

K-9000

by

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and

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K-9000

ACT ONE

-BLACKNESS. Then we HEAR SOUNDS: CLINKS. CLANGS. CHONGS. We are -

INSIDE A CANDY MACHINE

as a quarter rolls in SUPER SLO-MO down a Rube Goldberg track, tripping noisy relays and solenoids. Lights BLINK. In its simple mechanical way... impressive. Until -

A HERSHEY BAR

sitting happily above a metal rod - the rod MOVES - the bar continues to sit, contemplating chocolate.

EDDIE'S VOICE

Son-of-a-bitch -

BAM!

INSIDE THE MACHINE

The whole machine ROCKS from the impact of fists outside. JuJu Bees, M & M's and Baby Ruths shudder and shake out of their compartments, jamming the works. GEARS GRIND.

But the Hershey bar stays put.

INT. LITTLE TOKYO - RED KIMONO BAR - DAY

A BLURRY VIBRATING IMAGE which settles, showing us the face of EDDIE MONROE (late-20s), longish hair, steely-blue eyes, WWII flight jacket. We're looking at his REFLECTION in the mirror of the candy machine, which SHAKES again under his attack -now, he SPITS on his hands -

ROCKY ARAKI

the owner here, just now serving a sharply dressed BLACK MAN coffee, looks up, sees Eddie rolling up his sleeves, hauling back to kick -

ARAKI

(shouting in JAPANESE)

You crazy bastard, what you think you doing -

(in English)

I give you money back, mellow out!

BACK TO EDDIE

Araki grabs him in time to dull the impact of the kick. As Eddie struggles, we SEE he's wearing a .357 Magnum on his belt -

EDDIE
I don't want money, I want revenge.

NEW ANGLE

Araki jerks his head toward a nearby hall where three broken vending machines are lined-up against the wall like stone soldiers.

ARAKI
Any more revenge you put me out of business!

That's when NICK SANRIO (30), the well dressed man we saw earlier, ENTERS SHOT and gets between the men.

NICK
(to Araki)
It's okay, Araki. No harm done.

ARAKI
This time!

He HARUMPFS Nick, shoots Eddie a challenging look. Eddie shrugs. Araki walks back to the bar as

EDDIE
Machines don't like me, Nick.

NICK
You're paranoid, Eddie. Let's go.

Eddie goes out, pissed. Nick hesitates... tugs the handle of the machine. A Hershey bar falls gently into his hand.

CUT TO:

EXT. LITTLE TOKYO - STREET - LATER

A street of clothing stores, ginseng shops and souvenir vendors which gradually turns into a block of electronic stores. Eddie and Nick ENTER SHOT, talking...

EDDIE
It's not so crazy. Animals, they like certain people, they hate certain people. They sense fear. Machines, they're as smart as animals...

CONTINUED

CONTINUED -

He shakes his head, his point illustrated by a nearby SIDEWALK vendor who is flogging MECHANICAL PUPPIES which whirr around them man's little table and on the sidewalk.

EDDIE(cont'd)

Hell, these days, smarter. So why couldn't machines have it in for a guy - like me? There's nothing wrong with this theory --

NICK

Don't blame the machines, Eddie. Everybody hates you.

(looking around)

This is the block. Hard to believe, six daylight robberies in as many days... and nobody sees nothing.

Eddie looks around. A MAN watches the Dodgers game on a color wrist-TV while he stands in line at an INSTANT TELLER, where a BLIND LADY is punching numbers into the street-side keyboard terminal with her red-tipped cane. Eddie scowls, jams a cigarette in his mouth.

EDDIE

How they gonna see anything? Everybody's got a walkman in their ear and a transistor up their --

He's about to use the matches in his hand when he REACTS to

A BOOK OF MATCHES - HIS P.O.V.

the ad for a computer night school proclaims ENTER THE WONDERFUL WORLD OF ELECTRONICS! "Don't be left behind!"

BACK TO SCENE

Eddie crumples up the matchbook and tosses it.

EDDIE

It's over, Nick. We bumped off the dinosaurs, now the computers are after us. It's the fall of Western Civilization.

NICK

Then move to Hong Kong.

A KID on a skateboard whooshes by, Walkman in ear, almost colliding with the men.

CONTINUED

CONTINUED -

EDDIE

Hong Kong? That's where all this
junk comes from - HEY -

Nick tenses - fast - because he's read the silent body language of his partner. Eddie's turned to look into the windows of a big appliance store, its windows filled with TV's which almost hide the interior from the outside world - but not entirely, because both men can see -

INSIDE THE STORE

where two overage punks (FACTOR and DIAL) have whipped out pistols and are herding the staff and customers into a corner.

BACK TO SCENE

NICK

Let's go!

They draw their weapons, move towards the door - but Eddie points upwards -

EDDIE

Shop bell. Around the back -

They hustle.

CUT TO:

INSIDE THE STORE

Dial, wired, fidgets as the STOREKEEPER empties the register with shaking hands. Meanwhile Factor strips the staff and customers of wallets and jewelry.

FACTOR

Come on lady, take it off or I cut
it off -

THE REAR ENTRANCE

used for shipping, not sales - Eddie and Nick slip inside, each flanks the little hallway into the store. Eddie 'scopes the situation, mind racing.

NICK

(whisper)
We're sitting ducks here - we need
a distraction -

CONTINUED

CONTINUED -

EDDIE

Yeah -

He's looking at

ALL THOSE TV'S

in the front of the store, a barrage of images.

BACK TO SCENE

Eddie's eyes follow coax and electrical cables crudely taped to ceilings and walls... all leading back to...

-...here.

Eddie points to the main control. Nick nods, COCKS his pistol. Eddie FLIPS the switch.

IN THE STORE

Zap. All the TV's and stereoes go DEAD. The sudden stillness is as startling as a bomb, and of course Factor and Dial turn and look at the silence - which is in the FRONT of the store. In the same split second Eddie and Nick rush through the doorway and spread out.

EDDIE

POLICE! DROP IT!

Factor and Dial are better than the cops expect. They dive sideways, spin, FIRING.

THE SCENE

The customers and staff SCREAM as four men BLAST AWAY at each other, bullets shattering GLASS CASES, TV'S and light fixtures.

NICK

pins down Dial, but then gets caught in a cross fire from Factor. A bullet RAKES his shoulder - he yelps -

EDDIE

(across room)

You okay?

NICK

(unhurt, pissed)

Hell, no! Four hundred dollar suit
- !

THE THIEVES

money in hand, they decide to make a run for it.

EDDIE

Steps out, oblivious to being a target - pumps off three quick shots -

FACTOR

goes down, CRASHES into a glass case.

DIAL

grabs money from his wounded partner - and a WOMAN from the shrieking hostages - retreats towards the door using her as a shield -

THE COPS

creep forward, trying to aim -

AT THE DOORWAY

Dial cracks his gun across her head, discards her - runs for his car parked nearby.

EDDIE AND NICK

run to the woman -

EDDIE

Ma'am, you okay - ?

She winces, holding her bleeding forehead, but manages a shaky nod -

NICK

(shouting, to the owner)
Call the paramedics -

They're out the door.

CUT TO:

THEIR UNMARKED CAR

as both officers leap in. Ahead of them Dial is PEELING RUBBER, careening away. We STAY in this car as it starts up, screeches through traffic, Eddie driving.

NICK

(into mike)

Dispatch, this is THEX-ELEVEN-NINER in Eastbound pursuit of green 1989 Buick Regal, 211 perp in Little Tokyo, request roadclear at sector 4 Wilshire Corridor and Charley Wagon to 211 address, over.

DISPATCH (V.O.)

(over radio)

Roger Thex-Eleven-Niner, let it go, it's out of your jurisdiction.

NICK

Damn it, every freakin' time! I ruin a good suit and somebody else gets the collar -

EDDIE

Not this time.

Eddie grabs the mike from Nick and talks into it, faking a bad connection:

EDDIE(cont'd)

(into mike)

CSSSS... sorry dispatch... CSSSS... problem with... CSSSS... trying to patch... CSSS... six-two-two-two... CSSSSS....

DISPATCH

Eleven niner, we cannot copy. Say again?

EDDIE(cont'd)

sss-patch -BZZZ - 'annot read you, -sss-inuing pursuit as ordered -Bzz -

DISPATCH

As ordered? Eleven niner, you are not cleared for pursuit, repeat not cl--

CONTINUED

CONTINUED -

EDDIE
(a tour de force of
static)
ZZZ - POP (wocca woccca) -over and
ou - zzzzzzzow!

He yanks the mike plug out of the dash, goes into a wild turn,
grins at Nick.

CUT TO:

BOTH CARS

ROAR down a tree lined street, Dial well in the lead. After
Eddie's car passes the CAMERA we WHIP PAN to a sign:

"Entering Beverly Hills"

CUT TO:

EXT. WILSHIRE/RODEO INTERSECTION - DAY

Dial weaves through traffic, desperate. Eddie avoids the problem
by going out of lane and BOUNCING over the SPEED bumps -

IN THE UNMARKED CAR

NICK
Jesus, Eddie, if he don't kill us
you will -

Eddie's alongside his quarry now - he throws the wheel over,
sideswipes Dial -

THE SCENE

Dial skids out of control, fishtails trying to regain it -suddenly
Eddie is right behind him, about to rear end him -

IN THE UNMARKED CAR

NICK
Stop - !

Eddie SLAMS the brakes. Nothing. He looks at Nick, pale -

EXT. DIJON FASHIONS - DAY

the ultimate boutique. Pedestrians PANIC as the cars roar forward
- the police car CRASHES into the getaway car and BOTH CARS
continue on into -

THE SHOP WINDOW - SLO MO

manniquins tumble, displays SHATTER - glass SHOWERS everywhere
-finally both cars jerk to a STOP.

INT. DIJON FASHIONS - DAY

as Eddie kicks his door open, his gun drawn. He stomps out of the car, leaving shoeprints on white fox stoles. Nick drops out the other side and gets a bead on Dial, who's tumbled out of his car, which is half buried in high-fashion furs, undies, and mannequin-limbs.

NICK

Drop it - !

Dial FIRES, shattering the window of the car door Nick uses for cover - but that gives Eddie time to get close -

NEW ANGLE

Eddie KICKS the gun out of Dial's grip, BACKHANDS him into a mirror. Then he rolls him on his stomach - calls out to Nick -

EDDIE

Handcuffs -?

Nick feels at his waist, looks at the chaos around him, shrugs. Lost.

Eddie grabs a bra off a tumbled mannequin, ties Dials hands behind him. Then he turns around and shoves his face and wallet into Dial's view.

EDDIE

You are under arrest. You have the
right to an attorney. You have the
right to remain silent -

Dial's expression changes - he's looking into the wallet at -

A WALLET PICTURE OF ANN MARGARET

BACK TO SCENE

DIAL

(reasonably enough)
That's... Ann Margaret...

Eddie burns, flips the plastic thingie aside with his thumb to reveal his badge.

CONTINUED

CONTINUED -

EDDIE
(under his breath)
Came with the wallet....

He turns as Nick comes over with DIJON himself, who is... well, beside himself. From somewhere outside we HEAR approaching SIRENS.

NICK
(warningly)
Manager, Eddie...

DIJON
(hysterical)
What is this, you are police? Not police, lunatic crazies! What is this all about?

Eddie grabs the sack from the floor, holds it up.

EDDIE
It's about this, mister - armed robbery - assault - and grand larceny -
(looking inside)
Five thousand dollars worth -

DIJON
(totally freaked)
Five thousand?
(louder)
Five thousand?!
(beat)
I spit on five thousand!

And he does.

CUT TO:

INT. POLICE HEADQUARTERS - COFFEE ROOM - DAY

as Chief DELILLO slams a file down on the condiment table. Delillo has three unit citations and one ulcer. All are due Eddie Monroe.

DELILLO
Seven hundred and fifty thousand dollars!

Eddie has just dropped three quarters into a coffee machine. Now he pauses, impressed, turns to Nick, who already has his coffee.

CONTINUED

CONTINUED -

EDDIE
They stole that much?
(aside to Nick)
I must've counted wrong -

DELILLO
(steamed)
That's not what the perpetrators
stole, that's what you destroyed!
And that doesn't even include one
full-blown pursuit vehicle!
(slaps report)
And what's your excuse? Your brakes
gave out??

Eddie stiffens, forgetting about his coffee.

NICK
In defense of my partner, Captain...
he's got a gift, dealing with people
- you should see him handle a witness
-

DELILLO
I don't give a fisherman's fly how
he handles a witness, how about how
he manhandles a suspect - how about
the way he burns bridges with every
other jurisdiction in this city -

EDDIE
Captain, I do always get my man -

DELILLO
(exploding)
"You always gets your man"??? What
the hell do you think this is, Monroe,
Sergeant freaking Preston of the
Yukon?

Both officers swallow. They've seen Delillo over the edge before.
That doesn't make it easier.

DELILLO
I am going to give you five seconds
- and only five seconds -to give
me one plausible excuse for this
(shaking the file)
pathetic history...
(MORE)

CONTINUED

CONTINUED - (2)

DELILLO (Cont'd)
and then -when I don't like your
excuse -
(building)
I am going to bust you down to traffic
control and put you on a little
tricyle where the most damage you
can do is putting holes in the asphalt
with your kickstand!
(beat)
I'm waiting -

EDDIE
(he knows it's hopeless)
Machines don't like me, sir.

Delillo just looks at him, walks out of the room. Eddie sighs, at last hits the button for the coffee he has paid for.

CLOSER

STEAMING coffee pours out of the machine onto the floor. A moment later -- the cup drops into place.

BACK TO SCENE

EDDIE
(to the Fates as much
as to Nick)
Honest, they don't...

CUT TO:

EXT. THE PIPER INSTITUTE - DAY

A Modern building with neo-classical touches, it speaks of stability, progress, trust.

But not to the crowd of ANIMAL ACTIVISTS gathered outside of it. They range from Sierra Club outdoorsy types to Doris Day matrons to little old ladies in expensive beaded sweaters who have fifteen cats at home - speaking of which -

MRS. WIFFINGTON
- No, today we're here for those
who cannot speak to save themselves
- God's favorites, over whom He has
granted us dominion and responsibility
-
(kvelling)
The lit-tle animals.

IN THE CROWD

sticking out a bit in a well tailored suit is a rugged looking man in his late 30's - ZEISS, wearing shades. He hides a slight smile at her ramblings, tries to look serious as she continues under -

During this our CAMERA has wandered through the crowd, their placards, the media reps (most amused, thinking of filler for the evening), but now we FOCUS on her in time to see (on cue) a little KITTEN stick its head out of her wicker purse. The crowd COOS as she pets it.

MRS. WIFFINGTON (Cont'd)

Oh, they trust us, these pwescious ones, like this... but how would Sigourney here look with two heads, eh? Or an Atari game plugged into her brain? Or extra arms and legs sewn onto her back?

The crowd GASPS with each horror mentioned -

MRS. WIFFINGTON (Cont'd)

Well, that's what they're doing in this Piper Institute here, under the guise of medical research. Well, let's show them that there's plenty of human beings ready to tell 'em to stick their research where the sun don't shine!

Big CHEER as we

CUT TO:

EXT. BUILDING - DAY

as a huge semi-truck is being loaded with guns and heavy artillery. Cold. Efficient. Silent.

BACK TO:

THE RALLY

MRS. WIFFINGTON

America isn't the only place, either! There are industrialists in the Mediterranean who are killing off all life. The Med has become a desert! And my Oceanpeace Foundation will be sailing next Tuesday to stop them.

They start marching around the building, solidarity with fur.

MRS. WIFFINGTON

She stands petting her kitty, content with what she has wrought. That's when Zeiss shyly approaches her, his sunglasses now perched down on his nose, his jacket sleeves pushed up, hair awry, looking bookish and slightly nurdy -

ZEISS

I - I just don't know what to say
- I've already donated what I could
- what else can I do - ?

She smiles, reaches down and grabs a PICKET SIGN, hands it to him.

MRS. WIFFINGTON

Show 'em we got gumption, young man.
Wave it proudly - and kick some ass
for Mother Earth.

He smiles, grateful, takes the sign. Before he turns away to march he chucks the kitty under the chin. She beams. Then her eyes drift down to -

ZEISS' SHOES

BACK TO SCENE

The Mrs. Wiffington's eyes crinkle. Why, heavens, it looks like... Nahhh. She shakes off the idea. Couldn't be. Now she, too joins the SINGING MARCHERS - passing a TV NEWS CREW as she moves -

CUT TO:

INT. PIPER INSTITUTE - SECURITY SUB-STATION - DAY

from where we can SEE and HEAR the continuing demonstration, either through a window or on a monitor.

DANNY PATTERSON (20s), is in front of the security station talking to the uniformed guard, JOHNSON, behind the desk. Danny's pale, looks out of place in his uniform, a real luftmensch.

DANNY

(in mid speech)

- I donno, first it was tickle, then
a -

(on cue)

-COUGH - cough, I'm running a degree,
maybe it's a cold, or hell, what
if I was allergic to the animals
in here - you think -

CONTINUED

CONTINUED -

JOHNSON
Save it, Danny, I'm not gonna fill
out your insurance form for ya.
Take the rest of the day off.
(about the crowd)
Don't let 'em hit ya with their
purses.

Patterson looks at his card-key, nods glumly, and EXITS SHOT.

CUT TO:

THE HIGHWAY - THE TRUCK - LATER

Rumbling down the highway, smoke belching from its blackened
headers.

BACK TO:

EXT. PIPER INSTITUTE - DAY

as Zeiss circles with his picket sign near the building, Danny
EXITS through an electronic door. The crowd BOOS his Piper
uniform. Danny COUGHS, ignores this, putting up his collar,
moving away - but as he passes Zeiss -

CLOSE SHOT - ZEISS'S HANDS

Danny HANDS HIM THE CARD KEY.

THE SCENE

as Danny continues toward the parking lot, Zeiss slips the
card-key in his pocket and continues marching. He presses a
barely hidden touchpad just under his collar, pretending to rub
his neck.

ZEISS
(into hidden radio-mike)
I've got the key.

EXT. HARBOR FREEWAY - SUNSET

Ominous MUSIC as a large semi-truck ENTERS SHOT, rumbling down
the road toward its destination.

VOICE FROM TRUCK
Roger. ETA forty minutes.

CUT TO:

EXT. CITY STREET - DAY - CLOSE SHOT

of Eddie's shoes as they move to the front wheel of a car tire. Eddie ENTERS SHOT and chalks the tire.

ANGLE

as Eddie ENTERS SHOT and moves to his tricycle. He is not happy. He's wearing a regulation Parking Enforcement uniform and it's starchy and stiff. He mounts the cycle, kicks it over. Nothing. Kicks it over. Nothing. HISPANIC BOY moves over, turns a small lever on the engine, grins. Eddie kicks it over. It starts. He nods to the kid, then ROARS away.

CUT TO:

EXT. VENICE - LOFT BUILDING - DUSK

Ex-warehouse. Rundown neighborhood. Grafitti. Bent-over hobo pushing shopping cart, talking to himself in a hand mirror. Kids in bathing suits playing hopscotch on the broken sidewalk squares. A cute LATINA makes out on a car hood with her TANK TOPPED BOYFRIEND.

Eddie's 1957 Chevy drives up and stops at the metal door. He aims his garage-opener at it and it SHUDDERS... then starts to open. It stops halfway up.

TANK-TOP GUY

Hey, Eddie, what's that uniform?
You join the Boy Scouts?

Eddie gives him a look, then grabs a small tennis ball on a string from the backseat, leans out the window, and throws the ball at the door. It finishes opening as Eddie reels the ball in by the string, tossing it on the backseat, and driving into the warehouse. The door closes behind him as we go

INT. EDDIE'S WAREHOUSE - LOFT - TIME CUT

Eddie's hand ENTERS SHOT and inserts a worn-out cassette into a player and punches START. It's the Police singing "The King of Pain".

NEW ANGLE

Eddie discards the parking blouse like it's giving him a rash, revealing a hard body with a quota of scars. He moves past a SINK filled with mould-covered dishes, rummages around for a clean cup. Nada. Finally he sees a DICK TRACY coffee mug -dumps out the pens and pencils in it and fills it with Jack Daniels.

He sits down, sips deeply... then he looks at the cup, thinking... smiles. EXITS SHOT - DIALING BEEPS take us to -

EDDIE - ON THE PHONE - PACING

Eddie has the phone cradled in his ear, pacing, listening to it ring. On the wall behind him, we SEE some framed pictures and mementoes - high school track - a boxing ring, him in a PAL sweatshirt - a commendation -

JOAN (V.O.)
(in phone)
Hello...?

EDDIE
(beat)
It's me, Joan.
(quickly)
I know it's been a while, but I was looking at that mug you gave me, remember, that picnic on the beach, and -

JOAN (V.O.)
I told you to stop calling me, Eddie.
I need time to get over you.

EDDIE
You ever stop to think what I need?

JOAN (V.O.)
(beat; a sigh)
All the time.
(silence)
Good-bye, Eddie.

CLICK. He hesitates for a beat... then hangs-up. As he rubs his neck, we have time to READ the yellowed CLIPPINGS framed behind him. One stands out - Picture of Eddie and his K9 partner. Picture must be ten years old.

THE WINDOW - TIME CUT

as Eddie stands at the large multi-paned windows, watching the sun sink into the Pacific. He finishes the drink...
... drops the mug into a wastebasket.

CUT TO:

EXT. SANTA MONICA FREEWAY - SUNSET

as the foreboding semi-truck cannonballs down the highway toward its inevitable destination.

CUT TO:

EXT. THE PIPER INSTITUTE - SUNSET

The picketers are breaking up, turning in their signs, going home.

LOW ANGLE

Shoes. The ones the old lady peered at. As others' feet move on -- this man remains behind.

ANGLE - A METAL BOX

as hands ENTER SHOT and cut the sealing wire. Open the box. "SILICON BIO-ALARM". The hands slap on a number-scanner. Vampire lights flash as plasma squib-numbers rotate, looking... looking...

locking on the alarm code. Bingo. The scanner is yanked away -- the door slammed shut.

The man turns his face TO CAMERA. Zeiss. He takes out a gun and screws on a disposable silencer.

A WOMAN'S VOICE
(filtered, over speakers)
It's nighty night time for all good
little boys and girls...

CUT TO:

DR. AJA TURNER (pronounced "ASIA") - VERY CLOSE

32, beautiful, British - born (Kent), American educated (Yale & MIT), and tired (dead) - she rubs weary eyes, manages to continue her playful commands -

AJA(cont'd)
... but if we want to go home tonight
we have our little chores.

INT. PIPER INSTITUTE - KENNEL - NIGHT

Camera TRACKS along 3-tiered stainless steel cages filled with all kinds of animals: cats, squirrels, racoons, lambs, etc., each cage with CAMERAS and other nifty stuff, the animals all with cute pet names taped to their cages - except for the DOGS which have serious plastic SIGNS: K-2000 through K-8000.

AJA
Put the lighting and climate
simulators in the main lab on North
American Temperate -Autumn.
(MORE)

CONTINUED

CONTINUED -

AJA (Cont'd)
Jerry, something soothing on the
speakers -perhaps Debussy -

Debussy indeed, BEGINS, but is quickly OVERTAKEN by the sound of
a hollow WIND which TAKES US TO

INT. PIPER INSTITUTE - WIND TUNNEL - NIGHT

Ominous. A sleek vehicle, draped in a thin rubber cover, sits
dramatically on a bank of YELLOW FLOODS. Thousands of wires
radiate from the vehicle to electrode connections in the rounded
walls of the tunnel. The REAR WHEELS of the vehicle SPIN on a
big drum -

AJA'S VOICE
Increase the CATCH vehicle RPM 30
percent for the overnight drag test...

INT. PIPER - SECURITY LABE

Where a WASHING MACHINE SIZED METAL BOX with all kinds of wires
and tubes leading into it is perched on a big table. Canisters
and batteries and LED's are all over it. Stenciled on the side
of the CO2 spewing gleaming cube is the logo: K-9000. Beside
this a SMALLER BOX (end-table sized) sits, unattended.

AJA'S VOICE
Lower the temp on the K-9000 biosphere
six degrees - adjust nitro/oxy level
for REM sleep -

TECHNICIANS comply - the READOUTS on the big cube CHANGE -

PIPER INSTITUTE - CONTROL ROOM - CONTINUOUS

WIDEN from a TV monitor showing a NEWS BROADCAST - it's a CLIP
from the daytime demonstration - the Mrs. Wiffington REPEATS
her impassioned speech -

BANK'S VOICE
Jesus. Talk about your card carrying
flakes -

CAMERA ADJUSTS to show BANKS, whose disappear-into-the-woodwork
Sears suit would tell us he's security, even without the earplug.
He's been sitting beside Aja during all this. Around him, dozens
of MONITORS show hallways, vestibles, and guards, guards, guards.

CONTINUED

CONTINUED -

AJA
(still busy, but a glance
at the TV)
I know. It's a shame, too... gives
the legitimate Animal Rights Movement
a lousy image.

BANKS
(surprised)
What do you care?

AJA
I'm a card carrying member myself.

Saying this, she flicks a toggle switch, speaks again into the
mike -

AJA(cont'd)
Lock down all data terminals and
dump to mainframe for daily back-
up, on my MARK - 5, 4, 3, 2, ONE

A STAR TREK LIKE ALARM RINGS. In a surprisingly youthful move,
Aja SLIDES eight feet in her swivel chair and THROWS A BIG RED
LEVER.

THIS CONSOLE - CLOSER

Marked K-9000 MASTER DATA BANK - BACKUP - AUTHORIZED ACCESS
REQUIRED. When Aja throws the lever, big GIGABYTE STREAMING TAPES
begin to WHINE - Co2 HISSES UP from the Cray I/O ports -

WIDER

With a sigh, Aja removes her glasses, and (literally) lets down
her hair.

AJA(cont'd)
(into mike)
That's it. Now...
(good American impression)
Get outta here, ya knuckleheads!
(herself again)
'Night, everyone. Hasta Manana.

AJA'S OFFICE - TIME CUT

as Aja enters, yanking a pullover sweater over her head, giving us
a glimpse of un-doctorish camisole and tight midriff. HEARING a
CHIME, she stabs at an intercom button -

CONTINUED

CONTINUED -

AJA
Central, what's going on?

GUARD STATION -SAME TIME - INTERCUT

JOHNSON
There's a vehicle in loading.

AJA
At this hour? They can't be
authorized...

JOHNSON
Well, they must've had a gate-key
-- I'll check.

THWAK! THWAK! Two SILENCED BULLETS take him down. Aja blinks.
Did she hear something?

AJA
Command? Command?

CAMERA ADJUSTS to see SIX MEN in dark commando gear, Zeiss in the
lead. Zeiss rushes to the mike, referring to a card in his hand.

ZEISS
(into mike)
Tantalus nine clear. They're gone.

His face shows he's not sure the code is right -

AJA
Roger command. Nine clear.

And her face shows the code is right but... something is nagging
her.

ZEISS

Zeiss hangs up and turns to his men. One man is installing a
mini-CD-ROM player into the video security system. He hits a
button on the device -- and all the screens pop up with normal
activity around the Institute. Pre-taped Laser Disk.

INT. PIPER INSTITUTE - CONTROL ROOM - NIGHT

Banks is putting on his topcoat when he HEARS the chime. Before
he can respond, Aja runs in.

CONTINUED

CONTINUED -

AJA
 Something's going on - I got Tantalus
 clear but it wasn't Danny Patterson's
 voice -

BANKS
 He called in sick -
 (pause)
 Better safe than sorry -

He leads the way to the console. They look at -

THE MONITOR SCREENS

all show normal activity around the Institute, thanks to Zeiss.

BACK TO SCENE

Banks shrugs, looks at her.

INT. PIPER INSTITUTE - CORRIDOR - NIGHT

PAN from Johnson's body, which is being DRAGGED feet first by two
 of the men, leaving a bloody streak on the floor. Zeiss looks
 at the

HOLOGRAPHIC MAP - HIS P.O.V.

in his hand. It is a layout of the Institute in vector-colors.

BACK TO SCENE

as a CLEANING WOMAN enters the corridor from a side channel.
 One of Zeiss's men SHOTS her as the entire team of intruders
 move quickly ahead without missing a beat. They turn a corner
 and see a HUGE VAULT DOOR with a touch plate lock.

NEW ANGLE

Zeiss nods and the two men with the body pick it up and he holds
 it up under the shoulder. Zeiss grabs the dead man's right wrist
 and holds the hand palm down on the touch pad.

INSERT - SECURITY SCREEN

Johnson's COMPUTIZED FACE appears on the screen under his
 palmprint.

CONTINUED

CONTINUED -

COMPUTER VOICE

Johnson, Harvey J. Security Captain.
Positive Palmprint. Access
authorized. Stand clear of vacuum
lock.

WIDER

The door CHUGS OPEN with a WHOOSH. Zeiss smiles, looks at the
dead man in his arms.

ZEISS

Thank you, Harvey. Take the rest
of the day off.

He discards the man like a used kleenex. The strike team steps
over him and through the vault door.

ALARMS go off instantly as we

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. PIPER INSTITUTE - CONTROL ROOM - NIGHT

as a RED LIGHT twirls overhead. All activity stops.

AJA

(to Banks)

That's the infrared alarm! We use
it to track escaped animals!

Suddenly Zeiss and his men burst in from the opposite end of
the room, FIRING. Two SCIENTISTS go down.

AJA

hits a button, diving for the floor -

A SECURITY WALL

starts to slide over the doorway in front of the intruders -

A ZEISS MAN

whips out a PNEUMATIC ROD with crosspieces, SLAMS it in the door,
which SCREECHES TO A HALT halfway open.

BANKS

whirls, drawing his pistol -

NEW ANGLE

Zeiss shoots Banks right in the heart. BLOOD wells up and Banks
staggers back -

AJA

under a computer console, she CRINGES as Banks falls down right
beside her. She looks out and up, sees -

RUNNING FEET - CONFUSION - HER POV

CAMERA PANS to follow the action. A SECURITY GUARD runs in,
gets shot dead. CAMERA HOLDS on Zeiss, looking at the Holo map
and giving commands for his men to split up.

BACK TO SCENE

Aja GASPS.

AJA
Zeiss! Oh, my God -

She turns, sees that this console has a rolling file section. Quickly, she ROLLS THIS to block her position, huddles nervously, terrified.

THE PARKING GARAGE

The truck is backed up against a blank wall. A ZEISS MAN speaks into a radio mike -

ZEISS MAN
In position for vehicle
-

He runs away - a moment later the wall behind him BLOWS -

NEW ANGLE

when the smoke clears, we SEE the wall that's been taken out was to the wind tunnel. Strike team members are inside. They get up from where they hid from the explosion, and manually ROLL the shrouded vehicle out of the room.

Someone runs out of the truck and attaches a winch to the mystery vehicle.

LOW ANGLE

It's cranked up a ramp into the shadows of the truck.

INT. MAIN LAB - DAY

Zeiss stands, barking commands. A dead lab technician is on the floor.

ZEISS
Come on, come on, we're on a schedule,
clear the Goddamn door -

His men sweep through like locusts, knocking over CAGES and shoving rolling tables aside. Animals SQUEAL. A DEMO MAN has slapped plastique on the door to the next room. Everyone ducks and it BLOWS. Before the dust settles the men run inside.

ZEISS

waits, expectant... this is what it's all about. Something looms out of the smoke. Gleaming. LED's blinking. It's the big chrome box, now on a dolly.

ANOTHER ANGLE

Zeiss approaches it, almost reverently, runs his hand on it - reacts, startled.

DEMO MAN

Hot?

ZEISS

Cold. Do it.

Men leap into action. BATTERY PACKS are slapped onto the box and the existing lines are jumped to them. ADDITIONAL OXYGEN tanks are piggybacked on top.

ZEISS TECH

It's isolated.

(reading LED)

Biosphere secure for 2 hours -

ZEISS

Go, go!

The box is hustled out of the room. Zeiss suddenly stops, seeing -

WALL SECURITY CHART

With PHOTOS of the staff and "IN" and "OUT" markers. Aja's is "IN".

BACK TO SCENE

Zeiss grabs the elbow of his main HIT MAN.

ZEISS

This one - you see her?

HIT MAN

No.

ZEISS

Search the complex. Now.

CUT TO:

THE MAINFRAME BACKUP

As the ZEISS TECH yanks out the big streaming tape. WIDEN as Zeiss runs up.

ZEISS TECH
We've got it - everything they had,
everything they knew -

ZEISS
Where's their copy?

ZEISS TECH
(pointing at the console)
There -

Zeiss takes out a MACHINE PISTOL, FIRES at the console. IT EXPLODES spectacularly. The Tech ducks the sparks.

ZEISS
Not any more.

AJA

Still hidden, watching all this. Her eyes suddenly drift to -

AN AIR CONDITIONING VENT - FOUR FEET AWAY
and just a few inches off the floor.

BACK TO SCENE

Aja weighs the possibilities....

CUT TO:

ZEISS' HIT MAN - STEADICAM SHOT

running down a corridor, KICKING doors open, frustrated. CAMERA LEADS him through double doors and a LEAP over the dead cleaning woman until he joins Zeiss in the main room.

HIT MAN
She's gone.

ZEISS
No way. We secured the area -
He stops - he's just seen -

THE DATA CONSOLE

where she hid. From this angle, the impromptu position of the rolling file section is damn suspicious.

BACK TO SCENE

Zeiss grins, holds his gun ready. CAMERA FOLLOWS him as he moves quickly there - KICKS the rolling section aside -

NEW ANGLE

Nobody there. CAMERA WHIP PANS with Zeiss' head as he turns and sees the OPEN AIR DUCT.

ZEISS

Son of a bitch -

HIT MAN

We'll follow her -

ZEISS

(checking watch)

No. We're over the safety margin by 20 seconds.

(shouting)

Gentlemen, the bar is closing!

(to the hit man)

We'll get her. She's...

(smiling)

Predictable.

CUT TO:

THE GARAGE

As the mysterious CUBE is rolled up into the truck. CAMERA ADJUSTS to show the strike team running out of the exploded wall. They jump in the back of the truck. Zeiss gets in the cab with the driver and the vehicle RUMBLES upwards -

THE STREET

the truck comes up the ramp, turns, goes half a block to the corner and merges into traffic.

A moment later four POLICE CARS, sirens SCREAMING, come down a side street, bounce down into the Piper garage... a day late and a dollar short.

CUT TO:

AJA - ABOVE THE INSTITUTE

in the LA foothills, SEEING the blinking police cars below her. Tears stream down her face. She wipes them away, catches her breath... exits SHOT.

FADE OUT.

SOUND: the muffled ringing of a phone somewhere.

FADE IN:

INT. EDDIE'S LOFT - DAY

The bed. A mound surrounded by mashed potato covers, strangling the hidden occupant. Eddie.

The phone machine near the bed ANSWERS for Eddie.

EDDIE'S VOICE
(on phone machine)
How the hell you work this...
(sounds of Eddie grappling
with the phone)
Damn!
(shouts from distance)
Just leave... a ...
(the tape wows and
flutters)
meessaaggee... aaaffterrrr...
theee.....

The machine stops with a CLUNK. Eddie appears from the covers, dazed. Fishes around the floor, snatching up the receiver.

EDDIE
(sleepily)
Yeah.

NICK (V.O.)
(on phone)
Hey, compadre, you can take your
tricycle to the pawnshop. You know
what hit the fan and Delillo needs
everybody - even you.

Eddie flies out of the bed.

CUT TO:

INT. POLICE HEADQUARTERS - CORRIDOR - DAY

Eddie and Nick walk briskly, Eddie still trying to wake up. Nick looks put together in a natty suit. Eddie is a mess.

CONTINUED

CONTINUED -

NICK

Perps got away in a plain-wrap semi.
Whole city's on alert and sealed-off.

(beat)

Six dead, one in County General in
guarded condition - and he's ex-FBI.
Took a bullet -

(pinching fingers)

Three inches from his heart -went
under his collarbone clean as a
whistle. One lucky bastard.

EDDIE

Yeah. He can live and get busted
down to the Oshkosh bureau.

Eddie's looking at --

AJA'S PICTURE IN THE FILE

BACK TO SCENE

NICK

She's down as missing - makes her
the only survivor of the pistol party
- give you any ideas -

EDDIE

(thoughtful)

Yeah. Like maybe an inside job.
Got another one, too - get some of
the TV stations to send over their
videos of the tree huggers -

NICK

That was yesterday afternoon -hours
before the hit -

EDDIE

That's why it's funny: Damn odd .
timing. Think about it. If they
used it as cover, the perps might
be on the tape. If it caught them
by surprise, they still might be
there, scoping out the interference.

CONTINUED

CONTINUED -

NICK

(impressed)

I'll get on it.

(pause)

Eddie - there's one thing -

(hesitant)

When this wraps up? I put in for another partner.

Eddie stops walking, doesn't say anything.

NICK

It's nothing personal, man, I love you like a brother - but at promotion time last month nobody knocked, you know - I gotta think that maybe your reputation is catching - I hate saying this, Eddie, but... I gotta think about the rest of my life.

EDDIE

(flat)

I understand.

(pause)

It's the same thing Joan said when she left.

(pause)

But this hurts more.

Nick just sighs. Delillo comes up. Eddie buries his feelings as Delillo hands them printouts.

DELILLO

(handing them printouts)

Don't screw this one up, Monroe.

No guts, no glory, no black lace bras, no failing brakes. Whatever you get goes right to the Feds. Any questions?

EDDIE

Yeah. What's an FBI man doing at a privately funded Institute?

Nobody here seems to know.

CUT TO:

A SOUTH CENTRAL GARAGE - EARLY MORNING

WIDEN from a 60's refugee, the poor man's Tim Leary, "DOC" BERKHEIMER. He's got those magnifying glasses with little sidelights and a grey and tattered lab coat.

CONTINUED

CONTINUED -

He's walking around that big Co2 - spewing CUBE, intrigued and suspicious. Zeiss is beside him. Through the partially closed garage doors we SEE the back of the semi and the canvas covered vehicle inside. Two of Zeiss' men flank the vehicle, morning mist curling around their feet.

BACK TO BERKHEIMER

He scratches his chin. Behind him BEAKERS BUBBLE and kettles percolate.

BERKHEIMER

Little out of my line, Zeiss. Now, if you wanted some PCP that would make Rexall green with envy, or enough freebase to orbit San Jose -

ZEISS

I don't.

He points at the steel bottles and valves on the box.

ZEISS

I want these tanks - whatever the hell they are - replaced, the valves set to zero, no questions asked.

He throws down an envelope of money. Berkheimer counts it, shrugs. He goes to a shelf, comes back with similar compact tanks.

BERKHEIMER

Good price for over the counter stuff. Oxygen's free as air... almost.... Nitrogen's no big deal. You could go anywhere...

He starts to switch the tanks. It's simple work for him.

BERKHEIMER(cont'd)

Funny you didn't. And this box, it's cold - makes you think, all that hi-tech stuff, it's like caviar, it's gotta chill. And I seem to recall a hi-tech operation in town made the evening news...

He's done. He looks at the envelope.

CONTINUED

CONTINUED -

BERKHEIMER(cont'd)

And... seeing that - as usual -you're well financed - and seeing that you're already overpaying -maybe you could overpay a little more?

(a grin)

I know you, Zeiss. You're predictable.

ZEISS

So are you, Doc.

He DRAWS in the wink of an eye, SHOOTs him.

CUT TO:

EXT. BERKHEIMER'S LAB - MORNING

The semi's doors are slammed shut. Zeiss turns in the garage doorway, lights a MOLOTOV COCKTAIL, tosses it through the doors.

As the truck DRIVES AWAY the chemicals inside start BLOWING UP, one by one. As the wooden structure BURNS we

CUT TO:

INT. POLICE STATON - AN EMPTY OFFICE -DAY

WIDEN as Eddie tries to connect a VCR to a TV. Clearly at sea, he struggles gamely on. We WIDEN, see the MRS. WIFFINGTON across from the TV, holding tea gingerly and petting her kitten.

NICK

Okay, Mrs. Wiffington We'd like you to look at this video - see if there's anyone you remember who wasn't in your group or anything else suspicious

-

Eddie turns on the TV. The TAPE of the demonstration begins, the VOLUME deafening. Eddie tries to lower it with the remote, but instead starts CHANGING CHANNELS.

NICK

Lemme do that -

Nick gets back on channel 3, starts slo-moing through the tape.

MRS. WIFFINGTON

(to her kitten)

Look, Sigourney, there's Mommy -

CONTINUED

CONTINUED -

Eddie sits down beside her, tries to be charming.

EDDIE

Okay, Ma'am, did anyone here strike you as strange -

(sotto, to Nick)

They're all strange -

MRS. WIFFINGTON

There were so many people - and a lot of them new to me - I'm sorry - oh, if only Sigourney here could talk -

Nick rolls his eyes. Eddie jumps on this.

EDDIE

Yes, I've heard that God gave his animals wonderful instincts... and I think people that really care about animals have those abilities too, by osmosis... don't you agree, Mrs. Wiffington?

MRS. WIFFINGTON

(impressed)

I've always thought so, but I never expected you to. Please, call me Edna.

EDDIE

Eddie.

(playing her)

Now - look at me. Pretend I'm one of the people you didn't know who came up to get a picket sign from you. Any of them, all of them.

He gets up, pantomines. She giggles. It's nice to have all this attention from a handsome - if scruffy young man.

EDDIE

I come over, I smile, I make small talk. I shake your hand, I take the sign -

NICK

watches, admiringly. We realize that this ability with people is the key to Eddie's success - and that his headstrong attitude with the brass is what undermines it.

BACK TO SCENE

EDDIE
You say something encouraging -

MRS. WIFFINGTON
(spontaneously)
Let's show them that you can love
God's creatures and still kick ass
-

EDDIE
Right. Then - maybe - I pet your
kitty -

MRS. WIFFINGTON
(bingo)
Yes, yes! He was maybe a little
older than you - not as handsome
- but very nicely dressed - and tall
- he had dark hair -

Eddie turns, signals Nick to rewind the tape. Nick does this in
slo-mo.

NEW ANGLE - INCLUDING MACHINE

EDDIE
Show him to me, Edna.

MRS. WIFFINGTON
(carefully)
No, no... that could be... no...
there he is, right there!

Nick freezes the tape, looks at Eddie. Flash. Edna jumps up
and down like a contestant on WHEEL OF FORTUNE.

MRS. WIFFINGTON (Cont'd)
I remember, I remember, yes, oh,
yes! He had alligator shoes on,
I couldn't believe it, none of my
people would do that, they're
endangered, so I said, Edna, they
must be artificial, but no, they
weren't, that's it, isn't it?

She jumps into Eddie's arms. He hugs her, and over his shoulder
gives Nick the high sign.

EDDIE
That's it, Edna.

Nick pantomimes APPLAUSE.

CUT TO:

LOS ANGELES STREET - DAY

A POLICE OFFICER is working the sidewalk, handing out xeroxed CIRCULARS with a photo I.D., talking to pedestrians, a KOREAN GREENGROCER, anyone. A SHOPPER gives the handout a bored glance, tosses it away. CAMERA FOLLOWS IT.

CORNER OF AN ALLEY

It flutters to the ground. It's a reproduction of Aja's Piper I.D. photograph with the bold notation WANTED FOR QUESTIONING, followed by the usual. PAN UP to the Alley wall.

Aja herself is there, dressed as before, a little rumpled, a lot tired, with cheap sunglasses and a cheaper scarf over her hair. She tries to merge with the wall until the police car around the corner moves away... then she goes out onto the sidewalk, moves quickly along.

CUT TO:

INT. HOSPITAL - BANKS' ROOM

WIDEN from a BLOW UP of the video showing a blurry image of Zeiss.

EDDIE

Come on, Banks, what'd you do, burn
your eyes out looking for Jimmy Hoffa?
Is this the guy or not?

We see Banks, sitting up in bed, oxygen bottle to his nose, his voice raspy, collarbone bandaged, one arm in a sling, still game. Eddie doesn't like people who rank him.

BANKS

Damn. He's the one. First in the
door - first time anyone caught me.

NICK

(moving to the door)
I'll get an APB and a records scan
going.
(to Banks)
Phone in the hall?

BANKS

(shrugs, then winces)
I know?

Nick goes out. Eddie glances idly at Banks' medical chart.

CONTINUED

CONTINUED -

EDDIE

Banks. Dr. Turner - the Limey doc with the rack? - you see her buy it? You see her leave?

BANKS

A hole here -
 (he indicates his chest)
 - big as the Lincoln Tunnel, you kind of lose your powers of observation. She was with me when they hit. Now she's gone. Draw your own conclusions.

EDDIE

One more question. Piper was supposed to be the biodegradable think tank. Save the trees, hug a whale. What the hell were you doing inside?

Long pause.

BANKS

That's on a need to know basis, Monroe. And... you don't need to know.

EDDIE

(a statement)
 Watch me.

He goes out, leaving Banks lost in thought.

CUT TO:

INT. HOSPITAL - DOWNSTAIRS LOBBY - DAY

as Aja, tired and worn-out steps up to the reception window and speaks to the GIRL behind the glass.

GIRL

Help you?

AJA

I wanted to check on the condition of a patient. My brother-in-law. Eugene Banks.

INSIDE THE RECEPTION OFFICE - AT AJA OUTSIDE

as the Girl glances down at her book. Taped to the wall is a picture of Aja Turner - Wanted for questioning by the LAPD.

CONTINUED

CONTINUED -

GIRL
Wait a minute. Wrong book.

She turns and crosses to the telephone, snatches up the receiver.

GIRL (Cont'd)
(into phone; hushed)
She's in the lobby.

She hangs up and turns back to the glass -- Aja is gone.

CUT TO:

INT. POLICE STATION - DAY

Nick is on a computer terminal. Nearby Eddie is working his way through a literal mountain of paperwork, tossing pages aside like confetti, marking things up with a red pen, etc. Eddie REACTS to something in front of him, grins, RIPS a page off a stapled group.

NICK
What've you got -

Eddie holds up a crumpled FORM with Danny's picture.

EDDIE
Security guard from Piper. Perfect health record - but called in sick day of the shooting. Juvenile offender - but hired on personal recommendation of our missing Limey.

Nick REACTS, intrigued -

EDDIE
(smiling, a bad John Houseman impression)
Harumph! Yas! Some of us do it the old fash-ioned way - !

He uses both hands to sweep the pile of papers into Nick's lap and then runs out.

CUT TO:

INT. DANNY PATTERSON'S APARTMENT - BEDROOM - DAY

Open suitcase on bed. Danny tosses handfuls of clothes into it from a nearby chest of drawers. He anxiously moves to the closet and yanks clothes off a hanger, throwing them at the suitcase.

CONTINUED

CONTINUED -

AJA (O.S.)

Danny...?

Danny WHIRLS, yanking a folding hunting knife from his pocket and opening it with one hand - clearly a move practiced in youth.

NEW ANGLE

Aja is there in the bedroom door. Past her we see the living room and the door out of the apartment.

AJA

(startled, but cool)

I'd say you're even more scared than I am.

Danny quickly folds the knife, averts his eyes. Goes back to packing.

AJA(cont'd)

(moving closer)

But I've got a reason to be scared.
I saw a half dozen friends and
colleagues cut down in cold blood.
You missed that little panto play,
Danny. You called in sick - remember?

DANNY

Look, Doc, I'm in a hurry. Say your
piece and get out. I got a plane
to catch.

AJA

Sick mother?

DANNY

Something like that.

He closes the suitcase, latches it, picks it up. But she blocks his way.

DANNY(cont'd)

'Scuse me -?

AJA

(blocking him)

No. And neither will the police.

DANNY

What's that supposed to mean?

CONTINUED

CONTINUED -

AJA

They'll be as curious about your convenient escape from the Piper Bloodbath as I am. You know something -

DANNY

You been smoking your chemicals -

AJA

You know something or you're an accomplice - I don't think you'd last in prison, Eddie - you walk out that door, I call the cops -

DANNY

(worried, but cagey)

Yeah? You don't look like somebody in the police fan club, lady. You look like somebody on the run yourself. You think you can handle this? I thought I could - now, I'm sorry I even...

(stopping himself)

We're wasting time. You don't know what you're dealing with.

AJA

Yes, I do, Danny - Zeiss. Anton Zeiss.

Danny FREEZES.

AJA(cont'd)

Yes, I know him, too. And I've seen him in action - not just at Piper, but fifteen years ago. And you're dreaming if you think you can hide from him anywhere on this planet. You've got one chance, Danny - and I'm it.

CUT TO:

THE SAME SCENE

but from a different, longer, higher angle. FOCUS changes. CROSSHAIRS are over the window of Danny's apartment.

REVERSE ANGLE

Zeiss is on the roof of the building across the street, a break-down SNIPER'S RIFLE cradled in his arms. He lowers eye to 'scope, pans the gun barrel -

HIS POINT OF VIEW

The crosshairs drift and reposition on the two ARGUING PEOPLE.
Now, Aja is in the gunsight... now she's not...

BACK TO SCENE

Zeiss FIRES.

FREEZE FRAME.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ROOFTOP - DAY

RESUME from ACT BREAK as Zeiss FIRES -

CUT TO:

INT. DANNY'S APARTMENT - DAY

The window SHATTERS. Aja SCREAMS as Danny, propelled by the bullet, gets punched forward and into her. They both tumble to the floor.

ZEISS -ACROSS THE STREET

He smiles, ejects a shell, aims again -

IN THE APARTMENT

Aja, terrified, is alive under Danny's body. She squirms free but knows enough not to stand up. She carefully crawls past the window.

ZEISS

waiting, unsure -

BACK TO SCENE

Aja gets past the bed, stands, RUNS in a dead heat through the apartment - and right into -

THE LIVING ROOM

- and Eddie's arms! She SCREAMS again. Eddie's heard the shot, that's clear - He kicks to the door to the hallway shut, grabs her wrist.

AJA

Please, don't hurt me -

Eddie drags her towards the bedroom.

CONTINUED

CONTINUED -

AJA
God, not in there, there's a gunman
outside -

EDDIE
I'm not deaf, lady.

He takes out handcuffs, attaches her to a radiator.

AJA
You bastard -

EDDIE
Hate to lose you again.

He draws his pistol, slips into the room -

THE OTHER SIDE

Eddie lowcrawls to the window - peers out - can't see anything -

ZEISS -ACROSS STREET

crouched down now, peering over the edge, unsure - there's
MOVEMENT in the window - he's up on his feet and FIRING again into

THE APARTMENT

as Aja SCREAMS and Eddie STANDS like General PATTON, BLASTS three
quick SHOTS off, framed by the shattered window -

ZEISS

gets the scare of his life as the FIRST SHOT creases the roof
edge, winging him with concrete chips - and the SECOND SHOT blasts
the rifle out of his hands! Zeiss tumbles back, drawing his
pistol. He moves to a new position, FIRES -

EDDIE

DIVES for cover as new bullets rip into the room, smashing lamp
and mirror.

ZEISS

wipes his bleeding forehead, decides to cut his losses. He moves
in a crouch from roofedge to roof stairs and down.

AJA

has just opened the cuffs with a hairpin and taken one step for the doorway when Eddie reappears, catches her again.

EDDIE
The elusive Dr. Turner. You'd think
I was from the INS.

Saying this, he shows her his badge.

AJA
(eyebrows raised)
Ann-Margaret?

EDDIE
(flipping the plastic
page)
Came with the wallet.

He turns her around, pushes her against the wall. And frisks her.

AJA
Hey!

EDDIE
Sorry, I've had enough surprises
today.
(in mid frisk)
You're in pretty good shape. Go
to a gym?

AJA
You - you - pervert -

He finishes, then takes the handcuff she loosened from the radiator and clips it to his own wrist.

EDDIE
You're under arrest, doctor.

AJA
The charge?

EDDIE
Leaving the scene of a crime, for
starters.

AJA
I'm innocent.

EDDIE
Really?

He looks into the other room.

CONTINUED

CONTINUED -

EDDIE
Innocent people don't have this bad
habit of leaving dead bodies in their
wake. Let's go.

He drags her towards the door.

AJA
Could you walk slower?

EDDIE
(thinking about it)
Sure. But could you do me a favor?
(indicating the other
room)
Tell the forensics guys he was shot
twice right off the bat?

She just looks at him.

CUT TO:

INT. EDDIE'S CAR - DAY

Aja is cuffed in the back seat. Eddie's on the car radio.

EDDIE
Dispatch, this is Thexer one-nine.
Need a meat wagon and forensics team
at 320 E. Edinburgh.

DISPATCH
We copy, one-niner. Anything else?

EDDIE
Yeah. Guess who I -

AJA
Please. Don't tell them about me
- not yet -

EDDIE
Give it up, lady -

AJA
Give me one minute, please! Then
you can tell them - but you could
be passing up the biggest case of
your life -

He looks at her.

CONTINUED

CONTINUED -

DISPATCH

Say again, one niner?

EDDIE

Over and out, dispatch.

He hangs up, spins around in the seat, looks at his black diver's watch.

EDDIE

You got fifty seconds left. Why did you think I'd listen to you?

AJA

It's obvious you have a very bad attitude. Bad attitude leads to career problems. Career problems can be solved with a spectacular coup.

EDDIE

You're smarter than you look.

(a glance at watch)

Thirty five seconds. If you think you're gonna astonish me by telling me the government's in on this, I already figured that.

AJA

(moment's pause)

You're smarter than you look.

(pause)

All right... how would you like to bag all the killers in one place within say... two hours?

Eddie grins, starts the car.

EDDIE

Two seconds to spare, lady. You're good. How'd you lose the colonies?

CUT TO:

INT. WHARFSIDE WAREHOUSE - THE K-9000 BOX - DAY

as it is ROLLED down from the back of the big truck. Zeiss supervises, points out a place to put the canvas covered vehicle. Meanwhile he paces, speaking on a hand-held cellular phone.

ZEISS

This is Zeiss. The pet shop has moved to a new location.

NEW ANGLE

Zeiss watches his Tech as the box is moved to a small industrial space by an outside wall. Power and compression lines already there are attached to the box in lieu of the portable batteries and tanks.

The coffee-table sized cube is dropped on the floor beside its larger twin with a THUD.

ZEISS

The star pupil is on permanent life support and should reach cocoon disembark as scheduled -

(checking watch)

Approximately 90 minutes. Subject will be sedated thereafter if needed. But we do have a timing problem... yes, I know we're on schedule... but -

He covers the receiver, turns as his hit man, GARDNER, comes up, accompanied by the TECH and his helper.

GARDNER

They're finished, Mr. Zeiss.

Zeiss nods, takes out an envelope of money - the same one he offered Berkheimer. The tech counts it, smiles. Zeiss nods. Gardner escorts them OUT OF SHOT.

ZEISS

- sorry - the police have gotten closer to us than I anticipated tell our overseas friends that an accelerated schedule would be appreciated, just as a precaution -

Two GUNSHOTS ring out. Zeiss doesn't even REACT.

ZEISS(cont'd)

-in the meantime I'll do what's necessary to slow down the authorities -

Zeiss hangs up as Gardner hands him the envelope. Zeiss pockets it.

ZEISS

Find out who the cop was at Danny's apartment. See what he knows... who he's told.

GARDNER

And then?

CONTINUED

CONTINUED -

ZEISS
Whatever's necessary.

CUT TO:

INT. EDDIE'S CAR - TRAVELING - NIGHT

Aja is now in the front seat, still handcuffed. She eats a McDonald's burger with one hand, holds Zeiss' picture with the other while Eddie drives.

AJA
His name is Anton Zeiss... when I knew him in Lebanon he was with the CIA.

EDDIE
I don't remember running into either of you over there. And I didn't know the Brits drafted their women.

AJA
I was a grad student in animal research then - the government was paying our grant and flew my team over there. We were trying to accelerate the training of the Marine guard dogs in Beirut. Of course I didn't approve.

EDDIE
Of course

AJA
-but I wanted to test my theories in the field. The Government did too little, too late. When we pulled out of Beirut, there wasn't room for the dogs.

(cold)
Zeiss decided the terrorists would use them against us - so he shot them all, one by one. When I saw him again, I thought, if the CIA's in on it, where does it stop? That's why I ran - why I didn't call the police.

Eddie looks at her. Her face is stark in the headlights of passing cars.

AJA
(pointing)
Turn here.

NEW ANGLE

The car slows as it passes large buildings.

EDDIE
You still haven't told me what this
CATCH thing is.

AJA
It's a breakthrough in animal
husbandry - using animals and humans
in a symbiotic relationship -

EDDIE
Right. That's why you had an FBI
guy along for the ride.

AJA
(hard)
Do you think after Beirut I'd ever
work for the Pentagon again? Yes,
the government was interested, but
legitimately -there was potential
- to manage the national parks, to
control herding animals - why won't
you beleive me -?

EDDIE
Maybe when you tell me what's inside
this mysterious box we're chasing.

She doesn't answer. She looks outside.

AJA
Go slow. This is it.

CUT TO:

EXT. WHARFSIDE WAREHOUSE - NIGHT

A ZEISS MAN we've come to recognize is on guard duty by a side
door. He takes out a cigarette, fumbles for a match -suddenly a
LIGHTER is held out. The guy goes for his gun, too late -Eddie
cold cocks him. He DROPS. Eddie drags him out of sight... on
second thought, he steals the guys cigarettes. CAMERA FOLLOWS
Eddie as he runs back to his car in the alley.

WITH EDDIE

-as he opens the door, reaches for the radio mike.

EDDIE

How'd you know this was the place?
Guy I just met sure wasn't the
janitor.

AJA

When we were scouting locations for
Piper, we found two. Both had the
proper wiring and plumbing to do
the job. This was our second choice.

EDDIE

(into radio)
Dispatch, this is Thexer one -niner.
Patch me through to the eleventh
precinct -

AJA

(alarmed)
You can't tell anyone - if the CIA
is in on this, then anyone could
-

EDDIE

Anyone doesn't include my partner.
(into phone)
Sanrio.
(to her)
We've been covering each other's
asses for four years - I trust him
with my life -

AJA

You may be -

EDDIE

(he reacts, then)
Nick -

INT. POLICE STATION - NIGHT - INTERCUT

Nick sits bolt upright, surrounded by junk food and printouts.

NICK

Eddie, where the hell you been -

EDDIE

It's a long story. Got a pencil?
The perp is Zeiss, Anton Zeiss -and
get this, used to be CIA -

CONTINUED

CONTINUED -

NICK
Jesus, what if he's still CI -

EDDIE
Yeah, then we're all screwed and
Woodward writes a book about us.
I'm at #4 Coastline Industrial Park,
Warehouse two. Get here yesterday
with backup.

RESUME INTERCUTS

EDDIE
Zeiss is probably here with the rest
of the backfield.

NICK
On our way. Eddie, what's it all
about?

EDDIE
(looking at Aja)
When you get here - maybe we'll both
know.

He DISCONNECTS.

CUT TO:

LONG BEACH WAREHOUSE - NIGHT

Eddie and Aja slowly enter the door where Eddie took out the
guard.

INSIDE

Dark. Ominous. Hollow. Three stories to the ceiling. Eddie -
gun held ready, Aja beside him - enters the SHOT, lit by MOONLIGHT
streaming in from a high line of utility windows.

Both of them see it at once. A truck cab parked across this
hangar-like expanse.

EDDIE
Well, that's the half that mashes
bugs...

AJA
(re: truck cab)
But where's the rest of the truck?

Eddie looks around, finally spotting

THE FREIGHT ELEVATOR - HIS P.O.V.

on the opposite side of the warehouse. Big enough to put a tractor-trailer rig in it. SNAP-ZOOM on the elevator control panel: "TOP". The elevator is on the top floor.

BACK TO SCENE

as Eddie jerks his thumb toward the ceiling. Aja nods, starts towards the elevator. He catches her arm.

EDDIE
No, they'll hear it.
(pointing to the stairs)
You shoulda worn flats.

They start upwards -

CUT TO:

EXT. POLICE STATION - NIGHT

Nick, in his car, careens out of the lot and down the narrow street behind the precinct. Suddenly a CAR stops, blocking his path. Nick opens his car door, puts one foot on the street.

NICK
Hey, what the hell you think you're doing-!

ANGLE ON OTHER DRIVER

It's Zeiss's hit man. GARDNER. FOCUS CHANGE as his right hand electric window SNICKERS DOWN and he FIRES his gun TWICE.

NICK

The bullets SHATTER the GLASS of his open car, splattering what's left of the panes with blood. He SLAMS onto the asphalt.

BACK TO SCENE

The other car burns rubber, vanishes in the night as VOICES REACT in alarm to the shots -

CUT TO:

THE WAREHOUSE - NIGHT

Third floor. VOICES from an office. Eddie and Aja FREEZE.
Eddie looks upwards - no activity above -

AJA
(about her watch)
Ten minutes to cocoon disembarkation
-

EDDIE
You keep saying that. What's it
mean?

AJA
It means that's when they can leave
here. But -
(pointing upwards)
-I have to be present. Up there.

EDDIE
For what?

AJA
The birth.

They continue on to -

THE TOP FLOOR - LOW ANGLE SHOT

Prefab office against a wall of windows. Open room partitions separating them. Two stairwell entrances to the floors below. Tractor trailer off-loaded near the enormous freight elevator. Covered vehicle still inside trailer. Large freight container on the floor. Open. Stacks of equipment and white high-tech cases nearby. All of it dark, moody. Close to CAMERA, a ZEISS GUARD reads a magazine of risqué cartoons on a lonely chair under a ceiling light. He turns a page, LAUGHS - suddenly GASPS as an ARM snakes around his neck and Eddie drags him off the chair, punches him into sleep-land.

AJA
(pointing to partition)
There - that's the room with the
equipment - that's where it has to
be -

She's off at a run. He follows her, first shoving the K.O'd guy's gun in his belt, scanning the area he SEES the partition, his own pistol in hand -

INT. TECHNICAL ROOM

The two cubes, one big, one little, both BLINKING LED'S in the dim light. Aja clucks over the big cube -

CONTINUED

CONTINUED -

AJA

Look at this - sloppy, sloppy work
- at least they did it right -

Eddie moves to the window, looks down. They're on a corner; parking lot to one side, harbor water directly behind. He checks his watch.

EDDIE

Nick, where are you?

He turns, scrutinizes the boxes.

EDDIE(cont'd)

(reading the big one)

"K-9000"? What's that?

AJA

End of a series.
(different tone)
Beginning of a dream.

Somewhere in the distance a TELEPHONE RINGS. They tense -then Eddie shrugs - no big deal.

SUDDENLY ALL THE LIGHTS outside this room in the big warehouse GO ON. A minute later, the OUTSIDE SPOTS go on as well, flooding this room with eerie light. We HEAR DOORS SLAMMING, VOICES, feet on STAIRS.

EDDIE

They know! Somebody told them -they
know we're here -

HOLD on them, and

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WAREHOUSE - TECHNICAL AREA - NIGHT

RESUME from previous act as Eddie looks around quickly, sees
-

THE BIG FIRE DOOR

hanging on giant gears.

BACK TO SCENE

Eddie darts around the technical area partition, rushes for the fire door lever. Zeiss, in the lead of his men, is coming up the landing. He draws his pistol. Eddie DIVES for the lever just as Zeiss FIRES. Eddie hits the lever -

NEW ANGLE - ZEISS'S SIDE

The door SLAMS shut, Zeiss skidding to a halt just in time -

OTHER SIDE

on the floor, Eddie shudders - his outstretched fingers scant inches from the door - scrambles to his feet and back towards Aja.

EDDIE

(pointing)

I think it's time to leave -

She follows his gesture towards -

AN OUTSIDE WINDOW

With a grab bar above it and a sign: FIRE ESCAPE CHUTE. ALLOW PRECEEDING INDIVIDUAL TO REACH GROUND BEFORE FOLLOWING.

BACK TO SCENE

EDDIE

(pulling her hand)

Come on - that's our ticket -

Suddenly a little CHIME BEEPS an ALARM.

CONTINUED

CONTINUED

EDDIE

What's that -

AJA

Cacoon Disembarkation. It's time.

NEW ANGLE

LIGHT EMENATES from the seams of the cube. EXHAUST begins to ESCAPE from all of its vents. Eddie blinks. Aja watches, enraptured.

THE LANDING BEYOND THE FIRE WALL

Zeiss sees the fallen man Eddie knocked out, KICKS him savagely awake, shoves him towards a corner.

ZEISS

Make yourself useful -

The man nods, sees Zeiss means the FIRE AXES in their rack. He grabs both, passes one to one of the other men. They both SWING

IN THE TECH AREA

WHAM! Eddie and Aja snap their heads around in time to SEE the sharp edged DENT in the fire door made by one of the axes. Eddie tightens his jaw, goes back to getting the escape chute ready.

EDDIE

(turning to Aja)

Come on

A₁JA

Not now, can't you see -?

The BOX is BEGINNING to OPEN - the LIGHT and SMOKE FX INCREASE -

OUTSIDE THE FIRE WALL

Zeiss watches, impatient as the axes SWING - the metal buckles,
groans - it's the wrong tools but it's gonna work -

INSIDE THE TECH AREA

Spielberg music. In the GLOOM of the smoke and light, something ALIVE MOVES from within the box. A shape BOUNDS FORWARD -

REVERSE ANGLE

Eddie CRINGES - but it's a DOG, a gorgeous German Shepherd that makes Rin-Tin-Tin look like a mangy mutt, but this dog has wet fur like a newborn, plastic tubes and little gizmos hanging all over it, but it doesn't seem to mind, it's all over Aja, licking her, loving her -

EDDIE

A dog? This is all about a freaking dog?

AJA

(loving and petting it)

Yes yes, Niner, good Niner... You remember mommy, don't you?

A loud THUD - all (and "all" includes the dog which is preternaturally intelligent) turn and see -

FIRE DOOR - THEIR POV

LIGHT shows through a hole - now an AXE BLADE chops in again - the hole widens -

BACK TO SCENE

AJA

Let's get the hell out of here.

EDDIE

Finally!

They go to the chute.

AJA

I'll carry niner -

EDDIE

Can't take the weight. You go first, then I'll drop her -

AJA

Him. You'll follow?

EDDIE

No, I'm gonna stay, play cards with the guys -

AJA

Eddie, I don't have time to explain it all, but before you go, you've got to destroy that box - it can't fall into the wrong hands -

CONTINUED

CONTINUED -

She points to the remaining cube -

EDDIE
Lady, it is in the wrong hands -don't
worry, I'll do it, take off -

ZEISS

The hole is BIGGER. Zeiss nods to the men without the axes. They
ready their weapons -

RESUME EDDIE AND AJA

She hesitates at the chute -

AJA
What if we're separated -

EDDIE
I'm a detective, I'll find you, go,
go -!

Suddenly she grabs Eddie's head, pulls it down for a movie star
kiss.

EDDIE
What was that for?

AJA
In case you never get another chance.

She climbs into the safety chute and grips the side-handles.
Eddie throws the release lever down... and Aja drops OUT OF SHOT,
SCREAMING.

AT THE FIRE DOOR

The hole is a foot across. Zeiss reaches inside, gropes for the
control lever on the other side -

CUT TO:

EXT. WAREHOUSE - NIGHT

as the long, cylindrical nylon tube drops to the ground. Aja goes
down inside it like a piece of coal in a Christmas stocking,
SCREAMING the whole way.

CLOSE ANGLE - THE GROUND

as Aja rolls out. Safe. She looks around, then disappears into the night.

BACK TO:

THE FIRE DOOR

Zeiss's hand misses the lever - once - twice - finally, connects, YANKS it - the door GROANS upwards - Zeiss and his men rush inside, guns up and ready - they see shadows behind the glass of the tech area -

INSIDE THE TECH AREA

Eddie is about to drop the dog down the chute when BULLETS BEGIN SHATTERING THE GLASS. He drops the dog, dives for the floor. Bullets and glass fly everywhere. Eddie crawls across the floor to a shatter window, FIRES BACK -

OUTSIDE

A Zeiss man GOES DOWN.

INSIDE

Eddie crawls to a new spot, turns over a table for cover. Now he takes out the gun he lifted earlier, FIRES both. It's like Davy Crockett at the Alamo.

OUTSIDE

Two Zeiss men charging are HIT. One dies, one crawls away. Zeiss signals his men to flank the tech area. This ain't as easy as he thought.

INSIDE

Eddie's pistol clicks - empty mag - the heavy's pistol CLICKS too - double jeopardy - Just then the dog BARKS - Eddie TURNS -

NEW ANGLE

a SHADOW is against the glass. Eddie WHIRLS, hurls the heavy's pistol -

OUTSIDE THE GLASS

the Zeiss man who was sneaking up HOWLS as the heavy revolver CRASHES through the glass, hitting him head on. Holding his bloody face, he stumbles backwards and -

LOW ANGLE

Hurtles over a high balcony.

INSIDE THE LITTLE ROOM

Eddie SLAMS a new magazine in his Baretta.

EDDIE

Thanks, pal.

He turns, FIRES over his barricade again.

GUN BATTLE - INTERCUT

Now glass behind Zeiss and his surviving team is SHATTERING. Lights are going out. Then there's a LULL -

IN THE ROOM

The dog - niner - watches as Eddie looks forlornly at three bullets. All he's got. As Eddie slips them into an empty mag, the dog comes over, nudges Eddie. He looks up.

HIS POV

The dog puts one paw on the little cube.

BACK TO SCENE

EDDIE

Right. Gotta destroy that.

Eddie slides over to it, turns it over. How to do it? Finally he turns on his ass, gives it a big KICK. It flies across the room, turns over - unharmed. Just as Eddie looks frustrated, the box OPENS like an Egyptian sarcophagus. Inside vampire lights FLASH - with a WHIRR a DOME SECTION like a hair dryer from Mars RISES on an extension. A video TOUCH PANEL rotates up, the screen BLINKING WORDS -

NEW ANGLE

Curious, Eddie crawls over, reads the screen: INSTALLATION MODE ACTIVATED. DATA AND HARDWARE WILL SELF DESTRUCT ON INSTALL. DO YOU WISH TO CONTINUE? (YES?) (NO?)

BACK TO SCENE

EDDIE
 (to himself)
 'Data and hardware self-destruct'?
 Yeah, sounds good -

His hand hovers, unsure.

Niner puts his paw on (YES). The dome extension LIGHTS up. Eddie looks at the dog.

OUTSIDE

Zeiss, behind cover, makes up his mind. A general rush. He leads the remaining two guys over the top, just like in WWI -

INSIDE

Eddie's looking at the screen. It says PUT HEAD IN CYBERNETIC CAP AND ENGAGE RED BUTTON.

EDDIE
 (unsure)
 'Put head in...'

BULLETS crash through the glass - Eddie jerks, FIRES his pistol on instinct - Niner jumps on his back -

EDDIE'S HAND

HITS the RED BUTTON

WIDER

There's a FLASH of LIGHT under the helmet and a ZAP! Eddie SCREAMS, stands, shakes the helmet off like a bad dream.

Blood drips from his temple. He staggers, moans, looks up -A Zeiss man is six feet away - Eddie tries to shoot him, can't aim - the guy has a bead on Eddie - Niner LEAPS -

THE ZEISS MAN

SCREAMS as the dog tears into his belly. He CRASHES out through a section of semi-intact glass wall, bowling over Zeiss and the other man behind him.

NINER

Lands gracefully on the floor, looks back at Eddie - who's still groaning, holding onto his gun on sheer instinct, but blind with pain - Niner whips his head around, sees Zeiss and his partner getting to their feet while the third guy flops on the floor like a trout - Niner makes up his mind.

NEW ANGLE

Niner LEAPS on top of Eddie, driving them both through the glass window above the harbor! As they CRASH THROUGH bullets FIRE all around them -

OUTSIDE - LOW ANGLE

caught in the glare of the outside spots, man and dog tumble down, down, down, four stories - SMASH into the water.

ZEISS

a fury, he looks down - SMASHES his hand against the window frame in frustration -

BELOW

The black waves surge where the two bodies disappeared. Nothing moves.

DISSOLVE TO:

EXT. UPSCALE MARINA - DAY

Not a place for weekend sailors; this is serious teakwood territory, where 40 footers would slink away in shame. On the wide pier, CATERERS are setting up a tent and tables for a party. Bobbing here at her home dock is the gorgeous 1930's motor yacht SERUTAN. Aboard, a white gloved STEWARD carries tea on a tray towards -

MRS. WIFFINGTON

Who sits under an umbrella reading CAT FANCY magazine. In a nearby alcove, is a small bust of a distinguished ship's captain, complete with Van Dyke beard and old-fashioned hat. She smiles as the tea is poured and then looks up casually at the SOUND of a CAR -

NEW ANGLE

A taxi marked "BEACHSIDE CAB CO." pulls up at the dock. Aja gets out, pale, clothes soiled, weary, heads towards the gangplank... stumbles in a faint.

BACK TO SCENE

Mrs. Wiffington and the steward and a sailor near the gangway run forward, and as the sailor carries her aboard, we

CUT TO:

INT. WAREHOUSE - DAY

Zeiss, in a fury, storms up and down in front of his men.

ZEISS

What do you mean you couldn't find them, it's not the Persian Gulf out there, it's just a Goddamn harbor - the tide would wash them up somewhere if they're dead -

ZEISS MAN

And if they're not?

An O.S. NOISE as Gardener comes in.

ZEISS

Well?

GARDENER

Santiago wouldn't buy it - we had a schedule and he kept it without us. Our ride across the border just went South.

ZEISS

Damn!

GARDENER

What do we do now?

CONTINUED

CONTINUED -

Zeiss looks at the man who suggested their quarry might be alive.
His face settles.

ZEISS
If they're not dead... we think about
where they might go.

DISSOLVE TO:

EXT. BEACH - DAY

The CAMERA PANS across the water and continues panning until
it settles on

EDDIE'S LOFT BUILDING - DAY

Eddie, dripping wet in the doorway, unconscious. Niner next
to him. Waiting. Eddie comes to, shakes his head... squints.

EDDIE
(confused, to himself)
I'm home. How the hell did I get
home?

CLOSE ON NINER

He turns, looks at Eddie. His lips do not move, but his head bobs
"conversationally" and we HEAR him SPEAK -

NINER
(casual, an almost
adolescent voice)
I found your address in your wallet
and dragged you along the harborfront.
You were half-conscious, but you
helped swim.

BACK TO SCENE

We await Eddie's reaction. But he's so groggy, burned out and
in so much residual pain... there isn't any.

EDDIE
Oh. Right.

He starts to get to his feet, groans as his wounded temple throbs.
He leans against the wall, gets his bearings. He gropes in his
pocket, fishes for his keys... finds them. He unlocks the door
and goes in.

INSIDE

Eddie comes in, takes a few steps as the door closes behind him. An odd expression crosses his face. Did... what he thinks... just happen?

EDDIE
(considering it)
Nahhhh.

He moves out of the SHOT. We HEAR the clanking of DISHES and GLASSES. CAMERA TILTS DOWN.

The door opens and Niner slips in, sits down, attentive.

EDDIE

can't find a glass, finally yanks the cork from the Jack Daniels with his teeth and takes a chug. He shudders, rubs his head, flops down on a chair.

The dog comes over beside him. Idlely, Eddie rubs its head.

EDDIE
(to himself)
They knew we were up there... they've been on my butt since the beginning... there's gotta be a leak. But where?

NINER
That should be easy to deduce, Eddie.
Who have you talked to lately?

EDDIE
I only told Nick, but I trust him like a brother.
(thinks)
But maybe somebody else in the --
(as if seeing Niner for the first time)
Jesus H. Christ --!

He flattens himself against the wall in shock. Looks at Niner. Niner looks at him. Smiles, very dog - like. Eddie calms, laughs at himself, takes another chug.

EDDIE (Cont'd)
For a second I thought you were talking. But your lips aren't moving.

And while Eddie sips again -

CONTINUED

CONTINUED -

NINER

They don't have to, Eddie. You're hearing me through a microchip receiver. You're the only one who can hear me.

Eddie s-l-o-w-l-y puts down the bottle.

EDDIE

(softly)

A microchip receiver..?

NINER

Right. It's the one the K-9 symbiote box implanted in your head. Of course it wasn't supposed to be you: The project was going to do a nationwide search for a volunteer. Do you think they'll be mad at us?

NEW ANGLE

Eddie is beginning to realize he's more sober than he thought.

EDDIE

I - I don't - you, you you're just a dog -

NINER

I'd hardly call the product of eight years of cybernetic research "just a dog" -I am as different from a dog as you are from an ape.

He looks at Eddie. Unshaven. Wet. Sloppy.

NINER (Cont'd)

On the other hand...

EDDIE

I'm - I'm dreaming this, yeah, that's gotta be it -

NINER

Don't be silly, Eddie. Dreaming is a product of REM sleep, indicated by random motion of the human ocular. Your eyes aren't moving randomly.

The dog moves closer, peers at him.

CONTINUED

CONTINUED -

NINER

Nope. They're just just kindy beady and bloodshot. According to my databank, that's probably due to the alcohol you've been ingesting since we arrived.

Eddie looks at Niner. Takes another stiff belt for courage.

EDDIE

Databank. Databank..? Databank!
You - you - you're not a dog...
you're a... computer?

NINER

Close. Actually I'm a canine with a computer implant. Part of the C.A.T.C.H. Project. Cybernetic Action Team, Canine/Human.

EDDIE

That's impossible -

NINER

May I demonstrate? Ahem.

Niner looks around the room.

NINER'S POV

Niner LOCKS on Eddie, various things in the room. The picture FREEZES several times and GRID MARKS and algorithms APPEAR.

BACK TO SCENE

NINER

You're approximately thirty years old. You are a member of the Los Angeles Police Force. Your serial number is 099675. You were commended for bravery on nineteen separate occasions, demoted seven times, forcibly retired twice. You were once partnered with a canine for five years. Canine now deceased. You've had a series of relationships with women. Approximately one night each. And your personal habits are very sloppy and unkempt.

CONTINUED

CONTINUED -

EDDIE
(after a l-o-n-g pause)
H-How did you do that?

NINER
Your age I got from a visual scan,
voice modulation, and posture
analysis. Your police career I got
because I am online to the National
Crime Databank, plus all the
commendations and newspaper articles
in wooden frames on the wall behind
me.

EDDIE
What about the women?

NINER
I smelled them.

EDDIE
(defensive)
What about the part about being a
slob?

Niner looks around the room. The very messy room.

NINER
Need I say more?

Eddie takes the bottle and crosses to the couch, contemplative.
He thinks, reaches under a cushion.

EDDIE
(firmly)
No.

Eddie's hand comes back into view with a dusty, grimy tennis
ball and shows it to Niner.

EDDIE
Here. Have yourself a party and
be gone when I wake up.

He throws the ball.

NINER

watches it roll on the floor just past him. He doesn't move.

BACK TO SCENE

Well? EDDIE

Well what? NINER

Aren't you going to chase that? EDDIE

Why would I do something like that? NINER

Hold it. You mean you don't know what that is? EDDIE

Of course I do. NINER

NINER'S POV

A GRID appears over the ball and then CAD lines mark its curvature and readouts and brackets show its dimensions.

BACK TO SCENE

It's a resilient spheroid made of silicon compound with a nap pile fabric covering, 32 centimeters in diameter, imprinted with the code N-N-3-d. NINER

It's a tennis ball, biscuit brain, and that's P-E-N-N, you're looking at it upside down. EDDIE

You don't have to get nasty. Tennis, eh? Let me check my OED 1989 edition: "Ten / nis, Old French. Game played on lawn or court with racquets and -" NINER

(realizing)
Wait a second, you can't be serious.
How could a dog hold a racquet?

CONTINUED

CONTINUED -

EDDIE

(exasperated)

I don't want you to hold a racket
- I want you to bring the Goddamn
ball back to me!

NINER

(reasonably enough)

Well, if you want it, why did you
throw it away?

EDDIE

Where the hell did you grow up?
Didn't your mother ever teach you
how to be a dog?

NINER

I don't have a mother. I was
prenatally cocooned at the Piper
Institute ten months ago.

EDDIE

Cocooned? You spent ten months in
that aluminum box? Don't you have
any childhood memories?

NINER

Sure. LEDs. Chrome walls.
Bio-nutritional hook-ups. I got
out of the Cocoon four times for
an hour for ROM upgrades.

Somehow, that plaintive story touches Eddie, and now he's not in
a delusion, he's in a conversation.

EDDIE

(sincerely)

You poor kid...

NINER

It wasn't that bad. Doctor Turner
has very delicate hands.

EDDIE

How did they make you so smart?

NINER

(hesitant)

Well, they kinda... removed portions
of my brain that were... expendable.

CONTINUED

CONTINUED - (2)

EDDIE
(a look; concerned)
Expendable.
(apprehensive)
What part.

NINER
Well. The... uh...

EDDIE
(finishing)
The canine part.

NINER
Well. Yeah.
(looks at "Dog Saves
Partner" headline on
wall)
That was your dog, huh?

Eddie looks at the newspaper headline on his wall. The K9
Headline. Turns back to Niner.

EDDIE
It was a robbery. He took a bullet
for me. Died in my arms. I...
don't want it to happen again.

Niner lays his head in Eddie's lap and looks up at him with big
puppy-dog eyes.

NINER
It won't, Eddie. I swear.

HOLD on the two and

CUT TO:

EXT. EDDIE'S BUILDING - DAY

A car pulls up. Two men get out.

Zeiss men.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. EDDIE'S LOFT BUILDING - DAY

The two Zeiss man are at the top of the stairs, outside Eddie's door.

Both draw cut down Uzis from under their coats. One nods. The other CRASHES through the door -

INSIDE

Both level their guns at...

THEIR POV

An empty room. But in the -

UTILITY AREA

at the other end of the loft, Eddie is low crawling towards a tool cabinet, Niner doing the same thing beside him.

EDDIE

(whisper)

How'd you know they were there?

He opens the cabinet, yanks out his back up .9mm, quickly loads a clip.

EDDIE(cont'd)

Some kinda computer triangulation,
cybernetic doofis - ?

NINER

Nah. Your top step by the door has
a terrible squeak.

The door here SLAMS OPEN. Man and dog DIVE as BULLETS rake the walls.

NEW ANGLE

Eddie comes up in a new spot, rams home the clip, FIRES.

THE KILLERS

Duck Eddie's shots -

BACK TO SCENE

EDDIE

(to Niner)
Open the window - I'll cover you

He FIRES again, DODGES the return barrage -

NINER

Goes to the window, scratches at it. BULLETS hit near him.

NINER

Screw this.

He YANKS a tattered carpet runner with his teeth, making an old FLOOR LAMP shatter the window. Eddie turns at the SOUND and both of them dive through the window.

EXT. LOFT - ROOFTOP - DAY

as Eddie and Niner get to their feet, run across the roof to the edge and SKID to a stop.

NEW ANGLE

The only escape route is to jump to the roof of the adjacent building.

EDDIE

We'll never make it.

BLAM BLAM BLAM! Bullets bullet HIT near them and they duck down. The heavies appear at the other end of the roof. Eddie fires TWO QUICK SHOTS back and they duck. Niner looks over at -

OTHER BUILDING ACROSS GAP - "NINER VISION"

The POV PANS and TILTS. Basic good old GEOMETRY ANGLES are supered over the scene.

EDDIE'S VOICE

(under GUNSHOTS)
We're seriously outgunned here, Fido.
Any ideas?

BACK TO SCENE

NINER

Two. Don't call me Fido; and we
can make this jump; I just
triangulated it.

EDDIE

Get outta town.

NINER

Look. All we have to do is get to
the edge of the roof and leap upwards
at a height of twenty degrees.

Eddie looks at him. Looks at the building next door.

EDDIE

Twenty degrees. Yeah, I can do that.

TRACKING SHOT - EDDIE AND NINER

as they run for the edge of the building.

NINER

Oh yeah. You have to achieve a
velocity of point-two-five miles
per minute.

EDDIE

Point-two...?
(realizing)
That's a four-minute mile! Oh...
my.....

LOW ANGLE - BETWEEN THE BUILDINGS

as Eddie and Niner fly by overhead, Niner in the lead.

EDDIE

Gawwwwwwwwwddddd....!!!

He lands roughly on the other side. Barely. He hangs by his
fingers.

THE OTHER BUILDING

as Niner grabs Eddie's sleeve and drags him up onto the roof to
safety. They race across the roof and disappear OUT OF SHOT.

REVERSE ANGLE - THE FIRST ROOF

as the two ZEISS MEN stand there, frustrated -

CUT TO:

WIFFINGTON YACHT - DAY

Aja has washed up and is now wearing a terry robe with the ship's monogram. She wolfs down tea sandwiches, brushing aside a kitten or two. Behind them we see the crew members and caterers still setting things up on the dock.

MRS. WIFFINGTON

Aja, I don't know which is more shocking... the deterioration of your table manners or what you did with my money. If the Commodore was still alive I don't know what he'd say --

AJA

Mrs. Wiffington, I swear, the project was going to help animals, not hurt them - imagine it - man and dog working together to control wild game parks, to teach and care for zoo animals - the potential was incredible -

MRS. WIFFINGTON

Then why are you so afraid? If this Zeiss man has gone renegade, what harm can he do with a peaceful project like the K-9000-?

AJA

(darkly)

The same techniques that control animals can control people. The same thing that keep poachers out of the game parks can be turned against enemy soldiers.

That sinks in. Mrs. Wiffington's face hardens. There's more here than we've seen.

MRS. WIFFINGTON

We'll see about this. My late husband the Commodore...

(indicates nearby bust of captain)

had powerful friends, Aja.

(MORE)

CONTINUED

CONTINUED -

MRS. WIFFINGTON (Cont'd)
 Many of them are still in Government,
 in the Military. Many of them will
 be at my party tonight. They'll
 get to the bottom of this. They'll
 find that young man you're worried
 about... they'll find that wonderful
 dog... and they'll kick some major
 butt...

She pats Aja's hand. The STEWARD comes over.

STEWARD
 Mrs. Wiffington, the Social Secretary
 is here... something about some
 changes in the guest list...

MRS. WIFFINGTON
 (puzzled)
 Changes? Conrad, all that was settled
 weeks ago -

A GASP from Aja makes her turn.

NEW ANGLE

Zeiss is there, with two of his men. Two more are on the dock.

ZEISS
 There's been some last minute
 additions to the festivities, ladies.
 Dr. Turner, I'm sure you can convince
 your friend to be cooperative...

He smiles, deliberately rakes his jacket with his arm to let
 his pistol show to the women (though not to the steward).

ZEISS(cont'd)
 ...and discreet?

BACK TO SCENE

The women get the point.

MRS. WIFFINGTON
 Conrad, that... that will be all.

The steward leaves.

Zeiss helps himself to a chair... and some tea.

CUT TO:

EXT. NEWSTAND - DAY

WIDEN from a newspaper as Eddie yanks it out of a machine. The headline is OFFICER CUT DOWN IN AMBUSH. There's a picture of Nick and a subhead "In serious condition after surgery."

EDDIE

Oh, God - that's why he never showed up -

NINER

Someone's obviously informing them.

EDDIE

Yeah, well you're not going to like it when I tell you who it is. It's got to be Doctor Turner.

NINER

That's impossible, Eddie. Doctor Turner is honest and caring...

EDDIE

How'd you know that? Your computer brain again?

NINER

No, she smells nice. And she has beautiful eyes.

EDDIE

Yeah well, I noticed that too. But it's not much to go on. There's one other possibility.
(reaches in pocket)
But I got to find a phone booth.

Suddenly we hear DIT DEE DEE DIT DIT DIT DIT... RING. RING.

EDDIE (Cont'd)

What the hell's that?

NINER

I'm getting you an outside line.

EDDIE

You're amazing.

NINER

No. Just cellular.

CUT TO:

INT. POLICE HEADQUARTERS - DELILLO'S OFFICE - DAY

Delillo's at his desk. The SQUAWK of his desktop intercom and...

SECRETARY (V.O.)
Captain Delillo. For you on line
two.

Delillo snatches up the receiver and listens, then...

DELILLO
Monroe?! I thought you were dead!
What the hell's going on?!

EDDIE (V.O.)
(in phone)
It's a long story.

DELILLO
Gee, you sound funny. Are you on
a car-phone?

CUT TO:

EXT. CURBSIDE - INTERCUT - DAY

Eddie is sitting on the curb talking into Niner's ear. People are walking by, stopping. Looking. This is not normal.

EDDIE
You wouldn't believe me if I told
you. Listen, Captain, you gotta
trust me on this. I've been shot
at, drowned, beat up, my partner's
on life support and these bastards
have been one step ahead of me every
way. Somebody inside is tipping
them - it's the only explanation
-

DELILLO
Next you'll say it's me -

EDDIE
I love you, too, Captain, but if
you were after me you woulda killed
me three years ago - it's gotta be
somebody else - who else did Nick
tell about Zeiss and the CIA
connection - ?

DELILLO
What are you talking about?

CONTINUED

CONTINUED -

EDDIE

The ex-CIA guy behind all this -didn't
Nick -

DELILLO

I haven't seen him since the morning
you both left here -

EDDIE

Oh, Christ. They tried to silence
him once and they blew it - they're
bound to try again -

DELILLO

(realizing)
-the hospital -

The HUMM tells Delillo that Eddie's hung up. He drops the phone,
is on the move. So are -

EDDIE AND NINER

who have jumped to their feet and run into the street, right in
front of an oncoming car. The car SCREECHES to a stop. Eddie
manhandles the poor schlep into the back seat, holds the door
open so Niner can leap into the passenger side, and then Eddie
jumps into the driver's seat, burns rubber.

INT. THE CAR - MOVING - DAY

Eddie drives wildly, Niner beside him. The CONFUSED MAN in the
backseat.

EDDIE

Niner! I need the fastest route
to the hospital, now -

MAN

How would I know? I'm from Cleveland,
I landed two hours ago -

NINER

Street maps on line, Eddie.
Superimposing over normal vision.

NINER'S POV - THROUGH WINDSHIELD

Vector GRAPHICS super over the normal street scene. A DOTTED LONE
appears dot by dot going up the street in perspective.

BACK TO SCENE

NINER
Turn right here...

EDDIE
Right here?

MAN
Whatever you want -

NINER
Now straight ahead six blocks...
left on DeLancy - it's one way but
nobody's coming -

EDDIE
What, you got radar?

MAN
It's a rented car, how would I know?

NINER
Uh-huh. My object-locus is only
good for 500 meters.

EXT. ONE-WAY STREET - DAY

as Eddie and Niner in the commandeered car SCREAM around the
corner and drive THROUGH THE SHOT.

INT. THE CAR - MOVING - DAY

NINER
Make a left at the second light.

EDDIE
You want me to drive down Hollywood
Boulevard? There's too much traffic!

CONFUSED MAN
Hey, I want you to pull over and
get out!

NINER
I don't know about streets, Eddie,
I'm just plotting a quick course.

EDDIE
Yeah right, okay, sorry, I forgot
you don't know the ins-and-outs of
the city.

CONTINUED

CONTINUED -

CONFUSED MAN
Finally. You're making some sense.

EDDIE
You haven't been out of The Cocoon
since your last ROM update.

EXT. COUNTY GENERAL HOSPITAL - DAY

as the commandeered car pulls up and Eddie and Niner jump out and run into the hospital. CAMERA PANS BACK to the car. The stunned driver is still sitting there. A FOOT PATROLMAN stops on his rounds, leans in the window.

COP
This is a hospital zone, buddy.
No stopping.

CONFUSED MAN
He hasn't been out of the cocoon
since his last ROM update...

The cop gives him a look. SNIFFS in the car.

COP
All right, clown. Step out of the
car and walk a straight line -

CUT TO:

INT. HOSPITAL - NEAR ELEVATORS

One opens. Eddie and Niner slip out.

NINER
I don't like the smells here, Eddie.
It smells like the vet. They took
the K-8000 there. Afterwards, his
voice was higher -

EDDIE
Just shut up and watch my ass.

The dog sits, does just that. Eddie realizes -

EDDIE
Stay here! Call me if anyone comes!

NINER
(as Eddie runs down the
corridor)
I knew that.

CUT TO:

INT. NICK'S ROOM - DAY

Dark shape hovers over Nick in the oxygen tent. Moves towards
-

THE LIFE SUPPORT EQUIPMENT

BEEPING away. A hand reaches towards it -

EDDIE'S VOICE

Excuse me -

WIDER

Gardener - Zeiss's hit man - is there, dressed in a doctor's smock.

EDDIE(cont'd)

Could I see your AMA membership card?

Gardener DRAWS his pistol - too late - Eddie's TWO SHOTS EXPLODE in the small room -

LOW ANGLE - FROM OUTSIDE THROUGH WINDOW

Eddie's bullets propel Gardener's body backwards. It CRASHES through the glass window.

Eddie steps over, looks down just as we HEAR a THUMP below. Sound. Eddie TURNS, pistol ready, but it's Nick, stirring at the commotion.

CLOSE ON NICK

He blinks, looks around at the mess.

NICK

(faintly)

You getting me in more trouble?

EDDIE

It's what I live for.

NICK

I was on my way, Eddie. I know I broke your heart, what I said -I was being sensible, I do that on Tuesdays - But I woulda been there - hell - we're partners.

CONTINUED

CONTINUED -

EDDIE

(touched)

Yeah. Get some rest. You're gonna make it - you don't I'll drag your Goddamn ashes around in the car, you don't get away from me that easy.

Nick smiles, coughs... works his hand out from under the tent, shakes Eddie's hand.

By now doctors and nurses are here, attracted by the commotion. They tend to Nick. Eddie heads for the door. Delillo appears there, sees the broken glass, the blood, draws the right conclusion.

DELILLO

Hold it, Eddie - it's time to come in from the cold -

EDDIE

We got a dirty Fed in this, Delillo. Maybe it was just one Renegade - or maybe it goes further. If I tell you what I know, will you keep it to yourself?

DELILLO

You know I can't. It's too big.

EDDIE

Then I'm gone.

DELILLO

Eddie -

Eddie sighs, expecting a lecture. Instead Delillo tosses him car keys.

DELILLO

Grey Ford. Out back.

Eddie grins, goes out.

CUT TO:

EXT. MRS. WIFFINGTON'S YACHT - SUNSET

The harbor's beautiful this time of day, red sails in the sunset, the long shadows falling across the beautiful party trappings on the dock. The VOICE we HEAR is less pretty -

ZEISS'S VOICE

Very nice, very nice -

BELOW DECKS

Zeiss is with the women, looking through a hatch at a cargo hold. Several paces behind him is one of his men.

ZEISS

Lots of nice cargo space...

He closes the door, walks the two women along. They pass a crewman. Prompted by Zeiss they all nod pleasantly to the man, continue on.

ZEISS(cont'd)

Mrs. Wiffington, tell your Captain you're bringing aboard some last minute cargo... more goodies for the Save the Seals World Cruise.

He stops, looking through double doors at -

A COMPLETE SHIP'S INFIRMARY

ZEISS'S VOICE

Well. This must be handy on those long cruises...

MRS. WIFFINGTON

My late husband the Commodore saw to every contingency. Which is more than I can say for you, Mr. Zeiss...
(on his look)

In two hours, a hundred and fifty people are going to be here for our bon voyage party. How long do you expect me to continue this charade with you?

ZEISS

Until we sail off into the sunrise, Madam. Unless you want your young protege here to become bait, hmmm? Of course, now that I think about it, that's exactly what she is...

AJA

I don't understand what you -

ZEISS

Monroe is alive, Doctor. So is that... four legged monstrosity you created. Between the two of them, they should be able to figure out where you are...

CONTINUED

CONTINUED -

AJA
(soft, chilled)
And then you'll kill them...

ZEISS
Certainly not. Then we'll see just
how good you are, Doctor...

He smiles, nods in the direction of the operating room.

ZEISS(cont'd)
In there.

As the women REACT we

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

INT. BEACHFRONT TAXICAP COMPANY - CAR BARN - DAY

A group of CAB DRIVERS are playing cards, all of them (big surprise) multi-national ETHNICS. The game continues with betting and griping in a babel of languages. Nearby, two other drivers play handball.

CAMERA PANS to reveal Eddie and Niner at a row of parked cabs. Niner's inside one parked cab.

NINER

Nope.

He jumps out the cab window and into the next cab, sniffs around as Eddie comes around.

NINER(cont'd)

(excited)

She was in here, Eddie, she was in this cab - !

EDDIE

You know, I may adopt you.

NINER

I hardly think an inter-species custodial arrangement would be legally valid.

Eddie ignores this, walks over to the card-players and badges them.

EDDIE

Who was driving Cab 21?

The drivers look at each other, nervous around authority.

DRIVER #1

Uh... I was.

EDDIE

Good looking lady. English accent. Where'd you take her?

DRIVER #1

Dee Belmont Marina. Sleep one.

NINER'S P.O.V.

as his online Thomas Guide scans the address for a cross-ref and a superimposed vector-map.

BACK TO SCENE

NINER

That's the berth of the Wiffington
yacht -

EDDIE

Who's he?

DRIVER #1

(misunderstanding, he
points to the guy next
to him)

Ah... he ees... mine brudder.

NINER

Not him, her. Mrs. Wiffington, the
animal rights lady. She was one
of the big backers of the K-9000
project. But I don't think she ever
really understood it... like we
say at the kennel, Mrs. Wiffington
isn't paddling with all four paws
in the water.

EDDIE

(remembering)

Right. Well, maybe it's time for
the whole truth.

DRIVER #1

(nerves gone)

All right, all right! I lied -He's
not mine brudder -

2ND MAN

Dog of a pig! And I helped you
get green card -

The argument DEGENERATES into dialect, the other cabbies
seperating the combatants.

NINER

Eddie, why are they upset? What
do they think is going on?

EDDIE

(loud, over the noise)

An immigration raid -

All the men at the table FREEZE, hearing this - and then the room
EMPTIES as they scatter, shouting "IMMIGRATION!", "IT'S A RAID!"

Niner REACTS as the now abandoned handball comes bouncing INTO
SHOT and as it rolls through his legs, he watches it, then looks
up to see Eddie watching him.

CONTINUED

CONTINUED -

NINER

Oops.

String Quartet MUSIC begins UNDER as we

CUT TO:

EXT. MRS. WIFFINGTON'S YACHT - NIGHT

CAMERA HOLDS on the string quartet as they play. Formally dressed GUESTS drink and nibble. CAMERA FOCUS CHANGES to the deck of the yacht. The canvas covered K-9000 vehicle is just being secured there.

NEW ANGLE

Mrs. Wiffington, looking smashing, moves through the crowd, greeting people with a frozen smile. She holds out an ANTIQUE HARPOON and a pen to several guests in turn.

MRS. WIFFINGTON

Reverend Von Arsdale? Will you do us the honors?

REVEREND VAN ARSDALE (60s), a TV Evangelist so slick he makes Robert Schuler look like Jerry Falwell, smiles, whips out a Mount Blanc.

VAN ARSDALE

Of course.

(as he signs it)

There. I personally think you should bury it in a whaler instead of the North Atlantic.

MRS. VAN ARSDALE

Actually, I had a similiar idea...

She says this, looking off at --

TWO OF ZEISS'S MEN

Trying to look inconspicuous, but scoping everyone here.

BACK TO SCENE

Mrs. Wiffington shudders, does her best to look normal.

CUT TO:

THE EDGE OF THE PARTY

The catering truck is parked near bushes at the end of the dock. A WAITER with a decimated tray of canapes goes into it. Pause.

Suddenly the truck begins to SHAKE, RATTLE, and ROLL. Someone in there throws a PUNCH and we

CUT TO:

a FRENCH GREETER checks invitations from a long line of incoming guests.

FRENCH GREETER
 Bonjour Madame, may I see your
 invitation?

A BEAUTIFUL WOMAN shows him an invitation and is moved through, revealing Eddie dressed in the Italian Waiter's jacket and bow-tie, made into a pseudo tuxedo.

Oh yeah. He's wearing blindman glasses and carries a cane. And he has his "seeing eye dog" with him.

FRENCH GREETER (Cont'd)
 (to Eddie)
 Bonjour M'Sieur. May I see your
 invitation?

EDDIE
 Oh, my invitation.

He puts the cane under his arm and starts fumbling through his pockets.

EDDIE (Cont'd)
 I - I must have it here somewhere.

He spins and his cane gooses the lady behind him. She YELPS. Eddie spins again and knocks some glasses from the cocktail cart, shattering them, then as the piece de resistance, plunges into the crystal centerpiece, destroying it.

FRENCH GREETER
 (flustered; ushering
 him)
 M'Sieur please, go in, go in - I
 insist -

Eddie and Niner hurry into

THE PARTY

and look around.

NINER

Give me a few seconds, Eddie. I'll do a locus fix and grid search for Dr. Turner.

EDDIE

The day I need all that to find a good looking broad you can call me K-8000.

(looking around)

There she is.

CUT TO:

AJA

Looking very pretty, her shoulders and legs showing for the first time in the film. She JUMPS as Niner appears from under the table.

AJA

Niner!

(sotto)

Stay down - where's -

EDDIE

(from the bushes)

Over here.

She moves casually over to him.

AJA

You're both in terrible danger. Zeiss and his men are here -they're planning to take everything out on the yacht -

EDDIE

Then we're out of here - come on -

They sidle along the edge of the party.

AJA

We've got to get Mrs. Wiffington out, too -

EDDIE

You got it. I'm looking forward to settling a few scores with -

CONTINUED

CONTINUED -

Aja suddenly GASPS, touches Eddie's temple.

AJA

(stunned)

Oh, my God. You - you got the implant
- how -

EDDIE

I was never much good with machines.
Still feel like I was kicked by a
mule. Hey, hey, easy -

She is CRYING. Eddie holds her.

EDDIE

Look, it's not your - it doesn't
hurt now really, honest - look, Aja,
you're sweet, and easy on the eyes,
but I don't want your pity -

She looks up at him, startled.

AJA

My pit -? My pity? Why, you self
centered egomaniac, you think I'm
crying for you? It's Niner I'm upset
about - we were going to find him
a human partner of impeccable
character and breeding -

EDDIE

Breeding?

AJA

Someone he could learn from, admire,
complement. Now - God knows what
he's already picked up from you -

EDDIE

Hey, I'll tell you what he's picked
up from me, it's called knowing his
tail from a place to hide a bone
-

AJA

I think I've heard quite enough -

ZEISS (O.S.)

So have I.

Eddie stops. Too late. Zeiss appears in their path, pointing a
gun at Eddie. Quickly he steps in and takes Eddie's gun. Niner
shows him his fangs.

CONTINUED

CONTINUED - (2)

ZEISS

(to Eddie)

Tell your partner to sit. Or I will shoot him.

Eddie turns. Two more Zeiss men appear behind them, guns out. Mrs. Wiffington comes over, sees what's going on.

MRS. WIFFINGTON

Aja... is this the young man who was going to rescue you?

AJA

I think there's been a change of plans.

EDDIE

We're getting out of here, Zeiss.

ZEISS

A lot of innocent people could get hurt, Monroe, starting with these two ladies.

EDDIE

And how far would you get afterwards?

EDDIE

Ladies, Niner...

He leads the way.

ZEISS

I will shoot you.

EDDIE

You're bluffing.

NINER

According to voice analysis and body language, he isn't.

EDDIE

Dogs can't play poker. Let's do it.

DOLLY SHOT

of our trio walking towards the main party, playing a bluff that could end with their death.

REVERSE DOLLY

Zeiss nods to his men... hands slip towards belts...

NEW ANGLE

Suddenly Reverend Van Arsdale stumbles right into the middle of the group.

VAN ARSDALE

Ah, Mrs. Wiffington, I'm sorry, I thought I thought this was the way to the the ahh, little boys room.

Zeiss's people freeze, unsure what to do now.

EDDIE

(suddenly)

That voice! That voice! I recognize that voice! That's Reverend Van Arsdale. Aren't you on Sunday mornings right after The Smurfs?

REVEREND VAN ARSDALE

(to Eddie)

Why yes.

EDDIE

I love your show! I love the way you heal the sick and the lame and the...

(shuddering)

W-what's happening to... oh, I - I'm getting chills - my whole body is - is -

He reaches out and puts his hand on the Reverend's face, scrunching it up, acting blind.

EDDIE (Cont'd)

(whips off blindman glasses)

Oh my God, I'm healed! I can see! Halleluja!

Van Arsdale reels backwards, stunned, looking at his "healing hands" in shock, and not incidentally getting in the way of Zeiss and his men.

EDDIE

(shouting)

NOW!

Mrs. Wiffington runs into the bushes. Eddie, Aja and Niner LEAVE THE SHOT. Zeiss and his men are blocked by Van Arsdale. They shove him out of the way, too late.

CONTINUED

CONTINUED -

ZEISS
 (to one man)
 Get the old broad before she squawks
 -
 (to another)
 Shut the dock security gate -move
 - !

They SCATTER. Van Arsdale is left alone.

VAN ARSDALE
 Well. Talk about sacriligious -

MRS. WIFFINGTON

Just about to signal one of her crewmen on the yacht - when one of Zeiss's men firmly grabs her wrist -

CUT TO:

EXT. LANDED END OF DOCK - NIGHT

as our trio runs for freedom, followed by Zeiss's men.

HALFWAY UP THE PIER

Zeiss slows to hit a CONTROL BUTTON -

THE GATE AT THE INLAND END OF THE DOCK

SHUDDERS -- and starts to close.

TRACK WITH EDDIE, AJA, NINER

The party is now in the distant b.g. and Zeiss's men are just behind -

NINER
 The gate's closing!

EDDIE
 Gimme a triangulation now! Can we make it?

NINER'S P.O.V.

as vector-graphics converge over the closing gate, a triangle is drawn, hypotenuesed and alogrhythmic equations spin like slot machine barrels.

BACK TO SCENE

NINER
You don't want to know.

AJA
What'd he say?

EDDIE
You don't want to know.

THE GATE

closing fast, shutting out the the world.

ZEISS'S MEN

getting closer.

THE SCENE

Niner LEAPS through, then Eddie - but Aja TRIPS! Eddie has to go back for her and drags her through just as the gate SLAMS shut like a prison door.

EXT. STREET - NIGHT

Man, woman and dog get to their feet weakly.

EDDIE
Well. Not too shabby -

NINER
Actually, I think we look very shabby,
as well as unkempt, disheveled and
bedraggled -

Suddenly they are bathed in LIGHT -- They TURN -

NEW ANGLE

A CAR is blocking the way. A MAN stands in the open doorway.
It's Banks, one arm still in a sling.

BACK TO SCENE

EDDIE
Banks! Am I glad to see you -

CONTINUED

CONTINUED -

BANKS

Actually, Monroe... you're not.

And, in turn, he SHOOTs Eddie, Aja, Niner.

HIGH ANGLE

As they crumple to the asphalt and the GATE opens again and Zeiss and company run out and surround the bodies, we

FADE OUT.

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. MARINA - NIGHT

Caterers cleaning up the last of the party residue. Just a handful of lights on the yacht, bobbing gently, the tarp covered vehicle on the deck.

INT. WIFFINGTON YACHT - UPPER DECK STATEROOM - NIGHT

Eddie and Aja sitting in a corner, well-guarded from a distance. Eddie is half-out on Aja's shoulder. She touches him and he wakes up.

EDDIE

(groggy)
What happened?

AJA

They shot us with animal trunks.

EDDIE

Niner. Niner do you read me.
Niner?

Aja reaches out to touch the implant and he knocks it away.

EDDIE

Don't.

AJA

This was my project. I just...

CONTINUED

CONTINUED -

EDDIE

(builds steam)

You. You just. What about me?
I've been screwed like a light
bulb. The one guy in this city
who hates Muzak and Compuspeak
and CB and every other transistor
driven piece of people bleacher
gets the ultimate curse - a
channel he can't ever turn off.
Yeah, it was a novelty - for
thirty seconds. Now I don't
know whether to join a carnival,
a freak show or the crazies who
mumble to themselves on Skid Row.
You know what I lost, lady,
thanks to you? The thing I
valued more than anything.

(with terrible restraint)

I lost solitude. So take your
crocodile tears and your
laboratory concern and get the
hell out of my life.

Aja has been building-up steam throughout this.

AJA

I will.

She starts to walk away as Zeiss ENTERS.

ZEISS

Like hell.

(to his men)

Get them to the infirmary.
Fido's already there.

EDDIE

Blow it out your butt. And his
name isn't Fido.

Zeiss rabbit-punches him to his knees.

ZEISS

I need your implant prototypes.
Now, it doesn't matter to me
whether you die here or on the
operating table.

GUARDS grab Eddie and Zeiss draws a Beretta from his coat and
levels it at Aja.

ZEISS (Cont'd)
Time to scrub up.
(pause)
Doctor.

CUT TO:

ON DECK

as a Zeiss man - the same one who's been dogging her all along - shoves Mrs. Wiffington towards the deck-to-deck intercom.

ZEISS MAN
Tell him.

She scowls, snatches up the mike and speaks into it.

MRS. WIFFINGTON
(into mike)
Captain. Prepare to cast off with the morning tide.

CAPTAIN'S VOICE
Aye aye, Ma'am. That's in forty minutes.

INT. INFIRMARY - NIGHT

Niner lies on a table, still half-under the tranquilizer. THE DOCTOR steps INTO SHOT and studies him. This guy was too young to work with Doctor Mengele, so he's using this as a career opportunity.

DOCTOR
Help me strap him down.

A ZEISS MAN ENTERS SHOT.

ZEISS MAN
Why? Aren't you going to knock him out first?

The doctor moves in the De-Implanter: a high-tech surgical device with a stainless-steel tub pointing down. The doctor moves directly over Niner's implant as the Zeiss Man straps the dog down.

DOCTOR
No. If I can observe his level of pain, and the order in which his brain fails, I'll learn more about how this implant works.

CUT TO:

EXT. THE YACHT - NIGHT

The symbolic harpoon we saw has been placed in an antique harpoon gun. Festive "Bon Voyage" signs are all around it.

Eddie is led past, towards the lower decks. He looks at -

THE K-9000 VEHICLE - HIS POV

BACK TO SCENE

Eddie looks at it, thinking about possibilities. He hesitates and gets dragged along, passing Mrs. Wiffington. He tries to give her a confident smile.

But as he disappears belowdecks he can't fake it any longer.

CUT TO:

INT. SHIP'S CORRIDOR - NIGHT

as Eddie is roughly shoved down the corridor, he and his guard get to an open cabin door. The infirmary. Eddie looks in at -

NINER - ON OPERATING TABLE - HIS POV

A twirling needle coming down from a piece of fancy equipment: The De-Implanter. CAMERA PANS UP to reveal Aja, now in surgeon's lab coat.

BACK TO SCENE

as Eddie is shoved into the lab. As Zeiss MEN throw a very groggy Eddie down on the table and begin strapping him down, Aja prepares a tray on a stand with operating instruments - fills a syringe from a bottle.

THE DOCTOR

(accented)

Faster, please. Mr. Zeiss wants the devices removed before we cast off.

AJA

(to Doctor)

Do you want it fast or do you want it right?

THE DOCTOR

Both would be desirable.

CONTINUED

CONTINUED -

AJA
 I guess you're not familiar
 American techniques... like the
 work of...
 (a glance at Eddie)
 ...Doctor Mickey Finn?

And as Aja and Eddie share a look, Aja inches the surgical tray close to where Eddie is lying on the table.

THE DOCTOR
 (impatient)
 No, I've never heard of him.

He turns to a piece of equipment and Eddie reaches out and spirits the syringe from the tray under his cover, unseen.

CLOSE

on the stainless-steel tube as a TWIRLING NEEDLE starts coming down out of the tube. It's aimed directly at the implant in Niner's cerebellum!

NINER
 Eddie, help...

ON THE DOCTOR

as he passes Eddie on the table, Eddie JAMS it in the doctor's thigh. The doctor HOWLS in pain and collapse, unconscious.

AJA

starts towards the machine to save Niner, but the GUARD at the door is already moving forward - he SLAMS her aside, stunning her - but the delay has held him up and as he draws his pistol

EDDIE

punches the Zeiss Man and the SHOT goes wild, and then Eddie is up and struggling. The gun goes FLYING. Both men SLAM into a wall and a shelf of chemicals falls, soaking both men. Eddie PUNCHES the Zeiss Man and he SMASHES into the operating tray spilling razor-sharp objects all over the floor.

NINER

as the twirling needle touches the implant. Niner HOWLS.

THE SCENE

as Eddie grabs the sides of his head in agony and drops to his knees. Aja, nearby, stirs, sees this -

EDDIE

(to Aja)

Get out! Quick!

And as Aja rushes out of the room, the Zeiss Man picks up a scalpel and charges. Eddie moves his face and the scalpel sinks all the way into the wall. Eddie ROUNDHOUSES the guy and he goes flying across the room landing on Niner's table just as the twirling needle comes down, sinking into the Zeiss Man's stomach, killing him.

Eddie gets to his feet, grabs the dead man's gun and levels it at the "de-implanter" apparatus and FIRES. It EXPLODES and pinwheels SHRAPNEL all over the lab.

NINER'S TABLE

the dead Zeiss Man is covering Niner. No movement from the dog - in a panic, Eddie throws the dead Zeiss Man off and hurriedly unstraps Niner from his harness on the operating table.

NINER

Eddie, thanks, you can't imagine
how horrible the pain was.

EDDIE

(still groggy)

You want to bet?

THE CORRIDOR

as Eddie and Niner enter from from the laboratory they HEAR a scream, and see

AJA - THEIR P.O.V.

being dragged down a ladder.

BACK TO SCENE

Niner charges forward, Eddie a step behind. Niner's all over the man who made the mistake of harrassing Niner's "Mom" but then a second Zeiss man appears. Eddie draws on him but Aja has already yanked a fire extinguisher from the wall and clobbers him.

LOW ANGLE

as he falls down the ladder into the hold with a THUD.

CUT TO:

ON SHORE

Zeiss and Banks are leaning on crates of K-9000 project gear, getting the air, lighting up like two wealthy men about to embark on a cruise.

Which - more or less - is right.

BANKS

What do you like better, Rio or Buenos Aires?

ZEISS

I don't know. Food's the same...
they got nude beaches in Rio...
Shit -!

They've SEEN Eddie and Aja and Niner come up on deck. Both men DRAW and FIRE across the gap of water -

ZEISS

(as he SHOOTS)

Lawson! McBride! Up here!

THE DECK

Eddie FIRES back as Aja and Niner dodge bullets. Eddie points at the tarp covered car -

EDDIE

There - !

He RETURNS the gunfire as they rush for it.

UPPER DECK

Attracted by Zeiss' call, a GUARD steps into shot with a RIFLE. He has a perfect shot - we SEE THEM over his shoulder - and then Mrs. Wiffington appears, and SMASHES the poor bastard with that bronze bust!

MRS. WIFFINGTON

(to the statue)

Sorry, Commodore. I'm sure you understand.

Behind her, the three fugitives have gotten -

UNDER THE TARP

They duck under, open the door, dive in, Aja in back, Eddie and Niner in front. We HEAR the CRAK of bullets hitting the canvas and the car body. Eddie looks around at the special controls and screens in the otherwise conventional 4 wheeler.

FAVORING NINER

as he paws a button. Controls slide into place from inside the dashboard in front of Niner. A helmet comes down over his head.

EDDIE
(re: the helmet)
What the hell's that?!

NINER
My K-9000 Pilot Interface.

EDDIE
You look like Snoopy.

He DUCKS as a bullet CRACKS the glass near him, then turns back to talk to Aja, who is busy plugging an earphone into the equipment rack.

EDDIE (Cont'd)
You got a set of keys to this thing?

AJA
You don't need them.

EDDIE
Huh?

AJA
Just Think. Your implant will handle the rest of the interface.

EDDIE
You mean like, START - ?

Suddenly the van RUMBLES to life.

EDDIE (cont'd)
Did I do that?!

AJA
You're part of the interface matrix. You, Niner, the van. It's all one entity.

(she taps the equipment)
I can monitor your implant communication with Niner from back here. Let's go for it!

EXT. DECK - NIGHT

as the men Zeiss called from shore rush up from below and CHARGE the van, it suddenly SCREAMS in reverse down the deck, RIPPING out from under the tarp and scattering everyone.

INSIDE THE VAN

EDDIE
I love it I love it!

NINER
Eddie, we're still going back, 9000
override now!

EXT. STERN - NIGHT

as the 9000 Van SCREECHES to a stop, its rear wheels hanging half-off the end of the ship!

IN THE VAN

EDDIE
Oops.

He throws the car in forward again -

AJA
(into headphones,
delighted)
Niner! I can hear you! I can
hear you!

NINER
(turning around
to look at her)
Well. It's about time.

Aja's happy expression CHANGES as she SEES

AJA'S P.O.V.

Eddie's heading for shore - however before he can get there he has to cross a ganway.

A NARROW gangway.

BACK TO SCENE

AJA
It's too narrow! The van won't
fit!

EDDIE
Lady. I always fit.

NINER
(a warning)
I calculate we're three feet six
point four inches too wide across
the transverse -

EDDIE
Niner... stow it.

OUTSIDE - THE REAR

as the rear tires SCREECH and burn rubber AWAY FROM CAMERA.

THE SHIP

as the van SCREAMS down the deck at -- precisely 62.7 kilometers
per hour (if you're keeping score), Zeiss's men DIVING every
which way to avoid getting run down.

IN THE VAN - SUPER-VIBRATION SHOT

of Eddie, Niner, Aja.

AJA
Nnnnott ggggoonnnnaaa mmmmaaakkkee
ittt....

THE SHIP

Eddie throws the wheel over, putting the vehicle up on two
wheels!

THE GANGWAY

as the 9000 Van, up on two wheels, squeaks through the narrow
gangway opening.

THE DOCKS

the 9000 Van, tires SMOKING, wobbles down the gangway, SLAMS
back on all four wheels on the dock.

IN THE VAN

NINER

That was - impossible -

EDDIE

Yeah. And dogs can't talk.

More BULLETS. They're in a crossfire from the ship and the shore. Metal GROANS. The sheer volume of firepower is overpowering the armor.

EDDIE(cont'd)

Okay, boys and girls. Time to break the heavy artillery.

NINER

What do you mean?

EDDIE

Come on, Niner, stop fooling around. I got a talking dog, a rocket scientist, do it, put up the shields, activate the laser beams - gimme some heavy artillery!

AJA

Eddie, there isn't any. This is a research vehicle for National Parks.

EDDIE

No guns? But we can't just sit here and take this! We gotta destroy everything they got - It's the only way we're going to put them out of business.

AJA

Well, there is one thing. We built this thing for all kinds of weather conditions. Niner? Go to Winter Mode.

NINER

Good idea!

He does some stuff at his controls and PSSFFT! PSSFFT!

NINER

Snowplow engaged. Pneumatic piston locked.

CUT TO:

EXT. THE DOCK

as Zeiss and Banks take a good look at the black marauder across the lot.

BANKS

This is insane...

ZEISS

Relax. We checked the whole thing out.
It's a sitting duck. It doesn't
have any weapons.

CUT TO:

EXT. THE VAN - MOVING FAST - NIGHT

From the front. A WHINE... and a battering-ram, shaped like a snowplow, noses out from under the grill.

BACK TO BANKS AND ZEISS

as Zeiss gives Banks a look and jams his thumb at the Van in the distance.

ZEISS

Oh yeah? What do you call that?

BACK TO THE VAN

as battering-ram extends FULL and CLUNKS into position, MOONLIGHT glistening in its blades.

IN THE VAN

Eddie and Niner intent at the controls, Aja in back, talking into a radio.

AJA

(into mike)

We are under fire from automatic
weapons at Berth 99 in the marina.

EXT. THE DOCK

as Zeiss's men SHOOT out the tires on the van. BLAM! one front tire. BLAM! one rear tire. The van careens around, SKIDDING.

IN THE VAN

as Eddie regains control of the van, Aja is thrown around the back. Eddie opens his door and FIRES at the men, leans out and under the van and SHOOTS out the rear tire. Swivels around and SHOOTS out the front tire. Now all tires are flat. He gets back in as a FUSILLADE of bullets rains down.

EDDIE

Time to kick ass.

EXT. THE VAN - NIGHT

as all four flat tires SCREAM and SMOKE and the alloy wheels SPARK up the pavement. The van CHARGES ahead.

THE DOCK

as Zeiss runs one way, Banks another. The Zeiss men scatter.

THE VAN

comes onward through the HAIL of BULLETS - and CRASHES into the mountain of equipment!

ANOTHER ANGLE

EXPLOSIONS and PINWHEELING EQUIPMENT. The Van continues on, flame licking at the body.

INSIDE THE VAN

Eddie unstraps his harness and picks up the weapon he commandeered back in the infirmary. He unhooks Niner.

EDDIE

Let's finish it.

EXT. VAN

Smoking, scorched. No movement, now. Pause. A Zeiss man, bolder than the rest, is slowly walking toward the backdoor of the van. Just when he gets to it, the door swings open. Aja stands there with a Taser. The Zeiss Man grins and points his gun at her. She shoots from the hip ZAPPING him, sending him to the ground writhing in pain, the taser-wire SPARKING. He drops the backup tape.

Both side-doors of the van open and Eddie and Niner leap out from either side. Eddie looks at the quivering man.

EDDIE
No phasers, huh?

She grins, sees something -

HER POV

Some overturned steel boxes - and buried in print outs the
BACK UP CASSETTES she made so long ago.

BACK TO SCENE

AJA
The back up tapes - we can still
save the project -

She goes for them - and as she does another UNEXPECTED
EXPLOSIONS KNOCKS THEM ALL OVER. When they recover their
senses -

-Zeiss is there, gun out.

ZEISS
I'll take that, Doctor.

Eddie looks sideways for the lost gun...

NINER
Do it, Eddie. Go for the gun.
I'll distract him --

And Niner starts to charge Zeiss.

EDDIE
Niner, noooo!!!!

But Eddie obeys, dives for the gun as Zeiss FIRES. A PUFF of dust as
round HITS Eddie in the shoulder, spinning him to the ground.
Niner charges and Zeiss SHOOTS Niner! He shoves grabs Aja and
the backup tape and forces her towards the gangway and the
ship.

CLOSE - EDDIE AND NINER

Are they dead? Niner opens one eye and looks at

THE SHIP - HIS P.O.V.

as Zeiss and Aja climb aboard in the distance.

BACK TO SCENE

as Niner forces himself up and crawls to Eddie, licks him. Eddie opens one eye.

NINER

He has Doctor Turner. And the tape.

EDDIE

Come on.

And saying this, he finds the gun, rises. But Niner's worse off.

NINER

Eddie. I can't triangulate. If we stay here till help comes we have an eighty-two per cent chance of survival. If we move, we will bleed, and our survival rate goes down to...

EDDIE

I don't want to hear it.

Off his knees, now, he jacks a round into his gun.

NINER

Good. I don't want to compute it.

EDDIE

Lemme give you a hand here.

NINER

(gets shakily to his feet)

I can do it. I still got three good legs.

EDDIE

Yeah. Me too.

And as Eddie and Niner, both wounded, cross the tarmack, we go to

EXT. THE SHIP - QUARTERDECK - NIGHT

as Zeiss shoves Aja into a bulkhead and aims a gun at her.

ZEISS

You die here, now or you go with me and rebuild from these tapes. End of story.

He turns the winch on and the motor launch starts coming down from above. He's going to use this to get away. A SHADOW engulfs him and he looks up at

EDDIE AND NINER - HIS P.O.V.

standing there.

BACK TO SCENE

as Zeiss gets to his feet, Eddie charges and they start fighting. BAM! Eddie takes a shot to his wounded arm! Niner charges but he's weak and Zeiss, throws him off and rushes up the ladder to the main deck. Eddie gets to his feet and charges after him and we go up to

THE MAIN DECK

as Zeiss appears from below and tries to run, Eddie appears from below and tackles him. The backup tape flies out of his hand and crashes into a bulkhead. Zeiss tries to fire his gun and Eddie charges him and they fly into the railing. Eddie dives at Zeiss and the data tape flies out of his hand. Eddie slugs him and they roll across the deck, knocking over a can of gasoline. The stream of gasoline starts moving toward the backup tape.

Eddie gets on top of Zeiss and punches him. Zeiss jams the pistol barrel into his wounded arm. Eddie HOWLS in agony and Zeiss throws him off and rushes back towards the ladder.

Eddie gets to his feet as Zeiss spins and fires! Eddie dives aside but sparks from the shot ignite the gasoline. Zeiss sees the burning gas is heading for the backup tape and instinctually goes for it. Eddie trips him up, SLAMMING him up the railing and over to

THE QUARTERDECK - HARPOON GUN

as Zeiss plummets down from above and is impaled on the ancient harpoon. CAMERA PANS BACK UP to Eddie.

BACK TO THE MAIN DECK

as Aja comes up the stairs and rushes to the burning tape, snatching it from the flames, which continue to burn.

BANKS (O.S.)

I'll take that.

Banks ENTERS SHOT, gun levelled at them. Aja looks at Eddie, looks at Banks - holds the tape out. Banks takes it.

CONTINUED

CONTINUED -

EDDIE

There had to be an inside man at Piper. Danny wasn't high enough to know the schedule, the floor plan - the works. It had to be someone smart. Zeiss couldn't screw with someone smart - there'd be a letter in a safe deposit box somewhere - so the inside man had to live - after a very close call.

AJA

(to Banks)

You were shot. I saw it happen.

EDDIE

Yeah. Took a lot of guts to take a bullet that close to a vital organ. It was a perfect cover. Gotta hand it to Zeiss - he's one helluva target shooter - I'm good, but I couldn't make that shot.

Banks levels his gun at them both. Suddenly Niner charges from the shadows, knocking into Banks, causing him to drop the tape, which rolls back into the nearby flames! Banks recovers and FIRES but Eddie has grabbed the gun from the deck and fired...

...and more importantly... hit his target.

Banks gets to his feet and goes for the gun, but Eddie gets there first and FIRES. Banks staggers back and falls overboard.

EDDIE

I was right. I couldn't make the shot.

Eddie walks to Aja - and collapses in her arms.

THE LADDER - MOMENTS LATER

as Eddie comes down, helped by Aja and Mrs. Wiffington.

The SOUNDS of a whole batallion of POLICE CAR SIRENS. Our trio. Wounded. But victorious. Niner limps over and licks Eddie's face. Eddie grins and puts his arm around him and we

CUT TO:

THE MAIN DECK ABOVE

as the last copy of the K-9000 back-up tape BURNS, engulfed in
FLAMES.

END OF ACT SEVEN

FADE OUT.

TAG

FADE IN:

EXT. THE BEACH - A WEEK LATER - DAY

Eddie and Niner lounge in beach chairs. Eddie's wearing a hat, cat-eye shades, and zinc oxide on his nose. So is Niner. This time he does look like Spuds McKenzie. There's a tall glass of Kool-Aid next to him with a straw. He turns sideways and takes a sip, looks at Eddie.

NINER

How about some poker?

EDDIE

Too easy. Every time you get a good hand -- your tail wags. I got a better idea. I think it's time.

He painfully reaches into his duffel-bag and comes up with... the red ball. That's when Aja comes up.

AJA

Well, it took a lot of arguing... and a few threats too... because it's very embarrassing for a lot of people. But we're going to start the whole project from scratch. It will take four years to be up to speed, and in the meantime you two are going to be a pilot project. Assigned to Civilian Control. Right here. A Police Officer's daily work is a terrific crucible -- just like a Game Warden.

Eddie gets to his feet.

EDDIE

How nice. Excuse me. My partner, and I have a date with destiny.

He starts to move away and

AJA

Eddie.

EDDIE

Yeah.

CONTINUED

CONTINUED -

AJA
Those things I said...
(Moves close to him)
About you being the wrong man for
the job.

EDDIE
Yeah...

AJA
I'm sorry. I was wrong. You're
just a regular guy. I think you
can be a good influence on Niner.

NINER
Hey Ess-Say! Stop talking to the
quiff and let's hit the sand!

EDDIE
(smiles secretively)
I think you're right.

He runs toward the water. Niner playfully follows as Aja watches.

ANGLE - EDDIE

as he shows him the ball.

EDDIE
What do I got?

NINER
A ball.

EDDIE
Right. Now be a dog.

He throws the ball and CAMERA FOLLOWS it in SUPER SLO-MO as it
twirls in the sunlight, slowly coming down... slowly coming
down.... slowly coming down...

...Right into Niner's mouth!

FREEZE FRAME.

MUSIC builds as we

FADE TO BLACK.

THE END