

PRODUCER: NEAL MORITZ  
PRODUCER: VIN DIESEL  
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EXEC PRODUCER: AMANDA LEWIS  
EXEC PRODUCER: SAMANTHA VINCENT

FAST 5

By

Chris Morgan

Based on the four Universal motion pictures entitled "The Fast and the Furious", "2 Fast 2 Furious", "The Fast and the Furious: Tokyo Drift", "Fast and Furious" as well as all materials from which these movies were based

WHITE SHOOTING DRAFT: 6/16/10

Revised:

Blue 6/18/10  
Pink 7/7/10  
Green 7/15/10  
Goldenrod 7/16/10  
Buff 7/23/10  
Salmon 7/27/10  
Cherry 8/2/10  
Tan 8/4/10  
2nd White 8/6/10  
2nd Blue 8/9/10  
2nd Pink 8/13/10  
2nd Yellow 8/17/10  
2nd Green 8/19/10  
2nd Goldenrod 8/21/10  
2nd Buff 8/25/10  
2nd Salmon 8/26/10  
2nd Cherry 9/3/10  
2nd Tan 9/7/10  
3rd Blue 9/7/10  
3rd Pink 9/9/10  
3rd Yellow 9/23/10  
3rd Green 10/7/10  
3rd Goldenrod 10/12/10  
3rd Buff 10/13/10  
3rd Salmon 10/14/10  
3rd Cherry 10/19/10  
3rd Tan 11/02/10

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OPEN ON:

1 A BEAUTIFUL AERIAL SHOT OF RIO DE JANEIRO - ESTABLISHING 1

The "Marvelous City" looks like something out of a dream. Ipanema... Copacabana... Sugarloaf Mountain... Few places on Earth are as beautiful.

SUPER: Rio de Janeiro, Brazil.

Now PUSH IN, past the postcard view of paradise, down into the dark underbelly of Rio, where we FIND a CAR arriving in the city. CLOSER, it's a '72 NISSAN SKYLINE. The vehicle is beaten to shit. Clearly run hard and on its last legs. \*

2 SERIES OF SHORT, IMPRESSIONISTIC SHOTS - OVER CREDITS 2

-- INT. SKYLINE. BRIAN is driving. MIA dozes next to him, head against the window. They look nothing like we remember them. Their clothes are dirty. Torn. Their faces tired. Worn with worry. Exhausted. Life on the run has been hard. \*

Brian checks the rearview with concern. Sees a POLICE CAR coming up behind them. Tenses. Mia rouses, notices too. Nervously, they both hold their breath...

...and only when the cop car continues on past do they relax.

-- The shots continue, Brian and Mia's car passing through some of the darkest, roughest neighborhoods in all of South America. Young gangs roam the streets. Watch the Skyline driving by. \*

The threat is palpable.

Eventually, they arrive at the base of a favela (shantytown). The roads are too narrow for a vehicle, so they have to leave the Skyline and continue on foot up the hillside. \*

BRIAN

Looks like we're walking.

-- Brian and Mia walk up through the favela's winding, maze-like paths. The poverty here is incredible. No running water. No electricity. Homes made from scavenged materials.

MIA

You sure this is the place..?

Brian just keeps walking.

-- Brian and Mia are continuing through the cramped, City of God urbanscape, when they notice a SILHOUETTE on the rooftop. Someone watching them in the moonlight.

(CONTINUED)

CONTINUED:

The Silhouette paces them on the rooftop. Then WHISTLES. Moments later, another FIGURE appears in the alleyway a block ahead. Then another, from a side street. Closer.

More whistles, coyotes honing in on prey. Something bad is about to go down. Mia looks to Brian, worried.

MIA (CONT'D)

Brian...

BRIAN

I know.

(turning back)

C'mon, we're out of here --

\*  
\*  
\*  
\*  
\*

But three more men BLOCK the way they came. All around, the men slowly close the noose. Flashing PISTOLS in their waistbands.

The men surround them, eying Mia hungrily. Brian pulls her closer, intending to defend her to the death. And just as the scene is about to explode into violence --

VOICE (OS)

Whoa, whoa-- Facil, comaradas.

VINCE (Matt Schulze; Dom's blood-brother from *TFATF*) appears.

VINCE (SUBTITLE; PORTUGUESE)

-- she's with me.

Vouching for them, the men lower their guns.

MIA

Vince!

Mia moves to him. Hugs him.

VINCE

Mia.

Vince looks coldly at Brian.

VINCE (CONT'D)

Buster.

EXT. FAVELA

Vince leads them deeper into the shantytown.

BRIAN

Is Dom here yet?

VINCE

Nah.

(CONTINUED)

3

CONTINUED:

3

Mia looks worried.

MIA

When was the last time you heard  
from him?

VINCE

Couple weeks ago. Up in Ecuador,  
somewhere. Don't worry, he'll turn  
up.

MIA

(fearful)  
I knew we should've stuck together.

VINCE

(to Brian)  
Feels different, huh?

BRIAN

What's that?

VINCE

Being on the other side of the  
Wanted poster.

Brian doesn't answer. Turns to Mia, who's still thinking  
about her brother.

BRIAN

(reassuring)  
He'll make it.

Just then, they arrive at Vince's home -- a ramshackle one-  
room apartment in the heart of the favela.

4

INT. VINCE'S HOME - CONTINUOUS

4

Inside, Vince's wife, ROSA, stands holding their six-month  
old baby, NICO. Vince introduces them. \*

\*

\*

VINCE

This is my wife, Rosa. And our  
son, Nico.

There's a tenderness, and a gentleness, to Vince toward his  
wife and son that we've never seen in him before. \*

\*

\*

MIA (SUBTITLED; PORTUGUESE)

He's beautiful.

Rosa blushes. Takes Mia's hand.

ROSA (SUBTITLED)

Come. You must be hungry.

7/16/10

3.

5 INT. VINCE'S HOME - FAVELA

5

Vince and Rosa sit around a makeshift table in silence, watching as Brian and Mia devour a meagre meal. Clearly, they haven't eaten in awhile.

As Vince and Rosa share a look, DISSOLVE TO --

A6

SAME SHOT - LATER

A6

Mia is playing with the baby. After a moment, Rosa comes up. \*

ROSA (SUBTITLE) \*  
Time for bed, little one. \*

MIA (SUBTITLE) \*  
Can I bring him? \*

ROSA (SUBTITLE) \*  
(smiles and nods) \*  
Of course. \*

As Mia scoops up the baby, at the table, Vince shrugs out of his overshirt and Brian sees how HORRIBLY-SCARRED his right arm is (from the robbery gone wrong at the end of TFATF). \*

There's a moment of awkward, uneasy silence. Then --

BRIAN \*  
So why Rio? \*

VINCE \*  
You mean after you screwed everything up in L.A.? \*

Vince cuts a look at Brian. Then laughs. \*

VINCE (CONT'D) \*  
Where else was I gonna go? \*  
(shrugs) \*  
Ended up freefalling through South \*  
America, hitting every shithole on \*  
the way down. Would've kept on \*  
going...if not for Rosa. \*

Vince glances at the women as they exit the room with Nico. His voice, and his expression, soften. \*

VINCE (CONT'D) \*  
Amazing how quickly a hellhole can \*  
become a home. \*

B6

INT. VINCE'S HOME - BEDROOM - SAME TIME

B6

We can hear Vince and Brian talking in the other room as Rosa tucks her sleeping baby into his crib and begins singing him to sleep. Mia stands in the doorway behind, watching, when suddenly she turns and moves O.S... \*

B6 INT. VINCE'S HOME - MINUTES LATER B6 \*

The baby asleep, Rosa closes the bedroom behind her, but as she's walking back toward the main room, she catches a glimpse of Mia kneeling against the toilet in the bathroom, clearly sick. \*

C6 INT. BATHROOM - MOMENTS LATER C6

When Mia finally recovers, she stands and looks at herself in the mirror, pale-faced and sheened in sweat -- and NOTICES Rosa in the doorway behind her.

Vince's wife offers a cool towel...and a sympathetic, knowing look.

ROSA (SUBTITLED)  
Does he know?

Mia shakes her head. Overwhelmed. Trying not to cry...

D6 INT. VINCE'S HOME - MAIN ROOM - MINUTES LATER D6

Brian and Vince are talking when Mia returns.

VINCE  
So listen... There's a job coming up.

(MORE)



D6 CONTINUED:

VINCE (CONT'D)

I was hoping Dom was gonna be here  
by now, but this one's clean enough  
we could do it without him.

Brian hesitates. Looks to Mia. Vince continues.

VINCE (CONT'D)

It's a good gig. Couple high-end  
cars. Guy I know is putting  
together a team to swipe 'em.  
(looks to them)  
Just need a few more willing  
bodies.

\*

BRIAN

(torn)  
I don't know, man...

VINCE

Look, the way the car scene is down  
here, we can unload 'em quick.  
It's easy money.  
(drains his beer)  
And from where I'm standin'...  
looks like you both could use the  
payday.

\*

Brian and Mia look to one another. And as they consider the  
truth of his statement, SMASH CUT TO:

6 EXT. BRAZILIAN COUNTRYSIDE - NEXT DAY

6

A sparse landscape stretches to infinity, a moonscape of  
baked earth and scrub grass as far as the eye can see.

Then -- FAWHOOOOM! Suddenly, a HIGH-SPEED TRAIN wipes frame,  
blasting past.

BRIAN (OS)

What're you reading?

7 ECU - A PAGE OF A TRAVEL BOOK

7

Pictures of island paradises. Happy couples enjoying the  
good life.

MIA (OS)

A travel guide.

PULL BACK TO REVEAL Brian and Mia sitting aboard the train.

7 INT. HIGH SPEED TRAIN - DINING CAR - CONTINUOUS 7

Brian looks at the pages she's folded.

BRIAN  
Hong Kong. Bali. Moscow...

MIA  
Know what they all have in common?

He doesn't.

MIA (CONT'D)  
No extradition.

The pragmatic way she says it, with a mix of hope and determination, stirs Brian's pride in her. She's a survivor.

8 EXT. VINCE'S HOME - SAME TIME 8 \*

Vince exits his home, carrying a bunch of gear. As he leaves he HEARS a noise from his past -- a burly V8 engine, growling closer. \*

Vince turns as a FAMILIAR CAR pulls up before him. Though it's no longer the glossy black demon we remember -- its distinctive supercharger GONE, and the black paint now PRIMER GRAY -- there's no doubt it's Dominic Toretto's infamous Dodge CHARGER. \*

And as Vince grins in recognition -- \*

9 INT. HIGH SPEED TRAIN - DINING CAR - CONTINUOUS 9

A CONDUCTOR enters the dining car to collect tickets. Seeing him, Mia's demeanor shifts to all business.

MIA  
Here we go.

And as she and Brian rise, INTERCUT WITH:

10 EXT. HIGH SPEED TRAIN - CONTINUOUS 10 \*

The train is gliding along at high speed. Soon, another vehicle RAMPAGES INTO FRAME -- a TOW TRUCK from hell, tearing up the rough Brazilian countryside. Launching and landing over bumps in the hardpack at incredible speeds, trying to catch the train. \*

11 INT. HIGH SPEED TRAIN - MOMENTS LATER 11 \*

As they pass the Conductor, Mia's foot catches and she TRIPS right into him. Fortunately, the man catches her -- pleasantly surprised to see the beauty in his arms.

CONDUCTOR (SUBTITLED; PORTUGUESE)  
Are you all right, miss?

As he helps her up, Mia secretly swipes his MAGNETIC SECURITY CARD dangling from his coat pocket, holding it behind her back for Brian to quickly SLIDE on a MOBILE DEVICE.

MIA (SUBTITLED)  
Yes. Thank you so much.

She kisses him on the cheek, using the distraction to deftly clip the card back onto his pocket, then moves on, the Conductor none the wiser.

Brian and Mia continue toward the back of the train, passing a trio of HARD-EYED MEN playing cards --

12 EXT. HIGH SPEED TRAIN - CONTINUOUS 12

As the Tow Truck gets CLOSER, we see it's a heavily-modified CHEVY TRUCK, its back half swapped with a TOWTRUCK'S FLATBED outfitted with SIDE GATES and two enormous NITRO WINCHES bolted on the side. \*

FIVE MEN now stand atop its flatbed, wearing goggles and bandanas to protect from dust. \*

13 INT. HIGH SPEED TRAIN - FREIGHT ACCESS DOOR - SAME TIME 13

Brian and Mia exit the passenger car, arriving at the ELECTRONICALLY-LOCKED DOOR of the freight car.

Brian swipes his mobile device (which recorded the Conductor's magnetic security card info) across the card reader. \*

BEEP! The electronic door UNLOCKS, while --

A14 EXT. HIGH SPEED TRAIN - SAME TIME A14 \*

The Tow Truck closes in on the train. \*

B14 INSIDE ANOTHER DARKENED FREIGHT CAR B14 \*

Brian and Mia enter another freight car...and see what they came here for. \*

(CONTINUED)

B14 CONTINUED:

B14

Three sports cars shimmer in the dark: a PANTERA GTS, a FORD GT40 and a CORVETTE GRAND SPORT. Well over a million bucks in steel and fiberglass.

Brian dials his cellphone.

BRIAN (INTO PHONE)

Found 'em. Second freighter from the end.

14 EXT. HIGH SPEED TRAIN - SAME TIME

14

The rough terrain enters a SMOOTH STRETCH and the truck slides up beside the train, aligning with the last freight car.

When the Tow Truck pulls close, the men on the flatbed ignite ACETYLENE TORCHES and -- CLANGG! -- kick the side gate over, creating a working platform they walk out on. As they start cutting through the freighter, CUT BACK TO Brian and Mia:

15 INSIDE THE DARKENED FREIGHT CAR

15

FSSSSHHH! Four intense blue flames from the acetylene torches illuminate the interior.

The blue of the cutting jets plays beautifully off the sports cars.

But in the flame light, something else catches Brian's eye. Mia sees him move closer to check it out, REACT at what he sees.

MIA

(concerned)

What is it?

\*

He points out that everything in the container car is marked with TAGS.

BRIAN

Evidence tags. D.E.A.

(grim)

This is seized property.

\*

16 INT. TOW TRUCK - SAME TIME 16

The driver, Lanzo, is running the truck alongside the train. When a SIGNAL POST shrieks toward them, he SWERVES HARD to avoid it.

17 INT. FREIGHT CAR - SAME TIME 17

Brian and Mia are considering this new revelation when the torches suddenly stop and they are cast into darkness with the seized cars.

A moment later, the torches start back up. As they finish cutting, the side of the freight car rips open and the large SHEET OF METAL goes flying away.

Sunlight streams into the freight car, revealing Brian and Mia...and the wonderland of candy-colored cars.

REVERSE ANGLE - Brian and Mia stare at the muscled figures standing on the gate in silhouette, smoking torches still in hand.

As the first one walks into the light we see that it's:

DOMINIC TORETTO

No one has ever looked cooler. Vince steps up beside him, grinning.

VINCE

Told you he'd turn up.

MIA

Dom!

Mia runs to her brother, relieved. He hugs her.

MIA (CONT'D)

I'm glad you're okay.

DOM

Don't ever worry about me.

Just then, Brian steps up. Dom levels him with a grim stare.

DOM (CONT'D)

I told you to lay low.

BRIAN

We were running on fumes. I had to make a call.

\*  
\*

Suddenly, ZIZI and the others push past.

(CONTINUED)

CONTINUED:

ZIZI

We only got a two minute window,  
guys.

\*  
\*

Dom clocks Zizi. Then turns and scans the cars in the hold,  
and like a general he instantly has a plan.

DOM

All right, let's go.

\*

Dom turns to the two other teammates, CAPA and BERTO.

\*

DOM (CONT'D)

Cintas! Vamos!

The two nod and toss over NYLON STRAPS attached to the  
winches. Dom wraps them through the Pantera's front wheels  
while Brian and Zizi do the rear set.

Using the key Mia obtained, Vince cranks the ignition and --  
VROOOOM! Italian thunder.

VINCE

See you at the rendezvous.

Dom gives the signal and, off his cue, Capa and Berto punch  
the nitro winch and in the blink of an eye -- SCHUUNKK! --  
the PANTERA is YANKED SIDEWAYS WITH INCREDIBLE FORCE,  
WRENCHING the vehicle out of the train car and across the  
folding platform onto the towtruck.

Working quickly, Capa and Berto untie the straps, freeing the  
Pantera, then RAISE THE FLATBED until the rear ramp is  
SPARKING on the ground.

ZIZI

Clear!

With a final wave, Vince shifts the car into neutral...and  
ROLLS BACKWARDS OFF THE RAMP!

There's a minor explosion of smoke and dirt as the tires hit  
the ground ripping past at 100 miles an hour below them. The  
car struggles a bit...but Vince gets it under control and  
takes off, heading WEST.

Just then, Zizi throws a silent signal to Capa, who nods and  
immediately makes his way toward the GT40. Dom catches the  
exchange. Something strange. Concerned, he scopes a little  
closer -- and notices a glimpse of STEEL in the back of  
Zizi's waistband. GUN.

As Capa nears the GT40, Dom catches Brian's eye. *Stop him.*

As Capa tries to brush past, Brian steps in his way.

(CONTINUED)

BRIAN

In a hurry? \*

Capa moves past, but just as he's about to get into the GT40--

DOM

Ladies first.

-- Dom slots Mia into the GT40 ahead of him.

CAPA

(growing angry)

Now wait --

But Mia diffuses the situation with sexy charm --

MIA

Besides...

(slipping into the car)

I look better in blue. \*

Capa looks back to Zizi, who simply nods. *Let her go.*

Mia drives the car forward into position. And as Zizi runs the winch straps through the wheels, Capa joins him.

ZIZI (SUBTITLE)

It's okay. We're all going to the same place anyway. We'll get it there.

But on the opposite side of the car --

DOM leans into her window.

DOM

(sotto)

Change of plans. Hole up and wait for my call.

Dom signals Capa and Mia's car is YANKED off the train and onto the Tow Truck, which raises its ramp and rolls the 40 off backwards to the ground.

-- but rather than heading west like the others, Mia spins 180 degrees and heads EAST. Instantly, Zizi knows something's up and confronts Dom.

ZIZI

Where is she going?!

17 CONTINUED:

17

Dom ignores him, moving past...but always keeping his eye on him.

ZIZI (CONT'D)  
Where is she going?

And as Zizi draws his gun -- the action Dom was waiting for -- Dom REACTS, whipping around and knocking the gun from his hand in a burst of bullets! The gun goes flying, but not before the bullets strike some pipes and -- BOOM!! -- set off an ALARM.

MATCH CUT TO:

18 THE FRONT OF THE TRAIN

18

where the trio of hard-eyed men hear the ALARM and see smoke BOILING OUT of the train...as well as the marauding tow truck running along beside it. *What the--?!* They bolt up from their seats -- and now we see their GUNS and BADGES. \*

DEA agents.

Drawing their weapons, the Agents race toward the commotion, shouting at the Conductor as they pass. \*

DEA AGENT  
 We're being robbed! Whatever happens, do not stop this train! \*

19 EXT. TRAIN - SAME TIME

19

Capa and Brian are fighting. Dom is tossing Zizi like a ragdoll. As Zizi hits the floor, he turns and yells at Lanzo driving the Tow Truck.

ZIZI (SUBTITLE)  
 Go after the girl!

Brian and Dom both hear this. Share a look. And as the Tow Truck skims away, Brian breaks free of Capa, runs and LEAPS, flying across space -- barely missing a SIGNAL POST as it goes rushing past -- and lands on the last centimeter of the truck ramp, while:

20 INT. FREIGHT CAR - CONTINUOUS

20

Capa and Zizi go two-on-one against Dom in a brutal fight to the death.



21 ON THE BACK OF THE TOW TRUCK

21

Brian battles for his life against Berto on the flatbed. He takes a beating, but just as Berto is about to give the coup de grace, Brian engages the power on the nitro winch, which WHIPS THE NYLON STRAPS INTO BERTO'S FACE and knocks him, screaming, off the edge of the truck.

(CONTINUED)

7/7/10

13.

21

CONTINUED:

21

And as Brian clambers toward the cab and Lanzo --

22

INT. FREIGHT CAR - CONTINUOUS

22

Dom is turning the tide in the fight against Capa and Zizi. And as he starts to deliver a righteous beatdown, Zizi clocks his gun on the floor and abandons the fight to run for it. But just as he gets it and swings around on Dom -- all hell breaks loose as a DEA Agent storms in.

DEA AGENT

*Federal Agents! Get on the grou--!*

Zizi OPENS FIRE with his fully-auto handgun and --BRAAAAP!-- the DEA Agent gets BLOWN TO PIECES. Just then, Zizi sees TWO MORE AGENTS charging toward the freight car, and races off into the shadows, while --

Dom and Capa's fight reaches its crescendo as Dom delivers a boot to the chest that sends Capa flying back. It almost sends him flying out of the train -- but at the last second, Capa finds his footing. He TEETERS on the edge, fighting for balance...and finally REGAINS it. A savage look of triumph comes over his face, and just as he's about to wade back into the fight --

A SIGNAL POST flashes past, so close, it SMASHES Capa out of the train with the speed of a jet fighter.

INTERCUT - THE ACTION

-- BRIAN enters the cab and FIGHTS with Lanzo for the Tow truck, which SWERVES VIOLENTLY out of control, while:

-- IN THE FREIGHT CAR, Dom is running when the two other DEA AGENTS enter. Seeing their fallen comrade, they draw down on Dom.

DEA AGENTS

Freeze!

Dom jumps into the CORVETTE GRAND SPORT as --

-- ZIZI slips from the shadows behind the DEA Agents. Raises his gun. Seeing him --

DOM tries to warn the agents, punching the horn.

But by the time they realize the danger, it's too late. Zizi EXECUTES them in cold blood, while --

-- BACK IN THE TOW TRUCK, Lanzo almost has the upper-hand...when Brian grabs the wheel and CRANKS IT, sending the towtruck SMASHING against the train -- KARUNNNNCH! -- with such violence that Lanzo is EJECTED from the cab.

(CONTINUED)

CONTINUED:

22

He screams as he floats out over the ground ripping past at 100mph. Then he's just gone...

The Tow Truck GRINDS against the train with an ear-piercing metallic screech, throwing up a VOLCANIC SHOWER OF SPARKS as the train begins to chew up the truck.

Brian tries to turn the wheel to maneuver it away, but the truck is COMPLETELY STUCK.

-- IN THE FREIGHT CAR, Zizi turns his sights back on Dom and OPENS FIRE. Bullets punching holes around him, Dom busts the steering column open and hotwires the car. VROOOOOM!!

-- BRIAN looks up and sees:

BRIAN  
Oh Jesus Christ!

The train rounds a bend ahead and REVEALS a GORGE ahead, spanned by a TRESTLE BRIDGE... with only enough room for the train.

BRIAN climbs out onto the front of the Tow Truck as the trestle pilings SPEED CLOSER. They're going to obliterate the Tow Truck...and there's no way for Brian to get off it.

BRIAN (CONT'D)  
DOM!

-- Bullets ricocheting around him like ballbearings in a blender, DOM turns and sees Brian's situation. Revs the 'Vette, engine screaming, tires smoking, and POPS THE CLUTCH! Blasts past Zizi, who has to jump out of the way as --

-- THE CORVETTE launches off the train and lands in high speed on the ground!

Risking all, Dom gasses it and CRANKS THE WHEEL, sending the 'Vette screaming up to the fused Tow Truck/freight car on a collision course with the CLIFF EDGE and the TRESTLE PILINGS only feet away--

-- which gives BRIAN just enough time to JUMP onto the 'Vette's trunk and for the vehicle to swerve clear before --

-- BOOOOM! The Tow Truck IMPLODES against the piling as the train races onto the bridge, while beside it, the Corvette --

BRIAN (CONT'D)  
OHhhh SHIIII...!

-- SAILS over the lip of the gorge, granting us a STOMACH-LURCHING VIEW OF A DEAD DROP TO THE RIVER A HUNDRED AND FIFTY FEET BELOW!

(CONTINUED)

CONTINUED:

22 As the car flies off the cliff, DOM AND BRIAN bail out of 22 the Corvette. They fall and fall, and we're with them the whole way, all the way until they hit the water!

Eventually, they rise to the surface...

...to find a half-dozen guns and rifles aimed at their heads. Zizi's men line the riverbank. More arrive in off-road vehicles. There is no escape. \*

Dom cuts a look at Brian. \*

DOM  
Shitty call, O'Conner. Shitty  
call... \*

SMASH TO:

23 OMITTED 23

A24 INT. WAREHOUSE - LATER A24

The interior is pitch black, save for a small circle of light from a single bulb dangling overhead.

And in that tiny illuminated circle, FIND Dom and Brian chained to a heavy-gauge pipe. Plastic sheeting has been spread out on the floor beneath them (in case things get messy).

This is the type of room people die in.

Dom and Brian are working together, testing their shackles for give or weakness, for any means of escape, when --

Just then, a door opens somewhere in the dark and we hear FOOTSTEPS approaching. The sound of shoes on the cold concrete floor are like the tolls of doom, drawing near.

HERNAN REYES (40's; a professional, intelligent businessman) enters the circle of light, flanked by three gunmen.

Dom and Brian watch Reyes, waiting for him to make a mistake, to get too close...

He doesn't.

REYES  
You two stirred up quite a bit of trouble today. Three of my men dead, three DEA agents along with them. Of course, this is business and sometimes things go...astray.

(CONTINUED)

2ND SALMON 8/26/10

15A.  
A24

A24 CONTINUED:

Dom and Brian remain stony.

(CONTINUED)

REYES (CONT'D)

All I care about is the car. You tell me where the girl is, and I will let you go.

There's a moment. Then Brian indicates the plastic on the floor.

BRIAN

The plastic sheeting doesn't exactly fill me with confidence.

REYES

(shrugs)

The best decisions are made when all parties know what they're up against.

Dom looks him dead in the eye.

DOM

That goes both ways.

A moment of anger flashes across Reyes' face. This is a man not used to having people defy him.

But he is also a man of control. He regroups quickly, mastering his emotions, and turns to leave.

Reyes strides off, but at the edge of the light, he stops.

REYES

You know, I hear your sister is very beautiful.

There's a beat. Then --

REYES (CONT'D)

Wherever she's hiding, I promise you this... I will find her. \*

(looks straight at them) \*

And whatever happens then, it will be your fault.

And Reyes leaves, footsteps receding into the dark. Zizi turns to Dom and Brian, barely suppressing a malicious grin. \*

ZIZI \*

You know what comes next. \*

And as he follows his boss into the shadows, Zizi nods to one of his men -- the signal to kill them. \*

Dom and Brian clock it. Know they're about to die.

A24

CONTINUED:

A24

The moment Reyes and Zizi exit the room and the door closes,  
one of the guards RACKS his gun and steps into the light to  
kill them -- \*

A single footstep too close.

A24

CONTINUED:

A24

In a blur, Dom REACTS, surging forward and -- BAM! -- headbutts the Guard, who tumbles back, giving Brian enough time to strain against the chains and -- KRAAANG! -- rip the bar loose, sending the dangling light SWINGING WILDLY BACK AND FORTH as they leap into the shadows in separate directions!

The other gunmen fire into the shadows, but in the confusion of the swinging strobe, we catch only momentary glimpses of Brian yanking one guy down, Dom punching another with a blow strong enough to decapitate a bull.

As the light pendulums back and forth, the FINAL GUNMAN points his gun nervously into the dark.

As the light swings forward, it reveals Brian closing in. The Gunman whips his gun around on him -- but as the light swings back, it reveals DOM right behind him.

Like a nightmare, Dom yanks the gunman screaming into the dark.

By the time the light stops swinging, the bodies of the three gunmen lie still in the small circle of light...

And Dom and Brian are gone.

CUT TO:

[NOTE: OMIT B&W TV INSERT]

24

INT. GARAGE HIDEOUT - FAVELA - SUNSET

24

The GT40 sits in the b.g. Mia is pacing anxiously, listening to the NEWS on the a small radio in Portuguese -- \*

Just then, Dom and Brian arrive and enter the garage. With horror, she sees their injuries. Runs up to them. Brian crushes her into his arms.

BRIAN

It's okay. We're okay--

MIA

(looking around,  
realizing)

Where's Vince?

BRIAN

That's a good question.

Dom hears the suspicion in Brian's voice.

DOM

He'll be here.

(CONTINUED)



MIA

We're all over the news. \*

(indicates the radio)

They're blaming us for killing \*  
those DEA Agents on the train. \*

BRIAN

(turns to Dom)

This is bad, man. We were buried \*  
in the middle of long list of \*  
fugitives before this--

DOM

We just jumped to the top.

BRIAN

They're gonna respond to this, Dom. \*  
They've gotta show everyone their \*  
agents are off-limits. We have to \*  
get out of here --

But Dom stops him.

DOM

Stop thinking like a cop. We don't \*  
move until we know the angles. \*

Dom turns to Mia's GT40. \*

BRIAN

They wanted this car for a reason.

(beat)

There's something in it. We figure \*  
out what...then maybe we'll know \*  
just what the hell we're up \*  
against. \*

And as Dom and Brian begin searching the car, popping off \*  
panels --

EXT. DECOMMISSIONED MILITARY AIRFIELD -NIGHT- ESTABLISHING 25

[NOTE: THIS SCENE CAN BE NIGHT OR DAY DEPENDING ON  
DIRECTOR/PRODUCTION CONCERNS]

Against the backdrop of the favela lights twinkling in the  
night, a cargo plane DESCENDS INTO SHOT, swooping in to land  
on the old runway like a great shadowy bird of prey.

25

PITCH BLACK...

25

Then with a mechanical hum, the blackness SPLITS and a CARGO RAMP lowers before us, the light spilling in revealing we are in the belly of a C130 transport aircraft.

In the hangar below, Rio's CHIEF OF POLICE waits expectantly with several of his OFFICERS.

After a moment, a 6'4", 260lb bull-necked U.S. lawman steps from the craft. United States' DSS Special Agent LUCIUS "LUKE" HOBBS (37) is tough as rawhide. A throwback to the gunslingers of the Old West. \*

We track with him as he strides down the ramp, followed by his team of BOUNTY HUNTERS, four of the roughest looking sonsofbitches we've ever seen. A TRACKER. A SNIPER. A CLOSE-QUARTERS FIGHTER. Hobbs' own personal Posse from Hell.

HOBBS.

Listen up! The men we're after are professional runners. They like speed and are guaranteed to go down the hardest way possible so make sure you got your funderwear on. \*

(tosses up a ballistic vest to one of them) \*

When we find them, we take them as a team and we bring them back. And above all else,, we do not ever, ever, let them get into cars. \*

(beat) \*

Crime scene's ten hours old and counting. Let's go hunting.

Hobbs' men instantly disperse, jumping into action. As Hobbs walks off, the Chief of Police approaches him.

CHIEF OF POLICE

Agent Hobbs --

But Hobbs blows right on past.

Annoyed, the Chief of Police clears his throat, trying again.

CHIEF OF POLICE (CONT'D)

Agent Hobbs --

(offers his hand)

Chief of Police Joao Alemeida.

(CONTINUED)

7/7/10

HOBBS  
(never stopping)  
Luke.

The Chief follows as they move, prepping gear.

CHIEF OF POLICE  
I was sorry to hear of the loss of  
your agents.

Hobbs casts a look back. We're not sure what it means, but  
it makes us uncomfortable all the same. Then --

SFX: AN ENGINE ROARS TO LIFE WITH EARTH-SHAKING FURY!

Startled, the Chief turns to see a monstrous GURKHA  
ASSAULT/PURSUIT VEHICLE roll off the plane.

CHIEF OF POLICE (CONT'D)  
Is all this really necessary to  
apprehend two men?

HOBBS  
Lemme tell you about these two men.  
One's a former Federal officer.  
Spent five years in deep cover;  
knows every way you're going to  
come for him. The other is a  
professional criminal who escaped  
prison twice and spent half his  
life on the run avoiding folks like  
you.

CHIEF OF POLICE  
(defensive)  
Well... if there is anything I can  
do for the DSS, anything at all you  
need in Rio --

HOBBS  
Two things. One, I need a  
translator.

CHIEF OF POLICE  
Certainly. We have several in the  
public relations departm--

Hobbs cuts him off by tossing a file at him.

HOBBS  
Elena Neves.

CHIEF OF POLICE  
(examines the file,  
confused)  
A patrol officer?

(CONTINUED)

25 CONTINUED:

25

HOBBS  
You heard me.

CHIEF OF POLICE  
But...why? We have far more  
experienced investigators.

HOBBS  
(deadpan)  
I like her smile.

Hobbs climbs behind the wheel of the lead Gurkha. Starts the engine. It sounds like a battlefield.

The Chief calls after him, yelling over the din.

CHIEF OF POLICE  
You said there were two things you  
needed. What's the second?

Hobbs turns, pins him with eyes as cold as a copperhead's.

HOBBS  
Stay the fuck out of my way.

And Hobbs guns it, drowning out the world as the Gurkha MOVES OUT.

26 INT. GARAGE HIDEOUT - LATE NIGHT

26

Dom and Brian have stripped the car down to its skeleton. Nearby, Mia watches Brian. Clearly, she's trying to find a way to tell Brian about the baby, but isn't sure how to begin and it's killing her. \*

As Brian finishes pulling off a piece, he looks up and catches her staring. Misreads her expression. \*

BRIAN  
Don't worry. Everything's going to be okay. \*

MIA  
(nods)  
I know. \*

But as Brian turns back to work, she musters up her courage. \*

MIA (CONT'D)  
Brian... \*

BRIAN  
Yeah? \*

And just as she's about tell him -- \*

CONTINUED:

BANG. The door opens behind them and VINCE enters the garage.

\*  
\*

VINCE

Holy shit! What the hell happened?

\*

Instantly, Brian's eyes go cold, his detective training kicking in. \*

BRIAN  
(accusatory)  
Where you been, man? \*

VINCE  
You better check that tone. \*

BRIAN  
And you better answer the goddamn question. \*

That flips Vince's switch. As he storms toward Brian, Mia shoves between them. \*

MIA  
Guys, stop it! Both of you! \*

Vince is white hot. Brian is ice cold. And Mia is doing her best to control them, when -- \*

DOM (O.S.)  
Where were you, Vince? \*

Everyone turns as Dom steps up. His aura of deadly calm separates the fighters like a force field. \*

Dom stares straight at his oldest friend, waiting for an answer. \*

VINCE  
Guys are all over the favelas asking about you. I couldn't get back here without leading them right to you. I had to wait 'em out. \*

BRIAN  
Bullshit. You vetted the job! They were your guys! \*

VINCE  
They were not my-- \*

Too furious to even finish the thought, Vince surges at Brian -- but Dom stops him with iron strength. \*

DOM  
Enough, O'Conner! If he said he didn't do it...he didn't do it.  
(beat)  
Go cool off for awhile. \*

TAN 8/4/10

22A.

26

CONTINUED:

26

BRIAN  
(storms off, angry)  
Yeah..

(CONTINUED)

26 CONTINUED:

26

Dom watches him go, realizing just how far apart his team has drifted...

27 EXT. TRAIN YARD - RIO - NIGHT

27

The Gurkha illuminates the side of the robbed freight car for Hobbs' team, who comb for evidence.

Hobbs feels the torch cuts on the container wall.

HOBBS

Oxyacetylene.

(turns to one of his men)

I want a list of every place within fifty miles that refills acetylene tanks. Hardware stores. Welding schools. Construction sites.

Just then, officer ELENA NEVES (30's, tough, a natural beauty who doesn't need makeup) arrives on-scene.

HOBBS (CONT'D)

Officer Neves. Been waiting on you.

ELENA

You asked for me?

HOBBS

I did.

ELENA

May I ask why?

(beat)

My smile's not that great.

Hobbs gets the reference. Then clinically, factually --

HOBBS

Your husband was an officer. Got gunned down in the favela. You up and join the force six months later.

(beat)

You're motivated. And the one person in Rio I figure who can't be bought.

The words affect Elena. Hobbs looks her dead in the eye.

HOBBS (CONT'D)

Am I right?

Elena looks inward. Then nods.

(CONTINUED)



ELENA

Yes.

HOBBS

'Course I am.

Just then, one of Hobbs' teammates, Chato, roars up beside them in a beefed-up Yukon.

CHATO

Good news, bad news.

HOBBS

You know I'm a man who loves his dessert first.

CHATO

Backchecked the rail line like you asked. Found a couple spots where they unloaded the cars. Most of the cars headed west until they hit main highway, then disappeared.

(beat)

But another set of tracks heads east. It's real clean. 107" wheel base, eight and a half inch tread.

\*  
\*  
\*  
\*  
\*  
\*

HOBBS

The GT40 missing from the manifest.

CHATO

(nods)

Followed the trail a couple miles. Pretty easy in the scrub. Can't move without leaving sign.

HOBBS

Okay, now gimme the veggies.

CHATO

The ground rolls into hardpack and we lost that track, too.

\*  
\*

There's a moment, then --

ELENA

Not necessarily...

\*

They look at her.

\*

ELENA (CONT'D)

That road heads up through the hills and into the favelas. A couple of years ago, it was washed out by a storm. It's all dirt a mile from where you were.

\*  
\*  
\*  
\*  
\*  
\*  
\*

(beat)

(MORE)

(CONTINUED)

CONTINUED:

ELENA (CONT'D)

If they headed that way, we'll pick  
up their tracks there.

\*  
\*

Hobbs looks at her, impressed.

\*

HOBBS

You come prepared.

\*  
\*

ELENA

I'm motivated.

\*  
\*

Hobbs gives the barest hint of a smile.

\*

HOBBS

All right, then.

(beat)

Let's go find us a car.

28

INT. GARAGE HIDEOUT - FAVELA - DAWN

28

The stripped GT40 sits in the pre-dawn light. All is quiet, until --

Vince appears. Sneaks up to the GT40. Knows exactly what he's looking for. Among the piles of pieces, he finds the DIGITAL NAVIGATION UNIT. Pulls the tiny NAV CHIP from its drive, pockets it and turns to leave when --

DOM

I almost wish I didn't see that.

Now Dom steps into the moonlight. Looks mean as a minotaur.

DOM (CONT'D)

Almost.

VINCE

Now, wait, Dom --

Dom grabs him by the neck, slams him against the wall.

DOM

Mia was on that train, Vince. My sister.

VINCE

Come on, Dom! I wouldn't do anything to hurt her, you know that. I thought the job was for the cars! I didn't know!

(beat)

All they want is the chip.

\*  
\*  
\*  
\*  
\*

DOM

Who.

\*

VINCE

Hernan Reyes. He's a business man--

\*  
\*

DOM

We met.

VINCE

Reyes runs everything in Rio. Drugs. Weapons--

Dom takes the chip from his hand.

DOM

You should've told me, Vince.

\*

(CONTINUED)

The words ECHO through the building. \*

Just then, Brian and Mia enter.

BRIAN

What's going on?

Dom ignores them.

VINCE

Please, Dom! Just let me have the chip. I can take this to them. They'll take it to Reyes, set things right. He'll understand --

DOM

Get out.

VINCE

But --

DOM

(threatening)

Get. Out.

Vince looks at his best friend in the world...and now sees only an enemy in those eyes.

VINCE

You never listen to me, Dom. \*

(points at Brian)

Not when I told you he was a cop. \*

Not now. You never trust me, and \*

look where it's gotten us. Look at \*

our family now! I can't go home! \*

Your sister's stuck in this life!

And where's Letty, Dom?! Where's

Letty --

Dom punches with all his might -- WHAMM! -- and hits the GT's hood an inch from Vince's face, VIOLENTLY CONTORTING the metal. Had it landed, it would've killed Vince.

The moment hangs, full of menace.

Then, too angry for words, Vince turns and stalks away, hurling something violently against the wall on his way out. \*

*Banished...* \*

29 EXT. BASE OF THE FAVELA - SAME TIME

29

The Gurkha pulls up and Hobbs and his hunters get out, scanning the shantytown stretching away up the mountainside, on the scent of Dom and Brian.

As they make their way forward on foot, FAVELA THUGS begin to appear from the shadows. Cut them off. The bounty hunters and the gang of thugs eye one another. Then the Thugs flash their GUNS threateningly.

Hobbs and his hunters look to one another -- then flash *their* guns. Top of the line assault weapons that make the favela burners look like pop guns.

Knowing they're beat, the thugs vanish back into the shadows.

HOBBS

Yeah. Thought so.  
(to his men)  
Let's go.

And as they continue on up the hill, CUT BACK TO:

30 ECU - A DIGITAL MAP

30

of Rio de Janeiro's city streets.

REVERSE ANGLE on Dom's eyes -- studying it. We are:

INT. GARAGE HIDEOUT - FAVELA - DAWN

Dom, Brian and Mia are examining the contents of the CHIP on the GT's CUSTOM NAVIGATION DEVICE.

MIA

So what do you think?

BRIAN

It's a custom chip. Has all these  
side menus for data entry. And  
check this --

\*  
\*  
\*

Brian hits a button on the Nav -- and a constellation of 10 buildings around Rio LIGHT UP with vibrant markers. He scrolls further down and realizes --

BRIAN (CONT'D)

Last destinations. Same buildings.  
Same order. Every week.

\*

DOM

It's a delivery schedule.

(CONTINUED)

CONTINUED:

30

MIA

30

What's that?

She's pointing at the number "49" next to each entry. \*

DOM

Kilos.

MIA

Drugs? \*

But Brian shakes his head. \*

BRIAN

Nah, that's a dealer's pack. \*

(off her look)

Major players weigh money so they don't have to constantly count it. \*  
 49 kilos is how much a million \*  
 weighs in \$20's. \*

MIA

(looking at the numbers) \*

Each one of those shipments is a million dollars? \*

BRIAN

(nods) \*

Yeah. \*

Mia's jaw drops.

BRIAN (CONT'D)

There's gotta be a hundred mil spread out in those cash houses there. \*

DOM

It's how he keeps it off the grid. \*

BRIAN

Reyes was right to want this back. \*  
 It's his whole network, laid out. \*

Mia looks at the info in a different light.

(CONTINUED)

CONTINUED:

30

MIA

30

It's like a treasure map.

But before anyone can get any ideas --

SFX: Somewhere not far off, a FAVELA DOG gives a BARK. \*

Dom stops, instantly alert. Listening for --

SFX: Outside, the sound of GLASS crunching underfoot. \*

Dom turns to Brian and Mia. \*

DOM

Run. \*

EXT. GARAGE HIDEOUT - FAVELA - SAME TIME \*

ZIZI and a squad of GUNMEN get in position, pulling on SWAT-style balaclavas painted with skulls. When they're ready -- \*

ZIZI (SUBTITLE)

Let's go! \*

-- BOOM! They burst through the front door and storm the building! As they round a corner, they see Brian and Mia at across the room, climbing over a wall, and just as the GUNMAN in the lead gets them in his sights -- \*

WHAM! Dom appears from nowhere, smashing the Gunman with a sledgehammer of an elbow, causing his weapon to SPRAY WILDLY. The rest of Zizi's guys have to duck back as HEAVY AUTOMATIC GUNFIRE tears through the room like a steel-jacketed meteor shower, giving Brian and Mia enough time to clear the wall. \*

When Zizi's team looks back up, they see Dom running. Scrambling to recover, they open fire -- just as Dom LEAPS THROUGH A CINDERBLOCK WALL and escapes from view! \*

ZIZI (SUBTITLE) (CONT'D)

(yelling at his men)

GO, GO, GO--!! \*

MATCH TO: \*

31 HOBBS AND HIS TEAM - SEVERAL BLOCKS AWAY

31

Hearing the GUNFIRE. Seeing the muzzle flashes.

HOBBS

Wilkes, Fusco, circle north! Chato  
up the middle!

(CONTINUED)

31

CONTINUED:

31

ELENA

What about me?

HOBBS

Stay back!

Elena watches them disappear into a darkened alley to the north. Waits a moment, listening to the gunfire, taking a bearing...

Then, knowing the favela better than Hobbs' crew does, she draws her gun and races into a different alley, taking a shortcut to hone in on the battle...

[NOTE: BEATS TO BE CHANGED PER STORYBOARDS]

32

EXT. FAVELA - CONTINUOUS

32

Brian and Mia burst from the Garage and run for all they're worth. Dom follows a moment later.

DOM

Meet at the bottom of the hill!

(CONTINUED)



CONTINUED:

Brian and Mia round a corner ahead and keep going.

Seconds later, Dom races around the corner and right into --

THE BARREL OF A GUN. Trained dead center on his chest. And held by --

ELENA

Police! Get on the ground!

There's nowhere for Dom to go. She's got him dead to rights.

ELENA (INTO RADIO) (CONT'D)

I've got Toretto. Four blocks north of your position --

But just then --

ZIZI AND HIS MEN round the corner behind them and OPEN FIRE!

Instantly, the alley becomes a warzone! As hundreds of bullets SHRIEK around them, Brian dives into a side alley with Mia, while Dom reacts, RISKING ALL to grab Elena and pull her around a corner with him, saving her life.

As they slam against the wall, there's a moment of physical contact, the two up against each other.

But as gunfire chips chunks from the corner they're hiding behind, Elena pushes forward and yells for all she's worth --

ELENA (CONT'D)

ESPERA! POLICIA!

DOM

Quiet. They know who you are. You're just drawing fire.

ZIZI AND HIS MEN run forward, and just as they close in on Dom and Elena --

HOBBS AND HIS TEAM arrive. Zizi's squad instantly UNLOADS at them. But Hobbs' men don't run.

HOBBS

Contact. Contact.

And despite the bullets ripping past them, Hobbs' team moves up on them like the Grim Reaper, firing their weapons with surgical precision -- BOOM! BOOOM!! -- each shot blasting another one of them to hell.

One of Hobbs' men -- CHATO -- gets winged by a bullet but keeps on fighting.

Three of Zizi's men go down in a spray of blood and bullets.

(CONTINUED)

7/7/10

31.

32

CONTINUED:

32

With bodies dropping around him, ZIZI decides better of tangling with the bounty men, calls for retreat and ABANDONS the firefight with his remaining men.

As the danger passes, ELENA turns back to deal with Dom -- only to find he's already GONE. She should immediately go after him...but for some reason that not even she is completely sure of, she doesn't.

Just then, Hobbs reaches her.

HOBBS (CONT'D)  
You okay here?

\*  
\*

She looks at the bodies of four of Zizi's men littering the alley.

\*

Elena nods and he moves off, continuing the hunt for Toretto. When he's gone, she NOTICES something shining in the dirt. Moving closer, we see it's LETTY'S NECKLACE. It must've fallen off Dom when he saved her life.

She picks it up. And as she stares at, as though looking for some explanation for Dom's heroic actions, DISSOLVE TO...

33

INT./EXT. STORM DRAINS - MINUTES LATER

33

Dom, Brian and Mia exit the cylindrical confines of the concrete storm drains. All of Rio is laid out below like a picture from a travel brochure.

For long moments, they simply catch their breath. Then --

DOM  
They'll be looking for the three of us together. We have to split up. You and Mia keep on heading south, I'll lead them away --

MIA  
No.

BRIAN  
Mia, Dom's right. Look what just happened. We got lucky. But what happens next time, and the time after that --

MIA  
I'm pregnant.

And the world stops in its tracks. Dom and Brian turn to Mia, who stands defiant.

(CONTINUED)

33

CONTINUED:

33

MIA (CONT'D)

I already lost my family once. I'm  
not going through that again.

She stands there, fragile and strong. And Brian moves to  
 her. Holds her tighter than anything he's held in his life.

BRIAN

(reassuring)

I'm not going anywhere.

Mia turns to her brother.

MIA

Dom?

He looks down, unable to meet her eyes.

MIA (CONT'D)

Promise me we stick together.

And when Mia takes his hand, Dom relents, knowing it's not  
 the smartest move..but the one that Mia needs the most.

DOM

Yeah, baby sis.

(looks at her)

We stick.

34

INT. GARAGE HIDEOUT - FAVELA - NIGHT

34

And while Hobbs and the rest of his team scour the location  
 for clues --

ELENA studies a hard copy of Dom's file. She's not reading. \*  
 Just staring at his picture, trying to add up what she's been  
 told about him against how he saved her life in the favela.  
 Staring at the necklace he dropped, turning it over in her  
 hand.

There's something about Dom. Something she can't put her  
 finger on. A sense of gravity pulling her into him more and  
 more.

After a moment, she turns to Hobbs.

ELENA

Something doesn't add up.

(Hobbs turns to her)

Toretto and O'Conner... They stay \*  
 when they're supposed to run. They \*  
 steal gas, then give it away. And \*  
 now they're killing federal agents? \*

(MORE)

(CONTINUED)

ELENA (CONT'D)

It doesn't make sense.

HOBBS

Here's what makes sense --

Hobbs takes Dom's file from her hands and tosses it across the room.

HOBBS (CONT'D)

All these guys are is names on a list. They come up, we take 'em down. Not a phone call more, not a bullet less.

The brusqueness of it takes her aback.

Just then, Wilkes comes up.

HOBBS (CONT'D)

What'd we get?

WILKES

Standard forensics. Shoe prints. Hair and fiber. Their fingerprints are all over the car.

He indicates the disassembled GT40.

HOBBS

Anything else?

WILKES

We tracked the owner off the vehicle I.D. There were a couple shell companies in-between, but we finally traced it back to a corporation owned by an investor down here named Hernan Reyes.

ELENA

Investor...?

(scoffs)

If there's anything illegal happening in Rio, Reyes is involved.

HOBBS

Then so are we. If he can get us closer to our guys, I want everything on him.

(to his men)

Chato, you're on the roof. I want you on overwatch in case they come back for something. Mac, run a crosscheck on Reyes. Full specs. If he goes to the john, I wanna know how many times he shakes it.

34

CONTINUED:

34

MACROY

You got it, boss.

HOBBS

And Wilkes, Fusco --

Then Hobbs nudges one of the hundreds of GT40 parts strewn across the shop floor with his boot.

HOBBS (CONT'D)

-- take this mess and put it back together.

The bounty hunters REACT, staring at the sea of parts.

FUSCO

That's...gonna take awhile. \*

HOBBS

Then you'd better get started.  
They were taking this car apart for something.

(beat)

You piece her back together... and we'll see what's missing. \*

35

ECU - A BOARDED UP WINDOW

35

Then rough hands grip it and rip it away, exposing shattered glass. A darkened building beyond. PULL BACK TO REVEAL we are:

EXT. CONDEMNED APARTMENT BUILDING - NIGHT - ESTABLISHING

Dom, Brian and Mia enter the crumbling structure.

36

INT. CONDEMNED APARTMENT BUILDING - CONTINUOUS

36

It's all peeling paint and shattered windows. Graffiti-covered walls.

Dom, Brian and Mia stand in the darkness, looking around.

DOM

Home, sweet home.

37

INT. CONDEMNED APARTMENT BUILDING - LATE NIGHT

37

While Mia sleeps in the b.g., Brian sits in the open, staring at the night sky through a collapsed section of the building. A moment later, Dom walks out and sits beside him.

(CONTINUED)

CONTINUED:

The two sit in silence. Moments pass, then:

BRIAN

What do you remember about your father?

Dom thinks about it. Shrugs.

DOM

I remember him throwing together a family barbecue every Sunday after church. You missed church, you didn't get any bbq...

(beat)

I remember that his hands always smelled like motor oil, no matter how many times he washed 'em...

(beat)

I remember him sitting at the kitchen table, night after night, helping Mia with her homework... then staying up late after she went to bed trying to figure out the next chapter so he could help her the next day.

Dom looks at Brian.

DOM (CONT'D)

Everything. I remember everything about him.

Brian takes this in. Shakes his head.

BRIAN

See, that's the thing... I can't remember shit about mine. I don't remember him yelling, I don't remember him smiling. I can't even really remember what he looked like anymore, to be honest with you.

(beat)

I don't remember anything because he was just never there.

There's a moment. Then Dom turns to him.

DOM

You ain't gonna be like that.

Again, it's a moment between them. Between brothers. Eventually, Brian sighs.

(CONTINUED)

BRIAN

It messes with your mind. You had Dad of the Year and became a criminal. I had a dirtbag and became a cop.

DOM

You were never a cop, Brian. Not on the inside.

\*  
\*

Brian falls silent, recognizing the truth. Then, after a moment, he looks toward Mia, asleep in the b.g.

BRIAN

We can't keep running.

DOM

I know.

BRIAN

We need to get out. For good.

There's a moment. Then Dom sets something down on the table. The NAV CHIP. He must've grabbed it when they escaped the safehouse.

\*  
\*

Dom meets his eyes.

DOM

Then we use this. Do one last job. We get Reyes' money and we disappear. Forever.

\*

BRIAN

New passports. New lives. No more looking over our shoulders.

(beat)

We buy our freedom.

\*

The words affect Brian. He considers what Dom's suggesting, then --

BRIAN (CONT'D)

You know, we're talking about taking down the most powerful guy in Rio.

\*  
\*

Dom nods.

DOM

Yeah.

Brian thinks it over.

37

CONTINUED:

37

BRIAN

Then we're gonna need a team.

HARD CUT TO:

A38

EXT. RIO DE JANEIRO - DAY

A38 \*

The iconic peak of Sugarloaf Mountain rises above all Rio. \*  
Now PULL BACK TO REVEAL Dom, Brian and Mia standing at a \*  
breathtaking overlook, staring at the city laid out below. \*

MIA

So what kind of crew are we talking \*  
about here? \*

DOM

People we can trust. Guys who \*  
ain't afraid to get their hands \*  
dirty. \*

BRIAN

Okay, so let's run the bases. \*

DOM

We're gonna need a wheelman. \*  
Someone who can throw a shadow on \*  
Reyes 24/7... \*

INT. LOCAL BAR - DOMINICAN REPUBLIC (FLASH FORWARD) \*

MALO (F. Valentino Morales, TFATF, Los Bandoleros) is \*  
enjoying himself with a bevy of young ladies when his \*  
cellphone rings. \*

MALO

(picking up) \*  
Dimelo. \*

Malo reacts to whoever's voice he hears on the other end and \*  
rises, literally dumping a woman off his lap. He drunk-walks \*  
across the room to where HAN (Sung Kang, FF:TD, F&F) is \*  
laughing, playing a drinking game with several hot Latinas \*  
when Malo shoves the phone in his face. \*

MALO (CONT'D)

Yo. Phone. \*

HAN

I'm busy. \*

MALO

You're gonna wanna take this one. \*  
(beat) \*  
It's Dom. \*

(CONTINUED)







38 OMIT 38

A39 EXT. ABANDONED AUTOMOBILE PLANT - ESTABLISHING - DAY A39

Closed in the '80s and neglected ever since, forgotten to time...

B39 INT. ABANDONED AUTOMOBILE PLANT - CONTINUOUS B39

Chain-hoists and I-beams crisscross the shop roof like iron cobwebs. Rusting, half-finished car frames are still on the line.

B39

CONTINUED:

B39

Roman wanders through this automotive haunted house, until the sound of an ENGINE turns him around to see a '72 MAVERICK pull into the plant. \*

TEJ PARKER (Ludacris, 2F2F) gets out, grinning. \*

TEJ  
Ah hell! They really scraped the bottom of the barrel. \*

ROMAN  
They must have if your ass is here. \*  
(re: Maverick) \*  
Nice grocery-getter. \*

TEJ  
Hey, easy on my girl. First car I ever owned was a Mav. Saw one down here, couldn't resist. \*

ROMAN  
Hey man, my sixth grade teacher was the first woman I ever got freaky with, but you don't see me riding her old ass anymore, do you? A man must grow. \*  
(looking) \*  
Do you know what this is about? \*

TEJ  
O'Conner didn't say. Just hopped a plane and came on down. Said it'd be worth the trip. \*

Just then, a motorcycle rumbles into the building. The woman driving it parks, her body lithe in her leathers. \*

ROMAN  
(appreciating the view) \*  
So far, he ain't wrong. \*

As the woman pulls her helmet off, long dark hair spills out around her face, and we realize it's GISELE (Gal Gadot, F&F). \*  
Roman walks up. \*

ROMAN (CONT'D) \*  
Hey girl, those are some fine legs. \*  
What time do they open? \*

And as Roman grins at his own joke -- \*

Instantly, Gisele's hand flashes into her waistband, pulls a gun, thumb-racks the slide and has the barrel jammed up under his chin before Roman can even react. \*

(CONTINUED)

GISELE

Same time I squeeze this trigger.  
(leans close, sexy)  
Want me to open them?

\*  
\*  
\*  
\*

Riotous laughter erupts from O.S., where LEO and SANTOS (Tego Calderon and Don Omar, *F&F*) have entered. Leo turns to Santos. Sticks out his hand.

\*  
\*  
\*

LEO (SUBTITLE; SPANISH)

I told you she'd cut his nuts off.  
Pay up.

\*  
\*  
\*

Cursing in Spanish, Santos slaps a hundie into Leo's palm.

\*

ROMAN

Yo, if you gonna insult me, do it  
in English.

\*  
\*  
\*

Santos turns to him.

\*

SANTOS

I would...but "Your mother's a 'ho"  
sounds better in Spanish.

\*  
\*  
\*

ROMAN

You did not just say that.

\*  
\*

As Roman & Tej and Leo & Santos square off barking at one another, HAN (Sung Kang, *FF:TD*, *F&F*) comes walking up from O.S. carrying a bag of snack chips.

\*  
\*  
\*

Munching chips, he sidles up next to Gisele, watching the boys go at it.

\*  
\*

HAN

I thought cockfights were illegal  
in Brazil.

\*  
\*  
\*

She smiles. He offers some chips, which she takes. They both stand there, munching, watching the testosterone show. And just as it escalates to the point of violence --

\*  
\*  
\*

DOM (O.S.)

So I see you've met each other.

And everyone turns to see Dom, Brian and Mia standing there.

Instantly, the crew greets each other. It's a nice moment. Hugs and handshakes. A tuner family reunion.

MIA hugs Leo and Santos.

LEO/SANTOS

Oye, chica!

HAN looks around the space, turns to Dom.

B39 CONTINUED:

HAN  
Nice digs.

DOM  
Ritz was full.

BRIAN greets Tej.

BRIAN  
Tej, man Good to see you.

TEJ  
Long time, brother.

GISELE  
(approaching Dom)  
You know, when you called me to  
come to Rio, I assumed it would be  
for something more exciting than  
this.

DOM  
Trust me. You ain't gonna be  
disappointed.

Just then, Brian comes up with Tej and Roman.

BRIAN  
Dom, this is Tej. Best circuit man  
on the East Coast.

Dom and Tej shake hands.

BRIAN (CONT'D)  
And this is Roman. Known him since  
juvie. Did some work together in  
Miami.

Dom looks at Roman.

DOM  
Yeah. I heard about you.

The two stare at each other. It's a moment.

HAN  
So what's this all about, Dom?

TEJ  
(to Brian)  
Yeah, why did you drag us halfway  
around the world?

Dom turns to them all, his voice a rumble deep as the sea.

DOM  
'Cause we got a job.

\*

39

INT. ABANDONED AUTOMOBILE PLANT - LATER

39

The team is gathered in the heart of the building, listening as Brian breaks down the plan.

BRIAN

The target's name is Hernan Reyes.  
The dude owns Rio's drug scene and  
he's never been busted because he  
never leaves a paper trail.

\*  
\*  
\*  
\*  
\*

GISELE

No paper trail means no banks. And  
no banks means cash houses.

\*  
\*  
\*

BRIAN

(nods)

Ten of 'em, around the city.

\*  
\*  
\*

Brian circles their locations on the map for everyone to see.

\*

DOM

We're gonna hit 'em.

\*  
\*

TEJ

All of them?

\*

DOM

We take everything.

\*

ROMAN

I don't know, man. Rolling the  
toughest dude in a city of tough  
dudes...? Sounds like a personal  
vendetta. That what this is?

\*  
\*  
\*  
\*  
\*

Dom and Brian look to one another. Roman catches it.

\*

ROMAN (CONT'D)

Yeah, I'm out.

(turns to leave)

As much as I love y'all, personal  
ain't good business --

\*  
\*  
\*  
\*  
\*

DOM

But 100 million bucks is.

\*  
\*

Everyone REACTS, staggered by the amount. Roman literally stops in his tracks. Turns with a big, shit-eating grin.

\*  
\*

ROMAN

Did I say this wasn't for me..?  
Sometimes I can be a little hasty.

\*  
\*  
\*

DOM

Everything we take, we split even.

\*  
\*

(CONTINUED)

BRIAN \*  
Ten million apiece. \*

ROMAN \*  
Ten million... \*  
(wistful) \*  
That's a lot of vaginal activity. \*

GISELE \*  
You can't pull off ten heists on  
the same mark.

HAN \*  
As soon as you hit one, they'll do  
everything they can to protect the  
rest.

DOM \*  
(grins)  
Exactly.

On a residential street in a middle-class neighborhood of  
Rio...

As we watch, a CAR drives up the block, past the patio of a  
local restaurant -- at which we NOTICE Leo and Santos, who  
subtly clock the car as it passes and pulls in the driveway  
of a particular home. There, a CASH DELIVERY GUY exits and  
carries a heavy SACHEL toward the door.



41 INT. REYES CASH HOUSE #1 - CONTINUOUS

41

A dope dealer's bank -- flooded with flat light, men working a slew of MONEY COUNTING MACHINES, Reyes TOUGHS guarding a huge pallet of CASH. There's a KNOCK at the door. The DOOR GUARD rises and looks through the security peephole.

POV THROUGH PEEPHOLE - we see the Cash Delivery Guy standing there. He waves.

BACK TO SHOT as the Guard opens the door -- and that's when we see a SQUAD OF MASKED GUNMEN standing there with a shotgun in the Cash Delivery Guy's back.

DOOR GUARD (SUBTITLED)  
Oh shit --!

He goes for his gun, but -- WHAM! -- the gunmen storm the place, controlling each room, ordering everyone down, changing the minds of those who resist with a smash to the jaw from the shotguns they carry.

In the blink of an eye, they own the house without a single bullet being fired. These guys are good.

The LEAD GUNMAN walks to the pallet of money in the middle of the room. A few million dollars. \*

DOOR GUARD (CONT'D)  
Are you crazy? Do you know whose house this is? Whose money you're stealing?

LEAD GUNMAN  
We ain't stealing it. \*

And to their utter shock, he douses the money in gasoline -- and lights it up. *FAWHOOOOOM!!*

DOOR GUARD  
You're a dead man. You're all dead men! There won't be anywhere for you to hide. \*

LEAD GUNMAN  
Who's hiding? \*

And with that, the Gunman pulls off his mask revealing DOM. \*

DOM  
You tell your boss who did this.  
(beat)  
And you tell him he's got more coming. \*

(CONTINUED)

41

CONTINUED:

41

And as the money burns without any hope of stopping it, the team exits. On the way out, Roman grabs the Driver's SATCHEL OF CASH...but as he walks out, Brian grabs it from *him*.

ROMAN  
(incredulous)  
I was gonna share!

And as the team makes their getaway, CUT TO:

42

INT. GARAGE HIDEOUT - SAME TIME

42

Hobbs stands watching his team as they finish reassembling the GT40. Fusco places the last piece.

FUSCO  
Voila.

HOBBS  
Turn it over.

He does. VROOOM! It runs perfectly.

FUSCO  
Diagnostics are fine.

HOBBS  
Keep looking.

Hobbs leans in. Checks the dash. Sees the slot for the custom-installed NAVIGATION DEVICE. \*

HOBBS (CONT'D) \*

Goddamn shame adding bullshit like \*

that to a classic... Might as well \*

slap neon lights on it. \*

Hobbs presses the power button on the Nav. \*

FUSCO \*

I'm telling you, man, if something \*

was missing, we'd kno--

Suddenly, a message flashes across the navigation display: \*

*Error. No data detected. Please insert nav chip.* \*

Hobbs cuts a look at Fusco -- *you were saying?* \*

HOBBS \*

(taps the screen) \*

It's the chip. \*

Just then, Macroy, who's been monitoring the local police scanner frequencies, pipes up.

(CONTINUED)

MACROY

We got a hit on the police scanner.  
Armed robbery of a house in Leblon.  
Address crosschecks against  
property owned by one of Hernan  
Reyes' corporations.

42 CONTINUED:

42

Hobbs makes the connection.

HOBBS

If it's our boys, whatever was on the chip led them to that house.

ELENA

It's them for sure.

WILKES

Yeah? How do you know that?

ELENA

'Cause no one else in Rio is stupid enough to rob Reyes.

And as they move out, CUT TO:

43 INT. REYES' OFFICE - ESTABLISHING

43

Reyes sits across from two of the most powerful drug lords in South America -- the kingpins of Chile and Bolivia.

REYES

...look, I would love to expand my operations into your countries, but frankly your business methods are too violent.

\*  
\*

Reyes begins filling three glasses with port.

REYES (CONT'D)

Let me tell you a true story...  
500 years ago, the Spanish and the Portuguese came here, each trying to take the country from the natives. The Spanish arrived, guns blazing, determined to show them who was boss.

\*  
\*  
\*  
\*

The Drug Lords nod their heads smugly.

REYES (CONT'D)

The natives killed every single Spaniard...then ate their commander.

The Drug Lords' faces fall. Reyes hands each man a glass.

REYES (CONT'D)

I prefer the methods of the Portuguese.

\*  
\*

(MORE)

(CONTINUED)

REYES (CONT'D)

They came bearing gifts -- mirrors, scissors, trinkets -- things they could not get on their own...but to continue receiving them, they had to work for the Portuguese.

(beat)

That is why all Brazilians speak Portuguese today.

(beat)

If you dominate a people with violence, eventually they will fight back because they have nothing to lose. And that's the key. I go into the *favelas* and give them something to lose -- electricity, running water, school rooms for their kids. And for that taste of a better life, they gladly slip the slave collar around their own necks.

(raises his glass)

And then I own them.

\*  
\*  
\*  
\*  
\*  
\*  
\*

As the men consider, the door opens and Zizi comes in. \*

ZIZI  
I apologize for the interruption. \*  
Senhor Reyes, may I speak with you? \*

INT. THE NEXT ROOM - MOMENTS LATER \*

Zizi leads Reyes in to where the DOOR GUARD from the cash house waits. \*

REYES (SUBTITLE; PORTUGUESE) \*  
Explain.

DOOR GUARD (SUBTITLE)  
We were hit. The Leblon house --

REYES (SUBTITLE)  
By who?

ZIZI (SUBTITLE)  
The men from the train.

Reyes shakes his head.

REYES (SUBTITLE)  
How much did they take?

DOOR GUARD (SUBTITLE)  
They didn't take anything.  
(beat)  
They *burned* it!

REYES (SUBTITLE)  
They burned my money?!

DOOR GUARD (SUBTITLE)  
Yes. And said there's more coming.

Reyes considers. Picks up a glass paperweight and rolls it in his hand, thinking.

REYES (SUBTITLE)  
Okay. Then this is what we're going to do --

And fast as a lion can bare its claws, Reyes turns and savagely SMASHES the Door Guard in the skull with the weight. \*  
The man drops like a side of beef. \*

Reyes turns to Zizi, eyes cold as the grave.

CONTINUED:

43 Reyes turns to Zizi, eyes cold as the grave. 43 \*

REYES (SUBTITLE) (CONT'D) \*

Clear the houses. Protective \*

escort with each shipment. I want \*

that money under lock and key \*

within the hour. \*

Reyes tosses him the bloody paperweight.

REYES (SUBTITLE) (CONT'D) \*

Do we understand each other?

Zizi looks at the bloody-faced Guard writhing on the \*

ground...and nods. \*

ZIZI (SUBTITLE) \*

Clearly. \*

INT. REYES' OFFICE - CONTINUOUS

Reyes returns to the two South American drug dealers and \*

continues as smoothly as if nothing has happened.

REYES

Now, where were we?

44 SERIES OF SHOTS - REYES' CASH HOUSES - ALL AROUND THE CITY 44 \*

-- Fallets of money being broken down, packed into bags for \*

shipping. TRACK WITH one of these money bags as it is handed \*

to one of Zizi's men. As he exits the cash house, he is \*

escorted by a squad of Reyes' highly-armed, highly-trained \*

SECURITY SPECIALISTS into a black, ARMORED SUV. No one would \*

fuck with these guys... \*

But as they drive away, we hold a beat, then REVEAL Leo and \*

Santos following a safe distance back... \*

LEO (INTO RADIO) \*

Number One is on the move. \*

Now INTERCUT DOM'S TEAM as they each follow the different \*

trucks through the city, calling in their positions. \*

-- ROMAN is eating at a restaurant, clocking everything as, \*

across the street, a Reyes SUV loads up at another cash house \*

disguised as a business. When the SUV moves out, Roman rises \*

and pays his bill. \*

ROMAN (INTO RADIO) \*

Two is heading out. \*

-- GISELE is on her motorcycle, following another black SUV \*

on the street. \*

(CONTINUED)

DOM (OS)  
Give 'em room. This is a fight  
they're itching for.

-- HAN cruising in a MAVERICK along a gorgeous beach road,  
following another.

-- THEN TO TEJ, from the top of the circular skyscraper,  
where he uses binoculars to surveil three different armored  
SUVs moving through the city below like rats through a maze.

TEJ  
I got eyes on five and six.

-- DOM is following one of Reyes' SUVs when he goes through  
an intersection and sees BRIAN following another on a  
parallel street, heading the same direction.

TEJ (OS) (CONT'D)  
Yo, I know you said they were gonna  
consolidate the money somewhere...  
but you guys ain't gonna believe  
this.

As the SUV he's following pulls out into an open area, Dom  
pulls into a PARKING GARAGE with a vantage point at the end  
of the block. A moment later, Brian joins him. Then Gisele.  
Han. Roman.

They find themselves staring at the same location --

BRIAN  
This job just got a lot harder...

-- we REVERSE ANGLE and reveal that the building all the SUVs  
are driving into is:

The massive, monolithic structure functions as a jail and a  
departmental headquarters. It is grim and impregnable and,  
now, all of Reyes' cash is stored somewhere inside there.

Everyone is taken aback.

BRIAN  
This job just got a lot harder...

\*  
\*

ROMAN  
If he's moving it into a police  
station, he's got some serious  
brass in his pocket.

\*  
\*  
\*  
\*

Santos nods.

\*



SANTOS

Looks like this is going to be a shorter trip than I thought...

LEO

Yeah, we can't hit that place, man.

HAN

Can't...  
(beat)  
...or shouldn't?

Brian steps up beside Dom, who's still staring at the building.

BRIAN

What are you thinking?

DOM

I'm thinking...it doesn't change a thing.  
(turns to Brian)  
We stick with the plan.

There's a moment between them. Then Brian nods. And as Dom and he look back to the station, Roman sees the hungry look in their eyes.

ROMAN

Aw, hell... This just went from  
*Mission: Impossible to Mission:  
You're Out Of Your Freakin' Mind!*

Hobbs' Gurkha is parked at the curb. Some light fire damage around the windows suggest what has happened inside. Cops are everywhere. Elena speaks to the cops at the door, then returns to Hobbs.

ELENA

They said they won't let us in until the Crime Scene Unit is done.

HOBBS

Cleaned, you mean.

Hobbs' eyes scan the scene.

HOBBS (CONT'D)

Doesn't matter. Already got what I need.

Off her curious look:

ELENA  
What is it then? \*

HOBBS  
A message. \*

Just then, Hobbs NOTICES something down the road. \*

HOBBS (CONT'D)  
Let's go. \*

EXT. STREETS - INTERSECTION - MOMENTS LATER \*

Hobbs and Elena enter frame. \*

ELENA  
Shouldn't we be looking at Reyes?  
It was his car. This is his cash  
house. \*

Hobbs cuts her a look. \*

ELENA (CONT'D)  
(holding up a hand)  
I know, I know... He's not on your  
list. \*

He smiles, then stop before a traffic light. Hobbs looks up,  
and Elena follows his eyeline to reveal a PHOTO-RADAR CAMERA  
mounted on the post. \*

HOBBS  
I'm thinking our boys wouldn't have  
bothered with a red light when they  
were getting the hell out of Dodge. \*

Hobbs reaches up and jams a screwdriver in to the photo-radar  
box. \*

HOBBS (CONT'D)  
You might not want to watch this  
part, Officer. \*

He grunts and tears off the entire back off the camera  
housing! Inside is a digital camera, a radar device and a  
small HARD DRIVE. \*

Hobbs clips the wires and takes the hard drive. Hops down. \*

ELENA  
This standard evidence collecting  
in the States? \*

(CONTINUED)

CONTINUED:

And as he slams the traffic box closed, SLAM CUT TO --

47 INT. FEDERAL POLICE BUILDING - PARKING STRUCTURE - NIGHT 47

A black SUV snakes through the structure, gliding past a web of SECURITY CAMERAS that catch its passing.

Soon, the SUV arrives at its destination and parks. REYES and ZIZI exit the vehicle and walk --

48 INT. FEDERAL POLICE BUILDING - NIGHT 48

The station is busy. As Reyes and Zizi walk through, the Chief of Police falls in alongside them. All around, officers stop what they're doing and look as they pass.

REYES (SUBTITLED; PORTUGUESE)  
Who is this Federal Agent running  
around town? Hobbs --

CHIEF OF POLICE (SUBTITLE)  
Some American cowboy. He's  
handled.

ZIZI (SUBTITLE)  
He killed six of our men.  
(threatening)  
Handle him better.

CHIEF OF POLICE (SUBTITLE)  
He requested a rookie patrol  
officer as his liaison. She has  
access to nothing. They won't be a  
problem.

Eventually, they reach --

49 THE EVIDENCE ROOM 49

-- where we see row after row of evidence shelves. But Reyes moves past them to the 8'x10' STEEL VAULT at the back of the room.

(CONTINUED)

49

CONTINUED:

49

Reyes places his right hand on a DIGITAL PALM SCANNER, which BEEPS and activates the vault's ELECTRONIC KEY PAD. Entering his code, the door unlocks and swings open to reveal four tons of cash stacked inside -- Reyes' HUNDRED MILLION DOLLARS.

REYES (SUBTITLED)  
It's all here?

ZIZI (SUBTITLE)  
Yes.

REYES (SUBTITLE)  
What about Toretto and O'Conner?

CHIEF OF POLICE (SUBTITLE)  
Nothing yet, but I have all our officers searching.

REYES (SUBTITLE)  
Not good enough. Put a price on their heads. High enough to get every pair of eyes in the city searching for them.  
(frustrated)  
I want them found, now.

And as Reyes slams the vault closed and locked, CUT TO:

50

INT. ABANDONED AUTOMOBILE PLANT - NIGHT

50

The team has gathered. Mia carries a large ROLL OF PAPERS in one hand.

MIA  
The beauty of public offices?

In one smooth move, she unrolls them on the table before everyone -- BLUEPRINTS OF THE POLICE STATION.

MIA (CONT'D)  
Public records.

Brian scans the architectural design, then points to a spot on the print.

BRIAN  
That's where he's keeping the money. The vault in the Evidence Room.

\*  
\*  
\*

(CONTINUED)

50 CONTINUED:

TEJ

We are breaking into a police station, people. Listen to those words!

HAN

Police stations are designed to keep people in, not out.

BRIAN

We do this stealth. Get in and get out before they realize we were ever there.

DOM

We need eyes in there. We need the make and model of that vault.

[OMIT ECU - BRIAN'S OLD FEDERAL ID]

ROMAN

Who's the sucker who's gotta do that?

Brian cuts him a look.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

50 CONTINUED:

ROMAN (CONT'D)  
Aw hell no...! Why me?

BRIAN  
(tossing him his old  
badge)  
'Cause you got the biggest mouth.

51 EXT. POLICE STATION - DAY 51  
The place is a nest of activity.

52 INT. POLICE STATION - CORRIDOR - CONTINUOUS 52  
Roman saunters down a hall with Brian's old FBI BADGE around his neck, carrying a small SEALED BOX. He nods at the cops he passes. So comfortable, no one questions if he belongs.  
Ahead, he sees a SECURITY CAMERA mounted on the wall and angles his head so it can't get a clear look at his face.

53 INT. POLICE STATION - EVIDENCE COUNTER - CONTINUOUS 53  
An EVIDENCE TECH mans the pass-through counter. Roman walks up to the desk and flashes Brian's Federal I.D., covering the photo with his thumb.

ROMAN  
Special Agent O'Conner. U.S.  
Federal Bureau of Investigation.

The Tech squints at the badge.

EVIDENCE TECH  
It says "Caucasian".

ROMAN  
Do I look Caucasian?  
(changing the subject)  
I'm working a case, got some  
evidence to be held, but I need to  
inspect your storage facility  
first --

Roman starts to walk behind the desk, but the Tech stops him.

EVIDENCE TECH  
Nope.

ROMAN  
(trying to charm him)  
Look, man, I can see you're a  
professional. I respect that.  
(MORE)

(CONTINUED)

ROMAN

(trying to charm him)  
Look, man, I can see you're a professional. I respect that. I mean, you look like you work out like a mofo. Look how jacked those arms are, I bet you bench -- like what? -- 300? 350?

(as Tech eyes him stonily)  
Come on, brah. My superiors just want to know it'll be safe.

EVIDENCE TECH

It'll be safe.

ROMAN

Cool, then just a peek --

EVIDENCE TECH

Nope.

ROMAN

You serious? You're not gonna help a brother out?

EVIDENCE TECH

Nope. And you're not my brother. You Americans... You barge in and expect the world to take it up the ass for you.

ROMAN

Yo, man, it ain't like that --

EVIDENCE TECH

No one enters the facility but authorized Evidence processors. Now stop wasting my time. Are you checking that shit in or not?

Roman nods, cowed.

ROMAN

Sure, man. Whatever you say.

Roman hands him the box, signs a paper and gets out of there.  
Mission failed.

54 INT. EVIDENCE ROOM - CONTINUOUS 54

The Tech enters with Roman's SEALED BOX and places it on a shelf.

55 OMITTED 55

A56 EXT. FEDERAL POLICE BUILDING - MINUTES LATER A56

Roman comes walking out. Heads toward a VAN parked several blocks up the road. \*

B56 INT. VAN - CONTINUOUS B56

Brian and Tej are inside talking when Roman throws open the doors and hops inside.

ROMAN

It's done. I think I make a better Special Agent than you did.

BRIAN

Depends how you define "special".

Brian flips on a video monitor on the side of the van and Tej picks up a large REMOTE CONTROL DEVICE.

TEJ

Okay, let's see what we got...

MATCH TO:

56 INT. EVIDENCE ROOM - SAME TIME 56

The Sealed Box TWITCHES.

INTERCUT - TEJ IN VAN/BOX IN EVIDENCE ROOM

-- Tej pushes one of the thumbsticks forward:

-- And a REMOTE CONTROL CAR bursts from the box and tumbles to the floor. The impact is quiet because of the large rubber tires. We also see that there is a PINHOLE CAMERA attached to his frame.

-- Brian and Roman watch the video relay from the camera on the monitor as Tej guides the car around the Evidence room, swerving around stacks of shelves until he spies Reyes' black powder-coated MONEY VAULT.

TEJ

Bingo.

(CONTINUED)



CONTINUED:

56

BRIAN

How big you think that is? Eight by ten?

56

ROMAN

Eight by twelve --

TEJ

(definitively)

Ten by fourteen. Fitted with 18-inch-thick, steel-reinforced concrete walls with an insulated copper core to protect against thermal lance, a Class 3 electronic lock with a Surefire Griffin retumbler and a biometric palm scanner. Ten tons of top of the line security.

Brian shoots a look at Tej.

BRIAN

Do I want to know how you know all that?

TEJ

I had a life before you knew me, O'Conner. Let's just leave it at that.

(beat)

She's a beauty, though.

ROMAN

Beauty, as in good?

TEJ

Beauty as in, she's gonna suck me in, waste my time and never give up the punani.

(beat)

This is one of the toughest vaults to crack in the business. And we ain't gonna get anywhere with it, unless we have a duplicate to practice with.

57

INT. ABANDONED AUTOMOBILE PLANT - LATER

57

The team is gathered around the blueprint.

MIA

So assuming you'll figure out a way to breach the safe...how the hell do we get to it in the first place?

\*

\*

(CONTINUED)

BRIAN

I've been thinking about it.  
(points on map)

The exterior walls to the Evidence Room are alarmed, so that leaves this one -- which is no good because of the guard station -- and *this* one, which it shares with the basement bathroom.

\*  
\*  
\*  
\*  
\*  
\*

ROMAN

What about the dough? That's gonna be some heavy shit to move.

\*

HAN

Yeah, you're talking five tons cash weight.

BRIAN

Which is the other thing about the bathroom. It's got a vent to the parking garage. We pop that, we can pass money through to some waiting cars.

\*  
\*  
\*  
\*

Everyone considers. Then Dom rises.

\*

DOM

Leo. Santos. You're up.

\*  
\*

Leo and Santos jump up from playing dominoes in the corner.

\*

DOM (CONT'D)

Get us in there.

\*  
\*

LEO

You got it, Boss.

\*  
\*

And as they move out, FLASH FORWARD TO:

The two navigate a maze of municipal water pipes, looking for a specific line.

LEO (SUBTITLE; SPANISH)

Here it is.

Finding it, they open it up...and shove a PIPE BOMB inside.

SANTOS (SUBTITLE)

Dude, I think you put too much gunpowder in that one.

CONTINUED:

Nah, man. LEO (SUBTITLE)  
It's good.

59 CONTINUED:

59

SANTOS (SUBTITLE)  
Yeah, that's what you said when you  
blew off Chimi's toe.

\*

LEO (SUBTITLE)  
(chuckling)  
You thought that was an accident..?

\*

\*

60 OMITTED 60  
61 OMITTED 61  
62 OMITTED 62  
63 OMITTED 63  
64 OMITTED 64

A65 INTERCUT - LEO AND SANTOS/INT. FEDERAL POLICE BUILDING A65

Just then, the EVIDENCE TECH enters the bathroom and heads to where five toilet stalls stand open, empty. He selects the one in the middle. Closes the door.

Beneath the door, we can see his shoes as he lowers his pants. His underwear. And just as he sits and relaxes --

LEO AND SANTOS set off the bomb. BOOOM! And as water goes RUSHING through the pipes like a hurricane --

The toilets in the bathroom begin to rumble, then --

-- BOOOOOM! In the four open stalls, the toilets erupt in ten-foot-tall GEYSERS OF WATER. From the closed stall in the middle, all we hear is the Evidence Tech's cry.

EVIDENCE TECH  
*Ai, que dor!*

65 INT. FEDERAL POLICE BUILDING - MOMENTS LATER 65

Leo and Santos immediately stride into the building, their toolboxes and Water Department outfits granting them unquestioned access.

LEO SANTOS  
*Desculpe me!* *Por favor--!!*

They make their way to the --

66 BATHROOM 66

(CONTINUED)

Leo and Santos throw some caution tape up.

SANTOS (SUBTITLE; PORTUGUESE)  
This bathroom is closed until  
further notice.

Santos locks the door. But when he turns around --

SANTOS (CONT'D)  
Aw, man...

-- he sees water EVERYWHERE. Soaking the walls, dripping off  
the ceiling...

SANTOS (SUBTITLE; SPANISH) (CONT'D)  
I told you you used too much!

LEO (SUBTITLE)  
Too much, too little --  
(shrugs)  
-- it's all the same. No snowflake  
ever falls in the wrong place, you  
know.

SANTOS (SUBTITLE)  
Hey! Don't use that Zen shit with  
me. Just because you read some  
book in the prison library doesn't  
make you Buddha.

LEO (SUBTITLE)  
Negative. *Again.*

The two go to work like a fine-tuned machine. Santos begins  
breaking through the wall between the bathroom and the  
evidence room, while Leo starts sweeping the opposite wall  
with a sensing device.

When the device finally PINGS on a location, Leo takes a  
sledge and breaks up the wall...and pulls out a MASS OF WIRES  
AND VIDEO CABLES.

Quick as the thief he is, Leo splices the lines and attaches  
a TAP TRANSMITTER. The second it's done, he whips open his  
flip phone and dials.

LEO (CONT'D)  
Yo, we're up.

MATCH TO:

68

MIA (INT. ABANDONED AUTOMOBILE PLANT)

68

\*

on the other end of the phone. She and the team are watching a static-filled video monitor...when suddenly it comes alive with video images.

\*

MIA

\*

We got it.

\*

She hangs up and focuses on the monitor. The screen is divided into several REAL-TIME FEEDS of the police station's PARKING GARAGE SECURITY CAMERAS.

\*

BRIAN

Four cameras.

HAN

High end, shit, too. Marker optics. Hundred degree field of view.

(as they watch)

Ten second oscillation --

DOM

-- and a shifting blind spot between each. Look.

He points it out on the screen.

BRIAN

That's pretty narrow, man.

68

CONTINUED:

68

DOM

It's all we're gonna get.

GISELE

Can't we just tap in and replace  
the image?

\*  
\*  
\*

TEJ

Nah, it's hooked up to a digital  
sync. They'd know we were in-  
system. Best we can do is peek.

\*  
\*  
\*  
\*

ROMAN

You're gonna need a burner of a car  
to make it through that.

\*  
\*

HAN

Not just fast. You're looking at a  
dogleg, a hairpin... We're gonna  
need something agile.

Dom nods.

DOM

You mock up a practice course.  
(turns to leave)  
O'Conner and I will take care of  
the car.

\*

69

EXT. TUNER BAILE - NIGHT

69

The underground street racing scene, Rio style. The hottest  
cars this franchise has ever scene. The hottest girls, too.  
Tuner heaven.

And into this world rumbles the battered Charger.

INT. CHARGER - CONTINUOUS

The two pass car after hyper-tuned car. As they cruise by,  
Dom and Brian admire a TUNER HOTTIE IN WITH A PERFECT BUBBLE  
ASS in short shorts leaning under the hood of her car  
tweaking the engine.

DOM

Home, sweet home.

DOM AND BRIAN

park and exit the car. Wander through the scene, scoping out  
the cars while the women scope out them. The sheer sexual  
energy pouring out of this place is electrifying.

(CONTINUED)

CONTINUED:

69

Dom and Brian are walking along...when suddenly Brian 69  
stops. Dom turns to find him standing before an incredibly-  
sick PORSCHE GT3.

It's owner, DIOGO, is revving it for the crowd gathered  
before it. The machine WHINES like a futuristic spaceship.

Brian looks at the Porsche.

(CONTINUED)



CONTINUED:

69

BRIAN  
What do you think?

69

DOM  
Maybe.

BRIAN  
(admiring)  
She's clean. V2 supercharger...  
Bosch injectors...

DIOGO (OS)  
Held the record on the Avenida  
three years running.

\*  
\*  
\*

Just then, the hood slams down -- revealing Diogo.

DIOGO (CONT'D)  
You got a lot of balls to bring  
your problems here, Toretto.

Dom and Brian share a look.

DIOGO (SUBTITLED; PORTUGUESE) (CONT'D)  
(to his crew)  
Not to mention a cop.

\*  
\*  
\*

Every racer in the place looks grim at the word "cop".

\*

DIO  
Word on the street is there's a lot  
of people looking for you two.  
(then:)  
What, you didn't think we'd  
recognize you?

DOM  
I was counting on it.  
(re: Porsche)  
Your little slipper may rule the  
Avenida... But that warhorse --  
(indicates the Charger)  
-- has raced two continents without  
seeing a single set of taillights.

(CONTINUED)

CONTINUED:

69

Diogo smiles, amused by the implied challenge.

69

DIOGO

She's about to.

(beat)

You may be a legend in the States --

(beat)

-- but you're a long way from home.

Dom indicates the driver's seat of the Charger.

DOM

*That's my home.*

DIOGO

Well, shit... You about to be homeless, bro.

(turns to his crew; in Portuguese)

*Dominic Toretto's ride in my garage. Now that'll be a nice trophy.*

\*  
\*  
\*  
\*  
\*

As his boys snicker, Diogo turns back to Dom.

\*

DIOGO (CONT'D)

Let's go, Legend. Car for car.

And as the crowd erupts with anticipation, Brian looks to Dom, and as the two grin --

HARD CUT TO:

A70

OMITTED

A70

70 INT. ABANDONED AUTOMOBILE PLANT - DAY 70

Dom and Brian both drive in, Brian in the newly-acquired PORSCHE, Dom in his Charger. Everyone stares as they return.

71 INT. ABANDONED AUTO PLANT - CAMERA COURSE - MOMENTS LATER 71

Brian sits in the Porsche at the start of the course -- a serpentine run bordered by orange cones and monitored by videocameras.

The rest of the team sits at a tuner version of video village. Four synchronized monitors, each covering a different part of the track.

DOM  
All right, O'Conner. Give it your  
best shot.

Brian nods, redlines the GT3 and BURNS OUT OF THERE!

INT./EXT. PORSCHE GT3 - RUNNING THE COURSE

Brian rips through the straightaways and screams through the turns. He's doing a solid job, but --

THE TEAM catches flashes of him on the monitors -- he isn't going fast enough.

Finally, he finishes the course.

BRIAN  
How'd I do?

HAN  
Cameras caught you.

BRIAN  
I was squeezing every bit of juice  
out of it.

DOM  
(nods)  
We're gonna need a faster car.

CUT TO:

A72 INT. GARAGE HIDEOUT - FAVELA - DAY

A72

Macroy has hooked up the photo-radar camera to his computer monitor. Hobbs and Elena watch as he scans through the hundreds of photos.

MACROY

What time was the robbery?

ELENA

Around 11 o'clock.

Macroy jumps to that batch of pics.

MACROY

Here we go.

He brings up a picture of a banged-up CHARGER running the red light, along with a VAN behind it.

HOBBS

Enhance it.

ENHANCING it with his computer, they can see the driver and the passenger are wearing bandanas tied across the bottom half of their faces.

ELENA

Their faces are covered.

HOBBS

Yeah, they think they're clever.

(beat)

They're not.

(to Macroy)

Run it through the FRS.

Macroy highlights each of the occupants' faces and runs it through the most advanced FACIAL RECOGNITION SOFTWARE on the market against every major criminal database the planet. Despite the bandanas covering the majority of their faces, the software matches 26 points of similarity on just the exposed brow and nose portion of their faces, and --

BING! The computer flashes: "Positive Identity Match". And the photo that comes up of the driver is DOM'S.

HOBBS (CONT'D)

Well hello you son of a bitch...

Then -- *bing!* -- the passenger comes up. HAN.

(CONTINUED)

A72 CONTINUED:

A72

HOBBS (CONT'D)

Interesting...

(turns to Wilkes)

Wilkes, run the photos of known associates of Toretto and O'Conner against Customs entries into Brazil in the last two weeks. Check planes, trains, boats. Everything short of the goddamn space shuttle.

She does the entry and -- BING! Roman pops up. BING! Gisele. BING! BING! BING! Tej. Leo. Santos. They all have fake names, fake passports, fake i.d.'s. But it's them.

HOBBS (CONT'D)

They can change their names, but they can't change their faces.

ELENA

(concerned)

Something big is going down.

Hobbs was thinking the exact same thing. He turns to Wilkes.

HOBBS

That's a 1970 Charger. Upload those specs into the database and have the computer crosscheck with overhead satellites every fifteen minutes. The van behind it, too. If those vehicles move on the streets of Rio, I want to know it.

B72 EXT. TUNER BAILE - NIGHT

B72

Dom and Brian are back. As they enter the scene --

VOICE (OS)

Los Bandoleros!

Dom and Brian turn to see Diogo walking up.

DIOGO

We were hoping you'd come back. Bunch of contenders want a shot at you.

Diogo points to where a group of HUNGRY-EYED RACERS are assembled, chomping at the bit to race. Diogo sidles up next to Dom and Brian. Speaks privately.

DIOGO (CONT'D)

What do you say about going into business together? I can set up some profitable races for you.

(CONTINUED)

B72

CONTINUED:

B72

BRIAN  
What's your end?

DIOGO  
Well...  
(sheepishly)  
-- I do need a new car.

And off Dom and Brian's look, we HARD CUT TO:

C72

SERIES OF SHOT - (INT. ABANDONED AUTOMOBILE PLANT)

C72

The team taking runs at the camera course in the new car Dom and Brian have won -- a Nissan 370Z -- showing off their individual styles. Mia drives, sleek as a cheetah. Roman pushes it too far and spins out. Han drifts smooth as silk. \*

But none of them beat the cameras.

GISELE

Let me try. \*

Han throws her the keys. She snatches them out of the air. Hops in the car and burns through the course, so tight and so fast -- and with one long unbelievable DRIFT MOVE -- Han can only stare in awe. \*

HAN

I think I'm in love... \*

But as she finishes the course, even Gisele gets caught by the cameras. As the car growls to a stop before them: \*

ROMAN

Solid...but camera three caught ya. \*

Suddenly -- \*

SFX: A TRUCK HORN BLASTS \*

-- and a FLATBED pulls in carrying some massive object, covered by a tarp. \*

[NOTE: MALO DELIVERING THE SAFE TO BE COMPLETED PER DIRECTOR] \*

Leo begins unstrapping the tarp. Tej steps up. \*

TEJ

So what'd he bring? \*

LEO

The piggy bank you ordered. \*

Leo yanks the tarp down, revealing a DUPLICATE VAULT -- identical to Reyes' except for a BLUE POWDER COATING. \*

TEJ

Holy... \*

SANTOS

Same model, different color. Best we could do on short notice. \*

TEJ

How the hell did you get one of those? \*

(CONTINUED)

C72

CONTINUED:

C72

Han claps Tej on the shoulder, quoting him from the van. \*

HAN \*

We had a life before you knew us. \*

Han and Tej are staring at the vault as Dom and the others walk up. \*

TEJ \*

I'll get to work on the electronic tumbler, but there's another problem. The palm scanner. Without Reyes' handprint, Houdini himself couldn't open this bitch. \*

LEO \*

How do you know it's Reyes' hand print? \*

TEJ \*

You got a hundred million dollars inside a safe, you gonna have someone else's handprint on it? \*

Santos cuts a look at Leo. \*

SANTOS \*

Yeah, stoopid. \*

LEO \*

There you go with that negativity. That shit's gonna eat you alive, man. \*

ROMAN \*

How the hell we gonna get Reyes' print? \*

In answer to that question -- \*

DOM \*

Han. You're up. \*

HAN \*

Sure. Nothing like the easy stuff... \*

As he turns to leave, Gisele cuts him off with the car. \*

GISELE \*

Let's go. I'll drive. \*

And off Han's surprised look, CUT TO: \*



72

EXT. COPACABANA PALACE - BEACH CLUB - NEXT DAY

72

REYES socializes in the heart of the exclusive, open-air beach club...

Now PULL BACK TO REVEAL --

HAN AND GISELE sitting at a beach bar, clocking Reyes from a distance. Gisele sits in a bikini top and sarong, sipping a *caipirinha*. Not a care in the world.

HAN  
(munching bar mix)  
I make six bodyguards.

GISELE  
Seven.  
(nods to someone)  
You think that guy with the fanny pack is a tourist?

There's a moment. Han's impressed. Then:

HAN  
So how long were you in the military?

The question takes her aback.

HAN (CONT'D)  
Gun you pulled the other day was a Jericho 941. And thumb-racking the slide?  
(pops a chip in his mouth)  
That was straight-up Mossad.

She'd never say it, but she's impressed. Considers, then --

GISELE  
I got out of the military probably at the same time you quit smoking.

He cocks an eyebrow at her. She holds up the snack bowl.

GISELE (CONT'D)  
Amount of chips you eat? The way you always have to keep your hands and mouth busy? You were a two-pack-a-day man for sure.  
(then)  
Unfiltered.

Han smirks -- *touché*. Then turns back to the job at hand.

(CONTINUED)

HAN

Well this is a bust. There's no way we're gonna get his print out here. We're gonna need to do some more recon, pull in a couple extra guys --

GISELE

Or...

Gisele finishes her drink and rises, stretching like a cat.

GISELE (CONT'D)

...you don't send a man to do a woman's job.

Gisele walks across the sand toward the beach club and Reyes. Along the way, she UNTIES HER SARONG and lets it fall to the ground, revealing her BIKINI BOTTOMS beneath.

Han's jaw literally falls open at her stunningly sexy form. Mesmerized, all he can manage to do is shove more chips into his gaping mouth...

QUICK TIME CUTS: Han watching from afar as Gisele catches Reyes' eye. Then is standing beside him. FLIRTING with amazing skill. He's laughing. She's laughing. And when Reyes jokingly SLAPS HER ON THE ASS, HARD CUT TO:

73

INT. ABANDONED AUTOMOBILE PLANT - LATER

73

Dom is watching Tej practice on the electronic tumbler of the duplicate vault when Han and Gisele return. Han is carrying her bikini bottoms. \*

ROMAN  
(to Han) \*  
Nice panties. They yours? \*

HAN \*  
We got the print. \*

TEJ \*  
Where? \*

Without a word, Gisele flicks on a BLACK LIGHT and angles it over her bikini bottoms -- and now we can see Reyes' PALM PRINT glowing on the rubber-like material. \*

Tej nods, impressed.

TEJ (CONT'D) \*  
That'll work. \*

Tej uses a digital camera to take a picture of the print and upload it to the computer. \*

TEJ (CONT'D) \*  
Got it. \*

74

OMITTED

74

75

MEANWHILE, ON THE OTHER SIDE OF THE PLANT

75

Mia is working on a laptop computer when Brian comes in. He looks at her, his expression awkward, sweet and worried all at the same time.

BRIAN \*  
So...how are you feeling? \*

He's talking about the pregnancy. She knows it.

MIA \*  
I'm fine. \*  
(reassuring him) \*  
Really. \*

He smiles and starts rubbing her shoulders, and she's relaxing into it, when suddenly her eyes go WIDE and she bolts up, staring at the computer.

MIA (CONT'D) \*  
Oh no...

INT. ABANDONED AUTOMOBILE PLANT - LATER

The whole team is gathered around Mia's laptop. The screen is open to a U.S. GOVERNMENT WEBSITE, and on it are WANTED BULLETINS of the whole team. \*

MIA  
These came up on the international watch list.

BRIAN  
Whole team's been burned.

MIA  
Now we're all wanted.

Han points at a mugshot from Roman's youth. \*

HAN \*  
You should be wanted. That hair is criminal.

ROMAN \*  
Yo, that was the style, bro.

GISELE  
How did this happen?

DOM  
I got a pretty good idea.

MIA \*  
The U.S. Diplomatic Security Service issued the warrants. Agent L. Hobbs. \*

Brian takes the computer. Hits a few keys.

BRIAN  
This the guy you saw in the favela?

Brian turns it around. There's a picture of Hobbs on it.

DOM  
Yeah.

CONTINUED:

75 Brian reacts, clearly wishing Dom had said no. 75 \*

BRIAN

His name is Luke Hobbs. He runs  
the top strike team for the DSS. \*

TEJ

So he's good. \*

BRIAN

When the Feds can't find someone,  
they call Hobbs. He's never missed  
a target. \*

(beat)

The guy's serious Old Testament,  
Dom -- blood, bullets, wrath of  
God. \*

MIA

And right now he's hunting us. \*

The words hang like an executioner's noose.

HAN

We gotta move our timetable up.

ROMAN

How? This job's hard enough  
without Wyatt Earp on our ass. We  
need room to breathe. \*

Dom turns and begins to walk off.

DOM

All right, then. Come on --

BRIAN

Where we going?

DOM

To get us some fresh air.

76 INT. GARAGE HIDEOUT - FAVELA - NIGHT 76

Wilkes is working at the computer when -- BING!

WILKES

We got a hit. '70 Charger.  
Eastbound on Avenida Atlantica.

HOBBS

Let's go! Move it!

And as his men run for their cars --

77 INT. GURKHA - DRIVING - NIGHT 77

Hobbs' team hones in on the signal.

WILKES  
It's stopped. A block ahead!

HOBBS  
Park it. We're going on foot.

78 EXT. RIO STREETS - NIGHT 78 \*

Hobbs and his men move up on foot. Round the corner to find:

THE TUNER BAILE

stretching out before them in full swing. Lights. Music.  
Hundreds of cars, girls, racers.

We TRACK WITH Hobbs as he and his team prowl through the scene. We see their skill as they sweep through the scene, using signals, working in conjunction.

Tension mounts as they hunt.

But soon, Hobbs spots someone that looks to be Dom standing with his back to them, checking out a car engine among a group of tuners.

HOBBS  
There.

Hobbs and his team close in. It seems to be happening too easily. And just as we're certain it's only going to be someone who looks like Dom --

HOBBS (CONT'D)  
Toretto.

-- the figure turns to reveal:

It is Dom.

HOBBS (CONT'D)  
You are under arrest.

DOM  
I don't feel under arrest. You?

He turns and we see BRIAN is next to him.

BRIAN  
Not even a little.

(CONTINUED)

CONTINUED:

78

HOBBS

78

(drawing his handcuffs)

Give it a minute, it'll sink in.

Glancing around, Dom NOTICES that Elena is wearing LETTY'S NECKLACE he dropped when he saved her life.

BRIAN

We didn't kill those Feds. It was Reyes --

HOBBS

I don't give a shit. I'm just here to bring in two assholes whose names hit my desk.

BRIAN

Spoken like a true hero.

HOBBS

(re: Brian)

That's funny coming from a guy who took an oath of a cop and then went against everything it stood for.

(re: Dom)

Or some prick who beat a man half to death with a socket wrench.

The memory gets under Dom's skin. Hobbs knows it.

HOBBS (CONT'D)

Turn around. Hands behind your back.

DOM

I don't think so.

HOBBS

Your mistake is thinking you got a choice.

In perfect synchronization, Hobbs' team DRAWS THEIR GUNS. Four gun barrels zeroed in on Dom's chest.

But Dom doesn't even flinch.

DOM

And your mistake is thinking this is the States.

(beat)

It ain't.

And that's when the tuners around Dom all pull GUNS and DRAW DOWN on Hobbs. We RECOGNIZE several of them from earlier baile scenes, including Diogo and the other racers Brian bested, as well as Dom and Brian's entire crew.

(CONTINUED)

CONTINUED:

78

Hobbs' team is OUTGUNNED 10-to-1.

78

DOM (CONT'D)  
This is Rio.

It's a Mexican standoff. Dom and Hobbs hold each other's gaze -- pitbulls about to fight. \*

Seeing things about to go sideways, Chato steps forward. \*  
Quietly starts to pull Hobbs away. \*

CHATO  
Come on, Boss. Another day. Come  
on... \*

Hobbs resists a moment longer, staring daggers at Dom, \*  
gritting his teeth so hard his jaw creaks. Every fiber in \*  
his being wants to throwdown. \*

But he masters the impulse. \*

HOBBS  
(threatening as hell)  
See you soon, Toretto. \*

And turns and strides away. \*

(CONTINUED)



CONTINUED:

78 As Hobbs' team walks off, Dom and Elena share a final curious look...which she eventually breaks off and hurries to catch up. And as Dom stands there, watching her disappear into the night, MATCH TO --

HOBBS' GURKHA

As it thunders to life and roars out of there...revealing Tej, who was laying beneath it.

As the Gurkha disappears, Tej sits up. Flips open his phone.

TEJ  
Tracker's on.

DOM

kills the call. But as the others move off, he stands there, thinking about what he saw around Elena's neck...

DISSOLVE TO:

79 EXT. FAVELA - NIGHT

79

Elena returns for the evening to her home -- a humble one-room dwelling in the heart of the favela.

A80 INT. ELENA'S HOME - NIGHT

A80

\*

She enters and lights a candle. No electricity here. Sets her gun on a table and heads toward her bedroom when --

SFX: a NOISE. A somewhere in the apartment.

Slowly, she moves back for her gun...

...and is SHOCKED to find it's no longer there.

Heart pounding, she wheels and finds a FIGURE standing *right behind her!*

(CONTINUED)

A80

CONTINUED:

A80

Elena instantly throws a punch, but the intruder is faster, SEIZING her hand and SLAMMING her against the wall. She tries to scream, but his other hand covers her mouth.

It's Dom.

Elena's eyes are wide and the moment is alive with the threat. Dom's hand begins to slide down her body, but rather than molest her, his fist closes around LETTY'S NECKLACE and, with a single tug, yanks it from around her neck.

That's what he came her for, and with it in hand, he turns to leave. He's almost made it out the door when Elena finds her voice.

ELENA

I don't understand... Why come here? Why risk it all for twenty dollars worth of silver?

Dom stops, but doesn't look back.

DOM

'Cause it's worth it.

ELENA

You should run, you know. Hobbs will find you. Or Reyes' death squads. You have every reason to leave. Why stay?

Now Dom turns to her.

DOM

Why do you?

She glances around the apartment, her eyes finally coming to rest on a PHOTO of her husband.

ELENA

My husband was a good police officer. An honest man. We both grew up here. Everyone in this neighborhood was like...family.  
(remembering, then darker)  
Two years ago, he was murdered in the street, right outside our door.

\*  
\*

Though tears rise in her eyes, she refuses to wipe them, or let them fall. There is deep steel in this woman.

(CONTINUED)

ELENA (CONT'D)

Reyes owns this favela now. He  
give things to the people... but  
everything has a price.

(beat)

The people here need a new start.  
Need to be free.

(meets his eyes)

I won't leave until it gets that.

\*  
\*  
\*  
\*  
\*

Dom nods. And the way he does, she realizes he just got her  
to answer her own question about him.

And staring at him, she realizes something else.

ELENA (CONT'D)

You didn't kill those men on the  
train, did you?

DOM

Now why would you believe anything  
I say?

Dom turns to leave. But as he reaches the door, she calls  
out one final time.

ELENA

Was she so special to you?

She indicates the necklace. Dom considers, then --

DOM

I used to think no one could  
understand how much.

He glances at the picture of her dead husband. Then meets  
her eyes.

DOM (CONT'D)

But I think you know exactly.

And then Dom's gone, leaving Elena, welling up, alone in the  
apartment she shares with the ghost of the love of her  
life...

DISSOLVE TO:

Displaying a digital map of Rio...and on it, a tiny blip is  
moving, representing the bugged Gurkha prowling through the  
city.

PULL BACK TO REVEAL we are:

INT. ABANDONED AUTOMOBILE PLANT - NIGHT

Brian is monitoring the tracking bug on a computer screen when Mia comes up behind him. Puts her arms around his neck.

BRIAN

Couldn't sleep.

(after a moment)

Every time I close my eyes, it's  
like something's sneaking up on me.

(CONTINUED)

CONTINUED:

80

Slowly Mia turns Brian's chair away from the screen.

80

MIA

You sure it's what's out there  
that's worrying you?

Mia sits in his lap.

BRIAN

I've screwed up so many things...

Brian places his hands gently on her lithe belly. \*

BRIAN (CONT'D) \*

I just want to make sure I don't  
screw this up too.

Mia wraps her arms around him. \*

MIA

No matter where we are, no matter  
what we have to do, as long as  
we're together, everything will be  
all right. \*

(meets his eyes) \*

And that's all that matters.

The words heal his worry. It's a moment between them. \*

BRIAN

I won't let you down, Mia. \*

And Mia kisses him. \*

MIA

I know.

ACROSS THE PLANT, Han finishes a final DRIFTING pass at the  
camera course, pushing a newly-acquired SUBARU to its very  
limits...and fails.

SANTOS

Nope.

HAN

The window's too small. The only  
way to beat the cameras is with  
invisible cars.

Dom considers. Then nods.

DOM

And I know just where to get 'em.

HARD CUT TO:

81 EXT. CAR LOT - DEAD OF NIGHT 81

Surrounded by a chain link fence and barbed wire. In a SERIES OF QUICK, SUBJECTIVE SHOTS, we see the team's VAN pull up next to the fence. Dom, Brian, Roman and Han get out. Hop on top and use it to vault over the fence.

82 EXT. DOWNTOWN RIO - A DESOLATE INTERSECTION - NIGHT 82

The intersection is completely empty. Then --

SFX: The throaty rumble of a V8 getting closer.

Soon, a 2011 POLICE CHARGER cruises to a stop at the white line, beneath the red glow of the traffic signal.

But as we PUSH IN, we see that DOM is behind the wheel. As he waits --

SFX: Another engine, growling closer.

Moments later, BRIAN pulls up in an identical POLICE CHARGER.

BRIAN

Been awhile since I've driven one of these.

DOM

I've never been in the front seat.

Just then, Han glides up. Then Roman, who hits the lights and siren -- WOOP-WOOOOOP!

BRIAN

You took so long, I was expecting you to roll up with some chrome rims on that thing.

\*  
\*  
\*  
\*

ROMAN

Man, I always wanted to open one of these up.

(beat)

A hundred grand says I waste you all in a quarter-mile.

BRIAN

You ain't got a hundred grand.

ROMAN

I will if we pull off this job.

(beat)

A hundred grand. To the next red light down there.

(CONTINUED)

7/27/10

74A.

82

CONTINUED:

82

HAN

We don't pull this job, we're probably dead anyway. Might as well make it a million.

They all look to one another.

(CONTINUED)

BRIAN  
Million dollar quarter-mile?

They all think about it. Then --

HAN  
All right.

ROMAN  
You only live once. Let's do this!

BRIAN  
Dom?

DOM  
We racin' or we talkin'?

The four police cars judder thunderously at the line. All four roar like steel dragons, perfectly equal.

The moment is electric.

Brian turns to Dom.

BRIAN  
You gonna cheat this time?

DOM  
You really gotta let that go.



SERIES OF SHOTS - THE RACE \*

Everyone focuses on the red light, sensing it's about to turn. ROMAN is antsy. HAN is chill. BRIAN is ready. DOM is one with his car. \*

Roman closes his eyes, concentrates on his breathing. \*

ROMAN  
Use the Force, Rome... Let go your  
bad-ass self... \*

All the cars are waiting, REVVING their engines. Then suddenly-- \*

ROMAN jumps off the line, anticipating -- \*

BRIAN  
Too early, bro. \*

-- but the light instantly CHANGES TO GREEN. \*

Roman takes the lead as the others burn off the line. \*

ROMAN  
YES!! \*

Dom, Brian, Han and Roman rip down the road, jockeying for position, trash talking each other, having fun. This is what racing is all about. \*

Pumped that he's in the lead, Roman flashes his cruiser's LIGHTS AND SIREN like crazy -- WHOOOOP-WHOOOOP! Picks up the mic to the car's LOUDSPEAKER. \*

ROMAN (OVER LOUDSPEAKER) (CONT'D)  
Get used to the view, boys! \*

As he cackles, they speed toward a LINE OF PARKED CARS on both sides of the road, narrowing it down to TWO LANES. \*

Stuck on the outside lane, Brian has to gun it and CUT HARD IN FRONT OF DOM to narrowly avoid smashing into the parked cars. Brian cuts across the middle lanes, CRISS-CROSSING with Roman and DRAWING EVEN -- \*

ROMAN (CONT'D)  
Don't you step up on me, Brian. \*

But as they do, there's a MOMENTARY GAP between them -- \*

And Dom SEES IT. Downshift and guns it hard and -- VRRRROOOO! -- blasts through the gap with only millimeters to spare on either side! \*

ROMAN (CONT'D)  
HEY--!! \*

(CONTINUED)

CONTINUED:

Now Dom and Brian are in the lead. \*

Behind, HAN sees where the parked cars on Roman's side of the road end -- \*

HAN  
Coming through. \*

-- and JUKES HARD to cut Roman off and win the lane. \*

ROMAN  
AW, COME ON!! \*

As they near the finish line, the four cars are clustered in a close group; Dom and Brian in the lead, Han and Roman trailing behind. \*

Brian and Dom pull ahead, putting distance between themselves and the others. It comes down to just them. The two burn down the road like they're trying to break the sound barrier. They look to one another. They both want this. \*

It's neck and neck, looking to be a photo finish, but in the final ten yards -- \*

Brian BURSTS FORWARD, and just edges DOM as they scream across the finish line. \*

Brian SHOUTS in victory. \*

BRIAN  
YEAH!! \*

Roman howls his defeat. \*

ROMAN  
NOOOOO--! \*

Han is bummed. \*

HAN  
Damn... \*

But Dom simply has an enigmatic look on his face, not giving a single thing away... \*

83

INT. ABANDONED AUTOMOBILE PLANT - NIGHT

83

Dom and the others park their cop cars and get out.

DOM  
Good race, O'Conner.

BRIAN  
Thanks, Dom.

(CONTINUED)

83

CONTINUED:

83

And as Dom walks off, Han and Roman come up to Brian, who is grinning like the cat that ate the canary.

BRIAN (CONT'D)

Man, you have no idea how long I've been waiting for that.

Han turns to Roman.

HAN

Told you he didn't see it.

BRIAN

What are you talking about?

ROMAN

Your boy. Dude let off the throttle at the line.

(claps his shoulder)

He let you win.

BRIAN

Bullshit.

Brian says it with confidence...but when Han and Roman walk off, we see doubt creep into his face...

SLOW DISSOLVE TO:

84

EXT. RIO - FARMER'S MARKET - NEXT DAY

84

An open-air marketplace, jammed with vendors. Baskets of every colorful fruit and vegetable you can imagine...

(CONTINUED)

84 CONTINUED:

84

Mia is walking toward the market to get food for the team.  
But as she draws near --

Suddenly Mia's GRABBED FROM BEHIND. She tries to scream, but  
a rough hand covers her mouth. As strong arms DRAG her into  
an alley, she struggles in terror.

VOICE (OS)  
Stop it! Mia, stop it!!

Now we reveal her captor is:

VINCE  
You're in danger. Look...

He points...and she sees Zizi and his men combing the  
marketplace, looking for her.

VINCE (CONT'D)  
They were waiting for you. It's a  
trap.

Slowly, Vince releases her...but instead of pushing away, she  
turns and HUGS him.

Vince awkwardly holds her.

85 INT. ABANDONED AUTOMOBILE PLANT - AFTERNOON

85

The team is getting ready for a last dinner before the heist.  
They're talking, cooking, drinking beer -- when suddenly the  
door opens and Mia enters.

A moment later, Vince follows, unsure. Instantly, everyone \*  
REACTS. Time stops. Brian starts walking to confront Vince. \*

But Mia takes his hand --

MIA  
It's okay.

-- and leads him forward into the room.

BRIAN  
What are you doing, Mia?

MIA  
Reyes' guys were waiting for me at  
the market. Vince saved my life.

There's a beat. Then --

DOM (O.S.)  
You hungry?

(CONTINUED)

Vince turns to find Dom looming right behind him. Vince hesitates, not sure what's going to happen.

VINCE

..yeah...sure...

DOM

Good --

(walking off)

-- 'Cause you're sayin' grace.

Vince is overwhelmed by the words he never thought he'd hear again. And as he smiles, Brian walks up --

BRIAN (OS)

Hey.

He nods toward Mia in the b.g. Means this sincerely:

BRIAN (CONT'D)

Thank you.

He offers Vince a beer. Vince looks at the peace offering... then takes it, burying the hatchet once and for all. Friends.

We TRACK THROUGH the scene as the team finishes last minute prep, cooking dinner, etc. Dom is tinkering on an engine in the b.g., while Mia lounges in Brian's arms, listening to Leo, Santos, Roman, Tej and Han drinking beer and manning a bbq made from a 50-gallon oil drum. \*

SANTOS

Yo, you burned it! \*

LEO

Relax, man. This is how my mama cooks it. \*

SANTOS

Yeah...and your mama's the worst cook in the Dominican! \*

As Leo smacks him with the bbq tongs, Tej turns to Roman.

ROMAN

So what are you going to do with the money, man? \*

TEJ

Thinkin' about opening a garage back home. Place where people can take their car and not get ripped off. \*

ROMAN

You serious? Your dream's a day  
job?

TEJ

You do what you love --  
(shrugs)  
-- it ain't a job at all.

SANTOS

(trying to bite into meat) \*  
I know what I'm doing with the  
money. Buying this fool some  
cooking lessons so he stops burning  
the meat.

ROMAN

That's gonna take a lot more than  
ten mil. \*

They laugh.

LEO

You do what you want, but money \*  
don't matter to me anymore, bro. \*  
It doesn't affect me. \*

SANTOS

Doesn't affect you--? Dude, you  
were sweating a twenty dollar bet  
last time we went to the casino. I  
thought you were gonna have a heart  
attack.

\*  
\*  
\*  
\*  
\*  
\*

LEO

Yeah, but that ain't me no more.

\*  
\*

And as they argue, we move on to DOM, tinkering on an engine  
when VINCE walks up. He hesitates for a moment, trying to  
find the right words.

\*  
\*  
\*

VINCE

Listen, Dom... I know you're all  
set for this job tomorrow...but if  
you need an extra hand, anything, I  
could really use--

DOM

You're in.

VINCE

Really..?

Dom looks him in the eye.

\*

DOM

Always got room for family.

And as Vince sits there, moved, the camera FINDS GISELE and  
HAN sitting across from each other. The two kindred spirits  
hold each other's eyes -- an energy between them.

\*  
\*  
\*

HAN

Man, you love doing this, huh?

GISELE

When your life is on the line,  
that's when you really learn about  
yourself.

HAN

(thinks about it)  
That's a fair deal.

And as the two share another glance --

\*

The camera TRACKS BACK TO ROMAN who's offering beer bottles  
around. But as he goes to give a couple to Brian and Mia --

MIA

Oh, no thanks.

ROMAN

You sure?

BRIAN

She can't.

Roman stops at the slip-up.

ROMAN

Can't..?  
(scrutinizes them)  
Nah... You ain't...

MIA

(nods)  
Yeah.

BRIAN

(smiles)  
She is.

And Roman drops his bottle -- SMASH! Now everyone TURNS.

ROMAN

Ho-lyyy shit! Now it all makes  
sense!  
(then points at Dom)  
That's why he let you win the  
quarter-mile! That money was a  
baby gift!!

And as Roman laughs, everyone else comes up.

TEAM (VARIOUS)

You're having a baby?! Shut up! Are  
you serious? Congratulations!!



86

CONTINUED:

86

It's a great, happy moment. Everyone celebrating. Brian turns to Dom. \*

BRIAN  
Baby gift, huh? \*

DOM  
I don't know what you're talking about. \*

Brian shakes his head, exasperated. Dom raises his beer in toast. Everyone falls silent. \*

DOM (CONT'D)  
Money will come and go, but the most important thing in life will always be the people in this room, right here, right now. \*

Dom meets the eyes of each one of his motley crew around the auto plant. \*

DOM (CONT'D)  
(raising his beer bottle)  
*Salud, mi familia.*

And as the team clinks bottles --

DISSOLVE TO:

87

INT. ABANDONED AUTOMOBILE PLANT - MORNING

87

The team is antsy, ready to go. Han and Roman wait in their police cars. Leo and Santos slip into their Department of Water disguise. Gisele and Tej make last minute checks of equipment.

Brian and Mia sit in front of the computer monitoring the tracker on Hobbs' Gurkha when Dom walks up. Checks the screen. \*

MIA  
Hobbs is on the other side of the city. We're not gonna get a better window. \*

Dom nods and turns to the others.

DOM  
We're moving out! Get to your positions.

One by one, the cars roar to life and speed away. Roman. Han. Gisele. Tej. Leo and Santos.

(CONTINUED)

..until all that's left are Dom, Brian, Mia and Vince.

BRIAN is saying goodbye to Mia, both painfully aware this could be the last time they see one another. He notices how worried she is, but is trying her best not to show it.

BRIAN

Hong Kong. Bali. Moscow... Know  
what they all have in common?

MIA

(she smiles)  
No extradition.

BRIAN

We're one hour away from the rest  
of our lives.

And as Brian kisses her forehead --

DOM walks across the plant and gets into his police car. \*  
Starts it up -- BROOOOM! Dom revs the engine...then turns  
and takes one final look at Brian and Mia together.

The two are holding each other tenderly.

Seeing his sister so in love satisfies some paternal part of  
Dom's soul. Turning away, Dom shifts into drive and just as  
he's about to burn out of there --

A FLASH OF MOVEMENT catches his eye and Dom turns back to see  
HOBBS' GURKHA ROARING INTO THE PLANT, followed by his bounty  
hunters' YUKONS.

BRIAN AND MIA

see it, too. As the vehicles scream to a stop, Brian yanks  
Mia to her feet --

BRIAN

Come on!

And the two RUN as --

INT. GURKHA - AS IT SCREAMS INTO THE PLANT - CONTINUOUS \*

Hobbs sees Dom's iconic '70 Charger dead ahead. It's the car \*  
that represents Dom, the outlaw lifestyle. Hobbs aims \*  
straight for it, stomps the gas and -- \*

CRRRUNNCH!! The Gurkha OBLITERATES the Charger in a shower \*  
of shattered pieces! \*

CONTINUED:

87

HOBBS AND HIS TEAM surge out of the vehicles. They take Vince down right away, then streak toward the fleeing Brian and Mia like a pack of hunting dogs after prey. Hobbs is at the head of the pack when --

\*  
\*

DOM (OS)

HOBBS!

Hobbs turns to spot DOM standing across the plant. The sight awakens something primal in him.

HOBBS

(to his men)

Get O'Conner. Go.

And Hobbs turns and starts striding towards Dom.

\*

HOBBS (CONT'D)

Took me a while to find that tracking chip.

\*  
\*  
\*

He flicks the chip at Dom.

\*

HOBBS (CONT'D)

But not as long to flip the receiver.

\*  
\*  
\*

Now he raises his gun at Dom, center mass.

HOBBS (CONT'D)

You're going down, Toretto.

Dom spreads his arms wide.

DOM

I'm right here.

The challenge is undeniable and awakens something primal in him. Hobbs holsters his gun. And as they reach each other, they both haul back and throwdown -- exploding into action and trying to kill each other.

The fight RAGES. The plant's offices being utterly demolished by these two equally-matched warriors. Whereas Hobbs fights with tactical precision honed by years of military training, Dom's style is all street -- brutal and animalistic.

[NOTE: FIGHT TO PLAY OUT PER DIRECTOR CHOREOGRAPHY.]

Locked in a battle to the death, the two go crashing through the office window. They land amid Hobbs' men who instantly surround them.

Seeing their guns come up, Mia cries out.

(CONTINUED)

CONTINUED:

87

Dom!

MIA

87

But Dom and Hobbs don't care. They keep fighting, unable to stop. Eventually, Hobbs GAINS A TACTICAL ADVANTAGE and draws his gun to end the fight. And in that moment --

DOM'S POV - Dom catches a glimpse of Mia and Brian being held at gunpoint by Hobbs' men. The sight fills Dom with rage.

Quicker than thought, Dom knocks Hobbs' gun from his hand, sending it skittering away.

Dom snatches up a socket wrench. Hobbs' team zeroes in their weapons on Dom. And just as Dom's about to swing away and the hunters are about to pull their triggers --

(CONTINUED)

CONTINUED:

87 A single sound cuts through the bloodlust. Mia's piercing  
SCREAM. 87

DOM!! MIA (OS) (CONT'D)

Barely in control, Dom looks up and sees her there, held at  
gunpoint by Hobbs' men. \*

And hearing the fear in her voice, he remembers the promise  
he made to stay together...and slowly lowers his hands. \*

HARD CUT TO: \*

88 EXT. RIO CITY STREETS - DAY 88

Hobbs' cars drive in formation, on their way to the airport --  
one Yukon in front, one in back and the Gurkha in the middle.

89 INT. HOBBS' GURKHA - DRIVING 89

Dom, Vince, Brian and Mia are cuffed in the back.

(CONTINUED)

The moment is somber, the only sound the wheels of the vehicle rolling implacably on. \*

MIA stares at her brother who sacrificed so much for her... \*

BRIAN watches Mia watching Dom. Seeing through them what it truly means to be family... \*

ELENA stares out the window, morally torn... \*

And in front, CHATO drives while HOBBS finishes a call. \*

HOBBS \*

...yeah, we're coming in. Heading to the airport now. Have the Marshals meet us when we touch down. \*

Hobbs hangs up. But for someone who should be flushed with victory, Hobbs is surprisingly just the opposite. Something has gotten under his skin. What happened at the auto plant has challenged his entire philosophy. \*

He glances up at the rearview staring at Dom, who sits stoically, trying to piece together the enigma that Dom is -- \*

But when his eyes come down, he sees something in the road ahead. And REACTS. \*

HOBBS (CONT'D) \*

AMBUSH! \*

Everyone turns and through the front windshield they see one of Zizi's skull-masked gunmen firing an RPG right at them! \*

Before they can react, the rocket STREAKS across space to --

BOOOOOM! The Yukon in front of the Gurkha becomes a fireball. The force of the blast hurls the Yukon into the air, sending it flipping into a fence.

CONTINUED:

The Gurkha SWERVES into the smoke -- CRRRUNCH! -- smashes over a parked car.

When the Gurkha settles, Hobbs spots one of his men, Fusco, in the flipped Yukon is still alive, struggling to get out.

As bullets begin to rain down on the Gurkha --

HOBBS (INTO RADIO) (CONT'D)  
 Wilkes, suppressing fire! Lock 'em  
 down!  
 (turns to Chato)  
 Stagger-step. Cover me!

-- Hobbs throws open the rear door. The dirt in the street literally jumps with so many bullets coming down. Hobbs leaps out into it, returning fire as he runs. Chato follows a heartbeat behind.

As bullets RAKE across the shell of the vehicle, Brian strains at the bar they're cuffed to.

BRIAN  
 CUT US LOOSE!

VINCE  
 COME ON!!

Under the constant barrage, the bulletproof windows around them begin to SHATTER. Mia looks to Elena, who hesitates, caught in the grip of her ultimate moral dilemma. To release them would go against everything she's ever been raised to believe. \*

Unsured of what to do, she looks to Dom...and there's something about the quiet confidence of his look -- the fact that he knows she'll make the right decision -- that lets her decide. \*

EXT. AMBUSH - CONTINUOUS

WITH HOBBS as he's running to Fusco, firing. But as he looks up, he sees another RPG shrieking at them. BOOOOM!! The RPG takes out the second Yukon, and the blast SMASHES Hobbs against a wall.

POV HOBBS - CONTINUOUS

Dazed and deafened from the blast...

He looks up and sees Chato shouting at him, racing toward him -- then get TORN APART by bullets.

(CONTINUED)

CONTINUED:

Trying desperately to command his injured body to rise, but failing, he looks over at Fusco...and sees GRENADES landing around his overturned car. Fusco tries to get out, but BOOM!

Stunned, Hobbs sees ZIZI AND HIS GUNMEN come striding through the smoke. Cold as ice. Guns smoking. And just as they raise their guns and are about to take him out --

(CONTINUED)



CONTINUED:

89 Suddenly, Zizi's men all start getting CUT DOWN. 89

Hobbs looks back and all he can see is Brian and Vince laying down COVER FIRE, while Dom risks life and limb to race through the barrage of gunfire to grab him up and drag him back toward the Gurkha.

Even dazed, Hobbs can't believe it.

As Dom and Hobbs draws near, Vince puts himself in the line of fire, laying down suppressive fire to cover their, and Brian's, retreat into the Gurkha. Only when they're safely inside, does he jump in after them.

A91 INT. GURKHA - CONTINUOUS A91

They all get in the car. Elena slams the throttle and gets them the hell out of there. \*

There is a moment where they all can't believe they made it... \*

VINCE

Hey Dom... \*

(Dom looks at him) \*

You really gotta meet my son, Nico. \*

But Vince's eyes look tired. His face is white. Something isn't right. \*

And that's when Dom sees the red stain BLOSSOMING on Vince's shirt. From the amount of blood, they both know it's over. As Vince's life starts slipping away, there's a look between them. A connection between brothers. \*

DOM

I will. \*

VINCE

..he's a good kid. ..we named him after you, you know. *Dominic*. \*

This threatens to shatter Dom in two.

DOM

(nods) \*

You got my word, Vince. \*

And as the two hold eye contact for the last time -- \*

DISSOLVE TO:

90 OMITTED

90

91 INT. ABANDONED AUTOMOBILE PLANT - MINUTES LATER 91

Dom covers the body of his best friend, then turns to the rest of his team, who stand in a semi-circle around him, frozen in horror and grief. Han flips open his cellphone. As he dials, \*

MATCH TO:

INT. LOCAL BAR - DOMINICAN REPUBLIC \*

MALO - Conducting business at a table, when his cellphone rings. He picks up. \*

HAN (O.S.) \*  
Malo, we're in trouble. We need a \*  
flight out of Brazil. \*

MALO \*  
How soon? \*

HAN (O.S.) \*  
Yesterday, man. \*

MALO \*  
I'll be wheels up in fifteen \*  
minutes, and at your doorstep in \*  
five hours. Hang tight, bro. \*

And he rises, we \*

MATCH BACK TO:

INT. ABANDONED AUTOMOBILE PLANT \*

DOM  
We have to move. We don't have  
much time --

HAN \*  
I got us a flight out. We can \*  
leave Rio in the rearview in five \*  
hours. \*

DOM  
Not to run away.  
(beat)  
To finish the job.

What...?

SANTOS

GISELE  
Are you crazy? We can't --

ROMAN  
The plan's busted, man. Reyes  
knows we're coming.

(CONTINUED)

CONTINUED:

TEJ

He's right. They tripled the detail at the police station. It's gonna be a wall of gunfire.

Dom indicates Vince, the look in Dom's eyes is as cold as slab ice.

DOM

He doesn't get away with this.

HAN

It's a trap, man. You know that.

Elena turns to Dom.

ELENA

Dom, listen to them. Run before it's too late. Leave Rio. You can be free.

Dom looks to Elena.

(CONTINUED)

DOM

Running ain't freedom. You of all  
people should know that.

(to the others)

I'd rather die staring down the  
barrel than live with crosshairs on  
my back

The words hang. And as Dom stands divided from his team --

HOBBS (OS)

I'm in.

Everyone turns as a lone figure steps forward. Battered.  
Bruised. Hobbs. There's real power in the moment.

HOBBS (CONT'D)

I'll ride with you, Toretto.

(beat)

At least 'til we kill the  
sonofabitch.

Dom looks at Hobbs. Seeing him in a new light. Together,  
the two of them look like they're ready to collect souls.

Everyone looks to one another other...and slowly, they  
realize they're all in.

Brian steps up beside Dom.

BRIAN

What's the plan, Dom? Sneaking  
isn't gonna work anymore.

DOM

We don't sneak.

(beat)

Only thing Reyes cares about is his  
money. We pull that, we pull him.

And as everyone considers, SLAM TO:

The place is in total lockdown, far different than we've ever  
seen it. Snipers, Special Weapons teams, and dozens of armed  
officers completely surround the building's entrance from  
every vantage.

Among them, FIND Reyes making the rounds with Zizi.

ZIZI (SUBTITLE)

...the station's locked down.  
We've got every entrance covered  
with weapons teams.

(MORE)

CONTINUED:

ZIZI (SUBTITLE) (CONT'D)  
God himself couldn't get at your  
money if he wanted to.

REYES (SUBTITLE)  
God isn't my worry.

93 INT. GURKHA - DRIVING - DAY 93

Hobbs is driving. Elena's in the passenger seat. We're not sure where they're headed. \*

HOBBS \*

You ready? \*

ELENA \*

Yeah. \*

Hobbs nods...then CRANKS THE WHEEL and HAMMERS THE GAS! And as his engine ROARS, gaining speed, we MATCH TO: \*

EXT. POLICE STATION - CONTINUOUS \*

The Gurkha speeds on a collision course with the station. Seeing it coming, OFFICERS stationed on the roof begin FIRING at it. \*

94 OMITTED 94 \*

95 INT./EXT. GURKHA - CONTINUOUS 95

Hobbs accelerates straight through the underground parking garage! 50... 60... 70 miles and hour, and --

CRAAAAASH!! The building's rear wall is steel-reinforced concrete, but the Gurkha PUNCHES through it like Kleenex. \*

96 INT. FEDERAL POLICE BUILDING - GARAGE - CONTINUOUS 96 \*

As the Gurkha pulls out -- *FWOOOM! FWOOOM!* -- two of the chopped police cars scream up, FISHTAILING in tandem a perfectly-controlled 180-degrees to stop with their trunks up against the breach in the wall.

For a moment, the cars idle there like monsters from a horror movie, pure malevolent muscle, V8's growling angrily. With ALARMS going off like crazy --

DOM AND BRIAN

jump out of the vehicles and pop the trunks. Each grabs out the end of a HEAVY STEEL CABLE coiled inside. \*

(CONTINUED)

CONTINUED:

And as they climb through the breach in the wall, Dom and Brian pass Hobbs and Elena, who are providing cover fire against a growing wave of officers in ASSAULT GEAR. \*

HOBBS

GO!

Dom gives Hobbs a nod of respect, then he and Brian run through the building, the cable PLAYING OUT from the trunk, hissing across the floor. \*

As bullets ricochet around them, Hobbs puts his dazzling gun skills to work, firing to take out multiple threats and clear a safe path for -- \*

Dom and Brian, who reach the colossal vault and begin LOOPING the cable through the several anchor points. \*

A97 INT. POLICE STATION - HALLWAY - CONTINUOUS

A97

Reyes and Zizi round the corner -- to mayhem. Police scrambling in every direction. Deafening gunfire. \*

CHIEF OF POLICE (SUBTITLE)  
(running past)  
They're taking the vault! \*

Reyes can't compute how utterly impossible this is. \*

REYES (SUBTITLE)  
What?!  
(as it slowly dawns)  
WHAT?!! \*

Zizi starts to move after the Chief -- but Reyes grabs him in a death grip. \*

REYES (SUBTITLE) (CONT'D)  
No! You get the car! Call the  
men! I want an armada ready to  
roll! \*

97 OMITTED

97

98 INT. POLICE STATION - CONTINUOUS

98

DOM AND BRIAN finish hooking up the vault with the cable. It ain't pretty, but it's strong. \*

BRIAN  
We're good!

(CONTINUED)

98

CONTINUED:

98

Suddenly a SPECIAL WEAPONS OFFICER bursts through the door and begins firing at them -- but Hobbs take the Cop out with such brutal CQB tactics, it makes us wince.

\*  
\*  
\*

The next man to rush through is the Chief of Police...but Elena takes care of that scumbag, jamming her gun to his head and pinning him to the wall with it, taking him hostage.

\*  
\*  
\*

ELENA

Don't move.

\*  
\*

With the situation handled, Dom and Brian jump into their cars and slam on their accelerators -- VRRRRROOOOOM! -- drawing the cables tight until the tires spin wildly against the weight of what they're trying to pull.

\*  
\*  
\*

99

INT. DOM AND BRIAN'S CARS

99

As they each reach down and grab a SYNCH LEVER mounted on the console --

DOM

On my mark:

-- and now we PAN PAST THE CONSOLE TO REVEAL pneumatic hoses like a tangle of octopus legs that lead to a DOZEN SHINING NOS TANKS that are bolted into a rack in their back seats.

DOM (CONT'D)

Three... Two... One...

Dom and Brian pull the levers in unison, and their arrays of NOS TANKS FIRE ALL AT ONCE! The resulting roar of their hypercharged engines is like the Space Shuttle taking off.

Instantly, the muscle cars LEAP FORWARD, shredding the asphalt beneath them as they -- SKKKKEEERRRAAAAASH!!! -- tear the vault right out of the building and drag it away through the underground garage!

\*  
\*



99pt OMITTED 99pt

100 EXT. POLICE STATION - UNDERGROUND GARAGE - CONTINUOUS 100

As they exit the structure, the vault smashes through a SUPPORT COLUMN and COLLAPSES a portion of the garage, BLOCKING the rest of the police cars inside.

A101 INT. ABANDONED AUTOMOBILE PLANT - SAME TIME A101

MIA monitors Dom and Brian's location on computer screen, while listening as the POLICE SCANNERS they got out of the stolen cop cars go crazy in Portuguese.

MIA (INTO RADIO)  
Well, the plan's working. You've got every cop in Rio coming after you. You guys gotta move.

101 EXT. RIO - CITY STREETS - CONTINUOUS 101

Traffic SWERVES out of the way as Dom and Brian come screaming out into the street, dragging the VAULT by seventy-five feet of heavy steel cable and sending up a hellacious SHOWER OF SPARKS.

Like a runaway train, the vault slams into the center divider and goes RAMPAGING through traffic.

102 INT./EXT. DOM AND BRIAN'S CARS - CONTINUOUS 102

Dom and Brian's cars work like twin bulls dragging the world's biggest field plough, tearing up the asphalt like soft, fresh earth.

DOM  
Call it out, Mia.

BRIAN  
What's the clearest path?

MIA (VO)  
Go right.

Working together, Dom and Brian make a wide right turn into Rio's downtown.

It's the ultimate precision driving, requiring them to be incredibly synchronized or the vault begins to DRIFT and CRUNCH things...

103 AERIAL SHOT - DOWNTOWN RIO - CONTINUOUS 103

The entire city is laid out in a neat little grid. We can see our guys dragging the vault through the streets...and police streaming in to intercept them.

104 BACK TO SHOT 104

Dom and Brian are tearing down the road.

MIA (VO)  
Keep going straight another half-mile on Rua Fonseca.

But ahead Dom sees COP CARS blocking off an intersection ahead. THROWING SPIKE STRIPS across the road.

DOM  
That ain't gonna work.

As they draw near, Dom scans and --

DOM (CONT'D)  
To the right!

And now we see it -- a little GAP between police cars on the corner.

BRIAN  
We can't shoot through that!

DOM  
Got no choice.

And at the last second, Dom and Brian react lightning fast, racking their wheels to make a hard turn and shoot the gap!

DOM AND BRIAN

Struggle to wrest the vault back in line, but gravity sends SWINGING WIDE --

105 INT. COP CAR - CONTINUOUS 105

The COP's eyes go wide as he sees it coming. He slams on his brakes, screaming to a stop millimeters before the vault ROARS PAST HIS FRONT BUMPER and continues on like a wrecking ball to OBLITERATE an empty BANK on the corner. Bricks and glass and money go flying!

106 INT./EXT. DOM AND BRIAN'S CARS - CONTINUOUS 106 \*

Brian REACTS to the destruction going on in his rearview. \*

BRIAN  
(laughs, shocked)  
Holy... \*

In contrast, Dom is icy calm. \*

MIA - SAME TIME \*

cannot believe the chatter she's hearing on the police scanner. \*

MIA  
(incredulous)  
Did you guys just take out a bank? \*

DOM AND BRIAN \*

can't respond. Too busy fighting physics as they manage to finally get the vault back under control and speed down a long, straight stretch of road. \*

Behind them, the cops scramble to pursue. \*

But ahead of them -- \*

107 OMIT 107 \*

108 OMIT 108 \*

(CONTINUED)

CONTINUED:

109 DOM sees a new threat. Two cop cars coming straight up 109 \*  
the wrong side of the road at them. \*

DOM \*  
Got two inbound. \*

MIA (VO) \*  
There's an alley coming up on your \*  
left! \*

BRIAN \*  
I see it. \*

The police cars lay on the speed, screaming on a collision \*  
course at Dom and Brian who hold their course. It's a game \*  
of chicken. \*

And at the last possible second -- \*

DOM \*  
NOW!! \*

Dom and Brian act in perfect synchronicity, mashing their \*  
brakes and skidding off to the side, letting the vault scream \*  
past. \*

With split-second timing, Dom and Brian throw their cars in \*  
reverse and follow behind the sliding behemoth, using it as a \*  
BATTERING RAM! \*

POV - LEAD POLICE CAR: as they see the vault coming HEAD ON! \*  
Too late to stop, the lead car is pancaked between the vault \*  
and the cop car behind him -- taking both cops out of the \*  
chase! \*

Once the way is clear -- \*

DOM slam-shifts into gear and SWINGS around the vault to take \*  
the lead, trying to ditch the cops by steering it into -- \*

110 A NARROW ALLEYWAY 110

Now Dom's car pulls the vault, while Brian's car follows on \*  
the opposite side, pushing in reverse. As they travel in \*  
this push-me-pull-you, single formation --

TWO POLICE MOTORCYCLES come screaming up on Brian. But as \*  
they draw their guns and draw near --

(CONTINUED)

110 CONTINUED:

110

BRIAN crushes his brakes...sending the surprised motorcycle cops sailing off their bikes as they SMASH into him.

111 INT./EXT. THE PURSUIT

111

Our heroes fly out of the alley, and Brian instantly SIDESLIPS around the vault to once again tow it forward with Dom.

\*

BRIAN  
We're through.

\*

\*

MIA (VO)  
You've got a huge group coming at you from the south. You have to do something.

\*

\*

\*

\*

She's right. A herd of cops come screaming up the road behind them.

\*

\*

Brian looks around -- and gets an idea. As they near a MEDIAN, he calls to Dom.

\*

\*

BRIAN  
Go wide!

\*

\*

Dom does, juking right and stretching the cable out. As the two cars shriek past on opposite sides of the median, the steel cable SNAPS TREES, LIGHTPOSTS, TRAFFIC SIGNALS.

\*

\*

\*

The cop cars pursuing them WIPE OUT SPECTACULARLY until the the road is so blocked and the rest behind can no longer follow.

\*

\*

\*

But their small victory only lasts a moment, for no matter which way they turn -- MORE cop cars come roaring in from new side streets.

\*

\*

\*

Now DOM AND BRIAN are pursued by six incredibly aggressive cop cars.

\*

\*

As the cops try to MANEUVER AROUND the vault --

\*

Dom and Brian work in unison, yelling instructions at one another to SHIFT the vault left and right, BLOCKING some cop cars' attempts to pass, BASHING others right off the road. Eventually, though --

\*

\*

\*

\*

ONE COP CAR runs the gauntlet, JETTING past the vault. The passenger takes out his shotgun and starts AIMING at Dom and Brian's tires.

\*

\*

\*

BRIAN (CONT'D)  
I can't shake him!

\*

\*

And just as the cop is about to fire --

\*

(CONTINUED)

111

CONTINUED:

111

Another COP CAR burst from the pack and -- BOOM! -- WIPES OUT the shotgun car! Now PUSH IN to reveal that the driver, like a wolf in sheep's clothing, is HAN.

On cue, we see ROMAN, who is also disguised in one of the cop cars, rips in and takes out two more of the aggressive cops, sending them flipping.

A112

AERIAL SHOT - ABOVE THE CHASE

A112

And on cue, Han and Roman pull some INSANE MANEUVERS to take out the remaining cop cars, giving Dom and Brian an eight second gap -- much needed room to breathe.

B112

BACK TO SHOT

B112

DOM  
Thanks, guys.

HAN  
No problem, D.

ROMAN  
Catch you boys on the other side!

As they approach an intersection, Han and Roman split off.

Dom and Brian continue on. Four blocks back, a new pack of police pursuit vehicles tear onto the road, blazing to catch Dom and Brian as they drag the vault beneath a long stretch of FREEWAY OVERPASS.

As the police race by, two AGGRESSIVE BLACK SUV'S scream into the middle of their pack from an adjoining road -- REYES' VEHICLE and a PROTECTIVE ESCORT. \*  
\*  
\*

INT. REYES SUV - CONTINUOUS \*

REYES gives commands as ZIZI drives. \*

REYES (SUBTITLE) \*  
Stay on them! \*

C112

REYES' VEHICLES AND THE COP CARS

C112

race to find the vault. Desperate to close the gap, they scream around a corner -- and are almost wipe themselves out on a slow-moving TRASH TRUCK lumbering up the road! \*

The cop cars SWERVE WILDLY around it and hammer the gas, blasting beneath the overpass and after the vault, which they spot several blocks ahead.

(CONTINUED)

C112 CONTINUED:

C112

As the chase reaches the main street, the streets are clear \*  
 in every direction -- but DOM AND BRIAN make a right turn \*  
 onto a road that becomes a long two-lane GIRDER BRIDGE with \*  
 nowhere to turn for a mile. \*

INT. REYES' SUV - CONTINUOUS \*

Reyes sees Dom and Brian turn onto the bridge and knows the \*  
 chase is near its end. \*

REYES (SUBTITLE) \*  
 They can't outrun us on the bridge. \*  
 (beat) \*  
 They just cut their own throats. \*

112 INT./EXT. DOM AND BRIAN'S CARS - CONTINUOUS 112

Dom and Brian race across bridge, desperately trying to put \*  
 distance between the sea of cop cars. They pour on every \*  
 ounce of power they've got -- \*

But the cops keep gaining, relentless as a nightmare. \*

INT. REYES' SUV - CONTINUOUS \*

Reyes sees the police fleet closing on their target. \*

REYES (SUBTITLED) \*  
 We've got them. \*

BACK TO SHOT \*

Brian sees the cops gaining. Realizes they're not going to \*  
 get away. \*

113 CONTINUED:

BRIAN  
There's too many of them! We're  
not gonna make it!

DOM  
You are.

BRIAN  
What are you talking about?!

MIA (VO)  
Just let the vault go! Get out of  
there!

DOM  
You're a father now.  
(beat)  
Take care of Mia for me.

BRIAN  
I'm not leaving you!

MIA (VO)  
Dom, you listen to me! You cut  
loose now! NOW, do you hear me?!

But Dom simply shuts off the radio.

BRIAN  
Goddamn it, stick with the plan!

DOM  
This has always been the plan,  
Brian.

And Dom hits a switch to RELEASE the vault cable from Brian's  
car. Free of the weight, Brian's car instantly surges  
forward.

But Dom is still attached to the vault.

BRIAN  
*Damn it--!!*

But Dom's car SCREAMS INTO A TIGHT 180, burning more rubber  
than we've ever seen, and WHIPPING THE VAULT AROUND to face  
the wave of police cars closing in.

114 INT. BRIAN'S CAR - CONTINUOUS

114

Angry with himself, at Dom's sacrifice, but knowing he's  
right, Brian pounds the steering wheel and burns out of there  
to find Mia, while --



115

EXT. TARMAC - CONTINUOUS

115

Dom faces an armada of thirty cop cars closing in. They're only a hundred yards ahead. Thirty cars. Reyes' SUV safely at the rear.

With fire in his eyes, Dom gazes at the fleet of enemy vehicles rushing to destroy him in a great steel wave...

But Dom ain't gonna give them the chance.

In a final act of defiance, Dom PUNCHES THE NOS! Once. Twice. Ten times. Again and again, the inertia getting the vault up to 20 miles an hour. Thirty. Fifty. Bringing the vault up to an UNHOLY SPEED!

INT. REYES' SUV - CONTINUOUS

Reyes and Zizi see Dom's single car charging their army head-on. \*

REYES (SUBTITLE) \*

You have to admire a man who has no  
give in him. \*

Reyes barks into his radio. \*

(CONTINUED)

CONTINUED:

115

REYES (SUBTITLE) (CONT'D)

115

Take him out!

On his command, the police cars blast forward. \*

BACK TO SHOT

Dom streaks on a collision course with the police armada, and just as he's about to hit them head-on -- \*

Dom jags left and right, dodging through their defensive formation, WHIPPING the vault back and forth, smashing the cops one after another after another. \*

The vault BASHES everything out of its way. Cop cars go SPINNING away like a top, BARREL-ROLLING into pieces, BLASTED ASIDE as easily as soda cans struck by a bowling ball. \*

REYES can't believe it, watching his superior force decimated until it's just Reyes' two SUV's left -- and Dom's car shrieking straight at them. \*

REYES (INTO RADIO, SUBTITLED) \*

Open fire! \*

On his command, the roof of Reyes' other SUV SPLITS OPEN -- and a mounted DILLION MINIGUN pops out and OPENS FIRE. \*

BRRRRRAAAAAPPP! A fully-auto hellfire of bullets rips through Dom's car. SLICING his shoulder. NICKING his scalp. The thousands of bullets ricocheting off the vault sounds like Hell's percussion section, but Dom doesn't care, keeping the pedal to the floor. Closing on -- \*

REYES \*

-- who buckles his seatbelt and turns to Zizi. \*

REYES \*

Ram him. \*

And as Zizi punches the gas -- \*

DOM \*

holds his kamikaze course. And just as they reach the point of no return...Dom SLAMS the brakes and SLINGS THE VAULT AT REYES LIKE A TEN-TON MACE! \*

ZIZI

who LOCKS the brakes. Reyes and he stare in horror as the Vault tumbles right at them...bouncing over their hood, and missing them by millimeters -- only to take out Reyes' other gun car, and smash it off the bridge.

But just as Reyes thinks he got away lucky --

The force of the tumbling vault YANKS Dom's car and WHIPS it by its cable with unbelievable force.

Dom leaps out as his car slingshots away at --

REYES AND ZIZI

-- who see it coming AT THEM LIKE A WRECKING BALL! At the last second, Zizi BAILS OUT the driver's door as --

REYES

NO--!!

-- WHAMMMMM!! Dom's car SMASHES REYES' SUV, CRUSHING IT WITH SUCH VIOLENCE THE ENTIRE AUDIENCE CHEERS!

When everything slowly scrapes to a stop --

116

ZIZI

116

rises from the road. Eyes filled with fury, Zizi turns to see Dom, dazed and bloody, still sprawled on the road, struggling to rise on a leg that may be broken.

Zizi marches up to Dom, a roar of rage growing with every footstep. Drawing his gun, he aims it point-blank at the helpless Dom's face.

And just as he pulls the trigger --

BANG!

CONTINUED:

Dom flinches for the impact...but when he opens his eyes, the hammer is still cocked on Zizi's gun. It never fired.

And now he sees why as a RED STAIN begins to spread on Zizi's shirt from a RAGGED HOLE in his neck. Zizi turns. Tries to lift his gun, but --

BANG! He's struck in the shoulder. BANG! In the chest. And finally -- BANG! Right between the eyes.

As Zizi's dead body falls away, it CLEARS CAMERA AND REVEALS--

BRIAN

-- standing there. Gun still smoking in his hand. Brian runs up to him. Helps him to his feet.

DOM

I told you to go.

BRIAN

Yeah, I know.

SFX: something scrabbling through broken glass.

Dom and Brian both turn to see Reyes, his fine clothes covered in blood, eyes crazed with pain, crawling out of the smoking wreck.

And in the distance behind him, Hobbs' Gurkha driving up to the scene. As it draws near, the Gurkha stops and Hobbs and Elena get out. \*  
\*

Looking like a legendary gunslinger of yore, he walks up the road littered with bodies and battered cars. As he nears, Reyes reaches up to him --

REYES

--h-help m-me...

But as he passes, Hobbs' quick-draws his gun and double-taps the bastard in the forehead, never even looking.

HOBBS

That's for my men, you sonofabitch. \*

Eventually, Hobbs and Elena reach Brian and Dom. \*

HOBBS (CONT'D)

Hell of a mess.

BRIAN

Yeah.

CONTINUED:

116

HOBBS

116

Now you know I can't let you two  
go. I'm not made that way.

(beat)

But the way I see it, you've earned  
yourself 24 hours before I come  
looking for you.

Dom looks Hobbs in the eye...and this time, see mutual  
respect there.

HOBBS (CONT'D)

(throwing a glance at the  
vault)

Money stays, though.

And as Brian helps Dom away --

HOBBS (CONT'D)

Catch you later, Toretto. \*

DOM

No. \*

(beat)

You won't. \*

Hobbs and Elena watch as Dom and Brian walk to Brian's car. \*  
As Brian hops in and guns the engine, Dom turns back one \*  
final time...and meets Elena's eyes. The world stops as the \*  
two share one final look. There's a deep connection between \*  
these two. A meeting of souls... \*

...broken only when Dom finally gets in and Brian burns them \*  
out of there, disappearing into the horizon. \*

When they're gone, Hobbs looks at the devastation they've  
left in their wake. Then at the vault.

And NOTICES something STRANGE...

Where the asphalt has ground away the black paint, we can see  
glimpses of a BLUE POWDER COATING underneath.

Hobbs moves around to the vault door, which is CRACKED OPEN.  
Looks inside to see that the vault is EMPTY. Realizes this  
is a duplicate.

FLASHBACK TO:

117

THE SWITCH

117

As Dom and Brian drag the vault through the city, we now SEE  
what we didn't before:

AN EMPTY TRASH TRUCK, driven by GISELE, waits beneath an \*  
overpass, out of view of the police cars and Reyes' men.

(CONTINUED)

CONTINUED:

AN EMPTY TRASH TRUCK, driven by GISELE, waits beneath an  
overpass, out of view of the police cars and Reyes' men. \*  
Nearby, the DUPLICATE VAULT the team bought to practice waits  
in the shadows, secured with cables. \*

(CONTINUED)

117 CONTINUED:

117

As Dom and Brian come screaming around the corner, they sling the real vault so it slides up the ramp and onto the back of the truck -- where SANTOS, dressed as a trash collector, locks it in place as LEO closes the truck's back gate to conceal it within its belly.

Without stopping, Dom and Brian drive toward the DUPLICATE VAULT. Like an aircraft carrier's winch line, the hooks on the end of their cables drag on the ground and CATCH onto the fake vault's straps, locking on and dragging the fake vault behind them. \*

It all happens in the blink of an eye, and when the police come raging around the corner in pursuit, they continue on after the decoy never catching a whiff of the magic done right before their eyes...

SMASH BACK TO:

118 HOBBS

118

who has put it all together.

HOBBS  
Goddamn them.

And then again, but this time softer...and with a hint of a smile.

HOBBS (CONT'D)  
Goddamn.

DISSOLVE TO:

119 INT. ABANDONED AUTOMOBILE PLANT - DAY

119

Dom and the rest of the crew watch as Tej uses REYES' HANDPRINT on the vault's scanner. Works the electric code.

TEJ  
Come on now, baby. Don't be mean.

And CLICK! He gets it. Then uses REYES' HANDPRINT to open the safe and REVEAL:

FIVE TONS OF THE MOST BEAUTIFUL PAPER WE'VE EVER SEEN.

The team stares in awe at the mountain of money before them.

ROMAN  
That's gonna pay for a lot of bad times...

(CONTINUED)

119 CONTINUED:

119

And as everyone smiles and begins to CELEBRATE --

SMASH TO:

120 SERIES OF SHOTS

120

And as the music RISES, we get a glimpse into what each of the characters does with their newfound fortune, starting with:

-- EXT. FAVELA. Tracking with Vince's wife and son (ROSA and NICO) as they come home from the market. Opens the door...and are shocked to find a MASSIVE STACK OF MONEY -- all of Dom's share -- on her dining room table.

Stunned, Rosa picks up a note, and written in Dom's writing are the words: *Vince's share*.

-- INT. CASINO - MONTE CARLO. The roulette wheel is going around and around when LEO AND SANTOS walk up in MATCHING NEW SUITS. They watch as the wheel spins. Then --

SANTOS

You ain't gonna do it.

There's a beat. Then Leo plonks down all of his money -- TEN RECTANGULAR CHIPS, a million bucks apiece -- onto RED.

CROUPIER

Cash plays.

The Croupier spins the ball. Santos begins to get nervous seeing all that money out there on the table.

SANTOS

Look, man, you sure about that?  
You can take it off --

LEO

Nah, I'm good.

Slowly, the ball's orbit begins to decay. Leo is cool as a cucumber. Santos' anxiety increases exponentially with every revolution, until he grabs Leo.

SANTOS

Seriously, bro, you're gonna lose  
your money. Pull your bet back.

LEO

Man, I told you! Why you got to be  
so negative?  
(turns back to the table)  
When I win, I'm buying you a  
lifetime supply of antidepressants.

(CONTINUED)



SANTOS

*Don't clown around! They gonna  
take that shit, man! All of it!*

*(worried)*

*Pull it back! PULL IT BACK!!*

And just as the Croupier raises his hands on the verge of calling "No more bets" --

Frantic, Santos takes all of his own money and slams it down on black, covering his friend's bet in case of failure.

CROUPIER

No more bets.

Leo and Santos look at each other -- twenty million out on the table, half on red, half on black -- then at the ball, which bounces from black, to red, to black, to red. But just as it's about to settle into a spot --

The ball catches a bad hop and teeters on the edge of the GREEN SQUARE. Leo and Santos' (and the audience's stomachs drop)...but before we find out if the ball falls in, we CUT TO:

EXT./INT. TEJ'S GARAGE

Covered in grease, TEJ is working on someone's grocery-getter, looking happier than we've ever seen him.

Just then -- one of the FASTEST AND MOST EXPENSIVE SPORTS CARS IN THE WORLD pulls in. ROMAN gets out and looks around.

ROMAN

So this is the dream, huh?

TEJ

It's enough for me.

Tej eyes Roman's ride.

TEJ (CONT'D)

So I take it that's your dream.

ROMAN

Hell yeah. Only four of these babies in the market in the entire world. And I'm the only pimp in the Western hemisphere that's got this ride. Made some sheik in Saudi Arabia an offer he couldn't refuse.

TEJ

Nice. That black paint job is tight.

(CONTINUED)

CONTINUED:

120

ROMAN

It's midnight panther, bruh. So we going to this club of yours or not?

120

TEJ

Yup. You want a ride?

ROMAN

Phfff. In that bucket?!

Just then -- an identical Sports Car, Carbon Fiber, driven by three of the hottest women we've ever seen pulls up. Tej unzips his coveralls to reveal he's dressed to impress. He saunters past Roman...

TEJ

No, in this bucket. Guess there's two pimps in the Western Hemisphere -- bruh.

Tej smiles as he tears off into the night. Roman shouts after him...

ROMAN

It takes more than a car to be like me!

And then Roman drives off after him.

CONTINUED:

-- EXT./INT. TEJ'S GARAGE - MIAMI. A small hometown garage. Covered in grease, Tej works on his Maverick, looking happier than we've ever seen him.

Just then, a brand new FERRARI 599 GTB pulls into the lot and ROMAN gets out. Looks around.

ROMAN

So this is it, huh? This is the dream?

TEJ

It's enough for me.

ROMAN

Yeah?

TEJ

Sure. Elbows in engine grease every day...

(re: Ferrari)

When was the last time you climbed in that engine?

ROMAN

And void the warranty? No way.

TEJ

An engine you can't touch? Now that's the saddest damn thing I ever heard.

The words affect Roman. He does miss tuning...and as we watch, a CHANGE comes over him.

ROMAN

You know, no matter how many hours you put in, the engine still gonna be a fifty-year-old, small block fossil. You should switch that bitch out.

TEJ

With what?

Roman indicates the Ferrari.

ROMAN

How 'bout a big block V12?

Tej is incredulous.

TEJ

What about the warranty?

(CONTINUED)

ROMAN

(shrugs)

I got others.

(turns to the Maverick)

Let's make this the world's most  
expensive grocery getter.

\*  
\*  
\*  
\*  
\*  
\*

And as Tej laughs and they go to work together, CUT TO: \*

-- A GERMAN HIGHWAY SIGN. It reads "Autobahn 8". Then a car  
RIPS PAST at 160mph.

Inside the car, HAN AND GISELE are kissing, while Han drives.  
Eventually, she pulls away.

GISELE

So where to next?

HAN

I don't know. Never seen Madrid.

GISELE

I thought you wanted to go to  
Tokyo.

HAN

We'll get there --  
(pulls her close)  
-- eventually.

She laughs and as they kiss, we catch up with:

Brian and Mia walk in the surf of one of the most stunning  
beaches in the world.

SUPER:

**Bali...**

Mia looks beautiful, just beginning to show. Brian looks at  
her and smiles. Gives her a kiss.

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CONTINUED:

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As she snuggles happily against him, widen to reveal a little shack on the beach with a SKYLINE GT-R parked in front. Their little paradise. \*

Just then, they hear a RUMBLING. An engine, getting CLOSER. \*

They turn to see the most-awesome Dodge CHALLENGER on the planet pull up and park next to the Skyline. When Dom and Elena get out, Mia runs to them. And as she hugs them close, overjoyed, DISSOLVE TO -- \*

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EXT. TROPICAL BEACH - LATER

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DOM AND BRIAN sit on the porch, drinking beer. Dom glances over at Mia, sitting on the beach and talking with Elena. \*

DOM  
That's the happiest I've ever seen my sister. \*

BRIAN  
It's 'cause we're free. \*

Dom soaks that in.

Then -- \*

BRIAN (CONT'D)  
You know I want another shot. \*

DOM  
Yeah? \*

BRIAN  
Yeah. No wagers. No one else. Just you and me. Once and for all. \*

Dom looks out at the two cars parked side by side. \*

DOM  
You gonna be able to handle the disappointment? \*

BRIAN  
Are you? \*

Dom laughs. \*

DOM  
All right, O'Connex. Let's see what you've got. \*

And as Brian breaks into a huge smile -- \*

SLAM TO BLACK. \*