

DANGER GIRL

screenplay

by

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**Based on stories created by
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EXT. JUNGLE - COSTA RICA - NIGHT

A fortress-like villa hides in the dense jungle setting. The chirping and whistling sounds of the jungles natural inhabitants surrounds us. Several rag-tag armed guards with flashlights patrol the front of the property with their dogs, wrapping up their search for intruders.

EXT. VILLA - POOLSIDE - NIGHT

To the rear of the villa: a beautifully illuminated pool along with all the comforts of a Bel-Air estate. The chirping sounds of the jungle is soon drowned out by the soothing sound of romantic, classical music. The contrast between the pirate-like jungle guards next to this lush retreat couldn't be more surreal. A repugnant patrolman approaches our host, who is still hidden in the shadows.

GUARD

We've searched the entire estate,
Donavin. She must be alone.

DONAVIN

(off camera)

As I suspected. Alone!

A bottle of champagne is lifted from an ice filled bucket. The cork pops. Champagne flows down the tacky-gold-ring covered hands of our host. We reveal his face.

DONAVIN (cont'd)

(donning eye-patch)

I can't believe my eye!

Donavin snickers as charmingly as possible at his lame joke. His used car salesman-like presence is first revealed.

DONAVIN (cont'd)

Solo, Single, Unattached. Some things
never change do they Abbey?

Debonair scumbag Donavin Conrad. A rat in an expensive tuxedo. Donavin, mid-thirties, craves attention. He wants nothing more than for every girl that turned him down in high school to see that he's now #1.

Donavin's hand holds two crystal champagne glasses. He fills both glasses, sets the bottle down and lifts his Walther P38. Donavin approaches the still unseen Abbey.

DONAVIN (cont'd)

Just couldn't stay away from 'ol
Donavin could you? Well, I can't say
that I blame you. Once you've ridden a
dreamboat, you only hope to become a
permanent passenger. Am I right?

(CONTINUED)

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1.

Shot on a pair of muck covered leather boots.

Donavin's creeping hand, with champagne glass still held by a thumb, starts to run it's fingers up the boot wearer's leg. Mud, covering the figure, squeezes through his fingers as he starts at the knee and slowly works his way up. This filthy form soon starts to show beautiful curves. Donavins fingers run along the outer form of a mud covered breast. Donavin's hand, holding champagne glass, ultimately reaches the face of ABBEY CHASE.

ABBHEY
(sarcastically)
Absolutely, Donavin.

We reveal ABBEY CHASE, our hero. Though covered in mud and filth, she's a figure of beauty. Our twenty something adventuress is wearing a pair of very tight leather riding pants and a form-clinging damp, filthy tank-top.

Two of Donavin's henchmen stand at Abbey sides with a vice-like grip on her arms, holding her against a 3 foot glass wall. Behind the wall rests a pool of murky swamp water which is inhabited by three oversized crocodiles.

It seems that Abbey is the intruder of Donavin's swampy Costa Rican hideaway.

One of Donavin's henchmen reveals to him a beat-up, leather, shoulder-slung bag/backpack containing Abbey's belongings.

DONAVIN
Yours, I presume?

Abbey bites her lip as Donavin rummages through her bag. Among the items tossed from the bag are a compass, assorted small jewels and artifacts, a bottle of water...

Donavin strikes a surprised look as he carefully lifts out the next item: a nickel plated Desert Eagle Pistol! He looks at the mammoth gun, then at the 5'10" Abbey.

Abbey shrugs her shoulders and grins.

Continuing to rummage around, Donavin finally finds it: An exquisite, magnificent gold plated skull!

DONAVIN (cont'd)
(irritated)
This looks familiar.

ABBHEY
That doesn't belong to you, Donavin.

(CONTINUED)

CONTINUED: (2)

DONAVIN

Oh I think it does, Abbey.
(looks straight into her
eyes, gestures with pistol)
Among other things.

Abbey throws him a nauseated look. Donavin's insulted.

DONAVIN (cont'd)

(over-dramatic)

Am I fooling myself? Here I thought
you had returned to steal my heart!
But, I see you're simply into more
material things now, aren't you?

Donavin marvels at the skull Abbey attempted to steal.
It's Gold plated. Two beaming rubies set into its eye
sockets.

DONAVIN (cont'd)

The girl who was once a respectable
associate of ours, a trusted ally. Now
nothing more than a pathetic thief. A
pirate!

Calling Abbey a "thief" is downright insulting. She
considers herself more of a "Robin Hood."

DONAVIN (cont'd)

Now what am I going to do with you?

Very sexy, Abbey uses her mouth to blow some dirty hair
from her face.

ABBEY

How about a shower?

Donavin, stunned by this sexy display, briefly believes
she's come around. He lowers his pistol, only then does
reality set in. He raises it.

DONAVIN

(gleefully booming)

Not this time, Abbey. The last time we
met, Venezuela was it, your playful
teasing ended up costing me an eye! No
more tricks!

Her gig is up. Abbey begins to struggle. Donavin laughs,
brushing his pistol alongside Abbey's face.

ABBEY

Don't touch me you creep!

(CONTINUED)

CONTINUED: (3)

Donavin slips his gun into his jacket and begins squeezing Abbey's waist. Abbey continues to struggle.

DONAVIN

Now, now. Relax darling. Donavin's here! I know it was hard... being separated for so long, but romances are made to be rekindled!

ABBEY

We never had a romance, you delusional dirtbag! Now get your hands off me!

Donavin, giggling like a schoolgirl, moves in for some more groping. Holding up his golden skull, he asks it in an maniacal manner:

DONAVIN

What's that Koo-Koo Diego? She likes that?! Why yes of course! What woman wouldn't enjoy the soothing touch of Debonair Donavin-

Abbey's boot suddenly meets Donavin's crotch.

Donavin's playboy facade shatters as he rolls on the ground whimpering like a child. Abbey's feet are now laced between his henchmen's. Donavin sees a wry smile upon her face

ABBEY

(sarcastically)

Wasn't I soothing enough, Donavin?

Donavin, trying to regain composure, grabs the skull and painfully steps to his feet.

DONAVIN

That's the last time you toy with another man's emotions, Abbey!
(matter of factly)

I won't fall for your tricks again!

Donavin motions to his men to toss her to the crocodiles

DONAVIN (cont'd)

You're gator bait, bitch.

The crocodiles churn and snarl.

Abbey turns on the charm. She cocks her hips like a diva. Placing one hand on her hip, Abbey taps a small electronic button alongside her beltline.

Hidden alongside Donavin's villa, a small timer attached to an explosive device engage on 10 seconds.

(CONTINUED)

CONTINUED: (4)

ABBEY

(very cute - buying time)

Awww. Can't we just kiss and make up?

Donavin once again shows his inability to control his ego. Very confused, he actually buys it.

DONAVIN

I knew you'd come around, baby!

Donavin leans in for a smooch. Timer on 5 seconds.

DONAVIN (cont'd)

Now pucker up. Tell Daddy what you need.

Timer on 3 seconds.

ABBEY

(cutesy)

Oh Donavin, just what every girl needs. A really big-

BOOM! Abbey's timer has triggered an explosion which engulfs a portion of Donavins villa! As the villains spin for a look, Abbey finishes her sentence:

ABBEY (cont'd)

Diversion!

Standing on her hands, Abbey delivers a very acrobatic split kick to her startled captors - flipping them over the glass wall and into the crocodile pit

The two henchmen are quickly chomped and submerged by the crocodiles.

Abbey spins to tackle Donavin. She's surprised to see him 10 yards away.

ABBEY (cont'd)

Donavin?

DONAVIN

Au revoir!

Cowardly activating a mechanism which releases a trap door under his feet, Donavin, cradling the golden skull, soon disappears into the ground.

Donavin's remaining goons open fire on our hero.

ABBEY

(under her breath)

Shit!

(CONTINUED)

CONTINUED: (5)

Bullets ricochet as Abbey briefly displays her superior agility. Ducking and diving from the gunfire, she realizes her only escape is to leap over the pit of crocodiles behind her.

In a homage to "Live and Let Die," Abbey hurdles the glass partition and quickly leaps from one crocodile's back to the next. Almost slipping off each and every one, she makes her way to the other side of the moat.

At the second Abbey (and the audience) catches her breath, a ferocious crocodile snout leaps from the moat, partially snapping the ass off Abbey's pants! She makes no haste in running now. The sound of gunfire is soon swallowed by the creatures of the jungle.

INT. DONAVIN'S ESCAPE SLIDE

Donavin, after dropping through the trap door, makes way down his sub-terranean escape slide. Laughing to skull:

DONAVIN

Don't worry, my shiny little friend.
She won't interfere again!

INT. DONAVIN'S SECRET ESCAPE TUNNEL

Below Donavins Costa Rican fortress, a secret tunnelway is revealed. In it rests a speedboat which will carry it's passenger to the maze of rivers that populate the jungle.

Donavin emerges from the ceiling and Drops down into the driver's seat of the speedboat.

DONAVIN

And now for our spectacular escape!

The engine howls as Donavin blasts through the tunnel.

EXT. JUNGLE - COSTA RICA - NIGHT

Bursting through a secret "door" consisting of vines and shrubbery, Donavin jettisons into the jungle river.

On the rear of the boat we see the words "The Snuggler."

INT. DONAVIN'S MAKE-SHIFT MOTOR POOL - NIGHT

Abbey emerges from the trees and enters the motorpool. She notices wooden crates that bear "the Hammer mark."

Abbey spots a filthy jeep. She grabs a screwdriver from the pile of tools scattered across a work bench. Once again displaying her unique skills, Abbey uses the screwdriver to bypass the jeeps ignition system.

EXT. JUNGLE - COSTA RICA - NIGHT

In search of Donavin, Abbey, skillfully, but seemingly out of control, jumps and smashes her commandeered jeep through the trees and bumpy terrain of the jungle.

EXT. JUNGLE - RIVER - NIGHT

Donavin, at full throttle, blasts his speedboat down the river. His wake sprays across the jungle as he spins through it's treacherous turns. He speeds away from us.

EXT. JUNGLE - DIRT ROAD - NIGHT

Abbey, at full throttle, blasts around a corner. Dirt and debris spray across the jungle as she spins through its treacherous turns. Abbey jumps the jeep over numerous berms and tree stumps. Though thrown about in the jeep, Abbey seems to be in full control. She speeds away from us.

EXT. JUNGLE - AIRBORNE - NIGHT

A very advanced, very stealth looking helicopter blazes across the top of the jungle. It's the Danger Chopper. An eerie green light illuminates it's cockpit.

INT. DANGER CHOPPER

An array of buttons and levers are scattered throughout the chopper. It's very sophisticated looking, a mess for any MAN to try to comprehend. Through the sound of the choppers blades, we hear a female's voice with a moderate, very sexy Russian accent.

NATALIA
Engaging silence.

With the push of a button, the choppers sound is deafened to a faint whirling. In the choppers rear seat we reveal the gorgeous NATALIA KASSLE: DANGER GIRL. With long blonde hair and steel blue eyes, Natalias outfitted in leather pants and bra. Netting covers the top of her torso. Numerous belts are slung around her waist and shoulders, housing her various guns and knives. Next to her is a sniper rifle. She speaks into a small headset.

NATALIA (cont'd)
Set coordinates 2-7-1.

Competing for sexiness over the Russian accent is a Australian one - that of SYDNEY SAVAGE: DANGER GIRL.

SYDNEY
On top of it, Natalia.

(CONTINUED)

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Piloting this technologically advanced bird is Sydney Savage. With brow cocked, and lips pouting, we see her twist the chopper into a quick turn. She accomplishes a series of maneuvers only before seen executed by men. As she listens to her yet unseen copilot, we get a glimpse of the wonder that is Sydney. Medium length auburn hair, and a figure Liz Hurley would kill for. It seems Sydney was poured into her classic black leather jump suit made famous by the female spies of the 60's.

VALERIE

Assume she was captured, Sydney. The tracking device Duncan slipped in her gear isn't responding.

These words are spoken by English-accented copilot SILICON VALERIE: JR. DANGER GIRL. A 16 year old computer and communications genius. Even with short red hair, glasses, and a few freckles, we can see that within a few years Valerie could be joining the ranks of the elite and beautiful Danger Girls. With a headphone set resting around her neck, Valerie monitors the team's progress through her laptop computer. She taps on it's screen.

VALERIE (cont'd)

C'mon! Gimmie a signal here!
(beat)

She must have found it. Her or someone else. It could have been found, and then destroyed. Maybe it's broken. Think she's in trouble?

SYDNEY

Not if she's as clever as Deuce claims. We'll have to locate her another way, Val.

Valerie begins typing away on her laptop. An image of Abbey and the coordinates for the extraction display on the screen. Several G.P.S. programs begin to operate.

VALERIE

I'm running a thermal scan of the area, bypassing the signals subtronic matrix, uploading-

SYDNEY

Just tell to me which way to go, Val!
No need to vocalize your tech-dialect!

VALERIE

If you just gimmie a minute I will!

SYDNEY

Do you even know what you're doing?!

(CONTINUED)

CONTINUED: (2)

Suddenly, an orange glow illuminates the choppers windows. It's the reflection of an explosion in the distance.

All the girls prepare for action as Sydney spins the chopper in the direction of the fire. From their POV, we see, in the distance, a large portion of Donavin's villa engulfed in flames.

Valerie activates an intense search light as the chopper speeds over the jungle towards its target. They come directly towards us until the search light blinds the action.

EXT. JUNGLE - DIRT ROAD - NIGHT

What was once the helicopter's searchlight is now the headlights from Abbey's newly acquired jeep. She speeds along an elevated dirt road.

Looking down upon a river that runs parallel to the road, Donavin's nowhere in sight. Abbey notices a fork in the road. After studying the choice for a moment, she chooses the one on the right. Abbey's sent further up the dirt road's incline, but keeping her parallel to the river.

As Abbey spins around a twist in the road, her face is lit up by the glare of search lights. For a second we believe it's the Danger Girls, but then we hear the enemy gunfire. Abbey's jeep begins to be torn apart. It seems that Donavin's henchmen don't give up so easy. A group of them are coming straight for Abbey!

In a ragtop Humvee, the henchmen scream and heckle for Abbey. Abbey's jeep takes all the bullets it can. It's radiator smokes. It's tires are blown out and ripped to shreds by the jagged rocks littering the road.

As the villains' Humvee approaches for impact, Abbey is sent out of control off the side of the 50 foot cliff!

EXT. JUNGLE - CLIFFSIDE - NIGHT

In mid-air, Abbey leaps from the jeep to the river below.

EXT. RIVER - NIGHT

Abbey dives into the river. Her jeep crashes down a split second later, almost landing on top of her!

EXT. RIVER - UNDERWATER

Abbey looks at her jeep. Front half submerged. What's left of its headlights beam through the water. She notices all the supplies from the rear of the jeep

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floating away. Among them are spare gas tanks, tools, and scuba gear.

Abbey swims up, resurfacing to catch a breath of air.

EXT. JUNGLE - DIRT ROAD - NIGHT

The villains in the Humvee are now parked above on the cliff. From their POV we see Abbey struggling to get away from the wreckage. They open fire to finish her off.

EXT. JUNGLE- RIVER - NIGHT

Gunfire ricochets off the still half submerged jeep. Abbey ducks around, using it as a shield. A bullet hits it's gas line which ignites a fire.

EXT. VILLA - NIGHT

Donavin's villa - Abbey's explosion has taken its toll on the place. The front of the villa is now on fire. Three of Donavin's armed guards try to extinguish the flames.

Suddenly, the guards are engulfed in a beam of light. It's the Danger Girls' helicopter! The guards sling their automatic rifles around and open fire on the girls. Sounds of bullet ricochets fill the air.

INT. DANGER CHOPPER

From the girls' POV, we see the destruction of the property, and the three guards firing their rifles at us. Several bullets ricochet off the windshield.

SYDNEY

I assume we can add demolitions to her dossier now?

VALERIE

You think Abbey did this?

Bullets begin bouncing off the window next to Valerie's head. Scared, she jumps back.

NATALIA

Circle the area, keep your eyes open for her.

Valerie's eyes are bugged-out. Her adrenaline's pumping.

EXT. VILLA - NIGHT

The chopper spins to continue the search. One of the men prepares to fire his stinger rocket at the chopper.

INT. DANGER CHOPPER

As if form fitted just for her, a high-tech mini-gun riding atop a steady-cam device automatically wraps around the side of Natalias body. Nat fires its glowing tracer bullets through the night. The heavy gunfire slices through foliage and trees - knocking it atop their foes as the chopper speeds our girls safely away.

EXT. JUNGLE - RIVER - NIGHT

Back to the troubles of Abbey: The Humvee villains continue firing on her. Abbey, still trapped behind the flaming, half submerged jeep, hears the gunfire stop, and soon the echoing of an approaching speedboat. Donavin!

EXT. RIVER - UNDERWATER

Abbey dives underwater as the sound of Donavin's speedboat nears. Abbey rummages around through floating debris and grabs a scuba divers recoiling spear-gun

EXT. JUNGLE - RIVER - NIGHT

From around a bend, Donavin approaches the wreckage. He won't be able to see it until it's too late.

INT. DONAVIN'S SPEEDBOAT - NIGHT

Donavin continues rambling to his imaginary friend, the golden skull of Koo-Koo Diego.

EXT. JUNGLE - DIRT ROAD - NIGHT

Donavin's goons begin screaming to him. Trying to warn him of the imminent danger in his path.

INT. DONAVIN'S SPEEDBOAT - NIGHT

Donavin acknowledges them with "the finger."

DONAVIN

They're just jealous, Koo-Koo. Jealo-
(spotting something-scared)

EXT. JUNGLE - RIVER - NIGHT

Abbey, still shielding herself from the goons with the flaming, almost sunken wreckage, dives down into the water as deep as she can.

Noticing the flaming obstacle too late, Donavin desperately tries to avoid the jeep, but fishtails the rear of his boat into it, slowing him down considerably.

Underwater, Abbey catches the tail end of this action.

INT. DONAVIN'S SPEEDBOAT - NIGHT

Donavin slowly guides his damaged boat away from the wreckage. The rear of the boat catches minor flame.

EXT. RIVER - UNDERWATER

Abbey fires her spear-gun into the bottom rear of Donavins now speeding away boat. The thin cable attached to the spearhead pulls Abbey, who still holds the gun, away from the wreckage - just as it explodes!

INT. DONAVIN'S SPEEDBOAT - NIGHT

Donavin turns to look at the explosion as he speeds away.

DONAVIN

(to the skull, mournfully)

I'm afraid that our friend Abbey has dearly "departed." And with her out the picture, I'm afraid we too shall soon part ways.

The now misfiring engine of Donavin's speedboat keeps him from hearing Abbey as she claws at the rear of the boat. She begins to pull herself in.

DONAVIN (cont'd)

You see, with Abbey dead, there's no real reason for our feigned friendship to continue. You were merely an incentive, a device - to lure my well formed friend back to me.

(he dreams)

Hell, I could use a vacation.

(excited)

And pawning you off assures me a ticket to paradise!

(he dreams)

Beautiful Barbados! The girls there would surely appreciate a handsome devil such as I. Picture this, Koo-Koo: the moment you arrive, the moment you step off the plane, you're greeted by a beautiful native babe, she plants a wet one,

(motioning to his cheek)

right here.

ABBEY

Like this?!

WHAM! With all of her might, Abbey plants a wet fist right into Donavin's kisser! The blow knocks Donavin out of his seat and across the boats steering wheel. Abbey tries to grab control of the now zigzagging speedboat.

INT. PIRATE BOAT - JUNGLE RIVER - NIGHT

Through a pair of old binoculars, Abbey struggles to regain control of the speedboat. She tosses Donavin's limp body to the floor.

- Two Jamaican-looking pirates peer through the binoculars.

These pirates patrol the local waters and have just witnessed the apparent demise of their arch-enemy Donavin.

PIRATE LEADER

Looks like we weren't de only ones
afta 'dat rat Conrad. Katanga Bay will
finally be ours.

The pirate brings his binoculars up again. His smile mixes sparkling gold teeth with rotten molars.

PIRATE LEADER (cont'd)

Blow 'dem outta da watah, Mon.

The pirates gunner fastens a mini-gun to the boats railing. Pointing the gun in Abbey's direction, he fires.

EXT. JUNGLE - RIVER - NIGHT

The water surrounding Abbey's speedboat spits up from the gunfire. Quickly going over her options, Abbey notices a just-passed fork in the river. If she had only seen it a second sooner. Abbey goes for it anyway.

Twisting the already damaged speedboat at full throttle, Abbey's actions almost cause it to barrel-roll. The boat rides on its side, heading for the missed turn.

The aluminum covered bottom shell of the boat acts as a shield - glowing as it collects the pirates bullets.

Abbey heads straight for the peninsula of land, rocks, and muck that separates the two rivers.

The debris acts as a ramp. The boat sails into the air! Not being the path for an airborne speedboat, branches explode as Abbey passes through the trees. Airborne, we see the incredible amount of damage the craft's sustained. It's hull shattered by gunfire. It's rear deck still ablaze from it's earlier collision with the jeep. It's a miracle the boat still exists!

The boat slams down onto Abbey's intended target: The parallel running river.

INT. DONAVINS SPEEDBOAT - NIGHT

The impact of the boat's landing has sent Abbey to the floor. Donavin's head lies in Abbey's lap. Donavin starts to regain consciousness.

Water fills the damaged craft as various exotic fish and sea debris slosh around. The boat's motor gives a loud clankity-clank as it finally dies.

The boat jerks as if picking up speed. Abbey snaps to it.

ABBEY

Get off me Donavin!

Abbey makes a quick assessment of their situation.

ABBEY (cont'd)

We're taking on water, we're sinking!

Abbey struggles to get to her feet but can't. She slip-slops around through the goop. Donavins half conscious face looks up to her.

DONAVIN

I wouldn't worry about sinking, Abbey

Donavin notices Abbey's wet breasts positioned above him.

DONAVIN (cont'd)

Your natural buoyancy should save us!

Donavin receives a vicious slap to the face from a stinky fish Abbeys picked up.

The boat jerks more violently. It really begins to speed along. Abbey's puzzled. The motor's dead, how are they speeding up? She gets to her feet and realizes - The intense current is drawing them towards a deadly waterfall! Abbey grabs the wheel, frantically trying to restart the boats motor.

ABBEY

C'mon. C'mon!

The clicking of the boats ignition does nothing but clank. Suddenly, Abbey's thrown to the back of the boat. Not by the current this time, but by the now fully conscious Donavin.

Donavin pulls his trusty P38 from his jacket, points it at Abbey, and grabs the golden skull from the muck covered floor.

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ABBEY (cont'd)

Donavin! Help me turn the boat around!
We're headed for the falls! We'll both
die!

DONAVIN

I'm afraid that's where you're wrong.
YOU'LL die, Abbey!

Donavin, with suit destroyed, body covered in muck, and boat pulverized, now looks in worse shape than Abbey was when they first met. He tries to regain his composure. At the worst time possible, he tries to once again prove he's #1. He flashes what he *thinks* is a killer smile, but he has both seaweed and dirt in his teeth and hair.

DONAVIN (cont'd)

You see, my dear, I, Donavin Conrad,
am a winner! And you, you'll always be
a loser! You're death is inevitable.

Though Abbey could care less what Donavin thinks of her, she's stunned. Abbey looks to his rear.

ABBEY

Donavin? There's um, "someone *behind*
you?"

Donavin gets a kick out of this. He laughs aloud.

DONAVIN

Now Abbey, Let's not be a sore loser,
okay?

(playing along)

"Behind you." Right. Let's see: I'll
turn around, you'll kick me in the
head, take the skull... Sure, I get
it.

(angry)

How pathetic! Let me tell you
something, you idiot, Donavin Conrad
never gets kicked in the hea-

A clanking sound.

Donavin nonchalantly turns to look behind him and WHAM!
He gets kicked in the head! He falls. Donavin knocks his
head on a railing. The blow causes his cheap toupee to
flip backwards! His bald dome is exposed!

Abbey can't believe how ridiculous "Mr. Cool" looks now!
Her laughter is cut short when she remembers she's not
alone. She glances up to see-

EXT. JUNGLE - COSTA RICA - NIGHT

Danger Girl Natalia Kastle! Natalia is hanging from a throw-away ladder which descends from the Danger Chopper hovering above. Natalia quickly extends a hand to Abbey.

NATALIA

Grab hold, Abbey! We're getting out of here!

Abbey weighs her options. "Who are YOU?" She thinks.

NATALIA (cont'd)

Trust me, Abbey! There's no time to think about this!

The edge is near! Abbey's beautiful, hazel eyes grow big.

The boats speeding and unpredictable jerking causes the Danger Girls more trouble in trying to keep pace with the boat.

Abbey grabs the golden skull and leaps to Natalias arms just as the boat begins its descent down the falls!

Not a moment later, Donavin snaps to. He whisks away some slop from his face and notices his wig flipped backwards. Embarrassed, he flips it back down. About to shake his fist at the girls, Donavin realizes he's going over the falls! He screams! The wind causes his wig to fully tear from his head and flip through the air.

The boat descends down the falls at the same Natalia and Abbey ascend towards the sky.

INT. DANGER CHOPPER

Sydney makes preparations for their flight. Valerie, looking out the window for Natalia and Sydney, gets an eyeful as Donavin's wig flips up and sticks outside the choppers window. It flaps in the wind. She laughs.

SYDNEY

(into headset)

We got her, Deuce. Mission accomplished.

EXT. JUNGLE - OVER FALLS - COSTA RICA - NIGHT

In our last shot of this beautiful, night-time jungle, the Danger Chopper, with Natalia and Abbey in tow, makes it's way towards us as Donavin's boat finally impacts and explodes at the bottom of the giant waterfall.

JAMES BOND-LIKE TITLE SEQUENCE

CREDITS

EXT. MEDIEVAL SETTING

On a shoddy, low production value, almost "60's Star Trek" set, two frightened young boys in squire outfits hide behind a large boulder.

BOY 1
What are we going to do?

BOY 2
Pray for a miracle!

Around the corner comes the boys worst nightmare: A 12 foot fire breathing winged dragon!

BOY 1
That's a class 7 dragon! We're doomed!

Cue hero music. Enchanted Eddy, in full battle armor, trounces up on his steed. He strikes his best hero pose.

EDDY
Have faith, ye noble squires!

BOYS
Enchanted Eddy!

Eddy dismounts and stands before the boys. The dragon shoots a burst of fire from his mouth. Eddy blocks the flame with his trusty shield.

BOY 2
Eddy, how are we going to get away?

EDDY
Do you boys have your Conqueror
Expansion sets?

BOY 1
Yes, but they'll only stop a 3 point
woodgoblin!

The boys pool together their "Enchantment" playing cards. Eddy reveals a shiny new pack of cards from his knapsack.

BOY 2
Wow! Where did you get those?

Eddy tears open the shiny pack and reveals 10 new playing cards.

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EDDY

Let me introduce you to SpellBinder 7!

The dragon takes a step back, impressed.

EDDY (cont'd)

Your existing Conqueror cards,
combined with my new SpellBinder 7
expansion, gives us the winning hand!

Eddy loads two of the boys cards with one of his own onto a crossbow. He darts out from the boulder and shoots the dragon! It explodes!

BOYS

Alright!

INT. DANGER YACHT - NIGHT

On a television we see the tail end of Eddy's commercial.
T.V.

The action turns into a sales pitch. An image of all Eddy's playing cards and products appears on the screen.

EDDY

Don't be the only kid on your block
without the Spellbinder 7 advantage!
Available now at your local-

Sydney's whip snaps the TV, changing the channel from Val's show to Sydney's favorite - "Three's Company." In the middle of a classic episode, Mr. Firley eavesdrops on the threesome, hearing something that sounds sexual, but always turns out to be something else.

VALERIE

Hey! I was watching that!

Witness the interior of the Danger Yachts lounge/living room. Very modern, spacious, posh. Windows all around.

Sydney lounges in an ultra modern easy-chair. Her voluptuous legs hang over one arm of the chair, her gun belt, with signature Beretta M92FS in holster, lies across the other. She gathers and tightens her whip back into a loop. Sydney's boots lie on the floor, her leather catsuit loosened - though just enough to keep our PG-13 rating. She's a knockout. Our first good look at her.

Sydney ignores Valerie by chuckling at Mr. Firley's shenanigans. Valerie jumps from her chair, walks to the TV, and stands in front of the tube. It blocks Syd's view.

(CONTINUED)

CONTINUED:

VALERIE (cont'd)
Sydney! Are you listening? I said I
was watching that!

Sydney tries to peak around Val. Laughing at Firley again
she replies:

SYDNEY
Right on, you were watching that. Now
look out.

Sydney smirks, she's just snubbed that pest Valerie. Syd
gently taps Valerie's hip, as to say "outta the way."

Valerie slaps Sydneys hand away. Sydney isn't laughing
now. More of a "how dare you touch me" look. Sydney
stands. Valerie's at least a foot shorter than her. They
get into a teenage shouting match.

VALERIE
I don't know how you get off thinking
you can just come in here and do
whatever you bloody want-

SYDNEY
You've been watching that stupid show
for over an hour-

VALERIE
I don't care if you think it's stupid,
I was here first-

SYDNEY
Oh, pipe down, short round, or I'll
give you something to really cry about-

VALERIE
Short?! I'll rearrange your ugly face
you-

Abbey observes the ruckus while sitting on the floor
across the room. Still filthy (but beautiful) from the
battle with Donavin, Abbey holds the golden skull in one
hand, and a pencil in the other. She continues writing
notes about the skull in her little book. Occasionally,
Abbey glances over to Syd and Val. She groans at the
girls fighting. "Get me outta here, I got better things
to do," she thinks.

Syd and Val, faces inches apart, instantly split away as
a hulking, chrome-finished hunting knife suddenly spins
and slices into the wall right between their faces!

Val's shocked. Sydney's pissed. Abbey wonders who threw
it.

(CONTINUED)

VALERIE (cont'd)

Uh-oh!

Natalia's just entered the room. Wearing a white bikini, her long blonde hair is slicked back. She's just come back from a swim. Natalia picks at her nails, cleaning them, with an even bigger chrome plated knife. This is another establishing shot - showcasing the incredible beauty of these girls. Natalia looks fantastic!

SYDNEY

What's your problem?

NATALIA

My problem is you.

(points to Syd with knife.)

Rather rude of you to slight Abbey like this, no?

Abbey's still surprised they know her by name.

Natalia walks in front of and past Abbey, towards Syd and Val. We really get a great shot of how beautiful Natalia is. Her tight little cheeks peek out of the bottom of her suit. Natalia's body is a little more buff than the rest of the girls, but is still incredibly sexy. You don't wanna mess with this girl.

As Natalia does this walk by, we see her back. Abbey's surprised to see a scar running from Natalia's left shoulder clear to the top of her right hip.

Sydney, with a little muscle, pulls the knife from the wall and hands it back to Nat, who, showing off a little, spins it around before sliding it into the loop hanging from her bikini bottoms.

Valerie, the little ball of energy, hops up on a chair to inspect the damage on the wall. She picks at the knives cut with her fingers.

VALERIE

Look at this Nat! How are we gonna hide this from Deuce! He's gonna be pissed!

Ignoring Valerie, Natalia turns to Sydney. Discretely:

NATALIA

Has she spoken?

Sydney shakes her head "no" while walking back over to her seat. Sydney isn't as discrete about this as Natalia. She doesn't care. She blurts out loud-

SYDNEY

She hasn't made a sound. Buried in her little diary. Look at her. Doesn't ask for food... Won't even take a shower!

Abbey looks up from her book as Sydney sits back down to watch TV. Sydney isn't looking, but Abbey throws her a dirty look anyway.

Abbey's made a drawing of the golden skull in her book and is cross-referencing notes on it.

Valerie also wonders why Abbey doesn't speak to them. Val thinks it's because the other girls are just mean to her. Val smiles and hops over to Abbey.

VALERIE

(motioning to the skull.)

Can I see it?

Abbey, still writing, tosses the skull to Val without a second thought. The other two girls are surprised at this. Why does Abbey cooperate with Val?

SYDNEY

Screw 'er. Let Deuce deal with it.

VALERIE

(to Abbey)

You'll like Deuce. He's really cool.

Abbey, with her face still all dirty, looks up to Val, who's inspecting the skull.

ABBEY

Who's Deuce, you're boss?

Valerie and the other are surprised to hear Abbey finally talk. Valerie tries to hold back that surprise and talk to her like anyone else.

VALERIE

Sorta. He's what you call a
"Consiglieri."

SYDNEY

Like she even knows what that means...

ABBEY

(to Val)

Your advisor. Can you introduce me? I need to be dropped at the next port.

DEUCE

(V.O.)

Leaving the party so soon?

(CONTINUED)

CONTINUED: (4)

Abbey and Valerie both turn to see who this charming, English-accented voice belongs to. Abbey's surprised, edgy. Valerie splits a grin.

Standing in the doorway, a smiling Deuce holds a bottle of champagne and four crystal glasses.

Mid-sixties, salt and pepper hair and beard, and strikingly good looks for a man his age, Deuce has held up like Harrison Ford or Sean Connery. Wearing a khaki shirt half buttoned, we can see he still has some muscle. It's as if we've just met James Bond, but he has aged - and aged well.

DEUCE (cont'd)

Good evening, Abbey.

ABBEY

Who are you? Are you in charge of this?

DEUCE

You may call me - Deuce. And, yes, I'm afraid I'm the one responsible for bringing you here.

ABBEY

Why? What do you want?

DEUCE

Abbey, I'll be happy to answer all of your questions.

(beat)

But, this may take some time, so, I took the liberty of bringing some refreshments.

Deuce pops the cork from the bottle.

ABBEY

Champagne?

DEUCE

Well, I'd hardly address a bottle of Dunbier '62 as champagne, Abbey. It's... insulting.

Deuce hands Abbey a glass and fills it. Abbey watches closely, as if looking for some kind of trick.

ABBEY

So, Deuce, I'm curious to know how you found me. You a bounty hunter or something? A merc?

(CONTINUED)

Deuce chuckles. "A bounty hunter?" Abbey brings the champagne glass to her eyes, then sniffs it. She dabs her finger in the glass and touches a drop to her tongue. She's testing for poison or something.

Deuce and the girls sit across from Abbey. They pour champagne. Val parks on the floor in front of them, popping open a can of Pepsi. Deuce notes Abbey inspecting her drink. He lights up a cigar, ready to unload his story on Abbey.

DEUCE

We share a mutual friend, Abbey.

Deuce picks up a small remote and motions to a video monitor. After several beeping sequences, the words "line secure" light up the screen along with other high tech functions. A digital image begins to decode, ultimately revealing the face of Abbey's friend Duncan.

ABBEY

Duncan!

DUNCAN

Buenas dias, Abbey!

Through the video monitor, we see a tropical paradise on the other side of the world. Duncan sits reclined in a beach chair having his own little personal party. Caribbean drum music plays.

Mid-thirties, Duncan, heavysset, has the "been everywhere" aura about him. He sports "I'm on vacation" beard stubble and a wild, floral pattern shirt that somehow looks cool on him. Among the beach items surrounding him, high tech satellite equipment peeks out from a cooler.

ABBEY

What the hell happened to you? You were supposed to pick me up - back in Costa Rica!

DUNCAN

Did you get the skull? —

Abbey's kind of peeved that Duncan's worried about the skull, and not where she is.

ABBEY

Ya I got your damn skull! Now what the hell happened? Who are these people?

DUNCAN

Ooop! Hold please.

The video screen goes digital and encrypted.

EXT. CARIBBEAN (OR SIMILAR TROPICAL SETTING) - DAY

A topless native beauty approaches the lounging Duncan with a tray of refreshments. The girl's long hair covers the front of her left breast. A stream of milk poured from a coconut to a glass obscures view of her right nipple. There's a joke there.

DUNCAN

Good God.

She hands the glass to Duncan who slips her a good amount of the local currency.

CARIBBEAN GIRL

(Caribbean?)

Thank you.

She gives Duncan a kiss on the cheek.

DUNCAN

(Caribbean? melting)

Thank you, pussycat!

She throws Duncan a sexy wink and strolls away. Still watching the girl, Duncan sets his drink down and picks up a whole pineapple. He sets the pineapple in his lap and flips the top quarter open. Inside, there's a hidden, high-tech two way video conference device. Duncan hits a few buttons and we see Deuces face digitally unscrambled to appear once again.

DUNCAN (cont'd)

Sorry about that, buddy.

DEUCE

You're not talking to me through that damn pineapple again, are you?

Duncan spits out his milk.

DUNCAN

Of course not!

INT. DANGER YACHT - NIGHT

Duncan continues to Abbey.

DUNCAN

Look Abbey, you're in good hands. Deuce is an old fiend o' mine. He's in a pinch - needs someone with a certain expertise his team's lacking. Naturally, as a friend, I attached him the person I thought best qualified.

(CONTINUED)

CONTINUED:

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ABBEY
Me.

DUNCAN
You got it, boo-boo.

ABBEY
Did it cross your mind to tell me
about this first?

DUNCAN
He was already in your neighborhood so
I let him know where to pick you up.
Fig'erd I'd fill you in once you were
"all aboard."

Duncan's pineapple begins to beep:

DUNCAN
I got another call, Deuce. Let me know
how this pans out. You know how to
reach me.

ABBEY
But Duncan, wait!

The screen goes digital and blank. Abbey's let down.

DEUCE
I'm sorry Abbey. I thought you'd been
informed on some of this.

ABBEY
(bummed)
Don't worry about it. I'm used to it.
(beat)
Well then, If I'm not in any trouble,
I'll be... leaving. Is there anything
else?

Natalia, always with the serious face, cracks an uncommon
smile and tells her-

NATALIA
Welcome to operation Danger Girl!

ABBEY
(to Deuce)
Danger Girl?

DEUCE
A top secret covert combat force.
Danger Girl consists of the best
female operatives in the world.

(CONTINUED)

CONTINUED: (2)

26.

ABBEY

Huh?

DEUCE

We're spies. A black-ops team.
Contracted by the righteous.

Abbey's confused.

ABBEY

Back up a second, you said "female
operatives" aaand your a man! Mmm-hmm?

Extreme close up and mysterious lighting on Deuce's
shifty eyes.

DEUCE

Or so it would seem.

ABBEY

You gotta be kidding me.

DEUCE

I'm kidding you.

ABBEY

Number 2. "A black-ops team contracted
by the righteous." Who are "The
righteous?"

DEUCE

The good guys.

ABBEY

Oh, gotcha. "The good guys." Long as
it's not (quotes) "The bad guys."

DEUCE

I'm sure this is a lot to swallow,
Abbey. If you'd let me start from the
beginning...

ABBEY

Don't let me stop you. Preach on, your
vagueness.

FLASHBACK SEQUENCE

**We'll be cutting back and forth between these sequences
showing Deuce and Abbey's reactions to the story when
appropriate. The following dialogue goes over these
images**

(CONTINUED)

CONTINUED:

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DEUCE

(V.O.)

It was the early 60's. I was an MI-6 agent on Her Majesty's secret service.

ABBEY

(V.O.)

Like... James Bond?

DEUCE

(V.O.)

In a manner of speaking, yes. I lived a Government-sanctioned life of danger and intrigue. Those were good years.

There's a number of different sequences strung together here.

The establishing shot shows Deuce in a tux glancing around with those shifty eyes. He's very charming. He's in his thirties. Very Connery Bond-esqe. He spins, draws his pistol and fires. The explosion leads into another shot showing him in a vintage sports car being chased by a bunch of organized villains. He swerves around the roads, unleashing a series of clever devices on his foes. Oil Slicks, smoke screen, the works. There's a beautiful "Bond girl" in the seat next to him. He gets away and she melts.

Another sequence shows him trapped in the villain's lair. He's tied to a torture table. A laser cuts up the table towards his crotch. A giant steel container slowly tips, spilling molten liquid towards his head. A buzz saw begins to cut horizontally across the table. A group of deadly spiders, scorpions, and assorted poisonous bugs are unleashed towards him. A giant edged pendulum swings lower and lower to cut him in half. An mechanical armed, eye-patch donning villain laughs hysterically at Deuce's deadly situation.

VILLAIN

You'll never escape this time, Deuce!
Ha ha ha ha ha ha!

Suddenly, we see the villains volcano hideout explode.

Escaping the explosion at the last second, a young "will never escape this time" Deuce, donning jetpack, spirals into the sky. We see him smirk and deliver a cheesy one-liner. The smoke trail from the jet pack dissolves into the smoke and rubble scattered across the debris from the now destroyed Berlin Wall.

DEUCE (cont'd)

Times change.

(CONTINUED)

ABBEY
What happened?

We pass over the remains of the wall. Various images feed us information on these changes. A stone hammer and sickle lie broken among the ruins. An unkept, abandoned statue of Stalin is visible through the mess.

DEUCE
(V.O.)
As you know, the Soviet threat ceased in 1991. With their ominous presence neutralized and the threat of Nazi terrorists long-thought to be extinct, my special unit was dismantled to its bare bones. I was a casualty of those cut backs.

INT. DANGER YACHT - NIGHT

DEUCE
(V.O.)
I was recently called back to duty after intelligence reports confirmed what I had long-suspected.

FLASHBACK SEQUENCE

Use the following dialogue to overlay. Match the numbers to the images.

(1)Groups of different villains. Their evil laughing mug shots cut throughout the screen. Flames. The enormous symbol of the Hammer sits glowing behind the fire.
(2)Hammer soldiers march in front of the flames, carrying their flags, saluting in a style similar to the Nazis.
(3)In Washington, groups of people are marched out into the streets, held at gunpoint by legions of Hammer troops. The Washington Monument is toppled. The reflection pool is now a flaming lake. The Hammer flag is raised atop the White House.

DEUCE
(V.O.)
(1)Key members of those maniacal parties have recently formed a new union. A "Fourth Reich," if you will, undoubtedly hoping to create a new reign of terror. (2)Our sources say their battalions, already accompanied by legions of Shock Troops, far exceed the magnitude we'd suspected. (3)We could only imagine what would happen if their secret war machine would become operational. We must stop them
(MORE)

CONTINUED:

DEUCE (cont'd)
now, before their dream becomes our
nightmare.

INT. DANGER YACHT - NIGHT

DEUCE
Abbey, upon your recruitment to Danger
Girl, you would be matched with
impeccable allies.

The following descriptions begins with a shot of the character on the yacht, present time, followed by a montage/flashback sequence. These flashbacks should unfold quickly. Rapid fire cuts and other fancy visuals done in a "comic book" style. Their respective names appear on the screen when their name is mentioned. Almost resembling the intro to a spy TV show or cartoon. Very stylized. Please contact Jeff Campbell and I to further explain with visual aid. We begin with Natalia.

DEUCE (cont'd)
(V.O.)
Natalia Kastle.

(1)Natalia, in Soviet officers uniform, cracks and decodes several transmissions on a high tech computer system. (2)Natalia is dressed for Siberian weather. She looks sexy in her cold weather Soviet Military gear. Natalia is surrounded by several tough looking Soviet men, all watching as she demonstrates her hand to hand combat skills on a well built student. She, to their amazement, easily incapacitates him. (3)Natalia, in a sexy training outfit, hurls throwing knives at several targets. Her skill is remarkable, almost unbelievable.

DEUCE (cont'd)
(V.O.)
(1)She's a former Russian intelligence
agent (2)and personal combat trainer.
(3)Her skill with knives is
unparalleled.

INT. DANGER YACHT - NIGHT

Shot on Sydney.

DEUCE
(V.O.)
Sydney Savage.

(1) A forest setting with Koalas and Kangaroos. We see a small camp set up where Sydney, wearing a tight khaki warm weather Aussies uniform (short-shorts), practices her bullwhip. (2) We see Sydney in a wet T-shirt and "Daisy Duke" denim short-shorts (yes, I love short-shorts). She's got the Aussie cowboy hat on, one side of rim folded up, and is getting soaked while wrestling a

(CONTINUED)

CONTINUED:

'gator in a pit of mud and water. She ties his snout together with her whip.

DEUCE (cont'd)

(V.O.)

(1)An extraordinary Special Ops agent from the land down under. Her prowess with a bullwhip is as legendary (2) as her audacious sense of risk.

INT. DANGER YACHT - NIGHT

Shot of Valerie.

DEUCE

(V.O.)

Silicon Valerie.

(1) Valerie's picture of her graduating sits on her desk as we see her put the finishing touches on her new gizmo. It's a ??? (2) We see Valerie walk into her bedroom. A bunch of envelopes are scattered on her desk that read "priority 1," and "immediate response requested." She flips through them to find her just arrived issue of Teen-Beat. Her computer beacons with an incoming message signal. Searching through the tons of paperwork, she also flips through the Teen magazine when a Leo DiCaprio centerfold falls open. She freaks out and accidentally dumps all the secret documents on the floor. Valerie jumps onto her bed to read all about Leo.

DEUCE (cont'd)

(1)A computer and communications genius hailing from Oxford. Her youth, unfortunately, puts her in a unique situation. (2)Classified and Top Secret documents vie for priority over the latest issues of Teen-Beat and Video Game Weekly.

INT. DANGER YACHT - NIGHT

Shot on Abbey.

(1)Abbey's sitting in a small study surrounded by books and artifacts. She's buried in research. (2)We see Abbey as she holds up a mug shot number card. Her image is snapped into front of profile photos. (3)Abbey shoots down bottles propped up on the fence at an old ranch. She ducks and tumbles around while hitting every target with precision. (4)Abbey speaks fluently to a man on the streets of Hong Kong. Then again to a woman in Dutch. (5)Nice shot of Abbey looking foxy with a gun. She's rounded out. The finishing touch.

(CONTINUED)

CONTINUED:

DEUCE

(V.O.)

I believe our team would be complimented by the addition of Abbey Chase. (1)A scholar whose expertise in ancient civilizations and mystical artifacts would be invaluable to our cause. (2)Though branded as an outlaw in many corners of the globe, (3)this champion marksman, (4)with a knack for languages, (5)is actually more of a modern-day Robin Hood.

INT. DANGER YACHT - NIGHT

DEUCE

We're asking for your help, Abbey.
We're asking you to join us, to become a Danger Girl.

ABBEY

I don't know what to say.

VALERIE

How about yes!

ABBEY

Right. Um, besides the fact that I'm not a secret agent, I have a lot of questions.

DEUCE

Fire away.

ABBEY

Okay, Question number one: What do you need me for? I don't have all that formal training. I'm not exactly qualified to be a "Danger Girl."

DEUCE

On the contrary, Abbey. There's something I'd like to show you.

(To Natalia)

Natalia?

Natalia walks out of the room. It almost seems like Abbey's trying to talk herself out of this situation. Deuce is amused. He knows she's in for a surprise.

ABBEY

You guys are spies, I'm what you'd call a "treasure hunter." I work for museums, collectors, I dig. Nothing so spectacular-

(CONTINUED)

Abbey is cut mid-sentence. Her jaw drops as Natalia walks back into the room carrying a gold plated battle helmet. It looks like something from out of this world. It's size is a tad bit larger than what you'd expect for a normal human. Not to big though, just something that makes you think twice. You'll realize it is a bit bigger later in the story.

Natalia, almost reluctantly, hands the helmet over to the marveling Abbey.

DEUCE

Do you know what that is, Abbey?

ABBEY

No, I don't. But I'd sure like to find out!

Deuce smiles. He knew Abbey would latch on to it.

DEUCE

We haven't a clue either. The only thing we do know is that a lot of people want it.

ABBEY

Where was it found?

DEUCE

It was "found" a mere 48 hours ago by Natalia. Intercepted in transit from an ultra secure military facility. Its intended recipient: a man known to us as a former black market arms dealer.

ABBEY

People like that usually just melt gold down. It looks solid. Must be worth a small fortune.

DEUCE

That's what we'd like to believe. But this isn't the first theft of its kind. And, the people we believe involved in this aren't exactly having cash flow problems. We believe there's an ulterior motive.

Abbey sets the helmet on the small table directly in front of her. She pulls her notepad back out and zealously begins to sketch the helmet. During Abbey's next line of dialogue, Natalia notices Abbey's drawing the helmet. Natalia shifts to go and grab the notepad. Deuce motions to her not to. Natalia's a bit unnerved.

ABBEY

So, you're asking me to figure out what this - to find out why they want this thing. Is that right?

DEUCE

That's right.

ABBEY

Believe me, I'm floored by the gesture, but rational forces require me to ask: why are you trusting ME with this? It's no secret I have a knack for making things disappear. I can't believe you don't have your own people who would handle this. You must have dozens of desk jockeys at the CIA, FBI, SAS, "The Righteous," whatever.

DEUCE

We do. But, these knowledgable individuals, are, like you said, "desk jockeys." What I need is someone qualified to work the field. Someone who can handle any of the dangerous situations that may arise.

Abbey stops what she's doing for a minute. She looks up at Deuce. Puzzled.

ABBEY

Wait a minute. You want me to go on assignment? What makes you think I can mingle with terrorists? I'm a bookworm myself, ya'know.

DEUCE

Your reputation would say otherwise.

Deuce and Abbey lock eyes. He knows she is so much more of a bad ass than she'll admit too. Abbey's fascination with the unknown has her hooked.

EXT. DANGER YACHT - NIGHT

Establishing shot of the yacht as it cuts through the water. Most of the lights are out, except for one on the top deck, and two that lead to the girls' bedroom.

INT. DANGER YACHT - BATHROOM- NIGHT

Steam breaks from the shower door in a room adjacent to the girls' room. Sydney's legs appear as she steps out. A towel wraps her body a split second before her secrets are revealed. Another towel wraps around hair. Looking in

(CONTINUED)

CONTINUED:

34.

a steam covered mirror, we see nothing. A hand appears, wiping a streak clean on the mirror - revealing Sydney's face. She opens her mouth, with a clenched grin, looking to make sure her teeth sparkle. Yummy.

Sydney prances out of the bathroom to the bedroom.

INT. DANGER YACHT - GIRLS ROOM- NIGHT

When Sydney walks in, we follow behind her. The three girls share the same quarters. Each one has personalized her own space.

Natalia wears a tight T-shirt and a pair of short-shorts while sitting in a chair next to her bed. She sharpens her knives. A half dozen of the more exotic ones sit on her nightstand. They've all just been cleaned.

Valerie wears a cute pair of Pajamas. She sits Indian style in her bed while tapping away on her laptop. She has a pair of headphones around her neck. Music quietly plays from them. Her walls are covered with pinups of Matt Damon, Leo Dicaprio, and Ben Affleck, among others.

Sydney prances to her own area. Souvenirs from the different countries she's visited sit on her shelf. A small poster of Sydney, Australia hangs on the wall. Sydney opens her closet to get out her bedtime clothes. Guns, bullets, and small weapons are mixed with high-cut panties and bras as Syd rumages through her drawers.

Valerie types away on her laptop.

VALERIE

So what do you think of her, Sydney?

Sydney buttons the two middle buttons of her baby shirt. Her belly and cleavage are visible. She has matching bottoms on. She bends over and unwraps her hair, running a brush through it.

SYDNEY

I'm not to huge on recruiting a new agent nobody knows. Someone with such a shady past. Who knows what she'll do.

Sydney finishes with her hair and stands straight to whip it behind her head.

SYDNEY (cont'd)

But then again, I've known you guys for less than a month.

Syd jokingly throws some suspicious stares around the room. She returns to normal.

(CONTINUED)

CONTINUED:

SYDNEY (cont'd)
What do you think, Val?

Valerie pokes her head up from her computer.

VALERIE
I've been reading up on her, from what little info we have. I've come to the conclusion that she's a DiCaprio fan, so she can't be all bad.

Val smiles and continues typing.

SYDNEY
(smirking)
Right Val, I feel much better now. Natalia?

Natalia scrapes her blade a bit harder. She's visibly upset.

NATALIA
Let's just say I have a bad feeling about our "friend" Abbey.

She finishes her opinion with a loud scrap to her knives.

We pull back to the outside of the room where Abbey has been eavesdropping the whole time. Having heard the entire conversation, she's bummed.

EXT. DANGER YACHT - GIRLS ROOM- NIGHT

We can still see Valerie inside as Abbey hides around the corner.

VALERIE
You don't like her either, Natalia?

Having heard enough, Abbey turns to walk away. The girls voices dissipate as Abbey walks farther along. Abbey holds her arms together, almost like she gives herself a hug as she walks.

Abbey notices a light above, along with the shadow of Deuce.

EXT. DANGER YACHT - TOP DECK - NIGHT

Deuce is relaxing atop the yacht. He puffs on an old pipe, watching the stars. Enjoying the peace and quiet. The middle of the ocean. The dead of night. He's come to appreciate a serene setting such as this. A pleasant change after his years of intense action.

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CONTINUED:

Abbey appears, walking up the steps. Barefoot. She's wearing an oversized sports jersey with the number 43 on the back. We assume she's wearing panties underneath.

ABBEY

Deuce? Do you have a minute?

Deuce looks over with a smile. He likes Abbey. He knows she's a good kid.

DEUCE

Of course, Abbey. What's on your mind?

Abbey breaks down, disappointed. Unsure of herself.

ABBEY

I don't think I'm cut out for this.
I'm no spy.

DEUCE

Why so hard on yourself?

Abbey, in her own way, almost begs for Deuce to cut her loose.

ABBEY

Why do you want me? You have all these highly trained operatives working for you. Look at Natalia, she's a soldier - perfect. I'm just a nobody. I can't relate to them.

(beat)

And besides, they don't even like me.

Deuce breaks it down for her. He tells the hard to swallow truth, but does it matter-of-factly.

DEUCE

Abbey, they've read your file. They know your reputation. Who can blame them for being wary? You'll have to earn their trust. Their respect. Their friendship. I believe you can change, and that's why I'm giving you this chance to redeem yourself. It won't be easy, but I think you can do it.

Abbey appreciates that he's honest. She gives him thankful yet still upset smile.

Deuce looks away and into the stars. Deuce mysteriously asks a very serious question very nonchalantly.

DEUCE

Have you had any luck with the piece?

(CONTINUED)

Abbey perks up. Though wanting to be as beneficial as Deuce perceives her, she knows she's breaking bad news.

ABBEY
The Helmet... I wouldn't call it luck, more like ill-fortune. Of all the artifacts I've discovered, that's the one I'd like to lose.

Deuce scowls. Not angry - disturbed.

DEUCE
Then you know why your expertise was needed. Quickly.

Abbey's enlightened.

ABBEY
You were testing me back there. Saying you lacked knowledge on the piece.

DEUCE
Of what I have, it's limited.

ABBEY (cont'd)
Quite a problem you have. Do the other girls know of the helmets mythology? The danger? The consequences?

DEUCE
I've given them my best poker-face, but I don't know how long I can keep it a secret.

ABBEY
Why not tell them?

DEUCE
My girls are on a need-to-know basis. They follow my orders and don't ask questions. On this case in particular, I feel that telling them the truth would not only compromise the mission, but also affect their performance. Dropping a bombshell on them will undoubtedly cause some hinderance.

ABBEY
Well, I can tell you that the helmet by itself is harmless. It's one of several pieces - you would need all of them to stir up any trouble. There are no records of anyone ever discovering the other pieces.

DEUCE
Another will be "discovered" tomorrow.

ABBEY
What!?

DEUCE
Abbey, I'm asking you not to tell the others what you know. They've already been thoroughly briefed on the extreme importance of this assignment.

Abbey thinks about it. This is a load to take in.

ABBEY
Let me ask you a question. If someone, ah, "the bad guys" got a hold of these pieces, the world will theoretically "end." Am I right?

Deuce nods "yes."

DEUCE
Rather intimidating, isn't it?
Abbey throws up her arms, rolls her eyes and answers very sarcastically:

ABBEY
Um, just a little!
Abbey stirs and thinks. There's a million thoughts racing through her head. Deuce handles the heightened pressure graciously. Abbey finally responds:

ABBEY
If I agree to help, may I ask something of you in return?

DEUCE
Well, I thought saving your own life in the process would be incentive enough but go ahead.

ABBEY
I want you to erase my files. All the things I've regretted. My not-so-pleasant past. They're an open book to your girls and anyone with a B-level hacking ability. Not only do I want access terminated, but I want them wiped out.
(beat)
With this opportunity to turn my life around, I'd like to start fresh.

DEUCE

Consider it done. And I agree -
"saving the world" would be a nice
first mark in your files.

ABBEY

Now your talking.

Abbey begins her walk back to quarters. She turns to add:

ABBEY

And Deuce, would throwing in a black
Ferrari Daytona Spyder be pushing it?

DEUCE

A black Ferrari Daytona Spyder... I'll
see what I can do, Abbey.

Just as Abbey exits the picture, Deuce splits a grin.
Pleased with himself:

DEUCE

(Sean Connery)
Smashing!

EXT. DANGER YACHT - DAWN

With the new day breaking, we pick up the pace of the
film considerably.

The Danger Yacht speeds towards us. The sun rises in the
background. The speed of the yacht, along with the new
day, and hopefully the music, lets us know that we're
getting ready. It's almost time to rock!

INT. DANGER YACHT - BRIEFING ROOM - DAWN

This large briefing room sits to the forward of the
yacht. Large windows surround the sides. The front is
spoken for almost entirely by a high tech computer view
screen. Below it sits an advanced computer interface.
It's big, but, being so advanced also means it's slimmed
down in size from what you'd see in an older Bond film.

Valerie sits at the controls with Deuce beside her.
Valerie nods "yes" now and then as they cycle through
series of shady mug shots and exotic locations. Numbers
and codes rapidly scroll across the screen.

Natalia stands in the background at full attention.
Military style. She's in full action gear.

Sydney steps up and props herself against a wall. Not
much into the briefings and technical stuff, she's bored.
She's in her catsuit. Beretta and whip hang from belt.

(CONTINUED)

CONTINUED:

40.

Abbey pops into the room, worried she's late. She fumbles with the holster attached to her belt. She's packing a Glock-17. Abbey's wearing some tight khaki cargo pants, black knee-high leather boots, and a maroon button down shirt covering a white T.

Sydney glances at Abbey. Checking Abbey's sex appeal. Abbey looks awesome, but Sydney doesn't bat an eye. Sydney's secure that she herself still looks the foxiest. Abbey looks up to Sydney as to say "how's it look?"

SYDNEY

It works.

ABBEY

Thanks! (for the clothes)

Deuce gives Abbey a quick "glad you make it" look.

DEUCE

First, let's bring Abbey up to speed.

Valerie fires up a digital photo of target Zaran Lugosi.

DEUCE (cont'd)

As we touched base with yesterday: museums and private collectors around the world have been reporting heavy losses of priceless antiquities. Our best lead to some answers is through a mole of ours.

(gesturing to the screen)

An Italian art thief known as Dario Deangelo.

Valerie fires up some location shots of France.

DEUCE (cont'd)

Dario claims that a mysterious man recently contacted him, offering an exorbitant amount of money for a piece Dario believes to be of little value, an ancient shield of some sort. This strange customer is a man we've long had our eye on. He's the man you see here.

Valerie brings up a very shady picture of the Peach.

DEUCE (cont'd)

A special weapons smuggler to the former Soviet Empire.

Abbey squints The Peach's shoddy photo. Back on Deuce.

(CONTINUED)

DEUCE (cont'd)
This calls for an immediate investigation. Natalia will command the SST we've chartered. Your target is Luoruin - Paris.

ABBEY
What's "SST?"

NATALIA
Supersonic Transport.

SYDNEY
A really fast airplane.

ABBEY
Got it.

DEUCE
En route, request any special equipment you'll need from our French affiliates.

Sydney smiles. Deuce locks his eyes on her.

DEUCE (cont'd)
Request only what is required for the mission.

Sydney's bummed.

DEUCE (cont'd)
Your mission is surveillance. See if we can find out why this crook's traded up arms for antiques. I want to know who he's selling to.

Abbey looks closer at the screen. The smuggler's picture is horrible!

ABBEY
You got a name for this mess?

DEUCE
Name unknown. But, he has an alias we're aware of. He calls himself-

EXT. CURBSIDE CAFE - PARIS - DAY.

PEACH
(continuing Deuces dialogue)
The Peach.

Close up on "The Peach." He's a heavy guy, balding, donning tiny round glasses, a creepy goatee. Middle-

CONTINUED:

Eastern. Scumbag. He's just taken a big bite out of an actual peach. He's got peach slime on his face.

An establishing shot reveals our curbside cafe. Tourists walk around. Tiny cars zip by. People speak French as they pass.

On the ground sits the package The Peach is after - The mysterious shield. All wound up tight in a leather wrap, the shield belongs to Deuce's mole, Dario Deangelo. Dario sits across from The Peach. Dario wears a cheap sport suit. Sports some ugly, tacky gold jewelry. He's got the skinny, way-too-out-of-style moustache. Italian accent.

PEACH (cont'd)

It's more than a pleasure to finally make your acquaintance, Mr. Deangelo.

DARIO

Likewise.

PEACH

You've made my sometimes dreadful job so much more enjoyable.

Dario smiles a "get to the point" smile.

PEACH (cont'd)

It's refreshing to work with a professional such as yourself. So many people these days are so (trying to get the right word) unprofessional. Such amateurs.

DARIO

Let me get this straight, pizanno, your name is "Peach?"

The Peach chokes on his peach. "What an insult!" he thinks.

PEACH

THE Peach.

Dario now gets it. This guy, THE Peach, is an idiot.

DARIO

THE Peach. Right. My mistake.

Close up of The Peach's head.

PEACH

And an understandable mistake it was. No harm done.

(CONTINUED)

CONTINUED: (2)

43.

The close up on The Peach freezes. We cut a few times, changing him slightly. We realize he's getting his picture taken with the SFX.

SYDNEY

(V.O.)

I see him. Tons-a-fun, huh?

VALERIE

(V.O.)

That's him alright. Do you see the shield?

The camera searches for the mysterious shield. We catch it wrapped up next to Zaran. Through the camera, Sydney snaps photos of it.

EXT. PARIS - ROOFTOP - DAY

On a rooftop, Sydney lies on a tarp. Hiding. She has a duffle bag next to her. Out of the bag, wires connect to a laptop computer. A small 6" digital satellite dish has been erected. She has her Steyr-Aug rifle lying next to her in case of trouble. Finally, Sydney listens to Val through a small headset.

Sydney snaps more pictures with her Super Zoom camera. She looks up to watch with her own eyes. Scans the area for trouble. She's hyper-alert.

VALERIE

(through Syd's headset.)

Is Natalia in position?

NATALIA

(through Syd's headset.)

Affirmative.

Sydney looks back through the camera. We see through Syd's P.O.V. when she locks on a building blocks away. Through a fourth story window we see Natalia assembling her mammoth Barrett M82 .50 cal. sniper rifle. Natalia serves as back-up.

INT. NATALIAS HIDEAWAY - PARIS - DAY

We're now inside. Natalia carries gear similar to Sydney's. Natalia finishes with her rifle and scans the area for trouble. We look through the scope on her rifle, getting Nat's P.O.V.

VALERIE

(Over Nat's headset.)

Natalia, is Abbey in your visual?

(CONTINUED)

CONTINUED:

44.

Natalia scans the area near the Peach and Dario. On the side of the Cafe, down a small alley, Natalia spots a waitress having a smoke outside the Cafe's service door.

As the waitress flicks her cigarette butt and walks inside, we see Abbey sneak out from a shadow and follow her in.

NATALIA

Abbey's entered the Cafe. Lost visual.

INT. CAFE - PARIS - DAY

Abbey sneaks around inside and ducks into another shadow. Around a corner, Abbey sees the waitress speak in French to a cook. The cook can't hear her because of the loud music he plays along with the sizzling of the grill. The waitress shouts. He complies, passing the waitress the serving tray intended for The Peach.

The waitress walks around the corner to Abbey. The waitress is momentarily startled.

WAITRESS

(French.)

Oh! You frightened me! Are you the new girl? The hostess?

ABBEY

(French)

Yes. Let me help you with that.

Abbey goes for the tray and at the same time gives the waitress a neck pinch.

The waitress falls to the ground.

Some of the food, a crepe in particular, slides off the serving tray and onto the filthy floor.

ABBEY (cont'd)

Ah shit.

VALERIE

(Over earpiece.)

You okay Abbey?

Abbey puts a finger to her ear and remembers she's also wearing a microphone on her lapel.

ABBEY

Ya, fine, Valerie. What now?

INT. DANGER YACHT - BRIEFING ROOM

Valerie sits at the central CPU, looking at schematics.

(CONTINUED)

CONTINUED:

VALERIE

Dario's in on our plan. He's expecting you to serve. Sooo- First: the digital transmitter I gave you. Got it?

INT. CAFE - PARIS - DAY

Abbey pulls what looks like an olive out of her pocket.

ABBEY

This olive thingie, right?

INT. DANGER YACHT - BRIEFING ROOM

VALERIE

That's it. Drop it in Dario's martini. Squeeze it twice to activate transmish-ee-ohn.

INT. CAFE - PARIS - DAY

Abbey places the olive in the martini. She gently squeezes it twice. A short series of electronic beeps.

She puts her mouth to the drink, and a finger to her ear.

ABBEY

You copy, Valerie?

VALERIE

(through earpiece.)

Yes. Good job, Abbey. You guys there?

NATALIA

(over earpiece, quietly.)

Affirmative.

VALERIE

(over earpiece.)

Syd?

EXT. PARIS - ROOFTOP - DAY

Sydney speaks up.

SYDNEY

(like school roll call)

Here!

(going through the motions)

Okay Abbey, what we need now is for you to place the bug, as in serve the drinks. Dario'll get The Peach to leak his buyer, employer, a location, whatever. The Peach should blab about the guy we're after. Once he does it,

(MORE)

(CONTINUED)

CONTINUED:

SYDNEY (cont'd)
Dario'll seal the deal and walk away.
Easy enough, huh?

INT. CAFE - PARIS - DAY

Abbey understands.

ABBEY
Sure. Let me hide my gun and I'll zip
yer bug out there.

SYDNEY
(through earpiece, surprised)
You have the disguise on already?

ABBEY
What disguise?

SYDNEY
(earpiece)
The waitress disguise?

ABBEY
No.

SYDNEY
(earpiece)
Well put it on!

ABBEY
Where is it?

SYDNEY
(earpiece)
I presume still on the girl you
subdued.

ABBEY
I'm not putting that thing on!

SYDNEY
(earpiece, singing pissed)
Val-a-rie?

INT. DANGER YACHT - BRIEFING ROOM

VALERIE
I told her!

SYDNEY
(comm link)
Valerie?!

INT. BUILDING - PARIS - DAY

Natalia is getting pissed as she listens.

(CONTINUED)

CONTINUED:

47.

VALERIE
(earpiece)
I told her about that!

ABBEY
(earpiece)
About what?

INT. CAFE - PARIS - DAY

SYDNEY
(earpiece, ordering)
Strip her down. You're using her outfit.

ABBEY
Nnyaaahnana. No one said anything about stripping a girl for her clothes. Uh-uh. I can still do this in my regular clothes.

SYDNEY
(earpiece)
They won't buy it.

VALERIE
(earpiece)
C'mon Abbey!

Abbey gets pissed. She didn't think she'd have to do anything like this!

ABBEY
Grrr!

EXT. CURBSIDE CAFE - PARIS - DAY.

PEACH
Peach hungry. Peach want food. Where's my damn food?!

Dario can't believe he's doing business with this idiot.

The Peach is caught off guard by a cute French girl strolling by. He stares at her like a piece of meat. The girl doesn't appreciate his eyes following her. He even turns all the way around to keep staring.

PEACH (cont'd)
IIIII like it!

DARIO
(French, sick of the antics)
Very nice.

The Peach tries to mimic the bored Dario.

(CONTINUED)

CONTINUED:

PEACH
(Bad French)
Very Nice.

INT. CAFE - PARIS - DAY

Abbey finishes up with the food. She picks up the crepe off the floor. It's covered with dirt and crud. Gross. She flips it over so it's dirty side down.

She reluctantly puts on the little waitress hat and starts to walk to the door.

VALERIE
(over earpiece.)
C'mon Abbey.

ABBEY
I'm coming. I'm coming!

INT. DANGER YACHT - BRIEFING ROOM

VALERIE
No problem, huh?

ABBEY
(comm link)
Problem.

VALERIE
You OK?!

INT. CAFE - PARIS - DAY

Abbey stops to look in a full mirror. She looks hot in the little pink waitress outfit. It barely fits. Abbey shakes her head at the fashion disaster. She pops on a pair of slightly rose tinted sunglasses for the finishing touch. From behind we can see Abbey's panties peek out when she walks.

ABBEY
Problem with the waitress.

VALERIE
Abbey! You didn't-

ABBEY
Nah, she's fine. It's this damn dress.
It's way too small!

EXT. CAFE - PARIS - DAY

In the same shot Abbey walked in the door, she walks out and towards The Peach's area.

EXT. BUILDING - PARIS - DAY

Natalia gets in her ready position. Through her scope we see Abbey approach The Peach.

EXT. PARIS - ROOFTOP - DAY

Sydney gets in her ready position. Through her camera, she snaps pictures of Abbey as she stops at The Peach's table.

EXT. CURBSIDE CAFE - PARIS - DAY.

The Peach, still goggling at girls, doesn't notice Abbey. Dario nods to Abbey, as if saying "OK." Abbey complies. The Peach turns around. He sees Abbey and jumps. Startled, but pleasantly surprised with her looks.

ABBEY

(To Peach, French accent.)
Good afternoon, M'sieur.

PEACH

(sarcastically serious)
Good evening, valentine!

Abbey bends over to slide the special martini to Dario. In doing so, her short skirt exposes her rear. The Peach tips his chair back in order to get a better look. He winds up for the pitch.

PEACH (cont'd)

Haven't seen you around, bubaloo. You new?

The Peach delivers an uncalled for slap to Abbeys ass. Abbey fumes. The Peach winks at her. Abbey, fixing to belt him, clenches a hidden fist.

EXT. PARIS - ROOFTOP - DAY

Sydney freaks. She knows Abbeys about to belt him. She grabs her headset mic and pulls it to her lips.

SYDNEY

Abbey! NO! Don't blow your cover!

EXT. CURBSIDE CAFE - PARIS - DAY.

The Peach pores over his meal. Abbey animatedly calms herself. She briefly turns to glare at Syd in the sky.

EXT. PARIS - ROOFTOP - DAY

Through Sydneys camera, Abbey looks to her and nods "ok."

(CONTINUED)

CONTINUED:

SYDNEY
Good girl.

EXT. CURBSIDE CAFE - PARIS - DAY.

Abbey regains character and turns back to the Peach. The Peach grabs for the very crepe Abbey had earlier dropped on the floor. Abbeys grossed out for a second, but then begins to smile.

As The Peach lifts the crepe to his mouth, we see the dirt and filth hanging from it's underside.

He stuffs it into his mouth.

PEACH
Mmmm. Mmmmmmm.

ABBEY
Bon Appetit!

The Peach winks at her. Abbey smiles and exits.

Walking away, her bogus cheery face turns to a scowl. She's almost as disgusted with herself as she is with The Peach. Out of sight, she tosses her stupid little hat. She grabs the tiny microphone from her pocket.

ABBEY (cont'd)
(Into mic.)
THIS sucks!

VALERIE
(Earpiece)
Abbey, quiet! Hang on!

EXT. OUTER SPACE

A communications satellite spins through space. We hear sounds of digitized garble.

INT. DANGER YACHT - BRIEFING ROOM

Valerie listens as The Peachs digitally encrypted discussion is transmitted through the Danger Yacht's computer. Voice amplifiers and digital readouts rapidly operate. Photos are downloading via Sydney's camera. A voice match system is activated. It cycles through photos of crooks and stop on The Peach. Confirming his identity.

PEACH
(through the CPU comm link.)
You think she liked me? Think she's on the menu? Maybe under "sugarpie." I hear these French really like to-

(CONTINUED)

CONTINUED:

51.

DARIO
(comm link)
I am pressed for time, Mr. Peach.

PEACH
(comm link)
Right.

Peach figures playtime is over. Time for, "ugh," work.

PEACH (cont'd)
Well, in the um, "bag-o-money" you'll find your premium. The princely sum of 1.1 million American. Payment in full. That payment, as well as my heartfelt thanks to you, Mr. Deangelo. You've made me a happy man.

DARIO
(comm link)
Likewise.
(beat)
May I ask what you plan on doing with the piece?

PEACH
(comm link)
For a friend of mine. I could give a rat's ass about the damned thing.

INT. BUILDING - PARIS - DAY

Natalia listens in.

DARIO
(through headset.)
A friend? Maybe I know him? Her?

Natalia appears nervous for some reason.

EXT. CURBSIDE CAFE - PARIS - DAY.

PEACH
Ahhhh. I see. Trying to lose the middle-man, huh?

Dario is startled.

DARIO
No. No, of course not. Just curious. Making small talk.

PEACH
You're not one for small talk, Deangelo, I should know. But, I understand. I'm not offended.

(CONTINUED)

CONTINUED:

82.

DARIO

I assure you, Mr. Peach, I'm not
trying to interfere with your affairs.

Having scarfed up all his own food, The Peach starts to eyeball what Dario has. Dario hasn't touched a thing. The Peach starts taking food directly from Dario's plate. Dario doesn't bat an eye. The Peach is starting to get suspicious. Dario is acting very nervous. The Peach grabs for Dario's martini.

PEACH

Don't like the olives, huh?

The Peach grabs the olive/transmitter from Dario's drink.

DARIO

Wait! Yes! Yes indeed, I love the
olive!

The Peach teases his own mouth with the olive. He's about to eat it. Dario is very upset. Sweating.

PEACH

I'll tell you who it's for, Dario.
Cause I like you, that's why. I've got
no secrets.

Dario waits for an answer. Bodies shift around in the background. Dario's eyes are shifty. He sweats. The Peach kicks back. The total opposite of Dario. The Peach enjoys watching Dario squirm. The Peach, under the table, slides out a pistol - like Han Solo did to Greedo.

PEACH (cont'd)

My associate: He's a likeable fella. A
little crusty, but likeable none-the-
less.

INT. BUILDING - PARIS - DAY

Natalia cocks her gun, ready to fire on The Peach.

EXT. CURBSIDE CAFE - PARIS - DAY.

The Peach slips the olive in and out of his mouth. Almost like he's giving a blow job. He's a freak.

EXT. PARIS - ROOFTOP - DAY

Sydney pokes her head up from the camera after seeing this disgusting display.

SYDNEY

(grossed out.)
Ewww. Don't do that.

(CONTINUED)

CONTINUED:

33.

PEACH
(over Syd's headset.)
You might know him. Maybe you've heard
of him...

She pokes her head back down.

EXT. BUILDING - PARIS - DAY

Natalia sees The Peach through her sights. Hears him over
the headset. A bead of sweat runs down her brow.

PEACH (cont'd)
(over Nat's headset.
Dramatic)
His name... HIS NAME IS-

EXT. PARIS - ROOFTOP - DAY

Sydney, wide-eyed, lifts her head from the camera. Just
as we expect to hear the name, her headset suddenly sends
through static! She looks through the camera, then looks
up, then through the camera again, then up.

SYDNEY
He ATE the damn bug?! Gimmie a break!

She looks through the camera quickly, then back up.

SYDNEY (cont'd)
C'mon! I don't believe it! Did anyone
get that name or what?

EXT. CAFE - PARIS - DAY

Abbey listens in on her headset.

VALERIE
(through headset.)
Negative here, anyone?

EXT. ROOFTOP - DAY

On a rooftop farther than any we've seen thus far, a
shadowy figure lowers a "sonic interceptor" - a pointing
device used for very remote eavesdropping. Secret Agent
Zero's masked face appears from the shadows. He removes
his incredible headset.

ZERO
(under his breath)
I heard that.

Zero ducks back into the shadows and disappears!

EXT. CURBSIDE CAFE - PARIS - DAY.

The Peach casually flips through the cafe menu.

DARIO
I had no idea he was even still alive!
Amazing!

PEACH
Quite. Not that I'm sure I'd want to
live at his age.

Sydney throws up her arms mouthing "who?"

PEACH (cont'd)
Now, should I try the pre-preah-
proopa.. Damn French!

Dario stands up, ready to bolt ASAP. He holds his
trembling hand out to shake. The tension is killing him.

DARIO
It's been a pleasure.

The Peach interrupts. He's puzzled by the menu.

PEACH
Do you understand French?

DARIO
I have another appointment, Mr. Peach.
I must be-

PEACH
Dario, please.

The Peach holds his hand up to the side of his mouth and
whispers.

PEACH (cont'd)
This is embarrassing, not being able
to speak French. Not a word I tell ya.
I want to impress the girl, ya know.

He points to an item on the menu hoping Dario will
translate. Dario leans in, squinting.

The Peach positions his pistol behind the menu.

EXT. PARIS - ROOFTOP - DAY

Thinking their surveillance gig is a bust, Sydney gathers
her gear. She continues ragging on Val:

SYDNEY
Well who's idea was it then?

INT. BUILDING - PARIS - DAY

Natalia arranges the components of her break-apart rifle back into its carrying case.

EXT. CAFE - PARIS - DAY

Abbey's almost back in gear. She sits on a stoop and slips on her boot. Out the corner of her eye, she sees something. A tourist, very inconspicuously, pulls an MPK-5 assault rifle from a trash can. She glances to her right and sees another phony tourist. He draws an UZI sub-machine gun from a partners backpack. The deceptive tourists slide on some creepy masks - resembling uniquely expressioned department store mannequins. Abbey ducks down and eyeballs The Peach and Dario. Abbey in mic.:

ABBEY

Guys?

Abbey spots the Peach's pistols behind the menu. Syd and Val continue to bicker over the teams comm-line. Abbey, with teeth clenched, howls into the mic.

ABBEY

He's got a gun! The Peach! He's gonna blast him! Hurry.

EXT. PARIS - ROOFTOP - DAY

Sydney drops to her belly and grabs her rifle.

INT. BUILDING - PARIS - DAY

Natalia clings against the wall and snaps open her rifle case. She peers out the window, scanning the area. She quickly reassembles her rifle without even looking at it.

EXT. CURBSIDE CAFE - PARIS - DAY.

Dario starts to translate. The Peach's harmless expression turns evil. Dario's face is butted up to the pistols barrel - only a menu separating the two.

DARIO

Cev-Cevelle Parmentiere. Yelch!

PEACH

Yelch?

DARIO

Meaning "mashed brains."

PEACH

(Perfect French)

Precisely.

(CONTINUED)

CONTINUED:

55.

Ka-Pow! The gunshot echoes! Tourists jump. Dario's limp body drops across the table. The Peach clears him off, taking the tablecloth and all the food with him.

People turn. Several French policemen draw their weapons and shout orders in French.

The Peach tips the concrete lunch table in front of him to it's side and ducks behind it. He clutches the shield.

The police, with weapons aimed, cautiously advance.

The Peach pulls another pistol from his coat. He then notices the lunch check sitting in the mess. He picks it up and the asks Dario's corpse:

PEACH (cont'd)
You'll pick this up, right?

Double-fisted, the Peach gathers the insane nerve to start the shoot-out.

Unbeknownst to The Peach, his henchmen round behind him. As the Peach fires two shots, several of the policemen are shot to the ground by his masked mens silenced rifles. The Peach looks at his own guns. "Did I do that?"

MASKED MAN
(French)
Good job. Now let's get out of here!

The Peach shows them his guns and smiles.

PEACH
(Perfect French)
I didn't know I had it in me.

His men nod and impatiently wave for him to depart.

EXT. ROOFTOP/INT. BUILDING

As The Peach's guns face his own masked men, Sydney and Natalia shoot down several of the masked men with their silenced rifles.

EXT. CAFE - PARIS - DAY

The Peach sees his men drop. He looks at his guns. "Did I do that?" Spooked out, he drops them and runs with the shield to a black sedan which has just arrived.

An old troop truck screeches to a halt. More masked men with assault rifles hop out of the rear. It's a wild shoot-out in broad daylight. Very similar to the real life LA bank shoot-out or the heist sequence in the movie "Heat."

EXT. PARIS - ROOFTOP - DAY

From the roof, we witness the chaos. People run from their cars. Store windows shatter from gunfire. Cars are torn apart. The police are totally outgunned. Sydney stands, striking a pose, and begins shooting at the masked men. Several are taken down.

INT. BUILDING - PARIS - DAY

Natalia's already begun firing. A masked man just below lobbs a grenade into her window. Natalia sees it come in and dives out the same window.

The room explodes as Nat soars out the window.

Natalia crashes down on a fruit stand. She rolls through the mashed fruit and onto her belly. She tags the grenade tosser.

Another bad guy gets the draw on Natalia and shoots off his Uzi. She evades the bullets by rolling behind a few wooden pallets. Natalia's safe for the moment, but she's dropped her new ammo clip before she could reload. It's out of reach.

The pallets are blown to bits from the Uzi fire. The gunman has the draw on Natalia.

Natalia holds up her hands as if to surrender.

Natalia palms a throwing knife.

The gunman recocks his weapon to fire when he's hit in the head by a melon. He picks up the melon and turns. Abbey threw the melon.

He holds the melon to his chest and points the gun at the defenseless Abbey. His body jolts. He removes his hand from the melon - it doesn't drop. He falls forward onto his face.

The handle of Natalias blade sticks out of his back.

Nat and Abbey share a smile, as if thanking each other. Enemy gunfire ends their moment. Abbey runs. Natalia hits the ground, grabs her clip, and rolls again - into a long sewer opening along the curb. Natalia pokes her rifle out of the sewer. It acts as the perfect bunker. Natalia nabs a few of the crooks in the legs as they run by.

EXT. CURBSIDE CAFE - PARIS - DAY.

The Peach's getaway car screams away from the scene. His men start to fall back to their truck.

EXT. PARIS - ROOFTOP - DAY

There's kicking on the rooftop's doorway entrance.

Sydney runs to the back of the roof and jumps off.

The door is forced open. Two masked men storm the roof. One scans the area with his rifle, the other snatches Sydney's computer equipment. They quickly examine the laptop.

A set of LED lights blink. They're puzzled. The laptop destroys itself. The other equipment follows.

EXT. CAFE - PARIS - DAY

Abbey spots The Peach's convoy smash it's way up a hill.

ABBEY
(into mic.)
What happened? What's going on?

EXT. PARIS - BACK ALLEY - DAY

Sydney runs full speed down an alleyway.

SYDNEY
(into headset)
He shot him! Right in the face! Get
outta there, Abbey!

EXT. CAFE - PARIS - DAY

A masked guard runs. A group of kids are in his escape path. He'll surely shoot them down to escape.

Abbey picks up a large piece of stone that's been shot off from a statue. She pitches it at the gunmans head. Not enough to take him down, it just pisses him off. The gunman turns to Abbey.

Abbey ducks behind a pole and closes her eyes.

Suddenly, the intense sound of screeching car tires is followed by a high performance engine.

Abbey opens her eyes.

The gunman turns to look. Abbey turns to look. Sydney's in the Silver Porsche Boxster convertible. She fishtails the car, striking down Abbey's would-be-killer with the rear end.

SYDNEY
Time for a little spin, babe.

(CONTINUED)

CONTINUED:

ABBEY
We're going after them?

SYDNEY
(cutesy)
You're catching on quite nicely.

Abbey opens the drivers side door.

ABBEY
Well then scoot your leather-clad-ass
over.

Sydney hops to the passenger side.

SYDNEY
You know what you're doing?

INT. PORSCHE - DAY

Abbey revs the engine of the Porsche.

ABBEY
I'm getting that shield. And squeezing
The Peach.

She revs it more, to the redline.

ABBEY (cont'd)
Natalia Okay?

SYDNEY
She's outta here. Now remember, this
is a SPECIAL car, Abbey.

As Abbey puts the car into gear, Sydney puts on her
sunglasses and checks her face in the visor mirror.

Sydneys head snaps back as Abbey floors it!

The Porsche breaks away at warp speed! Cue spy music!

EXT. MOUNTAINSIDE ROAD - DAY

A lightly traveled side road twists around the side of a
mountain. In the distance we see the Eiffel Tower and the
city of Paris. Around this bending road comes The Peach
in his black convertible sedan followed by his thugs in
the old truck.

EXT. STREETS - PARIS - DAY

Still in the city, Abbey thunders out of an alleyway and
spins the Porsche around a turn. She demonstrates her
incredible driving skills.

(CONTINUED)

CONTINUED:

Abbey and Sydney tear out of the city down the road which leads up the mountainside. Abbey takes the Porsche's high performance to her advantage and pushes it to its limits.

The sun starts to set as the girls head to the mountains.

EXT. MOUNTAINSIDE ROAD - DUSK

Along an adjacent road, an "Uncle Jessie" type farmer waits at a stop sign in his beat down pick-up truck. His pet pig in the back along with bails of hay and straw.

The farmer begins to pull away from the stop sign when he immediately stops again. He's cut off by The Peach's small convoy.

The farmer begins again only to be cut off by Abbey and Sydney.

FARMER

Sacre bleu!

INT. OLD TRUCK - BED - DUSK

Three of the once-masked terrorists sit in the truck's tarp covered bed. Two of them still wear masks atop their heads. One of them tries to read a comic book. Too dark to read, he pulls out his knife and, without looking, makes a slash in the tarp behind him. A beam of light comes through which illuminates the book's pages. He laughs. He's reading the Danger Girl comic book which depicts a similar scene. A nod to the comic fans.

Looking outside through the tear he's made, Abbey and Sydney pull up beside the truck.

EXT. MOUNTAINSIDE ROAD - DUSK

The truck shares the road with the Porsche. Abbey starts to move the car forward towards the cab of the truck.

INT. OLD TRUCK - CAB - DUSK

The truck driver notices the Porsche inch its way up. He's astonished by the two beautiful girls driving it. He takes off his ugly face mask as they approach. His real face is just as ugly. The girls tease him with winks, waves, and cheesecake poses. The driver nudges his napping partner.

DRIVER

(French)

Look at my two sassy birds, Petrov.

(CONTINUED)

CONTINUED:

The driver watches the road with a big grin as his partner, Petrov, glances over. We show the Porsche, minus Sydney.

PETROV

(French)

Two birds? I see but one.

The driver glances back over and his grin turns to confusion. "Where did the brunette go?" Abbey blows him a kiss.

Sydney darts up! She's standing right outside his door! She screams a battle cry!

SYDNEY

Heeyeyeyeyeye!

Sydney belts the driver in the chops with a right hook. It dazes him, the truck starts to swerve.

EXT. OLD TRUCK - DUSK

The old truck swerves back and forth. Abbey tries to stay clear of it.

Sydney clings to the side of the truck, climbing up the side, getting herself ready to jump in the cab.

INT. OLD TRUCK - CAB - DUSK

Petrov tries to steer the truck straight.

Sydney swings in the cab feet first, kicking both of the villains in the face. Their heads bounce off each other.

Petrov knocks open the passenger door and falls out, but not before he grabs hold of the driver. The driver is now almost out the passenger door.

Petrov is dragging outside the truck. The driver can barely hold himself inside.

Sydney takes control of the truck. The driver pulls a pistol from his shoulder holster.

Sydney kicks the driver in the face once again, sending him in Petrov's former position. He drops the gun but manages to hold onto the truck by his fingertips.

Sydney slams the door shut on his hands. He's long gone.

INT. OLD TRUCK -BED - DUSK

The three goons riding in the back of the truck are shocked to see their driver and Petrov roll by outside.

(CONTINUED)

CONTINUED:

One of the goons takes out his cell phone to dial The Peach. Busy signal. They panic.

INT. PEACHS CAR - DUSK

The Peach rides shotgun. His stereo is blaring loud. He blabs on his cell phone without a care in the world.

THE PEACH

It was no trouble at all. What? I said
it was a cakewalk. What? Heya ha ha.

INT. OLD TRUCK -BED - DUSK

The three guards continue to panic. Sydney's driving throws them around in the back of the truck.

Abbey pulls back and to the rear of them.

The guard with the phone dials for reinforcements. One of the guards begins shooting at Abbey.

GUARD

(Into phone. French)
We've been ambushed! Send support!

INT. PORSCHE - DUSK

Abbey ducks behind the Porsche's bullet proof windshield as the guard fires from the back of the truck.

Abbey scrambles around to find one of the car's defense mechanisms.

She flashes the headlights.

INT. OLD TRUCK -BED - DUSK

The guard who's shooting sees the Porsche's headlights blink on and off. He's amused.

He continues to fire. The other two guards are trying to climb out of the bed to get Sydney.

INT. OLD TRUCK -CAB - DUSK

Sydney sees Abbey's headlights flashing in the side mirror of the truck.

Sydney begins to swerve the truck more intensely.

INT. PORSCHE - DUSK

Abbey finally hits a switch which reveals the controls to the car's gadgets.

(CONTINUED)

CONTINUED:

She hits a button, the car's side mirrors rotate 180 to face forward.

INT. OLD TRUCK -BED - DUSK

With his face illuminated by blinking headlights, the guard continues firing on Abbey.

Suddenly, the Porsche blasts an incredibly intense beam of light from its side mirrors. It's almost as if we're looking into the sun.

Blinded, the guard fires his gun out of control. The two other men jump to the side of the truck and hang by ropes.

Abbey rams the rear of the truck, sending the off-balanced guards tumbling down the road.

EXT. MOUNTAINSIDE - PARIS - DUSK

With the intense lights now out, Abbey speeds the Porsche along next to Sydney.

Abbey smiles. Sydney gestures to go forward for The Peach. Abbey puts the car into gear and accelerates towards him.

INT. PEACH'S CAR - DUSK

The Peach blabs into his cell phone while enjoying a peach.

THE PEACH

Why of course! It's riding safely in my trunk as we speak!

Suddenly, The Peach and his severely cock-eyed driver (who we'll call "the creep.") catch a case of whiplash.

The Peach tries to turn around to see what happened when they're hit again. He finally spins around to see Abbey ramming them in their "safe" trunk. The Peach looks to the creep for a solution. The creep is as dumb as he looks. The Peach erupts.

THE PEACH (cont'd)

Do something you idiot! Stop her!

The creep looks in the rear view at the ramming Abbey.

The Peach is flabbergasted as the creep begins climbing to the rear deck of the car. They start to swerve. The Peach grabs control of the car.

(CONTINUED)

CONTINUED:

64.

The creep leaps onto the hood of Abbey's Porsche. He smooshes his face into the windshield, looking directly at Abbey. He smears his tongue and lips around on the glass while babbling like a fool. Abbey is repulsed by his pock-mark ridden face. Abbey turns on her wipers.

ABBEY

Ick!

Abbey has to keep the speeding car under control as they enter a tunnel which passes through a mountainside.

INT. PORSCHE - TUNNEL - DUSK

The creep leaps to the passenger seat of the Porsche. He pulls a switchblade from his pocket and threatens Abbey.

CREEP

I need a lift, Baby.

Abbey smirks. Her hand sneaks to a button marked "Pass. Eject."

ABBEY

A lift, handsome?

Abbey hits the ejection switch. The creep is sent, along with his seat, bursting from the car.

INT. TUNNEL - DUSK

To make things worse, the creep slams into the tunnels ceiling before crashing to the ground.

Dazed and thoroughly thrashed, he's amazed he's survived. His face is illuminated by Sydney's trucks headlights!

CREEP

Eyyyaaaahhhh!

INT. OLD TRUCK - CAB - DUSK

Sydney bounces up in her seat as she runs over the creep.

SYDNEY

Ew!

INT. PORSCHE - TUNNEL - DUSK

Abbey looks in the mirror to see Sydney behind her. Sydney honks the trucks air horn as to say "I'm okay, go get 'em!" Abbey looks forward to see The Peach exiting the tunnel. Abbey redlines the Porsche once again.

The Peach disappears around a corner as Abbey speeds out of the tunnel.

EXT. MOUNTAINSIDE ROAD - DUSK

Abbey blasts out of the tunnel only to be met by gunfire from above!

Two unmarked helicopters bearing snipers -Reinforcements to The Peach.

Abbey ducks behind the Porsches windshield and maneuvers around.

INT. CHOPPER 1 - AIRBORNE - DUSK

The frustrated sniper fires on Abbey's bullet proof car.

PILOT 1

May I suggest shooting the tires, Ace?

ACE

I'm trying! The whole damn car's bullet proof!

INT. PORSCHE - DUSK

The interior of the Porsche takes a few hits.

Abbey goes for the gadget controls. Hitting numerous buttons, an LED readout displays "S.A.M. Surface to Air Missiles." She hits the "Engage" button.

To the rear of the car, a small hatch slides halfway open. A set of small missiles rests inside. Caught up on some broken metal that has been shot to shit, the hatch is unable to fully open.

The LED readout in the cabin now reads "Malfunction - Missile Control Inoperative." Abbey continues to be fired upon.

ABBEY

Shit!

EXT. MOUNTAINSIDE ROAD - DUSK

Sydney drives the truck into the fire-fight The second chopper draws its fire to her. Sydney's vehicle isn't as agile as Abbey's. Her truck begins to be torn apart.

INT. OLD TRUCK - CAB - DUSK

Sydney panics while trying to avoid the gunfire.

INT. PORSCHE - DUSK

Abbey, under less fire, spots her friend in trouble.

(CONTINUED)

CONTINUED:

Chopper 1 distances itself as the group approaches a bend in the road. They all gain altitude as we climb higher up the mountain.

Abbey notices a raised berm of earth edging a turn ahead. Chopper 1 is directly ahead and out 200 feet from it. Abbey accelerates towards it.

Bullets ricochet off Abbeys car as Chopper 2 climbs.

INT. CHOPPER 2 - AIRBORNE - DUSK

From the chopper's POV. Chopper 1 is out from the bermed jump on the cliffside. Abbey increases speed down the road towards the jump.

PILOT

She's accelerating. 110 and climbing.

INT. PORSCHE - DUSK

The speedometer in Abbey's car hit 120 m.p.h.

Abbey triggers the switch which reads "Nitrous Oxide Boosters."

EXT. PORSCHE - DUSK

An intense blue flame shoots out of the Porsches tailpipe.

The car takes off like a bullet.

INT. PORSCHE - DUSK

The Speedometer in Abbey's car hits 160 m.p.h.

EXT. MOUNTAINSIDE ROAD - DUSK

The Porsche jumps off the side of the cliff - aimed directly at Chopper 1!

INT. PORSCHE - DUSK

Abbey hits the "Driver Eject" button. She blasts out of the car!

INT. CHOPPER 1 - AIRBORNE - DUSK

From the Chopper 1's POV, Abbey soars through the sky away from us as the Porsche flies directly towards us!

The Porsche smashes head on through the chopper. Both vehicles explode in the sky!

EXT. MOUNTAINSIDE ROAD - DUSK

In her ejection seat, Abbey flies up towards Chopper 2! With almost perfect timing, she throws her arms around the skids. Her shoulder violently smashes the underside of the chopper.

Abbey looks down to see her legs dangling and the cars ejection seat falling below. The flaming wreckage from Chopper 1 spirals down to the road below.

INT. OLD TRUCK - CAB - DUSK

Sydney drives around a corner. Because of her truck being so slow, she was unable to catch the earlier action. Small pieces of flaming debris bounce off the hood of the truck. Sydney leans forward to look up into the sky.

SYDNEY

Abbey?

Sydney goes wide-eyed and snaps her head back against the seat. She spins the steering wheel. Through the windshield of the truck, we see the flaming wreckage of Chopper 1 land right in her path!

Sydney barely steers clear of death. Running over some of the wreckage, the truck takes heavy damage, catches flame, but continues forward.

EXT. CHOPPER 2 - AIRBORNE - DUSK

Abbey looks down to see Sydney swerving around the wreckage.

ABBEY

Sorry, Syd!

INT. OLD TRUCK - CAB - DUSK

Sydney, now in control of the truck, watches Abbey get a better hold of the skids. Abbey tries to climb into the chopper.

INT. CHOPPER 2 - AIRBORNE - DUSK

The Sniper, Ace, notices Abbey on the skids.

ACE

Holy Shit! She's on the skids, Boss!
She's on the skids!

BOSS (PILOT)

Well get rid of her!

(CONTINUED)

CONTINUED:

The sniper moves the barrel of his rifle to Abbey, who grabs it and moves it away. They both struggle with the gun. Abbey gives the barrel a shove, which in turn rams the stock of the rifle into Ace's face. Abbey claws at his grenade covered webbed vest trying to get into the chopper. The pilot turns to fire a pistol at Abbey.

The pilot carelessly fires, barely missing Abbey and a shocked Ace. Abbey drops back down to the skids. Ace broadsides his rifle into Abbey, knocking her off.

Abbey falls to her apparent doom.

EXT. OLD TRUCK - BED - DUSK

Abbey falls from the sky and lands atop the tarp covered bed of Sydneys flaming truck! Though the tarp acts as a cushion, Abbey takes a beating.

INT. CHOPPER 2 - AIRBORNE - DUSK

Ace brings his rifle up to take aim at Abbey. He peers through the sights.

EXT. OLD TRUCK - BED - THROUGH SIGHTS - DUSK

Through Ace's sights we see Abbey hanging onto the top of Sydney's truck. Abbey looks up to see Ace.

INT. CHOPPER - DUSK

Ace lines Abbey up in his sights.

ACE
I got you now you little-

Through the sights, we see Abbey give Ace the middle finger.

ACE
Why you-

EXT. OLD TRUCK - BED - THROUGH SIGHTS - DUSK

Ace is cut off once again when he looks closer. One of his grenade pin spins around Abbey's middle finger. Abbey smiles and ducks.

INT. CHOPPER

Ace scrambles for the grenades on his chest.

EXT. CHOPPER 2 - AIRBORNE - DUSK

The chopper explodes!

EXT. OLD TRUCK - BED - DUSK

Abbey shields her face from the explosion. She finally peeks, only to see that they're headed on a collision course with the falling chopper!

INT. OLD TRUCK - CAB - DUSK

Sydney slams on the trucks brakes!

EXT. MOUNTAINSIDE ROAD - DUSK

The chopper "lands" and explodes on the road directly in front of them!

The truck skids to inches of the debris.

Abbey and Sydney leap for cover off the side of the road. The girls grab hold of each other.

The truck finally explodes!

After the dust settles, Sydney approaches to assess the damage. The truck, minus wheels, is destroyed.

SYDNEY

Oh goody.

Abbey steps up to Sydney.

ABBEY

Let's go Syd. Let's get The Peach!

Sydney turns to Abbey and pats her on the ass.

SYDNEY

(sarcastically)

Okay, Abbey. Let's run! I'll race ya!

ABBEY

Are we just gonna give up?

SYDNEY

Reality check, Abbey. He's long gone.
We're stuck. I have no radio, you have
no radio. We're not going to find him.

Abbey fears that she's failed as a Danger Girl. Sydney sits on the side of the road and discovers her worst nightmare - there's a tear in the ass of her leathers!

SYDNEY (cont'd)

Dammit! He'll pay for that!

Abbey notices a pair of headlights beaming down the road.

(CONTINUED)

CONTINUED:

ABBEY
Someone's coming.

Sydney grabs Abbey and pulls her to some cover.

The old "Uncle Jessie" truck we saw the convoy cut off earlier now stops at the wreckage. The old farmer comes out and briefly snoops around.

Sydney's relieved it's just an old man. She leads Abbey as they step out from the bushes.

SYDNEY
Hey old timer.

FARMER
(French)
Oh my. What a mess!

The old timer wobbles towards the girls. He squints through his thick glasses.

ABBEY
(French)
Hello. Are you okay?

The old man smiles and wobbles forward.

FARMER
(French)
Am I okay? Sure! Looks like the two of you have a little car trouble.

Abbey laughs at his minor assessment of major damage.

ABBEY
(French)
Would it be possible to get a lift into town?

The old man smiles and walks to the passenger side of his truck and opens the door for the girls.

FARMER
(French)
Helping two girls as lovely as yourselves. It would be my pleasure.

ABBEY
He said he'd give us a ride, Syd.

SYDNEY
I know what he said. Old perv better not try anything.

INT. FARMERS TRUCK - DUSK

It's Filthy. Cluttered. Abbey's fine with the ride. Appreciative. Sydney wants to barf. It smells. The pig squeals behind them. Sydney tries to roll down the window for some fresh air. The handle falls off.

FARMER
(In French)
Shall we?

Abbey smiles. The farmer grinds the gears of the old truck and they putter along.

EXT. DANGER YACHT - NIGHT

The Danger Yacht cuts through the ocean.

INT. DANGER YACHT - BRIEFING ROOM

Valerie reads the latest issue of Teen Beat at the ships main computer. A monitor beside her lights up. Text crawls across it. It reads: "Incoming message. Decryption enabled." She ignores it and calls for Deuce like a kid screaming for his Mother to answer the phone.

VALERIE
Deuce! DEUCE!

Deuce enters slightly irritated by Valeries screaming.

DEUCE
What is it, Valerie.

VALERIE
(still fixed on her magazine)
Message for you.

Deuce hits the accept key sequences. Natalia's image is decoded. Natalia's in street clothes aboard a train.

DEUCE
Natalia. Where are the others?

INT. TRAIN

Natalia communicates through something similar to a portable DVD player. Very teched out.

NATALIA
They pursued the subject. Attempts to contact them have failed. Have you had any success?

(CONTINUED)

CONTINUED:

72.

DEUCE

I'm working on something now. Stand by for further instructions.

INT. DANGER YACHT - BRIEFING ROOM

On monitor, Natalia nods and stops transmission.

DEUCE

I have something I want to try out.

Valerie tries to read as much of her magazine as possible while Deuce closes it up. She then gives her attention.

DEUCE (cont'd)

The Peach swallowed the bug. Correct?

VALERIE

Yep.

DEUCE

I'm assuming there's no way to trace the bug. Correct?

VALERIE

Right.

DEUCE

Isn't there a way to still hear him? It's still with him, don't you think?

VALERIE

(grossed out)

For the next 8 to 10 hours I'd think.

DEUCE

Let's see if we can manipulate the transmission somehow.

VALERIE

(weirded out)

Okay...

Valerie begins to work on the computer. She cycles through channels of transmissions. Digital static.

INT. SEDAN - NIGHT

The Peach drives his black sedan. He's using the car's speaker cel-phone. The Peach is nauseated. Upset stomach.

PEACH

I'll be there I said. I said I'd be there, Right? I will. Just hang tight for-

(CONTINUED)

CONTINUED:

CAIN

(over speaker)

We won't tolerate these unprofessional antics of yours, Mr. Peach. Our deal indicated a 10 o'clock delivery! Tonight, not tomorrow!

PEACH

Just gimme a second here, will ya?

The Peach grabs a bottle of French Pepto-Bismal from his glovebox. He rubs his tummy and takes a few hefty swigs of the pink liquid.

INT. DANGER YACHT - BRIEFING ROOM

Valerie and Deuce hear the digital chug-a-luging of the Peach.

INT. SEDAN - NIGHT

The Peach lets out a disgusting belch.

INT. DANGER YACHT - BRIEFING ROOM

The digital belch turns to a normal belch! Somehow, the Peachs burping has lodged the olive transmitter he swallowed into a perfect spot. Val and Deuce brighten.

PEACH

(over speaker)

Excuse me, boys.

CAIN

(over speaker)

Disgusting.

INT. SEDAN - NIGHT

PEACH

As you've probably heard, I'm having some technical difficulties tonight. Pain, cramps. Can't you find it in your hearts to allow me a one day extension?

CAIN

(over speaker)

We're having a rather important social event tomorrow evening and-

PEACH

A party? Great! I'll be there!

INT. DANGER YACHT - NIGHT

PEACH
(over speaker)
43 West Mahaila. That's in Kenosha,
right?

Deuce and Valerie have their address.

EXT. HOTEL - NIGHT

The farmer's old pick-up put-puts to the valet area of a fancy hotel.

INT. FARMER'S TRUCK - NIGHT

ABBEY
(French)
Thank you for the ride, Mr. ?

FARMER
(French)
It was nothing. Take care.

EXT. FARMER'S TRUCK - NIGHT

The hotel bellman tries to open the trucks door for Sydney and Abbey. It's broken. Sydney gives it a hard shove. It almost falls off the hinges.

The bellman escorts Sydney and Abbey to the hotel.

While the girls walk away, the old farmer glances over with a stern look. His pet pig turns to follow their steps as well. We close in on the pig's eyes as they rapidly open and close similar to a still camera shutter. We hear the "click-whirring" sound as it snaps photos.

INT. FARMER'S TRUCK - NIGHT

The old farmer clicks away on his old 8-track. The center of the old dashboard spins around to reveal high tech communication devices. He flicks a few buttons, puts the truck into gear, and begins to put-put away.

EXT. FARMER'S TRUCK - NIGHT

The animatronic pigs ear pops up. Out spins a small satellite dish. The pig's twisty tail spins in tandem.

INT. FARMER'S TRUCK - NIGHT

A small, very sophisticated video screen on the dashboard sends signals and transmissions to an unknown source as the farmer pulls his old truck around into a dark alley.

INT. HOTEL ROOM - NIGHT

Steam pours out of the open bathroom door. Abbey must be in the shower because Sydney is at the telephone.

- Syd pulls a small device from her pocket and attaches it between the phone cord and the phones wall socket. She dials a series of numbers. We hear some strange decoding sounds. Almost like a fax noise.

INT. DANGER YACHT - TOP DECK - NIGHT

Deuce's high-tech cel-phone rings a code of beeps.

INT. HOTEL ROOM - NIGHT

SYDNEY
Line secure. D91973. Code 6.

INT. DANGER YACHT - TOP DECK - NIGHT

DEUCE
Secure Sydney. Give me your 20.

INT. HOTEL ROOM - NIGHT

SYDNEY
With Abbey in the Lee Hotel on Heyden.
Suite 240. Public phone, secured.

EXT. ALLEYWAY - NIGHT

We hear Sydney and Deuce's digitally garbled conversation as we close in on the farmers parked truck.

INT. FARMER'S TRUCK - NIGHT

A black gloved hand turns dials on a high tech listening device. Though scrambled, we can still make out Syd and Deuces voices. With the twist of a knob and the blink of a green light, we hear them loud and clear - Deuce just got a taste of his own medicine. The filthy farmer wears a set of advanced headphones.

SYDNEY
We'll leave at 0500. Give me the address.

DEUCE
14 West Mahaila. Kenosha-

SYDNEY
-Switzerland.

(CONTINUED)

CONTINUED:

The farmer removes his headphones and begins to peel his face off! Before we can see the face underneath, we switch to a stainless steel briefcase.

In the case rests the black mask of Secret Agent Zero! Contact lenses and other image altering tools also rest in the case. The wrinkled face of the farmer is thrown into the case as the mask of Zero is taken out.

A silhouetted face puts on the mask of Zero. Zero turns to reveal his mysterious eyes as he quickly exits the truck carrying his gear belt and briefcase.

Running down the dark alley, Zero presses a remote detonator. The truck goes up in flames!

Zero quickly disappears into a sewer hole.

INT. HOTEL ROOM - NIGHT

Abbey steps out of the bathroom wrapped in a towel. Sydney wears shorts and a bra. She grabs a pair of similar clothes and tosses them to Abbey. Sydney removes her bra (we don't see her breasts) and puts her top on.

ABBEY

Where did you get these?

SYDNEY

There just pajamas.

(beat)

I had them sent up?

Sydney realizes Abbey's never stayed in a nice hotel. Sydney, unusually unsnotty, lets her in on the secret.

SYDNEY (cont'd)

Most of the finer hotels offer them.

Abbey pretends this treatment is normal to her as well.

ABBEY

Oh yeah.

Abbey spins a silver ring around her finger.

SYDNEY

Who's that from? Boyfriend?

ABBEY

No. I don't have a boyfriend. Natalia gave it to me.

SYDNEY

She gave you a ring? Creepy.

(CONTINUED)

CONTINUED:

Abbey looks at the ring. She likes it.

ABBEY
It's not creepy. She said she was
sorry for misjudging me. I thought it
was very nice of her.

SYDNEY
Whatever. Get some rest. Big day
tomorrow, babe.

EXT. SKI LODGE - SWITZERLAND - DAY

Skiers whiz by. Daredevils jump their snowboards. In the
distance is a towering ski lodge.

INT. SKI LODGE

People are bustling. Energetic.

Abbey and Sydney sit together near a robust fire. They
both wear fantastic fitting ski outfits. Abbey watches
the commerce. Sydney sips at her hot cocoa.

ABBEY
Syd, do you ever worry. Worry that one
of these people is out to get you?

SYDNEY
I used to. At first. You get used to
it though. But, sometimes one of them
does try to get you!

ABBEY
Really?

SYDNEY
No.
(laughs)
You're really paranoid, Huh?

Abbey shrugs.

SYDNEY
I've never been noticed. You're never
in the same place long enough to get
to know anyone.

ABBEY
But don't you ever get lonely? There's
no one to talk to. No one to share
your feelings with? No one to...

Sydney's eyes widen, waiting for her to finish.

(CONTINUED)

CONTINUED:

ABBEY (cont'd)

You know, don't you ever want to find someone? Even friends. Have any?

SYDNEY

No.

Abbey knows it's bullshit.

ABBEY

C'mon. What about this guy we're meeting? Johnny what's-his-name.

Sydney gives an "oh brother" disgusted look.

SYDNEY

Johnny? Never. He might allude to a former or current "relationship" with me, but it never and won't happened.

Abbey doesn't buy it.

ABBEY

He's all you've been talking about since breakfast.

SYDNEY

Let me tell you about Johnny. First of all, like I told you, he's C.I.A. He's an incredible ally. He's assisted in more than one assignment. Now that's Johnny - the secret agent.

ABBEY

You're preceding to a flip-side I presume?

Sydney puts her mug down. She animates the following: imitating, very extravagantly, Johnny himself.

SYDNEY

Then there's "Johnny BARRACUDA!" Super sleuth! Super spy! Ladies man! Double-o-dickhead!

Abbey giggles.

SYDNEY (cont'd)

I'll never understand how someone can be so conceited as to call themselves a frikin' Barracuda. He THINKS he's this dashing, handsome, uh, GIRL MAGNET or something! He wears this STUPID black turtleneck EVERYWHERE he goes! Why in the hell would you go and-

(CONTINUED)

CONTINUED: (2)

Abbey smiles. She knows Sydney still likes him.

Suddenly, Sydney's cut off by the screams of a dozen starstruck women, of all ages, as they rush to the front of the lodge. You'd think it was '56 and Elvis showed up! Sydney and Abbey wonder what the hell's the commotion?

INT. SKI LODGE - FRONT DOORS

At an open set of oversized double doors, the screaming girls await their dreamboat's arrival. The girls split apart as he approaches.

A man from the ski hill zooms right inside the ski lodge! Followed by puffs of snow and cold air, he skids to a halt in the center of the room!

The girls surround him cheering!

We zoom onto the mystery man's mug as he lifts his mirrored goggles to reveal himself. It's Johnny Barracuda! He looks to the camera and breaks a charming smile.

JOHNNY
(to camera)
So many snowbunnies, so little time.

At the end of his line, a sparkle shines from his smile along with a tingling sound effect.

CUE JOHNNY BARRACUDA THEME SONG.

A montage sequence similar to the girls begins.

Johnny's name is blazed across the screen. Images of him fist-fighting criminals while single handedly saving the damsel in distress.

Johnny's a crack shot, displayed in his shooting sequence.

Johnny blazes down the street scorching the tires in his 60's muscle car. Preferably a Plymouth Barracuda.

Johnny lays his woman into bed. He winks at the camera.

INT. SKI LODGE

Back in movie reality, Johnny struts the lodge with fans in toe. They wipe snow off his jacket, his butt (he smiles at that one). One carries his skis for him, etc.

GIRL 1
He's even more amazing up close!

(CONTINUED)

CONTINUED:

-3-

JOHNNY
Is it hot in here girls, or is it just
me?

GIRL 2
It's just you, Johnny, it's just you!

GIRL 3
You're on fire, baby!

JOHNNY
Right on!

INT. SKI LODGE

Sydney peers over from the couch with a disgusted look.

JOHNNY
(V.O.)
Calm down, girls. There's enough
Barracuda for everyone!

SYDNEY
(Icy)
Oh brother.

Abbey's amused by all the ruckus.

ABBEY
You okay, Syd?

SYDNEY
(Sarcastically)
As you can see, he keeps a really low
profile.

Johnny plops in the loveseat, sitting next to Sydney. A
final fan, a cute blonde, stands at Johnnys side.

JOHNNY
(To blonde)
Now run along, sweetie. Go fetch Daddy
some hot cocoa! Hot-hot-hot! Ssssssss!

He dismisses his last fan by slapping her in the ass.

JOHNNY (cont'd)
Skee-daddle!

The girl giggles and scats away. Johnny speaks to Sydney
while watching the blonde jiggle away and at the same
time unbuckling his ski boots.

JOHNNY (cont'd)
So what's shakin' Syd?

(CONTINUED)

CONTINUED:

Sydney leans over to him. She really missed him.

SYDNEY
Johnny, I-

Syd's cut off as Johnny spots Abbey across from them.

JOHNNY
Whoa-ho!

He looks to Sydney while gesturing to Abbey.

JOHNNY (cont'd)
And who do we have here?

Abbey answers him before Sydney can speak.

ABBEY
I'm Abbey. Abbey Chase? You must be
Johnny.

Johnny's delighted. Abbey holds out her hand to shake,
Johnny grabs it, gets on his knee, and kisses it.

JOHNNY
(before the smooch)
The Barracuda.

He gets up off his knee and sits next to Abbey!

Abbey's surprised by the forwardness of Johnny.
Especially by the fact that he hasn't given her hand back
yet! He places both hands on Abbey's knee and then
comments:

JOHNNY (cont'd)
(referring to her hand)
Brrr! You're kind of chilly, Abbey!
Care for some hot cocoa?

Abbey proceeds cautiously.

ABBEY
Sure. I'd love some.

Johnny, still staring into Abbey's eyes:

JOHNNY
Sydney?

SYDNEY
Sure, I'll have so-

Johnny hands his ski boots to Syd, ignoring her last
words.

(CONTINUED)

CONTINUED: (2)

JOHNNY

Could you put these next to the fire?

Sydney gets up and yanks the boots from his hands.

JOHNNY (cont'd)

(To Abbey)

Marshmallows?

Abbey nods "yes." Johnny yells across the room:

JOHNNY (cont'd)

Two with marshmallows Syd!

Walking away, Sydney acknowledges by tossing Johnny's boots directly into the fireplace.

INT. SKI LODGE - CAFE

Natalia, having just paid for her lunch, walks with her food tray past the now entering Sydney. Sydney's pissed.

NATALIA

Everything okay, Sydney?

Sydney grabs a tray and then three mugs of hot cocoa with marshmallow. She thinks for a second and then replaces one of the marshmallow ones for a straight hot cocoa. She proceeds to pay.

SYDNEY

I'm alright. It's that creep Johnny.

NATALIA

Haven't met him yet.

SYDNEY

Oh you will. He's a pig. Don't fall for his dopey charm like Abbey just did.

Natalia follows Sydney back to Johnny and Abbey.

Sydney hands Abbey a cocoa with melloes, keeps one with melloes for herself, and gives Johnny the virgin cocoa.

JOHNNY

I specifically requested melloes, Syd.

SYDNEY

They're out.

Johnny's bummed. Natalia sits down, Johnny's lit back up.

(CONTINUED)

CONTINUED:

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Natalia, eating her sandwich, pulls out a small map and what looks some types of drivers licenses/credit cards. She hands the two of them to Abbey.

NATALIA
I.D.s for the happy couple.
Compliments of Silicon Valerie.

JOHNNY
"Silicone" Val made these? I love it!

ABBEY
That's "Silicon."

JOHNNY
Inside joke, babe.
(To Nat, referring to cards
Abbey has.)
I take it these are to get in.

NATALIA
Correct.

JOHNNY
So what's my handle?

Abbey reads Johnny's I.D. and laughs.

EXT. MANSION - SWITZERLAND - NIGHT - SNOWING

Two cold weather Hammer guards stand outside the front entrance to this elegant mansion. They check the I.D.s of several dignified, formally dressed guests through a hand-held credit card checking-type computer.

Johnny Barracuda and Abbey are next. Johnny high-hatingly hands the guard both I.D.s. The guard is perturbed when he looks at Johnny's. It reads:

I.D.
Ooter Frumpenpuff -Producer- Whiz Bang
Entertainment - Clearance Code: Yellow
002.43

The I.D. photo is one Val had of Johnny goofing off. Hardly what you'd have on an important I.D.

Johnny smiles at the guard. The guard passes it through the machine.

The machine works on confirmation.

The guard tightens the grip on his sub-machine gun.

Their cleared. The guard hands the I.D.s back to Johnny.

(CONTINUED)

CONTINUED:

GUARD

Sorry for the delay, Mr....
Frumpenpuff?

JOHNNY

No problem frosty. And here-

Johnny stuffs a twenty in the guard's empty ammo pocket.

JOHNNY (cont'd)

Little something from the Ootster.
Don't spend it all on one bomb. Or
Gasmask. Er.. Whatever.

INT. MANSION - SWITZERLAND - NIGHT

Johnny and Abbey walk in. Johnny wears his black
turtleneck under a fashionable all black tux.

Abbey's mink coat is taken away, revealing her beautiful
figure in a knock-out form-fitting dress. It looks as if
Cinderella has just arrived at the ball.

All types of dignified people from all over the world
occupy the party. Johnny and Abbey briefly look around.

Johnny signals to Abbey that he's headed to the bar.

Natalia, disguised as a waitress, walks towards Abbey.

NATALIA (cont'd)

Good evening, madam. May I interest
you in a cocktail?

Abbeys slightly surprised to see Natalia.

ABBEY

I'm not a big drinker.

NATALIA

We have several sparkling juices.

ABBEY

Anything exotic?

Natalia reaches around and hands Abbey a drink off the
tray. She then hands her a cocktail napkin.

ABBEY (cont'd)

Thank you.

Natalia walks away as Abbey wanders with the drink. Abbey
takes a seat. Abbey remembers.

Abbey discreetly opens the cocktail napkin. A message is
written in it.

(CONTINUED)

CONTINUED:

55.

ABBEY
(reading V.O.)
Third floor. West wing. Second suite
on left.

Abbey sets the drink down, crumples the napkin, and dunks it in the drink.

The napkin immediately liquefies. Disintegrating.

Abbey observes her surroundings. She notices The Peach! He sits across the room with a small group of people. Abbey tries to watch. Though looking very different from when in Paris, she's afraid she'll be recognized.

A waitress hands The Peach a drink. He smacks her ass as she leaves. Abbey remembers her disgust for him. That waitress moves by Abbey. It was Sydney!

Abbey walks past the rear of The Peach's group. He's seated across from the party's hosts. A pair of identical twins. Cain and Abel.

In their early thirties, Cain and Abel sport intense tan-in-a-bottle complexions, and platinum blonde hairdos. Rich, eccentric. Think Siegfried and Roy.

PEACH
You understand the need for an
additional 900K then?

CAIN
900 Thousand Mr. Peach?

PEACH
Is there an echo in here? Listen. If I
didn't ante up two million, he was
gonna liquefy my ass. Deep-six me.
Send me for a-

ABEL
Please Mr. Peach. Spare us of your
erroneous tales.

CAIN
As well as your hip gangster slang.

ABEL
Your ruse for more money-

CAIN
-is painfully obvious.

ABEL
We understand it was you who did all
the shooting in Paris.

(CONTINUED)

CONTINUED: (2)

The Peach is dumbfounded.

CAIN

You'll receive payment for the shield-

ABEL

-less your fictitious added expenses-

CAIN

-as well as a generous bonus for dispensing of the thorn known as Mr. Deangelo.

ABEL

I trust you've kept the shield in a pristine state.

CAIN

Your childish skirmishes haven't damaged it, have they?

PEACH

It's in mint condition, boys.

INT. MANSION - STAIRCASE

The twins' bodyguards, Kid Dynamo and Mr. Giggles, scrutinize The Peach from afar.

Kid Dynamo is best described as "an evil chain smoking midget."

Mr. Giggles never giggles. He's 7 feet tall. Completely bald. He's had a tracheotomy. Dynamo's smoke always lingers in Giggles' face. In his throat hole is a small speaker. He has a prosthetic hook for a hand.

DYNAMO

I don't quite fancy that Peach fella, Mr. Giggles. Your assessment?

GIGGLES

(In synthesized voice)
He looks like a creep to me, Dynamo.

DYNAMO

I think it's time for an investigation. Hold this.

Dynamo holds up his cigarette. Giggles grabs it with his prosthetic hand. Dynamo races off.

INT. MANSION - BAR

The Barracudas at the bar admiring all the young ladies.

(CONTINUED)

CONTINUED:

JOHNNY

Barkeep! Slippery nipple, extra ice.

Johnny spots a very top-heavy, attractive woman checking him out. He winks at her and changes his order.

JOHNNY

Better make that two, slick!

Johnny grabs the drinks. Out of the corner of his eye, he sees Dynamo stampeding towards the bar. Johnny nonchalantly puts his foot in Dynamos path.

Dynamo trips over Johnny's foot and goes tumbling to the floor. Many of Dynamo's little guns and weapons flop out of his pockets.

Everyone laughs as Dynamo lies in a daze. Dynamo shakes it off and looks up to see Johnny smiling down at him.

JOHNNY (cont'd)

Looks like you dropped all your toys!

Dynamo can't believe it! It's his old nemesis, The Barracuda! He shoots Johnny with an evil scowl.

FLASHBACK-

From a toilets POV, we see Dynamo's panicking face as the water swirls around his head.

DYNAMO

(underwater)

Gluguguggeee!

In a dark room, Johnny holds Dynamo's head in the toilet while flushing it. He delivers swirly after swirly.

Dynamo, with chain in hand, tries to escape, but continues being flushed.

JOHNNY

Ya like that?! Huh?! Talk you little weasel!

INT. MANSION - BAR

Dynamo sits up and gathers his weapons from the floor. Humiliated, he stuffs them in his pockets and walks away sulking.

JOHNNY

You lost, little guy? Maybe someone can call your Mommy.

(CONTINUED)

CONTINUED:

Dynamo gives Johnny one last dirty look. His expression:
"You'll get yours, Barracuda, you'll get yours."

Everyone laughs at the clever Barracuda antics. Johnny spins back around to talk to his new girlfriend.

INT. MANSION - STAIRCASE

Abbey cautiously makes her way up an elegant staircase.

Abbey wanders down the upstairs hall, trying not to look suspicious. She sees The Peache's room. A very husky guard in a tux stands outside. Abbey continues walking. When she gets another door down, she takes a deep breath, turns on the sex appeal, and heads to The Peach's room.

GUARD

(German)

Are you lost, miss?

ABBEY

(German)

Hardly, my dear.

GUARD

(German)

And you are?

Abbey gets a little closer, flirting with him.

ABBEY

(German)

Part of the party. A surprise, for
Herr Peach.

The guard is charmed by Abbey, but there are rules to follow. He pulls out a small walkie-talkie.

GUARD

(German)

Of course miss. I'll just have to
clear this with-

ABBEY

(German)

Darling, once I'm through with him,
I'll be all warmed up - ready for you.

The guard is speechless. "I'm gonna get a shot at her?"
He steps back and opens the door, allowing Abbey in.

GUARD

(German)

Let's not waste any time then.

(CONTINUED)

3.

ABB **BEY**

Rrreeoow!

INT. MANSION - SUITE

When the door shuts, Abbey wants to barf. She can't believe she acted that way. She sticks out her tongue and shakes it off.

Abbey takes a look at the plush room. She tip-toes around, knowing the horny guard will be eavesdropping. She walks to a jacuzzi. She gets an idea while looking at the jacuzzi and then at the door.

INT. MANSION - OUTSIDE OF SUITE

The guard has his ear pressed to the door. He's in a daze. Can't wait to have Abbey! The jacuzzi's faucet turns on. He can't hear anymore. He goes back to guarding.

INT. MANSION - SUITE

Having turned on the faucet, Abbey now has the cover to snoop around. She looks in the closet. Nothing. She looks in a tall wardrobe. Nothing. After a beat, she finally looks to the bed. She hops to the side of it. Get's on her hands and knees (VERY sexy), and looks under the bed.

Found it! She slides the wrapped shield out from under the bed and plops it on the top of the bed. She starts to unwrap it. The expression on her face: amazement. Her face glows from the reflection of the golden shield.

Abbey goes from amazed into study mode. She begins to run her fingers across the shield when deep thought is cut short from a buzz in her ear. It's Johnny talking through her earring communicator.

JOHNNY

(Over com-link)

Danger Stud to Danger Babe, over.

Abbey thinks he's playing games. She's irritated.

ABBEY

(whispering)

Not now, Johnny.

INT. MANSION - BAR

Johnny discreetly talks through his cuff link mic.

JOHNNY

Thought you'd be into an update, Abb:
The Peach is headed your way.

Johnny glances over his shoulder. The Peach is headed up the stairs!

INT. MANSION - SUITE

ABBEY

(whispering)

How much time do I have?

INT. MANSION - BAR

JOHNNY

I'd say a good 8 seconds.

INT. MANSION - SUITE

ABBEY

(whispering)

Johnny, I've got the shield! I can't
loose it again!

JOHNNY

(over com-link)

Six seconds. Make a quick exit.

Abbey looks around the room in a panic. She stops on the now filled jacuzzi. She slides the shield under the bed.

INT. MANSION - STAIRCASE

The Peach is at the top of the stairs.

INT. MANSION - SUITE

Abbey's dress falls to the floor.

INT. MANSION - OUTSIDE OF SUITE

The Peach is welcomed by the guard. He wonders why the guard has such a big grin. Strange.

INT. MANSION - SUITE

Abbey kicks off her shoes. The doorknob turns. Water splashes from the jacuzzi.

The Peach enters the room, shuts the door, and walks towards the bed. He tosses his jacket on the bed and goes

(CONTINUED)

CONTINUED:

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for the shield. Before he can get to it, Abbey splashes around the water.

The Peach looks up from the bed. Across the room is Abbey! Wow! She's covered in bubbles. Her legs are kicked up, suds dripping down them. It's an amazing sight. The Peach is speechless!

INT. MANSION - BAR

Johnny continues on with his new date. A woman's hand taps his shoulder. Johnny turns, annoyed to be interrupted while making his moves. It's Sydney disguised as a waitress. She thinks Johnny isn't keeping an eye on Abbey.

SYDNEY

Anything I can Chase down for you sir?
Anything I can help you with?

She mouths "Abbey" to him.

JOHNNY

Does it look like I need help, sister?
Everything's under control.

Sydney looks over at his date. Curious. Johnny blocks her view with his own head.

JOHNNY (cont'd)

Don't you have some carrots to peel?
Maybe a potato or two?

They exchange looks. Sydneys annoyed with him. Johnny wants her to butt out. Johnny notices the butt of Sydneys whip poking out from the garnish on the tray she carries. He eyes it to her. She pokes it back under. Johnny shakes his head in disapproval. Amateur mistake. Sydney leaves. Johnny spins back around to his date.

JOHNNY (cont'd)

So hard to find good help these days.

Johnny's tapped on the shoulder again. This time by a gold, mechanical finger. Now he's pissed. He barks:

JOHNNY (cont'd)

Didn't I tell you to buzz off?!

Standing before Johnny is the towering Mr. Giggles. In his prosthetic hand he holds Kid Dynamo by his back handle. Dynamo is packing his gold plated extendo-arms

DYNAMO

Pucker up, Loverboy!

(CONTINUED)

CONTINUED:

Giggles hurls his little friend at Johnny. POW! Dynamo lands a few punches into Johnny! They begin to tangle!

INT. MANSION - SUITE - BUBBLEBATH

Abbey splish-splashes around in the giant bubblebath. She giggles and smiles at The Peach. The Peach starts to tear his clothes from his chubby body without unlocking his eyes from Abbey.

PEACH

Saint's alive! I guess those two weren't kidding about that *generous* bonus!

The Peach waddles his naked chub over to the tub and dips his toe in. Abbey backs off. She's doing a good job keeping herself from hurling at the gruesome sight.

The Peach plops his fat legs into the tub. It starts to overflow. Abbey backs up all the way so he can fit.

The Peach dumps his fat-ass down. A few gallons of water spill out. They both giggle. The Peach, though nude, is still wearing his tacky sunglasses.

PEACH (cont'd)

(as if talking to a deaf)
Do you speak En-ga-lish?

Abbey plays dumb. She giggles and smiles like an airhead.

PEACH (cont'd)

I must warn you. They call me "The Manimal." I'm ferocious! Reerow!

Abbey smiles.

The Peach looks Abbey over. He approves. He wonders...

PEACH

Say doll, you look... kind of familiar. Have we met before? Athens? Monte Carlo?

Abbey continues to back off. She grabs a bottle of chilling champagne from an ice bucket. She presents it, in order to separate herself from him.

PEACH (cont'd)

(he cheesily sings)
Champaaaaagne!

The Peach grabs the bottle. Abbey brings up the glasses and a corkscrew. She taps on the cork.

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PEACH (cont'd)
Allow me, my love!

Before The Peach can grab the corkscrew, Abbey drops it into the water.

ABBEY
Ooopsey!

The Peach sets the bottle down.

PEACH
Who knows what I'll find down here!

The Peach bends down into the bubbles and begins hunting for the corkscrew.

Abbey raises the bottle.

The Peach sticks his fat-ass up in the air while searching. Abbey remembers his fetish for slapping asses. She swats the champagne bottle hard against his ass, which in turn rams his head into the side of the tub. He's out cold. Justice has been served.

INT. MANSION - BAR

Giggles holds Johnny up off his feet in a crushing bear hug. It's squeezing the life from him. Johnny holds his face as far away from Giggles as possible.

JOHNNY
Two words, crusty. Breath Assure!

Giggles squeezes harder from the insult. Johnny grimaces. We hear the beginning of bones cracking. Kid Dynamo gallops in circles around them.

DYNAMO
Yes! Squeeze, Mr. Giggles, Squeeze!

The crack of a whip is heard. Dynamo's feet are wound beneath him. With a big tug, he flies out of the picture.

Johnny and Giggles continue their struggle. Sydney spins her whip, cracking it again.

This time it ties itself around Giggles' neck. It does a number on his voicebox which sends out a crippled computer sound.

SYDNEY
Not so fast, Mr. Microphone!

Sydney tugs tight on the whip, Johnny delivers a double handed "Captain Kirk" karate chop to Giggles' shoulders.

(CONTINUED)

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JOHNNY

Hyah!

Giggles drops the Barracuda in order to untangle the whip from his neck.

Johnny breaks a chair over Giggles' back. Giggles falls to his knees.

Johnny's very happy with himself. Kid Dynamo sails through the air, ending Johnny's obnoxiousness by landing on his back and clawing at him with the mechanical hands.

JOHNNY (cont'd)

Not the face! Not the face!

Johnny spins in circles trying to throw Dynamo from his back. Dynamo clings onto him, giggling like a madman!

INT. MANSION - SUITE

Abbey tightens a bath towel around her. To her rear, we see The Peach propped up with his head and arm hanging over the side of the tub. Abbey picks up one of her com-link earrings and holds it to her ear.

ABBEY

Natalia? Sydney? I have the shield. I gotta get outta here.

INT. MANSION - SWITZERLAND - NIGHT

Sydney ducks behind the bar. Chairs are flying overhead. Bottles are breaking.

SYDNEY

You'll find a snowsuit stashed in an attache outside the rear window.

Nat is too occupied karate chopping bad guys to talk. The update puts a worried look on her face.

On the floor behind the bar, Sydney discovers a mask. It's the face of the bartender! Zero has struck again!

INT. MANSION - SUITE

Abbey opens the windows and digs her hands into the snow covered roof. She pulls out a silver attache case and drags it into the room.

The case reveals a neatly packaged complete snowsuit.

INT. MANSION - BAR

Johnny continues his struggle with Dynamo.

(CONTINUED)

CONTINUED:

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Around a corner, an old German Man draws his Luger intent on shooting Johnny.

The German's arm is suddenly pinned to the wall by an array of fancy dinner knives. He drops the gun and looks to see Natalia. In a fighting stance, she licks the whipped cream from a knife similar to the ones she threw at him.

Johnny finally tosses Dynamo from his back.

JOHNNY

Back off!

Dynamo sails across the room and lands in a big bowl of punch. Johnny, now standing in front of a Max Wienberg 7 type party band, quips with:

JOHNNY (cont'd)

The punch has been spiked.

The drummer of the band shows perfect timing with a DA-DUMP-TISH!

Johnny gives the drummer a "wink and point" and then ducks and flips another assailant over his back. He punches out another.

INT. MANSION - SUITE

Abbey pulls her gloves on. She's decked out in a hot little snowsuit.

There's a commotion outside the door. There's pounding.

GUARDS

(Outside door, German)

Open up! Open the door!

They begin to ram the door. It splinters.

The Peach's pistol lies on the bed.

Abbey dives in the air just as the door bursts open. In mid-air, Abbey grabs The Peach's pistol. Standing at the door are Cain, Abel, Hammer guards, and a Hammer officer. As the guards begin to fire, Abbey twists in the air and fires back. She lands on the other side of the bed.

CAIN

(German)

Cease fire!

Cain and Abel, along with a few guards, assess the situation. The room is bullet-ridden. The walls and bed ripped apart from gunfire. Abbey uses the bed for cover.

(CONTINUED)

ABEL

Look what you barbarians have done to
our beautiful suite!

Abbey looks up and sees the guards in a mirror. A large chandelier hangs above them.

By looking in the mirror, Abbey aims and fires at the chandelier.

It drops from the ceiling and lands on top of the guards.

Abbey reaches her hand under the bed and pulls out the shield. She runs for the window and crashes through it.

EXT. MANSION - ROOF - NIGHT - SNOW STORM

Gunfire follows as Abbey uses the shield as a sled, sliding across the snow covered roof.

EXT. MANSION - BACK - NIGHT - SNOW STORM

A cold weather Hammer guard stands besides his snowmobile. He tries to light his cigarette. A chunk of snow falls on the lighter.

We hear a whizzing. He looks up.

Abbey, aboard the "shield sled," slides off the roof and lands right on top of the guard!

ABBEY

Ooop.

Abbey kneels next to the snowmobile. A commotion ensues behind a very large and well lit window next to her.

Shapes and figures inside move away from it quickly. Suddenly, Johnny Barracuda crashes through it!

He rolls in the snow and stands to his feet. Throwing off his shredded suit jacket, he brushes snow from his butt.

JOHNNY

Why I outta...

Johnny turns as if to charge back in but is shocked to be face to face with numerous enraged guards, Dynamo and Giggles, Party guests, etc. They're inside, Johnny's out.

ABBEY

Johnny!

Johnny dives out of the way as bullets, chairs, bottles, you name it are tossed/shot from inside towards him.

CONTINUED:

Johnny dashes through the snow to Abbey who's revving up the snowmobile. Johnny picks up the downed guard's UZI and straps on the shield like a backpack.

ABBEY (cont'd)
Where are the others?

JOHNNY
They can take care of themselves,
cupcake. It's up to us to make off
with this bad-boy!

Abbey redlines the snowmobile and they take off - just as dog-handling guards with flashlights come running around the corner shooting their guns!

INT. MANSION - SUITE

Looking out the broken window of The Peach's suite is the Hammer officer. He spots Abbey and Johnny speeding away into the dark woods in their commandeered snowmobile. The officer barks into a walkie-talkie.

OFFICER
(German)
Stop them! They're escaping with the
shield!

Cain and Abel poise over The Peach's limp, naked body.

ABEL
Such a pity.

CAIN
A complete waste.

A Hammer guard peeks over their shoulder.

GUARD
I don't think he's dead.

The Peach grunts. He farts. It makes bubbles. He looks disgusting.

ABEL
Not that we care about him, mind you-
Heavy drool drips from The Peach's mouth.

CAIN
He's drooling on our imported marble!

The Peach tries to lift himself. Halfway up, he slips and spins over - knocking himself out again. At the right angle, he'd be exposing himself. The three are disgusted.

(CONTINUED)

CONTINUED:

92.

ABEL

The Peach. More like THE PEANUT, I'd say.

CAIN

Brother, Your just TOO evil!

The twins snicker in sync.

EXT. SNOWY WOODS - DOWNHILL - SWITZERLAND - SNOW STORM

Abbey and Johnny speed along through the snow. Bouncing over jumps and such. Johnny looks behind them.

JOHNNY

Guess the place just wasn't big enough for-

ABBEY

-Your ego?

(beat)

Guess I was wrong about you.

JOHNNY

What?! Listen, I don't know what kind of bull Sydney's been feeding you, but I can assure you, it's all lies! I can prove it!

ABBEY

Sure Johnny. Ya know, I'm trying to like you.

JOHNNY

You have to try?

Abbey rips into him.

ABBEY

Do you ever LISTEN to yourself?

JOHNNY

Usually I can only look at myself. The complete Barracuda package is just too overwhelming!

Abbey can't believe he's outdone his own obnoxious self.

Abbey spots a big jump and races the snowmobile, knowing it'll send Johnny a good jolt. They sail away over the jump and disappear.

A split second later, three Hammer ski troops hit the same jump and disappear after them.

(CONTINUED)

CONTINUED:

92.

Abbey and Johnny land from their jump. Johnny is delivered his jolt.

JOHNNY (cont'd)
Jeez! Trying to give me whiplash?

The skiers land and begin to fire their sub-machine guns at the couple.

Bullets ricochet off the shield Johnny has strapped to his back. They both duck. Abbey sees the skiers in her mirror. She speeds up to dangerous speeds.

ABBEY
(shouting)
You wanted to prove something to me?

JOHNNY
(shouting)
I don't think now is a good time!

Abbey jabs him with an elbow. Johnny fires his UZI at the chasing guards. Guards jump and dodge the bullets.

One of the skiers is hit and rams full speed into a tree!

EXT. SNOWY WOODS - ON A HILL - SWITZERLAND - SNOW STORM

A Hammer scout (different outfit than the skiers) relieves himself by urinating his name into the snow.

He's startled when he hears gunfire. He whizzes on himself trying to zip up. He dives to the ground and spots the snowmobile approaching with guards ensuing.

EXT. SNOWY WOODS - DOWNHILL - SWITZERLAND - SNOW STORM

Johnny continues firing on the guards. He and Abbey have gained some distance.

Suddenly, the Hammer scout from the cliffside leaps through the air and grabs hold of Johnny! The scout barely holds himself onto the rear of the snowmobile. Only his hand around Johnny's neck keeps him on.

JOHNNY
I don't remember inviting you!

SCOUT
I see you're all choked up!

Johnny is furious! He's the one-liner King!

JOHNNY
Hey pal! No one steals my act!

(CONTINUED)

CONTINUED:

100.

Johnny belts him in the face with a backhand. The scout falls from the snowmobile but hangs onto a rung.

Backwash from the snowmobile sprays the scout in the face.

JOHNNY (cont'd)
Catch my drift?

The scout pulls a flaregun from his jacket and aims it at Johnny.

JOHNNY (cont'd)
I'm sure you'll get a kick outta this!

Johnny kicks the scout in the head. The flare gun fires off into the sky. The projectile lands on top of a adjacent mountain. It sets off an avalanche!

Abbey and Johnny cruise around a bend. All seems okay.

Out of their sight, several of the skiing guards are overtaken by the avalanche.

ABBEY
I don't hear anymore shooting.

JOHNNY
Took care of 'em, babe.

Abbey smiles. Maybe Johnny isn't so bad. She flashes him a cute "good job" smile. They slow down a bit.

The ground begins to shake. We hear a distant rumbling.

ABBEY
Johnny? Is that-

Abbey looks in the mirror. All she sees is white. Both of them turn around slowly to see:

The biggest, fastest avalanche you've ever seen. Giant arctic trees are being tossed around like twigs! Everything in it's path is devoured!

Abbey floors the snowmobile.

JOHNNY
Go go go GO GO GO!

ABBEY
This is it!

JOHNNY
Faster, Abbey!

(CONTINUED)

CONTINUED: (2)

Johnny watches the avalanche grow near. Abbey takes off - straight for a huge, seemingly bottomless ravine.

JOHNNY (cont'd)
What are you doing!?

ABBEY
What should I do? Turn around!?

Johnny holds tight to Abbey. Abbey holds tight to the grips. Together, as they launch over the ravine:

JOHNNY AND ABBEY
SSSHHHHHIIIIIIIIIIIIITTTT!!!

As they jump over the huge ravine, most of the snow chasing them falls down into the crevice.

Abbey and Johnny land on the other side. Safely, but bouncing around almost out of control. They hit a large area of ice and spin out of control.

They finally skid to a stop when they bump into a snowbank at the end of the ice.

Just a moment before we catch our breath, the ice cracks under them and they drop into icy water!

Looking in the broken ice, it seems our heroes have perished. After a beat: bubbles. Another: more bubbles. A few more seconds of no bubbles and then Abbey's head darts up from the water. She gasps for air while clawing at a floating chunk of ice. Johnny pops up and does the same.

ABBEY
(teeth chattering)
Johnny.

JOHNNY
(teeth chattering)
I'm cool.

ABBEY
(teeth chattering)
Do you think they'll find us?

Johnny looks over to see the mess the avalanche has made.

JOHNNY
(teeth chattering)
We did a good job covering our tracks.

Abbey realizes something and freaks!

(CONTINUED)

ABBEY
(teeth chattering)
We lost the shield! AGAIN!

Johnny pulls the shield up from the water. They smile shivering smiles at each other.

EXT. DANGER YACHT - NIGHT

Approaching the Danger Yacht is a small, black, one engine raft. A shadowy figure pilots it.

INT. DANGER YACHT - DECK - NIGHT

Deuce, combat SPAS 12 shotgun in hand, stands on the deck of the yacht waiting for his "guest" to arrive.

ZERO
Deuce.

Deuce quickly turns around, aiming the shotgun at Zero. Once he recognizes him, he lowers it.

Secret Agent Zero stands at the edge of the yacht. He's head to toe in black. He holds a large envelope which is sealed in a watertight bag.

DEUCE
It's been a long time.

Both men are unsure of the meeting. Either one of them could blow the other away.

ZERO
I deemed this necessary. For what you've done for me.

DEUCE
But in no way is this a truce.

ZERO
No.

Zero tosses the envelope to Deuce.

ZERO (cont'd)
You'll find everything you'll need in there.

DEUCE
If what you say is true, then I could use your help. A temporary... collaboration.

ZERO
It is true.

CONTINUED:

100.

Deuce looks down and starts to open the envelope.

DEUCE

How will I contact you?

No answer. Deuce looks up. Zero has disappeared. All we see is the puddle lying where Zero once stood.

EXT. OLD CABIN - SWITZERLAND - NIGHT - SNOW STORM

An old one room cabin sits half buried in the hillside. Smoke emits from it's chimney

INT. OLD CABIN - SWITZERLAND - NIGHT

Hanging on a makeshift clothes line are the wet clothes recently worn by Abbey and Johnny.

Johnnys hands toss a few more logs into the fireplace.

Johnnys covered in fur and animal skin. He looks like a caveman, but in a hip, sexy sort of way.

JOHNNY

That's the last of the wood, lambchop.
I'd say nows a good time to share a
little body heat.

Abbey sits shivering on a bearskin rug. She also has furs wrapped around her. Behind her rests the wrapped shield.

ABBEY

How are we gonna get outta here,
Johnny? With that fire going, they're
sure to find us now.

Johnny sits down next to Abbey. He shows her his spy watch. He points to a few flashing lights on it's face.

JOHNNY

That's G.P.S. Global Positioning.
Sydney and Natalia are on their way to
get us.

ABBEY

Who knows how long that'll take. We're
defenseless here.

Johnny tosses a bear arm from his rug/top around Abbey's shoulder. He pulls the pistol Abbey swiped from the Peach out. Water drips from the barrel.

JOHNNY

Well I got this squirt gun.

(CONTINUED)

CONTINUED:

Abbey laughs. Johnny smiles. Their friendship is starting to blossom.

Abbey gets that look in her eye. Johnny wants to take advantage. Abbey turns and looks at the fire again.

ABBEY

Man, I haven't been this cold since-

She's cut off by Johnny's rubbing her hands. Trying to keep her warm. Abbey struggles to get the words out:

ABBEY (cont'd)

What happened between you and Sydney?

JOHNNY

Nothing. Why?

ABBEY

She told me to watch out with you.

JOHNNY

We almost had a thing. Me and her. It didn't work out.

Johnny moves in closer. Abbey pulls her hand away from him. She tightens the fur around her. She shakes.

JOHNNY (cont'd)

Scared?

Abbey gives him a "no way" look.

JOHNNY (cont'd)

Cold?

ABBEY

No, I'm fine now.

Johnny holds Abbeys hands again.

JOHNNY

You're trembling.

He looks into her eyes. She's melting. He leans in. She closes her eyes.

The door is kicked in!

Abbey grabs the pistol, swings it around. She accidentally conks Johnny in the head with it. She aims.

It's Sydney who busted the door in! Abbeys face turns red. Sydney is speechless - trying not to look upset that Abbey and Johnny are together.

(CONTINUED)

Johnny stands up, rubbing the bump on his head. From Sydneys POV, he looks ridiculous in the outfit.

ABBEY

We fell in the ice. Our clothes were soaked.

SYDNEY

Let's go. I've got clothes in the truck.

JOHNNY

No "hi?"

Sydney throws Johnny an icy look before she marches out into the snow. Abbeys bummed out. She likes Sydney. How could she get herself into this situation.

Abbey grabs the shield and gives Johnny a dirty look.

JOHNNY (cont'd)

What?

EXT. OLD CABIN - SWITZERLAND - NIGHT - SNOW STORM

It's snowing. Hard. Sydney's black Humvee is parked with the engine and lights on.

Sydney hops in. Abbey soon after. Johnny tries to catch up.

INT. HUMVEE - NIGHT - SNOW STORM

The Humvee is all leather. High-tech electronics litter the dashboard.

Sydney starts to drive.

Abbey sits shotgun wearing a bra and panties. She quickly adds on some of the clothes Sydney has brought.

Johnny sits in the back. He's in his underwear. He's got the rear heater blasting on him like a blow-dryer. He's in heaven.

Sydney sneers at him in the rear-view mirror.

SYDNEY

So where do we meet Natalia?

Abbey's confused.

ABBEY

I thought she was with you.

They both turn and look at Johnny.

(CONTINUED)

CONTINUED:

106.

JOHNNY
Why is it my fault?

Sydney's fuming.

Abbey thinks it's best to keep quiet.

Sydney turns on a small video screen. It decrypts an image of Valerie answering the call on the Danger Yacht.

VALERIE
(via view screen)
Hey guys!

ABBEY
Hey Valerie.

Abbey holds up the shield. She should be ecstatic. She tries to be.

ABBEY (cont'd)
Mission accomplished.

VALERIE
Not even, Abbey.

INT. DANGER YACHT - BRIEFING ROOM

Valerie watches the gang from her POV. Val has magazines lying around, MTV playing, etc.

VALERIE
Even though you've finally obtained the shield, reports of similar thefts have escalated! Me and Deuce have narrowed the type down to a specific period though. Whoever's doing this has gotten a bit more selective.

INT. HUMVEE - NIGHT - SNOW STORM

ABBEY
And?

VALERIE
(via view screen)
Hey! Is that Johnny with you?

ABBEY
C'mon Valerie!

VALERIE
(via view screen)
Okay. We've assembled a list of probable targets. If the current trend
(MORE)

(CONTINUED)

CONTINUED:

107.

VALERIE (cont'd)
continues, the next hit will most
likely involve this man.

An image of Enchanted Eddy appears in a "picture in
picture" style.

VALERIE (cont'd)
(via view screen)
He's "Enchanted" Eddy Owen. Creator of
Enchantment the Congregating. A multi-
millionaire with a vast personal
collection of mystical artifacts. He's
one of the coolest guys I know of.
Well, him and Matt Damo-

SYDNEY
C'mon, Val..That's that dork you watch
on TV. Be serious.

VALERIE
(via view screen)
I am serious! And he's not a dork!

ABBEY
Great Valerie, is that it?

INT. DANGER YACHT - BRIEFING ROOM

VALERIE
I'm transmitting his home address.
Val hits a few buttons.

VALERIE (cont'd)
Deuce wants us to rendezvous there
ASAP.

SYDNEY
(via view screen)
Is Natalia there with you?

VALERIE
No, I thought she was with you guys.
Abbey shakes her head no.

VALERIE (cont'd)
Well, I'm sure she'll pop up soon.
Val scoots up close to the screen. Excited.

VALERIE (cont'd)
Now can I talk to Johnny?

INT. HUMVEE - NIGHT - SNOW STORM

SYDNEY
Sure. Here he is.

Johnny scoots up to talk. Sydney shuts off the screen.

JOHNNY
Hey!

EXT. HUMVEE - NIGHT - SNOW STORM

The Humvee disappears as it drives further into the snowstorm.

EXT. EDDY OWEN HOME - NIGHT

Storm clouds. They momentarily break to let the full moon peek through. Fog. Distant rumbling of thunder. If you just walked into the theater, you'd swear you stepped into a horror flick.

"Enchanted" Eddy Owens Victorian home rests in a wooded area alongside a steep cliff. We can estimate his home sits hundreds of feet over the forest below.

INT. EDDY'S HOME

It's dark. We hear the tik-tik-tik of a computer keyboard. Traveling through Eddy's house, his vast collection of artifacts, mythological trinkets, and sword and sorcery crap litters the house. We pass an old suit of armor. Taxidermied owls, rodents, and other creepy things stare from the walls. We pass a crystal ball.

We hear Eddy's voice growing closer...

EDDY
(V.O.)
Damn you, Warlord! Grrr!

The tikidy-tak of his keyboard grows louder, but Eddys nowhere in sight.

EDDY (V.O., cont'd)
(outraged)
Your insolence will not be tolerated!
No one steals my spell of pestilence!

We're obviously in the same room as Eddy now. The glow from his computer monitor dimly illuminates the shelves of mythological junk he's surrounded himself with. Various books, wizard and dragon statues, D&D dice, pewter figurines, bones, candles, everything!

(CONTINUED)

CONTINUED:

109.

On the wall we see a poster, featuring himself, promoting his card game, "Enchantment the Congregating."

EDDY (V.O., cont'd)
Advance forth my woodgoblins! Let your
terror be unleashed!

When we finally cut to Eddy's face, he shouts out an incomprehensible, archaic war cry.

EDDY (cont'd)
EYANANANANANAH!

Eddy's playing some type of "Ultima On-Line" knock-off on his computer. He's totally immersed.

Though a millionaire from the success of his card game, Eddy looks like any other stereotypical D&D dork you'd meet. Unshaven, long straggly hair, a "Gen-Con" T-shirt covered by an old flannel, and a beat up cowboy hat. Looking at all the chips and soda cans lying around, we can tell Eddys been at this for hours. And he wouldn't have it any other way.

Eddy types in a flurry of commands.

EDDY (cont'd)
(laughing, he's outdone
himself.)
Take that, Randolph the Red!

Eddy is connected to the internet playing a modem/tournament game. On the computer screen, a shoddy, pixelated warrior commands a pack of goblins. They pounce on the enemy.

The on-line timer reads "Ultima On-line Marathon - Hour 13."

EDDY (cont'd)
Twelve precious hit-points and a
satchel of gold bullion should teach
you not to mess with Eddy! Yeee-Ha!

Eddy brings up the "send message" command. He hastily types the following message to his opponent while reading it to himself.

EDDY (cont'd)
Randolph. Surrender the following:
Hills of Fitherworf, Gate-key of loeu-
pan, stable of horses...

Eddy thinks to himself, should he push his luck? He decides to go for it.

(CONTINUED)

CONTINUED: (2)

EDDY (cont'd)
AND Lady Gwendoyeaul! I want your
wife, you deceitful bastard! Surrender
or DIE!

Eddy snickers to himself while waiting for a response.

EDDY (cont'd)
Surrender or die! Surrender or die!

A window opens on Eddys screen. It reads: "Incoming
message from On-Line user "Randolph the Red."

Eddy goes nuts. He clicks "accept" at least 10 times.

Motioning to himself, he eagerly continues while waiting
for the message to come through. He smells victory!

EDDY (cont'd)
Yes! Yes! Come to Papa.

A computer voice replies to Eddys request.

COMPUTER VOICE
Get bent you fat fuck!

The response angers Eddy.

EDDY
Well then, I guess I just have to
kill you and TAKE THAT WHICH IS MINE!
No one shall stop my triumphant
conquest on the Hills of Fither-

Suddenly, on screen, Eddy's opponent rapidly fires a
quiver of arrows into Eddy's character. Eddy's character
comically starts to shake and squirt blood.

Eddy freaks out at the cartoon computer opponent.

EDDY (cont'd)
(pissed)
You son of a bitch! I'll kill you!-

Eddy's going nutso is cut short by the sound of his
custom Old-English sounding doorbell. He bats an eye
towards the door but can't pull himself away from the
computer. He continues cursing at the screen, typing in
commands.

Suddenly, Eddys computer character falls to the ground.
Randolph begins to beat him with a stick. Numerous elves
and goblins loot Eddy's computer character's corpse.

The doorbell chimes again. Eddy finally gets up.

(CONTINUED)

EDDY (cont'd)
Alright! Alright!

Eddy fumes as he walks through his museum-like house.

EDDY (cont'd)
This had better not be my agent, or my
lawyer, or my agent's lawyer.

Eddy unlocks all the various deadbolts which resemble
locks on a medieval castles doors. He swings the door
open to be met by three dark figures.

A gust of cold wind slaps Eddy in the face. That storm is
coming closer. Eddy squints and notices a pair of glowing
red eyes two feet above him. These eyes belong to the
silhouetted 7 1/2 foot figure of Major Maxim. Next to him
stands another figure shrouded by darkness, the assassin
known as "X". On X we can only make out the dark red
cloak/poncho covering his head and upper torso. In front
of them steps Spitfire, The very evil, but somewhat
attractive looking henchwoman of The Hammer. She's suited
in a blood red officers uniform.

An eerie sounding wind blows in Eddys' face. He holds his
hat. He's in awe of the threesome.

EDDY (cont'd)
(surprised)
Well Sheeyit! Who and what are y'all
doing here? You some sorta foreign
circus squad? Fans 'o my game?

Spitfire is amused at the question.

SPITFIRE
(Russian accent)
Not quite Mr. Owen. We are merely
members of a "Collection Agency."

A bolt of lighting booms through the sky. We see a
glimpse of Major Maxim and company behind Spitfire.

EXT. DANGER JET - NIGHT

An unmarked jet soars.

INT. DANGER JET - NIGHT

Sydney, Johnny, Abbey, Natalia and Valerie are all aboard
the plane. The inside is made out for leisure as well as
work. There's a big screen TV and couches along with
computer equipment and a gun rack.

CONTINUED:

Sydney's lying almost upside down on a chair. She flips through the TV channels while at the same time assembling her Steyr-Aug assault rifle.

Valeries occupied with her Sony Playstation.

Johnny has just come out of the shower. Wearing some tiny briefs, he towels off and admires his body in the mirror.

Abbey sits looking out a window. In her lap is her old notebook. She looks around at everyone goofing off.

Abbey walks to the center of them and holds up a drawing from her notebook. It's the symbol of The Hammer Army.

ABBEY

Can anyone tell me what this is?

The gang looks. No one knows. Johnny grabs it.

JOHNNY

I've seen it before.

ABBEY

So have I. Since I've met you guys, I've seen it a dozen times.

SYDNEY

So?

ABBEY

So?

Each thing Abbey mentions is cut with a visual of the object.

ABBEY (cont'd)

At Donavins, I saw it on a crate. At the mansion. Those twins (rings), The guards, haven't you noticed?

NATALIA

Insignificant.

VALERIE

I've seen it. I came across it on the yacht.

Everyones eyes open.

VALERIE (cont'd)

By accident! It was in some of Deuce's things.

SYDNEY

You shouldn't be snooping around Val.

(CONTINUED)

CONTINUED: (2)

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VALERIE
I wasn't!

Abbey goes to Valerie.

ABBEY
What else?

VALERIE
That's the army Deuce talks about.
It's got something to do with that. I
think he calls it "The Hammer" or
something.

Natalia glances over.

VALERIE (cont'd)
Don't you have any clues from that
shield you stole? Er, "intercepted."

ABBEY
No.

Johnny walks over to Valerie. She's got hundreds of
Eddy's Enchantment the Congregating playing cards neatly
piled in sets on a coffee table.

JOHNNY
That the game that Eddy guy makes?
Enraptured the conquering?

VALERIE
Enchantment the Congregating. And yes,
it's the game Eddy Owen created. I
can't wait to meet him.

JOHNNY
How many frickin' cards do you have?

VALERIE
Well, I have the 80 card starter deck.
The 48 card creature expansion set.
And 210 Enchantment spells! —

JOHNNY
I know a game that's even cooler than
that!

VALERIE
What?

Johnny sweeps all the cards from the table.

JOHNNY
338 pick-up! Ha Ha!

(CONTINUED)

VALERIE
(sarcastically)
Ha Ha! Jerk.

Sydney laughs.

Valerie begins picking up her cards.

Johnny uses the now cleared table to set his gear down.

Abbey grabs a couple playing cards that landed near her feet. She stops on a single foil card.

ABBEY
Valerie?

VALERIE
Ya?

ABBEY
What's this card for?

VALERIE
Oh. That's a chase card. Only one per case. Which one do you got?

ABBEY
It's a magic shield. "The Shield of Virtue."

VALERIE
That's a cool one. Very powerful.

Valeries jaw drops. She runs over.

VALERIE
That's the shield you stole from The Peach! Er, I mean "intercepted."

ABBEY
You're right.

VALERIE
Abbey! That's card two of a three Card set!

Valerie scours the floor trying to find the other cards.

VALERIE (cont'd)
Johnny! You jerk! I can't find the cards!

Sydney holds up two cards.

SYDNEY
Looking for these?

Valerie snatches them.

VALERIE
Abbey! The helmet! "The Helmet of Enlightenment!" We have that helmet too! And look at this one-

ABBEY
"The Sword of Sovereignty."

Valerie's surprised. Natalia even more. Abbey hadn't even seen the card.

VALERIE
How did you know?

ABBEY
This guy didn't "create" these cards. He based them off an actual legend!

VALERIE
(pondering the frightening truth)
In the game, if you collect all three cards, you're invincible.

SYDNEY
Are you trying to tell me that we're chasing after a magic sword? We spent all this time, risked our necks, for some stupid fairy tale?

ABBEY
I wish it was a fairy tale, Sydney. I've studied this legend. These pieces of armor belonged to a man named Neberkenezer. He was ruler of the City of Atlantis.

VALERIE
Wow.

ABBEY
These components were lost long ago in the flood.

VALERIE
"The" flood? As in Noahs Ark and all that?

ABBEY
Right. The flood that supposedly washed away all the evil. If they regroup the three pieces...

VALERIE
What will happen?

Abbey's hesitant.

ABBEY
There's one thing that they're missing
in order to make this work.

NATALIA
A fourth piece? Are you certain?

ABBEY
A fourth piece that controls the
armor.

SYDNEY
-Three, four. What a crock. Ancient
Armor, Noahs Ark...
(sarcastically)
"And the floods washed away that which
was evil." Boy, am I glad you're on
our side.

ABBEY
Listen, if you're still mad about
Johnny-

JOHNNY
Whoa. Ladies. Let's not go there.

SYDNEY
Why? Is there something I shouldn't
know?

ABBEY
Sydney! Of course nothing-

NATALIA
Abbey, what's the fourth-

Abbey turns to answer but is cut short by a red siren
spinning. The gang has reached they're landing zone.

SYDNEY
(To Johnny)
To be continued.

JOHNNY
What?

In a series of rapid cuts, the gang gears up for their
adventure.

EXT. EDDY'S HOUSE - NIGHT

Rain beats down on Eddy's house. Thunder. Horror movie atmosphere.

INT. EDDY'S HOUSE - NIGHT

Eddy's door is kicked in. Abbey, Johnny, Sydney, Natalia and Valerie strike their best action poses.

The gang slowly walks inside. The place is thrashed. Someone else beat them here.

They split up to look around.

Bookshelves are overturned. All of Eddys' precious junk litters the floors.

Abbey looks through several strange artifacts.

Johnny's amused by the toys and trinkets.

JOHNNY

Hey, look at this! A C3PO figure. I had one when I was a kid!

Johnny slips the toy into his pocket.

JOHNNY (cont'd)

Evidence.

Sydney's disgusted.

SYDNEY

This guy needs a decorator. Whoever was here is long gone by now.

Valerie's a kid in a candy store. She's wandered off farther than the rest. She stops at a broken shelf and looks at a Hobbit figurine.

Above Valerie, X hangs upside down, hiding in the ceiling's shadows. His face covered by a mask bearing the mark of The Hammer. X lowers a garrote to strangle Val.

ABBEY

(shouting)

Valerie! Come here!

Valerie turns and walks away a second before her seeming death. X returns to the shadows.

Valerie walks in the main room to see Sydney, Natalia and Abbey standing above Eddy, who lies unconscious, covered by debris.

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CONTINUED:

ABBEY (cont'd)

Can you I.D. him? Is it Eddy?

Valerie runs over.

VALERIE

That's him! Is he dead?

From Eddy's POV. The image is blurred. He's coming too. Above him stands Abbey, Sydney and Natalia. Eddy awakens. The girls chests hang over him.

EDDY

Angels. I'm in heaven.

Valerie laughs. Johnny walks over. Abbey pulls Eddy to his feet.

ABBEY

I'm Abbey Chase. These are my friends. Sydney, Natalia, Johnny, and-

VALERIE

Valerie. Pleased to meet you Mr. Owen. I LOVE Enchantment the Congregating.

EDDY

Thanks.

ABBEY

Can you tell us what happened?

EDDY

Who the hell are you guys? SAS? FBI? What exactly happened in Roswell?

Johnny flashes a badge.

JOHNNY

I'm CIA. These are, uh, my allies.

EDDY

I don't know who they were. But they were some mean sons-a-bitches. After part of my collection.

ABBEY

What exactly did they take.

EDDY

Before or after they punched me out?

ABBEY

Right. Maybe if we look around, you can tell us what's missing.

(CONTINUED)

EDDY

I know what they were after. But I
know they didn't get it. Over here.

Eddy walks the gang over to a small dragon statue.

As Eddy talks to the group in the background, we see a
few of the hidden Hammer soldiers gearing up in the
foreground. Passing ammo, etc.

At the dragon, Eddy explains:

EDDY (cont'd)

It's something special alright. Dated
back to before they had dates.

Eddy twists the dragons tail.

A section of the wall revolves to reveal a secret
compartment. In it sits the incredible golden sword!
Abbey and Valerie are amazed. Natalia as well.

ABBEY

The Sword of Sovereignty?

EDDY

My reckoning as well.

ABBEY

Were did you get it?

EDDY

I, uh, I plead the 5th?

ABBEY

I'm sorry Eddy, but we're gonna have
to take this.

Eddy jumps in front of the sword.

EDDY

Ain't nobody taking nothin'! No way!
This is BULLSHIT!

Johnny pushes Eddy to the side and grabs the sword.

EDDY (cont'd)

Hey, step off, hotshot!

ABBEY

You're gonna have to come with us too,
Eddy. It's not safe here.

EDDY

I ain't going anywhere! And you ain't
taking my sword! Gimmie that back!

(CONTINUED)

Eddy tries taking the sword from Johnny.

NATALIA
I'll hold on to it.

The whole group starts to argue!

The lights go out!

Eddy freaks out! He bumps into Natalia and the sword flops away into the darkness.

EDDY (cont'd)
Aiiyyyyyy!

The gang assumes their action poses.

Abbey pushes Valerie and Eddy behind her. She motions for Johnny to take them out of the way.

With pistol drawn, Sydney motions she's taking a side.

Abbey takes the other.

The storm gets louder. The house creaks. Very spooky.

Abbey walks a narrow hallway. A silhouette darts past.

Abbey backs herself up to a closet door. She tries to cock her pistol as silently as possible.

Another sound. Closer. Abbey shakes. Preparing to fire.

Eddys cat jumps out of the dark and runs by her.

Abbey lets out a deep breath a split second before the door she's resting against shatters all around her! Abbey tries to run but is grabbed from behind by the monstrous Major Maxim! She screams, firing her gun into the ground!

Two Hammer guards crash through windows into the house! Sydney's positioned between the two!

Johnny, who tries to lead Eddy and Valerie to safety, is knocked to the floor by X, who leaps from the shadows on the ceiling! Johnny draws his gun and X leaps right back into the shadows!

Eddy and Valerie run for cover.

A half dozen Hammer guards charge the room from all sides!

Sydney, leaping through the air and over furniture, unloads her Beretta on two of the guards.

Natalia ducks under the flying bullets and dives to the floor. She sees the sword from across the room. Natalia begins to crawl to the sword but is unable to continue due to random gunfire.

Johnny punches out one of the Hammer guards. He does a Jackie Chan flying double drop kick on another. He tips a full bookshelf on top of the downed guard.

Abbey struggles to break free from Maxim's clutches.

Abbey points her gun up from her chest and fires a round directly to Maxim's face! The bullet grazes the side of Maxim's face - tearing his mask and revealing some Freddy Krueger-like flesh.

Maxim loosens a hand to bat Abbey's gun away.

Sydney's whip catches Maxim's loose arm. Sydney tugs at it, getting leverage by twisting the whip around her arm.

Abbey is able to slip out under Maxim.

Maxim uses his whip-captured arm to throw Sydney across the room.

Abbey skids across the floor around Maxim and unloads 4 rounds into his chest. He just gets mad.

EDDY (cont'd)

Abbey! The sword!

Abbey sees the sword lying in front of the fireplace.

A Hammer guard picks it up.

Abbey leaps through the air and kicks him in the head.

The guard drops the sword and lands with his arms in the fireplace. They catch fire. He runs.

Johnny hides behind a suit of armor which acts as a shield while he's being shot at.

Johnny's pistol is empty.

Johnny grabs the crossbow next to the armor and shoots his would-be-assailant.

Abbey runs with the sword towards Eddy and Val who hide behind an overturned table.

X throws a bolo at Abbey's legs. They entangle her. She trips.

The sword flies across the room.

CONTINUED: (5)

The Hammer guard with the flaming arms is hit in the head by the flying sword. He's knocked unconscious. While on the ground, the fire spreads from the unlucky guards arms to the drapes. The house starts to go up.

Thunder booms.

Eddy and Valerie are completely freaked out!

EDDY (cont'd)

Shit!

X holds the sword in hand. He and Sydney lock eyes.

Sydney runs to grab X, X drops a smoke bomb.

Sydney leaps into the smoke to grab him. She leaps all the way through. He's gone.

EXT. EDDY'S HOUSE - NIGHT

Major Maxim marches to a Hammer tank that's been unloaded from a truck. Maxim commands the tank driver to take the house down.

Maxim examines his wounds. A strange blue substance drips from his wounds.

The Hammer tank begins to push the house towards the cliff.

INT. EDDY'S HOUSE - NIGHT

The house begins to fall apart as the tank pushes on it from outside.

Abbey meets up with Sydney.

ABBEY

I'm going to grab Valerie. Find Johnny.

Abbey runs to Eddy and Valerie who hide behind a table at the far end of the house.

Sydney shouts for Johnny.

SYDNEY

Johnny!?

EXT. EDDY'S HOUSE - NIGHT

The Hammer tank continues pushing the house towards the cliff.

INT. EDDY'S HOUSE - NIGHT

Sections of the roof collapse. The floors crack. Spitfire is pinned down from the ceiling debris.

Sydney finds Johnny lying in a pile of rubble. She clears it off him and pulls him to his feet.

Large sections of the house fall in, blocking their exit.

The ceiling above them bursts open. Three Hammer guards peer in. One of them aims his bola-net rifle at Sydney, who's defenseless while helping Johnny.

The guard snares the couple with the net and pulls them away.

Across the house, Abbey and Natalia search for Valerie.

ABBEY
Valerie!? Eddy!?

VALERIE
Abbey! Help!

Abbey looks across the room and sees Valerie and Eddy trying to shield themselves from the falling debris.

Half buried from the debris, Spitfire slowly raises her pistol, aiming it at Abbey.

Natalia sees it.

Natalia runs and dives in front of Abbey just as two bullets are fired. Natalia takes the bullets in the chest, saving Abbey.

Natalia hits the ground and lies motionless.

ABBEY
Natalia!

The ceiling caves in on Spitfire. —

Abbey wants to run to Natalia but the floor splits open like an earthquake between them. Abbey can't go back.

Abbey grabs hold of Val and Eddy.

The house is delivered a sudden jolt.

A connecting room breaks off and slides down the cliff.

Abbey and her companions stand inches from the new edge. There's no room, wall, anything between them and the cliff.

(CONTINUED)

CONTINUED:

The section of the house they stand on now dangles over the cliff.

EXT. EDDY'S HOUSE - NIGHT

Maxim drags Sydney and Johnny to a Hammer truck.

The tank pushing the house works its diesel engine to the limit. Its tank treads spin in the mud.

The entire house begins to slide off the cliff.

INT. EDDY'S HOUSE - NIGHT

As the house slides over the muddy cliff, Abbey throws Valerie and Eddy as far away from the house as she can. They disappear as they slide down the mud on the side of the cliff.

Abbey makes the leap just as the house drops off the cliff.

EXT. MUDSLIDE - NIGHT

Abbey lands hard on the cliffside. She slides out of control down a mudslide.

EXT. RIVER - NIGHT

40 feet above the river, the mudslide spits Valerie, Eddy and Abbey into the river below.

A second later, sections of the house drop down after them.

Abbey pulls the two under an overhang on the cliff. They stand in four feet of water.

Before his eyes, Eddy's house crashes into the river in front of him.

 ABBEY
Are you okay, Valerie?

Valeries crying. Scared.

 VALERIE
I'm okay.

Abbey gives her a hug.

 EDDY
Hey! I'm not okay! My house just fell
into the frickin' river!

Abbey doesn't know what to tell him.

(CONTINUED)

CONTINUED:

EDDY (cont'd)
I want more than a frickin' hug too!
That shit was expensive!

Suddenly, the area they hide in is illuminated by searchlights.

ABBEY
Get behind me.

Valerie hides behind Abbey.

Eddy hides behind Valerie.

Abbey puts her hand in front of her eyes as the searchlight hits her.. She can't see who it is.

Valerie watches as Abbey slowly draws her pistol from her holster.

Abbey shoots out the searchlight.

A black shape from the boat dives into the water.

Abbey watches the water. Valerie and Eddy really want to move. It's like a shark is in there with them.

Abbey gets yanked under the water.

Abbey resurfaces held in a full nelson. It's Zero! Abbey can't budge from his hold. She struggles.

Valerie spots the Hammer symbol tattooed on Zero's biceps.

Valerie dives under the water and resurfaces with Abbeys gun. Valerie aims it at Zero.

VALERIE
Let her go!

Valerie shakes with the gun.

Suddenly, a voice rings out from the deck of Zeros fantastic boat.

DEUCE
Valerie!

VALERIE
Deuce?

Valerie sees Deuce.

VALERIE (cont'd)
Deuce!

(CONTINUED)

CONTINUED: (2)

Zero violently kicks the gun from Valerie's hand while he has the chance.

Abbey slips out of Zero's hold and belts him square in the face.

Zero assumes his fighting stance.

Abbey grabs her gun and spins.

Deuce, now visible on deck, screams:

DEUCE

Abbey! No!

ABBEY

He's one of them!

DEUCE

No! I assure you! We're on the same side!

Abbey motions to the tattoo. Zero rubs his jaw and looks down at it.

ZERO

Before I knew any better.

Deuce tosses some guide ropes into the water. Valerie and Eddy scurry to them.

DEUCE

Abbey.

Abbey lowers her gun and moves to the boat. Zero follows.

INT. ZEROS HYDROFOIL

Abbey climbs to the deck with Zero behind her. Zero pushes everyone out of his way and goes to the boat's controls.

Zero engages the boats stealth mode and throttles the engine.

The gang sits inside next to Deuce, who has a make-shift cast on his arm.

ABBEY

From him?

Deuce shakes his head "no."

EXT. ZEROS HYDROFOIL

While gaining speed, the boat raises and rides on its hydrofoils. The boat zips away.

INT. ZEROS HYDROFOIL

Abbey, Deuce, Valerie, and Eddy sit in cramped quarters. Valerie tends to Abbey's wounds. Deuce explains his injury.

DEUCE

I was ambushed. A Hammer aquatic assault team stormed the yacht. My arm was broken in a the struggle.

ABBEY

Why?

DEUCE

They came for the shield and the helmet.

Valerie looks up to Abbey. Worried.

ABBEY

They succeeded?

Deuce nods "yes."

DEUCE

Can you tell me why this "witchcraft" is so damn important to them? I have the fundamentals, but your version, please.

VALERIE

Abbey has a theory.

Deuce is all ears.

ABBEY

As you know, we went to Eddys in search of the sword.

Eddy smiles and holds out his hand.

EDDY

That's me. Eddy.

Deuce doesn't have time for him.

ABBEY

We were ambushed as well. By members of the Hammer army. They escaped with

(MORE)

(CONTINUED)

CONTINUED:

ABBEY (cont'd)
not only the sword, but I'm suspecting
they've captured Sydney and Johnny as
well.

DEUCE
And Natalia?

Abbey frowns.

ABBEY
She was shot.

VALERIE
Abbey did everything she could, Deuce.

Upon hearing this news, Deuce looks to Zero. Abbey
wonders why Deuce isn't worried.

DEUCE
So what's this theory, Abbey?

ABBEY
Deuce? Did you hear what I said?
Natalia was shot! She's lying back
there, Dead!

DEUCE
Abbey. Please.

Uncomfortable beat.

ABBEY
As a child, I spent my days at a very
prestigious museum my grandmother was
a curator to. That's what really got
me into all this. I'd read, write,
study the history of the world.

Everyone waits for Abbey to get to the good stuff.

ABBEY (cont'd)
There's a story, a legend she use to
tell me. The legend of the lost
continent of Atlantis. —

Zero walks into the room as Abbey tells the tale. He
opens a locker full of guns and equipment. He preps them.

DEUCE
Atlantis.

ABBEY
Yes. It was said that the people of
Atlantis were true Aryans. The purest
people. Spawned from Angels who came
to Earth in order to mate with mortal
women.

(CONTINUED)

Eddys into this. Mating, alright!

ABBEY (cont'd)

Their offspring, their children, were stronger, faster, more intelligent than normal humans.

VALERIE

Weren't people from Atlantis giants?

ABBEY

Not really giants. But seven, seven and a half feet tall average. These people got egos. They believed they were superior to humans... in every way. A leader emerged. His name was Neberkenezer.

DEUCE

I've heard the name.

ABBEY

Neberkenezer led his people on a conquest to overtake Atlantis, claim it as theirs, and then, well, rule the Earth. Neberkenezer led his warriors while wearing a sacred golden helmet. He fought his battles with a golden sword and shield.

EDDY

Aw, c'mon, missy. You've been playing my card game too much.

ABBEY

The story in the card game you created is true. Only you didn't create the story.

EDDY

What exactly are you implying now? I may BORROW, pay HOMAGE to. But I'm not a swipe - a copycat. If that's what your ensuing, you're all wrong.

VALERIE

And all this time I thought you were brilliant. Hmf.

ABBEY

God saw what Neberkenezer was doing and saw it was evil. Therefore, God punished the people of Atlantis by creating great floods which cleansed the Earth of these evils.

VALERIE

Atlantis was washed away. Lost.

ABBEY

And the three golden items were lost as well.

DEUCE

The man were after, his name is Heinrich. He's the leader and founder of a secret army, *Hammer Syndicate*.

FLASHBACK

As Deuce describes Heinrich, a flashback reveals Heinrich at 20 some years old. Heinrich was a former Hitler youth. He has a very distinct, long face. He has scar tissue which gives him a unique piece of skin pulled over the top corner of his right eye. This distinct feature will be seen again when we meet the 90 year old Heinrich.

DEUCE (cont'd)

(V.O)

Heinrich of the former Hitler youth. A young archeology student serving under the Third Reich. During World War 2, Hitler had a fascination with the occult. He sent his men after various mystical objects which he thought would give him an edge in the war. Heinrich was sent with a team searching for the armor of Neberkenezer. There was an accident. Heinrich was left with a distinct scar. The war was soon over, and Heinrich believed that his failure to recover the armor was a consequential reason to their losing the war. He vowed that he would find the armor - thinking that in someday this would redeem him of any futility.

VALERIE

Heinrich is trying to accomplish what Hitler failed to do.

ABBEY

I believe the reason no one could find this "Hammer's" headquarters, this syndicate, is because they're stationed on a portion of what used to be Atlantis.

Deuce thinks they've already checked everywhere.

(CONTINUED)

DEUCE

We've been searching for years, Abbey.

Abbey is certain.

ABBEY

It's the only place they could preform the ceremony. The ceremony which promises the soul of Neberkenezer to return and posses the bearer of the armor. We've got to stop them before it's too late!

Zero hands Abbey an Uzi.

ZERO

We will. But not with your hocus pocus.

Zero throws a bomb into his gear bag.

ZERO (cont'd)

We do it my way.

ABBEY

Oh no. I'm not going with him! How did you get tangled with him Deuce?

DEUCE

If it wasn't for our shapeshifting friend here, I would be dead.

ABBEY

What's with the ink?

Zero explains something he hates explaining. He's pissed - at the Hammer.

ZERO

I was once one of them. Before they used me. Left me for dead. From that day forward I swore revenge on my former allies.

DEUCE

Abbey, much like you, Zero was once lost. He's changed. Of all people, I'd thought you'd be one to understand.

Abbey knows he's right.

ABBEY

Deuce, I think we should do something about Natalia. I want to find Syd and Johnny, but can't we at least have someone go back and-

CONTINUED: (5)

Deuce and Zero look to each other.

DEUCE

Abbey. There's something you should know about Natalia.

INT. HAMMER CARGO PLANE

Sydneys tied against a bunch of old wooden crates that bear the Hammer symbol. Johnny lies next to her. Handcuffed, tied, and still unconscious.

Sydney sneers at an unseen figure. The sound of sizzling flesh is heard along with a female's grunt.

Who is Sydneys sneering at?

It's Natalia!

Natalia cauterizes her bullet wounds with a knife she's heated up. A Hammer guard hands Nat a bottle of vodka!

It's clear that Natalia is in charge of the present Hammer guards who keep eye on their hostages.

Natalia laughs as Sydney watches her swig vodka and tend to her wounds.

EXT. DANGER YACHT - NIGHT

Zero's hydrofoil is parked next to the Deuces yacht. Only Abbey and Zero remain aboard the hydrofoil. Deuce holds his casted arm speaks across decks to them.

DEUCE

I'm sorry, Abbey. But in this condition, I'm afraid I'd prove to be more of a burden than help.

ABBEY

I understand.

VALERIE

Abbey, your book!

Valerie tosses Abbey her little note book.

ABBEY

Thanks Val. I'll see you soon.

ZERO

What's that?

ABBEY

A map... to the last standing remanent of Atlantis.

(CONTINUED)

CONTINUED:

Deuce, Valerie, and Eddy watch as their last hope zooms away aboard the hydrofoil.

INT. ZEROS HYDROFOIL

Zero calculates their trajectory on the boats computer.

ABBEY

This map I have will give us a ROUGH estimation of where the island is. It could take hours to pinpoint an exact location.

ZERO

Give me the ring.

ABBEY

What ring?

ZERO

That ring. Natalia gave it to you. Give it to me.

Surprised, Abbey hands it over.

ABBEY

I was hoping to cram this down her throat.

ZERO

You may get the chance sooner than you think.

Zero pops the face of the ring off and attaches some wires to it. Abbeys surprised to see the rings more than what it appears to be.

ZERO (cont'd)

Old technology I created for them. Nows my chance to turn it against them. This ring was a transmitter to keep tabs on you. I should be able to reverse the signal and find the receiver.

ABBEY

They heard us talking... that's how they found Eddys. Dirty.

The computer whizzes along and beeps. They both look at each other. They did it. The computer which showed Abbeys rough coordinates now pinpoints the exact area they're looking for.

ZERO

There it is.

EXT. HAMMER ISLAND FORTRESS

Remains of the ancient city of Atlantis abide this small island. Most of it hidden by fog, trees and foliage. What you can see of it is very old and ruined.

The island is oval shaped, roughly three miles wide. The surroundings of the island is mountainous, which acts as a dam protecting the center which is well below sea level. A fairly large man-made dam also protects the inner compound from the sea.

EXT. UNDERWATER PASSAGEWAY - NIGHT

In scuba gear, Abbey and Zero swim into the island base through a dark passage.

INT. HAMMER FORTRESS - SUB DOCK

Abbey and Zero stop their secret swim while still several feet underwater. They've entered a secret Hammer Mini-Submarine port. They can see two Hammer guards above the water near the sub. Another person walks up to the guards.

Zero hands a pair of high-tech underwater binoculars to Abbey and points to the guards.

Through the binoculars, Abbey finally sees the truth, it's Natalia in full Hammer gear! Grrrr!

Natalia instructs the guards, goes to an elevator, and disappears.

Zero motions that he will take the guards. While still submerged, Zero unholsters his Glock 17 and threads the silencer on.

Two precise hits by Zero drops the guards into the water. The guards sink past them as Abbey and Zero swim to the surface.

Abbey and Zero get out of the water and abandon their scuba gear.

ABBEY
Johnny and Sydney.

ZERO
Heinrich.

ABBEY
I'm finding my friends!

(CONTINUED)

CONTINUED:

Zero doesn't even consider assisting Abbey. He grabs his gear, loads his twin UZIs and jogs down a separate corridor.

Abbey climbs a ladder up a ventilation tube.

INT. HAMMER FORTRESS - DEPOT

The Hammer Depot is the large warehouse-like structure which house their many tanks, trucks, and other military vehicles. The structure is a retrofitted Atlantian building.

Many soldiers and officers prep the vehicles and get ready for the war they will soon initiate. The sinister twin Abel observes the activity from a catwalk.

INT. HAMMER FORTRESS - ABELS OFFICE

Abel enters his private office.

Through an air vent above, Zero eyeballs Abel.

Abel gathers a few personal from a dainty duffle bag. Zero silently lifts the vent open. Abel powders his fake-tanned face.

A shadow drops from the ceiling behind him. Abel slowly turns. Frightened. No one there. He turns back around. He's face to face with the black masked Zero!

Zero delivers a savage headbutt to Abel, knocking the delicate twin out cold.

Zero quickly opens his own gear bag. He pulls out his facemaker!

Zero places the device onto Abels face. It begins to make a replica of Abels face.

INT. HAMMER FORTRESS - PRISON CORRIDOR

Abbey peers around a statue at the soldier guarding Sydney's cell.

Abbey clings to the wall. She taps her fist on the wall several times.

The guard hears the tapping and rounds the corner to investigate. Nothing there.

The guard turns again and bumps right into Abbey! Her breasts bounce into his chest. He can't help but notice.

(CONTINUED)

CONTINUED:

With the guard distracted, Abbey very swiftly bats his gun down, palms his armor nut cup, tears it off, and delivers a knee to his crotch. He's out cold.

The make-shift prison room Sydney is held in is in the middle of construction/excavation. An eight foot long, ancient, Atlantian, statue rests on a long wheeled table.

ABBEY

Watch out.

Abbey gets leverage against the wall and uses all her strength to push the table. Once it begins rolling, momentum gives it the necessary speed.

It rams through the metal gate and continues through the cell and smashes through the opposite wall. Bonus.

Abbey runs into the cell. They hear the sound of guards rushing to the scene.

SYDNEY

Abbey! There's something you need to know about Natalia!

ABBEY

(sarcastically)

She's a bad guy?

(same way Syd said it to her earlier)

Boy am I glad you're on our side.

Sydney smiles. Abbey got her. Abbey smiles and follows Sydney, crawling through the new hole in the wall.

INT. HAMMER FORTRESS - TORTURE ROOM

In a Hammer laboratory/butcher shop, a modern Doctor Frankenstein, the stitch-faced Baron Blitzkrieg, tends to his prize creation, Major Maxim.

Maxim's connected to a high-tech lab table. He's monitored and nurtured a strange blue fluid from an advanced medical machine.

Johnny Barracuda sits in the center of the room tied to an old wooden chair.

BARON

The Major is the first of his kind. He is the ultimate soldier. Stronger than any man. His allegiance to The Hammer - unequivocal.

(CONTINUED)

CONTINUED:

137.

JOHNNY
Because of the mojo in that Kool-Aid,
right?

The Baron smiles.

BARON
This "Kool-Aid," as you so crudely put
it, is the most significant
breakthrough in modern science since-

JOHNNY
Saline implants?

The Baron is not amused.

JOHNNY
So, it's a concoction you've STITCHED
together all by yourself, huh?

The Baron puts his fingers to his stitches. He can't
handle jokes about his sewn together face. His own guard
tries not to laugh.

BARON
Your witty comments on my misfortune
are unacceptable.

The Baron continues his work.

JOHNNY
Oh, I'm sorry. I wasn't trying to
imply anything. I was just noting on
how brilliantly you've SEWN this plan
together.

The Baron cringes. The guard finally laughs. Johnny winks
at him. The Baron, holding a syringe of the blue juice,
walks to the guard.

BARON
The serum is, at the moment,
unrefined.

JOHNNY
Toxic.

BARON
Uncultured.

JOHNNY
Poison.

BARON
Maxim, for an unknown reason, is
somehow able to withstand it's

(MORE)

(CONTINUED)

CONTINUED: (2)

BARON (cont'd)
somewhat toxic properties. Many men
have died honorably trying to mimic
the procedure.

JOHNNY
So, his obedience is related to having
to rely on you for his fix.

The Baron smiles. Johnny knows his secret.

JOHNNY (cont'd)
The flaw in the serum, can't you PATCH
it up somehow?

The guard laughs. The Baron jabs the syringe into the
guard's neck.

The guard starts to violently convulse. His head splits.
It secretes blue juice.

Johnny's not laughing anymore.

The Baron sticks the syringe into Maxim and draws some of
his blue serum. The Baron walks to Johnny, intent on
sticking him with it.

BARON
I haven't tried this before. Think it
will work? How about I STICK it to
you? Ha ha ha. .

Sydneys whip snaps the syringe from his hand.

Abbey cuts Johnny loose. Johnny to Baron:

JOHNNY
"How about I stick it to you?"

The baron shrugs his shoulders. It was the best he could
come up with.

JOHNNY (cont'd)
Weak.

Johnny belts the Baron square in the nose. The Baron
falls to the ground.

JOHNNY (cont'd)
Ew, I got goo-face on my hand. Think
I'll get warts?

Johnny uses Maxim's trenchcoat to wipe the goo from his
hand.

As the threesome head for the door, The Baron hits a
button which releases Maxim's restraints. Maxim rises
like Frankenstein.

(CONTINUED)

Sydney quickly draws her Beretta. Shooting Maxim several times, it doesn't faze him.

Johnny pulls a lever which overloads the machine Maxim is still connected to. It shoots an overdose of the serum into Maxim. Maxim starts to go berserk. Maxim thrashes the machines, trying to disconnect himself. Maxim reaches out a hand for them as they run.

INT. HAMMER FORTRESS - DEPOT

A Hammer computer operator dubiously goes over some technical readouts with a man he believes is a jackass, the twin Cain.

CAIN

The warheads? Operational?

OPERATOR

Yes sir.

CAIN

Splendid. Victory is at hand. Have you seen my brother? It's not like him to be late. Grandfather's baptism will soon begin.

Abel (Zero in disguise) walks into the room carrying a small duffle bag. He nods to several guards as he passes them. He wears Abel's gaudy coat, but still has his own clothes underneath. Sans any visible weapons.

CAIN (cont'd)

Dear brother.

(singing)

I smell Victory!

Natalia cringes when they sing. She glares up from a lower level at the twins. Abel (Zero) gives her a strange look. They lock eyes. Natalia is suspicious. Natalia walks towards the steps which lead up to the twins.

GUARD

Navigational controls are nearly on-line. Targets will be acquired shortly.

CAIN

Dear God, brother. What are you wearing? Do you need to borrow some knickers? Proper attire is a must tonight.

Natalia notices Zero's wet military boots.

CONTINUED:

140.

NATALIA
Don't move!

Natalia has a rifle aimed at the twins.

CAIN
Sister, are you mad?

Natalia spots the real Abel straggling into the room, disoriented.

Triplets? A strange sight. Natalia is caught off guard.

Ala "Taxi Driver," Zero drops a tazer gun into his hand from his cuff and shocks the computer operator. Zero yanks the operator up just as Natalia fires. Human shield.

Zero grabs the guard's machine gun and returns fire.

Zero shoots a set of chains that suspend a cluster of large missiles in the air. They drop and clang onto the ground. All other guards freak out and run.

GUARDS
Watch out! The missiles! He's crazy!

Natalia grabs the real Abel and runs for help. Cain starts to cry.

Zero breaks the navigational CPU's control panel open with the rifle and sends a tazer charge into the wiring. The machine short circuits. A fire starts inside.

CAIN (cont'd)
Why! Why are you doing this?

With the camera behind Zero, he tears his mask off and throws it at Cain. Cain screams like he's seen the devil.

CAIN (cont'd)
AAAAYYYYYYYYIIIEEEEE!

Zero pulls down his black face mask and leaps to another hanging cluster of missiles.

Zero pulls out a tool which punches the bolts off a service panel on one of the missiles. He grabs the exposed wires.

Zero then pulls a small pocket microwave torch from his bag of tricks. He uses the microwave torch on a low setting to melt the insulated plastic from the wires.

Zero pulls out another electronic contraption and connects leads to the exposed missile wires. He sets a

(CONTINUED)

CONTINUED: (2)

141.

timer which overrides the missile's detonation codes. He sets the timer for 15 minutes and engages.

Zero grabs the chains that hold the missiles in the air. He blasts one set of chains with his pistol. It sends the missiles down into a water pool below while sending him soaring into the shadows in the ceiling. He disappears.

EXT. MOUNTAINSIDE - NIGHT

Abbey, Sydney and Johnny gather behind a set of toppled statues. They watch the ceremony starting below.

ABBHEY

We haven't much time. It's about to begin.

EXT. CEREMONY GROUNDS - NIGHT

In the center of the compound, hundreds of Hammer troops, officers, technicians, pilots, etc., have all gathered to witness their commanders final war preparation ceremony - the assembling of the three magic items.

Around them are tanks, helicopters, jeeps, crates, etc. Huge banners bearing the Hammer symbol wave in the wind. A shoddy P.A. system barks, sounding like a Nazi rally.

Cain and a shaken Abel step to the podium. They are soon joined by Natalia. Natalia steps to the cluster of old microphones.

Up on the hill, Sydney and Johnny are surprised to see Natalia.

SYDNEY

That bitch!

Down below, Natalia speaks in a forceful, angry manner.

NATALIA

Tonight, my confidants, is the dawn of a new era. Tonight, together, we mark the arrival of a sweeping Empire, and a new world harbinger.

Johnny, and Sydney watch. Abbey scans the area for a good way down.

Down below, Natalia showcases an impressive army.

NATALIA (cont'd)

An achievement unprecedented. 60 years in the making. Bear witness to the fruits of our labor - An unstoppable battalion - conceived by the man who will shepherd our army to global

(MORE)

(CONTINUED)

CONTINUED:

142.

NATALIA (cont'd)
conquest - we allege our grandfather,
your destined king, Heinrich Blud.

Johnny and Sydney peer. They see Abbey making her way down the hill.

The men cheer as a large shadowy figure slowly makes his way onto the stage.

The large shadow is Major Maxim. He walks behind a crippled old man in an iron lung.

It's Heinrich! Though he's much older than in our flashback, the scar across his eye is unforgettable! Heinrich looks like a cross between Lo-Pan from Big Trouble in Little China and Mr. Burns from The Simpsons. He looks like a mummy. He's got a severe case of crust.

As Natalia makes her way off the stage, she spots Abbey sneaking across the grounds.

Johnny and Sydney watch the ceremony.

Major Maxim reveals the 3 pieces.

Black storm clouds gather as Heinrich's face glows from the shine of the gold. Thunder bellows.

As Maxim presents the items to Heinrich, the old man finally makes a sound - an evil, crusty, cackling laugh.

Abbey hears the echoing laugh as she sneaks over to a fully armed Apache Helicopter.

Abbey karate chops the Apache pilot and sneaks around to the cockpit. Abbey's then knocked to the ground by a throwing knife which has struck her in the shoulder.

Abbey looks up to see Natalia! Natalia grabs Abbey by the throat and brings a second knife to play. They struggle.

Sydney and Johnny see the thunder clouds. They start to realize the legend Abbey has told them about may be true.

Behind Abbey and Nat, a bolt of lightning strikes the ceremony grounds. Sparks fly. It sets off an explosion. Natalia and Abbey both look to Heinrich.

Donning helmet and bearing sword and shield, Heinrich's crippled old body begins to fill out.

To the amazement of the crowd, Heinrich stands to his feet. Lighting and thunder fill the sky.

Heinrich is hit by a bolt of lighting. It surges through his body.

(CONTINUED)

CONTINUED: (2)

143.

Heinrich slowly begins to transform into an illumining, zombie-like monster.

Natalia freaks out.

NATALIA
Somethings wrong! The fourth piece,
Abbey. I want to know what controls
the armor!

ABBEY
You took a bullet for me! I don't
understand!

The girls struggle.

NATALIA (cont'd)
My way of thanking you, Abbey. Though
I was sure you'd interfere with my
recovering the pieces, you soon proved
to be more of a help than a burden!

They struggle.

NATALIA (cont'd)
And how could I let you die? Without
you, I'd never discovered there was a
fourth piece! Now tell me where it is!

EXT. CEREMONY GROUNDS - NIGHT

Heinrich's armor sends bolts of lighting randomly throughout the area. The armor is going berserk. Guards are hit. Explosions. Dynamo cowardly leaps to safety.

Heinrich's eyes glow with energy.

Heinrich's own men are terrified. They start to shoot at him themselves! Their bullets change direction when they near Heinrich. Almost as if an invisible shield altered their path. Heinrich unloads lightening from his sword, frying those who have lost faith.

Major Maxim grabs hold of Heinrich. A surge of energy fills Maxim's body. Smoke emits from his massive body. Though strong, Maxim's blasted 50 feet from Heinrich!

Abbey struggles with Natalia.

NATALIA
Tell me how to control the armor! The
fourth piece, Abbey!

ABBEY
A curse was laid upon the armor! No
man shall ever again wield its power!
(MORE)

(CONTINUED)

CONTINUED:

ABBEY (cont'd)

Instead of leading an army to conquer others, he who dares rein the armors might will destroy his own!

Natalia grasps the concept.

NATALIA

The fourth "piece." The controller of the armor? The fourth piece is the bearer! The herald must be a WOMAN!

This answer startles Natalia. She looses her concentration, allowing Abbey to kick her off.

Natalia runs off. Abbey jumps into and fires up the Apache helicopter.

INT. APACHE

Abbey lifts off and spins the Apache towards Heinrich.

Abbey engages the chopper's defensive CPU.

Through the chopper's cockpit, Abbey witnesses the evil Heinrich's unleashed. People are blown through the sky. A disturbed and frightened Abbey snaps to it - gathering all her courage - knowing she has to end the horror.

ABBEY

Let's get it on!

Abbey swings around and unloads the choppers massive Gattling Gun at Heinrich.

Heinrich turns the shield to the gunfire. A blue energy bubble emitting from the shield protects him from the gunfire. Abbey is bewildered!

EXT. CEREMONY GROUNDS - NIGHT

HEINRICH

I am undying! The legacy is mine!

Heinrich, boisterous and unfocused, shoots a bolt of lightning towards the Apache. Abbey manages to dodge.

One of Heinrichs soldiers blows a flamethrower at him. The flames fork around him. Heinrich sends a charge through the man.

HEINRICH (cont'd)

Those who oppose my glory shall perish!

Natalia runs towards Heinrich. She's screaming to tell him the truth. He's going to destroy them all! She's in

(CONTINUED)

CONTINUED:

such a panic that she looks crazy. Heinrich sees Natalia as a threat. He's very angry with her.

HEINRICH (cont'd)
Even my own granddaughter chooses to
contest my birthright!

Heinrich shoots a bolt of lightning into Natalia. She's thoroughly scorched and knocked back 100 feet.

Heinrich turns to his disbanding army.

HEINRICH (cont'd)
Those who obey will follow me to
victory!

Some of the guards surrender their weapons and bow.

HEINRICH (cont'd)
Yes, my loyal subjects. BOW before
your vanquisher... YOUR GOD!

INT. APACHE

Abbey steers the Apache around again. She aims towards Heinrich.

Abbey locks her eyes on Heinrich. He lowers his sword and returns the look. Abbey hovers in the chopper.

INT. APACHE

Abbey hovers. She flips on the Hellfire control panels. She thinks. She hits the fire button. Both barrels of the Hellfire tubes are emptied of missiles in a rapid fire succession.

EXT. CEREMONY GROUNDS - NIGHT

Heinrich watches as the missiles approach. The guards turn as the missiles whiz by their heads.

Heinrich must authenticate his invulnerability. He lowers his weapons, allowing himself to be hit by the harmless missiles.

The missiles approach directly towards Heinrich - but then zoom over his head! He doesn't understand.

Sydney and Johnny watch the action. Sydney understands.

SYDNEY
"And the floods washed away that which
was evil."

Heinrich turns around to see the missiles headed towards the island's giant dam. It's too late. He freaks out.

(CONTINUED)

CONTINUED:

HEINRICH
NOC0000000000!

The missiles explode into the dam one after the other. Tearing giant holes in the dam. The dam collapses from all the damage. Millions of gallons of water rush the ceremony grounds. Flooding it. Heinrich, along with the armor, is destroyed.

Sydney and Johnny run for higher ground as the rushing water approaches.

The following scenes are virtually identical to the ones where Sydney searched for Abbey in the beginning!

INT. APACHE

Abbey returns in the helicopter to rescue her friends. She activates the searchlight.

The spotlight shines on Sydney and Johnny.

EXT. MOUNTAINSIDE - NIGHT

The Apache lowers to pick up Sydney and Johnny. Sydney snaps and latches her whip onto the chopper's skids. She and Johnny grab hold. The water rushes to their feet.

SYDNEY AND JOHNNY
Go Abbey!

Abbey lifts the couple from danger and flies away from the island.

INT. APACHE

Abbey holds the communication headset to her ear.

ABBEY
I got 'em, Deuce. Mission
accomplished.

EXT. APACHE

In the last time we see this beautiful, night-time setting, Abbey flies off with her friends in tow. In the distance, as a result of Zero, the island explodes!

FADE TO BLACK.

EXT. CARIBBEAN - DAY

A beautiful tropical paradise.

A black Ferrari Daytona Spyder pulls into frame.

(CONTINUED)

CONTINUED:

Hoping out of the convertible Ferrari is Abbey! Her "bonus" for saving the planet.

Abbey walks through the sand towards a bungalow. She carries an old leather bag/purse. The sound of Caribbean drum music beats from the bungalow.

Abbey looks inside of the bungalow. She smiles.

Inside of the bungalow is her old friend Duncan. The man who hooked her up with the Danger Girls. Duncan enjoys a drink with a beautiful native girl at his side. He jokes and laughs with the bartender.

ABBEY

Duncan!

Duncan turns and is happily surprised to see Abbey. They embrace.

DUNCAN

Get my old friend here a mauwa guava!

The bartender goes to get Abbeys drink.

DUNCAN (cont'd)

How did it go with the girls? OK?

ABBEY

I wanted to thank you for introducing me. They're a great bunch of people.

DUNCAN

I'm happy to hear that. I knew you'd dig 'em. Was it at all what you expected?

ABBEY

You were right. It was a change I needed - long overdue.

The bartender hands Abbey her drink served in a pineapple.

DUNCAN

Didn't I tell you I'd take care of you?

They both laugh and poke fun at each other. Abbey sets her bag on the table.

ABBEY

I almost forgot.

Abbey pulls the golden skull of Koo-Koo Diego from her bag.

(CONTINUED)

ABBEY (cont'd)
I told you I'd find it.

DUNCAN
Wow! I didn't think you'd remember. I would have thought for sure it got lost along the way. Thank you.

ABBEY
Well, I told you I'd get it, and I got it. I kept my word.

Duncan pulls out a lump of cash.

DUNCAN
And I'm keeping mine.

Abbey looks down and sees Duncan trying to stuff the money into her bag.

ABBEY
No Duncan. I can't

DUNCAN
Whadaya mean, "I can't." Payment in full. For the skull.

ABBEY
I've changed Duncan. I'm not a thief anymore.

DUNCAN
Are you trying to offend me, because if you're trying to offend me-

Abbey laughs.

ABBEY
Of course not. Consider it my thanks for what you've done for me.

DUNCAN
I can introduce you to some more of my friends if you want.

Abbey and Duncan laugh and talk.

DUN-DUN-DUUUUN! GASP! At the entrance of the bungalow stands Donavin Conrad, plus peg-leg, sans hairpiece! Donavin spots Abbey, pulls out his trusty Walther P38 and wobbles towards her.

DONAVIN
I believe you have something that belongs to me.

Abbey turns and is shocked to see Donavin!

ABBEY
Donavin?

Donavin looks up at his head. "Doesn't she recognize me without my hair?"

DONAVIN
Yes "Donavin." You ungrateful wench!

DUNCAN
Hey, watch it, pal.

DONAVIN
Sit down, fat boy!

Abbey sneers.

ABBEY
What do you want, Donavin.

DONAVIN
The Skull, Abbey. The Skull you STOLE
from me!
(whispering)
Along with my hairpiece!

ABBEY
Your what?

DUNCAN
His toupee!

DONAVIN
Quiet! Do you think I want everyone to
know?!

Everyone looks at Donavin's bald head. Isn't it obvious he's bald? Donavin has trouble hopping onto the seat next to Abbey. It's obvious he's not used to his peg-leg yet.

ABBEY
What's wrong with your leg?

DONAVIN
"WHAT'S WRONG WITH MY LEG!?" What's
wrong with my leg. Hmm.

Donavin pulls up his pant leg and reveals with knotty pine leg he's sporting.

DONAVIN (cont'd)
Well, maybe since I don't have a leg,
NOTHING! Compliments of you. First my
(MORE)

(CONTINUED)

CONTINUED: (4)

DONAVIN (cont'd)
eye, then my hair, my leg... What's
next Abbey? Hmm?

Donavin has Abbey at gunpoint. He laughs, thinking he's won.

The bartender serves Duncan a refill. Duncan pays him. They're not threatened by Donavin.

Offended, Donavin shouts to the bartender behind him.

DONAVIN (cont'd)
Where's my drink you Neanderthal?! I
have the gun!

Donavins full of himself.

DONAVIN (cont'd)
Now, if you'd kindly hand me the
skull, Abbey, I can have my drink,
blow your head off, and be gone!

The bartender walks up behind Donavin.

BARTENDER
Your drink.

Donavin, without taking his eyes off Abbey, reaches for the drink. Donavin is handed a large mug filled with live scorpions. Donavin puckers up his lips as he brings the drink to his mouth.

Donavin looks down as the scorpions pinch his lips and nose.

DONAVIN
Yaaaaaaaaa!

Abbey once again kicks Donavin in the balls!

DONAVIN (cont'd)
AAyyyIIIEEE!

Donavin drops his gun and "drink" and wobbles around like a madman on his peg leg. Dozens of scorpions hang from his face.

Abbey boots Donavin in the ass, sending him running out the front door and into the path of a oncoming fruit truck. In the other direction comes a car. He's in for a sandwich. Donavin turns and screams before impact.

DONAVIN (cont'd)
Damn you Abbbbeeeeyyyy!

Three shot glasses clank together. Abbey downs her shot.

(CONTINUED)

ABBEY
EWWW! I don't wanna know!

DUNCAN
You wuss!

They laugh. Abbey smiles. She sips her smoothie from the pineapple.

Sydney peeks her head in the door.

SYDNEY
Abbey.

Sydney motions that they gotta split. Duncan spots Sydney and smiles.

SYDNEY (cont'd)
(sweet)
Hi Duncan!

Abbey grabs what she thinks is her pineapple drink while leaving. A high tech antenna raises from it's stem.

DUNCAN
Ahhh, That ones mine.

Duncan switches pineapples with Abbey. Abbey takes a sip of her drink and says her good-byes to Duncan and the bartender.

ABBEY
Cheers!

Abbey leaves. Happy.

EXT. CARIBBEAN - DAY

Abbey meets up with Sydney, Johnny and Valerie, who have just done a little shopping. Johnny and Syd walk arm in arm. Valerie bounces around Abbey.

EXT. DANGER YACHT - NIGHT

Deuce glances up from the yacht to see the foursome approaching. He smiles.

EXT. CARIBBEAN - DAY

Within a beautiful sunset, four new yet true friends walk together.

FADE TO BLACK.

THE END.