

CRADLE TO THE GRAVE

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**FOR EDUCATIONAL
PURPOSES ONLY**

2.

FADE IN:

EXT. STREETS (LOS ANGELES) - DAY

End of the day. An armored truck moves through the city of Los Angeles.

EXT. JEWELRY EXCHANGE - DAY

The armored truck pulls up. An ARMORED TRUCK GUARD emerges from the back with a satchel and heads inside.

INT. JEWELRY EXCHANGE - LOBBY - CONTINUOUS ACTION

A large foyer. Security station and elevators. PARTY SOUNDS can be heard from a second floor balcony.

DOUGLAS is the security guard manning the station. Seeing the Armored car Guard entering, he picks up the phone and dials. Beat. Into phone --

DOUGLAS

Last delivery's finally here.

The Armored Truck Guard approaches the security station. As he and Douglas exchange paperwork, the Armored Truck Guard references the sounds from upstairs --

ARMORED TRUCK GUARD

Party?

DOUGLAS

Introducing a new line of jewelry.

ARMORED TRUCK GUARD

Wife wants me to buy her a ruby ring.
Told her to spend a little time with
the family jewels first.

PING. An ELEVATOR opens. A second security guard's inside. Handing over the satchel and heading out --

ARMORED TRUCK GUARD

Keep it real.

INT. ELEVATOR - CONTINUOUS ACTION

We see the security guard with the satchel use a key-card to gain elevator access to the lower floors. As the elevator doors slide closed...

3.

INT. VAULT ANTEROOM - MOMENTS LATER

An exclusive showroom. Display tables empty. At one end of the room, the elevator. At the other end, the open door to a walk-in vault.

The ELEVATOR PINGS, and the doors open. The guard emerges with the cart. Pushes it across the room to the outside of the vault.

A man in a suit emerges from the vault and starts unloading the cart into the vault.

INT. SUBWAY STATION - DAY

A train arrives. People jostle on and off. One man remains on the platform. MILES. Crisp dresser. Carrying a large leather bag. A cylinder hanging by a strap over his shoulder.

The train doors begin to close. When... A fist inserts itself between the doors. They re-open, and a man steps onto the platform. TONY FAIT. Well-dressed. Intense.

Fait joins Miles. They watch the train pull out. They check to make sure the station's empty. Then jump off the platform into the tunnel and disappear.

INT. VAULT ANTEROOM - DAY

The man in the suit has finished unloading the cart. He closes the heavy vault door and spins a large wheel on the door, securing the vault.

INT. SUBWAY TUNNEL - DAY

Fait and Miles run down the dark tunnel, staying close to the wall. Miles stumbles. Falls toward the deadly, high-voltage third rail. Out of nowhere, Fait's hand grabs Miles' jacket. Stops him. Just before he hits. Inches from the rail. Fait pulls him back up and away from the danger.

FAIT

Watch yourself.

Miles nods.

4.

FAIT

Keep it tight.

Miles nods again, and they set off.

INT. JEWELRY EXCHANGE - LOBBY - DAY

Sounds of the PARTY continue from upstairs. At the security station, the guard, Douglas, looks up from a magazine and scans the security monitors.

ANGLE - SECURITY MONITORS

depicting the empty vault, empty vault anteroom, various empty store areas and the elevator, in which we see the man in the suit riding up.

BACK TO SCENE

Douglas settles back in with his magazine.

INT. SUBWAY TUNNEL - DAY

Fait and Miles reach an access door tagged with paint. Fait starts to open it.

Suddenly, the tunnel is filled with the ROAR of an APPROACHING TRAIN. Fait and Miles leap to the wall. Press their backs against it as tightly as they can.

The TRAIN whooms past, inches from their faces. When it's gone, Miles sighs with relief. Fait cracks the access door.

INT. SUBWAY UTILITY TUNNELS - DAY

Fait moves quickly, Miles following. Fait makes fast lefts and rights, following more spray paint.

They branch off into a small dirt-floored space, deep in the sub-foundation of a building. Fait stops. Overhead is a flat ceiling. On the ceiling, his flashlight finds a spray-painted circle.

FAIT

Bull's-eye.

Without a word, Miles begins assembling equipment. Fait pulls out a cell phone.

EXT. PARKING GARAGE - (SANTA MONICA) ROOFTOP - DAY

5.

A man, DUNCAN SU, sits in a rental 2002 Thunderbird.

INT. SU'S RENTAL T-BIRD - CONTINUOUS ACTION

Su's focused, intense, listening to a fancy WALKMAN through HEADPHONES. We hear what he hears. Only there's no music, just STATIC.

Suddenly, on Su's headphones, a PHONE RINGS. Su grows even more alert. We hear a man with a French accent answer the phone.

CHRISTOPHE (V.O.)

Yes?

FAIT (V.O.)

We're in position.

CHRISTOPHE (V.O.)

Delivery confirmed. The stones are

there.

FAIT (V.O.)

Not for long.

CLICK. HISS.

Su didn't like what he just heard. Curses in Chinese. And takes off.

EXT. CHRISTOPHE'S APARTMENT BUILDING - DAY

Perched on the side of a cliff above the Pacific, next to the park. The top floor is at street level. Su easily gains access to the roof of the building. He moves to an exact position just at the ocean-side edge. It's an eight-story drop. Su faces in. And then... Hops backward off the roof. Falling feet-first through the air, Su momentarily grabs onto an eight-floor balcony rail, slowing his descent, then lets go. Momentarily grabs a seventh-floor rail and lets go. Grabs a sixth-floor rail. Hangs on this time. Vaults lightly onto the balcony.

INT. CHRISTOPHE'S APARTMENT - LIVING ROOM - DAY

6.

A large, free-standing FISH TANK BUBBLES away. Nearby, CHRISTOPHE is packing to leave town. When...

SU (O.S.)

Where are the stones?

Christophe turns. Sees Su standing behind him.

CHRISTOPHE

(French accent)

Who the fuck are you?

Wham. The Chinese boxing version of a bitch-slap.

SU

Who's getting them for you?

CHRISTOPHE

Fuck off.

Wham! Wham! Wham! Wham! Much more violent than a bitch-slap.

CHRISTOPHE

I'll tell you.

SU

I know.

INT. SUB-FOUNDATION - DAY

A plasma torch burns through the metal-reinforced slab overhead. Fait taps Miles, who turns off the torch. Fait hammers at the last layer. And...

INT. VAULT ANTEROOM - CONTINUOUS ACTION

A hole appears under the private display table, where it can't be seen by the room's security camera.

INT. SUB-FOUNDATION - DAY

Fait communicates via a high-tech, transmitting/receiving earwig.

FAIT

Daria.

INT. JEWELRY EXCHANGE - LOBBY - DAY

Douglas looks up from his magazine and checks the security monitors again. Everything a-okay.

7.

ANGLE - FRONT DOOR

A limo pulls up outside.

EXT. JEWELRY EXCHANGE - DAY

A uniformed chauffeur gets out of the limo, moves to the back and opens the door. A very attractive woman in a short, tight dress emerges.

INT. JEWELRY EXCHANGE - LOBBY - DAY

Escorted by the chauffeur, the woman, DARIA, enters. She approaches the security station. Up close, in the light, Daria's even more alluring. And knows how to wield it.

DARIA

I'm here for the reception.

DOUGLAS

Name, please?

DARIA

Angie Rawlins.

Douglas scans a list of names. Checks off hers.

DOUGLAS

Thank you. You can go on up. Front
elevator, to the mezzanine.

Daria turns toward the elevator. Then doesn't go. Just glances up toward the party, suddenly unenthusiastic.

DARIA

... I hate these things. Don't you
hate these things?

DOUGLAS

I'm just here to do my job.

Daria looks back at Douglas. Studies him a moment. Liking
what she sees.

DARIA

Then again, you never know who you're
going to meet...

She shifts her wrap, baring cleavage. Then leans over the
desk. Giving Douglas an eyeful.

DARIA

8.

I'll bet you're a lot more fun than
any of those boring people upstairs.

Douglas is unaffected. Just looks at her blankly.

DOUGLAS

Really, ma'am. I have a job to do.
Daria doesn't understand why he's not interested in her.
Then she glimpses Douglas's magazine lying on the desk.

DARIA'S POV

The magazine is Genre. Males for males. Buff boys. Big
pecs, big penises.

BACK TO SCENE

Daria steps back.

DARIA

Well, I suppose I should go up and
see what they're selling.

Daria turns back and calls to her chauffeur, TOMMY.

DARIA

Tommy...

What happens next happens very quickly and sotto voce, as
Daria walks toward Tommy:

She whispers into a hidden mike --

DARIA

Change of plans. He's gay.

Tommy hears it over his earwig.

TOMMY

No way.

DARIA

Yeah way.

INTERCUT WITH:

INT. SUB-FOUNDATION - DAY

Fait and Miles have heard it, too. Into his mike --

FAIT

Tommy. Your turn.

9.

A look of alarm on Tommy's face. Into his mike --

TOMMY

Uh-uh.

FAIT

This isn't a conversation. Do it.

It's an order. Tommy knows he has to. Shit.

TOMMY

Shit.

DARIA

Key-card.

Then, still to Tommy, her voice again at normal volume --

DARIA

Why don't you keep my purse? I
shouldn't be too long.

Daria hands Tommy her purse. Palms the key-card from him.
Then heads toward the elevator, as...

Tommy replaces the sick look on his face. Does his best to look flirty as he walks over to the security station. Leans over the desk with a yummy-smile on his face.

TOMMY

... Aloha.

(NOTE: The following scene is INTERCUT with Scenes 20 thru 28.)

Douglas looks up from his magazine.

DOUGLAS

Hi.

TOMMY

I hope you don't take offense at this... but I just have such a weakness for a man in uniform.

DOUGLAS

If that's your thing...

TOMMY

Uniform's definitely my thing. I mean, I see a sailor, I'm thinking, mmm, seafood. Y'know?

DOUGLAS

I'm not actually supposed to be

10.

talking on duty.

TOMMY

Who's talking? Honey, this is a flirting... But you're probably just another good-looking man wasting it all on women. World's full of fools.

Beat. Douglas lets him see the Genre magazine.

TOMMY

Yahtzee!... Okay, Mr. I-Always-Have-A-Hard-Nightstick. Put away the pictures of those underfed, white males and let's broaden your horizons.

TOMMY (CONT'D)

I like sunsets and puppy dogs, and I'm big in the pants. Just hope I'm not too cute for you. And don't tell me it's a color thing, hon, or I'll come over there and slap a little discrimination right upside your yummy little cheeks.

DOUGLAS

I'm hooked up.

TOMMY

Another big, hot, cuddly, black love-Jesus got there first. That bitch. Taking you. From me.

DOUGLAS

Sorry.

TOMMY

Hey... This day and age, sweetie, I

can appreciate the monogamy. Saving it for your number one is keeping the world safe, and it's okay by me. Even if you are just breaking my heart... Guess I'll just have to come in here someday, let you catch me shoplifting and resist arrest -- just to have you wrestle me down and cuff me.

DOUGLAS

I can be pretty rough.

TOMMY

Don't you get me all excited now. I was just learning to accept my disappointment.

11.

Tommy sticks out his hand.

TOMMY

Tommy. But you can call me Rachel.

Shaking hands --

DOUGLAS

Douglas. And, man, I really gotta get back to what I'm supposed to be doing, okay?

He looks away. Scans the monitors.

ANGLE - MONITORS

Everything looks normal.

ANGLE BACK ON TOMMY AND DOUGLAS

Seeing Douglas is unaware of what's happening in the vault, Tommy relaxes.

TOMMY

I'll leave you alone. But is it okay if I just stand here and stare at the muscles I'll be missing for the rest of my life?

OFF which...

INT. ELEVATOR - CONTINUOUS ACTION

Daria gets in. Looks back to make sure Tommy has Douglas's attention. He does.

Instead of going up, Daria uses the key-card to access the controls to go down.

ANOTHER ANGLE

As the doors close, Daria shoots a wink back at...

TOMMY

who furtively flips her the bird. Never missing a beat with Douglas.

INT. VAULT ANTEROOM - DAY

Fait emerges from the hole beneath the table.

INT. LOBBY - SECURITY STATION - DAY

On the monitors, we see Fait in the vault anteroom and Daria descending in the elevator as Tommy keeps Douglas's attention diverted.

INT. VAULT ANTEROOM - DAY

Fait holds a small digital camera next to the room's security camera. Mimicking the security camera's slow pan, Fait films the room. When he's done....

CLOSEUP - FAIT'S DIGITAL CAMERA

We see the panning shot of the room on the monitor. Fait pulls up an on-screen menu, clicks on "Repeat." Whereupon the mini-movie begins playing in a continuous loop.

INT. VAULT ANTEROOM - DAY

As Fait mounts his camera in front of the security camera, Daria steps off the elevator, putting her hair up, ready to work.

INT. LOBBY - SECURITY STATION - DAY

On the anteroom monitor, we see the monitor on Fait's camera slide into position, making the room look empty, as Tommy continues diverting Douglas's attention.

INT. VAULT ANTEROOM - DAY

Fait and Daria push the display table aside as Miles shoves equipment bags through the hole in the floor. Fait opens the leather bag, revealing tools, a tripod, three steel cables and a long, rectangular box. Miles grabs a high-tech DRILL. Begins BORING a hole high up on the vault door. Fait hands Daria the tripod to set up, while he uncoils the steel cables, attaches them to the wheel on the vault door. Then opens the rectangular box and lifts out what's inside. A surface-to-air missile. Fait sets it on the tripod.

Miles, the hole drilled, picks up the cylinder he'd had slung over his shoulder. Pulls out a pressurized metal canister of liquid nitrogen. Miles injects the nitrogen into the hole. A CRACKLING sound as the super-low-temp LIQUID spreads out inside the vault door. The outside frosts over. Fait finishes attaching the free ends of the cables to clips on the SAM. Final checks of the rig.

FAIT

Out.

INT. SU'S RENTAL T-BIRD - DAY

Speeding through L.A. Calling 911 on a cell phone.

SU

... I want to report a crime in progress.

INT. SUB-FOUNDATION - DAY

Fait is the last one down through the hole. Beat. He looks at the others.

FAIT

Faith.

MILES

Faith.

DARIA

Faith.

Fait pulls out a remote control firing device. He pushes the button. And...

INT. VAULT ANTEROOM - DAY

The SAM IGNITES with a blinding flash and streaks across the room. The steel cables instantly snap taut and... RIP the vault's wheel and frozen locking mechanism right the fuck out of the door.

INT. LOBBY - SECURITY STATION - DAY

They felt a rumble. Tommy covers --

TOMMY

Earthquake.

14.

Douglas checks the monitors. Everything looks okay.

TOMMY

Bet you know how to hit a ten on the Richter scale...

INT. VAULT ANTEROOM - DAY

The crew re-emerges through the floor to find the vault door in pieces and a hole the size of a Sub Zero where the SAM augured into the opposite wall.

DARIA

Holy shit...

Fait's already swinging open the vault.

FAIT

This will trigger the silent alarm.

Let's go. We got eleven minutes.

Miles moves down the rows of drawers, using a tool to pop all the locks. Fait and Daria follow behind, quickly pulling out the drawers and emptying jewels into nylon bags. Fait empties drawer after drawer. All white diamonds. When... He opens a drawer containing various colored diamonds. And stops, admiring them.

FAIT

... I love colored stones... Look at

this...
He holds up a small, faceted blue diamond.

FAIT

Two-point-seven million.
Into the bag.

MILES

Whose shit we stealing, anyway?

FAIT

Drug dealers and money launderers.

DARIA

Works for me.

Then something else catches his eye. He holds up a small, pink diamond on a chain. Admires it.

FAIT

This I can use.

15.

And pockets it.

DARIA

T.

Fait moves to her. Daria's fishing into a nylon bag she found in a drawer. Pulls out a handful of... Large black diamonds. Many more in the bag.

FAIT

Pow.

He takes the bag. Stows it in his jacket. When... Suddenly, Fait's CELL PHONE RINGS. Surprising them. Beat. Fait answers.

FAIT

Go.

INTERCUT WITH:

INT. SU'S RENTAL T-BIRD - DAY

Su's speeding through Los Angeles streets.

SU

Your employer betrayed you. The police are on the way. Leave the black stones.

FAIT

Who is this?

SU

You know the ones I mean.

FAIT

Don't think I'll do that.

Fait just hangs up.

INT. LOBBY - SECURITY STATION - DAY

Tommy and Douglas hear APPROACHING SIRENS. The SIRENS STOP outside. SWAT, cops, the works. All heading for the front door. Tommy whispers urgently into his mike.

TOMMY

Shit. Five-0 at the do'.
(then, aloud to

Douglas)
Better move my car.

16.

INT. VAULT ANTEROOM - DAY

Fait grabs a bag of jewels.

FAIT

Go time. Leave the rest.

INT. LOBBY - SECURITY STATION - DAY

SWAT swarms in.

Tommy exits behind them.

INT./EXT. LIMO - DAY

Tommy gets in. A SWAT COP signals him.

SWAT COP

Move it out.

INT. UTILITY TUNNELS - DAY

Fait, Miles, and Daria run.

INT. SUBWAY TUNNEL - DAY

Slam! Fait, Miles, and Daria blast out the access door.

Fait kneels, feels the track.

FAIT

Stopped the trains.

(then)

We're in the rabbit hole, they're
sending down the snakes.

(then)

Daria comes with me.

(to Miles)

I got no idea where you should go,
but you know where to end up.

Miles nods.

FAIT

Faith.

MILES

Faith.

INT. SU'S RENTAL T-BIRD - DAY

17.

Su studies a computer map of downtown as he drives.

INT. SUBWAY TUNNEL - MILES - DAY

running like hell. Rounds a curve. Ahead are the rear
lights of a stopped train.

INT. SUBWAY TUNNEL - FAIT AND DARIA - DAY

Approaching the front of another train, stopped at a
station. Fait signals Daria to stay put. Then pokes his
head around the corner of the train.

FAIT'S POV - STATION PLATFORM

SWAT cops hustle passengers off the train. One SWAT GUY helps another up to check the top of the train. The SECOND COP jumps back down.

SWAT COP #2

All clear.

ANGLE BACK

Fait turns back to Daria. Signals her to climb up onto the top of the train. Then begins climbing after her.

As Fait reaches the driver's window, he sees ANOTHER SWAT COP approaching the train's DRIVER, checking under seats, etc.

Fait has to climb fast. The SWAT Guy and the Driver getting closer. Looking up. Just as...

INT. SUBWAY TRAIN - THEIR POV - CONTINUOUS ACTION

Fait's leg just clears the window. They don't see it. But...

INT. SUBWAY TUNNEL - CONTINUOUS ACTION

As Fait rolls onto the top of the train...

INT. SUBWAY TRAIN - CONTINUOUS ACTION

The NOISE causes the SWAT Cop to react. To the Driver --

SWAT COP #3

Hold it.

18.

A moment, as they stop and the Cop looks around. The Cop checks the Driver's compartment. Nothing.

SWAT COP #3

(radios)

Train's clear.

The Cop exits. The Driver enters his compartment.

INT. SUBWAY TUNNEL - CONTINUOUS ACTION

ANOTHER SWAT COP stands outside the Driver's window.

DRIVER

Okay to go?

SWAT COP #4

Just hang tight.

During which, just above them...

Fait and Daria lie very still. Daria's tense. Fait winks at her, trying to relax her. Daria's still tense. He raises his eyebrows slightly. Shifts his gaze down.

She doesn't get it. Finally follows his gaze. Sees her position is giving him a full view of her cleavage. She looks back at him in disbelief.

FAIT

Nice.

That does it. She relaxes and smiles back. Under which a voice crackles over the SWAT Cop's radio.

RADIO (V.O.)

All clear.

SWAT COP #4

(to Driver)

Okay. Get this train outta here.

Whereupon the train jerks to a start.

INT. SUBWAY TUNNEL - MILES - DAY

running toward the rear of the stopped train. Leaping onto the rear steps. When...

Out of nowhere, a foot catches him in the head, sending him flying back down onto the rails. And... There is Su in front of him.

19.

SU

The stones.

MILES

You'll have to come and get 'em.

Su moves on Miles. Miles throws a solid punch at him. Su and Miles fight on the track behind the stopped train. The deadly third rail making the fight even more dangerous. Miles is a street boxer. He's good. He's ferocious. But he's no match for Su. When Miles is subdued, Su grabs the bag of jewels, makes sure Miles doesn't have any more, then goes.

INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY

Rocketing underground. The tunnel ceiling whizzes by above Fait and Daria. Intermittent tunnel fixtures just inches from their heads.

Every time the train takes a curve, they both slide toward the edge. Fait places a calming hand on top of Daria's. The car takes a wide curve.

Daria's body flips to the side. She loses her grip.

Screams as she starts to fall off the train. Fait reaches for Daria, losing his grip on his bag, which plummets off the train.

Fait can't grab her. The train jerks again. He starts sliding away from her, off the opposite side. Fait thrusts out both hands as far as he can. And...

Just snags her at the last second. Grips Daria's wrists with all he's got. They're now draped across the curved roof of the train. Hands in the middle. If Daria slips, or Fait lets her go, they both die.

INT. RENTAL T-BIRD (OUTSIDE SUBWAY ENTRANCE) - DAY

Su gets in. Empties Miles' nylon bag into his lap. A fortune in gems and jewelry pours out. Su sifts through it, increasingly agitated. What he wants isn't there. He throws the bag down, cursing in Chinese.

INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY

Fait is at his limit. His grip starts to loosen. When the

train begins to slow. They pull into a station and stop.
Fait releases Daria, and she drops to the platform.

20.

Fait jumps down on the other side. He's lost the bag of
jewels. Knows they're gone for good. He feels for the bag
of black diamonds. Still has them.
Unseen, Fait joins Daria on the platform, and, hand in hand,
they melt into the crowd of commuters.

EXT. AIRPORT - GENERAL AVIATION TERMINAL - DUSK

A stretch limo and a Cadillac Escalade wait on the tarmac
next to a Gulfstream, which has just arrived.
The jet door opens, and a man emerges with a bodyguard. The
man, LING, is Asian, about forty. Emanates grace and power.
As Ling descends the steps, and two thugs from the SUV go to
retrieve baggage...
A woman steps out of the waiting limo to greet Ling. She's
also Asian. Dressed in American casual. Beautiful. SONA.
She's not smiling. As Ling approaches her --

LING

Enjoying California?

CHARLES, the bodyguard, answers for himself.

CHARLES

Hope we're not here long. I hate
sunshine.

Ling kisses Sona on the lips. Then --

SONA

We may have a problem.

Ling's mood quickly darkens.

LING

The stones?

SONA

The exchange was just robbed.

LING

... Let's hope that was part of the
plan.

INT. JEWELRY EXCHANGE - VAULT ANTEROOM - DAY

Swarming with police. When... Su steps off the elevator.
He's carrying the bag of jewels he took from Miles. To a
COP --

SU

21.

Who's in charge?

COP

Who wants to know?

Su flashes I.D. We don't see it. The Cop scopes it a
moment. He's clearly impressed.

COP

Follow me.

As he leads Su toward his superiors in the vault...

INT. VANESSA'S BEDROOM - NIGHT

VANESSA, eight, is in her pajamas, playing SIM Coaster on her computer. The door opens. Fait enters. His daughter.

FAIT

You know it's past your bedtime.

VANESSA

Just a little longer.

FAIT

(imitating sweetly)

'Just a little longer'... School tomorrow, baby. Let's go.

Vanessa sighs. Fait stands over her as she shuts down the computer, talking her through the commands, making sure she doesn't dawdle.

FAIT

'Exit.' 'Quit.' 'Do not save.'
'Special.' 'Shut down.' Sleepy-time.

Whereupon he whisks her out of her chair, flies her once around the room and tucks her into bed.

FAIT

You bag some Z's now, you hear?

VANESSA

Okay.

FAIT

... Wait a second.

VANESSA

What?

FAIT

I think there's something behind your

ear.

VANESSA

Oh, please, that is so lame. It's in your hand.

She takes his right hand, opens it and turns it over. Nothing. Takes his left hand, opens it and turns it over. More nothing. She's stumped. Fait smiles. Puts his hands together. When he opens them, there is the pink diamond pendant on the chain.

VANESSA

How'd you do that?

Fait slips the chain over her head and kisses her.

FAIT

Good night.

Then Fait looks up. Addresses the air above her.

FAIT

Angels east, angels west, north and south, do your best. Guard her, watch her, while she rests.

A bedtime ritual. Fait goes. When she's alone, Vanessa holds up the diamond, which catches every bit of available light and shines in the dark.

Then she rolls over and closes her eyes.

INT. FAIT'S HOUSE - KITCHEN - NIGHT

Fait enters. Vanessa's nanny, TONITA, is there. To Tonita

--

FAIT

She'll stay down now.

TONITA

She won't listen to me lately. Only
you.

FAIT

I'll have a talk with her about it
tomorrow.

Still to the nanny --

FAIT

I got some work to do in the office.
You can go on to bed.

23.

TONITA

I'm watching TV, if you need me.

Fait exits.

INT. FAIT'S BAR/LIVING ROOM - CONTINUOUS ACTION

Fait enters. Tommy and Daria are there.

TOMMY

What the hell happened?

Fait puts a finger to his lips. Leads them across the room
to another door.

INT. FAIT'S OFFICE - CONTINUOUS ACTION

They enter. Fait shuts the door.

TOMMY

Should we be considering a
long vacation in a warm,
foreign climate where there's
no extradition?

Fait's thinking it through.

FAIT

The guy who called was only
interested in the black stones...

DARIA

Christophe sold us out.

FAIT

Or something.

Just then, Miles enters.

DARIA

You made it.

MILES

By the skin of my ass. Some
Chinese dude kicked me around
the motherfuckin' block. Busted
my ear piece.

He takes the broken communication device out of his ear and tosses it on the table.

MILES

Snagged my loot, too... Maybe time to

rethink the no-gun policy.

TOMMY

Little ass-whuppin's nothing. 'Least you didn't have to play all foxy with the rent-a-cop.

24.

Fait pulls out the bag of black diamonds.

FAIT

Means this is all we got.

DARIA

So what do we do?

FAIT

You all wait to hear from me.

TOMMY

Where're you going?

FAIT

To get some answers.

Miles moves to go with him.

MILES

I got your back.

FAIT

No. I got us into this. I'll call you if I need you.

Daria moves to him. Their eyes meet.

DARIA

Be careful.

Fait gives her a kiss. Then goes.

INT. CHRISTOPHE'S LIVING ROOM - NIGHT

Christophe's arms are wrapped around the large fish tank, one arm over the top, the other through the legs of the stand. His hands are bound. He can't move. His beaten face is pressed to the glass. Large, weird fish swim past in front of him.

The weird fish scatter as a face appears on the other side of the tank. Ling. Looking through at Christophe.

Ling straightens and walks around the tank. Sona is with him. So is Charles, the bodyguard. In b.g., the two thugs stand sentry near the front door. Christophe's eyes follow them.

25.

LING

So this is Mr. Christophe?

SONA

Yes. Only the handcuffs and fish tank are a new look.

LING

Apparently we're not his first

visitors today.

CHRISTOPHE

Please, Monsieur Ling --
Ling interrupts him with a hand on the shoulder.

LING

Whatever you're going to say... Make
it the truth.

EXT. ARCHIE'S AMERICAN SURPLUS - MIAI TANK - NIGHT

Sitting in the middle of the large lot, which is full of hot
goods and military surplus equipment. The tank's turret is
spinning around. The cannon elevating and depressing
seemingly at random. When...

The cannon stops. Having locked on...Fait, standing in
front of the tank. From inside the tank, a muffled voice.

VOICE (O.S.)

Bang.

A hatch opens. ARCHIE, a fairly straight-ahead-looking man,
pops his head up out of the tank.

ARCHIE

Like it?

FAIT

It's cool.

As Archie climbs out of the tank and joins Fait --

ARCHIE

Want it? Give you a good deal. Ammo
included... Reactive armor, twin M240
machine guns, 120mm smoothbore
cannon. Guaranteed to get you
through the rougher areas of the city
and keep the neighbors in line.

FAIT

Pass.

26.

ARCHIE

How about a Marine Corps assault
hovercraft?

FAIT

I got other business.

Fait and Archie walk to a work table. Nearby, two MEN
UNLOAD HOT TVS from a truck. One Man calls to Archie.

MAN UNLOADING HOT TVS

We're outta room over here, Arch.

ARCHIE

Stack 'em in the office, if you have
to.

Then Archie turns his attention back to Fait.

ARCHIE

... You weren't downtown tonight by
any chance, were you, Tony?

FAIT

Don't know what you're talking about.

ARCHIE

Me either.

FAIT

Ever see black diamonds before?

ARCHIE

White, blue, yellow, pink. Neil
Diamond. Lou Diamond Phillips.
Black diamonds? Solid rocks? No.

Whereupon Fait opens the nylon bag and pours the black
diamonds out onto the table. Archie pulls out a loup.
Studies them a moment. Shrugs.

ARCHIE

You got me.

FAIT

Find out how much they're worth.

ARCHIE

There a timetable on this, or --

FAIT

Yesterday.

ARCHIE

That's what I figured.

27.

Fait's heading out.

FAIT

I'll be back. I gotta go fuck over a
guy who fucked me over.

INT. CHRISTOPHE'S APARTMENT BUILDING - HALLWAY - NIGHT

Fait opens a door with an electronic lock pick.

INT. CHRISTOPHE'S APARTMENT - LIVING ROOM - CONTINUOUS

Fait enters. Stops a moment, his back against the closed
door, while his eyes adjust to the dark. Then moves quietly
out into the room. Looking for Christophe.

Fait continues moving around through the room. When he
steps in something wet. He bends down and checks it out.
Water. The carpet's soaked.

His eyes go to something. Fait finds a cord and turns on a
switch. The light in the fish tank snaps on.

REVEAL Christophe. Stuffed inside the tank. Sleeping with
the fishes.

SU (O.S.)

Looks dead to me.

Behind him. Fait turns around. Sees Su. Sitting on a
sofa.

FAIT

Guess you got to him first.

SU

Not me. Someone else.

Fait does the math.

FAIT

... You're the one who called me.
The one who took on my guy... Who the
fuck are you, man?

SU

My name is Su.

FAIT

Cool. I'm Sally.

SU

I want the black stones.

28.

FAIT

Yeah? Make me an offer.

Su stands.

SU

You can walk out of here.

FAIT

... No deal.

Fait launches himself at Su. Gonna fight his way out the door. A much better fighter than Miles. And... He's saved by the bell: the PHONE RINGS. The fight stops. The phone's near Fait. Beat. The answering machine picks up.

CHRISTOPHE (V.O.)

Christophe here. Leave a message.

BEEP.

LING (V.O.)

I know you're there, Mr. Fait.

Beat. Fait pushes the button for the speakerphone.

FAIT

Who's this?

INTERCUT WITH:

INT. HOTEL ROOM - NIGHT

Overlooking L.A. Ling and Sona. Enjoying hotel room service. Ling's on a cell phone.

LING

The man for whom Mr. Christophe arranged to have the black stones brought into the country and deposited at the jewelry exchange. The man who wants them back. Now.

FAIT

Fine. How much?

LING

Maybe you didn't understand me. The stones are already mine.

FAIT

I got 'em, I'm selling 'em. So get your bid in or go fuck yourself.

29.

LING

I don't have time for this.

FAIT

That your final offer?

LING

I can be a very dangerous man, Mr.
Fait.

Fait just hangs up.

FAIT

Everybody think I'm the fucking
Goodwill or something...? Look, I've
had a shitty night, and so far, I got
zip for all my troubles. So I don't
know who the fuck you are, and I
don't care. But hear this: you can
beat my ass around the block all
night --
Brother, it ain't gonna get you those
stones.

A long beat. The two men facing off. Then...
As Su stands aside, giving Fait a clear path out...

EXT. STREET NEAR CHRISTOPHE'S - NIGHT

Fait slides into his Porsche and drives off.

INT./EXT. FAIT'S PORSCHE - NIGHT

Fait's checking his rearview mirror. Sees a black Cadillac
Escalade pull away from the curb and follow.
Fait doesn't need it.

FAIT

Oh, man...

He's about to punch it. When... A cop car turns a corner
and falls in beside him. Fait throttles back. Keeps
driving. Until, finally... The cops turn off. And now...
Fait hits it. Until...
Traffic ahead forces Fait to turn into an alley in a semi-
industrial area. Behind him, the Escalade tries to follow,
but is cut off by the on-coming cars.
We STAY WITH Fait. He GUNS down the alley. Reaches an
intersecting alley. Turns. GUNS it out of sight.

30.

INT./EXT. ESCALADE - CONTINUOUS ACTION

Finally forcing its way through on-coming traffic and
speeding down the alley after Fait. The ESCALADE reaches the
intersection. Turns. And... CRASHES into a DUMPSTER rolled
into its path. The dumpster forces the Escalade into a
wall.

EXT. ALLEY (SEMI-INDUSTRIAL AREA) - CONTINUOUS ACTION

Two men start to get out of the Escalade. We recognize
them: Ling's two thugs. We barely have time to realize
that Fait's escape has been blocked by construction
equipment down the alley. He's had no choice but to turn
and fight.

Which is what he does, rushing the passenger.
The battle's ferocious and fast. Ultimately, Fait's out-
muscled and out-gunned. He's forced back against the open
door of the Escalade, guns to his head.

LING THUG #1

Give us the stones.

FAIT

Man, how many times I gotta tell people: I'm a business man. Make me a motherfucking offer.

LING THUG #2

Here's your offer.

He cocks his pistol. Beat.

FAIT

That shit ain't gonna do it, biggie. 'Cause I ain't scared of guns, and I ain't got the stones.

LING THUG #1

Then you're gonna tell us where they are.

Whereupon a...

BOTTLE

Spins through the air. The bottle knocks the gun from one Killer's hand. The gun skids under a nearby chain-link fence.

REVEAL

the person who threw the bar. Su. The fight's on. Two on

31.

two. Using all means available. During the battle, a killer tries to reach the gun behind the chain-link fence. Almost gets it. When...

Two vicious DOBERMANS, guard dogs for the junkyard behind the fence, leap out of nowhere, SNARLING and SNAPPING and smash into the fence. The killer jumps back, barely escaping with his arm.

The fight continues. Fait and Su wear them down.

Behind the fence, the Dobies want flesh. Every time someone crashes into the fence, they're right there trying to get a piece.

Also, every time someone crashes into the old fence, we see a series of chain-link connections loosen and break. Until it happens one too many times. The entire fence goes down. The dogs are out. The nearest targets: Su and Fait. Su and Fait must now focus their attention on fighting off and evading the ferocious attack dogs.

Finally, Su kicks one dog flying. Whip-kicks the other off Fait. The two men run for the Escalade. The dogs are up in a flash. Su spots an abandoned car. A rear door is open.

SU

Over here.

Fait follows, right on his heels.

The dogs close in.

Su reaches the car. Dives through the open door.

Somersaults over the rear seat. Kicks open the far door and rolls out. Fait dives in right behind him. The Dobies leap in after Fait.

Fait's airborne completely through the back seat and out the other side of the car. Clears the door. And... Su slams the door shut.

We watch a two-Doberman pile-up against the suddenly closed door as Su leaps to the car's other side and shuts that door, too. Trapping the SNARLING, foaming DOGS inside. The bad guys are gone. And Fait's CELL PHONE is RINGING. As Fait digs out the phone, to Su --

FAIT

Man, what the hell's up with these
fucking stones?

(into phone)

Go.

32.

INTERCUT WITH:

INT. ARCHIE'S AMERICAN SURPLUS - OFFICE - NIGHT

Archie's had the shit beat out of him.

ARCHIE

It's Archie. Bad news. We got a
problem.

CLOSEUP - VIDEO MONITOR

Surveillance camera footage of Archie's.

Five armed African-Americans, faces hidden under baseball caps, enter Archie's place, put Archie up against a wall and start to beat something out of him.

ARCHIE (O.S.)

... I did what you said, right? Put
it out on the street, trying to get
info on the stones. Next thing I
know, the Jackson Five here show
up... Now, there are three
significant elements to notice here.
One, I'm outnumbered. Two, they're
heavily armed. Three, they're gonna
beat me like a bongo drum...

INT. ARCHIE'S AMERICAN SURPLUS - OFFICE - NIGHT

Archie, Fait and Su are watching the monitor. On screen,
Archie surrenders immediately.

ARCHIE

... I mean, hey, I coulda resisted,
sure -- and they coulda beat me into
a coma or killed me or whatever --
but then, see, I'm thinking: How
would I be able to tell Tony what
happened to the stones? Right? What
good am I dead or on life-support.
So I threw in the towel.
Reluctantly, of course. For your
sake.

FAIT

Okay. You saved yourself to tell me.
So tell me.

ARCHIE

What?

33.

FAIT

Who are they?

ARCHIE

Uh... Don't know.

FAIT

What'd they say?

ARCHIE

Well... 'Give us the stones, motherfucker.' You know. That kinda thing.

FAIT

That's it?

ARCHIE

Pretty much. Yeah.

FAIT

Thanks for keeping yourself alive to pass on all that valuable information.

SU

Did you call the police?

ARCHIE

Look around. Are you crazy? Then again, maybe you are crazy, 'cause I have no idea who you are.

FAIT

Big question is, who's behind the boost?

ARCHIE

(re: footage)

I don't know that, but I know they got great guns. I can't even get those. U.S. Special Forces only.

FAIT

... Chambers.

ARCHIE

What?

FAIT

He's wired into everything going down in this city, and he can get that kind of firepower. Gotta be him.

SU

Who's Chambers?

34.

FAIT

Runs the biggest outfit in town. What warlords are to Afghanistan, Chambers is to L.A... And you want to take him on, you're on your own. Game over for me.

(beat; then)

And now that I'm truly fucked -- what the hell are you, anyway? You got some I.D.?

Beat. Su takes out his wallet and shows him.

INSERT - I.D.

In Chinese. Clearly official.

FAIT

Doesn't mean shit to me.

ARCHIE

Let me see that.

Archie takes it, reads.

ARCHIE

Taiwan. Central Security Bureau. Taiwanese intelligence.

FAIT

You read Chinese?

ARCHIE

No. But I know 'cop' in every language.

FAIT

What, you some kinda Asian James Bond?

SU

The stones belong to my government.

FAIT

Yeah, well, they're Chambers' now. And even governments don't go to war with him.

UNDER which, Fait's CELL PHONE starts RINGING.

FAIT

I'm starting to hate this phone.
(answers)

What now?

35.

INTERCUT WITH:

INT. LIMOUSINE - TIGHT ON LING AND SONA - NIGHT

Ling's on his cell phone.

LING

I hope you've reconsidered.

FAIT

Hey, it's Mr. Dangerous. 'Sup, 'homie'?

LING

You've made this difficult, Mr. Fait. Let me make it easy.

FAIT

Can't wait to hear.

LING

I have your daughter.

Fait freezes.

LING

She's very pretty in her pink
pajamas. Aren't you, Vanessa?

REVEAL Vanessa, in the limo, held by Charles. On Ling's
signal, Charles uncovers her mouth.

VANESSA

Daddy!

FAIT

Vanessa!

LING

I want my stones, Mr. Fait.

FAIT

Motherfucker...

LING

You think about it a moment. Let me
talk to the Chinese gentleman who's
with you.

FAIT

Don't you hurt her.

LING

That's up to you... The Chinese

36.

gentleman, please?

Beat. Fait hands the phone to Su.

FAIT

He has my daughter.

ARCHIE

Oh, Jesus...

FAIT

He wants to talk to you.

Su takes the phone. In CHINESE with ENGLISH SUBTITLES --

SU

Hello.

LING

I thought I killed you.

SU

I have the stones. No negotiations.

Let the girl go.

LING

Do you really want one more person to
die?

We see this resonates with Su.

SU

No negotiations.

And then, he simply hangs up.

END INTERCUT.

FAIT

What'd you just do? What happened?

SU

I said I have the stones and won't
negotiate for your daughter.

FAIT

You what?

ARCHIE

Oh, Jesus...

SU

It will confuse him. Buy us time and
keep her alive.

FAIT

37.

What the fuck're you talking about?
That asshole has my daughter.

SU

Look -- I know him.
(then)

I want the stones, you want your
daughter. We'll get them both back.
We'll work together.

FAIT

... I gotta work with you?

SU

You have no choice.

Beat. Fait realizes what this means.

FAIT

... Shit... We gotta go see
Chambers...

(beat, then)

Oh, god... Vanessa...

INT. AIRPLANE HANGAR - NIGHT

Large, empty, brightly-lit. The door opens, and the limo
pulls in.

INT./EXT. LIMOUSINE - CONTINUOUS ACTION

The limo stops inside the hangar. To Charles, re: Vanessa
--

LING

Find a place to put her.

Then, as Charles forces Vanessa out --

VANESSA

My daddy's gonna come and kick your
butts.

Sona just reaches out and slaps her. It hurts and surprises
Vanessa. Tears come to her eyes. But she's Fait's
daughter: she won't let this bitch make her cry. Charles
takes Vanessa out. Ling's mind is still on the phone call.

LING

Su says he has the stones... But why
cut me off? Why not negotiate for
the girl? It doesn't make sense.

SONA

38.

The buyers fly in tomorrow. Should
we stop them?

LING

We'll never regain their confidence.

(beat)
We need information. Find the right
people. Pay whatever it costs.
Something's not right. Something's
happening with the stones.

SONA

What about the girl?

LING

We'll need her... She stays alive.
For now.

INT. FAIT'S PORSCHE - NIGHT

In motion. Fait and Su. Fait on the cell to Tommy.

FAIT

I'm on the way to Chambers... Yeah, I
know, but I got no other choice.
Just get the word into his pipeline
that I'm coming and want permission
to visit... I'll get back to you...
Faith...

(hangs up)

Maybe Chambers'll have a heart and
give the stones back.

(then)

Yeah, right -- and maybe he'll join
the Peace Corps.

Su looks over. Beat.

SU

I'm sorry about your daughter... How
old is she?

FAIT

This ain't the Biography Channel.
Let's just get there.

A long beat. L.A. moving by outside.

FAIT

Eight. She'll be nine in September.

Beat.

SU

Mine is fifteen... Boyfriends...

FAIT

Never happen. I'll just kill
'em.

SU

I wish it were that easy.
Another beat. Then --

FAIT

About time I got the 4-1-1.

SU

4-1-1?

FAIT

What's this all about?

SU

The stones aren't what you think they are.

FAIT

No shit.

(then)

How about the guy who has Vanessa?

SU

He's exactly what you think he is -- a thief and a killer.

FAIT

Great...

INT. HANGAR - NIGHT

A battered Ford camper now sits in the middle of the hangar. We see Vanessa inside the camper. She's screaming. Loudly. Not scared. Pissed. As...
Ling Thug #2 covers the windows with black spray paint.

ANGLE - ACROSS HANGAR

Ling Thug #2 hands car keys to Charles.

CHARLES

Where'd you get that piece of shit?

LING THUG #1

Let's just say Grandma and Grandpa have a long walk back from the

campground.

CHARLES

You're sure you cleaned it out?

LING THUG #1

Everything except the denture cream and adult diapers.

Vanessa's still screaming. It's getting on Charles' nerves.

CHARLES

I'm sick of her already.

He marches toward the van. Unlocks the rear door and slides it open.

INT./EXT. CAMPER - CONTINUOUS ACTION

Vanessa is standing inside, still yelling.

CHARLES

Shut up!

VANESSA

You shut up!

CHARLES

Go to sleep!

Vanessa reaches over and flicks ON the camper's TV. Turns it UP LOUD. Giving him stink-eye defiance as...
Charles slams the door shut. Locks it. And...
Now that Vanessa's made her point, and Charles can't see her anymore, her boldness begins to subside. She lies down on the bed and curls up, alone and scared inside the dark camper.

Vanessa holds up the pink diamond pendant and gazes at it.
A talisman. Connecting her to her father. Not making the
fear go away, but giving her strength.

CLOSEUP - FAIT

As he drives, just as if he can sense Vanessa's need for him

--

FAIT

Angels east, angels west, north and
south, do your best. Guard her,
watch her, while she rests.

41.

OFF which, as Su regards him...

INT. MEDIUM SECURITY PRISON - CELLBLOCK - DAY

A prison guard escorts Fait and Su past cells, each just as
dreary, spare and institutional as the next. That is, until
they reach the last cell.

The last cell is guarded by two convict sentries. Hanging
blankets cloak the cell entirely from view.

Fait, Su and the prison guard stop outside the cell. One
sentry blocks the way in as the other parts the blankets
covering the open cell doorway, REVEALING...

INT./EXT. CHAMBER'S CELL - CONTINUOUS ACTION

After a walk through Kansas, this is the land of Oz. The
last cell is as comfy, colorful and a well-appointed as
Joel's office.

JUMP CHAMBERS, a large, brutal-looking, inner-city crime
lord has clearly used money and influence to improve the
terms of his incarceration.

Chambers puffs a Cuban as a prison trustee, WILLY CHICKENS,
sets out breakfast before him: fresh-squeezed OJ; eggs
benedict; large, juicy sausages; fresh breads and pastries;
French-press coffee; LA TIMES, NY TIMES, WSJ, Maxim, Hustler
and the daily mail.

The guard leaves Fait and Su, turns to go.

CHAMBERS

Metz.

The guard, METZ, stops and looks back.

CHAMBERS

D.V.D.'s broke.

METZ

Get you a new one straight away, Mr.
Chambers.

Metz goes.

Beat. Chambers eyes Fait and Su through his cigar smoke.

CHAMBERS

Thanks for your patience. Man needs
his nightly rest.

(then)

Who's the gook?

42.

FAIT

... Chinese guy.

CHAMBERS

... No shoes in my crib.

Then, when Fait and Su have removed their shoes --

CHAMBERS

In.

The sentries move aside. Fait and Su enter. Chambers ash-trays his Cuban and digs into b-fast.

FAIT

How you doing, Jump?

CHAMBERS

Don't waste my precious time.

FAIT

... I got a problem.

CHAMBERS

How's Daria?

FAIT

... Good.

CHAMBERS

Always was good. From the moment I found her till the moment you took her away from me. Problem, you say?

FAIT

... The black stones.

CHAMBERS

Bitch brought it in. Made me a lotta money. But that all stopped. You stopped that. You decided it was okay to put an end to that. Black stones. Go on.

FAIT

I need 'em back.

CHAMBERS

Only smart thing was not pimping her yourself, 'cause then I'da been real sore-angry, and you'da both been real cold-dead...

CHAMBERS (CONT'D)

But you don't pimp, do you? Just a

43.

thief in the night. Stealing what don't belong to you.

Chambers turns to Su. In SUBTITLED KOREAN --

CHAMBERS

You like tall white women?

Su doesn't say anything. Back to English --

CHAMBERS

He can't talk?

SU

I don't speak Korean.

Chambers carves up a sausage.

CHAMBERS

Bought myself this Korean club downtown. Packing in the Seoul brothers 24-7-365... Black man gouging Koreans, ain't that a switch... Motherfuckers got faces like walls, but they love to drink liquor and look at naked girls... Place is no shitbox, either. Got me an office looks like a kabuki love palace. My own little sanctuary --
A QUICK SHOT OF Fait, taking this in.

CHAMBERS

-- just waiting for when I parole out... Stop by sometime, eyeball the poon.

FAIT

... Jump, my daughter's mixed up in this. I gotta have the stones, or she's dead.
No response. Chambers just keeps eating.

FAIT

If you need something more than that, here it is...
(this is hard)
I'm begging you, Jump.
Still no response... Chambers finishes eating. Wipes his face. Finally --

CHAMBERS

Big heist. Risky heist. Breaking news. I'm watching it wondering why.

44.

What's worth that kind of trouble, that kind of heat? Gotta be something good. Gotta be something expensive.
Beat. He meets Fait's eyes. Holds them.

FAIT

She's my little girl.

CHAMBERS

Make another one... Lotta offspring running around. Big scores're rare in a lifetime.
Another beat. That's it. No deal.

Fait takes a sudden step toward Chambers. Su stops him.

CHAMBERS

Slope's no dope.
He indicates behind them. They turn. The two cell sentries are wielding prison shanks. So is Willy Chickens.

CHICKENS

Let me cut one of these motherfuckers.

CHAMBERS

Your choice.
Chickens is happy. Thrusts the knife at Fait. When...
Su reaches out and catches the blade. Catches it with just
the thumb and forefinger of one hand. And holds it like
that. Holds it hard. Chickens can't push and can't pull.
Doesn't know what to do next. Finally yanks really hard.
And...
Su lets go. Chickens goes backward, ass over teakettle. A
beat. Then, to Fait --

CHAMBERS

Say hey to Daria. And don't forget
your shoes.

EXT. PRISON - DAY

Fait and Su walk toward the Porsche.

FAIT

I used to look up to that guy. All I
wanted was to be like him.

45.

SU

In Taiwan, I could force him to talk.

FAIT

This ain't Taiwan.

(then)

Only thing we can do now is find out
where the stones are and go take 'em.

SU

You make it sound easy.

FAIT

It won't be.

They're about to get in the car. Fait stops. Looks back at
the prison. Suddenly realizing something.

FAIT

... They're at his club.

SU

How do you know?

FAIT

I know. I can feel it. That ever
happen to you?

SU

No.

FAIT

I thought Chinese people were all
mystical and shit.

SU

We like to gamble. Not guess.

FAIT

It's no guess... But I could be
wrong... We'll hit the club. You
gotta see Archie.

SU

Archie?

FAIT

He's gotta remember something about
the guys who took down his place.

SU

What if he can't?

FAIT

Pretend it's Taiwan. Make him remember.

46.

INT. HANGAR - DAY

RUSSELL, the science and technology end of Ling's operation, carries a piece of equipment from the back of a five-ton truck and approaches some kind of strange contraption, which he's in the process of erecting in the middle of the hangar. He puts down what he's carrying next to the contraption and starts back for something else, when he sees Charles is looking in the back of the truck.

RUSSELL

Hey! Get away from there!

Russell hurries over, extremely edgy, almost manic.

RUSSELL

What are you doing?!

CHARLES

Whoa. Take it easy. Just seeing if I could help with something.

RUSSELL

You can't! It's very delicate equipment! Stay away! Just stay away from my truck!

CHARLES

What?

RUSSELL

Stay away from my truck!

CHARLES

What?

RUSSELL

Stay away from my truck!

CHARLES

What?

Sona's emerging from a trailer/office nearby.

SONA

Stop it.

Charles does. And now we can hear Vanessa, who's begun screaming inside the camper.

VANESSA (O.S.)

I want my daddy!

Charles backs up, continuing to address Russell --

47.

CHARLES

I'm backing away... I'm backing away...

VANESSA (O.S.)

I want my daddy! I want my daddy!

Charles joins Sona. Re: Russell --

CHARLES

Someone give the geek his Ritalin.

SONA

At least he's doing his job. Which is more than I can say for some people.

VANESSA (O.S.)

I want my daddy! I want my daddy!

Sona tosses Charles a roll of duct tape.

SONA

Tape her up and gag her.

As Vanessa continues to SCREAM, Charles moves to the van, unlocks the rear door with the key/remote and pockets it. Then opens the door. And... Vanessa bolts out, crying, and clamps her arms around his waist.

VANESSA

I want my daddy! I want my daddy! I want my daddy!

CHARLES

Get the hell off me.

He pries loose her arms from around him. Keeping a grip on her wrists with one hand, Charles turns her around to face away from him. He's about to start duct-taping her wrists.

CHARLES

... Waste of time... I can think of a better way of shutting you up --

Vanessa back-kicks him hard in the 'nads. Charles howls in pain and lets her go. Quickly, Vanessa jumps back inside the camper.

INT. CAMPER - CONTINUOUS ACTION

48.

Vanessa slams the sliding rear door shut. And now... We suddenly realize she has the key and remote! The crying just an act she put on to pickpocket Charles. Vanessa pushes the remote. And...

EXT. CAMPER - CONTINUOUS ACTION

THUNK go the DOOR LOCKS. Charles, still in pain, is surprised to hear this. Feels his pocket. Realizes the key and remote are gone.

CHARLES

Shit.

(yells to Sona)

She got the key!

INT. CAMPER - CONTINUOUS ACTION

Vanessa climbs into the driver's seat. Puts the key into the ignition and STARTS the ENGINE. Puts it in "D."

CLOSEUP - ACCELERATOR PEDAL

To reveal Vanessa's rigged a soda can to the pedal. An extension for her short legs. As her foot tromps down on the can...

ANGLE - CAMPER

takes off. The windows are blacked out and Vanessa can't see where she's going. But she's going.

INT. HANGAR - CONTINUOUS ACTION

The camper careens around the large space. Charles scrambles after.

INT. CAMPER - CONTINUOUS ACTION

Vanessa keeps driving blind, pedal to the metal.

INT. HANGAR - CONTINUOUS ACTION

The CAMPER veers toward the rear wall. And...
... CRASHES into a support post.
As Charles yanks Vanessa from the wrecked van, unhurt...

49.

INT. KOREAN CLUB - DAY

A hostess bar, but very high-end. Beautiful women. Elegant decor. Pumping MUSIC. No strip-club cheese. For extra money, private rooms for private pleasures. It's day, but the place is wall-to-wall with Korean men. Chambers' African-Americans maintain low visibility: at the door, behind the scenes, counting the register, etc. ODION, a dangerous-looking Chambers main man, moves through the crowd to Daria, waiting near the front door.

ODION

Delicious Daria.

DARIA

'Sup, Odion?

ODION

Long time no see.

Then, checking her out --

ODION

Like cognac. Just getting better.

(then)

So what brings you around?

DARIA

... Sometimes you need an old friend, y'know?

ODION

Got trouble?

DARIA

... With a capital 'T.'

ODION

Tony Fait? Thought you and him were tight. Bonnie and Clyde.

DARIA

Used to be that way. Not treating me

right these days. The kid's all he cares about.

ODION

... What do you want me to do?

DARIA

... Man, I don't know. Probably nothing you can do. I just

50.

thought...

(then)

Hey, y'know, this is crazy. I don't know what I was thinking. I shouldn't even be here like this. Sorry, Odion.

Daria starts to go. Odion stops her.

ODION

Nah, hey, hold up. It's okay.

DARIA

Back in the day... Just always seemed like you and I had something special between us.

ODION

Didn't know you thought so.

DARIA

I always cared for you, Odion. That's why I'm here.

ODION

... You looking for a job?

DARIA

I need something.

ODION

... So maybe you could work here.

DARIA

Here?... Oh, man, I don't know.

ODION

You were the best. Not many girls pulling in two g's a night.

DARIA

Yeah, but it's been a while for that... Might not remember how.

ODION

Just like a bicycle, baby. You don't forget that stuff.

Daria considers it a moment.

DARIA

Don't know how Jump'd feel about it. Having me back.

ODION

Hey, you let me worry about Jump,

51.

okay?

(then)

Meantime, why don't you come on in,
and you and me can, y'know, talk some
more about it.

Beat. Daria knows the look in his eyes. Gets the subtext.

DARIA

... Just talk?

Odion's drinking her in.

ODION

... No.

A beat. Then, as Daria reaches out and slips her hand into
Odion's, smiling at him --

INT. SU'S T-BIRD - DAY

Su and Archie.

SU

They have boxing matches in the day?

ARCHIE

Not exactly boxing. More dangerous.
No gloves. No rules. Big money.
Very illegal... Started holding 'em
during the daytime to fool the cops.

SU

The man you remembered -- how do you
know he will be here?

ARCHIE

I don't. But Chambers owns the
operation, so I figure it's a good
place to start.

(then)

This is it.

They turn into...

EXT. FIGHT CLUB - CONTINUOUS ACTION

A cavernous industrial building. Cars parked on the
perimeter.

INT./EXT. SU'S T-BIRD - CONTINUOUS ACTION

As they park --

52.

SU

How will you recognize him?

ARCHIE

I didn't see his face. But I'll know
his pinkie ring when I see it. Ten
carats. Round cut with square mount.
Good color and clarity. I remember
thinking what it would do to my face
if he hit me.

OFF Su's dubious look, as Archie crams on a baseball hat to
help disguise himself...

INT. FIGHT CLUB - CONTINUOUS ACTION

Archie and Su exit the car and approach a GUARD manning a gate to the fight arena beyond.

SU

How do we get in?

ARCHIE

Leave that to me.

Then, to the Guard --

ARCHIE

Hey, man, how you doing? Got a fighter here I want to enter.

Su shoots him a surprised look.

ARCHIE

My man's gonna put the rest of these bums to beddy-bye. He'll go in there and get all Chinese on 'em -- the teeth are gonna fly, the blood's gonna run... Gonna be fun.

GUARD

Whatever... You're number twelve, Bruce.

He hands a card reading "12" to Su. As Archie and Su make their way toward the arena --

SU

I didn't come here to fight.

ARCHIE

You won't have to. That was just to get us in.

53.

They reach the arena. It's also huge. Packed with men. Hazy with smoke. Loud with betting, cheers and boos. A large, chain-link cage stands at the center of the room. Inside, two battered and bloodied fighters are beating the shit out of each other.

Like at a Gallagher concert, front row fans have sheets of plastic over their laps. Whenever a hard kick or punch lands, the nearest fans quickly raise the plastic sheets to shield themselves from flying blood.

ARCHIE

Good day, over a million dollars'll pass hands in here.

SU

Find the ring.

ARCHIE

Yeah. Okay.

He looks around. Lotta African-American males.

ARCHIE

Could take a little while.

As Archie starts moving through the crowd, looking at hands, and Su follows...

INT. PRIVATE ROOM - DAY

Daria and Odion enter, and Odion closes the door. He starts

to take her in his arms. Daria slows him up. Guides him back toward a sofa.

DARIA

Sit down.

Odion sits.

DARIA

Put on some music.

Odion puts a DISC in the STEREO. Cranks up some HIP-HOP.

DARIA

Nah. Something slower.

Odion SWITCHES MUSIC. A SLOW TUNE fills the room.

DARIA

That's good... Now just relax... And watch...

54.

Daria just stands there a moment, getting her body into the music. Then starts dancing for him. Slow and sexy. And Odion's eating it up.

EXT. ROOFTOP - DAY

Fait and Miles climb onto the roof with gear bags. Via earwig mike --

FAIT

Tommy.

INT./EXT. PEST CONTROL TRUCK - DAY

Tommy's behind the wheel, wearing a pest control uniform.

TOMMY

Here come da bug man.

EXT. KOREAN CLUB - STREET IN FRONT - DAY

The DOORMAN watches Tommy drive up in the pest-control truck, put on a respirator, get out, unreel 20 feet of pest spray hose from the truck and advance toward the door.

TOMMY

Hey. Howzit?

DOORMAN

What the hell you doing?

TOMMY

Pest control. Don't tell me you didn't get your notice.

DOORMAN

What notice?

TOMMY

See, that burns my ass right to the bone. I mean, hey, I'm here doing my job... Anyway, putting that aside, if you had gotten your notice, you'd know there's a new city ordinance saying all businesses catering to foreigners gotta be sprayed.

DOORMAN

Yeah? How come?

TOMMY

'Cause foreign people're bringing all

55.

their scary-assed foreign bugs over here. Y'know, in their luggage and shit. And then the bugs're getting loose and fucking everything up -- eating all the trees and everything, y'know, making people sick... Anyway, city says we gotta spray to prevent any infestation and possible spread.

DOORMAN

We're doing business inside. Can't let you just start hosing the place with bug spray.

TOMMY

Yeah, well, maybe you should at least ask the manager about it.

DOORMAN

Manager's busy.

TOMMY

... Okay. Your call. Just know the city quarantine people'll be here first thing tomorrow.

DOORMAN

Quarantine people?

TOMMY

They'll be shutting you down for non-compliance... Peace out.

Tommy starts to go.

DOORMAN

Wait, wait, wait.

Tommy stops.

DOORMAN

City's really gonna come and close us up?

TOMMY

Quicker'n a Zip-loc.

DOORMAN

... You sure you're not fucking with me?

TOMMY

I'm a licensed exterminator. Why would I be fucking with you?

The Doorman considers it another moment. Then --

56.

TOMMY

Look. Let's do this. You let me start with a couple small rooms, y'know, offices or something, someplace you don't have customers. Upstairs, so the fumes don't bother anybody. I'll pop off a couple bug

bombs, and then we'll do the rest
later. How's that?

The Doorman considers a moment. Then --

DOORMAN

... Yeah, okay. Get the bombs, and
come on.

INT. PRIVATE ROOM - DAY

Daria keeps dancing. Peeling off layers now. Showing skin.
Odion's starting to salivate.

INT. CHAMBERS' OFFICE - DAY

What Chambers' cell is to a normal cell, this place is to a
normal office. No expense spared. (Think Joel again.) A
large, "Zen" FOUNTAIN BURBLES meditatively in the center of
the room.

The door opens. The Doorman admits Tommy, who looks around
in amazement.

TOMMY

... Look. At. This.

DOORMAN

Just do your thing and go,
bro.

TOMMY

Roger that.

He positions the BUG BOMBS. Then.... PFFFT. He sets off
one. PFFFT. The other. As he goes --

TOMMY

Just keep the door closed and be sure
to give this shit a full hour before
anyone comes in.

OFF the closing door...

57.

EXT. ROOFTOP - DAY

Fait and Miles grab gear bags and mobilize. Clip onto
ascender/descenders and lower themselves to a second-story
window. A window into...

INT. CHAMBERS' OFFICE - CONTINUOUS ACTION

Where the BUG BOMBS HISS away.

Fait tries the WINDOW. Locked shut. He quickly tapes it.
BREAKS it. He and Miles climbs inside. Grab the bug bombs
and toss them out.

As Miles locks the door, Fait opens a gear bag and pulls out
a folding metal detector. Uses it to scan the entire room
quickly: floor, walls, ceiling... Gets LOW-VOLUME RING-OFFS
from various hidden metal. But he's looking for something
bigger.

BLEEE. He gets it when he sweeps past Chambers' big desk.

FAIT

Safe.

He kneels. Removes a desk panel. And...

There it is. The safe is small but highly secure.

FAIT

Take it down.

Miles finishes assembling a Barrett .50 caliber rifle. A big gun. Opens an ammo box labeled "Depleted Uranium. .50 cal."

INT. PRIVATE ROOM - DAY

Daria's down to bare essentials -- still dancing slow and sexy for Odion.

INT. CHAMBERS' OFFICE - DAY

Miles loads one of the massive D.U. cartridges into the Barrett.

MILES

Even with the music, they're gonna hear it when I fire this tank buster.

FAIT

Daria. Get ready to move.
(then)

58.

Do it.

Miles aims the BARRETT directly at the safe lock. Miles
FIRES. BIG BANG.

INT. PRIVATE ROOM - DAY

Odion starts.

ODION

What was that?

INT. CHAMBERS' OFFICE - DAY

Basically, the lock's just gone. Melted. Burned through by the DU slug. Fait swings the safe door open.

INT. PRIVATE ROOM - NIGHT

Odion's heading out the door. When he stops. Looks back at Daria. A realization dawning.

ODION

'Sometimes you need an old friend'...

He steps toward Daria. Backhands her. Hard. Then opens the door.

A CHAMBERS MAN outside the door addresses Odion.

CHAMBERS MAN

It came from the office.

ODION

Watch her. Don't let her leave.

Odion goes. The Man enters. Shuts the door, leering at Daria, who starts putting on what she's taken off.

INT. CHAMBERS' OFFICE - DAY

Fait's tossed the safe. No stones.

MILES

Not here?

FAIT

They're here. Somewhere else.

MILES

What're you talking about?

59.

FAIT

I'm telling you, they're here.

MILES

What're we gonna do?

FAIT

Everyone out.

Fait's started searching the room. Tearing it apart.

MILES

What about you?

FAIT

I gotta save Vanessa. I gotta find
'em.

MILES

I'm not leaving you.

FAIT

Yes, you are. Go. Now.

Someone starts RATTLING the LOCKED DOOR. Fait doesn't stop.

MILES

T. Come on, man. They're outside.
Give it up.

FAIT

Shut up and get the fuck outta here!
That's an order!

Miles hesitates. Fait's unreachable. Chambers' men are trying to break down the door. Miles goes. Out the window. Onto the ascender-descender. And gone.

INT. PRIVATE ROOM - NIGHT

Daria finishes dressing. When...

CHAMBERS MAN

... Y'know, I got the big one...

Her response is a front kick to the head. Followed by a spin kick, knocking him out. Then, stepping past him --

DARIA

Keep it in your pants.

INT. CHAMBERS' OFFICE - DAY

CRASH! Odion and his men break down the door.

60.

Fait's still searching. Desperate to find the stones. Desperate to save his daughter. He fights off the first men to reach him. A wild animal. Fights off another. And then...

The guns are out. All pointed at Fait. No stones. No exit.

INT. KOREAN CLUB - DAY

Daria walks out the front door.

INT. CHAMBERS' CELL - DAY

Willy Chickens hovers near Chambers, who is talking as he eats another meal. Lobster. At first, we don't realize who Chambers is addressing.

CHAMBERS

... If you're willing to pay five,
you're willing to pay ten.

CHAMBERS (CONT'D)

You're willing to pay ten, you're
willing to pay twenty. Twenty,
forty. Forty, eighty... I'm not
selling till I know exactly where the
ceiling is.

Whereupon we see who he's talking to: Ling.

CHAMBERS

You like foreplay?

LING

How much money do you want for the
stones?

CHAMBERS

I hate foreplay. Fuck the warm-up
drills -- girl's gotta get in there
and be ready to score points. Bring
it straight to the motherfucking
hoop. You understand?

(beat)

So, instead of us going back and
forth doing warm-ups, my idea's for
you to think of a number. A very
high number. A very final number. A
number so high and final it'll get me
off good, bam, right when I hear it.

Chambers hasn't looked at Ling the whole time. Still isn't
looking. Forks up some lobster meat. When...

61.

Chickens' face suddenly appears in front of him. And...
Ling slams a lobster claw deep into Chickens' neck. Chambers
doesn't wait for whatever's next. Jumps back. Fast for a
big man.

But Ling is much faster. Stronger. Deadlier. Quickly, and
quietly beats Chambers like a drum. Chambers knows when it's
finally tent-folding time. Croaks surrender through the
blood and swelling --

CHAMBERS

Okay, okay...

Ling stops.

CHAMBERS

Ain't worth my life... I'll take the

five and call it a game.

INT. CELLBLOCK - OUTSIDE CHAMBERS' CELL - MOMENTS LATER

Ling emerges from the cell through the blankets. Closing the blankets behind him. To the sentries, who've heard nothing --

LING

Mr. Chambers is resting. He says not to bother him.

OFF which, as Ling walks away...

INT. CHAMBERS' CELL - DAY

FIND Chambers. No one will bother him. Ever. The lobster fork driven deep into the base of his skull.

INT. FIGHT CLUB - DAY

Archie still looking for the man with the diamond pinkie-ring. Su still following.

ARCHIE

... By the way, when we do find him, what then?

SU

I'll handle it.

In the cage, a fight has just ended. The loser's unconscious and looks like he stepped into a spinning airplane propeller. The winner doesn't look much better.

62.

The midget RING ANNOUNCER steps in with a mike.

RING ANNOUNCER

Seven advances, eleven's out...
Next up, eight versus twelve. Eight versus twelve. Fighters report to the cage.

As Archie and Su continue the search --

ARCHIE

You're after the stones, too, huh?

No response from Su. Beat.

ARCHIE

... I did some more checking around to see what anyone knows about 'em... Guess who get back to me? My Defense Department connection. Now, I think he's calling me about this surplus F-14 Tomcat I'm trying to get my hands on. But no. Turns out he's calling to tell me about a rumor outta Taiwan about black stones --

In the ring, we see another bruiser waiting to fight as the midget calls out --

RING ANNOUNCER

Number twelve!

ARCHIE

(to Su)

-- only they're not jewels --

RING ANNOUNCER

Number twelve!

ARCHIE

They're --

Suddenly, seeing the "12" card in Su's hand, a FIGHT CLUB FAN grabs his arm and raises it. Yells out --

FIGHT CLUB FAN

Twelve's right here!

Su pulls his arm back.

FIGHT CLUB FAN

I'd be scared of him, too.

Su glances into the ring, seeing the BRUISER for the first time. The Bruiser's beckoning.

63.

BRUISER

Let's go, chickenshit!

Su waves them off.

SU

Not today...

The catcalls start. Archie leans into Su.

ARCHIE

I know it wasn't the plan. But if
you don't fight, they're gonna toss
us out on our asses. We might never
find the guy.

A long beat. Su hates this place. Su hates Archie.

INT. KOREAN CLUB - DAY

Fait's in handcuffs. A big cut on his head. Being escorted by two COPS to the stairs leading out of the club. To Odion, as they pass him --

COP #1

He's pretty beat up.

ODION

Yeah. Fell down the stairs... Enjoy
the jail sex, Fait.

As they continue up the stairs --

COP #2

Better have the E.M.T.s look at his
head.

EXT. HOT DOG STAND (NEAR KOREAN CLUB) - CONTINUOUS ACTION

Near, but not too close. The club visible in b.g. Daria, Miles, and Tommy watch as Fait is led into an ambulance. Via earwigs --

DARIA

We're still here to help you, T.

MILES

Anything you want us to do?

INT. AMBULANCE - CONTINUOUS ACTION

Fait's heard.

FAIT

64.

Not yet.
The PARAMEDIC treating him doesn't understand.

PARAMEDIC

What?

FAIT

Nothing.

CLOSEUP - BEHIND FAIT'S BACK

His cuffed hands. Fingers feeling the inside of his belt. Finding a spot where a small rectangle has been cut into the leather. Popping out the rectangle to reveal a hollowed-out recess in the belt. Where...
Fait has a hidden handcuff key.

CLOSEUP - ANOTHER SET OF HANDS

struggling against their duct-tape bonds. REVEAL...

INT. CAMPER - DAY

Vanessa's hands are taped together behind her back. There's tape around her feet. Tape over her mouth. The TV is ON nearby, but she's not watching.
Vanessa struggles a moment longer, but can't break the tape. Finally gives up trying. Just lies there. Tired and scared.

INT. FIGHT CLUB - DAY

DING! The crowd's yelling and betting as number eight leaves his corner and advances on Su.
Su has nothing against number eight. He's just trying to buy time. So he dodges his opponent. Not exactly running. Fighting by not fighting. A target one moment, gone the next. Again and again, number eight swings and misses. Until...
Number eight delivers a knockout blow. Unfortunately it's against himself. The momentum of a missed punch carries him headfirst into a metal post.
Number eight drops. As the referee counts over number eight, Su uses the chance to find...

65.

ARCHIE

still checking out the hands of African-American men in the crowd. Not making any friends as he does it.

SU

Number eight's on his feet. Moving in again. When...

ARCHIE

Suddenly, he sees it. The ring.

SU

dodges number eight again. Then... Sees Archie signaling

he's found the guy. And... Gets nailed by number eight. A solid hit. Exciting the crowd and pumping up number eight. Whereupon... Su turns to him and bows.

SU

You win.

Su turns, heads out of the cage. The crowd roaring its disapproval. As... The midget Ring Announcer bars Su's path.

RING ANNOUNCER

No quitting. Get back in there.

Su moves him aside. The midget resists. Five other waiting fighters come to the midget's aid. Forcing Su back into the cage. Where... It's now Su against them all.

HOT DOG STAND - DAY

Daria, Tommy and Miles wait. Two extreme MOTO-RIDERS dressed in leathers have pulled up in a truck and gotten out to eat. In the back of the truck is a motorcycle and a four-wheel ATV. The two men Ogle Daria. To her --

MOTO-RIDER #1

Looking good.

She ignores them. To each other, so she can hear --

MOTO-RIDER #2

Nice rack.

MOTO-RIDER #1

Like the upstairs, like the basement,

66.

too.

DARIA

Shut up, assholes...

INT. AMBULANCE - CONTINUOUS ACTION

Fait's heard. Looks past the Paramedic. Past the Cops talking outside. Sees the hot dog stand in b.g. Sees the truck with the motorcycle and ATV parked near the stand. The Paramedic finishes bandaging Fait. To the cops outside --

PARAMEDIC

He's all patched up.

A Cop calls inside to Fait.

COP #1

Let's go.

Fait stands. Starts out. Into his mike --

FAIT

Get ready to move.

And we see...

The handcuffs aren't on him anymore.

EXT. AMBULANCE - CONTINUOUS ACTION

Fait reaches the rear doorway. When... He jumps. Knocks one Cop down. Shoves another aside. And takes off running.

Fait's caught the cops completely by surprise. It takes a few moments before the cops give chase, some on foot, others

by car.

ANOTHER ANGLE

Fait runs toward the truck parked by the hot dog stand.
To Daria, Miles and Tommy, looking on --

FAIT

Get the car. Stay close.

As Daria, Miles and Tommy quickly mobilize, Fait jumps into the bed of the truck. Jumps on the ATV. IGNITION.
The Moto-Riders suddenly realize what's happening.

67.

MOTO-RIDER #1

Hey!

Too late. Fait blasts out of the rear of the truck. Right through the nylon mesh tailgate.

Fait flies from the truck bed. Lands on the hood of a police car. Gets big air off the windshield. Clears the rest of the car and grabs pavement with all four wheels. As Fait tears off, and cop cars follow, one of the Moto-Riders jumps into the bed of the truck and climbs aboard the remaining motorcycle. His friend calls to him --

MOTO-RIDER #1

Don't let that fucker get away!

The Moto-Rider FIRES UP the MOTORCYCLE. Drops it into first. Dittoes Fait's leap out the back and SCREAMS off in pursuit.

INT. CAMPER - DAY

Vanessa still taped up. TV still ON. When...

TV ANCHOR (V.O.)

... We go now to this breaking story...

ANGLE TO INCLUDE TV

Airing a chopper shot tracking Fait on the ATV.

TV ANCHOR (V.O.)

... You're watching a man on an all-terrain vehicle leading police in a high-speed chase through downtown Los Angeles. An L.A.P.D. spokesman says the man, Anthony Fait --

Vanessa looks over in surprise.

TV ANCHOR (V.O.)

-- commandeered the A.T.V. after escaping from police officers while being treated at a local hospital for injuries resulting from his earlier arrest for robbery... And this is certainly one of the wildest chases we've witnessed here in L.A...

EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY

68.

WHOOOM! Fait's flying. Seventy-plus. Down streets, sidewalks, squeezing through places police cars can't. Over, under, around, through -- doesn't matter. The ATV's fast, strong and maneuverable.

One problem: so is the moto-cross bike. The guy's right on Fait's ass. Matching move with move. Overhead, police choppers follow Fait's every move. While on the ground other police vehicles move to block his path. But whenever Fait meets a roadblock, he somehow finds an escape. At one point, he uses an outdoor escalator. At another point he blasts through the Hotel Bonaventure. This'll be a news highlight for days to come.

INT. FIGHT CLUB - DAY

The place is bedlam. In the crowd, bets are going down on the battle royal, now in full effect inside the cage. Su versus the five fighters. And the midget. The different fighters use different fighting styles against Su. Kickboxing, grappling, aikido, kali, American street fighting... Su uses all his own skills and whatever's at hand. At one point he engineers it so one opponent turns on another opponent. At another point, Su wields the midget like a fighting staff. One by one, Su starts reducing the opposition.

EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY

Fait's everywhere. And so is the moto-bike. Still on his tail. Fait veers inside a building. The bike follows.

INT. BUILDING - VARIOUS SHOTS - CONTINUOUS ACTION

Fait and the moto-bike ascend the stairs. One floor. Two floors. Up and up. Fait reaches the top-floor hallway. Nowhere left to go except... Out the window at the end. And... That's just where he goes.

69.

And where he goes, the moto-bike goes.

EXT. DOWNTOWN LOS ANGELES - ROOFTOPS - CONTINUOUS

The ATV and the moto-bike make the first leap. Onto the roof of a next-door building. From there, it's rooftop to rooftop. Jump after jump. Longer and longer. Until... The MOTO-BIKE eats it in a spectacular CRASH. The moto-rider walks away, but his chase is over.

EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY

Fait's ATV SCREAMS down another street, still chased by

cops. Into his mike --

FAIT

Yo.

INT. DARIA, MILES AND TOMMY'S CAR - DRIVING - DAY

DARIA

Here.

FAIT

Above ground parking garage in
Chinatown?

MILES

Know it.

FAIT

Get there.

INT. FIGHT CLUB - DAY

It's down to Su and the kick boxer. The kick boxer spins
and kicks and punches, and...

Su just ties the guy up in his own clothes. Ties him into a
pretzel. Cinches him tight. Then...

Looks for Archie. Can't find him. Can't find the guy
wearing the ring. And hurries out of the cage.

EXT. PARKING GARAGE - DAY

Fait jukes the ATV in the entrance. Up the spiral ramp.

70.

Moments later, police CARS SKID up and seal the entrance.

INT. CAMPER - DAY

On TV, a chopper shot of the garage surrounded by police.

TV ANCHOR (V.O.)

... And it looks like this chase will
end here, as police seal off the
building...

OFF Vanessa, watching...

INT. FIGHT CLUB - DAY

Su runs into the parking area. Archie's in the T-bird.
Sitting, a little unnaturally in the front.

SU

Where is he?

ARCHIE

Decided to leave early.

SU

Where'd he go?

ARCHIE

Right here.

Su looks inside the car.

ANGLE - CAR

Where Archie sits atop the man with the diamond pinkie ring.
Holding a STUN GUN to the guy's cheek.

ARCHIE

Good thing I brought my stunner.
He ZAPS the air. Then puts it back to the guy's cheek.

ARCHIE

Okay, bud, wanna start the Q and A?

INT. CAMPER - DAY

On TV, the chopper zooms in on a familiar car, as it rolls down the exit ramp toward the police barricade.

71.

TV ANCHOR (V.O.)

... Here's a car coming down the exit ramp...

We see the police approach the car.

TV ANCHOR (V.O.)

... The police apparently talking to the driver...

The police let the car pass.

TV ANCHOR (V.O.)

... Now letting this car drive on as the search inside continues...

Vanessa notices something about the car. Looks carefully.
When...

The car turns, giving the news chopper a better zoom angle of the people inside, and...

Vanessa sees Daria, Miles and Tommy.

Which could mean only one thing: her daddy's safe. And soon he'll be coming to get her.

With a rekindled hope inspired by her father's escape,

Vanessa now looks for a way to free herself from her duct-tape bonds. When, just as it's about to seem hopeless again, her eyes go to...

Her necklace. The chain and pink diamond pendant.

Vanessa bends over and lowers her head until the necklace slides off onto the bed. Then turns around and picks up the necklace behind her back. Holding it as taut as she can between her hands, she begins sawing away at the tape around her wrists.

EXT. NEAR KOREAN CLUB - HOT DOG STAND - NIGHT

The gang's all here. All eyes on the club.

FAIT

I knew the stones were in there.

TOMMY

Question is, how do we get 'em out?

Place is slamming nonstop.

A long beat. Fait doesn't answer.

SU

Something isn't right.

72.

FAIT

Yeah. That's what I'm getting.

SU

The doorman.

FAIT

... Where the hell is he?

(then)

Everyone stay put.

OFF which, as he and Su go --

INT. KOREAN CLUB - UPSTAIRS HALL - NIGHT

MUSIC pumps downstairs as Su and Fait cautiously move down the hall toward Chambers' office.

FAIT

No Chambers' guys. I don't get it.

They reach the closed office door, where they stop and listen. Hear nothing.

Su and Fait exchange a "ready-ready" look. Then Su opens the door.

INT. CHAMBERS' OFFICE - CONTINUOUS ACTION

Su and Fait enter, unchallenged, to find...

Odion and the other Chambers' men. Dead. Skull shot.

FAIT

I get it now.

Su ignores the bodies, quickly moves to the Zen fountain, where he reaches into the water and begins searching the rocks lining the bottom. Beat. Then --

FAIT

Are they there?

Su doesn't answer, still searching.

FAIT

No. This can't fucking happen. They gotta be there.

Another beat. Then, at last, Su holds something up: one black stone. It takes Fait a moment to understand.

73.

FAIT

... What? That's it?

SU

The rest are gone.

Fait can't believe it.

FAIT

... What the hell happened? Who got 'em?

SU

... Ling.

FAIT

How do you know?

SU

I know.

FAIT

... How'd he get here before us?

SU

He's good.

Beat. Failure. Summed up in one word:

FAIT

Vanessa...

(then, trying)

He has the stones. There's no reason
to keep her. Hell, she's a little
girl, she's eight years old -- she
can't hurt him. He can let her go...
He can just fucking let her go...

Su just looks at him. Not a chance. And he knows Fait
knows it, too.

It's over. For Fait, it's as if his life just ended.

FAIT

... What the hell am I gonna do?

SU

... We need to go.

Fait doesn't move. Then, suddenly, it all explodes as rage,
and Fait picks up the large, stone ball spinning atop the
fountain and, screaming, hurls it into a large display of
exotica, destroying it.

Beat. Fait looks at Su, who meets his eyes. Then --

74.

SU

Come on.

OFF which, as Su mobilizes him, and they go...

INT. HANGAR - NIGHT

Ling pours the black stones out on a table. To Sona and
Charles --

LING

We're back in business.

CHARLES

Good. I don't have to baby-sit much
longer.

SONA

I hate kids.

LING

Is everything else ready?

SONA

We just have to test the device.

Russell, who's been working on his scientific contraption
nearby, speaks up.

RUSSELL

Dye master oscillator. And not test,
calibrate. Which I'm now ready to
do... Goggles.

When the goggles are on, Russell hits a switch. And...
Inside the contraption, brilliant green laser BEAMS begin
bombarding a sensor. OFF which...

INT. CAMPER - NIGHT

Vanessa succeeds in using the necklace as a saw to free her wrists from the duct-tape. She quickly rips the tape from her mouth. Untapes her ankles. Then tries to figure out what to do next. Begins searching the camper for anything that might help her escape or fight. When...

Looking through the glove box, she finds a cell phone. An old model. So old, it takes her a moment to figure out exactly what it is. Then she pushes "Power," and...

The phone turns on. Sort of.

CLOSEUP - CELL PHONE

75.

"Low Batt" flashes on the screen.

INT. FAIT'S LIVING ROOM - NIGHT

Rock bottom.

Fait's desolate, sitting on the sofa, staring off. Daria tries to comfort him, but it doesn't help.

Miles and Tommy stay close and stay silent.

Even Archie's quiet for once.

The only noise is Su, speaking into a cell phone in Chinese to someone who is obviously his superior.

SU

... I lost the stones. Ling has them... I don't know where he is... I have no way to find him... What do you want me to do?

Under which, the PHONE begins to RING. And...

Fait's too upset to care about answering.

INT. CAMPER - NIGHT

Vanessa's on the old cell phone. We hear RINGING on the other end.

VANESSA

... Answer, Daddy, answer...

CLOSEUP - PHONE

"Low Batt"... "Low Batt"...

INT. FAIT'S LIVING ROOM - NIGHT

The PHONE'S still RINGING. After another moment...

MILES

Want me to get that?

Which finally mobilizes Fait to reach over and answer.

MILES

Hello.

INTERCUT WITH:

76.

INT. CAMPER - NIGHT

Vanessa whispers urgently.

VANESSA

Daddy?

FAIT

Vanessa!
Which gets everyone's attention.

VANESSA

Come get me! Please! I want to go
home!

FAIT

Okay, baby, okay. Just calm down.
Under which, in b.g., Su quickly ends the phone call to his
superior. Still in Chinese --

SU

I'll call you back.

FAIT

(continuing, to
Vanessa)

Where are you?

VANESSA

I don't know. I'm in a van inside a
big building. They painted the
windows. I can't look out.

FAIT

Try. Try to see something.
Vanessa puts her eye to the window. Finally finds a small
gap in the paint.

VANESSA'S POV

Few details. Just some chairs and bright green light from
Russell's contraption.

CLOSEUP - VANESSA'S PHONE

"Low Batt"... "Low Batt"...

BACK TO SCENE

77.

VANESSA

I see chairs. And there's green
light.
Fait repeats for the others' benefit.

FAIT

You see chairs and green light?
Where's the light coming from?

VANESSA

I can't tell.

SU

Is it bright?

FAIT

The green light, baby -- is it
bright?

VANESSA

Yeah. Really, really bright.

FAIT

(to Su)

It's real bright.

VANESSA

Daddy, hurry! I'm scared!

FAIT

I know, baby. Just hang in there

CLOSEUP - VANESSA'S PHONE

Fait's voice drops out as the battery dies.

BACK TO SCENE

VANESSA

... Daddy?! Daddy?!...

END INTERCUT.

FAIT

... Vanessa?... Vanessa!... Shit!

Fait slams the phone down in frustration.

But Su's mind is on what she told them.

SU

... He's doing it here. Tonight.

78.

TOMMY

What?

SU

Selling the stones... A dye laser emits green light. He needs it to activate them.

MILES

What the hell you talking about?

DARIA

What are these stones?

Archie answers it.

ARCHIE

Doomsday in disguise.

All eyes go to him.

ARCHIE

They're some kinda new synthetic plutonium. Small and portable, but mega-powerful.

TOMMY

This fucker's making bombs?

SU

Not making them.

ARCHIE

Yeah, he'd need a big operation for that. Why bother? Just demonstrate the stones work and sell 'em to whichever international scumbag offers the highest bid. He makes millions, they make the bombs, then... 'look out, world.'

FAIT

... Okay, so we know what he's up to.

How's it get us to Vanessa?

Su considers it a moment.

SU

The buyers will want to arrive and leave quickly... Somewhere private... Accessible by aircraft.

FAIT

Vanessa said she's inside a big building. Could be a hangar.

79.

MILES

Man, there's dozens of little airports around here. We'd never get to 'em all.

SU

... Flight plans.

ARCHIE

Hey, yeah. Flight plans show destinations. All aircraft file 'em with the Aviation Administration. If we could get a list, we could maybe figure out where the sale's going down.

FAIT

... Daria, call the aviation people. Use our L.A.P.D. credentials. We need flight plan info for all private aircraft in this area tonight... Everyone else get ready to move... Miles, the no-gun policy's revoked. You break out the heat... Tommy, you gotta get us a diversion.

ARCHIE

I can help with that.

FAIT

... Do it all fast.

INT. HANGAR - NIGHT

Ling, Sona, Charles, and Russell.

Russell finishes testing his contraption. Switches it OFF.

Then, removing his goggles --

RUSSELL

We're operational.

The others remove their goggles. Sona checks her watch.

SONA

The buyers arrive in less than an hour.

Beat. Ling holds up a black stone and examines it.

LING

... So small. So deadly... We're selling conscience for money...

A look at the others. Serious. Then a broad smile of

80.

consummate satisfaction suddenly spreads across his face.

LING

... But it's a lot of money...
Beat. He puts down the stone. A glance at the camper.

LING

Be ready to kill the girl and go as soon as the sale's over.

CLOSEUP - TOPOGRAPHICAL MAP OF LOS ANGELES AREA

Fait's finger indicates a spot.

FAIT (O.S.)

Wick Airfield...

PULL BACK TO...

INT. FAIT'S OFFICE - NIGHT

Fait, Su, Daria and Miles.

FAIT

... Five private choppers arriving tonight within minutes of each other.

DARIA

Sounds like our best shot.

FAIT

.. It better be, or my baby's dead.

He and Su exchange a look. Then --

FAIT

Let's go.

CORPORATE HELICOPTER - NIGHT

Noselight beaming, the chopper lands next to four other high-end biz copters, including an Agusta A109, outside the hangar, where the bruised Ling killers stand guard.

INT. CAMPER - NIGHT

Vanessa peeks through a void in the paint covering the windows.

VANESSA'S POV - HANGAR

81.

An internationally-diverse group of men -- some occupying the chairs, some studying the contraption, some clearly muscle. Across the room, Sona and Ling greet the new arrivals.

In all, sixteen men have arrived for the sale. There are five buyers -- one RUSSIAN, one AFRICAN, one PAKISTANI, one EGYPTIAN, one FRENCH. The French Buyer is in a wheelchair. Each buyer has brought with him one right-hand man and one to three bodyguards.

Vanessa SHIFTS her VIEW, REVEALING...

Charles standing nearby. Too close for her to escape.

Charles turns, and...

BACK TO VANESSA

Quickly, before Charles can see her, she steps away from the window.
There's no way out.

EXT. FAIT'S PORSCHE - NIGHT

Driving. Daria and Miles following in their car.

FAIT (V.O.)

So tell me... How the hell's Taiwan fit into all this?

SU (V.O.)

One of our scientists made the stones. Tried to go into business for himself. We stopped him. Recovered the stones... Ling betrayed us. He took them.

FAIT (V.O.)

Ling? He was one of you?

SU (V.O.)

We were partners. Six of us. He killed the others. He thought he killed me, too.

FAIT (V.O.)

(beat)

So what're you really after -- the stones or the payback?

SU

82.

Both.

FAIT (V.O.)

... Yeah... Let's get it all.

INT. HANGAR - NIGHT

LING

You're the world's foremost arms dealers. You all know that weaponry equals power. And in the world of weaponry, nukes rule.

(MORE)

LING (CONT'D)

But nuclear material is hard to obtain and difficult to handle... But what if it weren't?... That's the question that brought you here tonight... And here's the answer.

Ling holds up a single stone.

LING

In its present state, it's completely inert. Zero radiation, zero volatility...

Whereupon Ling places the stone on a piece of velvet on a table. Folds the velvet over. Then, whack, hits it hard with a mallet.

He unfolds the velvet. The stone's smashed to pieces. Ling picks up a sliver of stone and hands it to Russell, who

places the sliver inside a small ceramic capsule, then inserts the capsule into his contraption.

RUSSELL

Goggles on.

Everyone puts on goggles. Then Russell hits the switch, and the green lasers bombard the capsule containing the sliver of stone, which begins to glow.

Russell announces each passing threshold as a numerical readout on the contraption races up the scale --

RUSSELL

... Firecracker... .44 magnum...

R.P.G... Sidewinder... SCUD...

Tomahawk... Daisy Cutter...

Hiroshima... two Hiroshimas...

And it just keeps going. Until, finally --

83.

RUSSELL

... New World Order.

As the buyers absorb this...

Russell shuts off the beams.

RUSSELL

Goggles off.

Russell removes the capsule and hands it back to Ling, who holds it up.

LING

One small fragment. Transformed into a source of immense energy. More powerful than weapons-grade plutonium a hundred times its size.

A beat as this sinks in.

SONA

The purpose of today's sale is to begin trading a new commodity on the black market and establish its value... There are fifty stones available in the first sale. The opening price is one million per stone... Bids, please?

The buyers indicate their bids both aloud and by using hand signals a la traders in a commodities exchange pit. At the same time, they're all crunching the numbers on calculators. Ling looks on as Sona runs the sale, and Russell uses a laptop to input data and develops supply and demand market-analysis for Sona to consult.

The pace starts out slowly and unevenly as the buyers feel out the situation.

RUSSIAN BUYER

Five at one million.

Sona is silent. Silence means "No."

AFRICAN BUYER

Five at one-point-two.

Silence.

PAKISTANI BUYER

Three at two million.

SONA

84.

We'll take that.

FRENCH BUYER

Six at one-five.

Silence.

EGYPTIAN BUYER

Ten at two million.

Silence.

EXT. WICK AIRFIELD - FAIT AND DARIA - NIGHT

Near their cars.

(NOTE: From now until the battle's over, it's night. At the airport, Fait, Su and Fait's team will all communicate via earwigs.)

FAIT

Miles, what do you see?

EXT. AIRFIELD - ROOF

Atop the building next to Ling's hangar. The five choppers rest on the wide tarmac below, between the two buildings. Miles scans Ling's hangar through the scope of a silenced sniper rifle.

SNIPER-SCOPE POV - NO NIGHT VISION

FINDING the Ling killers outside the hangar.

MILES (V.O.)

Two sentries my side.

Then, scanning inside Ling's hangar THROUGH windows --

MILES (V.O.)

Sale's at this end... There's a camper with painted windows. Middle of the hangar.

EXT. AIRFIELD - FAIT AND DARIA

FAIT

Vanessa said she was in a van.

That's gotta be it.

(to Daria)

When we get her, you move her outta

85.

there fast.

DARIA

I'll keep her safe.

EXT. HANGAR

Su's reached the top of outside stairs. Opens a door and enters.

INT. HANGAR - CONTINUOUS ACTION

High above the floor, Su steps onto a catwalk. The sale continuing below. More heated now.

RUSSIAN BUYER

Eight at three.

Silence.

FRENCH BUYER

Nine at three.

Silence.

EGYPTIAN BUYER

Ten at three-one.

SONA

We'll take that... There are now thirty-seven stones available.

And now, in more and more rapid-fire succession --

AFRICAN BUYER

Five at three-five.

PAKISTANI BUYER

Eight at three-five.

FRENCH BUYER

Twenty at three.

EXT. AIRFIELD - FAIT AND DARIA

FAIT

Miles. Sentries.

MILES

is already sighted in. PULLS the TRIGGER. PHUT!

86.

SENTRIES

One Ling killer takes a leg hit and goes down. Before the second killer has time to react, he catches a BULLET in the shoulder.

MILES

MILES

Done.

FAIT AND DARIA

FAIT

Tommy and Archie. Watch out for the camper. Punch it.

INT. HANGAR

The sale's now a frenzy.

PAKISTANI BUYER

Five at five million.

RUSSIAN BUYER

Six at five.

FRENCH BUYER

Seven at five.

AFRICAN BUYER

Ten at five.

EGYPTIAN BUYER

Ten at five-one.

FRENCH BUYER

Five-two.

When suddenly...

KA-WHAM! Archie's Abrams TANK BLASTS through a wall and into the hangar.

Archie's head pops out of the driver's hole. At the same time, Tommy pops up out of the turret and trains a mounted machine gun on the stunned group.

TOMMY

Freeze, motherfuckers!

87.

Russell watches the advancing tank.

RUSSELL

I knew it! I knew it!

ANGLE - BEHIND TANK

Fait and Daria enter through the hole in the wall using the Abrams for shelter.

INT. CAMPER - CONTINUOUS ACTION

Vanessa peers out through a gap in the paint to see what's happening.

VANESSA'S POV

Charles is drawn away by the advancing tank.

BACK TO VANESSA

She looks back into the camper. Finds a heavy iron skillet amid the stove utensils. Swings it. And...
SMASH! She SHATTERS a side WINDOW.

MILES' SNIPER-SCOPE POV (NO NIGHT VISION)

We FIND Vanessa, jumping out of the camper.

MILES (V.O.)

Vanessa's out of the camper. Running this way.

INT. HANGAR - FAIT AND DARIA

To Daria --

FAIT

Stay.

And he's gone, sprinting after her just as...

VANESSA

reaches a button for opening and closing the giant hangar doors. She jabs a button, and the nearest door begins to motor open.

88.

CHARLES

hears the OPENING HANGAR DOOR. Turns. Sees Vanessa and goes after her.

SNIPER-SCOPE POV (NO NIGHT VISION)

Vanessa rolls out under the rising door and runs.

MILES (V.O.)

She's out.

Then, FINDING Charles coming after her --

MILES (V.O.)

There's a guy after her.

PHUT!

INT. HANGAR - CHARLES

A BULLET rips through the collar of his leather coat. Just behind his neck. Just missing him. But he keeps coming.

SNIPER-SCOPE POV (NO NIGHT VISION)

Charles rolling out under the door.

MILES

SHOOTS again. PHUT!

CHARLES

The BULLET RICOCHETS off the PAVEMENT right next to him. In a flash, he's up and running. Heading out into the darkness of the airfield after Vanessa. Meanwhile, back inside...

INT. HANGAR

In here, the hangar door continues to open as the tank makes its slow approach. Archie's not a great driver. Tommy sweeps the muzzle of the machine gun across the group.

TOMMY

Just be cool!

At which point, Russell breaks for his five-ton truck.

89.

TOMMY

I said don't move, motherfucker!

Russell just keeps going. Slides open the side door in the back of the five-ton, revealing... A twin-fifty machine gun. Two barrels, .50 caliber. Dangerous even for a tank. Russell vaults in and takes aim.

RUSSELL

Fucking amateurs!

He starts FIRING. People start running. .50 CAL. ROUNDS take big CHUNKS out of whatever they hit.

TOMMY

Shit! What do we do?

ARCHIE

Shoot back!

TOMMY

How?

The question's answered for him. He somehow does the right

thing. And...

Tommy's MACHINE GUN begins RIPPING CHUNKS out of the FIVE-TON and EVERYTHING near it. Tommy's a horrible shot; the gun's more in control of him. But...

Russell finally dies under a HAIL of HEAVY LEAD.

ARCHIE

Twin .50's some major firepower.
How'd that little shit get one?

TOMMY

Motherfucker. Couldn't fucking
listen.

INTERCUT WITH which...

ACROSS HANGAR

Ling and Sona are moving toward the limo. Ling has the stones. When... Su is there. Blocking the way. Sona attacks. Su easily blocks the counters. Knocking Sona back. Never taking his eyes off Ling. When...

Sona, who's fallen back against a buyer's bodyguard, quickly takes the bodyguard's small, full-auto SCORPION and turns the gun on Su.

Su dives for cover as the BURST SHREDS the AREA where he'd just been standing. As Sona continues hunting Su... Su sees

90.

Ling getting into the limo. To Archie and Tommy, as he signals --

SU

Don't let him get away!

As a result of which...

TOMMY AND ARCHIE

Having just waxed Russell, see Ling in the limo. Tommy's .50 is out of ammo. He switches to the .30 cal. tank's machine gun. As Archie steers toward the limo, Tommy begins BLASTING away.

LIMO

Ling's trying to drive out, when the .30 CAL. SLUGS PUNCH HOLES in the LIMO. The tank keeps coming. Ling bails out as the TANK CRUSHES the LIMO.

INTERCUT WITH which...

SU AND SONA

Play cat and mouse. Su rapidly runs out of room to hide. He can't get away. Su stands. Faces her. Faces the inevitable. When...

WHAM! Daria appears from nowhere. Kicks the gun from Sona's hand. To Su, re: Ling, now running from the crushed limo

DARIA

Get him.

Su goes after Ling.

And now it's Daria vs. Sona.

Sona's a better fighter, but Daria's got passion on her side. It's a good fight. Until, at last, Sona finds the Scorpion. She swings it up. And...
Daria executes a sudden, improvised double move that strikes Sona's arm in such a way as to cause her to point the SCORPION at herself, just as she FIRES. The burst rips through her chest and kills her.
And now, here's what's been going on outside...

EXT. AIRFIELD

91.

As Charles runs from the hangar, chasing Vanessa across the tarmac into the darkness of the airfield...

MILES

flips to NIGHT VISION on the sniper-scope. And...

SNIPER-SCOPE POV - NIGHT VISION

Charles and Vanessa become clearly visible. Charles is closing in on her. Cross-hairs FIND him. PHUT!

CHARLES

The BULLET knocks his gun from his hands. Charles is slowed but keeps going.

SNIPER-SCOPE POV - NIGHT VISION

Charles reaches the flight line. Parked planes, a gas truck, a shed, etc. He disappears behind the equipment.

MILES

sweeps the rifle, looking for Charles and Vanessa. He comms Fait.

MILES

Lost 'em behind the gas truck.

CHARLES

stops behind the gas truck. Looks around for Vanessa. No sign of her. Until...

Charles notices the door to the gas truck isn't closed all the way. He whips it open. And...

There's Vanessa, hiding inside.

Charles grabs her. Yanks her out struggling and kicking.

CHARLES

Time to end this my way.

And then...

FAIT (O.S.)

Drop the girl.

92.

Charles looks over. Fait is there, holding a gun on him. Vanessa's relieved and excited to see her father.

FAIT

Put her down.
Charles lowers Vanessa to the ground. He releases her.

VANESSA

Daddy!
Vanessa runs to her father. Dives into his arms. It's a little more energetic than Fait was expecting. And...

Suddenly, Charles uses the distraction to rush in behind her. He hits Fait hard. A kick sends the gun flying. Charles keeps coming. Charles keeps pounding. Fait's hampered by Vanessa. She won't let him go. Fait stays between Charles and Vanessa. Guarding his little girl. Barely managing to fend off Charles, a seemingly unstoppable force. The fight winds through the planes, under wings, through struts.

SNIPER-SCOPE POV - NIGHT VISION

Fait, Charles and Vanessa. No clear shot.

MILES

comms Fait.

MILES

No shot.

FAIT, CHARLES AND VANESSA

The fight continues. Fait's suffering under Charles' brutal attack. When...
Vanessa causes Fait to stumble near a plane. They fall. Charles moves in. And...
Fait's hand goes to a set of chocks set against the plane's wheel. The chocks are two heavy wooden blocks connected by a length of nylon rope.
Fait turns to Vanessa.

93.

FAIT

Don't move.
Fait jumps to his feet. Swinging the chocks. Not quite like nunchakus; more like a medieval mace. And now, all of Fait's fury comes pouring out as he uses the chocks to beat the living shit out of Charles. Charles tries to fight back, but he's out-matched by the chocks and Fait's emotion. The punishing blows land like Thor's hammer. Until...
A mighty swing nearly takes Charles' head off. Charles is unconscious before he hits the ground. Fait stands over Charles. Tosses the chocks down.

FAIT

Wrong kid. Wrong dad.

Fait turns. He moves back to where Vanessa's still hiding. He scoops her up. And... Father and daughter hold each other tight. Forever. During all of which, also INTERCUT...

EXT. HANGAR

Ling, having just escaped being crushed in the limo, runs out just as... Four helicopters take off, one after the other, carrying the buyers away. The fifth chopper, an AGUSTA A109, is POWERED UP, waiting for the wheelchair-bound French Buyer, being helped by a bodyguard. Ling intercepts them. Knocks out the bodyguard and tips over the Frenchman's chair. Then jumps into the Agusta.

INT. AGUSTA - COCKPIT

Ling puts a gun to the pilot's head.

LING

Go!

EXT. HANGAR

Su, having left Daria to fight Sona inside, runs out.

EXT. AIRFIELD

The Agusta begins to lift off. Su starts running toward the helicopter. Runs under the rising aircraft. Jumps. Just in time to... Grab onto one of the retractable rear wheels.

94.

EXT. AGUSTA

As the chopper transfers to forward motion, Su struggles to get a foot hooked on something, anything. In the process, he kicks against the helo's sleek underbelly.

INT. AGUSTA

Ling hears the THUMPS. Looks out.

LING'S POV - SU'S LEG

swinging beneath the Agusta.

LING

To the pilot --

LING

Retract the gear!

CLOSEUP - CONTROL PANEL

The pilot hits the wheels-up switch. And...

SU

The gear begins to retract. Disappearing into the bottom of the chopper. In a second, there'll be nothing left to hold.

SU

Shoot it down! Now!

And then... Su lets go. Drops fifteen feet to the ground.

As...

Behind him, having clanked out of the hangar, the Abrams tank is stopped. The turret swivels toward the Agusta.

INT. TANK

Archie aims the cannon.

TOMMY

Can you hit it?

ARCHIE

No problem. Absolutely... Load.

Tommy slides a shell into the breech.

95.

Archie's locked on. He hits the trigger. And...

ABRAMS TANK

BOOM! The big CANNON FIRES. And...

SKY

The Agusta's tail is BLOWN AWAY by the CANNON SHELL.

INT. TANK

Archie and Tommy exult.

TOMMY

Shot him right in the ass.

ARCHIE

I did it. I can't believe it.

TOMMY

Thought you said it was no problem.

ARCHIE

What do I know?

INT. AGUSTA - COCKPIT

The pilot hopelessly fights to keep the chopper from crashing.

EXT. AIRFIELD

The out-of-control AGUSTA swings back toward Su and the hangar, losing altitude. Then SMASHES into the tarmac, ripping open the fuel tank, spilling fuel behind it as it caroms off the hangar and inscribes a large, skidding circle around Su before CRASHING into another CHOPPER and BURSTING INTO FLAMES.

The spilled fuel ignites. A circle of intense fire. With Su in the middle.

The Agusta pilot, still alive, has been thrown outside the circle. But Ling's only path of escape takes him inside.

Into the circle. He emerges with the bag of stones.

Su is waiting.

LING

96.

You were lucky last time. You

Won't be lucky again.

The final fight begins.

The two martial arts masters battle in the circle of fire, using everything they can lay their hands on. Each the equal of the other. Each knowing it's a fight to the death. For a long time, the fight could go either way. Until...

Ling gets an arm around Su's neck. Like Charles, Su thrashes and flails. Like Charles, he can't get away.

LING

I'll kill you fast. You won't
Feel a thing.

SU

... I won't. You will

What happens next happens in an instant:

Su breaks the hold. Hooks one of Ling's arms. Wrenches it.

A direction it can't go.

Ling's ARM BONES SNAP, TISSUES RIP.

Ling screams in pain. Just as... Su pulls the ceramic Capsule containing the activated sliver of stone from

Ling's pocket. And...

Slams the capsule deep into Ling's open mouth. Ling gags, choking on the capsule lodged in his throat. His horror-stricken eyes meet Su's. Su lets him suffer another moment. Then, in SUBTITLED Chinese --

SU

This is for our friends.

And Su strikes him in the throat. A spearing, open-hand blow with his fingertips. Hard. Hard enough that...

INSIDE LING'S THROAT

The CERAMIC CAPSULE SHATTERS. Releasing the hot, glowing white sliver of stone into Ling's windpipe. The fragment's super high-energy radiation instantly beginning to cook Ling's body from within. The power of a few thousand microwave ovens turned on all at once. Ling's bodily fluids instantly start boiling dry as...

ANGLE BACK ON LING

97.

As, light beaming from his eyes and mouth, Ling flash-cooks from the inside out.

Not simply burned. Horribly desiccated. His seared and darkened skin shrink-wrapped, mummy-like, around his skeleton. Human jerky.

In a moment, it's finished. Ling's dry-roasted remains topple over. Su has closed a chapter.

SAME SCENE - MOMENTS LATER

Su and Fait meet on the tarmac. Su has the stones. Fait's holding Vanessa, asleep in his arms. SIRENS APPROACH in b.g.

The two men regard each other a moment.

FAIT

We got it all.

(then)

What happens to the stones?

SU

They'll be destroyed.

They see police and emergency vehicles beginning to arrive

in b.g.

FAIT

Looks like I'll be doing some jail time.

TOMMY

Jail? Man, you just helped save the planet. Law's gotta allow for that.

A look between Fait and Su. Su nods.

SU

I'll do what I can.

ARCHIE

That's good, 'cause I mean, we make a helluva team, y'know?

(to Su)

Well, not you, 'cause you're law enforcement. But the rest of us -- look, a white guy comes in handy now and then. Y'know, if you're pulling a job in Beverly Hills or ripping off a country club or whatever... What kind of percentage are we talking?

98.

FAIT

We're not.

Fait looks at Vanessa again. Finding a new purpose in her eyes. Beat.

FAIT

Time I got real.

He regards the others.

FAIT

Time we all did.

ARCHIE

Get real? What's that mean?

TOMMY

... Means we're through with that life.

Fait's eyes meet Tommy's. Beat. Tommy nods. Fait looks to Daria for her answer.

DARIA

I'm with you, T.

He looks to Miles.

MILES

Whatever you say, man.

Fait looks back to Su. They hold the look.

SU

... Good luck.

FAIT

... Faith.

Another beat. Then they turn and start walking toward the arriving cop cars. Daria and Miles follow. Archie and Tommy lag behind. As they all walk away from us --

ARCHIE

What, you're all gonna go straight,
just like that?

TOMMY

Maybe oughta try it yourself.

ARCHIE

Me? Are you kidding? I've had
straight jobs. You ever had a

99.

straight job?

TOMMY

I had plenty of straight jobs.

ARCHIE

Name one.

TOMMY

I sold Avon door-to-door.

ARCHIE

... You were an Avon lady?

TOMMY

I was an Avon man. You got a problem
with that?

ARCHIE

No, it's just, well, uh...

TOMMY

Nah, I'm just fucking with you.

(then)

But my momma did it, and don't you
dare start disrespecting my momma...

And so on... OFF which, we...

FADE OUT:

THE END