

DEATH WISH 4

REV. 3/5/87

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FADE IN:

1 EXT. LOS ANGELES SKYLINE - NIGHT 1

The city lights sparkle brilliantly.

2 EXT. CITY STREET 2 *

CLOSE ON a pair of feet moving down the pavement. MOVE UP
past dark pants...a p-coat...to a craggy face with a
moustache, topped by a knitted seaman's watch cap. We
recognize PAUL KERSEY. His hands are deep in his coat
pockets as he moves watchfully along the deserted street of a
rather seedy part of town. *

He pauses as he hears something: the sound of arguing voices,
followed by a sharp thud, as if someone has been hit. Kersey
moves forward. He comes to the mouth of an alley. *

3 EXT. ALLEY 3 *

Down the alley, THREE PUNKS surround a 15-year-old GIRL. The
LEADER holds her arm and slaps her hard across the face. *

LEADER *

Listen, you little bitch, you do
what I say! *

GIRL *

I'm not gonna sell for you
anymore! *

The leader hits her again, knocking her down. *

LEADER *

I own your ass, you understand?
I tell you to walk, you walk. I
tell you to crawl, you crawl. And
I tell you to sell, you better
goddamn well sell! *

GIRL *

No! *

The leader looks down at her coldly. Then suddenly he kicks
her in the face, sending her sprawling. *

KERSEY *

Hey! *

The three men see Kersey. *

(CONTINUED)

3

CONTINUED

3

LEADER

Mind your own business and get
the fuck outta here.

KERSEY

Leave her alone.

Kersey moves toward them.

LEADER

Okay. Whatever you say.

The leader turns and kicks the girl in the stomach. The
three punks laugh.

LEADER

You mean like that?

KERSEY

Don't touch her again.

LEADER

Or what?

Kersey's hand comes out of his pocket with a gun.

KERSEY

Or you can kiss your ass goodbye,
punk.

Suddenly a two-by-four smashes across Kersey's back.
Stunned, he drops to his hands and knees. A FOURTH PUNK
steps out of the shadows, wielding the board. He brings it
down onto Kersey's back. Kersey collapses on the ground.
The punk drops the board and picks up Kersey's gun. We see
there are a couple nails in one end of the board. The punk
points the gun at Kersey's head.

LEADER

Hold it, man. Let's have some fun
first.

The leader kneels by Kersey.

LEADER

Hey, tough guy!

The leader yanks Kersey's head up by the hair.

LEADER

Come on, bad ass. Wake up!

Kersey groans. His eyes flutter. The leader lets go of his
hair, rolls him over. Suddenly Kersey's fist lashes out,
smashing the leader in the jaw. The leader goes down. At
the same moment, Kersey grabs the dropped two-by-four, rolls

(CONTINUED)

3 CONTINUED

3

over and up, and hits punk #4 in the face with the nails. Punk #4 shrieks, drops the gun, crashes back into a garbage can. Kersey scoops up the gun. Punk #2 and punk #3 move in on him. Kersey comes up and shoots both of them.

The leader struggles to pull a pistol out of his boot. Kersey sees the movement, spins, fires. The leader is dead before he hits the pavement.

Clutching his bloody face, punk #4 stumbles to his feet and staggers toward the mouth of the alley. Kersey fires again, hitting him in the back. Punk #4 nearly falls...but keeps going...

4 INT. POLICE SQUAD CAR - MOVING

4

TWO COPS cruise the street.

COP #1

...She musta been going sixty.
Three a.m., Pico Boulevard. So
I pull her over, walk up to her
car...and guess what? She's
completely naked!

Suddenly, ahead of them, punk #4 staggers out of the alley, right into the path of the police car. Cop #1 slams on the brakes -- but punk #4 is hit anyway.

5 EXT. ALLEY

5

Kersey shoves his gun into his pocket and turns. The 15-year-old girl, huddled on the ground, is looking directly at him. Kersey hurries past her, down the alley.

6 EXT. STREET

6

Punk #4 is sprawled in front of the stopped car. Cop #1 kneels by the body.

COP #1

He's been shot!

The two cops run into the alley.

7 EXT. ALLEY

7

The two cops see the three bodies, the girl.

COP #1

What the hell -- ???

(CONTINUED)

7 CONTINUED

7

GIRL

(sobbing)

They were gonna kill me...and
he shot them!

COP #1

Who did?

GIRL

(points down alley)

He went that way!

COP #1

What's he look like?

GIRL

Knit cap...p-coat...moustache.

COP #1

(to his partner)

It's the vigilante! Call it in!

Cop #1 rushes down the alley, while cop #2 goes back to their
car.

8 EXT. STREET AT OPPOSITE END OF ALLEY

8

Kersey hurries down the street.

9 EXT. SQUAD CAR AND STREET

9

Cop #2 is on the radio.

COP #2

This is One-Henry-Six. We've
got a multiple shooting at third
and Winchester...

10 EXT. STREET AT OPPOSITE END OF ALLEY

10

Cop #1 comes out of the alley...but Kersey is gone.

CUT TO:

11
AND OMIT
20

11
AND
20

21 EXT. DOWNTOWN STREET - NIGHT

21

The seedy side of the downtown area. A world of transients, winos, hookers and the homeless. Kersey comes down the street toward us, head down, hands in his pockets.

ACROSS THE STREET - COP #3 is at a taco stand, getting his dinner. He heads back to a black-and-white at the curb in time, where his partner, COP #4, is just getting out.

COP #4

Shooting at a garage a couple blocks from here. Looks like it's the vigilante. He got away but they got a description on him -- moustache, knit cap, p-coat.

Cop #3 is mid-bite when he sees:

HIS POV - Kersey is right across the street, going into a transient hotel.

BACK TO COP #3 - He looks incredulous...

CUT TO:

22 INT. TRANSIENT HOTEL - NIGHT

22

Cop #3 and Cop #4 come up to the DESK CLERK.

COP #3

Guy just came in here...moustache, p-coat, knit cap.

DESK CLERK

He's got a room on the third floor. Three-oh-nine.

Cop #3 starts for the elevator. Cop #4 stops him.

COP #4

Hey...if that guy is the vigilante ...you really want to take him alone?

Cop #3 has second thoughts.

CUT TO:

23 INT. DINGY HOTEL ROOM - TRANSIENT HOTEL - NIGHT

23

CLOSE ON Kersey's Walther as he places it on a table top.

We see Kersey in his dingy room. Peeling off his cap and coat, he goes to the closet and opens it. Inside are a business suit, top coat and florsheim shoes.

24 EXT. TRANSIENT HOTEL

24

On the street below, we see four police cars pull into view, lights flashing. COPS jump out, armed with shotguns and take up positions facing the hotel.

25 INT. DINGY HOTEL ROOM

25

Kersey finishes tying his tie. As he slips on his suit coat, he turns and glances out the window:

HIS POV - A cordon of police cars has been set up. A police van now pulls up to the scene. The back doors burst open...and out come TEN ASSAULT TEAM MEMBERS, in riot gear, with M-16's and shotguns.

BACK TO KERSEY - He tugs off his tie, turns back to the closet and pulls out a dark shirt.

26 EXT. TRANSIENT HOTEL

26

The assault team rushes into the hotel.

27 INT. HOTEL LOBBY

27

The assault team moves up the stairs.

28 INT. 3RD FLOOR HALLWAY

28

The assault team reaches the top of the stairs. The TEAM LEADER snaps on his walkie-talkie.

TEAM LEADER
We're in position.

29 EXT. TRANSIENT HOTEL

29

The TEAM COMMANDER is huddled behind a squad car, also with a walkie-talkie.

TEAM COMMANDER
Hold on.

The team commander nods to a MARSKMAN with a tear gas gun. The marksman fires.

A tear gas cartridge crashes through the window of Kersey's third floor room...

TEAM COMMANDER
(into walkie-talkie)
Go go go!

30 INT. 3RD FLOOR HALLWAY

30

The assault team rushes Kersey's room. The TEAM LEADER kicks open the door...

31 INT. DINGY HOTEL ROOM

31

The team leader and two other members burst into the room. There's no one there.

TEAM LEADER
(into walkie-talkie)
Place is empty.

32 EXT. TRANSIENT HOTEL

32

The commander is furious.

TEAM COMMANDER
Damn! Search the whole building!
He's got to still be in there
somewhere!

33 INT. 3RD FLOOR HALLWAY

33

The team leader comes out of Kersey's room.

TEAM LEADER
Search the building!

They move off.

CUT TO:

34 EXT. TRANSIENT HOTEL - NIGHT

34

The team commander is standing at the hotel entrance with two detectives, SGT. REINER and SGT. NOZAKI. Reiner is somewhat rumped and in his fifties; Nozaki is well-dressed and in his late twenties.

TEAM COMMANDER
...How the hell'd he get out of
there? The place was locked up
tight!

NOZAKI
If it was the vigilante, the guy's
smart. He probably had an escape
plan all figured.

REINER
It was him all right. They found
nine millimeter shells in the garage.
(MORE)

(CONTINUED)

REINER (CONT'D)

(then)

We might as well have a look at his room. Maybe it'll tell us something.

As the two detectives head inside, they pass a uniformed cop on his way out. As he passes us, we see it is Kersey. He hurries across the street and melts into the gathered crowd...

CUT TO:

35 INT. DINGY HOTEL ROOM - NIGHT

35

CLOSE ON the open closet door as a FORENSICS TECHNICIAN (wearing gloves) sorts through the hanging clothes. Reiner and Nozaki look on.

TECHNICIAN

Looks like the guy's got a whole bunch of disguises in here.

The technician holds up a pair of pants and a suit coat.

TECHNICIAN

Forty-four regular...thirty-two waist. I'd say the guy's maybe five-ten, hundred seventy pounds.

Now he kneels and examines one of several pairs of shoes.

TECHNICIAN

Wears a "10 E" shoe. Wide feet.

REINER

All right. Run it all through the lab, see what you can find.

KAREN SHELDON appears in the doorway, a notepad in her hand. In her late thirties, Karen is attractive, sharp, and thoroughly professional.

KAREN

Excuse me...Sergeant? Karen Sheldon, L.A. Examiner.

REINER

How did you get in here?

KAREN

Through the front door. Rumor has it that you had the vigilante trapped in here and let him get away.

(CONTINUED)

REINER

Goddamnit, who told you that?

KAREN

You just did.

Reiner does a slow burn.

KAREN

This is the third vigilante
killing this year...and the police
can't seem to do anything about
it. Or is it that they won't?

REINER

What's that supposed to mean?

KAREN

Maybe it means the police don't
really want to catch the vigilante
because they agree with him.

REINER

That's a lot of bullshit.

KAREN

Can I quote you on that?

REINER

No!

KAREN

I will anyway.

She turns and exits. Reiner is fuming.

CUT TO:

36

INT. HALLWAY - OFFICE BUILDING - DAY

36

The logo on the door says:

LARSEN & KERSEY
Architectural Consultants

Through the glass door we see the office secretary, MARILYN,
at her desk, talking on the telephone.

37

INT. PAUL KERSEY'S OFFICE

37

CLOSE ON A NEWSPAPER - The story headline reads: "ANOTHER
VIGILANTE KILLING."

ON KERSEY - as he reads. Behind him we see an architectural

(CONTINUED)

37

CONTINUED

37

model and various designs for buildings. This is the office of a successful architect.

CLOSE ON NEWSPAPER - The byline of the story is: "Karen Sheldon."

ON KERSEY - He continues to read. The telephone rings.

Just then, his office door opens. 16-year-old ERICA SHELDON sticks her head in.

ERICA
Working hard, huh?

Kersey puts down his newspaper.

KERSEY
Erica! Come on in.

Erica enters with an armload of school books and an artist's portfolio. She stops to look at an architectural model on a table.

ERICA
Is this your design for the new art center?

KERSEY
Yep.

ERICA
All right! It must be a real charge to look at a building and know that you designed it.

KERSEY
How'd you do on your math test?

ERICA
Okay.

KERSEY
Okay?

ERICA
I got a "B."

KERSEY
If you want to be an architect, you've got to get "A's."

ERICA
Did you always get "A's"?

KERSEY
Mmmm...most of the time.

(CONTINUED)

ERICA

Yeah, I bet.

KERSEY

Hey, you don't want to be like me. You want to be better than me.

ERICA

I did some new drawings.

Erica fumbles to open her portfolio. Suddenly she drops it, scattering drawings all over the floor. She and Kersey quickly pick them up. Kersey sees that Erica's hand is trembling noticeably.

KERSEY

You feeling okay?

ERICA

Yeah, sure.

Kersey looks the drawings over. They are perspective sketches of various buildings. Erica watches Kersey's expression anxiously, but gets no reaction.

ERICA

What do you think?

KERSEY

(non-committally)

Well...

(grins)

...I think they're pretty good.

ERICA

(happily)

Yeah?

KERSEY

Not great. But pretty good.

The two laugh. We can sense the genuine affection between them.

The telephone rings. Kersey picks it up.

KERSEY

Hello?

KAREN'S VOICE

Hi there, good lookin'...how's it going?

Kersey's expression brightens. He picks up the newspaper he

(CONTINUED)

37

CONTINUED

37

was reading earlier. Again we see the headline: "ANOTHER VIGILANTE KILLING."

KERSEY

I was just reading your story.

38

INT. NEWSPAPER OFFICE

38

Karen Sheldon is at her desk. Behind her is the kinetic activity of a major newspaper office. We INTERCUT the following conversation:

KAREN

Isn't that vigilante unbelievable?
It's really frightening.

KERSEY

Well, at least he's trying to do something.

KAREN

Don't tell me you agree with him!
The guy's a nut case!

KERSEY

Maybe. But there'll be plenty of muggers and rapists who think twice about going out tonight because they know he's out there.

KAREN

So the means justifies the end?

KERSEY

(good naturedly)
Sounds like you're trying to get me into an argument.

The tension breaks and Karen laughs.

KAREN

Sometimes I think we have absolutely nothing in common.

KERSEY

We still going to a movie tonight?

KAREN

Sure. Why don't you come over for dinner first?

KERSEY

Great. I'll give Eric a ride.

(CONTINUED)

38 CONTINUED

38

KAREN

Is she there?

KERSEY

Sure is.

KAREN

Let me talk to her.

39 INT. KERSEY'S OFFICE

39

Kersey holds out the phone to Erica.

KERSEY

Your mom wants to talk to you.

Erica grimaces, takes the receiver.

ERICA

Yeah? What pills?

(beat)

Oh...those. I've been looking all over for them.

(beat)

Mom, whatta you expect me to be, a nun?

(beat)

Okay okay. We'll talk about it later. 'Bye.

Erica hangs up. Kersey is grinning. Erica looks sheepish.

ERIC

Parents.

CUT TO:

40 INT. DINING ROOM - KAREN'S HOUSE - NIGHT

40

Kersey, Karen and Erica are almost finished with dinner.

KERSEY

So...are you going to the movies with us?

ERICA

Actually I'm going out with Randy tonight.

KAREN

Just make sure you're home by ten-thirty.

ERICA

Ten-thirty?

(CONTINUED)

40 CONTINUED

40

KAREN

Eleven.

ERICA

Oh, come on, mom!

KAREN

(firmly)

Eleven.

ERICA

Okay, okay.

O.s. a car honks several times.

ERICA

That's Randy! Gotta go!

Eric pops up.

KAREN

And when I say eleven, I mean eleven!

ERICA

Right! So long, Paul!

In a flash, she's is gone.

41 EXT. KAREN'S HOUSE

41

Jacket in hand, Erica skips down the front steps and hops into a waiting Firebird.

42 INT. FIREBIRD

42

The driver, RANDY VISCOVICH, is the personification of high school cool: punk haircut and clothes, sunglasses despite the fact that it's dark outside, and a joint in his mouth. The radio blares a loud punk song. Randy takes a heavy toke and passes the joint to Erica.

RANDY

Hey, babe. It's party time!

43 INT. DINING ROOM - KAREN'S HOUSE

43

Kersey is at the window, watching, as the Firebird roars away with a screech of burning rubber.

44 EXT. KAREN'S HOUSE

44

KERSEY'S POV - Kersey sees Erica taking a toke on the joint.

45 INT. DINING ROOM - KAREN'S HOUSE

45

Kersey frowns as he sees this. Karen appears behind him.

KAREN

Sometimes it's hard to be a mother.

KERSEY

(looks at watch)

We better get going if we're going to catch that movie.

Karen gives Kersey a suggestive look.

KAREN

Actually I thought maybe we could just stay in tonight.

KERSEY

You did, did you?

KAREN

Erica's not going to be back until late...and we'll have the house to ourselves...

KERSEY

Did you have anything in mind?

KAREN

(with a smile)

I'm sure we can think of something...

CUT TO:

46 INT. COMPUTER ARCADE - NIGHT

46

The air is filled with extraterrestrial electronic noises. Randy and Erica move through the mob of TEENAGERS. Finally Randy spots JESSE and JOJO, a couple of expensively-dressed pushers, in the corner, talking to a KID WITH LONG HAIR. The kid looks strung out.

JOJO

...Whatta you think I am, the Salvation Army? You don't pay, you don't play. Know what I mean?

KID WITH LONG HAIR

Come on, JoJo...I need it!

JESSE

You heard the man. If you don't have the cash, take a walk.

The kid goes off. Randy and Erica approach.

(CONTINUED)

46 CONTINUED

46

RANDY

Hey, guys!

JOJO

How's it going?

JoJo nods toward the rear of the arcade. As they move off...

CUT TO:

47 EXT. BACK ALLEY - BEHIND THE COMPUTER ARCADE - NIGHT 47

In the shadows of the alley, JoJo and Randy trade money for crack. Jesse looks Erica over shrewdly, then nods at JoJo. JoJo digs a packet out of his pocket.

JOJO

Erica...I got some special chips
for you. You're gonna love 'em.

ERICA

Hey...thanks!

JoJo and Jesse exchange another look.

CUT TO:

48 INT. BEDROOM - KAREN'S HOUSE - NIGHT 48

CLOSE ON Kersey and Karen kissing. Finally she pulls away.

KAREN

Before we go any further...I have
a present for you.

Kersey looks mystified. Karen goes to the closet...and takes
out a brand new man's bathrobe.

KAREN

(with a flourish)

Ta da! To keep you warm on those
romantic evenings.

(she holds it out)

Try it on.

Kersey doesn't take it. He looks distinctly uncomfortable.

KAREN

What's wrong?

KERSEY

Nothing.

Something clearly is.

(CONTINUED)

KAREN

Did I do something wrong?

KERSEY

You're a terrific woman, Karen...

KAREN

I sense a "but" coming.

KERSEY

It's not you. It's me.

KAREN

What's you?

Silence.

KAREN

You're so afraid of anything that could possibly mean a commitment. It's just a bathrobe, for God's sake.

Silence.

KAREN

It's the past, isn't it? It's always there between us. The deaths of your wife and your daughter. When are you going to let go...and start living for the present?

Kersey doesn't have an answer. Karen folds the robe up.

KAREN

I still have the receipt. I'll take it back tomorrow.

She returns it to the closet. At that moment, the telephone rings. Karen answers it.

KAREN

Yes?

(beat)

Oh, my God --

CUT TO:

49

INT. EMERGENCY ROOM WAITING AREA - COUNTY HOSPITAL - NIGHT 49

Karen and Kersey hurry into the emergency waiting room waiting area of a busy county hospital. The room is full of sick and bloody PEOPLE waiting for medical attention.

Kersey follows Karen to the NURSE at the registration

(CONTINUED)

KAREN

I received a call that my daughter
had been brought here.

NURSE

What's her name?

KAREN

Erica Sheldon.

The nurse consults a list.

NURSE

Oh, yes. I'll let the doctor
know you're here.

KAREN

Can you tell me what happened?

NURSE

I don't have that information.
The doctor will answer all of
your questions.

The nurse picks up the phone and dials. Outside, an
approaching siren heralds the arrival of an ambulance.

KERSEY

Let's get some coffee.

Kersey leads Karen over to a nearby coffee machine. He
punches in a quarter. As the paper coffee cup fills, Kersey
looks over and sees a TEENAGE GIRL, not more than seventeen,
emaciated and pathetic-looking, slumped in a chair, shaking
uncontrollably. She is obviously a drug addict.

Just then, TWO AMBULANCE ATTENDANTS burst through the
entrance, pushing a WOMAN on a gurney. The woman is covered
with blood. As the gurney disappears into the medical rooms,
a tired young DOCTOR appears.

DOCTOR

(looking around)

Mrs. Sheldon?

KAREN

Yes?

The doctor comes over.

DOCTOR

I'm Dr. Rosenblatt.

(CONTINUED)

49

CONTINUED

49

KAREN

What's happened to my daughter?
I don't even know why she's here.
All they told me over the phone
was that she'd been brought to
County Emergency.

DOCTOR

Your daughter was admitted with a
coronary seizure brought about by
what appears to have been a
drug overdose, probably cocaine.

KAREN

What? That's impossible! Erica
doesn't use drugs!

DOCTOR

I'm afraid she did tonight.

Karen is too incredulous to speak.

KERSEY

Can we see her?

DOCTOR

Of course.

CUT TO:

50

INT. CORONARY CARE - COUNTY HOSPITAL - NIGHT

50

A large circular main room with a nurses' desk and numerous
doors leading to individual patients' rooms. Glass windows
give the NURSES a view into each room.

As Dr. Rosenblatt enters with Karen and Kersey, there is a
great deal of agitation and activity around the doorway of
one of the rooms. NURSE #1 rushes up to Dr. Rosenblatt.

NURSE #1

Code blue in number six!

Dr. Rosenblatt rushes into the room.

51

INT. ERICA'S ROOM

51

Dr. Rosenblatt rushes to Erica's bedside. The heart monitor
next to his bed is giving off a steady "beep." Erica's heart
has stopped. In the doorway, Karen sees her daughter and
gives a horrified cry. She tries to rush in, but Nurse #1
holds her back.

KAREN

Erica!

(CONTINUED)

51
THRU OMIT
53

51
THRU
53 *

53A INT. FORENSICS LAB - HALL OF JUSTICE - NIGHT

53A *

Reiner and Nozaki are talking to the forensics technician we met earlier at the transient hotel.

REINER

...So whatta you got?

TECHNICIAN

We couldn't get any clear prints from the vigilante's hotel room. The guy was very careful. Probably wore gloves all the time. But...

The technician holds up a white dress shirt.

TECHNICIAN

...this shirt was in his room. Blue stain on the elbow and cuff.

NOZAKI

Ink?

TECHNICIAN

Not just any ink. Blueprint ink.

REINER

Blueprints?

With a pair of tweezers, the technician picks up a tiny sliver of black from a tray on a table.

TECHNICIAN

I also found this in his coat pocket. It's a piece of lead for a mechanical pencil. Offhand, I'd say the guy's maybe a draftsman, maybe an engineer...or maybe an architect.

CUT TO:

53B INT. CORRIDOR - OUTSIDE FORENSICS LAB - NIGHT

53B *

Reiner and Nozaki come out, head down the hall.

REINER

A draftsman, an engineer or an architect. Five-ten, one-seventy, moustache.

(CONTINUED)

53B CONTINUED

53B *

NOZAKI

You know how many guys in L.A.
fit that description?

REINER

Guy wears a forty-four coat. So
he's muscular. And a "10E" shoe.
Got wide feet.

NOZAKI

That's still a lot of guys.

REINER

Okay...but say this guy works downtown.
Maybe his office is within a few blocks
of the hotel. He gets off work...walks
to the hotel...changes into his disguise
...and goes hunting.

NOZAKI

Could be true.

REINER

So we get a list of every architect-
ural and drafting office within, say,
a mile...and we check 'em out.

NOZAKI

You know how many architects and
draftsmen there are downtown?

REINER

Look, kid...being a detective's a lot
more than carrying a star. You gotta
learn to think. We know what the
guy looks like. So how do we narrow
the list down?

Nozaki thinks a moment.

NOZAKI

Run it through DMV and match it
against the physical description.

REINER

Very good. So see to it, Watson.

CUT TO:

54

INT. KITCHEN - KERSEY'S HOUSE - DAY

54

Kersey opens the refrigerator door and kneels in front of it.
He pops off a panel at the bottom front of the refrigerator,
reaches inside. He pulls out his Walther PPK 9mm.

CUT TO:

55 EXT. HIGH SCHOOL - DAY 55
It's the end of the day. STUDENTS head home.

56 INT. MERCEDES - PARKED ACROSS THE STREET 56
Kersey sits behind the wheel, waiting and watching.

57 EXT. HIGH SCHOOL 57
Randy comes out with a group of FRIENDS. They say goodbyes and head their separate ways.

CUT TO:

58 EXT. RESIDENTIAL STREET - DAY 58
Randy walks home. Kersey's Mercedes pulls up beside him. The passenger window glides down.

KERSEY

Randy!

Randy halts. Kersey parks at the curb and gets out. Randy doesn't recognize Kersey.

KERSEY

I'm a friend of Erica's mom. I'd like to talk to you for a minute.

RANDY

I'm kinda in a hurry.

KERSEY

It won't take long.

RANDY

So talk.

KERSEY

You were with Erica the other night. Where did she get the drugs?

Randy's face shows fear.

RANDY

Man, I don't know. It's like I told the cops...we went to the arcade together and then Erica took off on her own.

KERSEY

They found her passed out on a city bus bench about a block from the arcade.

(CONTINUED)

58 CONTINUED

58

RANDY

Like I said...I don't know anything about it.

KERSEY

Look, Randy...I'm just trying to find out what happened. If you're in trouble, let me help.

For one moment, Randy's face softens...but then the look of fear comes back.

RANDY

I gotta go.

Randy hurries away. Kersey watches him go with concern.

CUT TO:

59 EXT. RANDY'S HOUSE - NIGHT

59

A nice house in an upper middle-class neighborhood. Randy comes out the front door and climbs into his Firebird, parked out front. He screeches away.

60 INT. MERCEDES

60

Kersey guns the engine to life and follows...

CUT TO:

61 EXT. COMPUTER ARCADE - NIGHT

61

Randy gets out of his Firebird and goes inside.

62 INT. COMPUTER ARCADE

62

Filled to capacity as usual. Randy pushes through the mob of teenagers until he locates JoJo.

63 EXT. COMPUTER ARCADE

63

Kersey gets out of his car, heads toward the arcade.

64 INT. COMPUTER ARCADE

64

Kersey comes in, moves through the crowd, and sees:

Randy is talking to JoJo. The noise is so intense that we can't hear their conversation. But Randy's gestures indicate he is agitated.

CUT TO:

65

EXT. BACK ALLEY - BEHIND THE COMPUTER ARCADE - NIGHT

65

Randy and JoJo are arguing.

JOJO

Hey, man, it ain't my fault about your girlfriend. It was probably too strong for her. Long as you don't tell the cops, everything's gonna be cool.

RANDY

I didn't tell the cops anything, JoJo. I swear!

JOJO

Okay then. So don't worry about it.

JoJo digs into his pocket and takes out a packet of crack.

JOJO

Look, here's a couple chips on the house. Just be cool and keep your mouth shut.

Randy takes the crack and disappears down the alley. JoJo waits until he's gone, then turns to go back into the arcade, through the rear door.

KERSEY'S VOICE

Hey, JoJo!

JoJo stops, looks around. Kersey steps out of the darkness of the alley.

JOJO

Yeah? Whatta you want?

KERSEY

You.

Kersey's hand comes out of his pocket. In his hand is a gun.

JoJo's eyes widen. Suddenly JoJo reaches inside his jacket and pulls a gun.

Kersey fires three times in quick succession.

JoJo is blown backwards into the side of a trash dumpster. He slumps to the pavement, a thickening patch of blood spreading over his chest.

Kersey's shadow moves across JoJo's body. We hear the sound of retreating footsteps...

CUT TO:

66
AND
67

OMIT

66 *
AND *
67 *

INT. KERSEY'S OFFICE - LARSEN & KERSEY - DAY

68

Kersey takes off his coat, hangs it up. Marilyn comes in with a cup of coffee and his mail. She puts both on his desk.

MARILYN

Here's your mail.

She sorts out a large manila envelope.

MARILYN

Oh...and I found this pushed under the door this morning. There's no return address on it.

KERSEY

Thanks.

Marilyn exits. Kersey goes to his desk, sips his coffee, sorts through his mail quickly. Then he picks up the manila envelope.

CLOSE ON ENVELOPE - In block letters it says: "PAUL KERSEY." Kersey tears the envelope open. Inside is a newspaper clipping. The headline reads: "VIGILANTE KILLS PUSHER."

(CONTINUED)

67 INT. CORRIDOR - OUTSIDE FORENSICS LAB - NIGHT

67

Reiner and Nozaki come out, head down the hall.

REINER

A draftsman, an engineer or an architect. Five-ten, one-seventy, moustache.

NOZAKI

You know how many guys in L.A. fit that description?

REINER

Guy wears a forty-four coat. So he's muscular. And a "10E" shoe. Got wide feet.

NOZAKI

That's still a lot of guys.

REINER

Okay...but say this guy works downtown. Maybe his office is within a few blocks of the hotel. He gets off work...walks to the hotel...changes into his disguise ...and goes hunting.

NOZAKI

Could be true.

REINER

So we get a list of every architectural and drafting office within, say, a mile...and we check 'em out.

NOZAKI

You know how many architects and draftsmen there are downtown?

REINER

Look, kid...being a detective's a lot more than carrying a star. You gotta learn to think. We know what the guy looks like. So how do we narrow the list down?

Nozaki thinks a moment.

NOZAKI

Run it through DMV and match it against the physical description.

REINER

Very good. So see to it, Watson.

CUT TO:

68 INT. KERSEY'S OFFICE - LARSEN & KERSEY - DAY

68

Kersey takes off his coat, hangs it up. Marilyn comes in with a cup of coffee and his mail. She puts both on his desk.

MARILYN

Here's your mail.

She sorts out a large manila envelope.

MARILYN

Oh...and I found this pushed under the door this morning. There's no return address on it.

KERSEY

Thanks.

Marilyn exits. Kersey goes to his desk, sips his coffee, sorts through his mail quickly. Then he picks up the manila envelope.

CLOSE ON ENVELOPE - In block letters it says: "PAUL KERSEY." Kersey tears the envelope open. Inside is a newspaper clipping. The headline reads: "VIGILANTE KILLS PUSHER."

ON KERSEY - He is stunned, to put it mildly. For a long moment he just stares at the clipping. He looks inside the envelope...but there is nothing else there.

69 INT. OUTER OFFICE

69

TED LARSEN, Kersey's partner, has just come in.

LARSEN

'Morning, Paul.

Kersey ignores him. He holds up the envelope to Marilyn.

KERSEY

You said someone had stuffed this under the door?

MARILYN

I found it when I came in.

KERSEY

Was there a note with it?

MARILYN

Nothing.

Kersey rushes out of the office. Larsen and Marilyn give each other puzzled looks.

CUT TO:

70 INT. LOBBY - KERSEY'S OFFICE BUILDING - DAY

70

Kersey rushes out of the elevator, envelope in hand, and steps up to the security guard.

KERSEY

Jerry...somebody left this manila envelope in our office. Any idea who it came from?

GUARD

Gee, no, Mr. Kersey. Nobody said anything about it to me.

CUT TO:

71 INT. OUTER OFFICE - LARSEN & KERSEY - DAY

71

Kersey comes back in.

MARILYN

Is something wrong, Mr. Kersey?

KERSEY

Everything's fine...

Kersey goes into his office and closes the door. Marilyn is clearly puzzled.

72 INT. KERSEY'S OFFICE

72

Kersey takes the clipping out of the envelope again. Stares at it for a long time.

Now he opens a desk drawer and takes out a lighter. He sets fire to the clipping. As it burns, he drops it into an ashtray. His eyes are slitted as he watches it crumble into black ash...

CUT TO:

73 EXT. KERSEY'S HOUSE - NIGHT

73

Kersey drives up in his Mercedes. The garage door opens automatically. He drives in.

74 INT. FRONT ROOM - KERSEY'S HOUSE

74

Kersey comes in from the side garage door and flicks on the lights. He takes off his coat and throws it over the nearest chair. As he turns, he stops suddenly as he sees something o.s.:

On the floor by the front door is a manila envelope...as though it has been pushed under the door.

(CONTINUED)

76 CONTINUED

76

The driver doesn't respond.

KERSEY

Okay then...where are we going?

Still nothing.

KERSEY

Oh, really? Well, that sure is
a load off my mind.

No reaction. Kersey settles back in his seat.

DISSOLVE TO:

77 EXT. MAIN GATE - NIGHT

77

The limousine pauses as a gate opens electronically,
admitting it to a long tree-lined drive.

78 INT. LIMOUSINE

78

Up ahead, the trees part and Kersey sees:

79 EXT. MANSION

79

The limousine approaches a spectacular mansion. There is a
Rolls Royce parked in front.

The limousine eases to a halt behind the Rolls. The
chauffeur gets out and opens Kersey's door. Kersey looks up
at the mansion with surprise and growing confusion. What the
hell is going on here?

80 INT. MAIN HALL

80

The chauffeur leads Kersey down a long hall, decorated with
valuable paintings and antiques. They pause before a door.
The chauffeur pushes the door open and waits for Kersey to
enter.

81 INT. LIBRARY

81

Kersey enters. The door closes behind him. There is the
click of a key. Kersey tries the knob. It's locked.

Across the room, another door opens. A man enters. His name
is NATHAN WHITE. There is a perceptible air of sadness about
him, as if he is carrying a great emotional weight.

(CONTINUED)

75 EXT. KERSEY'S HOUSE - NIGHT

75

Kersey crosses the street to the waiting limousine. The tinted windows make it impossible to see inside. A uniformed CHAUFFEUR gets out. He's physically enormous, with the build of a wrestler. He opens the rear passenger door. Kersey hesitates, but finally gets in.

76 INT. LIMOUSINE

76

The car is otherwise empty. The chauffeur closes the door, gets back behind the wheel, and drives off. For several moments, Kersey sits in silence.

KERSEY

You mind telling me what this
is all about?

The driver doesn't respond.

KERSEY

Okay then...where are we going?

Still nothing.

KERSEY

Oh, really? Well, that sure is
a load off my mind.

No reaction. Kersey settles back in his seat.

DISSOLVE TO:

77 EXT. MAIN GATE - NIGHT

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81 INT. LIBRARY

81

Kersey enters. The door closes behind him. There is the click of a key. Kersey tries the knob. It's locked.

Across the room, another door opens. A man enters. This is the man we saw watching Kersey at Eric's funeral. His name is NATHAN WHITE. There is a perceptible air of sadness about the man, as if he is carrying a great emotional weight.

For several moments the two men study each other, each sizing up the other's potential.

WHITE

Good evening, Mr. Kersey. Or should I say...Mr. Vigilante?

Kersey looks surprised. White crosses to a desk.

WHITE

You're wondering how I know. Let's just say that I have friends in the New York Police Department who are very aware of your existence...and of your activities in Los Angeles.

KERSEY

(cutting in)

Look...if this is about blackmail, you're wasting your time. This house cost more money than I make in ten years.

WHITE

Do you have any idea who I am?

KERSEY

Should I?

WHITE

Does the name Nathan White ring a bell?

Kersey frowns.

KERSEY

The newspaper owner?

(CONTINUED)

81 CONTINUED

81

WHITE

I'm a very wealthy man. It's not your money I'm after. It's your professional skill.

KERSEY

You want an architect?

WHITE

I want you to kill someone for me.

A long moment as the impact of that statement sinks in.

CUT TO:

82 INT. LIVING ROOM - MANSION - NIGHT

82

CLOSE ON a large framed photograph on the wall. It is a posed family photograph of three people in the photograph. One is White, ten years younger, standing. With him are a very attractive woman in her late thirties and a little girl of about nine.

WHITE'S VOICE

My wife died in a car crash ten years ago.

White and Kersey look up at the photograph, which hangs on the wall near a fireplace.

WHITE

My daughter, Lisa, became my whole life.

(beat)

Last year, she started college. Things were great. And then suddenly everything went wrong. Her grades went downhill, she dropped out of school. You see, she'd started using cocaine. I tried to get her help. I got her enrolled in a rehabilitation program. That worked for awhile ... and then she quit. Three months ago she died of a drug overdose.

White is too overcome with grief to go on. He turns away to compose himself. Finally he turns back.

WHITE

I know about your girlfriend's daughter. You killed the pusher who sold her the drugs. But what about the people behind him? How many kids do we let them destroy before we say enough?

(MORE)

(CONTINUED)

82B CONTINUED

82B

ON KERSEY - He looks across the crowd of mourners and sees:

RANDY - with his PARENTS. Randy sees Kersey looking at him. He quickly diverts his eyes.

BACK TO KERSEY - His face is granite.

MINISTER

...for the trumpet will sound, and the dead will be raised imperishable, and we shall all be changed. For this perishable must put on the imperishable, and this mortal must put on immortality.

CUT TO:

82C INT. KERSEY'S MERCEDES - MOVING - DAY

82C *

The funeral over, Kersey drives Karen home.

*

KAREN

When Michael died, Erica was only five. I made a promise to myself. No matter what happened, Erica would always come first. Everything else -- job, money, other relationships -- everything else would come second.

(long beat)

I guess I let her down. I was too involved with my work to see what was going on.

Kersey stops the car.

*

KERSEY

Stop it!

KAREN

I let her down!

KERSEY

No, you didn't.

KAREN

(tears fill her eyes)

She's dead!

KERSEY

(gently)

Look...I know what you're feeling. I've been there. You think you should've done something different. But you're wrong. Erica was a terrific girl. It's not your fault she died. It's those damned drugs!

(CONTINUED)

82C CONTINUED

82C *

KAREN

I feel so angry. So helpless. I want to do something...but I don't know what!

KERSEY

Maybe there is something you can do.

KAREN

What?

KERSEY

Write about it. You're a reporter. Tell people what's going on.

Karen looks at Kersey for a long time. Through her tears, she smiles.

KAREN

You know, Mr. Kersey...you are a very smart, very special man.

He hugs her tightly.

CUT TO:

82D INT. HOMICIDE DIVISION OFFICE - DAY

82D *

Reiner is pouring himself a cup of coffee. Nozaki comes up with a sheet of paper in his fist.

NOZAKI

Here's the DMV list. Seventeen guys have offices within a one-mile radius of the vigilante's hotel who fit the physical profile.

Reiner takes the list, looks it over.

REINER

Let's check 'em out.

CUT TO:

83
AND OMIT
84

83
AND
84

85 INT. LIBRARY - NATHAN WHITE'S MANSION - DAY

85

Kersey and White are talking.

(CONTINUED)

WHITE

There are two major drug organizations in Los Angeles. One is headed by a man named Frank Zacharias. The other is run by two brothers, Jack and Tony Romero. Between them, they control ninety percent of the narcotics traffic in southern California.

(beat)

According to my sources, the pusher you shot worked for Frank Zacharias's people.

White hands Kersey a thick manila envelope.

WHITE

That's everything I've got on the Zacharias and Romero organizations. Photos, biographies, anything else I could find out.

CLOSE ON THE ENVELOPE - Kersey slides out a stack of 4X5 photographs. The first one is of a middle-aged MAN with thinning hair and a ruthless expression.

WHITE

That's Zacharias himself. Grew up in New York, started working for the Mafia running numbers when he was twelve. Committed his first murder when he was nineteen.

Kersey goes to the next photo. This is of TWO MEN. One is about thirty-five, the other is in his late twenties.

WHITE

Jack and Tony Romero. Jack's the older one. He's the brains. Tony's a punk. He's also as cold-blooded as they come. Tony and Jack started out working for a drug czar named Max Bellini. He suddenly disappeared about three years ago. They found his body in Malibu...and his head in San Pedro. Two weeks later, Jack and Tony had taken over his organization. The word is that Tony's the one who did the killing.

Kersey shuffles through the other photos.

(CONTINUED)

85 CONTINUED

85

WHITE

About a year ago, the Romeros decided to expand into Zacharias's territory. They almost had a gang war over it. Then Zacharias negotiated a truce. Things are still pretty tense.

Kersey slips the photos back into the envelope.

KERSEY

I handle it my own way...without any interference from you.

WHITE

All right.

KERSEY

I'm going to need a few things. You said you could supply me with weapons.

White takes a piece of paper out of his pocket.

WHITE

This is the man to talk to. He can get you anything you want.

CUT TO:

85A
AND OMIT
85B

85A *
AND *
85B *

86 INT. OUTER OFFICE - KERSEY & LARSEN - DAY

86

Kersey is talking with his secretary, Marilyn.

KERSEY

...And send a copy to Michael Eddy and a copy to David Boston.

Reiner and Nozaki stroll in.

REINER

Mr. Kersey?

*

KERSEY

Yes?

*

(CONTINUED)

86 CONTINUED

86

REINER

I'm Sergeant Reiner. And this is my partner, Sgt. Nozaki.

*
*

KERSEY

What can I do for you?

*

REINER

Can we talk to you in private?

CUT TO:

87 INT. KERSEY'S OFFICE - DAY

87

Kersey and the two detectives are now in Kersey's office.

*

REINER

We're talking to a number of architects in this area as part of a routine investigation.

*
*
*

KERSEY

An investigation of what?

REINER

I'm afraid we're not at liberty to say.

KERSEY

I see.

Reiner takes out a notepad.

REINER

We just want to ask a few questions.

KERSEY

Fire away.

REINER

I was wondering if you could tell us where you were last Friday evening, the tenth? Between seven and nine o'clock?

KERSEY

Last Friday? Well, I usually leave the office about six o'clock...and with traffic I get home about six forty-five.

(CONTINUED)

REINER

So you were at home that night?

KERSEY

As far as I remember.

REINER

Were you with anyone?

KERSEY

No, I was alone.

REINER

Are you married, Mr. Kersey?

KERSEY

No.

Kersey sees that Reiner is looking at a framed photograph of Kersey, perhaps ten years younger, with a woman his age and another woman in her early twenties. It has the appearance of a family picture.

REINER

Divorced?

KERSEY

My wife and daughter are dead.

REINER

I'm very sorry. Car accident?

KERSEY

No.

Kersey doesn't elaborate.

REINER

Well...that's about it. Sorry to have bothered you.

KERSEY

No problem.

Kersey leads them to the door. Reiner looks down.

REINER

That's a nice pair of shoes. They look pretty comfortable.

KERSEY

They are.

(CONTINUED)

REINER

I've got pretty wide feet myself.
You look like you do, too. What
size are those?

A beat of silence. Reiner's face is perfectly innocent.

KERSEY

I honestly don't remember.

REINER

Thanks again.

The two detectives go out. Kersey watches them with an unreadable expression.

88

INT. CORRIDOR - OUTSIDE KERSEY & LARSEN OFFICES

88

Reiner and Nozaki head back to the elevator.

NOZAKI

So what do you think?

REINER

I think we better find out a little
bit more about Mr. Paul Kersey.

CUT TO:

89

INT. EDITOR'S OFFICE - NEWSPAPER - DAY

89

Karen is talking to her EDITOR. He's fat and fifty.

EDITOR

...I've got a story for you.
Guy called up, says somebody's
been dumping dangerous toxic
chemicals in Pasadena. He says
the city knows about it but won't
do anything because the guy's
connected.

KAREN

Can't Miller handle it?

EDITOR

Why can't you do it?

KAREN

I have another story I want to
do.

EDITOR

What?

(CONTINUED)

KAREN

Drugs.

EDITOR

Karen --

KAREN

I know, I know, I'm personally involved. But that's exactly why I've got to do it. I want to find out why my daughter died. I want to find out who was responsible.

EDITOR

The trouble is, nobody cares. Everybody uses drugs nowadays. Not just the street junkies. Rich people, middle-class people. Doctors, lawyers, secretaries. Hell, it's the new American way of life. They don't want to read about it...they already know about it.

KAREN

Then if they don't care, we've got to make them care.

The editor doesn't answer.

KAREN

Pat...this is important to me.

EDITOR

(finally)

All right. But every step of the way, you let me know what's going on. I don't want the cops finding your body in an alley somewhere.

KAREN

Okay...

CUT TO:

90 INT. STUDY - KERSEY'S HOUSE - NIGHT

90

CLOSE ON the photograph of Frank Zacharias that White gave to Kersey as it is pasted to a large piece of grey cardboard. Underneath is a printed label with Zacharias's name.

We PULL BACK to see that the grey cardboard rectangle is on Kersey's desk. Kersey is standing over it, having just finished with it. Zacharias's photo is at the top of a pyramid of photographs of the various men who work for him. What Kersey has created, in fact, is an organizational chart of pictures.

(CONTINUED)

Kersey now thumbtacks the cardboard rectangle to his wall, next to a second, similar rectangle. At the top of this second piece of cardboard is the photograph of the two Romero brothers we saw earlier. Below is another photo pyramid, of the men in the Romero organization.

Kersey now steps back from the two cardboard charts and contemplates it. It's his hit list.

CUT TO:

91 EXT. SWIMMING POOL area - FRANK ZACHARIAS'S HOUSE - DAY 91

We are in the middle of Frank Zacharias's fiftieth birthday, attended by all of his LIEUTENANTS. These are the men whose photographs we saw in Kersey's study. With them are dozens of magnificent, bikini-clad WOMEN, who are in fact high-priced call girls.

Some of the men are playing croquet on the lawn stretching away from the pool.

FRANK ZACHARIAS, in a designer jogging suit, is in mid-conversation with TWO STUNNING BLONDES. They're laughing about something. NICK FRANCO, Zacharias's right-hand man, comes up behind Zacharias and taps him on the shoulder.

FRANCO

Frank, there's somebody here to see you...

Zacharias turns...as TWO CATERERS come out of the house pushing a wheeled serving table. On it is an enormous birthday cake, complete with lighted candles. The cake says "Happy Birthday, Frank... You're the Greatest!" The cake comes to rest in front of Zacharias. By now he is beaming like a child.

ZACHARIAS

You guys! There wasn't supposed to be a cake!

(grins at Franco)

I said no cake!

(then)

Hey, what can I say? You're all terrific...even if you are a bunch of jerkoffs. Thanks.

FRANCO

Come on, Frank...blow 'em out!

Zacharias sucks in a deep breath...and then lets go. All the candles go out but one. Silence. Zacharias glances at the cake. Everybody waits for him to explode. Slowly Zacharias reaches out...picks up the still-lit candle... puts it in his mouth and eats it. Everybody cheers.

(CONTINUED)

91 CONTINUED

91

One of the caterers begins to cut the cake with a big knife, while the other starts to serve. Zacharias grabs the first piece and stuffs it into his mouth. (Through the rest of this scene he has a moustache of frosting on his lip.)

Nearby, other gangster guests line up at a bar. One BARTENDER nudges the other, whose back is to us.

BARTENDER

We're going to need some more ice.

The second bartender turns...and we see it is Kersey.

KERSEY

I'll get it.

Kersey goes off.

Nearby, Zacharias and Franco are wolfing down their cake.

FRANCO

(sees something o.s.)

Oh, shit...

JACK and TONY ROMERO approach, followed by THREE BODYGUARDS. Whereas Jack seems cold and calculated, Tony is a time bomb waiting to explode. He's a person who enjoys hurting people.

FRANCO

Who invited them?

ZACHARIAS

I did.

Franco is surprised. Zacharias's men part to let the Romeros through. Jack Romero has a present under one arm, wrapped with a bow and colorful paper.

JACK

Hello, Frank.

ZACHARIAS

I'm glad you could come.

JACK

(holds out present)

Happy birthday.

ZACHARIAS

Thanks.

92 EXT. FRONT OF HOUSE

92

Kersey comes around the side of the house to a parked van.

(CONTINUED)

92 CONTINUED

92

On the side it says: "COLOSSAL CATERING." Kersey takes several bags of ice from a cooler in the back and puts them into a crate. Then, instead, of going back around the side, he goes into the house.

93 INT. ENTRANCE AREA - ZACHARIAS'S HOUSE

93

Kersey looks around quickly, goes down the hall, and through a closed door.

94 INT. STUDY

94

Kersey comes into Zacharias's study. He puts the crate of ice bags onto the floor. He picks up the telephone receiver, unscrews the earpiece, takes a small bugging device from his pocket, and inserts it into the earpiece. He then screws the earpiece back on, picks up the box of ice and exits.

95 EXT. SWIMMING POOL AREA

95

Zacharias offers birthday cake to the Romero brothers.

ZACHARIAS

Have some cake.

At that moment, AL ARROYO, one of Zacharias's men, appears and says something into his ear. Zacharias nods.

ZACHARIAS

(to the Romeros)

'Scuse me.

Zacharias goes to a nearby table and picks up a telephone.

ZACHARIAS

(into phone)

Yeah?

(listens)

I see. Yeah. Okay, thanks.

Zacharias hangs up, looks thoughtful. He turns to Arroyo.

ZACHARIAS

Is Vince around?

ARROYO

I saw him over by the tennis court.

ZACHARIAS

See if you can find him.

Arroyo goes off. Zacharias goes back to the Romero brothers.

(CONTINUED)

ZACHARIAS

Let's talk inside.

He leads the way into the house. The Romeros are followed by Franco.

96 INT. GAME ROOM - ZACHARIAS'S HOUSE

96

A pool table, a ping pong table, and various computer games and pinball machines are scattered about the room. Kersey is just finishing placing another bugging device in the game room telephone. Just then, the door opens and Zacharias enters with the others.

Just then, the door opens and Zacharias enters with the others. He goes to the bar to make himself a drink.

97 INT. BATHROOM - OFF OF GAME ROOM

97

Kersey finds himself in a small bathroom. Through the slightly open door, he can hear and see what goes on in the game room.

ZACHARIAS (O.S.)

Somebody knocked off one of our pushers a couple nights ago. Guy named JoJo Ross. I was wondering if maybe you knew something about it.

98 INT. GAME ROOM

98

Instantly, Tony is hostile.

TONY

Hey, we didn't touch your errand boy --

JACK

Knock it off!

Tony glares at his older brother, but falls silent.

JACK

I'm telling you, Frank, we don't know anything about it.

ZACHARIAS

I'd hate for trouble to start between us again. A lotta people could get hurt.

(CONTINUED)

JACK

We're not looking for trouble.
We just want to keep the peace.

Zacharias studies Jack's face for a long time. Despite the calm tone of the conversation, the hostility between the men is almost tangible.

ZACHARIAS

Good.

He sips his drink. There's a knock at the door.

ZACHARIAS

Yeah?

Arroyo enters with VINCE MONTANO, a good looking young man in tennis whites.

ZACHARIAS

Vince! Come on in.

Arroyo closes the door.

ZACHARIAS

Drink?

VINCE

Sure. How 'bout a screwdriver?

Zacharias makes it.

ZACHARIAS

So...how was Colombia?

VINCE

Terrific. All the women got great tans and tits out to here. You oughtta go down there.

ZACHARIAS

I just talked to Alex. He says you're right. The shipment was light.

VINCE

I told you. I knew Rodriguez was skimming us. I never did trust those Colombians.

ZACHARIAS

Yeah, I know.

VINCE

You want me to take care of it?

(CONTINUED)

ZACHARIAS

Don't worry about it. I'll handle
that fuck personally.

Zacharias turns away. Suddenly he grabs an ice pick from an ice bucket, spins back, and rams the ice pick into Vince's chest. Blood spatters onto Zacharias's jogging suit. Vince takes a surprised step backwards. He tries to open his mouth to speak, but can't utter a word. Jack and Tony Romero look on in stunned silence.

ZACHARIAS

Rodriguez didn't skim the shipment.
You did.

99 INT. BATHROOM

99

Kersey sees the whole thing.

100 INT. GAME ROOM

100

Vince tries to pull the ice pick out of his chest. It's stuck fast. His white tennis shirt is now soaked with red. He turns, stumbles away, gets a few more steps, and tumbles onto his face.

ZACHARIAS

(gives Jack Romero
a pointed look)

Like I said...I don't like trouble.

Zacharias sees the blood on his running suit. He pushes the bathroom door open to grab a towel...and sees Kersey hidden there. Arroyo whips out a gun, motions for Kersey to come out.

ZACHARIAS

What were you doing in there?

KERSEY

Using the bathroom.

Zacharias looks Kersey over appraisingly.

ZACHARIAS

What's your name?

KERSEY

Leo.

(CONTINUED)

ZACHARIAS

Okay, Leo...you look like a pretty smart boy. If you keep your mouth shut about this, you could make yourself some money.

KERSEY

Hey, I don't know nothin'.

ZACHARIAS

Good. Since you're here, you can carry the body.

While Arroyo covers him, Kersey picks up the body. As Kersey goes out, a look passes between Zacharias and Arroyo...which Kersey catches out of the corner of his eye.

101 INT. HALLWAY - OUTSIDE GAME ROOM

101

Arroyo indicates the direction he wants Kersey to go.

102 EXT. FRONT OF HOUSE

102

Kersey and Arroyo come out of the house and head toward the garage.

103 INT. GARAGE

103

A Jaguar sedan and a Ferrari are parked side by side. Arroyo unlocks the Jaguar trunk and motions for Kersey to put the body inside. As Kersey moves forward to do this, Arroyo backs away and prepares to shoot him. Kersey flops the body into the trunk...then suddenly yanks the ice pick out of Vince's chest, whirls and rams it into Arroyo's wrist. With a howl he drops the gun. Kersey deftly moves behind him and quickly chokes the life out of him. He lets the body drop to the floor.

104 EXT. FRONT HOUSE AND GARAGE

104

Kersey exits the garage and closes the door. There is no one around. On foot, he hurries down the drive toward the main gate...

CUT TO:

105 INT. PEDIATRICS INTENSIVE CARE - COUNTY HOSPITAL - DAY 105

CLOSE ON A BABY IN AN INCUBATOR - The child is small and scrawny. Her arms and legs shake uncontrollably and she cries constantly. She is a sad, pathetic, heart-breaking sight.

DR. STANFORD'S VOICE

This is Jennie. She was born addicted to cocaine because her mother's an addict.

Karen is talking to DR. RUTH STANFORD. Around the room are more incubators containing other addicted babies.

KAREN

My God...

DR. STANFORD

It's crack. Everybody's using it.

KAREN

What's the difference between crack and cocaine?

DR. STANFORD

Basically crack is cocaine. But instead of snorting it, you smoke it. It's stronger, cheaper...and infinitely more addictive. You get high really fast...but it wears off in about twenty minutes. Your basic heroin addict shoots up a couple times a day...whereas a crack addict does it every hour.

KAREN

What happens when you get addicted?

DR. STANFORD

When you use it, you feel great. But the moment you come down, you crash. Typical effects are depression, irritability, sleeplessness, paranoia, even hallucinations. Some even try suicide.

KAREN

What about the physical dangers?

DR. STANFORD

Beyond the psychological problems, we know it can cause lung problems, strokes, brain seizures, and even heart attacks.

(CONTINUED)

KAREN

(quietly)

My son died from a heart attack
caused by crack.

DR. STANFORD

Then you already know what I'm
talking about. I don't think most
people have any idea how bad the
problem really is. When people get
addicted to crack, they'll do any-
thing to get it. I know of kids
committing murders to get money just
to buy it. Young girls selling
themselves on the street to finance
their habit.

KAREN

Sounds pretty scarey.

DR. STANFORD

But the worst is the babies. They're
the real victims. They didn't choose
to be this way.

Silence. Karen looks at the incubator again. The shaking
baby is enough to make you cry.

KAREN

What'll happen to her?

DR. STANFORD

If she survives, there's a good
chance she'll be retarded.

KAREN

How could anybody do that to a
baby?

DR. STANFORD

Ask the people who got her mother
hooked.

CUT TO:

106 INT. KERSEY'S STUDY - DAY

106

CLOSE ON three photographs of men we saw at Zacharias's
birthday party. They are MAX GREEN, ED SANELLA and WALT
KELLOGG.

Kersey takes the three photographs down from the board on
which they are mounted. Then he sits down at a table and
places the photos on the table. Various tools are laid out
next to an empty bottle of wine, several sticks of dynamite,

(CONTINUED)

and a plunger-trigger device. Kersey takes a glass cutter and carefully cuts the bottom of the wine bottle off.

CLOSE ON the photo of Max Green.

KERSEY (V.O.)

"Max Green. Head of Zacharias's drug import operation. Numerous arrests for everything from drug dealing to pimping to murder. No convictions. Witnesses against him have a habit of disappearing."

BACK TO KERSEY - He connects the plunger device to the sticks of dynamite, then inserts the whole thing into the bottle, with the plunger device wedged into the bottle neck. Then he glues the bottom of the bottle back into place.

CLOSE ON the photo of Al Sanella.

KERSEY (V.O.)

"Albert Sanella. Zacharias's main enforcer. Has a long history of psychological problems. Has been institutionalized several times. One psychologist characterized him as a violent schizophrenic psychopath."

BACK TO KERSEY - He now carefully pushes the wine cork down into the bottle, depressing the plunger. Then he takes a foil wine seal and pushes it down over the neck.

CLOSE ON the photo of Walt Kellogg.

KERSEY (V.O.)

"Walt Kellogg. Handles Zacharias's drug street dealing operation. Used to run numbers with Zacharias in New York. Has a preference for Italian food and girls under the age of ten."

BACK TO KERSEY - He finishes up by gluing a label on the bottle. Then he places it in a wine sampler box with three other similarly labelled bottles.

CUT TO:

107 EXT. ITALIAN RESTAURANT - DAY

107

Max Green, Al Sanella and Walt Kellogg go into a small Italian restaurant.

108 INT. ITALIAN RESTAURANT

108

A plush, expensive place with a small bar at one side. The MAITRE D's face lights up as the three men enter.

OWNER

Welcome, my friends! How are you today?

Making a great fuss, the maitre d' ushers the three men to a booth in a corner alcove. Only one other table in the restaurant is occupied: a FAMILY is eating near the front. As the three men pass a family eating, Kellogg notices the 9-year-old DAUGHTER. After the hoods are seated, the maitre d' gestures to a WAITER to take their order.

*
*
*

Another man enters. It is Kersey, in a suit, with the wine-sampler box under his arm. He goes up to the BARTENDER.

KERSEY

Hi there. My name's Jack Kimball. I'm a wine rep with Sawtelle Vineyards. We're a new Napa Valley winery and we've just bottled the first release of our Cabernet Sauvignon and our Chardonnay.

Kersey opens the sampler box.

KERSEY

I've got a couple sample bottles here of each that I'd like you to try. Got a glass?

The bartender pulls out a wine glass. Kersey then takes a corkscrew from his pocket, opens one of the bottles of Chardonnay and pours some into the glass.

KERSEY

Taste that.

At their table, Green is telling Sanella and Kellogg a particularly dirty joke. At the punchline, they all laugh raucously. Kellogg keeps eyeing the little girl with her family. The family finishes eating and leaves.

*
*

At the bar, the bartender samples the Chardonnay.

BARTENDER

Not bad.

KERSEY

At four dollars a bottle, it's a steal. Let's see what your customers think of the Cabernet.

(CONTINUED)

108 CONTINUED

108

Kersey pulls out another bottle and crosses to the gangsters' corner booth. *

KERSEY

Gentlemen...we'd like to present you with a complimentary bottle of a fine new Napa Valley Cabernet.

Kersey tugs off the seal and quickly uncorks the bottle.

KERSEY

Let's let it breathe a few moments.

He puts the bottle down on the table. As he starts to back away, Kellogg, who has been eyeing him curiously, suddenly grabs him by the wrist.

KELLOGG

Hey...don't I know you from somewhere?

KERSEY

I don't think so.

Kersey tries to pull back, but Kellogg won't let go. He jerks Kersey down into a chair.

KELLOGG

I know your face. Did you used to live in San Francisco?

Kersey eyes the bottle on the table in front of him. It's going to go off any moment.

KERSEY

Nope...spent my whole life in L.A.

KELLOGG

There's two things I never forget. Names and faces. What'd you say your name was?

KERSEY

Kimball. Jack Kimball.

KELLOGG

Kimball...Kimball...I knew a Harry Kimball in New York. Maybe he was your brother? *

KERSEY

I'm an only child.

Kellogg's face lights up.

(CONTINUED)

108 CONTINUED

108

KELLOGG

Wait a minute! The birthday party!
Yeah, sure...you were one of the
bartenders!

Suddenly Kersey picks up a glass of water and throws it in Kellogg's face. Kellogg lets go of Kersey's wrist. Kersey dives out of the way. At that moment the bottle of wine explodes. A cloud of smoke and dust fills the restaurant. Chunks of ceiling plaster crash to the floor.

Finally the noise and dust subside. Kersey slowly rises from the floor. The table where the three gangsters were sitting has ceased to exist. Now the restaurant workers gradually rise, dazed by what has happened.

*
*

KERSEY

Somebody call the police! I'll
go see if I can find a doctor!

Quickly Kersey hurries out of the restaurant.

CUT TO:

109 EXT. ITALIAN RESTAURANT - DAY

109

Police cars surround the restaurant. The remains of three bodies are carried out in a rubber bag. Reiner and Nozaki are nearby.

REINER

Max Green, Al Sanella and Walt
Kellogg.

NOZAKI

Zacharias's main men.

REINER

Looks like we got a gang war on
our hands.

A POLICEMAN comes up with the bartender.

POLICEMAN

Sergeant? I think you might want
to hear this.

BARTENDER

There was this guy came in, said
he was a wine salesman. He gave the
three guys a bottle of Cabernet.
Then one of 'em said they knew him
from somewhere. Next thing I knew,
there was an explosion. Afterward
this guy says he's gonna go get a
doctor...but he never came back.

(CONTINUED)

109 CONTINUED

109

REINER

What'd he look like?

BARTENDER

Well dressed...medium height...
moustache. There was something
about the guy though, y'know?

REINER

What do you mean?

BARTENDER

He didn't look like a wine sales-
man. I don't know. It was his eyes.
The guy looked like a killer.

Reiner and Nozaki exchange a glance.

CUT TO:

110 INT. STUDY - ZACHARIAS'S HOUSE - DAY

110 *

Zacharias is talking to Franco.

ZACHARIAS

...Max Green, Al Sanella, Walt
Kellogg. What the hell is going on?

FRANCO

I put the word out on the street.

ZACHARIAS

And?

FRANCO

Nada. Nobody knows anything.

CLOSE ON the telephone, which we saw Kersey bugging earlier. *

110A INT. KERSEY'S MERCEDES - PARKED ON STREET

110A *

Kersey is parked across the street from Zacharias's front
drive. He holds a small receiver and has a miniature
earphone plugged into his ear. *

ZACHARIAS'S VOICE *

Bullshit! Somebody's trying to push
us out.

FRANCO'S VOICE *

Maybe it's the Romeros.

ZACHARIAS'S VOICE *

They wouldn't dare.

FRANCO'S VOICE *

Who else could it be?

110B INT. STUDY - ZACHARIAS'S HOUSE

110B *

Zacharias is furious.

*

ZACHARIAS

I don't know! That's what I pay
you for! To find out what the fuck
is going on! So do your goddamn
job before I get somebody else!

110C INT. KERSEY'S MERCEDES

110C *

Kersey grins, pulls the earphone out of his ear, and drives
away.

*

*

CUT TO:

111 EXT. STREET CORNER - VENICE - DAY

111

Jesse is standing next to a brand new sports car, making a
sale to a couple of TEENAGERS with punk haircuts. Money and
dope exchange hands.

JESSE

Enjoy yourselves now.

The two teenagers pocket the dope and hurry away. Jesse
turns...to find Karen standing behind him. His face lights
up.

JESSE

Hello hello!

Karen opens her purse and takes out several bills. She fans
them open for Jesse to see. There are ten one-hundred-dollar
bills.

JESSE

Looks like you're gonna have a
party. Well, you sure came to
the right place for your hors
d'oeuvres.

He digs a dozen packets of dope out of his pocket.

JESSE

This here is the primeest prime
that money can buy.

KAREN

I don't want that. All I want
is information.

JESSE

What kind of information?

(CONTINUED)

111 CONTINUED

111

KAREN

Who does what. Who sells what.
Who works for who.

Jesse's eyes narrow.

JESSE

What do you want to know for?

KAREN

Does it matter?

JESSE

You're no cop...so you must be a
reporter. Is that it?

KAREN

If you're not interested, I'll
go somewhere else...

She starts to put the money away.

JESSE

Hey hey hey. I didn't say I wasn't
interested. But, uh...the kind of
information you're talking about is
going to cost more. A lot more.

KAREN

How much more?

CUT TO:

112 INT. HOMICIDE DIVISION OFFICE - NIGHT

112

Sgt. Reiner and Sgt. Nozaki are in the office of LT. HIGUERA,
head of Homicide.

REINER

It's got to be the Romeros. They
want Zacharias out.

NOZAKI

Maybe we ought to just stand back
and let them blow each other away.

HIGUERA

I got a personal call from the mayor
this morning. Bodies all over the
street don't make good press. And
there's an election coming up.

NOZAKI

In other words, our butts are on
the line.

(CONTINUED)

112 CONTINUED

112

HIGUERA

You got it.

REINER

So where do we start?

HIGUERA

With the Romeros. They've got a couple of shooters who could be responsible. Maybe Jerry Pulaski. Stake him out. See what happens. You might get lucky.

*
*

Reiner and Nozaki groan.

REINER

What about the vigilante? We're starting to get close on that one.

HIGUERA

Forget the vigilante for the moment. This case has priority.

CUT TO:

113 OMIT

113 *

114 INT. KERSEY'S STUDY - NIGHT

114

CLOSE ON a photograph on the Romero organization chart. This is JERRY PULASKI, one of the men we saw with the Romero brothers at Frank Zacharias's party. He's an evil-looking man, with deep set eyes and a nose twisted from being broken.

Kersey takes the photo down.

KERSEY (V.O.)

"Jerry Pulaski. Works as a hit man for the Romero brothers. Served six years for armed robbery and murder."

CUT TO:

115 EXT. PULASKI'S CONDOMINIUM BUILDING - NIGHT

115

A limousine is parked out front. A DRIVER/BODYGUARD waits beside the car.

116 INT. UNMARKED POLICE CAR - PARKED DOWN THE STREET

116

Reiner and Nozaki are behind the wheel, on stake-out, eating greasy hamburgers.

(CONTINUED)

116 CONTINUED

116

REINER

...So the guy puts the gun in his mouth and pulls the trigger...and guess what?

NOZAKI

What?

REINER

The asshole forgot to load it. I swear to God. A mafia hitman and he forgot to load his gun!

117 INT. BEDROOM - JERRY PULASKI'S CONDOMINIUM

117

Jerry Pulaski stands in front of a dressing table mirror, struggling with a tuxedo bowtie. He wears a shoulder holster and gun.

PULASKI

Goddammit! Will you hurry up?
We're gonna be late!

From the bedroom, we hear the voice of his girlfriend, ANGIE.

ANGIE'S VOICE

My zipper's stuck!

PULASKI

That's because you eat like a horse. Drop some weight, why don'tcha?

ANGIE'S VOICE

Drop dead, why don'tcha?

Pulaski finishes with his bowtie and puts on his tuxedo coat. He still looks like a thug. Angie comes in from the bedroom. She looks like a slightly overweight hooker, which is what she is.

ANGIE

(glances at herself in
the mirror)

How do I look?

PULASKI

Like shit.

ANGIE

Blow it out your kazoo.

PULASKI

Just shut up and let's go.

(CONTINUED)

117 CONTINUED

117

She gets her mink wrap and they leave.

CUT TO:

118 EXT. PULASKI'S CONDOMINIUM BUILDING - NIGHT

118

Through the glass front of the building, we see Pulaski and Angie step out of the elevator, arguing.

119 INT. UNMARKED POLICE CAR

119

Reiner crumples up the paper from his hamburger and tosses it out the window. Seeing Pulaski, he nudges Nozaki.

REINER

Here they are, folks...Mr. and Mrs. Scumbag.

120 EXT. PULASKI'S CONDOMINIUM BUILDING

120

As Pulaski and Angie exit the building, a MAN in an overcoat, with two huge bags of groceries approaches the front door. His face is hidden by the groceries. Pulaski automatically holds the door for him. The man grunts his thanks and goes inside. Pulaski and Angie get into the limousine and are whisked away.

Down the street, Reiner and Nozaki follow in their car.

121 INT. LOBBY

121

The man with the groceries watches them drive off. We now see his face: Kersey.

122 INT. 6TH FLOOR HALLWAY

122

Kersey steps off of the elevator and approaches Pulaski's door. He puts the groceries down, takes out a burglar's tool, and starts jimmying the door.

123 INT. LIMOUSINE - MOVING DOWN THE STREET

123

Pulaski and Angie are arguing non-stop.

ANGIE

...I hate the opera anyway. Why are we going to the opera?

PULASKI

Because I like the opera.

(CONTINUED)

123 CONTINUED

123

ANGIE

They don't even sing in English.
At least they could sing in English.

PULASKI

How would you know? You don't
speak English.

ANGIE

Fuck you and the horse you rode
in on.

PULASKI

You already did.

ANGIE

Did you remember to bring the
tickets?

Pulaski reaches inside his coat.

PULASKI

Damn it!
(to driver)
Hey, Joey...we gotta go back!

The driver turns around.

ANGIE

You'd forget your head if it
wasn't screwed on.

124 INT. REINER'S UNMARKED CAR

124

Reiner sees the limo turn around.

REINER

What the hell...?

125 INT. FRONT ROOM - PULASKI'S CONDOMINIUM

125

Kersey enters the dark room, flips on the light. It's large,
expensively furnished. A glass door leads to a small
veranda. Kersey puts down the groceries, picks up the phone
receiver, unscrews the earpiece, and inserts a bugging
device.

126 EXT. PULASKI'S CONDOMINIUM BUILDING

126

The limousine pulls up in front. Pulaski gets out.

PULASKI

I'll be right back.

(CONTINUED)

126 CONTINUED

126

ANGIE

Don't hurry.

Pulaski goes inside.

127 INT. UNMARKED POLICE CAR

127

Reiner and Nozaki are parked half a block away and watching...

128 INT. BEDROOM - PULASKI'S CONDOMINIUM

128

Kersey comes into the bedroom and inserts another bug in the phone here.

129 INT. 6TH FLOOR HALLWAY

129

Pulaski gets off of the elevator and heads toward his door, keys in hand.

130 INT. FRONT ROOM

130

Pulaski enters...sees the light is on...frowns. He doesn't remember leaving it on. Then he sees the bag of groceries on the floor. Quickly he pulls a gun. After a quick look around the room, he goes into the bedroom.

131 INT. BEDROOM

131

Pulaski enters, gun in hand. The bathroom door is halfway closed. Pulaski goes to the bathroom door, braces himself... and kicks it open. The bathroom is empty.

132 INT. FRONT ROOM

132

Pulaski comes out of the bedroom. He moves toward the closed kitchen door.

133 INT. KITCHEN

133

Pulaski pushes the door open, gun ready. The kitchen seems empty. He turns to go. Suddenly he sees:

Kersey's image is reflected in the chrome toaster. He is hidden behind the refrigerator.

As Pulaski whirls, Kersey, knowing he's been seen, dives into him. The two men crash through the kitchen door, smashing it to pieces --

134 INT. FRONT ROOM

134

Kersey and Pulaski smash onto the floor, struggling for possession of the gun. It goes off twice, shattering a large mirror and a television set. Finally the gun is knocked aside and slides under the couch.

Pulaski is bigger than Kersey and stronger. He picks Kersey up, gets him in a vice grip and is literally about to break Kersey's back. Kersey manages to grab a lamp and shatters it across Pulaski's head. Pulaski lets Kersey go and collapses onto the floor. Kersey staggers away and leans on a nearby table. His back is in agony.

Suddenly Pulaski appears behind him, picks Kersey up, and throws him across the room. Kersey smashes through a table. Pulaski picks up a poker from the fireplace and swings it at Kersey. Kersey grabs a wooden tray to use as a shield.

135 INT. LIMOUSINE - PARKED DOWNSTAIRS

135

Angie impatiently looks at her watch.

ANGIE

I thought he was in such a hurry!
He's probably in the john, playing
with himself!

136 INT. FRONT ROOM - PULASKI'S CONDOMINIUM

136

Pulaski swings the poker at Kersey, slicing through the wooden tray as if it was a piece of cardboard. Kersey is backed up against the wall. Pulaski swings the poker at Kersey's head. Kersey ducks...and the poker gouges a deep hole in the wall and becomes stuck.

Kersey leaps out of the way, picks up a chair, and smashes it over Pulaski's back. Pulaski drops to his knees, stunned. Kersey swings the chair again. It splits into several sections. Pulaski pitches forward onto his face. Kersey waits for him to move. He doesn't.

Kersey finally tosses aside the remains of the chair and heads for the door. As he reaches it, Pulaski rears up behind him, locks an arm around Kersey's throat, and begins to choke the life out of him. Kersey manages to swing Pulaski around. They crash through a display shelf of expensive glassware. Pulaski loses his grip; Kersey jerks away, spins, and punches Pulaski in the face as hard as he can. Pulaski stumbles backwards -- and crashes through the glass door leading to the veranda -- and flips backwards over the veranda --

137 INT. LIMOUSINE - PARKED DOWNSTAIRS

137

Angie is still babbling furiously to the driver.

ANGIE

He's such a jerk, I don't know
why I stay with him! I wish he'd
drop dead --

And at that fortuitous moment, Pulaski's body crashes onto the hood of the limousine. A stunned moment of silence...and then Angie let's out an incredible scream...

138 INT. UNMARKED POLICE CAR

138

Reiner and Nozaki are out of their car like a shot.

139 EXT. PULASKI'S CONDOMINIUM BUILDING

139

The two cops run up to the parked limousine. The chauffeur is out of the car, looking dazedly at Pulaski's body draped over the hood. Angie is still inside, screaming. Reiner flashes his I.D. to the chauffeur.

REINER

Police!

Reiner shoves his hand into Pulaski's pocket, pulls out his keys.

REINER

What's the apartment number?

CHAUFFFER

Six-fourteen.

Reiner and Nozaki run into the building.

140 INT. LOBBY - PULASKI'S CONDOMINIUM BUILDING

140

The cops jump into the elevator. The door shuts.

141 INT. 6TH FLOOR HALLWAY

141

Kersey lets himself out of Pulaski's place. He sees the elevator is in use, quickly steps into the stairwell.

Moments later, the elevator door opens, and Reiner and Nozaki rush into Pulaski's apartment.

142 INT. STAIRWELL

142

Kersey hurries down the stairs.

143 INT. 6TH FLOOR HALLWAY

143

Reiner and Nozaki come out of Pulaski's apartment. They look up and down the hall, sees the elevator door is still open. Then they see the stairwell door and hurry to it.

144 INT. STAIRWELL

144

AT THE 6TH FLOOR - Reiner and Nozaki come into the stairwell. Nozaki is about to head down the stairs, but Reiner grabs him and silences him. They listen.

AT THE 3RD FLOOR - Kersey hears the door open above him. He freezes.

AT THE 6TH FLOOR - The detectives wait...

AT THE 3RD FLOOR - Kersey flattens against the wall...

AT THE 6TH FLOOR - Reiner and Nozaki wait a few more moments...then start down the stairs...

AT THE 3RD FLOOR - Hearing their footsteps, Kersey starts down the stairs again...

AT THE 5TH FLOOR - The detectives race down...

CUT TO:

145 INT. LOBBY

145

Reiner and Nozaki burst into the lobby...to see it is empty.

146 EXT. PULASKI'S CONDOMINIUM BUILDING

146

Pulaski's body is still on the limousine hood. A few PASSERS-BY have stopped to gawk. The chauffeur has his arm around Angie, consoling her.

The detectives come out of the lobby. Reiner looks up and down the street. Sees no one.

REINER

(to chauffeur)

Did anybody come out that door?

CHAUFFEUR

I don't know...

REINER

(to Nozaki)

You go that way.

Reiner goes one way, Nozaki the other.

(CONTINUED)

146 CONTINUED

146

AT THE CORNER - Nozaki races around the corner to see: a dark figure getting into a parked Mercedes.

NOZAKI

Hey!

The figure ignores him, closes the door. Nozaki runs toward the Mercedes. As it pulls away, he has a brief glimpse of the driver's face. It is Kersey. Then the Mercedes is speeding away.

147 INT. KERSEY'S CAR - MOVING

147

Kersey looks in the rear-view mirror and sees:

KERSEY'S POV - Reiner's face.

CUT TO:

148 EXT. PULASKI'S CONDOMINIUM BUILDING - NIGHT

148

Nozaki comes back to the body on the limousine. Reiner approaches from the other direction.

REINER

You see anybody?

NOZAKI

Nope.

REINER

Damn! How did he get past both of us?

NOZAKI

Beats me.

Reiner looks at Pulaski's body.

REINER

Guess I better call it in.

Reiner heads toward their car. Nozaki's face is deadpan.

CUT TO:

149
THRU OMIT
160

149
THRU
160

161 EXT. HARRY'S HAMBURGERS - NIGHT

161

Harry's serves the greasiest, drippiest chili dogs in town. Kersey and Karen are slopping their way through a pair as they talk.

KAREN

I've talked to so many users and pushers in the last couple of days, I feel like a junkie.

KERSEY

Those kinds of people can be dangerous.

KAREN

Don't worry, I'm not taking any chances. But the things I've found out are incredible.

She takes a big sloppy bite, wipes her chin.

(CONTINUED)

161 CONTINUED

161

KAREN

God, these are so disgusting...
how come they're so good?

KERSEY

It's the secret chili sauce.
(then)
So what've you found out?

KAREN

Well...for example, in the last
few days, a whole bunch of leaders
in L.A.'s two biggest drug organi-
zations have been killed off.

KERSEY

That kind of thing happens all
the time.

KAREN

Yeah, but the police think there's
some kind of drug war going on.

KERSEY

Sounds like something out of the
Roaring Twenties.

KAREN

I want to thank you for giving me
the idea to do this story. I really
feel like I'm doing something.

KERSEY

Just don't get yourself hurt.
These drug characters can be
pretty vicious.

KAREN

(smiles)

How would you know?

KERSEY

You'd be surprised at the kind of
people I come into contact with.

KAREN

Oh, sure. Architects and bankers.
You are such a creampuff!

Kersey grins.

CUT TO:

162 OMIT

162 *

163 EXT. DESERTED FISHING PIER - DAY

163

Kersey and Nathan White walk along the deserted pier. Behind them, White's limousine follows.

KERSEY

Zacharias and the Romeros are practically ready to tear each other apart. All they need is a little more help.

*
*
*
*
*

WHITE

According to my sources, the Romeros have a phoney accounting office in the Belmont Center downtown where they store their narcotics.

KERSEY

They'd probably get very annoyed if someone tried to heist their stash.

CUT TO:

164 EXT. DOWNTOWN STREET - DAY

164

Kersey, in a business suit and carrying a briefcase, goes into a high-rise office building.

165 INT. LOBBY

165

Kersey passes TWO SECURITY GUARDS at a security desk, approaches the twin elevators. A BUSINESSMAN is waiting. An elevator door opens. The businessman and Kersey enter.

166 INT. ELEVATOR #1

166

Kersey presses a button for the tenth floor, then looks questioningly at the businessman.

(CONTINUED)

166 CONTINUED

166

BUSINESSMAN

Five.

The elevator whisks them upwards. The businessman gets off at the fifth floor. The elevator continues up. At the tenth floor, the door opens. Kersey flips off the "POWER" switch. The lights go out.

167 INT. 10TH FLOOR HALLWAY

167

Kersey gets off. The elevator door remains open. From his coat pocket, Kersey takes an "OUT OF ORDER" sign, which he slaps onto the elevator door frame.

Kersey proceeds down the hallway to a door marked "CALDWELL & RUSSELL ACCOUNTING." The hallway is otherwise empty. Kersey pulls a ski mask from inside his coat and slips it over his head. Then he opens his briefcase and tugs out an Uzi submachine gun.

168 INT. ACCOUNTING OFFICE

168

Large, impressively furnished, populated by EIGHT terribly efficient-looking ACCOUNTANTS. At one side of the room is a large step-in vault, with the door closed and shut.

The door bursts open and Kersey flies in, Uzi in hand.

KERSEY

Everybody freeze!

A stunned moment as eyes widen and mouths pop open.

Then one of the accountants, ACCOUNTANT #1, slides open his drawer and pulls out a .45 automatic. Kersey sees the movement out of the corner of his eye, whirls, and fires off a burst. Bullets chew over accountant #1's head. He ducks instinctively. In two quick steps, Kersey moves to the man's side and smashes the Uzi across his face. Accountant #1 goes down, the .45 goes flying.

Kersey spins to face the rest of the employees.

KERSEY

Anybody else?

No replies. Kersey bags up to the gun on the floor, scoops it up in a quick move, pockets it.

(CONTINUED)

168 CONTINUED

168

KERSEY

Everybody group together in the middle of the room.

The employees do as they're told. Kersey nods to accountant #1, who is sitting on the floor, clutching his bleeding mouth.

KERSEY

You too, Wyatt Earp.

Accountant #1 joins the group.

KERSEY

Now sit on the floor, on your hands. All of you.

The group complies.

KERSEY

Who's in charge here?

Silence. Kersey looks from face to face. His eyes finally lock on a middle-aged fat man. His expression gives him away as the HEAD ACCOUNTANT. Kersey nods to the walk-in vault.

KERSEY

Open the vault.

HEAD ACCOUNTANT

(nervously)

We don't have any money. This is an accounting firm.

Kersey pauses for about one second, then fires a burst that shatters a typewriter on a desk inches from the head accountant's head.

KERSEY

Do it.

Without further prompting, the head accountant jumps up and scurries over to the vault, where he whisks through the combination. He drags the vault door open. Kersey shoves him inside, follows him in.

169 INT. VAULT

169

In the vault, Kersey shifts the Uzi to his left hand and covers the group on the floor. With his right hand, he pulls out the .45 and points it at the head accountant. He nods toward three locked drawers.

(CONTINUED)

169 CONTINUED

169

KERSEY

Open them.

The head accountant hesitates. Kersey shoves the .45 into his face and cocks it.

KERSEY

I'm getting a little annoyed at you.

The head accountant nods.

HEAD ACCOUNTANT

Keys. In my pocket.

KERSEY

Real slow.

The head accountant carefully takes out his keys, holds them up. Kersey withdraws the gun from his face. The head accountant quickly unlocks the three drawers.

170 INT. ACCOUNTING OFFICE

170

Another accountant, ACCOUNTANT #2, starts to gradually slide across the floor toward a nearby desk, subtle inch by subtle inch.

Now we see a gun hidden on the underside of the desk.

171 INT. VAULT

171

The three drawers are open. They contain bags of cocaine. Kersey stuffs the .45 into his waistband and takes a folded plastic bag from inside his coat.

KERSEY

Fill it up.

The head accountant does as ordered.

HEAD ACCOUNTANT

Do you have any idea who you're fucking with?

Kersey spins the Uzi to cover him.

KERSEY

Do you?

172 INT. ACCOUNTING OFFICE

172

Accountant #2 has just about reached the hidden gun. Suddenly Kersey whirls and fires a burst. The bullets chew right through the desk. Accountant #2 scurries back.

173 INT. VAULT

173

KERSEY
(as if to a child)
Ah ah ah!

The head accountant finishes filling the bag. Kersey takes it.

KERSEY
That wasn't so hard, was it?

174 INT. ACCOUNTING OFFICE

174

Kersey comes out of the vault.

KERSEY
Everybody in the vault!

The accountants scamper inside.

KERSEY
Tell Jack and Tony that Frank
Zacharias says hello!

With that, Kersey pushes the door shut and spins the lock handle. Then he pulls off the ski mask and goes out.

175 INT. VAULT

175

Immediately, the head accountant goes to a sliding wall panel and drags it open. Inside is a telephone. He grabs it.

176 INT. 10TH FLOOR HALLWAY

176

Kersey closes the office door, picks up his briefcase from the hallway floor and enters the elevator.

177 INT. LOBBY

177

At the lobby security desk, Guard #1 picks up the phone.

GUARD #1
Security.

178 INT. VAULT

178

HEAD ACCOUNTANT
This is Sullivan! Somebody just
hit us! He's on his way down now!

179 INT. LOBBY

179

GUARD #1
Got it.

Guard #1 jumps up, nods at his partner.

GUARD #1
Somebody just hit the operation!
He's coming down!

They drag out their guns and rush to the twin elevator doors.
On the floor indicator above door #1, they see the lights
coming down from the tenth floor.

GUARD #2
Must be him!

180 INT. ELEVATOR #1

180

Kersey reaches up, lifts out the ceiling light fixture,
revealing the escape hatch.

181 INT. LOBBY

181

The two guards wait eagerly, guns in hand. The elevator
passes floor six...floor five...

182 INT. ELEVATOR #1

182

Kersey shoves the bag full of dope up through the escape
opening, then climbs up.

183 INT. ELEVATOR SHAFT

183

Kersey is now on top of the descending elevator. As the next
floor goes by, he jumps onto the narrow ledge of the passing
door. The elevator keeps going down.

184 INT. LOBBY

184

The guards watch the elevator coming down: floor
three...floor two...

185 INT. ELEVATOR SHAFT

185

Kersey forces open the elevator door...

186 INT. 4TH FLOOR HALLWAY

186

...and enters the hallway...just as TWO SECRETARIES approach. They stare at the empty shaft, then at Kersey. Kersey shrugs and walks away...to a nearby stairwell.

187 INT. LOBBY

187

Elevator door #1 opens. The two guards are ready. Nobody steps out. While guard #2 covers him, Guard #1 carefully enters the elevator, looks around, looks up. He sees the open escape hatch, points his gun up.

GUARD #1

Awright, come on down with your hands up!

Guard #2 follows him in.

Moments later, Kersey steps silently out of the stairwell and glides past the open elevator door unseen. Both guards have their backs to him, guns trained on the elevator ceiling.

GUARD #1

You hear me? Get your ass down here!

GUARD #2

Maybe we oughtta give him a warning shot?

CUT TO:

188 INT. ROMEROS' RESTAURANT - DAY

188

We are in a restaurant owned by Jack and Tony Romero. It is closed during the day. The two Romero brothers are questioning the head accountant, while TWO BIG HOODS look on in the b.g.

JACK

He said, "Frank Zacharias says hello"?

HEAD ACCOUNTANT

Yessir, that's exactly what he said.

Jack ponders this for awhile.

(CONTINUED)

188 CONTINUED

188

JACK
Awright, take off.

The head accountant scurries away.

TONY
A million dollars worth of crack!
Who does that fuck Zacharias think
he's playing with?

JACK
It doesn't make sense. Why would
Zacharias hit us?

TONY
He's trying to push us out. Don't
you see?

JACK
But we've got a truce.

TONY
Bullshit.

JACK
You heard what he said -- he
wants to keep the peace.

TONY
I'm telling you, he's playing
us for suckers. He wants our
territory.

JACK
I don't believe it. If there's
a war, he's got as much to lose
as we do.

TONY
Come on, Jack. Open your eyes.
Zacharias is trying to jack us
up. It's either us or him.

Jack doesn't look convinced. But he does look troubled.

CUT TO:

189 EXT. HORSE STABLE - DAY

189

Nozaki comes toward the stable. A man on a horse rides
toward him. As he nears, we see it is Frank Zacharias. He
dismounts. A TRAINER leads the horse away. *

(CONTINUED)

NOZAKI

I think I know who's been giving
you trouble.

*

ZACHARIAS

Does he work for the Romeros?

NOZAKI

Not as far as I can tell. He
also killed Jerry Pulaski.

*

ZACHARIAS

Then who does he work for?

NOZAKI

I don't know.

*

ZACHARIAS

Find out. Then kill him.

NOZAKI

Hey...I don't do that.

*

Zacharias gives him a deadly look.

ZACHARIAS

You do now.

CUT TO:

190 EXT. KERSEY'S OFFICE BUILDING - NIGHT
Establishing.

190

191 INT. KERSEY'S OFFICE - LARSEN & KERSEY

191

Kersey is at his drawing board, working on a design. There
is a knock at the door.

KERSEY

Yes?

Marilyn, his secretary, comes in.

MARILYN

I'm going home, Mr. Kersey.

KERSEY

Okay. See you in the morning.

192 INT. OUTER OFFICE

192

Marilyn puts on her coat, gets her purse, leaves.

193 INT. KERSEY'S OFFICE

193

Kersey concentrates on his design.

194 INT. HALLWAY - OUTSIDE KERSEY & LARSEN OFFICES

194

Marilyn enters elevator #1. Moments after it descends, the door to elevator #2 opens...and Nozaki steps out.

*

195 INT. KERSEY'S OFFICE

195

Kersey continues to work. At the sound of his door being pushed open, Kersey looks up. Nozaki stands there, hands in his pockets.

*

NOZAKI

Hello, Mr. Kersey.

*

*

KERSEY

(surprised)

Sergeant. What can I do for you?

*

NOZAKI

I just wanted to drop by and see how you were doing...since we didn't get a chance to say hello the other night at Jerry Pulaski's.

*

*

*

*

*

Nozaki's hand is inside his coat pocket. Now he pulls out a gun with an attached silencer.

*

*

NOZAKI

You've been a very naughty boy, Mr. Kersey. You've made a lot of people unhappy. Especially Frank Zacharias. He asked me to deliver his message of distress personally.

*

KERSEY

You work for Frank Zacharias?

NOZAKI

He pays well. Being a cop's too dangerous. I'd like to take an early retirement.

*

Covering Kersey, Nozaki closes the door behind him.

*

NOZAKI

I don't have to kill you. I just want to know who you're working for. I know it's not the Romeros. So who is it?

*

KERSEY

I'm not working for anybody.

(CONTINUED)

195 CONTINUED

195

NOZAKI

Don't play games with me. I can
make this scene really painful. Or
I can walk out of here. All I need
is a name.

KERSEY

How do I know I can trust you?

Nozaki grins.

NOZAKI

Because I'm such a nice guy. But
I can be very, very mean...if I
have to be.

Suddenly there is a shot. Nozaki, stunned, drops to his
knees. There is a hole through Kersey's drawing board.
Kersey stands up, his Walther in hand.

KERSEY

So can I.

Nozaki pitches forward onto his face.

CUT TO:

196 INT. UNDERGROUND GARAGE - KERSEY'S OFFICE BLDG - NIGHT 196

An elevator door opens. Kersey peers out. No one in sight.
Kersey steps off, Nozaki's body over his shoulder.

Kersey walks to his parked Mercedes, unlocks the trunk, and
dumps the body inside...

CUT TO:

197 EXT. WATERFRONT AREA - NIGHT 197

Kersey's Mercedes parks by a deserted waterfront area. Dark
warehouses in the b.g.

Kersey takes Nozaki's body out of the trunk and dumps it into
the water.

KERSEY

You just retired.

CUT TO:

198 INT. GAME ROOM - ZACHARIAS'S HOUSE - DAY

198

Franco is talking to Zacharias.

FRANCO

Nozaki is dead. His body washed
up at San Pedro. It had to be
the Romeros.

*

ZACHARIAS

Nozaki said it was somebody else.

*

FRANCO

Who?

ZACHARIAS

I don't know. Somebody trying to
play us off against each other.

After some thought, Zacharias picks up the telephone and
dials.

ZACHARIAS

This is Frank Zacharias. Lemme
talk to Jack.

199 INT. ROMEROS' RESTAURANT

199

The telephone has been answered by one of the Romero hoods.

HOOD

It's Frank Zacharias.

Jack and Tony are at a nearby table, eating lunch. They
exchange a look. Jack gets up, takes the phone.

JACK

Yeah?

200 INT. GAME ROOM - ZACHARIAS'S HOUSE

200

ZACHARIAS

We need to have a talk.

201 INT. ROMEROS' RESTAURANT

201

JACK

Okay. But on neutral territory.

202 INT. GAME ROOM - ZACHARIAS'S HOUSE

202

ZACHARIAS
All right. Let's do it at the
Coliseum. Ten o'clock tonight.

203 INT. ROMEROS' RESTAURANT

203

JACK
We'll be there.

He hangs up. Tony gives him a questioning look.

JACK
He wants a meeting.

TONY
Shit. It's a set-up.

JACK
We'll be prepared.

204 INT. GAME ROOM - ZACHARIAS'S HOUSE

204

Zacharias hangs up, turns to Franco.

ZACHARIAS
I want heavy weapons. Just in
case.

CUT TO:

205 EXT. FIELD - THE COLISEUM - NIGHT

205

The big lights come on abruptly, illuminating the field
brilliantly.

From one side of the field come Zacharias's group. There are
fifteen of them, all heavily armed. Some carry shotguns,
others automatic weapons.

The Romero group appears at the other side of the field.
Roughly the same number, also heavily armed.

The two groups move toward each other in two facing lines.
They finally halt twenty yards from each other. Zacharias
comes forward alone from his group. He is met by Jack. The
two men face each other in a long silence.

206 EXT. STANDS

206

High in the stands, in the shadows, a figure moves. It is
Kersey.

207 EXT. FIELD

207

JACK

You wanted to talk...so talk.

ZACHARIAS

A lot of things have happened in the last week. A bunch of our guys have been killed. You had a shipment stolen. We had a shipment blown up.

JACK

Make your point.

ZACHARIAS

I think somebody's trying to play us off against each other.

208 EXT. STANDS

208

We now see that Kersey carries a rifle case. He unzips the case and pulls out a high-powered rifle with an infra-red scope. He screws a silencer into the barrel.

209 EXT. FIELD

209

JACK

What the hell are you talking about?

ZACHARIAS

Somebody wants me to go after you ...and you to go after me.

JACK

What the hell for?

Suddenly Tony charges forward.

TONY

Don't listen to his bullshit!
He's just trying to argue his way out of it!

210 EXT. STANDS

210

CLOSE ON KERSEY - He takes aim through the rifle scope.

211 EXT. FIELD

211

Tony is face to face with Zacharias.

(CONTINUED)

211 CONTINUED

211

TONY

We want our dope back, asshole!

ZACHARIAS

I don't have it!

TONY

Either you hand it over or we take it!

212 EXT. STANDS

212

CLOSE ON KERSEY - His finger edges onto the trigger.

213 EXT. FIELD

213

Tony grabs ahold of Zacharias's shirt. Zacharias shoves him away.

ZACHARIAS

Get your hands off me, you little shit!

JACK

Come on, Tony --

Jack reaches out to restrain his younger brother.

214 EXT. STANDS

214

CLOSE ON KERSEY - He pulls the trigger. There is an almost inaudible "Phhhhttt!"

215 EXT. FIELD

215

Just as Jack puts his hand on Tony's arm, he grunts and stiffens.

TONY

Jack -- ?!?

With a surprised expression, Jack drops to his knees...then pitches forward onto his face. There is a bloody hole in his back.

A frozen moment of silence. Then Tony screams:

TONY

It's a set-up!!!

(CONTINUED)

215 CONTINUED

215

Tony reaches into his coat, pulls out a gun, and starts shooting...

Zacharias dives out of the way...

Nick Franco pulls his own piece and starts blasting...

Both sides start running and shooting...

Nick Franco takes out two of Romero's hoods...

Tony Romero shoots Nick Franco in the face...

216 EXT. STANDS

216

CLOSE ON KERSEY - He watches what happens on the field dispassionately...

217 EXT. FIELD

217

A Zacharias hood fires a pump shotgun, killing several Romero hoods...

A Romero hood with an Uzi blows away three Zacharias men...

Zacharias, in fear for his life, scurries across the field, toward an exit...

Tony Romero sees him running and takes aim...

218 EXT. STANDS

218

CLOSE ON KERSEY - He sights in on Tony and fires...

219 EXT. FIELD

219

Tony is hit in the back and skids across the turf on his face, dead...

The shoot-out between the rest of the hoods continues...

Zacharias continues running. He's almost reached the exit...

220 EXT. STANDS

220

CLOSE ON KERSEY - He takes careful aim...and squeezes the trigger...

221 EXT. FIELD

221

Zacharias is hit in the leg. He goes down...

The last remaining Romero hood and last Zacharias hood are shooting at each other with handguns. Each kills the other...

The echo of shooting dies away. The field is silent, littered with bodies. There is no movement, except...

Frank Zacharias grunts in pain as he tries to stand up. His leg collapses under him and he rolls on the turf again in agony...

222 EXT. STANDS

222

Kersey rises from his shooting position and moves down toward the field...

223 EXT. FIELD

223

Zacharias tries to get up again...but can't. And now, across the field he sees:

The figure of Kersey...coming toward him...

Zacharias strains to see who it is. As Kersey nears, he realizes he doesn't know him. He tries to crawl to the exit...

Kersey throws away his rifle. He reaches inside his coat and takes out a .45 automatic...

Zacharias nears the exit...

Kersey takes aim -- fires --

Zacharias screams as the bullet shatters his elbow. He collapses on the ground.

Kersey walks up, stands over him. Zacharias looks up at him through a mist of pain.

ZACHARIAS

Who...are...you...?

KERSEY

The man who set you up.

Zacharias looks at Kersey in disbelief.

(CONTINUED)

223 CONTINUED

223

ZACHARIAS

Why...?

Kersey reaches into his pocket...takes out a photograph...and drops it on the ground in front of Zacharias.

Zacharias looks down at the photo, blinks. His vision is blurry.

The photograph comes into focus. It is Eric.

Zacharias stares at the photo for a long time, then looks back at Kersey.

ZACHARIAS

I don't know...who he is...

KERSEY

I do.

He aims the .45 at Zacharias's head.

EXTREME LONG SHOT OF KERSEY - from high in the stands. The sound of a shot. Zacharias jerks, is still. The shot echo fades. Kersey turns and walks away. We HOLD this SHOT for a long time, then...

CUT TO:

224 INT. FRONT ROOM - KERSEY'S HOUSE - DAY

224

In the f.g. is a telephone on a table. In the b.g., the television is on. We are seeing coverage of the shoot-out in the coliseum. We catch images of bodies on stretchers, police cars, ambulances.

NEWSCASTER'S VOICE

...An incredible orgy of violence erupted at the Coliseum last night, when a drug deal between two rival Los Angeles gangs apparently went wrong. Police found thirty-one bodies in what they describe as the most brutal incident of drug-related violence in this city's history. Among the dead were known drug figures Frank Zacharias, and Jack Romero and his brother, Tony Romero. Police say that these two gangs controlled virtually all of the drug traffic in southern California...

The telephone starts to ring. Kersey appears, turns off the TV, and picks up the phone.

(CONTINUED)

224 CONTINUED

224

KERSEY

Hello?

225 INT. CORPORATE OFFICE

225

Nathan White is seated at his desk, holding a newspaper. The headline reads: "SHOOT-OUT IN COLISEUM."

WHITE

I've been reading about the job you did. Congratulations.

INTERCUT the following conversation:

KERSEY

At least Zacharias and the Romeros won't be killing kids with crack anymore.

WHITE

We made a bargain. You did your part, now it's my turn. Two hundred thousand dollars.

KERSEY

I'm not interested in the money.

WHITE

Two hundred thousand dollars?

KERSEY

What I did was for personal reasons.

WHITE

All right. But there is something I'd like to talk to you about. Why don't we meet at the merry-go-round in Griffith Park...say eight o'clock?

KERSEY

I'll be there.

CUT TO:

226 EXT. CHILDREN'S PARK - GRIFFITH PARK - NIGHT

226

Kersey's car is parked near the merry-go-round. Kersey stands beside the car, waiting. He checks his watch.

(CONTINUED)

226 CONTINUED

226

Now White's black limousine appears and stops thirty feet away. The chauffeur gets out, opens the rear passenger door.

Kersey walks over to the limousine. He peers into the back seat. It is empty.

KERSEY

Where's White?

CHAUFFEUR

I'm to take you to him.

KERSEY

I thought he was going to meet me here.

CHAUFFEUR

He had some important business to take care of.

Kersey frowns, then gets in.

227 INT. LIMOUSINE

227

The chauffeur closes the door. But, instead of getting back behind the wheel, he turns and walks away, into the darkness.

KERSEY

Hey!

Kersey tries to open the door...but it won't unlock. He tries it again...still no good. He slides across to the other door and tries it. It won't open either. Kersey slides back to the first door. He sees the chauffeur continue to walk away.

228 EXT. CHILDREN'S PARK

228

Another car approaches out of the darkness. The chauffeur gets in on the passenger side. The car pulls around and drives past the limousine.

229 INT. LIMOUSINE

229

Kersey now knows there's clearly something wrong. He yells and pounds on the door, but it won't open. He leans over the front seat and tries the front door. It won't open.

Now Kersey pulls out his gun and fires through the rear passenger window, shattering it.

230 EXT. CHILDREN'S PARK

230

Kersey punches the glass out of the window and crawls through it. He hits the ground and comes up running. He gets maybe twenty feet...when the limousine explodes behind him. Kersey skids onto the ground. The night sky is filled with blazing chunks of metal.

Kersey slowly gets up and watches the remains of the limousine burn...

CUT TO:

231 INT. NEWSPAPER OFFICE - NIGHT

231

Karen is hard at work on her story. The phone rings.

KAREN

(answers it)

Karen Sheldon.

232 EXT. TELEPHONE BOOTH

232

The caller is Jesse.

JESSE

Yeah, this is Jesse. Listen...I've got some information I think you'll be real interested in. It's about that shoot-out at the Coliseum last night.

INTERCUT their conversation:

KAREN

What about it?

JESSE

What do you think I am, the Answer Man? This is going to cost you. I want five grand.

KAREN

For that kind of money, it better be some kind of story.

JESSE

Oh, it is. You better believe it is.

CUT TO:

233 EXT. NATHAN WHITE'S MANSION - NIGHT

233

CLOSE ON a hand pounding on the front door. Silence. Then the hand pounds again.

In a few moments the door is opened by an angry BUTLER. He glares sternly at the intruder...who is Kersey.

BUTLER

How did you get past the front gate?

KERSEY

I climbed over it.

BUTLER

This happens to be private property!

KERSEY

Tough. I want to see White.

BUTLER

Mr. White is not available...

The butler starts to close the door. Kersey blocks it with his foot and jams his gun into the butler's face.

KERSEY

He is to me.

The butler's eyes widen.

234 INT. MAIN HALL

234

At gunpoint, the butler leads Kersey up the stairs and down the second floor hall.

235 INT. LIBRARY

235

The door opens...and the butler comes in, followed by Kersey. A MAN IN A WHEELCHAIR, with his back to them, is taking a book out of a bookcase. Hearing their entrance, he wheels around. He is in his late fifties, balding, with glasses. We have never seen him before.

BUTLER

Excuse me, Mr. White. He has a gun.

The old man sees Kersey's gun.

(CONTINUED)

235 CONTINUED

235

OLD MAN
What's the meaning of this?

KERSEY
I said I wanted to see Nathan
White.

OLD MAN
I am Nathan White! Who the hell
are you?

For a moment Kersey is totally befuddled.

KERSEY
You're Nathan White?

OLD MAN
I ought to know my own name!

KERSEY
Then who was the man I met here
last week?

OLD MAN
There was no one here last week!
I've been in Europe for three
months!

CLOSE ON KERSEY - What the hell is going on here?...

CUT TO:

236 EXT. ALLEY - NIGHT

236

Jesse stands at the mouth of an alley, waiting anxiously. A car pulls up. The driver is Karen. Jesse gets into the passenger seat.

237 INT. KAREN'S CAR

237

Jesse looks expectantly at Karen.

JESSE
You bring the cash?

KAREN
I've got it.

JESSE
Where is it?

(CONTINUED)

237 CONTINUED

237

KAREN
Five thousand is a lot of money.
I want to know what the story is
first.

Jesse hesitates.

JESSE
That shoot-out at the Coliseum
last night. It was a set-up.

KAREN
What do you mean?

JESSE
It was a scam. Somebody wanted
those guys dead. I know who set
it up...and who did it.

KAREN
Who?

Jesse holds out his hand.

JESSE
Money first.

CUT TO:

238 EXT. KERSEY'S HOUSE - NIGHT

238

Kersey parks his Mercedes in the driveway, gets out, goes up
the front steps. As he inserts his key in the door and opens
it...there is an abrupt sound of a siren behind him. Kersey
turns --

A police squad car squeals up to the curb. TWO UNIFORMED
COPS jump out and train their guns on Kersey.

COP #1
Freeze! Hands up!

Kersey raises his hands. The two cops approach.

KERSEY
What's going on?

Cop #2 spins Kersey around, pushes him against the wall. He
quickly frisks him...and finds Kersey's gun.

COP #2
Well well well.

(CONTINUED)

238 CONTINUED

238

KERSEY

You mind telling me what this
is all about?

COP #2

You're under arrest, Mr. Kersey.

KERSEY

What for?

COP #2

Murder.

CUT TO:

239 INT. POLICE CAR - MOVING - NIGHT

239

Kersey is in the back seat, hands cuffed in front of him.
The two cops are in the front. The driver is Cop #1. There
is a wire grating separating the front from the rear.

KERSEY

You mind telling me who I'm
supposed to have killed?

COP #2

The homicide detectives downtown
will explain it to you.

Kersey looks out at the passing streets with a frown.

KERSEY

If we're going downtown, how
come we're going south?

COP #1

Why don't you just shut up?

Kersey lapses into silence. But he's suspicious now.
There's something wrong here.

KERSEY

(to cop #2)

Hey, don't I know you from
somewhere? Didn't you used
to work down at the Sunset
Station?

COP #2

Could be.

KERSEY

Yeah, that's what I thought.

(CONTINUED)

239 CONTINUED

239

Kersey leans back...and suddenly starts kicking at the wire grating that separates back from front, at the point behind Cop #1's head.

COP #1

Hey -- what the --

Kersey keeps kicking as hard as he can. The grating comes loose...and he manages to kick Cop #1 in the back of the head. Cop #1 smashes forward into the steering wheel and loses control of the car --

240 EXT. STREET

240

The police car swerves wildly, goes across the center divider, caroms off of the side of a parked car, and flips over onto the roof.

When the car comes to a rest, Kersey crawls out of the now-shattered rear passenger window. Cop #1 is unconscious, but Cop #2 crawls out through his window, trying to pull his gun from its holster. Kersey kicks the cop's hand away and grabs the pistol with his own cuffed hands. He kneels over Cop #2 and pushes the gun barrel into the cop's face.

KERSEY

There isn't any Sunset Station!
You guys aren't cops! Who the
hell sent you?

COP #2

Shove it.

KERSEY

Who was it? Who set me up?

The cop refuses to talk. Kersey cocks the hammer. Still no response.

Just then, Kersey hears the sound of an approaching siren. He's got to get out of there. He lowers the hammer, backs away from Cop #2, and runs off into the darkness...

CUT TO:

241 EXT. KERSEY'S HOUSE - NIGHT

241

A car pulls up. Karen gets out. She sees Kersey's car in the driveway. Goes up the front steps. The front door is still slightly open. She pushes it open.

(CONTINUED)

241 CONTINUED

241

KAREN

Paul?

No answer. She goes in.

242 INT. FRONT ROOM

242

Karen looks around. There's no sign of Kersey.

KAREN

Hello?

She moves on to:

243 INT. HALLWAY

243

Karen comes down the hallway.

KAREN

Paul?

She stops at his study door. She knocks.

KAREN

Hello?

Nothing. She opens the door and goes in.

244 INT. STUDY

244

Karen comes in and sees:

The two photo-organization charts, of the Zacharias and Romero gangs.

Karen's eyes widen.

CUT TO:

245 EXT. TELEPHONE BOOTH - STREET CORNER - NIGHT

245

Kersey steps into a phone booth. He takes out his wallet, extracts a piece of paper.

CLOSE ON THE PAPER - It says: "Nathan White - 928-7905."

Kersey deposits some coins and dials. Eventually:

WHITE'S VOICE

Hello?

(CONTINUED)

245 CONTINUED

245

KERSEY
Who the hell are you?

A pause.

WHITE'S VOICE
You're a dead man, Kersey. No
matter where you run or hide...
you're dead. Just like Eric.

KERSEY
What about Eric?

WHITE'S VOICE
You figure it out.

Click. Kersey slowly puts down the phone. His eyes are
slits.

CUT TO:

246 INT. STUDY - KERSEY'S HOUSE - NIGHT

246

On Kersey's desk, Karen has found a series of newspaper
clippings about the killings of the various gang members.

She opens a drawer. Inside are more clippings. These are
about the vigilante. As she takes them out, there is a noise
o.s. Startled, Karen looks up --

Kersey stands in the doorway, gun in hand, a bit
battered-looking.

KAREN
Paul!

KERSEY
What're you doing here?

Karen holds up the clippings.

KAREN
I came to find out if this was
true.

Before Kersey can speak, outside we hear the sound of
screeching tires. Kersey looks around, hurries out.

247 INT. FRONT ROOM

247

Kersey moves to the front window, peers out past the curtain.

248 EXT. HOUSE

248

KERSEY'S POV - A dark car has just pulled up across the street and THREE ARMED MEN, wearing stocking masks, are headed toward the house. One has a shotgun; the other two carry pistols.

249 INT. FRONT ROOM

249

Karen comes up behind Kersey.

KAREN

What is it?

KERSEY

Men with guns.

He quickly bolts the front door, then grabs Karen's hand and drags her through the door leading to the garage.

250 INT. GARAGE

250

Kersey closes the door behind them, locks it, waits. The garage is almost pitch black.

251 INT. FRONT ROOM

251

The front door is kicked open. The three men burst in, guns ready. Seeing no one, they move toward the rear of the house.

252 INT. GARAGE

252

Kersey listens for the sound of retreating footsteps. He presses a wall button. The garage door opens.

253 EXT. KERSEY'S HOUSE

253

Kersey and Karen come out of the garage. Kersey gives Karen the keys to his Mercedes. While she silently gets behind the wheel, he crosses the street to the gunmen's car...

254 INT. STUDY

254

The three gunmen come into the study, see it empty...

255 EXT. KERSEY'S HOUSE

255

Karen guns the engine of the Mercedes, backs down the driveway with a squeal of tires...

256 INT. KITCHEN

256

The gunmen hear the sound of the car, take off toward the front of the house...

257 EXT. KERSEY'S HOUSE

257

Kersey jumps in beside Karen. She roars off. Seconds later, the three gunmen tear out of the house...to see the Mercedes skid around the corner. The front hood of their own car is up...and there are electrical wires everywhere...

CUT TO:

258 INT. MERCEDES - PARKED IN AN ALLEY - NIGHT

258

Kersey and Karen talk.

KAREN

I know about the shoot-out at the Coliseum. I also know that you're the vigilante.

Silence.

KAREN

It's true, isn't it?

Silence.

KERSEY

Says who?

KAREN

One of my sources.

Silence.

KERSEY

What else did he tell you?

KAREN

He also said that you were being used by the man you worked for.

Kersey stiffens.

KERSEY

Who is it?

(CONTINUED)

KAREN

A big Canadian drug dealer who wanted to take over L.A. and remove the competition. But he didn't want to get involved in a gang war. So he set up the best hitman in L.A. to do it for him...the vigilante.

KERSEY

And now he wants me dead.

Silence.

KERSEY

You've got your story. What're you going to do with it?

KAREN

I don't know.

(beat)

Before Eric died...I saw things differently. Now...

Kersey nods.

KERSEY

The man who set me up. What's his name?

KAREN

I don't know. My source wouldn't tell me.

KERSEY

Could he find out?

KAREN

Maybe. If I offered him enough money.

Silence.

KERSEY

I think he killed Eric.

KAREN

(incredulous)

What? Why?

(CONTINUED)

258 CONTINUED

258

KERSEY
To get me to work for him.
(beat)
Will you help me?

Karen's expression hardens with anger...

CUT TO:

259 INT. BUS STATION - NIGHT

259

Through the glass door of a telephone booth, we see Karen on the phone. She hangs up, exits.

260 EXT. BUS STATION

260

Karen climbs into Kersey's Mercedes.

261 INT. MERCEDES

261

Kersey is waiting behind the wheel.

KERSEY
Well?

KAREN
He says he'll meet me in the
parking lot of the Beverly Center.
Alone. In two hours.

KERSEY
I want to talk to him, too.

KAREN
He says he'll only talk to me.

KERSEY
That's what he thinks.

Kersey starts the car, shifts into gear.

CUT TO:

262 OMIT

262

263 EXT. BEVERLY CENTER - NIGHT 263
Establishing.

264 INT. 3RD LEVEL - GARAGE 264
The Mercedes pulls up the ramp and parks. At this time of night there are very few cars left.

265 INT. MERCEDES 265
Karen is the driver. Kersey is in the back seat, hidden on the floor.

KAREN
I'm supposed to park by the elevator.

266 INT. 3RD LEVEL 266
The Mercedes parks near the elevator.
Across the garage, the lights of a parked red car flash on and off, on and off.

267 INT. MERCEDES

267

Karen sees this happen.

KAREN
That's the signal.

268 INT. 3RD LEVEL

268

Karen gets out of the Mercedes, heads across the garage.

269 INT. MERCEDES

269

Kersey edges up just enough to watch Karen over the front seat. He has a .45 automatic.

270 INT. 3RD LEVEL

270

Karen approaches the red car. She goes around to the passenger side, opens the door.

Jesse is behind the wheel. From his expression, we can tell that something is wrong.

Suddenly White leans forward from the back seat, a gun in his hand.

WHITE
Glad you could make it.

And now two black vans roar out of the darkness and skid to a halt in front of the red car.

Karen stumbles away...into the waiting arms of Nathan White's chauffeur, who has just gotten out of the first van. Before she can pull back, he puts a gun to her head.

WHITE
Jesse here's got a big mouth.

The three armed hoods we saw at Kersey's house get out of van #1, and FOUR MORE HOODS get out of van #2.

271 INT. MERCEDES

271

Kersey's view is blocked by the vans, but he knows it's all going wrong.

272 INT. 3RD LEVEL

272

White and Jesse get out of the red car.

WHITE
(to Karen)
Where is he?

She doesn't answer. He backhands her across the face.

273 INT. MERCEDES

273

Kersey quickly moves to the passenger door away from the vans and slips out.

274 INT. 3RD LEVEL

274

ACROSS THE GARAGE - White moves out into the open. His eyes search the darkness. He knows Kersey is out there somewhere.

WHITE
Kersey! I've got your girlfriend
here!

White nods to the chauffeur, who drags her into view.

WHITE
Why don't you join us?

Silence.

KERSEY - In a crouch, Kersey moves around to the Mercedes trunk and eases it open. He reaches inside. We see him pulling something out...some sort of weapon...

ACROSS THE GARAGE - White looks at Hoods #1 and #2. (These are two of the men from Kersey's house.) They bring Jesse over to White, holding him tightly.

WHITE
This is what I'm going to do
to your girlfriend if you don't
come out!

Hood #3 appears with a briefcase and puts it on the hood of the red car. He opens it. Inside are bags of cocaine. He takes a bag and tears it open.

Now Hoods #1 and #2 force Jesse to his knees, push his head back, and force open his mouth. Hood #3 pours cocaine into Jesse's mouth until it flows out and covers his face. The two hoods holding Jesse then force him to swallow. The

(CONTINUED)

274 CONTINUED

274

moment he swallows, Hood #3 fills his mouth again. Jesse struggles, but is helpless...

Karen watches in horror...

IN THE SHADOWS - Kersey watches silently.

ACROSS THE GARAGE - Hood #3 fills Jesse's mouth again. His captors make him swallow again. Finally they let him go. Choking and coughing, Jesse collapses on the ground. He clutches his throat. He's having trouble breathing. He tries to get up, can't. He rolls on the ground, moaning and groaning. He goes into convulsions.

White watches Jesse's agony with glee. Karen is horrified.

Finally Jesse rolls over and dies hideously.

White looks out into the darkness.

WHITE

Kersey! You want me to do the same thing to her?

Silence. White then points to the Mercedes, and orders Hoods #1, #2 and #3 to go check it out. The three men move toward the Mercedes. Two have Uzis, the other a shotgun. They move quickly and professionally, like soldiers.

AT THE MERCEDES - As the three near the Mercedes, the two with Uzis open fire. They blast the car to pieces, shattering windows, headlights, grille. Anything inside would be dead.

Then they jack in fresh clips and approach. One yanks open the driver's door. The car is empty. Another sees the trunk is slightly open. He moves around to cover it...and fires a long burst into the trunk. When he's finished, the one with the shotgun drags open the trunk. It, too, is empty.

IN THE SHADOWS - thirty feet away, we see Kersey. He's holding an XM70 automatic assault rifle with a 30mm multi-shot grenade launcher attachment. He aims and fires the grenade launcher.

WHAAAAA-BOOOOOOMMMMM!!!!!! The Mercedes explodes in a fierce ball of fire...taking the three hoods with it.

AT THE VAN - White and the others are stunned by the explosion.

KERSEY - Unseen by White's men, he scurries to another hiding place.

(CONTINUED)

274 CONTINUED

274

AT THE VAN - White orders two more men to go searching for Kersey. HOODS #4 and #5, move off toward the spot from which Kersey fired the first grenade.

ON THE TWO HOODS - By the time they reach the spot, he's gone. They look at each other. A noise behind them. They spin...

...but Kersey isn't there. Again a look at each other. They move forward. And as they move...we see Kersey, above them, crouched in a section of the vaulted concrete ceiling, hidden from their view.

KERSEY

Looking for somebody?

As they spin, Kersey opens fire and blasts them away.

AT THE VAN - White hears the shooting. He waits for his men to reappear. When they don't, he begins to look nervous. He only has three men left: the chauffeur and HOOD #6 and HOOD #7.

HOOD #6

Man, I'm getting outta here!

HOOD #7

Me, too!

WHITE

You work for me, goddamnit!

The two hoods swivel and aim their guns at White.

HOOD #6

We quit.

Still covering him, they get into one of the vans and back away.

THE VAN - speeds toward the down-ramp...

KERSEY - We see him hidden behind a concrete column, aiming the XM70...

THE VAN - As it nears the down-ramp, a grenade hits it. It erupts violently, spraying fiery pieces of metal in every direction.

ON WHITE - He watches ashen-faced as the van disintegrates. He then grabs Karen from the chauffeur and, holding an Uzi to her head and dragging her with him, White backs away, along the wall of the garage. The chauffeur follows.

(CONTINUED)

274 CONTINUED

274

They finally reach an elevator. White punches the button. Moments later, the door opens. White drags Karen inside. The chauffeur follows.

275 INT. ELEVATOR

275

White presses a button. The door closes.

276 INT. 3RD LEVEL

276

AT THE RED CAR - Kersey closes the briefcase full of dope that is sitting on the car hood and hurries away with it.

277 INT. 2ND SHOPPING LEVEL - BEVERLY CENTER

277

The elevator door opens. White pushes Karen out into the closed mall. The chauffeur follows.

Suddenly a SECURITY GUARD appears.

SECURITY GUARD

Hey -- !!!

He reaches for his holstered gun. White spins and blasts him.

278 INT. STAIRWELL

278

Kersey follows down the stairs. He has the briefcase and the XM70.

279 INT. 2ND SHOPPING LEVEL

279

White, Karen and the chauffeur head down an escalator, which is not moving, to the next level.

280 INT. 1ST SHOPPING LEVEL

280

At the next level, White pushes Karen along.

281 INT. 2ND SHOPPING LEVEL

281

Above them, at the railing of the 2nd level, we see Kersey following. He is holding back, trying not to be seen.

282 INT. 1ST SHOPPING LEVEL 282

As White, Karen and the chauffeur pass various stores, White tries each door...but they're all locked.

283 INT. 2ND SHOPPING LEVEL 283

Kersey continues to follow.

284 INT. 1ST SHOPPING LEVEL 284

The chauffeur sees Kersey above them. He steps out into the open and fires a burst from his Uzi.

285 INT. 2ND SHOPPING LEVEL 285

Kersey ducks back as bullets erupt around him. The window of a men's clothing store behind him shatters.

286 INT. 1ST SHOPPING LEVEL 286

The chauffeur continues to fire until his weapon is empty. Then he jacks out the clip and starts to slip in a fresh one...

287 INT. 2ND SHOPPING LEVEL 287

Kersey rises, XM70 in hand, aims at the chauffeur, and fires...

288 INT. 1ST SHOPPING LEVEL 288

The chauffeur is hit with a grenade and quite literally explodes.

As this happens, White ducks instinctively. Karen manages to yank away from White and shove him backwards at the same time. She runs.

White regains his balance and is about to shoot her...

289 INT. 2ND SHOPPING LEVEL 289

Above, Kersey aims down and fires a burst of automatic fire.

290 INT. 1ST SHOPPING LEVEL

290

Bullets pepper around White. He is hit in the left arm. Stunned, bleeding, he runs.

He reaches the door to the men's bathroom...

291 INT. 2ND SHOPPING LEVEL

291

Kersey fires another burst.

292 INT. 1ST SHOPPING LEVEL

292

White dives through the door, into the men's bathroom.

293 INT. 2ND SHOPPING LEVEL

293

Kersey runs to a nearby escalator, hurries down the steps. He still carries the XM70 and the briefcase.

294 INT. MEN'S BATHROOM

294

Clutching his bleeding arm, White backs away from the door, covering it with his Uzi.

295 INT. 1ST SHOPPING LEVEL

295

Karen watches as:

Kersey moves toward the men's bathroom. Nearby is a janitor's cart, with a long-handled broom on it. Kersey sees the broom, grabs it.

Kersey approaches the men's bathroom.

296 INT. MEN'S BATHROOM

296

White hears Kersey's approaching footsteps. He fires a burst through the door.

297 INT. 1ST SHOPPING LEVEL

297

Bullets blast through the door. Kersey ducks back against the wall next to the door. When the gunfire stops, Kersey shoves the long-handled broom through the bathroom door handle, wedging the door shut.

298 INT. MEN'S BATHROOM

298

White tries to fire another burst...but he is out of bullets.

298A INT. 1ST SHOPPING CENTER

298A

Next to the men's bathroom is a door marked "MAINTENANCE."
Kersey pushes through this.

299 INT. MAINTENANCE ROOM

299

Kersey comes into a narrow room, filled with various
janitorial supplies and pieces of maintenance equipment.

Kersey finds a fan housing in the wall. He pulls off the
housing.

KERSEY'S POV - Once the housing is removed, there is a fan
mounted inside the wall. Past this is a grill, and through
the grill we see into the men's bathroom. We see White
moving around the bathroom.

Kersey now opens the briefcase, pulls out the three remaining
bags of cocaine, and pours them into the fan opening.

300 INT. MEN'S BATHROOM

300

White moves back to the door and tries to open it...but finds
it jammed.

301 INT. MAINTENANCE ROOM

301

Kersey pushes the fan housing back into place. Then he
switches on the fan.

302 INT. MEN'S BATHROOM

302

At the sound of the fan, White whirls...

A cloud of white blows out of the fan housing and quickly
starts to fill the bathroom.

White starts to cough from the white smoke. He pulls out a
handkerchief and holds it to his mouth.

The white cloud continues to blow into the bathroom.

Coughing and choking, White tries to open the door again. He
throws his weight against it.

(CONTINUED)

302 CONTINUED

302

The room is now filled with a white cloud.

Nathan White claws helplessly at the door.

303 INT. 1ST LEVEL

303

The bathroom door rattles, but is jammed tightly shut with the broom handle.

304 INT. MEN'S BATHROOM

304

White crumples to his knees. He gasps for air...but can't breathe. He collapses on the floor and dies...

305 INT. 1ST LEVEL

305

Kersey and Karen throw their arms around each other. She holds him tightly, tightly...

CUT TO:

306 EXT. LOS ANGELES AIRPORT - DAY

306

A jet liner taxis across the tarmac.

307 INT. LOUNGE AREA - MAIN TERMINAL

307

Kersey is saying goodbye to Karen.

KAREN

I wish you'd change your mind.

KERSEY

It's time for me to move on.

KAREN

Why?

KERSEY

It's time.

Her eyes search his.

KAREN

I love you.

KERSEY

Even knowing who I am?

(CONTINUED)

307 CONTINUED

307

KAREN

I'd never tell.

He gives her a gentle smile.

KERSEY

I have to go.

KAREN

Maybe I'll come to see you in
San Francisco sometime.

(she grins)

We can go hunting together...

He gives her a surprised look. She shrugs.

KAREN

There are lots more out there.
Somebody's got to get them.

Kersey backs away...and joins the line to board his plane.

Karen watches him go with a smile.

Kersey reaches the head of the line. The STEWARDESS checks
his boarding pass and lets him through. Just before he goes
through the door, Kersey turns for one final look at Karen.
He gives her a parting smile...then makes a little gun with
his hand and points it at her. FREEZE FRAME...and...

FADE OUT.

THE END