers)

Come on

MARK

Who slept first?

GRACE

You did.

MARK

Aww. That's just bad.

The lights are already dim. The two leave the room.

CUT TO:

8 INT. SASS HEAD QUARTERS- DAY

8

The sound of ringing telephones, tapping of buttons, flipping of paper give this head office its meaning.

MAN (V.O.)

Mark Wilson! In the director's office now!

Mark gets out of his office, walks some distance to the big office. On his way...

(CONTINUED)

MARK

He got me working overtime, this better be worth it.

He knocks and enters.

There are corporate businessmen all around.

VINCE

Come on in.

Mark looks a bit nervous.

VINCE (CONT'D)

He is one of our best System analysts. He's been working for me for over Six years.

Some of the men nod. The rest have serious faces.

There's something unsafe about being in this room but we don't know what it is. Mark slightly greets.

CUT TO:

INT. PARKING LOT - NIGHT

Mark is walking over to his car carrying a laptop bag. On the way he overhears some voices. Realizing Vince's voice he walks confidently over to the voices. Just before he speaks out loud. He notices that Vince is surrounded, and the men around him are wielding guns. He quickly stops and ducks behind a car... listens.

VINCE

It's a pleasure doing business with you Mr. Wong.

Mark sneaks a peek and realizes who WONG is. He is one of the men who work for a Man called LEU CHANG, a heist genius who got away with over 40 billion South African Rands. He is thought to be in Russia.

Mark moves back a bit. We see from the expression on his face that he is terrified.

He turns around but a gun is pointed at his face. RONY is a very aggressive male.

MARK

Don't shoot.

(CONTINUED)

We see a desperate Mark. He is not sure what to do.

RONY
Hey Boss! Look what we have here.
Move Mother &##\$#!

Rony knocks him on the head with the gun but luckily Mark is not out. He holds on to his bag. Drags his feet a little on his way to Vince.

Realizing that he is about to die.

VINCE
What are you doing here?

Vince is shocked but his sinister mind prevails.

MARK
How could you? ... All this time,
we were looking for them, you were
busy covering up their tracks.

VINCE
Shut up! Don't you dare talk to me!
Shoot him!

Rony moves back aiming the gun at Mark.

VINCE (CONT'D)
So much talent wasted. It's
unfortunate that this has to happen
to you.

MARK
Don't do it

Mark is at his low. He is facing the Vince

VINCE
Your son, he'll have to grow up
without a father.

...

VINCE (CONT'D)
And Grace

As soon as he starts the evil talk, Mark walks back slightly. Simultaneously, Mark turns around knocking the guy holding a gun behind him with his laptop bag. The gun goes off shooting through the bag but doesn't go through to his chest.

(CONTINUED)

The rest of the men including the Chinese guy go for their guns.

Mark runs to his car. Quickly opens it. Enter and starts the engine. On his way out of the parking lot he followed by a hail of bullets. One hits his left arm.

VINCE (CONT'D)
Get him! And put a bullet in his head!

MATCH CUT TO:

10 EXT. CAPE TOWN ROAD- MARK'S CAR - NIGHT 10

Mark dials a number.

MARK
Come on pick up pick up!

The majestic car that once was, has bullet holes and blood all over the place. He rips his shirt and tries to tie the wound single handedly.

PHONE CONVERSATION:

GRACE
Hi honey

MARK
Listen to me, you need to get out of the house now! It's an M-607!

It means that the SASS is compromised and she should leave the city

GRACE
Mark, calm down what's wrong?

MARK
No, this is not happening.

He slightly rambles.

MARK (CONT'D)
My boss is working for the Chinese flipin Mob. I saw him and they tried to kill me.

The sincerity in his voice shakes grace.

(CONTINUED)

GRACE

Oh my god! Are you ok?

She is brushing Andy's hair. Andy wants to speak to his dad.

Grace is really scared, she is shaking. Moving up and down putting clothes in and out of bags.

GRACE (CONT'D)

I don't know what to do. Shouldn't
I call the police?

MARK

No! Listen to me. They will do
anything to get rid of me. The
local police are not to be trusted.
They own South Africa's security.
Stay away from the cameras.

GRACE

He wants to talk to you.

Her voice is broken.

ANDY

Dad, where are you?

MARK

I will be with you soon, do
everything your mom asks you to ok?

ANDY

Yes daddy.

He gives the phone back to her.

MARK

I will get rid of this phone. But I
will make a way to get to you.

...

MARK (CONT'D)

I can't come to the house, they
know where I am. They will hurt
you. I cant let that happen.

MARK (CONT'D)

I love you.

(CONTINUED)

GRACE
(with sadness)
I love you too.

MARK
You have to g-

The call gets cut. A dizzy Mark crashes into a barrier and the car capsizes.

GRACE
Mark!?

There's smoke everywhere. He tries opening the door but it won't open. He weakly tries to kick the already shattered windscreen and succeeds. He crawls out. Moves some metres away then stops and goes back to the slightly inflamed car. He puts his hands in and pulls out his laptop bag.

Mark starts walking away from the scene and the car explodes.

There's an instrumental and two flash backs of his son and wife. In the lightly lit surroundings we get a glimpse of this man. His clothes are torn. His upper body has cuts and blood all over. And of cause the mysterious laptop bag.

Mark has lost allot of blood. He falls and gets back up. There is a huge white wall on his right. He moves to it to lean on. We lightly hear the sounds of Taxis but we do not focus on this.

He pulls himself to the edge. Behind him is the trail of blood on the wall that follows him.

Mark looks at the other side of the wall and sees Taxis of all sorts lined up. Like destiny had a terrible sense of humor. He pulls himself back to the wall in pain.

There's a beat

He looks at his wound, takes a deep breath, tries to pull himself together.

11 INT. TAXI RANK - SIDE WALK - NIGHT

11

Mark enters the taxi rank and turns right. Taxi drivers are hooting. Mark walks right into the crowds. It's an average day at the taxi rank but something is happening. There's allot of commotion in such a sense that a bleeding Mark is not looked at with surprise. There are shouts and an explosion. Then there are loud screams.

(CONTINUED)

Women and men show up around the corner running for dear life. Guns are blazing. A woman with a child falls on the ground. A taxi driving through barricades drives towards Mark. A hail of bullets are bumping of it from gunmen.

Mark turns around and tries to run back to the corner that he came out of but there are people shooting at each other there. The taxi closes up to him. It abruptly brakes right beside him.

SIZWE is a local taxi driver and a taxi owner. Maq is a taxi door guard.

MAQ

Get in!

Mark hesitates to enter. Another taxi turns around the corner and heads toward them. Guns are sticking out of its windows and bullets are flying Mark's way.

Mark enters the taxi and tires burn as it runs off. Sizwe looks behind him.

SIZWE

Are you ok?

A surprised Mark nods. The taxi guard pulls out a pistol.

MAQ

Get down!

He shoots back at the other taxi. We hear sirens from a distance. The other taxi catches up and Sizwe is shot on his right arm and right leg.

SIZWE

Damn it!

He tries to drive away but bumps into a car. The guard fires away.

MAQ

Qhuba! (drive!)

They are under allot of heat.

MAQ (CONT'D)

Ngubani ozoblasa lezizinja? (Who will shoot these dogs?)

(CONTINUED)

12 CONTINUED: 12.
12

Mark looks at these two talking loudly and starts realizing that he is in the middle of a War.

The other two get distracted while talking and a bullet bumps too close to Mark. Mark ducks and leans over to Maq.

MARK
Shoot them!

Maq looks at him slightly amazed but highly irritated.

MAQ
Can you drive?

Mark takes another glance at the situation. Things starts moving in slow motion.

13 EXT. TAXI - NIGHT 13

We move out of Sizwe's taxi and float to the assailant's taxi and see a man standing out with half of his body out of the taxi. Bullets are flowing out of his gun.

CUT TO:

14 INT. TAXI - NIGHT 14

MARK
Yes! I'll drive.

Mark moves into the gap between the driver and front passenger seat. Sizwe moves over to the passenger seat. Mark grabs the steering wheel.

As he is about to change gears, a second taxi appear in front of them. Mark freezes for a second.

MAQ
Drive!

He turns left and enters a huge open road. There are bright lights and many cars on this road.

They exchange fire. A motor vehicle separating them is almost blown up. Maq reloads.

MAQ (CONT'D)
Give me your guns!

Sizwe struggles to pull it out of his waist but finally does and gives it to Maq.

(CONTINUED)

MAQ (CONT'D)
Take a right!

He sticks his upper body out of the speeding taxi, widens his arms and aims at the two taxis. The taxi turns right abruptly. Maq shoots!

BAM! BAM! BAM!

MAQ (CONT'D)
I'm Jackie Chan!

Failing to hit those men he gets a better aim at their wheels. He hits them. The two taxis crash and they get away.

There's a beat

MAQ (CONT'D)
Take the high way.

MARK
Are they gone?

MAQ
Yes. They are gone.

They all take breathers but Sizwe is in bad shape.

MAQ (CONT'D)
Bra Sizwe?

SIZWE
Ya

MAQ
Uzoba grand? (will you be alright?)

SIZWE
Ya. Si safe? (yes, are we safe?)

MAQ
Ya.

MARK
Do you want to drive?

MAQ
(agitated)
Just keep driving.

The mirrors have both been blown off. All the windows have bullet wholes. The taxi is a complete mess.

(CONTINUED)

Sizwe, who is hyperventilating tries to speak.

SIZWE
What's your name?

MARK
Mark, Mark Wilson.

He says that with no hope.

SIZWE
I'm Sizwe.

SIZWE (CONT'D)
You did well.

SIZWE (CONT'D)
I owe you my life.

Mark is not sure what to say. He smiles disappointedly and quickly stares through the broken windows.

FADE TO:

15 EXT. STREET - TOWNSHIP - EARLY MORNING

15

It looks like a cold morning. The taxi enters Beethoven street. Maq is slowly directing Mark. Maq dials a number.

MAQ
Open the gate.

VICTORIA, Sizwe's wife rushes to open the gate. We PAN back to the Taxi and notice Sizwe breathing painfully as he puts more pressure on his wounds using his hands. Maq quickly opens the sliding door.

VICTORIA
Sizwe!

Victoria quickly attends to him and we notice that she is a doctor. She looks at Mark and is lost for words. She tries speaking but she is too much grief.

CUT TO:

16 INT. HOUSE - MOMENTS LATER

16

MAQ
Calm down Mother (in XHOSA)

(CONTINUED)

Maq is on the edge. He looks like he is about to loose it and tries very hard to convince himself that Sizwe will be ok. We can see it in his changing facial expressions.

He paces from the left to the right of the room.

VICTORIA
Who is this man?

MAQ
This is Mark, He helped us get away.

Grace walks over to him and inspects his wound.

VICTORIA
Is he with you?

Maq looks at Mark and hesitates. Mark looks edgy.

RE: MARK

VICTORIA (CONT'D)
Take a sit.

We get another glance at an open door and see an almost lifeless Sizwe on the bed wrapped up in bandages.

CUT TO:

It's a slightly shiny day. A homeless man is walking down the street kicking a tin and cursing. A taxi stops into frame. Mark exits the front passenger door. His right arm is bandaged. He has cuts all over his face. He is wearing a new bluish jersey.

MAQ
Are you sure you'll be ok?

MARK
Yeah, I will be good. Thank you.

He twitches as he uses his arm to close the door. He walks into some ally, and gazes behind him as a police car passes by. He moves faster and enters the shadows.

18 EXT. ALLY- CAPE TOWN - MORNING - CONTINUOUS ACTION 18

Mark moves closer to a door and knocks.

BARRY
Who is it?

MARK
It's me.

19 INT. BARRY'S HOUSE- CONTINUOUS ACTION 19

There are computer machines all over the shelves on the walls. The inside of the house is dusty.

BARRY, a 32 year old computer geek in appearance puts down his cup of coffee and gets up. He walks to the door. Looks through the door and sees Mark twitching his arm. On a reversed angle we see his eyes widening and hear the clicking of keys as he tries to open the door.

The door is opened,

MARK
Barry, you have to help me!

Emotions arise.

BARRY
(whispers)
They know

There is sorrow in their eyes,

BARRY (CONT'D)
(whispers)
They know

Barry pulls Mark into the house and gazes down the ally to see if anyone was following him.

MARK
No, no

Mark seems erratic. Barry stops him from saying anymore.

BARRY
(whispers)
shhhh. They are probably listening.

Barry moves him to another room, they bump into computer boxes on the way. We notice that Barry is scared.

(CONTINUED)

From that room to another and then a back door. They close the door behind them

EXT. Barry's house- continuous action

BARRY (CONT'D)
(whispers)
Go, they are listening. I'm
sorry...

Mark starts running. A black car appears passing by ahead of the ally he is in. He is luckily not noticed by the men in black suits. He sees this and takes a right turn running.

20 EXT. STREET- CAPE TOWN - MORNING - CONTINUOUS ACTION 20

Mark runs into the street, followed by the braking of wheels. A taxi stops and people are heard screaming.

TDRIVER
What the hell is wrong with this
white man!(in ISIXHOSA)

WOMAN
Driver! Are you trying to kill us!

TDRIVER
Watch where you are going ass*le!

Mark realizes that he is not under threat and tries to pull himself together. He strolls to the right and walks on the pavement. We notice that he is thinking. He seems to be under allot of pain. He starts loosing consciousness, leans over a bench and passes out with his laptop bag next to him.

Later...

A man in a black suit with a coffee mug in his hand notices Mark on the bench. Mark is still unconscious. The man tries to wake him up.

MANINSUIT
Are you ok man?

Mark does not respond. Maninsuit looks concerned. He shakes his arm. Maninsuit looks around and sees a lady passing by.

LADY#1
Is he ok?

MANINSUIT
He's unconscious.

(CONTINUED)

LADY#1

Omg!

Next to them, a taxi almost crashes into a car on an attempted overtaking but it breaks in time. The loud breaking sound awakens Mark.

He opens his eyes and sees a man in a black suit standing over him. Being shocked, he gets up fingers for his bag and runs away. We notice weakness in legs.

Mark strolls away from them. The man in a suit looks startled and picks up his coffee mug staring at Mark as he turns around the corner.

21 EXT. STREET- CAPE TOWN -CONTINUOUS ACTION 21

We move closer to him as he leans against a wall.

INSERT FLASHBACK:

The taxi turns right abruptly. Maq shoots!

MAQ
I'm Jackie Chan!

END FLASH BACK.

CUT TO:

22 EXT. STREET - CAPE TOWN 22

The images in his head are haunting him. More people are finding him suspicious. He starts moving again. Another man in a black suit bumps into him. He jumps, quickly covering his face with his laptop bag.

MANINSUIT#2
Are you all right Mr?

Mark does not even look at him and quickly walks away and stops next to a building wall almost reminiscent of his first day at the taxi rank.

He leans against it, looks up and takes in the sun shine. He breathes in and out. Looks up to the left and sees the tall buildings of Cape Town. PAN diagonally to the left and

(CONTINUED)

22 CONTINUED:

INSERT SIGN:

1 KM to police station.

Mark walks towards the sign. We stand stationary and watch him disappear into the crowds.

MOMENTS LATER:

23 EXT. POLICE STATION - DAY

23

The sun is shining brightly. We hear some music from a distant and see police vans moving in and out. Armed policemen are moving in and out of the building.

A man holding a laptop bag is standing meters away from the huge entrance. It's Mark. He looks very troubled, physically and emotionally.

We close in on him as he enters the huge building.

24 INT. POLICE HEADQUARTERS - DAY

24

There are two guards in front of him. The majestic walls and exquisitely designed roof ceiling attracts us as Mark enters building.

There are policemen all around.

MARK
Somebody help!

Almost all policemen put their hands on their fire arms and look at Mark.

MARK (CONT'D)
They are trying to kill me!

Mark looks mentally insane. ERIC and MAGGIE appear. They are police officers in their early 30's.

MAGGIE
You need to calm down Sir.

MARK
Don't tell me to calm down!

Eric moves closer to Mark.

(CONTINUED)

ERIC
Tell me what's wrong.

MARK
You have to protect me. You are the
police!

Eric takes Mark to room that looks like an interrogation
room.

25 INT. INTERROGATION ROOM - POLICE STATION

25

ERIC
Take a seat

An unstable Mark jumps when Eric closes the door behind him.

There's a see through glass in the room but it's not
transparent from the inside.

ERIC (CONT'D)
What is your name?

MARK
Mark, Mark Wilson. I work for the
South African Secret service. I'm a
system analyst in the surveillance
division. They are trying to kill
me!

ERIC
(cynically)
The secret service?

Eric does not believe Mark.

MARK
My boss, ex boss, Vince, Vince
Murdock is working with Leu Chang.
He stole 40 Billion rands from the
government last year.

ERIC
(shocked)
40 billion rands?

Eric gets up.

CUT TO:

26 INT. POLICE STATION - DAY

26

A man in a policeman uniform enters the police station. He cleverly pulls down his cap to covers his face.

ERIC (O.C.)
So let me get this straight,

This policeman has a newspaper in his hand. He raises it up and pretends to be reading it as he passes through other police officers.

ERIC (O.C.) (CONT'D)
You're a system analyst who works
for Secret service...

The policeman nods, slightly greeting more policemen.

ERIC (O.C.) (CONT'D)
The director of the Secret service
is working with the Chinese who
orchestrated a heist and stole R40
Billion from the South African
government and it never made the
news?

The policeman slowly unwraps his newspaper.

CUT TO:

27 INT. INTERROGATION ROOM - DAY

27

MARK
I found out! Now they have men out
to kill me!

ERIC
Why don't I believe you Mark ?!

MARK
I have been Shot!!

There's allot of sorrow in Mark's eyes. He almost rips off his jersey trying to show Eric his wound.

Mark gets up, strolls around the room in frustration and bumps into a red light glowing camera that has been recording them.

MARK (CONT'D)
This was a mistake.

(CONTINUED)

MARK (CONT'D)
Are those bulletproof?

Mark points at the windows.

ERIC
What?

MARK
Are those windows bulletproof?

Eric gets up and stands next to Mark. They are facing each other. Mark is facing the huge glass window and Eric is in between. We hear a shot being fired.

MARK (CONT'D)
Did you hear that?

We hear Somebody falling on the ground.

CUT TO:

28 INT. POLICE STATION - DAY 28

A policewoman is on the ground bleeding from the chest. The policeman who has shot her aims the gun at Mark's head through the see-through glass.

As he pulls the trigger Mark ducks, pulling Eric out of the way.

BAM!

The huge glass crashes, The policeman keeps shooting till the two are safely out of range. Eric appears to be hit.

MARK
Are you alright?

ERIC
I'm ok, it just grazed me.

Eric's arm is bleeding. More shots are fired from outside the room. Eric pulls out his pistol and points toward the door and the broken window.

ERIC (CONT'D)
We have to go! Follow me.

(CONTINUED)

Eric rises, opens the door and scans the area. He points his gun to the left and sees a trail of bullets on the wall, then takes a right. Mark moves right behind Eric as he turns right.

ERIC (CONT'D)

We have to get out of here and get to Shev.

Eric stops, then signals for Mark to stop.

MARK

Who is Shev?

ERIC

My boss, the General, Shev Poster.

Eric leads them to take a left turn but they stumble into policemen coming in.

ERIC (CONT'D)

Detective Parsons.

Eric flashes his badge at two senior officers. Lawrence Bradley a senior officer in his late 40's and Murray De Villiers also in his 40's. These two have obviously been partners for a long time. There are a dozen other police officers on high alert right behind the two.

ERIC (CONT'D)

The civilian is secured.

MARK

You have to get me out of here!

ERIC

I'll be moving him to a secure location.

MAGGIE

Detective Parsons! You have to look at this.

Eric also walks over to the counter.

INSERT VIDEO SCREEN:

It shows our assailant getting into the police station with the news paper and later shoots through the window.

We slowly move out of the screen.

(CONTINUED)

MAGGIE (CONT'D)

We identified him as John Stiegler,
ex military, MIA Presumed dead in
Afghanistan 2008.

There's a call coming in...

ERIC

Hi Honey, this is not a good time.

Eric is trying to get his wife MELINDA off the phone.

MAGGIE

I can't find anything on Mark
Wilson. No digital footprint. It's
like he never existed.

BRADLEY

Why would a man come back from the
dead to try to kill a man who
doesn't exist?

Eric hears this murmur.

ERIC

Hold on

Eric lowers his phone looks at the policemen who are talking
and tries to look for Mark but Mark is not there.

ERIC (CONT'D)

Mark!

ERIC (CONT'D)

Wilson!!

Not believing this he hangs up his phone.

ERIC (CONT'D)

Where is Mark?

CUT TO:

Mark is pacing. Police vans pass him headed to the police
station. He's going forward, occasionally looking behind. The
taxis are hooting in the streets

(CONTINUED)

INSERT FLASH BACK:

REPORTER
ZAKES MAHLATHI, Taxi Association
CEO has been released on bail
following his arrest after being
found in possession of over 50
illegal fire arms. This follows the
Taxi shoot outs that have resulted
in over 16 casualties over the
western cape.

...

REPORTER #2
What about the report that your
friend Shev Poster paid for your
bail?

END FLASH BACK:

BACK TO:

30 EXT. CAPE TOWN ROAD- DAY 30

Taxis are doing their thing with noise. Mark's pupils widen and we notice that he has got an idea. He stops a taxi and enters.

31 INT. TAXI - DAY 31

The taxi is packed. There's a spark in Mark's eyes as the taxi wonders into a lane.

32 EXT. TAXI RANK - DAY 32

Mark is the first one to exit the Taxi. It becomes nostalgic as he gazes around. He walks to the offices and enters a building. There are Xhosa and colored people in the building. He browses around checking the door titles but does not seem to be getting anywhere. A big bellied man approaches his direction. Mark focuses on him.

MARK
Good day, I want to be a Taxi
driver. Who can I speak to?

The man hilariously laughs at him but Mark looks serious.

(CONTINUED)

BMAN
Are you serious?

MARK
Yes, I'm serious.

The man laughs again.

BMAN
Follow me

He walks with Mark to the taxi rank and calls about a dozen of the taxi drivers to listen to Mark.

BMAN (CONT'D)
Ithi funuqhuba(he Says he wants to drive)

The other taxi drivers looks at him and laugh. Mark's reaction is stunning as he manages to keep a serious face.

MAN2
Ngumlungu waphi lo? (Where is this white man from?)

A scary looking man walks over to Mark with a serious face. He has an appalling scar on his face.

SCARYMAN
Haven't you seen the news? We are in the middle of a war.

MARK
You have no idea.

SCARYMAN
What?

MARK
I know. I have no problem with that.

The Scaryman looks behind him obviously irritated.

MARK (CONT'D)
I know bra Sizwe, and Maq.

There is a sudden change in smiles. The Scaryman slithers over and grabs Mark. Almost hanging in the air he looks down and up again with fear.

SCARYMAN
What did you say?

(CONTINUED)

Mark stops for a second realizes that he is in trouble. Maq appears from the crowd and heads straight to the two.

MAQ
Myeke! (Leave HIM!)

MARK
Maq

MAQ
Ngu Driver wam lo(This is my driver)

The scary looking man lowers Mark to the ground. There is another stare between him and Maq. Maq guides Mark through the other taxi drivers who look concerned.

As they walk to the outskirts of the taxi rank. We notice Yolanda with her sister. They enter a taxi and it leaves. There are noises as people scream out station names and the number of available seats on the taxis.

MAQ
Why would you want to drive taxis?
I thought white people hated taxis?

MARK
(cold)
Why do you care?

Mark is slowly changing.

MAQ
If it was anyone else I wouldn't ask because they know that we are in the middle of a war right now.

Mark looks emotionless.

MAQ (CONT'D)
Do you know what you are getting yourself into ?

MARK
I know!

Mark delivers that line with anger.

(CONTINUED)

Maq looks at him almost concerned, but this is the taxi business. Maq pulls out a phone and scrolls to a number and presses.

MAQ
Bra Zakes

MAQ (CONT'D)
Ya userious.(yes, he is serious)

...

MAQ (CONT'D)
Bra sizwe uthi kugrand?(Did Sizwe approve?)

MAQ (CONT'D)
Sharp.

Maq looks at him with some excitement.

MARK
Who was that? Sizwe?

MAQ
No, that was the big man, Bra Zakes.

Mark is startled for a second but there is a smug smile.

MARK
Can I speak to him?

MAQ
No, you cant speak to him.

MARK
Why?

MAQ
Why? Do you know who that is?

MARK
Yes I know who that is, and I need to speak to him it's important.

Maq starts walking away.

MAQ
No!

MARK
Ok, just give me the phone number!

(CONTINUED)

33 CONTINUED:

It's getting dark. There's a beautiful sunset just above Table Mountain.

MAQ
I need you here at 5:00am tomorrow morning!

CUT TO:

34 INT. TRAIN STATION - LAVATORY - MORNING 34

Mark is asleep. He has locked himself inside and has both his hands on the laptop bag. Someone drops something. This wakes Mark. He gets up slowly and opens the door. After looking around it turns out that the cleaners were emptying one of the bins.

Mark moves over to the sinks and washes his face...

Moments Later...

He exits the toilets...

CUT TO:

35 INT. TRAIN STATION - MORNING 35

It's 5:35am. We get a glimpse of the large screens that displays departing and arriving train times. Ethan, A 5 year old boy is walking with his father dragging along a bag. Mark looks at Ethan.

ETHAN
Dad, when are we seeing mommy?

It's noticeable that the child is struggling with the heavy bag but his father has his hands full.

DAD#1
As soon as we get home son.

DAD#1 (CONT'D)
Let me help you.

The man stretches out a helping hand.

ETHAN
No, I can do it dad.

(CONTINUED)

35 CONTINUED:

35

Mark looks at them and smiles slightly but we notice sadness in his eyes. Ethan and his dad disappear into the crowds.

CUT TO:

36 EXT. TAXI RANK - MORNING

36

It's a beautiful morning in Cape Town. The birds are singing, dogs are barking and hoots are heard from a distant. Three policemen are patrolling the taxi rank steering K9 dogs along the way. Mark sees this from a distant and walks the other way.

CUT TO:

38 EXT. TAXI RANK - CONTINUOUS ACTION

38

DAY 1

There are taxis everywhere. All hooting and drivers shouting. Mark seems surprised. There is a Loud disturbing hoot.

MAQ

Hey!

It's Maq, He is driving a taxi.

MARK

Hey

MAQ

Get in!

Mark gets into the taxi. Maq drives to the exit of the taxi rank.

MARK

Where are we going?

MAQ

All over Cape Town

MAQ (CONT'D)

Watch carefully. This is the way.

CUT TO:

39 EXT. CAPE TOWN ROAD - MORNING 39

Mark is driving. The taxi is packed. Maq orders Mark to stop for a passenger.

40 INT. TAXI - MORNING 40

MARK
I think we are full.

Maq chuckles.

MAQ
We are definitely not full my friend.

We get another glimpse of the taxi which is definitely full.

LADY#2
I see you've got a new driver. He better not make us late!

MAQ
Yes, he's new. Stop shouting!

Mark has his eyes all over the place.

MAN#3
Why do you have a white taxi driver?

MAQ
It's a free country.

MATCH CUT TO:

41 EXT. CAPE TOWN COURT - DAY 41

A car pulls off outside the court. Eric exits the car and walks up the steps and waits.

Minutes later...

People exit the court house followed by Shev Poster.

ERIC
Sir

SHEV
What do you want?

(CONTINUED)

ERIC
We have a situation.

Shev quickly corners him.

SHEV
A whole unit can't handle one man?

ERIC
My men are not trained to fight
mercenaries and I was protecting a
civilian.

SHEV
Your men are useless.

ERIC
What is going on?

Shev moves further away from Eric. He walks closer to his car.

SHEV
This one's out of your reach Eric,
let it go.

Eric changes his body position to defensive mode.

ERIC
I know about the R40 Billion heist.

Shev stops in his tracks and looks at Eric.

SHEV
You better keep that to yourself if
you want to stay alive.

Eric seems even more resilient now since his boss has hinted truth in what Mark said. Eric quickly moves closer to Shev.

CUT TO:

42 EXT. CAPE TOWN ROAD - DAY

42

Mark is driving the taxi. Some people are still pointing hands at Mark, now dubbed "the white taxi driver".

O.S

ERIC (O.S.)
We have a man who claims to be Mark
Wilson.

(CONTINUED)

We see Mark in the drivers seat from outside the taxi.

ERIC (O.S.) (CONT'D)
But there's no digital footprint of
the man.

Maq points Mark to a passenger but another taxi is also after
the passenger.

ERIC (CONT'D) (O.S.)
They tried to assassinate him right
in front of me.

Mark accelerates, cutting off the other taxi. He gets the
passenger and is patted on the back by Maq.

MATCH CUT TO:

SHEV
What do you think they are going to
do to you?

ERIC
Since when did we fear the bad
guys?

Eric looks very serious. People start looking at the two.

ERIC (CONT'D)
He has a wife and a kid. We have to
stop this.

SHEV
You have a wife and kid too Eric.
This is way bigger than you.

Eric looks confused.

ERIC
What are you hiding?

Shev opens his door.

ERIC (CONT'D)
Who is Vince?

SHEV
I'm going on a little vacation. You
should take one too.

(CONTINUED)

He gets inside and closes the door and drives away.

ERIC
Shev!

MATCH CUT TO:

Mark drives into the taxi rank. Maq is in the front passengers seat counting the money.

MAQ
You did good today.

Mark smiles and turns his head around. We notice that he is not really happy.

MARK
When can I meet your boss?

MAQ
Oh yeah, he is on a business trip.

MARK
Wwwhat?

MAQ
He will be back in two days.

Mark looks up at the roof of the taxi in disappointment.

CUT TO:

DAY 2

It's a dry morning in Cape Town. The only visible clouds are the ones blanketing Table Mountain. Yolanda is in a taxi that is stuck in a traffic jam. She is with her sister Zezethu, a pretty 16 year old high school student. They are noticeably happy around each other.

There is a long line of cars where this taxi is lining up. Screams are heard as car windows are broken. Traffic comes to a complete stop.

46 INT. TAXI - MORNING

46

There's a trend of neck stretching as the screams get louder from the outside.

ZEZETHU
(grief stricken)
Sisi uphethu imela(Sister, he has
a knife!)

Yolanda tries to get a closer look and finally sees something.

47 EXT. CAPE TOWN ROAD - CONTINUOUS ACTION

47

Ten men are walking towards Yolanda's taxi. They are armed with knives and sticks. The driver looks fazed. Two of the men move in closer to the taxi. They look through the windows. They walk all around the taxi looking very scary. Yolanda is holding Zezethu closer to her.

The scoundrels force the door open and grab the taxi door guard.

TDRIVER#1
Hey Man!

The taxi driver gets out of the front seat. He closes the door and pulls out a pistol from his back. The woman scream inside the taxi and the men exclaim.

TDRIVER#1 (CONT'D)
Let him go!

The taxi driver fires a warning shot. Four of then men pull out their own guns. The taxi driver ducks and hides behind one of the piled up cars. People start fleeing as soon as the second shot is fired. Other cars and taxis drive towards oncoming traffic. There's chaos everywhere. More gun shots sound. A man gets out of his car, he has been shot in the arm.

A mother is holding her child in her hands. Blood is dripping from them. She is screaming.

The taxi gaurd is slapped and dragged along as the ten men start running away too. Police sirens are heard. There are many hoots.

SMASH CUT TO:

48 EXT. CAPE TOWN ROAD - MORNING 48

Mark is driving the taxi. He is almost reddish from the heat. There is a ringing noise in the background. Maq screaming the stations.

A call comes in...

MAQ
Yeah?

...

MAQ (CONT'D)
Damn!

Maq hangs up. He has the same look he had the first time he saw Mark.

MARK
What's wrong.

MAQ
There was another shooting.

The people in the taxi exclaim. Others want to be dropped off immediately. Mark stops the car and the people leave.

MAQ (CONT'D)
8 Rands

Mark looks at him sceptically but Maq pressures on. The passengers grumble as they pay up and exit.

The taxi drives along the main road and moves towards the crime scene. Police vans are all over the place, some ambulances are on their way out.

MAQ (CONT'D)
Don't stop here.

Yolanda is sitting down at the pavement trying to comfort her sister who has been crying ever since.

INSERT : SLOW MOTION

Yolanda notices Mark driving a taxi passing by them. Something is not OK with this image. Yolanda stares at both Maq and Mark as they drive away.

(CONTINUED)

YOLANDA
Kuzoba right (it will be alright.
We'll stop using taxis.

CUT TO:

50 INT. TAXI-DAY 50

Mark is driving. The taxi is still empty. A call comes in.

MAQ
Yeah

MAQ (CONT'D)
What!

Maq looks angry.

MAQ (CONT'D)
Silapho. (We are there)

He hangs up.

MAQ (CONT'D)
Take a right!

MARK
What's going on?

MAQ
We are going to take care of
business.

Maq starts searching under the front seats and pulls out a
revolver.

MARK
What is this?

MAQ
Just calm down and take it.

Mark hesitates.

MAQ (CONT'D)
You don't have to use it just take
it!

CUT TO:

51 EXT. POLICE HEADQUARTERS - DAY 51

A policeman gets out of a police van, moves to the back of the van and drags out a nabbed criminal.

POLICEMAN#1
On your feet!

The criminal is cuffed and cheeky. The policeman smacks him in the face as they get closer to the entrance.

CUT TO:

52 INT. POLICE HEADQUARTERS -DAY 52

It's a busy day. There's a long queue of people that stretches from the entrance to the reception. An aged man is in front of the queue complaining.

AGEDMAN#1
They robbed be! What do you mean
there's no evidence?

CUT TO:

53 INT. POLICE HEADQUARTERS - DAY 53

Eric is on the phone.

ERIC
What!

MATCH CUT TO:

54 EXT. CAPE TOWN ROAD - DAY 54

There's some commotion on the road. Mark's taxi closes in on an area that has a line of buses all blocked by taxis. Many other taxis are following Mark's taxi.

We see Yolanda and zezethu on one of those buses.

ZEZETHU
What is this?

She screams as a man gets out of a taxi with a gun. That man is Maq.

BUSDRIVER#1
Everybody calm down!

(CONTINUED)

Mark does not get out of the taxi. We hear allot of whistles and noises. More taxi drivers exit their vehicles with weapons.

MAQ
(smiling)
Get out of the car Mark!

MAQ (CONT'D)
You have to see this

Taxi drivers make way as Scaryman comes to the front lines. He has a golf stick in his hand and a pistol on his waist. He walks to the bus that Yolanda is in and breaks all the headlights. The other drivers follow through breaking windows.

Mark looks stunted. He slowly takes out the gun he was given earlier and gulps. More screams are heard. The taxi drivers are officially terrorizing the streets.

Police sirens are heard. Another bus driver gets out of a bus with a huge stick and starts cursing. Maq sees this and fires three warning shots cursing in return. The bus driver runs away and leaves the bus behind.

The screams get louder. People start running out of the buses, others jump out of the windows. Babies are crying, women are screaming and men are quiet, ducking with an occasional curses there and there.

All the bus wheels are shot at and blown up.

Three taxi guards walk to the front of the buses and pull out large stacked amounts of cash. They flash the money in front of the scared bus drivers sending a clear message.

Police vans try to get closer to the commotion but the roads are packed with empty cars as people have fled.

While running out of that bus Yolanda notices Mark who is in a taxi not participating.

The sound of the wings of a police Helicopter shake up the taxi drivers.

Scaryman shoots at the helicopter. A police officer calls for back up.

POLICEMAN#2
There's war going on here!

(CONTINUED)

Other taxi drivers flee the area. Maq sees the helicopter firing back and looks at Mark.

MARK

Lets go!

The engine is already running. There's some sort of explosion. Maq ducks and kind of falls on the ground. He gets up and enters the taxi. The situation has gotten out of hand.

CUT TO:

55 EXT. CAPE TOWN ROAD- DAY 55

Eric is driving. He is leading the other police officers

CUT TO:

56 EXT. CAPE TOWN ROAD - DAY 56

Maq hides a pistol under the front seat and starts calling stations.

MAQ

Man did you see that!

Mark seems lost on the steering wheel. He passes a passenger who had signaled to stop the taxi.

MAQ (CONT'D)

Hoe fass (Stop!)

The person runs toward the taxi and eventually enters.

MAQ (CONT'D)

Are you alright man?

DAN, a college friend of Mark appears. Mark passes him. Maq stops the taxi, opens the front door and Dan enters.

DAN

Mark?

Mark looks shocked. He accelerates the taxi. He acts very suspicious checking all the mirrors.

DAN (CONT'D)

Is that you?

The taxi stops to take another person. Maq gets distracted outside.

(CONTINUED)

DAN (CONT'D)
You drive a taxi?

Mark seems speechless. Dan is very energetic and slightly annoying. Dan looks to the back and every single person in the taxi is looking at him. Some can be heard agreeing with Dan.

DAN (CONT'D)
Don't you work for the CIA or something? What are you doing driving a taxi?

Maq gets back into the taxi and closes the door. He stretches his hand. Dan who is befuddled by Mark hands Maq the taxi fee.

DAN (CONT'D)
Yea you work for the Secret service.

Mark's face changes. Maq over hears.

DAN (CONT'D)
(whispers)
Is this some undercover mission?

The taxi abruptly stops.

MARK
Get out.

We glance at Dan's face for a second.

MARK (CONT'D)
Get off the taxi!

DAN
I'm sorry, I didn't mean to...

MAQ
What's going on here?

MARK
Get him out of here!

Maq opens the front door. Grabs Dan by his collar and shows him the exit.

DAN
Let me go!

(CONTINUED)

MARK

Get him out of here!

There are some exclamations from the commuters.

DAN

I have rights! You can't just push me out like that.

MARK

(cold)

Get out of this car Dan.

Mark looks plain evil here. Dan sees this and retaliates.

DAN

I'm pressing charges! Wait till I see your number plate.

Mark grabs his waist fingering his revolver. He looks at Maq.

MARK

Get him out here!

Maq shoves Dan out of the taxi. He closes the front door and moves closer to Mark.

Some women scream.

MAQ

What was that about you being CIA?

Mark laughs it off.

MARK

Nothing. He was a bully in college.

CUT TO:

In the city ravaged by the sounds of taxis, the ever present loud hoots and voices have been placed with a silence that stretches out to the outskirts of the city with an occasional police siren from a distant.

The scene is horrific. It looks like something out a matrix movie. Cars have piled up on the road, with some impaled into shops. Eight bodies are covered on the road. We PAN to the left and see Eric next to a few reporters.

(CONTINUED)

ERIC
Get out of here before I arrest
you'll for obstruction of justice.

REPORTER
Come on officer we are just doing
our jobs.

Eric walks closer to the crime scene again and see's a mother
and son crying over a covered body. A paramedic pulls the
woman and child out of the scene. Eric looks out to the end
of the crime scene and sees hundreds of people standing over
the crime scene barricades.

ERIC
Damn it!

CUT TO:

58 EXT. CAPE TOWN ROAD - NIGHT

58

A reporter is scanning thorough witnesses.

REPORTER
Tell what happened.

CIVILLIAN#1
This is not right.

The reporter is all ears.

CIVILLIAN#1 (CONT'D)
They were attacking buses again.
Then the police came. It was a war!

Another civilian budes into the frame.

CIVILLIAN#2
Remember the white taxi driver?

CIVILLIAN#1
Yeah, that white taxi driver was
here

REPORTER
A white taxi driver?

CIVILLIAN#1
Yes! He was with them.

(CONTINUED)

CIVILLIAN#2

He never got out of the taxi but
he is one of them.

The reporter looks befuddled.

REPORTER

Are you telling us that in the
middle of the taxi wars there is a
white man playing driver?

PAN to the left and see two men in black suites

AGENT BLACK

It's him.

Agent Black hangs up the phone.

CUT TO:

59 INT. SASS HEADQUARTERS - NIGHT

59

Vince is surrounded by three men looking at a news feed.

INSERT NEWS FEED:

REPORTER

Witnesses confirm that a white man
has joined the taxi wars.

END SHOT:

Vince hangs up the phone and stares at his men. They pull out
and cork their guns.

MATCH CUT TO:

DAY 3:

60 EXT. CAPE TOWN ROAD - MORNING

60

It a cold morning. Very few birds can be seen. Taxi door
guides can be easily seen as they are wearing coats. It's
almost a good day.

Mark is leading three taxis as the morning sun rises. The
taxi stops right in front of a bus blocking its way.

The bus driver hoots. Mag hurls a beverage tin at him
cursing.

(CONTINUED)

MAQ
You are a dog!

Mark appears not pleased by these acts. He quickly leaves the area leaving some passengers behind. Maq knocks the side of the taxi signaling that Mark should stop.

MAQ (CONT'D)
Stop!

MARK
Let them go!

MAQ
What are you doing Mark? Stop the taxi!

Mark keeps on driving. The taxi is 30% empty.

They stop at an intersection. Mark notices a poster on a pole but it looks blurry.

"WHITE MAN J*INED THE TA** WA*S"

Maq is rambling. Mark seems concerned.

At a robot stop all cars come to a halt. Mark sees the news poster again.

"WHITE MAN HAS JOINED THE TAXI WARS"

Mark cringes as he reads it. He jerks and the passengers exclaim.

A black car with tinted windows pulls over right next to them. A man in a black suite wearing a mask with an assault rifle gets out of the car and aims the weapon at Mark who is luckily ducking trying to close the stubborn window of the taxi.

BAM!

People Start screaming! Maq ducks whilst pulling out a pistol. Mark looks dazed for a second but burns the wheels and hit a red robot almost crashing into a bakkie. There's much terror as they flee.

PAN across to show the assailant getting back into the car and closing in on Mark.

(CONTINUED)

Shots are fired! Men, children and women are piling on top of each other on the floor of the taxi.

The back window of the taxi is busted wide open with bullets coming in and out.

MARK

Hold on!

Mark makes a sharp turn. Police sirens can be heard from a distance.

CUT TO:

61 INT. CAR - CAPE TOWN - DAY 61

Yolanda is sitting in front in a RED motor car. Her sister Zezethu is at the back seat listening to her music player.

YOLANDA

Thank you so much for agreeing to transport us.

We see a smile on her face and a young man nodding.

YOUNGMAN

It's a pleasure Yol.

Yolanda opens the front door.

SMASH CUT TO:

62 EXT. CAPE TOWN - DAY 62

Mark's taxi takes another sharp curve and enters a busy road. A bullet hits Maq on his shoulder. He falls on one of the seats. The assailant reloads.

MAQ

Mark! We are going to kill these dogs.

Mark seems to be trying everything he can to evade them. The taxi has a rather gory scene. Women are still covering their ears.

Yolanda's car is in the corner point of a T junction intersection facing north. Mark is coming behind them from the south.

(CONTINUED)

There's a huge engine sound. Yolanda looks to her left and see's a black car coming straight at them at full speed.

Zezethu does not see this as she is listening to her stereo. Fear creeps into Yolanda's heart.

YOLANDA
(grief-struck)
Zezethu

Yolanda stretches her hand to the back. Zezethu opens her eyes. Just before the black car rams into them, Mark's taxi appears at full speed. (The are two black cars chasing mark)

Mark does not see it coming from his left

BAM!

Yolanda and Zezethu scream!

The taxi crashes right in front of yolanda's car.

The car behind Mark continues shooting, blasting though the back and the sides of Yolanda's car. Mark crashes into a pole which has that news poster. He dozes out for a few seconds.

The assailants stop the car and one of them gets out of a car with his weapon. He moves closer to Mark's taxi. On his way we hear and see bullet shells falling to the ground amplifying every step he takes to the taxi. He aims his weapon at an unconscious Mark and shoots.

The gun jams, he is out of bullets. He drops the assault rifle on the floor.

He reaches for his back and pulls out a pistol and aims at Mark's head.

Eric appears in a police car with an assault rifle, shoots and rips through the chest of the assailant who is wearing body armor.

The assailant drops on the floor. The other shooter gets out of the car. Starts shooting at Eric and the police entourage. The policemen take cover. The man grabs the wounded assailant to the car. He pulls out an explosive device and throws it at the policemen. There's a huge explosion. The shooters get away in the smoke.

We pan a little to the right and slowly notice the RED car. It has bullet holes everywhere.

(CONTINUED)

The passenger front seat is opened. We keep moving to the right and notice Yolanda covered in glass spikes. The driver opens his eyes.

REDDRIVER

Yolanda

We slowly move to the right. Through the shattered window of the back seat door, we see a lifeless Zezethu covered in glass spikes and blood.

There's silence.

Hold still

...

The driver is dazed.

REDDRIVER (CONT'D)

Yolanda

Yolanda wakes up. She looks around to figure out what happened.

She quickly remembers Zezethu and looks behind her.

YOLANDA

No

She gets out of the front seat.

YOLANDA (CONT'D)

Zezethu.. No no!

She gets to the back and holds on Zezethu.

She's gone.

YOLANDA (CONT'D)

Zeze..

Something happens to her. Her voice gets deeper. Nothing comes out of her mouth. She rocks her sister in her arms.

The paramedics are here. Mark gets out of the taxi. He is holding the revolver. The red driver has started yelling for help from the policemen who are regrouping themselves.

Mark see's the red car and walks closer to it. He see's Yolanda rocking her lifeless sister. He facial expressing speaks a thousand words. He can't believe it. It's her again...

(CONTINUED)

POLICEMAN#3
Drop the Gun!

A shot is fire by a policeman but it misses Mark. Mark runs and ducks around the taxi breathing heavily. The policeman keeps shooting. The Taxi front door is open. The key is in the ignition. Mark looks at the key but does not get in. He crawls and escapes. The policeman falls on the ground and coughs out blood.

CUT TO:

63 EXT. JOHN STIEGLER'S CAR- ABANDONED BUILDING - DAY 63

John stiegler(with his face uncovered) is standing over the assailant who was shot(He was the second man).

ASSAILANT
(struggles)
I'm not going to make it.

He is in allot of pain and coughs out blood.

John pulls out a pistol

ASSAILANT (CONT'D)
Thank you

John shoots him. He makes a call.

JOHN
He got away.

VINCE
Find him!

JOHN
Yes sir.

CUT TO:

64 EXT. CAPE TOWN ROAD - DAY 64

Eric and other policemen are being checked by paramedics.
There's a reporter on the scene.

(CONTINUED)

REPORTER

After a shoot out of the level of a
day labelled Armageddon

CUT TO:

65 EXT. CAPE TOWN ROAD- DAY

65

In the crowded streets of Cape Town, Mark can be seen pushing through the crowd. He stops and sits on a bench. After noticing a telephone in the middle of the pavement, he gets up. He puts both of his hands on it. He goes to his pocket with his right hand and pulls out some coins. He freezes for a second and looks around him. As a police van passes by, he ducks and hides through the telephone booth. Mark puts another coin in and then the last one.

There's silence.

We cut of all other noises in the background. He dials a number.

CUT TO:

66 EXT. FARM HOUSE - WORCESTER SA - DAY

66

It's a dry day. Chickens can be heard clucking. There's allot of dry grass around an aged house. In the front porch an old man is rocking a chair. He has a shot gun on his lap.

CUT TO:

67 INT. FARM HOUSE - WORCESTER SA- DAY

67

Andy and Grace are sitting on a couch. The phone rings and grace jumps to it.

CUT TO:

68 EXT. CAPE TOWN ROAD -DAY

68

GRACE (V.O.)

Hello!

Mark hears her voice. We slowly move back to show a roughed up Mark. He listens.

GRACE (V.O.)

Mark

(CONTINUED)

68 CONTINUED:

There's allot of pain in her voice. Mark hangs up the phone.
Mark leaves the phone booth and enters the crowds.

CUT TO:

69 EXT. YOLANDA'S HOUSE-DAY 69

The sky has darkened. The streets are almost empty. It looks like it's about to rain. We move in.

70 INT. YOLANDA'S HOUSE-DAY 70

Yolanda is surrounded by people who look to be family members. There are some younger girls and older women who are crying. Yolanda gets up. She looks pale. No tears can be seen on her face.

YMOTHER

Yolanda!

She leaves the house.

CUT TO:

71 EXT. TAXI RANK -DAY 71

Mark is at the taxi rank. He strolls through the parked taxi's and sees a car with number plate written "Zakes". He's surprised and rushes to the offices.

CUT TO:

72 INT. TAXI RANK OFFICES- CONTINUOUS ACTION 72

Mark marches to Zakes's office. He passes secretaries and security guards. At the door there are two large men.

MARK

I need to speak to Zakes.

The men reach for their guns but before the weapons are visible, the door opens. It's Shev holding the door knob.

There's a beat.

SHEV

You

(CONTINUED)

Mark looks at Shev and slowly enters the room. Shev is frozen. He can't believe that Mark is still alive.

The doors are closed. Zakes looks at Mark and smirks.

ZAKES

Mark. The man of war. You're one of us now.

MARK

I'm nothing like you.

Shev can be seen looking at the two from a distant.

ZAKES

This is what you wanted Mark. Mr. Wilson.

Shev walks over to Mark. He looks at Mark's bloody clothes, his dusty hair and bruises.

SHEV

One of my man insist on believing you.

SHEV (CONT'D)

What is there to believe? You are a phantom. You don't exist.

Mark looks at Zakes and then Shev.

MARK

Vince has power. He erased me. He has to be stopped.

Mark is teetering.

MARK (CONT'D)

He could be listening right now. You have to help me stop him. I have evidence.

SHEV

I can't help you Mark.

MARK

No!

MARK (CONT'D)

No. No!

Mark pulls out his gun.

(CONTINUED)

MARK (CONT'D)
You're working with him aren't you?

SHEV
I am not working with that piece of
!

ZAKES
Put the gun down.

Shev has his hands stretched forward.

SHEV
Mark, put the gun down.

MARK
You are the fucken police!

MARK (CONT'D)
Children have died. Families

Mark's knees become weak. There's is sorrow in his eyes.

MARK (CONT'D)
(grief struck)
What do you stand for?

MARK (CONT'D)
I know who I am. Who are you?

Mark looks at Shev straight in the eyes.

MARK (CONT'D)
What is your duty?

MARK (CONT'D)
What is your duty!

MARK (CONT'D)
This man is out to kill me.

MARK (CONT'D)
I have a wife and 5 year old son.
You've got to help me.

Mark drops the gun. Zakes is starring at a wall. Shev looks sympathetic.

SHEV
Where is the evidence

Mark throws the laptop bag on the desk. He opens it and pulls out a laptop that has a bullet mark.

(CONTINUED)

MARK

They missed the hard drive.

Shev makes a phone call.

SHEV

Get me on the line with the special
ops.

CUT TO:

EXT. FARM HOUSE - WORCESTER SA - DAY

Grace's father is outside rocking a chair on the porch. Sounds of wheels of cars can be heard coming closer. Grace's father grabs his shot gun and gets up. Four black tinted trucks appear from a distance.

Grace opens the front door.

GRACE

Father.

GFATHER

Stay inside!

Grace's father corks his gun. The trucks surround the house. Doors are open and guns point out.

BADMAN

Drop the gun! We don't want to hurt
you! Just give us the girl and the
kid!

Grace's father looks behind him into the house then looks back at the cars.

GFATHER

This is my farm!

He points the shot gun at the first car far left

GFATHER (CONT'D)

My kids.

He points the shot gun at the second car.

GFATHER (CONT'D)

Under my protection!

GFATHER (CONT'D)

Get down!

(CONTINUED)

CONTINUED:

INSERT:

Grace and Andy getting into the basement.

END SHOT.

Grace's father shoots directly into the engine of the truck blowing off the hood. Shots are fired at him but he ducks and takes cover. More shots are fired. Grace's father gets hit on the leg and falls down.

We hear more of the assailants running. Seconds later Grace's father has guns of all sizes pointed at him. Grace's father is still pointing at them.

BADMAN

You are a nuisance old man!

BADMAN (CONT'D)

Drop the gun! We will not hesitate.

Grace's father slowly lowers the shot gun. One of the men kicks it to the side and punches him out.

CUT TO:

73 EXT. TOWNSHIP - EVENING

73

Yolanda is walking through a dark valley. She turns around the corner and stops at a stop sign.

A goon can be seen hoping towards her. She is still emotionless. The goon seems very spooked. They both hand each other paper bags with items and walk away.

CUT TO:

74 EXT. POLICE HEADQUARTERS - MORNING

74

Policemen in tens are in the yard corking guns and automatic machine guns. We pan to the right and see another team gearing up to go.

Mark gets out of a the car. He looks clean and has a few band-aids on his face. Eric gets out of the pristict and heads towards Mark.

ERIC

Hey

(CONTINUED)

ERIC (CONT'D)
Are you alright?

MARK
Yeah I'm good.

Shev Poster appears from the soldiers.

SHEV
Our target is highly dangerous.
Shoot to kill.

Shev walks over to the two.

SHEV (CONT'D)
Watch over him.

ERIC
Yes sir.

SHEV
Move out!

Shev gets into a black tinted car. The other policemen follow him on their cars.

We keep Mark and Eric in frame while everybody leaves.

MATCH CUT TO:

75 EXT. SASS HEADQUARTERS - MORNING 75

The sun is shining. Birds are singing.

76 INT. SASS HEADQUARTERS - MORNING 76

Vince is at his office, smoking a cigar on a custom couch. He picks up a remote and presses it to open the curtain to get the maximum view at the city. The city of Cape Town looks magnificent as he gazes across to the mountains and to the sea. He presses the remote and classic music plays in the background.

Vince closes his eyes. Places the remote on his desk and lays against the chair.

CUT TO:

77 EXT. SASS HEADQUARTERS - MORNING 77

The streets have been cleared. The policemen and soldiers are arriving in their vans. Choppers land on the roof.

CUT TO:

78 INT. SASS HEADQUARTERS - MORNING 78

The sounds of a helicopter shake the windows and Vince opens his eyes. Gets up and walks towards the window. He looks down and sees policemen and soldiers assemble all around the building. His cigar slides down his mouth. There's a knock on his door. A cellphone rings.

SHEV (V.O.)

We have a warrant for your arrest

VINCE

Mr. Poster, what is this?

Vince moves over and removes a picture on his wall to uncover a safe. He scans his fingerprints and enters a password. Inside is allot of money and two guns. Pulls them out. With one in his waste and one in his hand. He checks the screens and Rony is outside knocking.

SHEV

Don't try me Vince.

VINCE

Mr. Poster what did I say?

VINCE (CONT'D)

You mess with me, and I'll give you hell.

VINCE (CONT'D)

You try to kill me, well, I will kill you.

VINCE (CONT'D)

Go home Poster.

MATCH CUT TO:

79 EXT. SASS HEADQUARTERS - MORNING 79

Shev hangs up the phone.

(CONTINUED)

79 CONTINUED:

SHEV
Well, he's chosen the hard way.

CUT TO:

80 INT. SASS HEADQUARTERS - DAY 80

Vince opens the door and Rony enters.

RONY
Sir, there's a whole fucken platoon
out there!

RONY (CONT'D)
Should I call John?

VINCE
No. Who does this cop think he is?
This is the secret service!

CUT TO:

81 EXT. TOWNSHIP - DAY 81

Yolanda is standing next to the road. She stops a taxi.

YOLANDA
Cape Town?

TDRIVER#3
Yes

Yolanda enters and sits right behind the driver.

CUT TO:

82 EXT. SASS HEADQUARTERS - DAY 82

The soldiers break through the glass doors and enter first.
The policemen follow.

INT. SASS HEADQUARTERS - DAY

There are heavily armed men waiting for the soldiers.
Grenades are thrown and shots are fired. The secretaries duck
and scream.

(CONTINUED)

CONTINUED:

The first floor is cleaned up and Shev leads his men to the second floor. There is a Lengthily shoot out. The soldiers and Shev are closing in on Vince.

CUT TO:

INT. SASS HEADQUARTERS - THIRD FLOOR - DAY

Moving down the corridor with his AK 47, Vince looks angry. He has soldiers all around him.

A call is made.

VINCE

Mr. Chang. I need a favor.

CUT TO:

83 EXT. TAXI-DAY 83

Yolanda is looking through the window and sees a helicopter.

CUT TO:

84 EXT. SASS HEADQUARTERS ROOF - DAY 84

Six men are on the roof. Four are armed and ready. Two of them are pilots inside the helicopters.

A third helicopter appears through the sky. It's an army helicopter. It has rocket launchers on its sides. The men on the roof don't see it coming.
Boom!

A rocket strikes helicopter A and blows it off the roof.

CUT TO:

85 INT. SASS HEADQUARTERS - DAY 85

Vince and his men head toward an elevator enter.

The army gains access to camera feeds. Maggie is on a joint mission.

MAGGIE (V.O.)

He's on the elevator!

(CONTINUED)

SOLDIER#1 (V.O.)
We have been hit! Chopper going
down!

CLOSE UP ON :

Shev's face when he sees the fiery helicopter passing by his window on it's way down with a passenger still alive screaming.

CUT TO:

86 EXT. SASS HEADQUARTERS ROOF - DAY

86

The men on the roof start shooting the helish helicopter. Fire is exchanged on both sides. One of the men picks up a bazooka.

MAN#4
You better not miss.

Man4 takes cover. The man with the bazooka aims at the helicopter. The helicopter aims at him.

They both shoot. The man ducks and the rocket from the helicopter misses him but hits the stationary helicopter behind him. The flying helicopters' back wing is hit. It swirls around the air and heads for a collision with a building.

CUT TO:

87 INT. SECOND TALL BUILDING - DAY

87

In an office a beautiful lady is on a computer typing. She notices something through the window and gets up to look.

On her way to the window she sees it and attempts to run the opposite direction. The wings on the helicopter cut through the glass as it smashes through the building. She trips and falls. She quickly turns around as the wings are swinging closer and closer to her.

Fortunately the wings stop turning before they hit her.

(CONTINUED)

87 CONTINUED: 61.
87

CLOSE UP:

On the inside of the helicopter as there is no pilot inside.

CUT TO:

88 EXT. SASS HEADQUARTERS ROOF - DAY 88

SHEV (V.O.)
On the roof get ready!

The men on the roof reload their guns.

MAGGIE (V.O.)
Something is wrong

The elevator door opens but no one is in the elevator.

The men on the roof look more relieved than surprised.

MAN#4
There's no one here Sir!

MAGGIE
Shit! I knew it was too easy! It's
a decoy!

MATCH CUT TO:

89 INT. SASS HEADQUARTERS UNDERGROUND TUNEL - DAY 89

An elevator opens. Vince, Rony and other SASS soldiers are on that elevator. They all walk out of the elevator. Jeeps are lined up waiting for them in the tunnels. A Chinese guy is on one of the jeeps with a remote helicopter flying controller. On the dashboard is a screen which shows the smashed up office. A helicopter wing has bent and can be seen from the feeds.

CHINESE
What took you so long?

VINCE
Get us out of here!

Vince looks very unhappy.

CHINESE
No thank you?

(CONTINUED)

CHINESE (CONT'D)
(excited)
How was my flying? Of the chopper I
mean?

MATCH CUT TO:

90 INT. POLICE HEADQUARTERS -DAY

90

Eric, Mark and other policemen are watching the news and all
it's wreckage.

ERIC
Oh my holy God. What have we done?

Mark scratches his head, moves back from the screen and leans
against the desks. Eric moves closer to Mark.

Two suspicious policemen walk into the precinct. One of them
stands by the door. One of them, DAVID, walks to the two. He
gets close enough to let them know that he is armed.

DAVID
You see that guy over there?

He points to the policeman at the door.

DAVID (CONT'D)
He's with me. If you try anything,
they are dead. Grace, Andy, Melinda

ERIC
David?

This guy catches their attention.

DAVID
Move slowly to the car. He'll lead
you.

MARK
How do we know you're not bluffing?

DAVID
You want you bet their lives on it?

DAVID (CONT'D)
Move

The two men are escorted out of the precinct.

CUT TO:

91 EXT. CAPE TOWN ROAD - DAY 91

Yolanda is inside a taxi with only the driver .
David's car exits the police station.

YOLANDA
Follow that car. I'll pay you.

TDRIVER#3
Alright.

MATCH CUT TO:

92 EXT. WAREHOUSE - DAY 92

Eric and Mark are kicked and punched as they exit the car.
Their hands are already tied.

93 INT. WAREHOUSE - DAY 93

They enter the place and see vince looking as pissed as ever.

VINCE
You fucked up Mark. You fucked up
bad.

VINCE (CONT'D)
How are you even still alive?

MARK
Where is my family?

Vince slaps him in the face. Kicks him in the gut. Kicks him
in the ribs multiple times.

ERIC
Stop!

VINCE
Ah you... Who told you to speak?

VINCE (CONT'D)
You see this? This is your reality.
I'm going to torture him and kill
him and there's nothing you can do
about it.

VINCE (CONT'D)
The police? Really? I own the
police!

(CONTINUED)

Mark is still coughing on the floor.

ERIC
Where is my wife?

Vince signals to Rony to leave. They both exit and the doors close.

ERIC (CONT'D)
We have to get out of here.

Eric is trying to cut himself loose.

ERIC (CONT'D)
We can't let him win.

CUT TO:

The taxi stops two hundred meters away from the warehouse.

YOLANDA
You lost them!

TDRIVER#3 (SUBTITLE)
No I didn't. There's the car.

The driver points at David's car.

TDRIVER#3 (CONT'D)
Pay up I don't like the look of
this place.

The driver stretches his arm behind him

YOLANDA
(cold)
Ok

Yolanda reaches for her purse. Pulls out a pistol, aims it at the back of the drivers head and blows his head to bits.

She gets out of the taxi and starts walking towards the warehouse.

CUT TO:

95 INT. WAREHOUSE - DAY

95

Mark and Eric are bloody. They are still being punched. Vince walks over to them with a laptop. He clicks on the live feed , we see Grace, Andy and Melinda at the back of the van.

There's much sorrow in Mark's eyes as he sees his son tied up.

ERIC
I want to talk to them! I want to
talk to my wife!

Vince punches Eric to the floor.

MARK
(grief struck)
What do you want?

VINCE
I want you to die!

VINCE (CONT'D)
Pick them up.

ERIC
You are not getting away with this.

Mark looks at the laptop screen and stretches his hand to his boy. He is dragged to a wall right along with Eric.

Vince pulls out a pistol from his waist and aims it at Mark.

Shots are fired from another room. Vince stops and looks behind him at Rony. He nudges his head at Rony. Rony walks to that room and enters.

CUT TO:

96 INT. WAREHOUSE ROOM - CONTINUOUS ACTION

96

Yolanda is waiting for him. She points the gun on his head.

YOLANDA
Drop it!

Rony drops his gun.

97 INT. WAREHOUSE - CONTINUOUS ACTION

97

Rony comes out in reverse with his hands in the air.

(CONTINUED)

RONY
Don't shoot

Vince looks behind him. Yolanda pulls the trigger. Rony drops to the floor.

Vince turns his arm to point at Yolanda in anger. As he does that, Yolanda closes her eyes, trying to look away and fires a shot to Vince's arm before he shoots.

CLOSE UP ON :

Eric's hand. He has untied himself. He jumps onto Vince's back and brawls with him.

Yolanda fires more shots but misses them. Eric and vince start exchanging blows. Vince gets the upper hand and reaches for the gun. A tied Mark is frozen.

INSERT FLASHBACK:

Mark does not get out of the taxi. We hear allot of whistles and noises. More taxi drivers exit their vehicles with weapons.

MAQ
(smiling)
Get out of the car Mark!

MAQ (CONT'D)
You have to see this

END FLASHBACK:

Mark looks at the laptop and sees his wife and son. He jumps onto Vince and kicks him away from the gun.

Yolanda opens up her eyes. They are red with sorrow and anger.

The three men fall on the floor. Yolanda walks over to them gun in hand.

YOLANDA
You killed my sister.

She points the gun at Mark.

YOLANDA (CONT'D)
You killed my sister!

(CONTINUED)

CLOSE UP ON:

Her hands and fingers.

MARK
Don't do it. No.

Eric tries to get up.

YOLANDA
Stay down.

ERIC
You have to let me arrest him. He's
dangerous. His men could get in
here right now.

ERIC (CONT'D)
Don't do this. He is the enemy.

Eric points at Vince.

YOLANDA
Enemy?

She points at Eric who is wearing a police uniform.

YOLANDA (CONT'D)
You police don't do anything.

She stares at Eric.

YOLANDA (CONT'D)
(with sorrow)
We get robbed, we get raped and we
get killed everyday.

Eric forces his way up.

YOLANDA (CONT'D)
Stay down or I will shoot!

ERIC
(with sorrow)
Look at me!

Eric points to his bloody face and bruises.

ERIC (CONT'D)
I get robbed, raped and killed too.

A tear falls of Eric's face. There's a change in Yolanda's
face.

(CONTINUED)

ERIC (CONT'D)
I want to see my wife.

Eric slowly sits down.

ERIC (CONT'D)
(with sorrow)
I just want to see my wife.

Tears fall of Mark's face.

MARK
I'm sorry.

MARK (CONT'D)
It's not my fault!

YOLANDA
It's your fault! You and all these
taxi monsters.

MARK
It his fault!

Mark points at Vince.

MARK (CONT'D)
He started all this. He's been
trying to kill me.

MARK (CONT'D)
He hired the men who killed your
sister.

MARK (CONT'D)
He kidnaped our wives and my son.

Mark points at the laptop screen.

MARK (CONT'D)
None of this would have ever
happened if it wasn't for him.

Yolanda points the gun at Vince.

VINCE
Are you seriously going to listen
to him after all he has done?

There's a beat.

(CONTINUED)

VINCE (CONT'D)
Wasn't he there when your sister
died?

VINCE (CONT'D)
Wasn't he holding a gun?

VINCE (CONT'D)
What do you really think is going
on here?

There's a beat.

YOLANDA
It's just another day in hell.

Yolanda raises her gun and shoots Vince.

SLOW MOTION:

Vince falls to the ground.

END SLOW MOTION.

Mark and Eric are shocked. Eric reaches out to get her gun.
She gives it to him. Eric uncuffs Mark.

Yolanda slowly falls on her knees and starts crying. Mark
looks like he wants to go comfort her but can't.

Mark slowly walks to her and sits next to her. Eric takes the
phone which is laying next to the laptop and makes a call.

We PAN to the right and see a bloody Mark sitting next to
Yolanda. There's sorrow in both their eyes.

MARK
I'm so sorry.

She looks into his eyes.

CUT TO:

Police cars are everywhere around the warehouse. Reporters
can be seen too. Choppers can be heard coming.

Mark is walking outside. Eric shows up.

(CONTINUED)

ERIC
We have traced the webcam feed.
We'll find them.

Mark looks saddened.

ERIC (CONT'D)
Are you ok?

MARK
Yeah. I'm good.

ERIC
You survived. I always had faith in
you man.

Mark tries to smile.

A stretcher exits the warehouse entrance. It's vince, cuffed
to the stretcher.

ERIC (CONT'D)
Son of a bitch is still alive.

Mark and Eric look at him as he is carried out by a
stretcher.

INSERT FLASHBACK:

Mark shrinks his lips... he slowly looks at his son who is
not worried about anything. Andy picks up his superhero toy,
and uses it to kick a toy car out of the way. The toy car
unluckily runs pass a barrier, slides down the wooden floor
and disappears under a table.

MARK
I wish it was that easy.

END FLASHBACK.

BACK TO:

ERIC
He'll pay.

ERIC (CONT'D)
I'll make sure that he goes to jail
forever.

(CONTINUED)

99 CONTINUED:

71.
99

Eric looks to his right but Mark is not there.

MATCH CUT TO:

100 EXT. RIVAL TAXI RANK - DAY

100

It's the ever busy afternoon at the taxi rank. People are moving in and out of taxis. Mark walks into frame. He is wearing a hoodie.

Mark moves closer to the building entrance and enters.

CUT TO:

101 INT. RIVAL TAXI HQ - DAY

101

Mark heads for the lift and enters. There are men in the elevator giving him a suspicious look.

...

The elevator opens. Mark walks out into the hallway. He stops at a door and knocks.

BANTWINI, a man in his late 40's is the Taxi Rival boss.

BANTWINI

Come in

Mark enters and closes the door. There's a man smoking a cigar, drinking a scotch on the rocks, sitting on a chair and gazing across the big windows that show the beautiful city of Cape Town.

Mark reaches for his hoodie pocket and pulls out a hand gun.

The man in the seat turns around.

BANTWINI (CONT'D)

Who are you?

Bantwini does not look skived.

BANTWINI (CONT'D)

Ah Mark, The White Taxi driver.

Bantwini suspiciously moves his hands under the desk.

MARK

Both hands on the desk.

(CONTINUED)

Bantwini puts his hands on top of the desk.

BANTWINI
What do you want?

MARK
End the war!

Bantwini laughs out loud.

BANTWINI
The war cannot end Mark.

Mark stumbles.

BANTWINI (CONT'D)
People die all the time.

BANTWINI (CONT'D)
Did you think you could come in
here, put a gun on my head and
convince me to end the war?

BANTWINI (CONT'D)
The war is not mine to end.

Mark is ready to shoot at him.

BANTWINI (CONT'D)
Who do you think you are?

BANTWINI (CONT'D)
One man comes into my territory.
Puts a gun to my head and gets away
with it?

Mark looks fierce.

BANTWINI (CONT'D)
I don't think so.

Bantwini gets up and walks closer to Mark. Mark's hands twitch. Bantwini grabs the gun and there's a tug of war. The gun goes off onto the floor. On the ceiling. On a picture hanging on a wall. On the window. Bantwini twists it and gains the upper hand. The revolver goes off. Bantwini knees Mark and he falls on the ground.

Bantwini has the gun. He looks at Mark and pulls the trigger.

(CONTINUED)

CLOSE UP ON:

The gun.

CLICK CLICK

The gun chambers are empty. Mark gets up and charges at Bantwini taking him off his feet. Mark punches him repeatedly. He makes a loud raw.

Bantwini opens his eyes and grabs Mark's hands. Turns him over and start punching too.

Mark pushes him over. He uses the desk to get up. Grabs the flat computer screen on the desk. Bantwini gets up. Mark smashes the computer screen on Bantwini's head. Some things fall from the desk.

Someone is knocking at the door. Bantwini is out or it seems. Mark catches a breath and starts looking for exits.

Bantwini staples Mark's right leg. Mark screams in agony. Bantwini pulls out the stapler and does it again. Mark makes a loud noise and falls on the ground.

Bantwini drags Mark up and pushes him onto the broken window. The window breaks and the two can be seen exchanging punches from outside the building.

MATCH CUT TO:

102 EXT. RIVAL TAXI HQ - CONTINUOUS ACTION

102

A large group of people are looking up at the falling debris.

MATCH CUT TO:

103 INT. RIVAL TAXI HQ - CONTINUOUS ACTION

103

Mark pushes his way back in. The place is a mess. The desk is roughed up at the corner of the room.

The two take a breath. Bantwini is next to the desk.

BANTWINI
You're a dead man.

Bantwini reaches under the desk and quickly pulls out a knife. Mark quickly scans the room and finds a pink scarf sticking out of a slightly open locker.

(CONTINUED)

He wraps it around his left arm and hand. With his right hand he picks up a framed picture from the wall.

They move in a circular motion. Then charge at each other. Bantwini swings his knife. Mark ducks.

They give each other space again and move in that circular motion.

Bantwini swings and Mark grabs the knife with the scarf. Mark smashes the frame on Bantwini's head. They twist and turn and later fall on the floor. Bantwini is on top of Mark. He has the knife pointing at Mark and is moving it closer to Mark's neck.

Mark is being over powered by Bantwini. The knife has slightly cut through the scarf and Mark's hand is bleeding.

Mark looks to the left and sees on the floor the pictured frame he smashed on Bantwini's head earlier. It's ASIPHE, Bantwini's daughter.

MARK

I know about Asiphe.

Bantwini looks shocked. He lowers the pressure.

MARK (CONT'D)

Your four year old daughter. Is this her scarf?

Bantwini looks gobsmacked. The pink scarf is red with blood.

MARK (CONT'D)

Nomakhaya, your wife.

MARK (CONT'D)

Do you think they are safe in the Eastern Cape, Cofimvaba?

MARK (CONT'D)

You're not afraid of dying. I can see that, but what about them?

MARK (CONT'D)

Do you see that?

Mark looks to his left.

(CONTINUED)

CLOSE UP ON:

The picture of the four year old Asiphe which has cuts, a bullet hole and blood smeared all over it.

MARK (CONT'D)
That's her fate.

Bantwini is already on his feet

BANTWINI
You leave my child out of this.

He looks more defensive than he was when he was fighting.

MARK
Who am i? I am Mark Wilson.
Surveillance Division System
analyst of the South African Secret
Service.

MARK (CONT'D)
End this war. Now!

Bantwini drops the knife. Mark tries to bandage his hand.
People are knocking on the door.

Police sirens can be heard. Mark walks to the door and picks up the revolver with a scarf in hand.

He opens the door and Bantwini screams.

BANTWINI
Myeke! (Leave him!)

Mark looks fierce.

CUT TO:

Outside the door are many men wielding guns and knives. Some have bats, golf sticks and rods.

BANTWINI (V.O.)
Myeke! (Leave him!)

Some enter the room others stare at Mark as he is leaving.

It's a long way to the elevator. The rivalry taxi members are standing left and right of Mark all the way to the elevator.

(CONTINUED)

On his way he has the revolver and the pink scarf. A blood trail from the bleeding hand follows him. He does not for once look at their faces but looks straight at the elevator. Mark presses the button on the elevator.

Voices can be heard.

 RMAN
Masiybulale lenja! (Let's kill this
dog)

 BANTWINI (V.O.)
Myeke! (leave him!)

 BANTWINI (V.O.)
Ungamchukumisi! (Don't touch him!)

The door opens and Mark enters.

MATCH CUT TO:

105 INT. LIFT - DAY

105

The elevator closes. Mark leans against the wall and slides down sobbing. He puts the gun into his pockets. The lift opens.

CUT TO:

106 INT. RIVAL TAXI HQ - CONTINUOUS ACTION

106

He gets up. Policemen are on their knees with guns ready pointing at the elevator door.

 POLICEMAN#4
Hands in the air!

Mark raises his hands up. One of the policemen notices Mark.

 POLICEWOMAN#2
Mark Wilson?

Other policemen are a bit lost.

 POLICEWOMAN#2 (CONT'D)
We are looking for this man.

 POLICEWOMAN#2 (CONT'D)
Sir you have to come with us to the
police station.

(CONTINUED)

The policemen take him. Outside there are reporters. Cameras are flashing.

The reporters swam him as soon as he appears.

REPORTER #2
The Driver. He's here!

Reporter#2 runs toward Mark.

REPORTER #2 (CONT'D)
Could you please tell us what you did?

Before Mark can answer.

POLICEWOMAN#2
Sir, I'd advice you to get in the car.

Mark looks at the reporter with sadness. He enters the police car. The car moves.

MARK
I'm with Eric. Do you know Eric.

POLICEWOMAN#2
Yes Sir he is on his way to the precinct.

MATCH CUT TO:

200 meters away from the warehouse police cars and ambulances can be seen. Yolanda is seen approaching the taxi of which she shot the driver.

THESE ARE MARK'S SECRET SERVICE VOWS.

MARK (O.S.)
I Mark Wilson swear to uphold the constitution of South Africa. I vow to follow my orders and do my duties.

MARK (O.S.) (CONT'D)
I vow to seek and destroy all threats to the livelihood of all South Africans.

(CONTINUED)

The camera slowly closes in at Yolanda as she is stopped by a policeman at the crime scene. She is crying. Eric sees her and walks toward her. Eric listens as she speaks and points to the taxi. Only now do we see the despair of this situation.

MARK (O.S.) (CONT'D)
To the crying I will provide
comfort.

Eric gulps. He reaches out to her and hugs her.

MARK (O.S.) (CONT'D)
I will use the intelligence and
root out all that is against my
mandate.

A police car passes by the two and shows two of Vince's cronies at the back of the car.

MARK (O.S.) (CONT'D)
I will exert the law to everyone.
My self, and to those that I love.

Eric takes out cuffs from his waist and arrests Yolanda.

MATCH CUT TO:

A police car stops in frame. Mark exits. As soon as he does, another police car comes in. It's Eric. He gets out of the car and heads to Mark.

ERIC
You went to the belly of the beast
and attacked their taxi boss?

ERIC (CONT'D)
What is it with you and suicide
missions? You're no super man you
know.

Mark looks at Eric for a while and then smiles.

MARK
This taxi thing.

Eric looks at him.

MARK (CONT'D)
It's over.

(CONTINUED)

Eric is trying to understand but is distracted when police vans enter the gate.

They stop in front of them. Andy jumps out and runs to his dad. Mark's face is priceless right now. Melinda and Grace come out.

MARK (CONT'D)

Andy

Mark picks up his son and runs to his wife.

ERIC

Mely

Eric runs to his wife.

MARK

Grace, my love. Are you hurt?

GRACE

No. We're Ok.

They all hug and kiss.

MELINDA

(teary)

When they tied us I was afraid.

Melinda cries.

ERIC

I'm sorry we took so long. It's Ok now. Everything is Ok. You're safe now.

ANDY

Daddy, they told us that you saved us. You're like superman dad.

MARK

Oh son.

If only Andy knew what his father has been through. Mark looks at his beautiful wife and kisses her.

MIX SCENE WITH VOICE OVER:

Cameras can be heard flashing

(CONTINUED)

ERIC (O.C.)

We have suffered a great loss. Many
lives lost. For what?

Eric looks frazzled.

ERIC (CONT'D)

Our country is as broken as
Yolanda.

ERIC (O.C.) (CONT'D)

What I think is

...

ERIC (O.C.) (CONT'D)

It's best to hold onto what's still
intact.

Have one last glance at Eric as he bows his head with sadness

SMOOTH CUT TO:

They can all be seen hugging their loved ones. With a line of
policemen and policewomen looking. We move back and get an
aerial shot of the police officers who are looking and all
those who are looking through the fences.

FADE TO BLACK.

THE END