

STOPPING **POWER**

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PINK SHOOTING DRAFT

Action Concepts
Intermedia

1	EXT. AMSTERDAM - DAWN	1
	It is early morning. A light mist hangs over the Amsterdam canals.	
	At this hour, the city is mostly empty, save for a city water truck that's cleaning the streets.	
	But one man is fully awake. He's jogging across one of the many picturesque bridges at a determined pace.	
	This is DAN J. COBURN. Not quite forty, in good shape, he picks up the pace...	*
	And cuts through the narrow streets of this beautiful old city as if he's got something to prove...	
	Pushing himself to go faster, with every step, through every puddle...	
	We HEAR a HORRIBLE SCREAMING SOUND...	
		QUICK CUT TO:
2	INT/EXT. COCKPIT OF PLANE - DAY - <u>FLASHBACK</u>	2
	DAN COBURN is piloting an experimental supersonic jet.	
	And something is seriously wrong...	
	The plane shakes, and rocks and smoke starts to appear around the engine...	
	<u>It's almost like the jet is coming apart...</u>	
3	EXT. AMSTERDAM - PRESENT DAY	3
	Dan now running along the AMSTEL river, is speeding up.	
4	INT/EXT. JET - DAY - <u>FLASHBACK</u>	4
	In the cockpit, DAN tries to steady the out-of-control plane but the plane is almost in free-fall. Smoke is drifting into the cockpit.	
	The control panel is in chaos. The digital displays are flashing, numbers spinning without end...	
	MIKE his Co-Pilot, looks over at DAN with worried eyes.	*
5	EXT. JET - SAME TIME	5
	The out of control experimental Jet hurtles through the sky, the rear engine completely engulfed in flames.	
6	EXT. AMSTERDAM - PRESENT DAY	6
	A TRAM on the way to its first customers rings it's bell. Dan dashes forward, avoid getting hit.	* *

7 Omitted 7

8 INT/EXT. JET - SAME TIME 8

The digital engine dial suddenly flat-lines.

MIKE CO-PILOT *

ENGINE FAILURE...ENGINE FAILURE.

Close on engine as it flames out and abruptly dies.

MIKE CO-PILOT (CONT'D) *

FLAME OUT!!! DAMN IT, WE GOT A

FLAME OUT!!!

DAN

Shit!

9 EXT. AMSTERDAM - PRESENT DAY 9

Sweat pours down DAN's face. He's running across a narrow picturesque bridge, but his head is somewhere far away indeed.... *

10 INT. JET - FLASHBACK 10

The flames have hit the cockpit--

MIKE CO-PILOT

DAN WE GOT TO EJECT!!!!

Below them a suburban neighborhood flashes by.

DAN

(CALM, CONTROLLED)

Not yet Mike...not yet...

MIKE CO-PILOT

No damn it, NOW!

11 EXT. JET - CONTINUOUS 11

The JET, consumed by flames, roars over several houses, barely missing them. *

12 INT. JET - CONTINUOUS 12

DAN

TWO...ONE...and NOW!

Moments before it crashes, two bodies eject from the cockpit, with barely enough altitude for the parachute to deploy... *

13 EXT. SUBURBAN NEIGHBORHOOD - DAY 13

Just past a row of family dwellings, the plane hits the ground...and explodes with horrific impact.

KA-BLAM!!!!

An enormous fireball shoots straight up into the sky...
... flames shoot up and momentarily surround the
parachutes.

14 EXT. FIELD - DAY 14

Their parachutes and clothes on fire, they fall down and
both men hit the ground hard. Dousing the flames... *

Dan struggles to his feet. He is cut up and bleeding
from the impact.

He unclips his parachute and starts limping toward his
Mike, who is sitting up, trying to free himself from his
own parachute. *

DAN
(out of breath)
The ram-jet was pulling too much
air, that was the problem.

MIKE CO-PILOT
-- The problem?!? You're the
problem you crazy son of a bitch!
You almost killed me!

15 EXT. AMSTERDAM - PRESENT DAY 15

DAN opens his eyes. He has stopped running. He just
stands there along the river...

16 EXT. AMSTEL HOTEL AMSTERDAM - A SHORT TIME LATER 16

DAN, dripping in sweat, arrives at the Hotel. Walks up
the outside stairs and enters the Hotel...

16 - A INT. AMSTEL HOTEL LOBBY 16 - A

As he enters the lobby, he realizes something. He pulls
out a tiny digital recorder.

DAN
(Into recorder)
Mike, I was wrong. It wasn't a
design flaw in the ram-jet. The
lifting surface of the wing is off
by several degrees, which must
have caused the engine to push too
hard to compensate...

He keys off the recorder. Leans against one of the many
marble pillars in the lobby, taking a deep breath.

DAN (CONT'D)
Damn...

CONCIERGE
You alright, Sir?

*

DAN turns and sees the HOTEL'S CONCIERGE looking at him.

*

DAN
Well I think I just saved my
employer about a 100 million
dollars...

They shakes his head and points to DAN's chest.

*

DAN looks down-- *There's blood seeping through his
sweatshirt.*

DAN (CONT'D)
Oh, shit...

DAN pulls up his shirt. There's a red scar running jagged
and horizontal across his chest.

The stitches are new...

...and the wound has not healed...

CONCIERGE
You need a doctor, Sir?

*

DAN
I'll be alright. Thanks...

CONCIERGE
Who do you work for, sir?

*

DAN
The US government.

CONCIERGE
(Smiles)
Well, I'm sure they can use the
money.

*

DAN smiles too. He lowers his sweatshirt, wipes off his
brow, and heads toward the elevator.

17 EXT. LARGE VILLA - SUBURB OF BERLIN

17

This really is the "Bel Air" of Berlin. A well dressed
OLDER MAN, leaves his lovely upscale home.

He locks the door behind him and heads for the circular
driveway. Several luxury cars are parked outside. It's a
nice day and instead of the large Mercedes 600 SL Sedan,
the old man decides to take the BLACK JAGUAR X-KR sports
coupe instead.

He opens the door, gets into the car, puts on his
seatbelt.

18 INT. JAGUAR X-KR - CONTINUOUS

18

Starts the engine, adjusts the radio to his favorite classical station and gets comfortable in his seat.

Just as he's about to close the car door, a dark figure appears next to him. A soft pop and the surprised expression of the old man changes abruptly. A red spot appears on his shirt. A well dressed man enters frame, his gloved hand undoes the old man's seatbelt, lowers the back of the seat and the old man is quickly shoved into the small space in the back. The unseen assailant gets inside the car and takes off.

*

19 EXT. STREET IN FRONT OF LARGE VILLA SUBURB OF BERLIN 19

The Jaguar leaves the driveway and turns into the street.

Children continue to play, life goes on. No one saw or heard anything.

20 EXT. BERLIN OLD INDUSTRIAL NEIGHBORHOOD

20

Two men, GANNZ and MULLER, walk along a street in what looks like an old industrial neighborhood. No one lives here, just large, mostly empty spaces, artist dream studio.

*

GANNZ (IN GERMAN)

*

What did you find out about this
BAKER guy?

MULLER

Never met him. He would call when
he wants us to show up, which is
today. He guaranteed our cut will
be a million each.

*

*

*

GANNZ

Just for a few days of work?
You didn't tell him what we
normally ...

*

*

MULLER

...Are you kidding? He has hired
two more professionals he said.
Scheisse, why does he wants to
meet us way out here. No one lives
here...

*

GANNZ

(stops, looks around)
This is 17A, got to be it...

*

They have stopped in front of what looks like an old Power Station. They move toward the huge doors. Muller pulls on the door handle. Locked.

Ganz, sighs and knocks on it. Nothing. He knocks again. Ganz tries to peer in through the blackened windows. Nada.

GANNZ (CONT'D)

You sure this is it?

Muller nods and steps back...

...and into a black cylindrical object, now pressing into his cheek. He glances right.

It is a silencer, attached to an H&K USP. The man holding it puts his finger to his lips then pulls out another, identical weapon. Muller's eyes glance at Ganz who is still staring at the door.

Ganz is about to knock again.

MAN (IN ENGLISH)

Don't do that.

*
*

Ganz turns and sees a silenced USP pointed at him as well. He looks at his companion, who is holding his breath, the other silenced weapon still pressed into his cheek. He looks at the man holding them.

His name is BAKER. He is in his mid thirties, athletic looking, further unremarkable, except that he is holding two weapons on them. Oh, and the fact that he is wearing a transparent rain slicker over his shirtless body.

MULLER

I'm Muller, he is Gannz.

Baker appraises Muller first, then Gannz, his face expressionless. It is an uncomfortable moment.

GANNZ

You expecting rain Mr. Baker?

Baker moves the gun aimed at Muller to Gannz, who has now two guns aimed at him. Gannz nervously looks at Muller.

BAKER

C'mon.

He turns and walks off toward a small side entrance. They glance at each other again.

21 INT. OLD POWER STATION - DAY

21

Gannz and Muller follow Baker through a large empty space. They pass a nondescript GREY MERCEDES sedan.

BAKER

(Walking)

There are only two things you need to know.

(MORE)

BAKER (CONT'D)
 One, you follow my every word,
 without question, without
 hesitation. Two, I never leave
 witnesses. Ever.

He stops at a large set of double steel doors and turns.

BAKER (CONT'D)
 You think you can remember those
 two things?

They look at each other again, both nodding.

MULLER AND GANNZ
 (together)
 Sure, we can do that.

BAKER
 (Casually)
 You ever kill anyone?

MULLER
 (not expecting this)
 Umm.. Yes--

GANNZ
 I--I've killed someone too.

Baker studies them for another beat.

BAKER
 Well good.

He opens the double steel door.

22

INT. REAR ROOM - OLD POWER STATION MORNING

22

This must have been the main generator room. It has high
 ceilings and steel trusses. Dwarfed in the center are two
 people, a man and a woman duct-taped to old metal chairs.

Their mouths are duct-taped as well. They look at the
 three men with fear in their eyes.

*

BAKER
 This is Herr Wiengert and his
 lovely assistant Ute of Deutsche
 Security Transports. They were
 kind enough to provide us with
 some useful information. But now
 unfortunately their usefulness has
 reached the end. Which would put
 them into the witness category.
 Do you understand?

A serious Ganz and Muller look at Baker and nod, not sure
 what is expected of them.

*

*

GANNZ
 So you want us eh..

*

MULLER

...He wants us to kill them.

We HEAR the muffled cries from the two captives.

BAKER

Well apparently you both aren't completely stupid.

Muller and Ganz are in way over their heads now. *

MULLER *

I... didn't bring a gun.

Baker sighs. Moving toward them.

BAKER *

There is a police science, perhaps you've read about it. It's called forensics. You'd be surprised what they can learn from some thing as insignificant as a bullet.

GANNZ *

What do you want us to use...? *

Baker grabs a large stainless steel butcher's cleaver from a small table nearby. Without warning he cuts off the hand of the male victim (off screen).
A loud intense scream. Muller and Gannz are stunned. *

Baker grabs Muller's hand and drops the cleaver into it. A shocked Muller drops it. The captives react to the loud metal bang...AAAHHHH. *

MULLER *

I'm sorry...

Gannz picks up the cleaver and hands it back to Muller. Baker removes his blood stained slicker and hands it to Muller, but not the surgical gloves. *

Baker turns and is about to leave. *

GANNZ

...What about the bodies? *

Baker points to the old cast iron BASIN in the corner. Next to it, plastic barrels marked: hydrochloric acid.

BAKER

I'll meet you in one hour. *

And with that Baker closes the door. The two men just stand there a moment looking at each other and the two whimpering captives. *

GANNZ
 (quietly to Muller)
 One Million Euros...Scheisse.
 You better get started.

*

Muller gives him the evil eye and puts on the blood
 stained rain slicker.

*

*

Behind a small darkened window we discover a pair of
 eyes. Baker's eyes, checking them out. In the glass
 reflection we see Muller bringing up the cleaver...

*

*

*

23 INT. AMSTEL HOTEL - DAN'S BEDROOM

23

DAN-- still in his sweaty jogging clothes-- enters his
 hotel suite and walks up to a desk.

His gorgeous sexy girlfriend, ELLE mid to late twenties
 sits on the bed, bored, reading a typical Hotel magazine.
 An irritated look on her face. In her hand she plays with
 what looks like a circular prescription drug container.

*

*

Dan looks at her, then the closed bathroom door.

DAN
 She's still in there?

ELLE
 She's 16. We'll be lucky if she
 ever comes out.

DAN
 (shouts)
 Trace! You still alive in there?

Dan finds a Hotel envelope and stuffs the memory chip
 into it. Addresses it to his test co-pilot.

*

*

DAN (CONT'D)
 Try to get along with her, Elle.

ELLE
 Oh I am. I just want to go on
 record, this is not the vacation
 you promised me. Do you know how
 long we've been dating, Dan?

DAN
 Ummm.

ELLE
 Two years... Two years yesterday.
 Look, when you told me you had to
 take your daughter with us to
 Europe, I didn't complain, though
 up to that point I had no idea you
 even had a daughter, but that
 little vixen of yours is making it
 very hard.

DAN
I promised my ex and... I am her
father.

*

ELLE
Biologically anyway. Course she
probably knows the mailman better
than you.

Dan isn't even close to being up for this. He looks
toward the door.

*

DAN
Trace....! Come on. Let's go --

*

-- Just then the door opens and TRACEY, Dan's feisty but
pretty, 16 year-old daughter steps out. She is a typical
L.A. girl, wearing a skirt that is waaay too short for a
girl her age and she looks like she just spent the last
two hours at the L'OREAL makeup counter.

*

*

*

She sees them both staring at her and takes the IPOD ear-
buds out of her ears, music blares.

TRACEY
Problem...?

Dan uncomfortably just smiles at her. Elle sighs.

TRACEY (CONT'D)
Hey. I told you to get me my own
room.

DAN
(without looking up)
At 500 bucks a night? You're
lucky I didn't make you sleep in
the car.

TRACEY
Gee, DAN, I've always wondered why
things didn't work out between you
and mom.

DAN
Mostly cause your mom doesn't like
me very much.

TRACEY
Mostly because she didn't want to
raise TWO children.
(She smiles at him,
then turns to Elle)
Your turn, SWEETY.

*

An uneasy smile on Elle's face. She looks at Dan.

ELLE
I was wondering if your daughter
would like to go shopping before
we go to the airport?

Tracey looks her up and down, raising an eyebrow.

TRACEY
Ummm... No thank you.

Elle feels the barb.

ELLE
I just thought you might like to
buy a skirt that's long enough
where all of Amsterdam can't see
your underwear.

TRACEY
That'd be tough since I'm not
wearing any underwear.

Dan looks up at that. What! Tracey rolls her eyes.

*

TRACEY (CONT'D)
I'm kidding, Dan. I'm gonna go
downstairs to grab a Red Bull.
You guys want anything?

DAN
(Holding out the
envelope)
Would you mind dropping this off
at the concierge on your way out?

Tracey takes the envelope.

ELLE
Well I guess I'll get ready now.
Hopefully it won't take me an hour
and half since I'm not trying to
look ten years older.

TRACEY
Huh... I thought it would take
longer trying to look ten years
younger.

ELLE
I'm 26.

TRACEY
Oh, wow... I'm sorry... Really.

*

DAN
(Sighs)
Girls...

Elle turns to look at her, she can't believe this.

ELLE

Oh and you might need these...it
fell out of your purse.

She throws the prescription container to Tracey who snags them out of the air. We now recognize they are birth control pills. Tracey narrows her eyes at Elle and stomps out the door.

Dan continues reading his paper for a beat until he feels Elle's look. He looks up at her.

DAN

What?

Elle stands up, pissed.

ELLE

If you think I'm going to just sit here and let her be a bitch to me, well you're both in for a rude awakening.

With that, she turns and stalks into the bathroom, slamming the door behind her.

Dan stares at the closed door. After a quick beat it opens back up and she sticks her head out.

ELLE (CONT'D)

And go downstairs and get your daughter. What the hell are you thinking letting a 16 year old girl walk around Amsterdam by herself?

DAN

What? She just wanted a Red Bull.

ELLE

There's Red Bull in the mini-bar, Dan. She's lying. And not that you'll care but she also has a pack of birth control pills in her bag. Just thought you should know.

She slams the door again.

DAN

I've got to get two rooms in the next hotel.

*
*

24

EXT. GENDARMEN PLATZ BERLIN DAY

24

*

There's BAKER, dressed in a smart Paul Smith suit, he walks with a confident stride across the enormous square, a Berlin landmark. He is looking around for street signs. He finds it and turns into a quiet side street, very different. Baker turns the corner into an...

*
*
*
*

...older neighborhood where the homes have seen better days.

*

A small shoe repair shop...

25 INT. "SCHUHMACHEREI SCHLOSSER" (SHOE REPAIR SHOP) DAY 25

*

An old "SCHUHMACHEREI" sign on the window. BAKER walks in and waits patiently as the OLD COBBLER finishes helping a customer. It looks like the store hasn't changed since it opened, many, many years ago.

*

The customer leaves. BAKER walks over to the old man.

It's clear the two have never met.

COBBLER
(in German)
How may I help you?

BAKER says nothing at first. Waits till the old man finally turns toward him. Takes his time... Then:

BAKER
(in perfect German)
I hear the weather in Luxemburg is
turning chilly.

Startled... The COBBLER looks up at BAKER, then nods.

The COBBLER walks to the front door, locks it and puts a closed sign in the window. He nods toward the back room.

26 INT. STORAGE ROOM - IN BACK OF SHOE REPAIR SHOP 26

The COBBLER leads BAKER into the dark storage room full of shelves filled with shoes and old equipment.

It's only when the shoemaker starts opening a row of drawers at the bottom that BAKER can see...

They are packed with oil-dark machine pistols and small caliber arms, wrapped in old newspaper.

Baker looks up at the Cobbler, shaking his head.

BAKER (IN GERMAN)
I was told you were an honest
supplier for the discriminating
collector. Those are Chinese
knock-offs of Russian junk.

*

Baker then pulls out three banded sheaves of 100 Euro notes, each about an inch thick. He taps the money on the counter, then looks at the Cobbler.

The Cobbler processes this a second, then walks to what looks like a broom closet.

With a set of keys from his pocket, the COBBLER carefully opens the door.

26A INT. BROOM CLOSET IN BACK ROOM

26A

It is full of brooms indeed. The COBBLER reaches in the back and the rear wall moves aside, revealing... steel shelving. They are loaded with gleaming new weapons - hand guns, automatic weapons, silencers, all marked with the trademarks H&K and Sig Sauer. All German, no Russian or Chinese junk here.

*

BAKER (IN ENGLISH) (CONT'D)
Say what you will about the
Germans, they revolutionized the
world of automobiles and guns.
And they do have a wicked sense of
humor.

*

The Cobbler looks up, just understanding a few words. Then he realizes Baker wasn't talking about the new weapons on the shelves, but the silenced one in his hand.

*

*

*

A small pop. The Cobbler's head snaps back with the impact. It is totally quiet again.

*

*

But Baker is no longer looking at the falling man. He steps forward, surveying the collection of weapons.

BAKER (CONT'D)
Brilliant...

27 EXT. AUTOBAHN - GERMANY - THE NEXT MORNING

27

*

Short and quick montage of almost abstract sections of Berlin Landmarks, old and new. (We will see them all throughout the movie.) There are no people in frame. Slowly the sound level increases, till we hear a very loud TRUCK HORN. A large tanker truck cuts sharply in front of the camera. A near miss. "BERLIN-GAZ", it reads in big letters on the silvery shiny back.

*

*

*

*

*

*

We are on the Autobahn in the middle of BERLIN. A mid-size motorhome rented in Amsterdam, negotiates its way through traffic that is all going a lot faster.

*

*

*

28 INT/EXT. DAN'S RENTED RV - CONTINUOUS

28

DAN
If you don't speed up you're gonna
get us killed.

TRACEY
Are you kidding? This thing
drives like a bulldozer.

DAN
You need to get in the left lane.

TRACEY cuts off a passenger car that blares its horn angrily and speeds around it.

TRACEY
 (in response to the
 horn)
 Hey! Dickhead, use your damn turn
 signal.
 (beat)
 What the hell is wrong with these
 people?

*

*

DAN
 You're the one who wanted to drive
 on the autobahn.

TRACEY veers the RV into the right lane.

TRACEY
 I didn't know you were gonna rent
 this ridiculous thing.

ELLE
 (holding on in the
 back)
 Yeah, what's with this...car?

DAN
 Simple math. One RV minus three
 plane tickets equals two nice
 rooms in Berlin instead of one.

*

*

Elle smiles and strokes the interior, lovingly.

*

ELLE
 I love this car.

Another car races by them. Even on the city Autobahn,
 doing 120 KM is nothing. Tracey actually squeals.

*

*

TRACEY
 Ahhhh! Jesus!

Tracey and Elle both reflexively grab on for dear life,
 while Dan looks like he is on a Sunday drive.

DAN
 If you speed up a little bit the
 traffic will clear.

ELLE
 Speed Up? Are you kidding!

DAN
 Speed is your friend. Trust me.

Tracey glances at him for a beat, unsure, then presses on
 the accelerator. Dan approves.

DAN (CONT'D)

Good. See?

Tracey actually smiles, a little. Although she wished Dan hadn't seen it. We get that there haven't been a lot of these father and daughter moments.

TRACEY

Hmm... Mom never let me drive this fast! Maybe you can let me do this again when we get home.

A wave of discomfort seems to wash over Dan, though he tries to hide it.

DAN

Uh..sure we can. I don't know when I can get back to California but...

*

*

Tracey's smile self-consciously fades as the moment passes. She didn't mean to get her hopes up.

*

TRACEY

Whenever. It's not like a big deal or anything. I get it.

Elle's smile fades too. Something about this exchange strikes home with her.

Suddenly the loudest horn you've ever heard BLARES behind them as TRACEY started to pass another car.

She quickly swerves back into the slow lane, barely avoiding a giant crane truck.

*

DAN

Maybe I should drive again.

29

EXT. STREET - A LARGE BERLIN BANK - DAY

29

An ARMORED CAR pulls up in front of an elegant bank in West Berlin.

*

Two heavily armed SECURITY GUARDS, STEPHAN and HANS get out of the truck and enter the building.

Oblivious to the fact that, across the street, BAKER keeps a close eye. Looks at his watch and gets up.

*

30

EXT. BERLIN ALONG SPREE RIVER

30

The RV is parked along the Spree river, one of the many water ways in Berlin. An agitated Dan stands outside the RV talking on the phone, Tracey's phone.

*

*

*

Elle and Tracey are walking along the river's edge. Swimmers swim laps in a floating swimming pool on the river Spree. A strange and unique sight.

*

*

*

TRACEY

That was Mom who called. For Dan.

Elle looks up at her, trying to figure out what to say to her.

ELLE

You might try calling him Dad.

TRACEY

Yeah, that's happening.

Elle sighs and smiles thinly.

TRACEY (CONT'D)

Chris, Mom's new husband, he is my Dad. He wants to adopt me. Dan is just some...cool dude who sends me presents for my birthday usually six months late and shows up once or twice a year unannounced. Dad, I mean Chris, is kind of "Normal"...but at least he has been there for the last nine years. If Mom could have found anyone else to watch me these weeks, anyone, she would have.

*

*

ELLE

He's kind of a shit, immature and completely egocentric. But he really is a good guy, maybe you should give him a ...

TRACEY

I really don't need a woman I just met to tell me how great of a guy my loser biological father is. And honestly you two don't seem to have the best relationship in the world. I mean you've been dating him for what, two years, and I didn't even know he had a girlfriend. So maybe you don't know him as well as you think you.

*

Elle does not want to respond to this. Hurts a little.

*

DAN (O.S.)

Tracey, is this the phone I bought for your birthday?

*

*

*

Tracy looks at Elle with an I told you look and walks back to the R.V. Elle look at Dan intently. Dan just stares back not knowing what is going on.

*

*

*

31 INT. FANCY CONFERENCE ROOM- BERLIN BANK

31 *

A Bank President waits along one side of an elegant table. On it a special SECURITY SAFETY BOX.

*

*

The two security guards STEPHAN and HANS in the corner.
A BANK MANAGER accompanied by a Bank Guard enters the
room with two elegant deposit boxes.

*
*
*

The BANK MANAGER opens the two deposit boxes. Each one
containing 50 Million worth of EURO CURRENCY BEARER
Bonds. The Bank President, nods in agreement and sign
papers. The Bearer Bonds are transferred into the special
security box. Once closed a coded lock is activated.

*
*
*
*
*

BANK MANAGER hands it off to the GUARDS.

*

Carrying it between them, the two watchful security
GUARDS exit the vault, hands at guns. This is not your
everyday assignment.

*

32 EXT. BERLIN BANK ARMORED CAR 32

The armored car drives away from the Bank's entrance and
moves into the traffic.

*

33 EXT. ARMORED CAR STREETS OF BERLIN -MONTAGE- 33

The armored car finds its way through different parts of
the city. Construction and demolition everywhere. A city
that wants to become the center of Europe again.

*
*

33A EXT. CONSTRUCTION SITE BERLIN 33A

Quick cuts of an incredible looking HIGH TECH CRANE,
(same one Tracey almost ran into on the Autobahn) that
unfolds like a toy set.

*
*

33B EXT. ARMORED CAR STREETS OF BERLIN 33B

The armored car leaves the center and passes a section of
the remains of the BERLIN WALL. Traffic is light and few
people are on the street.

*

34 EXT. CONSTRUCTION SITE - BERLIN 34

The HIGH TECH CRANE is now set up and cables are
attached. We don't see yet what it is they attach.

*
*

We discover that the construction workers are in fact
BAKER and his FOUR MEN: MULLER, GANNZ, HEINZ and BAKKU.
The way they look in worker overalls, they fit right in.

*
*
*

They take their positions in the street -- BAKER climbs
into the control cabin of the crane--- no one would
notice if anything was out of place.

35 EXT. ARMORED CAR ON STREET ONE BLOCK AWAY 35

The ARMORED CAR makes it's way...when suddenly they find
the road they are on, blocked by a TRAFFIC CONTROL
VEHICLE WITH A LARGE DETOUR SIGN... AS WELL AS A SIGN
WITH BLINKING ARROWS POINTING TO THE LEFT.

*
*

36 INT. ARMORED CAR CONSTRUCTION SITE 36

Both guards are surprised to find this road blocked. *

STEPHAN (GERMAN) *

Scheisse! Das war Gestern doch
nicht da. (That wasn't here
yesterday.)

They check their GPS system and see nothing unusual. *

HANS reaches forward and unlatches his gun. His companion
looks at him.

37 EXT. ARMORED CAR CONSTRUCTION SITE 37

The armored car follows the sign and turns left into the *

Wagner Strasse. This is the street with the HIGH TECH *

CRANE...and BAKER's men. *

38 INT/EXT. ARMORED CAR CONSTRUCTION SITE 38

Inside the Armored Car, Hans and Stephan are guarded and *

even a bit suspicious, as they head down the street. *

39 EXT. CORNER AT CONSTRUCTION SITE 39 *

Hans and Stephan are not aware that behind them Muller *

and Gannz move the DECOY BARRICADE into the WAGNER *

Strasse and now completely block our street from view. *

39A EXT. ARMORED CAR NEAR CRANE SITE. 39A *

Suddenly both guards see the towering construction crane *

with an enormous WRECKING BALL ATTACHED to it. The ball *

is pivoting back and forth almost hitting a lamppost and *

a building on the far side of the street. *

HANS (GERMAN) *

What the hell are they doing? (in *

German) *

STEPHAN (GERMAN) *

Jeez, they lost control... *

HANS (GERMAN) *

Shit that ball's gonna take out *

the building. *

Then THE PENDULUM OF THE WRECKING BALL CHANGES AND NOW IT *

SWINGS ACROSS THE STREET TOWARD THE ARMORED CAR and the *

guards realize what is about to happen... *

STEPHAN (GERMAN) *

Stop!! Back up!! BACK UP!! *

The Armored car comes to a stop and starts backing up. *

HANS (GERMAN) *

OH shit, it's GONNA TAKE US OUT... *

They see the ball grows bigger and bigger and... *

...then-- KABOOOOOOM!! *

*The wrecking ball crashes into the Armored car-- **

CRUSHING the front of the Armored car.

The whole front of the Armored car crumples like a harmonica by the humongous blow from the wrecking ball.

The ARMORED TRUCK is lifted off the ground and tossed in the air--

The incredible impact of the wrecking ball, makes the armored car DO A COMPLETE BACKWARD TURN IN THE AIR...

AND IS THEN THROWN, WHEELS FIRST, INTO A BUILDING AND ENDS UP VERTICALLY GETTING STUCK INTO A WALL, NOSE DOWN...

IT LEAVES THE TWO GUARDS INSIDE HANGING ON BY THEIR BELTS THEIR HEADS SMASHED AGAINST THE WINDSHIELD.

40 EXT. GIANT CRANE CAB CONSTRUCTION SITE 40 *

BAKER leaps out of the control cab of the crane and climbs down. *

41 INT/EXT. ARMORED CAR - CONSTRUCTION SITE 41

The windshield has been splintered and is splattered with blood.

Hanging face down, the two guards are in shock, still alive, though unable to move. *

THE ARMORED PART OF THE TRUCK HAS SPLIT OPEN AND THE STEEL MONEY BOX IS VISIBLE INSIDE. A REAL BULLS EYE. *

STEPHAN tries to grab the radio, when *A single bullet kills him. Didn't even have time to see who shot him...* *

It's BAKER, holding one of the stolen automatic guns. *

An injured HANS tries to get up, sees Baker and knows there is no way out... *

HANS (IN GERMAN) *
(calm and remote) *
Please don't shoot...

BAKER (IN GERMAN) *
(calm and cold) *
Nothing personal.

And with that BAKER shoots him too. *

BAKER crawls into the cab, reaches into the armored part of the vehicle and grabs the money box. *

He wipes off the dust and some blood and with a large steel cutter, unceremoniously cuts off the fancy coded digital locks.

The money-- all 100 million of it-- is right there.

BAKER (ENGLISH) (CONT'D)
Heinz! Bakku! I need help.

Heinz and Bakku who had just started the automatic 'FOLD' of the giant crane, stop that action and both men, like the good soldiers they are, run toward their boss--

They are excited and smile when they see the money box and are completely oblivious to the fact that BAKER has lifted his gun right at them.

Without a second thought and with two single shots at close range, he takes out his own two men.

MULLER and GANZ now finished with changing the road block hurry toward the armored car--

They are shocked to see their dead partners.

MULLER
What the hell happened?

Split Second later when they realize what did happen and before they can pull their own weapons...

BAKER already opens fire.

BAKER
Sorry, partners. Remember the rules?

GANNZ
(utters)
Rules....

BAKER has killed his entire crew.

Calm, remorseless, carrying the money case, Baker walks toward the Black Jaguar X-KR that was stolen earlier.

He gets in the car, turns it on, shifts it into gear and drives off calmly. Leaving a blood bath behind.

41A/45 EXT. THE ADLON HOTEL BERLIN - DAY

41A/45

A swank international Hotel on an elegant tree-shaded street (Unter Den Linden), right behind the famous Brandenburg Gate.

41B/46 INT. HOTEL HALLWAY - MORNING

41B/46

Dan walks down the hallway, checking door numbers for their rooms. Tracey and Elle follow a few steps behind. Neither look very happy, but Dan is oblivious.

He reaches the first door, unlocks it, and holds it open for Tracey as she drags her bag in behind her.

DAN
(proud of himself)
So, everybody happy? No more
fighting over the bathroom.

TRACEY
Sure. It's great.

That was pretty under-whelming. Dan looks at her.

DAN
What? What's wrong now?

Before she can answer, Pink Floyd's "Another Brick In the Wall" starts to play again as Tracey's cell phone rings. She looks at the number calling.

TRACEY
Sorry DAN, it's for me. It's Mom.

He stares at her another beat and leaves the room.

42 INT. TYPICAL GERMAN MIDDLE CLASS HOUSE (SCENE IN GERMAN) 42

We MOVE THROUGH the house as an elegant-looking woman (mid to late thirties) goes about putting the finishing touches on the decorations for a birthday party.

43 INT. KITCHEN OF MIDDLE CLASS HOUSE (GERMAN) 43

Polizei Kommissar WILLY EISENSTAT, early forties, is preparing hamburger meat into patties. He is very intent on his work.

A boy, Alexander, about 11, comes up to him holding his soccer gear.

ALEXANDER
Anneke won't come out of the
bathroom and I can't be late for
my soccer game. She threatened to
hit me.

EISENSTAT
Tell your sister that I know it is
her birthday, but if she isn't out
of the bathroom in 5 minutes I
will be the one driving her to
school in my police car, all week.

As his son runs off, his daughter Heidi, almost six, is standing there, tears in her eyes.

EISENSTAT (CONT'D)
What's wrong honey?

HEIDI
 Papa you won't believe what
 happened....She doesn't want it.

Eisenstat looks at his daughter, he has no clue. Than he understands, picks her up. From outside we hear the sound of a helicopter landing. Not a regular routine in this neighborhood. Eisenstat knows what it means, looks at his wife who also understands, but does not like it at all.

*
*
*
*

44 INT. LIVING ROOM - MIDDLE CLASS HOUSE

44

Eisenstat approaches his wife Claudia.

EISENSTAT
 Heidi is worried that the tooth
 fairy didn't come to get her tooth
 last night. She is afraid that
 perhaps she didn't want it.

CLAUDIA
 I forgot.

*
*

EISENSTAT
 I explained to her that the tooth
 fairy has been busy collecting
 teeth to build a castle for the
 fairy queen and she has been
 looking for that perfect tooth for
 the center tower. I think this may
 be it.

*
*
*
*
*
*
*
*

He drops it into his wife's hand.

*

CLAUDIA
 Yes, I think it is... And you
 know that tooth is worth much more
 than a normal tooth.

*
*
*
*

His daughter nods, trying to hold back tears.

*

His son Alexander is very excited to see the Helicopter
 and runs to the front door.

*
*

He opens it, just when a Police officer walks up.
 Eisenstat hands his daughter to Claudia.

*
*

The Police officer says something to Eisenstat. Eisenstat
 looks at the Police Chopper, rotor blades still running.

*
*

EISENSTAT
 (over Chopper noise)
 OK, let me get my coat.

*
*

CLAUDIA
 It is ANNEKE's fifteenth birthday.
 You better not be late for her
 party.

EISENSTAT
Yes mein Liebchen.

Eisenstat grabs his jacket and kisses Claudia and Heidi. *

CLAUDIA
Good luck.

44A EXT. GRASSY MEADOW NEXT TO EISENSTAT HOME

44A *

EISENSTAT gestures to his son to stay back and walks quickly to the Chopper. Passes the Police officer and Eisenstat's police car. *

POLICE OFFICER
I'll bring your car to the office. *

Eisenstat nods. Curious Neighbors have come outside to see what is going on. Eisenstat climbs into the Chopper and puts on his headset. The Pilot gestures to a cellphone plugged into the Chopper's PA system. *

EISENSTAT
(into microphone)
Yes I'm on my way. Do we know yet how they fled the scene? *

Eisenstat grabs maps inside the Chopper, checks location of robbery, while continuing to talk on the phone... *

EISENSTAT (CONT'D)
Doesn't matter. Probably switching cars anyway. Set up roadblocks at every entrance to the Autobahn. Start with...
(he looks at the map again)
...XXX and YYY first. If we can, keep them contained we have a better chance.
(beat, listens)
Stop right there! Do not lecture me on regulations and procedures. I'll take responsibility. I'd rather face an inquiry board than face my wife and daughter if I miss Anneke's birthday party, besides I want to be there. Now move!
And tell every officer, if they find anyone with 100 million Euros in their car, to arrest them. *

He hangs up the phone and tells Pilot to take off. *

Claudia, Heidi, Alexander and Anneke as well are watching when the Chopper takes off. One last look at all of them and the Chopper is in the air. *

EISENSTAT (CONT'D)
 (looks at his watch)
 They'll kill me.

*
 *
 *

Old scene 45 is now 41A

*

Old scene 46 is now 41B

*

47 INT. DAN'S HOTEL ROOM - CONTINUOUS

47

Elle and Dan in their room. Elle is getting ready to take a bath.

DAN
 I didn't say I wouldn't take her
 for driving lessons. I just said I
 didn't know when I could get away.

ELLE
 She's hungry for attention... from
 you, from her DAD.

*

Dan is a little uncomfortable with this...

ELLE (CONT'D)
 I shouldn't be here Dan. You
 should spend this time to get to
 know your daughter. We'll figure
 something out when you get back.
 I'll still be there and...

DAN
 You said this was our last chance.

ELLE
 You are who you are, Dan. It's
 one of the reasons you're so good
 at what you do and, honestly, it's
 why I fell in love with you. But
 at some point, you're gonna have
 to grow up. Do the grown up thing.

DAN
 You really think that's what
 Tracey wants, my attention?

ELLE
 I do...and I know how she feels.

Dan looks back at Elle. She is walking toward him, seductively.

DAN smiles. In the soft glow of the morning light Elle looks gorgeous.

ELLE (CONT'D)
 I'm getting a little hungry for
 that myself.

ELLE starts to unbutton her shirt...

ELLE (CONT'D)
We need it from our daddies when
we're little girls...

ELLE reaches for the last button...

ELLE (CONT'D)
...and from our boyfriends when we
become women...

ELLE takes her shirt off, giving DAN the distinct pleasure
of seeing a glimpse of breasts in a sexy black bra...

ELLE (CONT'D)
And it's hard for us when you're
not around....

ELLE turns her back to DAN and starts to slowly remove
her pants...

ELLE (CONT'D)
...are you paying attention now?

While she kicks off her pants, in nothing but a bra and
the smallest of black underwear, she gives DAN a lovely
view of her lovely backside.

*

49 INT. DAN'S HOTEL ROOM

49

Dan his shirt off, his belt loose,
Elle starts to unclasp her black bra.
When the door burst open...

*

TRACEY (O.S.)
--Listen, I didn't mean to be a
bitch. I just wanted to...

TRACEY stops cold.

DAN, and a topless ELLE (only visible to Tracey) are
freaked too...

TRACEY (CONT'D)
Oh shit, Sorry...Wow...Excuse me.
I forgot... you're fuck buddies.

*

DAN
TRACEY !!!

*

With that TRACEY hurries out the door and splits...

DAN has trouble not to burst out laughing. He looks at
ELLE --

ELLE
Shit.

DAN
That was awkward.
(He grins)
But considering you're almost
naked...

*

-- He pulls her toward him but Elle doesn't let him.

ELLE
You should go after her.

DAN
Don't worry. She's a big girl.
(Smiles)
She'll probably remember to knock
on our door next time before she
bursts in.

ELLE
Jeez, you're an asshole.

DAN
What did I do?

He tries to kiss her again. She pushes him away again.

ELLE
When we planned this trip I wanted
to marry you.
And I wanted you to commit. But
how am I to expect a commitment
when even your own daughter can't
get one? The only person you care
about is yourself. If they hadn't
grounded you to convalesce,
there's no way I'd have ever
agreed to this trip...
....and..and...
You almost killed your co-pilot,
NOT to miss those houses and the
people who lived in it. You just
wanted to prove you were still
that hot shot test pilot. You're
addicted to that image of
yourself... and your planes. Go
back to them, cause I don't want
to marry you anymore...

*

*

*

DAN
...who ever said I wanted to marry
you?

*

*

Elle slaps him in the face, then grabs her shirt and
stomps into the bathroom.

DAN (CONT'D)
(to himself)
That didn't go too well.

50

EXT. STREET NEAR ADLON HOTEL

50

TRACEY walks quickly down the street... She's oblivious to the fact that DAN, in his RV, is pulling up right next to her...

DAN
(from RV)
Tracey...

TRACEY looks over.

TRACEY
Forget about it, Dan. I should
have knocked.
(beat)
This trip sucks. I'm never gonna
forgive Mom.

DAN
Just...get in the car, Trace. You
shouldn't be out here by yourself.

TRACEY
No.

DAN
No? What do you mean, no?

TRACEY
I mean no. You've never given a
shit about me. What, am I
supposed to believe that now, all
of a sudden, you do?

DAN pulls over, jumps out of the RV, and goes over to his daughter.

DAN
That's no way to talk to your
father.

TRACEY finally stops and faces Dan.

TRACEY
Father? Since when have you ever
been a father? I've talked to
you, what, 2 or 3 times a year my
whole life?

DAN
I always sent your mother money...

TRACEY
(eyes filling with
tears)
-- I don't care about your shitty
money! I wanted a dad I can see
and talk to.

(MORE)

TRACEY (CONT'D)

But the hot shot test pilot can't even be bothered enough to give me a driving lesson.

DAN looks away. What do you say to that?

TRACEY (CONT'D)

Just answer one question and I'll get in the car.
Did Elle send you out here to get me?

Dan looks at her, not wanting to answer her. But Tracey can read the answer on his face. She smiles a sad smile.

TRACEY (CONT'D)

You suck!

DAN

Just get in the damn car. Please.

Tracey stares at him for another beat, fuming.

TRACEY

Fine, but when I get back to the States I'm letting Chris adopt me.

That hurts. She walks past him, wipes her face and climbs into the RV without another word. *

51 EXT. STREETS OF BERLIN

51

The black Jaguar X-KR is leaving the construction site far behind and hurries through the inner city, past some of Berlin's architectural showpieces. *

On the floor next to BAKER, the money case...he is scanning the radio for any news of the robbery... *

52 INT. DAN'S RV - SAME TIME

52

DAN and TRACEY are in the RV driving in silence.

After a beat she looks around.

TRACEY

Isn't that the hotel back there?

DAN

I thought we'd get something to eat.

TRACEY

What about your...eh girlfriend?

DAN

Well... I don't see her wanting to spend time with me right now.

TRACEY
 Alienate another woman in your
 life, Dan?

He sighs.

DAN
 OK Trace, I want to apologize --

TRACEY
 -- Forget it.

53 EXT. CONSTRUCTION SITE - BERLIN - SAME TIME 53

The CHOPPER lands and Eisenstat JUMPS out. As he does, a young officer, KARL, walks up to him, carrying a clipboard.

KARL
 Komissar Eisenstat.

Eisenstat glances at his name tag as he walks.

EISENSTAT
 What do we know?

*

Karl looks at his clipboard.

KARL
 Two Guards from the bank, and four
 other men. No identification.

Eisenstat kneels down and lifts a white sheet off the bullet plagued body of Muller.

EISENSTAT
 Lieber Gott...

Eisenstat lowers the white sheet and stands up. Looks around. He takes in the chaos, the crane and the fact that no else is working on the site.

EISENSTAT (CONT'D)
 Witnesses?

KARL
 No sir. None.
 (beat)
 But there are several video
 surveillance tape from a gas-
 station, two Banks and City Hall.

*

*

Eisenstat frowns when he hears that...several!

*

KARL (CONT'D)
 The killer escaped in a Jaguar
 sports car, black. We have part of
 a license plate.

*

EISENSTAT
The Killer! Well make sure all
checkpoints know that.

*

He starts to head back to the waiting chopper.

EISENSTAT (CONT'D)
Let's go...I need you with me.

*

Karl looks at the chopper. He does not look happy.

EISENSTAT (CONT'D)
Don't worry. It's safer than
driving a car.

54 EXT/INT. BERLIN STREETS

54

The Jaguar now enters a more suburban area. Baker keeps
changing radio channels to listen for any news. Finally
he hears about the ESCAPE CAR, it being a JAGUAR. A grin
on his face.

*
*
*
*

55 INT/EXT DAN'S RV - BERLIN STREETS

55

DAN
Look I'm not very good at this,
cause I haven't done it very
often. I know you don't give a
shit but I'll level with you. The
reason I agreed to bring you on
this trip is because I didn't want
to be alone with Elle.

*

Tracey looks at him.

TRACEY
What??? Why not?

DAN
Cause I sensed she was going to
ask me to marry her. And I didn't
want that. If she asked and I said
no, then she would leave me...

*

TRACEY
Did she ask you?

DAN
Sort of. And I didn't exactly say
no, but... let's just say chances
are she won't be there when we get
back.

TRACEY
Mom always said you have
commitment issues.
(Beat)

Dan just stares out the window.

TRACEY (CONT'D)
If you want my opinion, if Elle
really can stand to be around you
long enough to marry you, then you
should stop being such a self
centered prick and let her. Cause
she obviously loves you.

*

He is not taken by her opinion.

DAN
My 16 year old daughter just
called me a self centered prick?

Surely that is what Tracey is thinking

DAN (CONT'D)
We need gas.

56 INT. BAKER'S JAGUAR- BERLIN STREETS

56

The voice on the Jaguars elaborate GPS system, tells
Baker to make a left...a right

In the distance Police Sirens...and more Sirens.

BAKER remains calm and determined, checking for any
police helicopters in the sky.

JAGUAR GPS VOICE SYSTEM
"Turn left in 100 meters...You
have reached your destination..."

*

Suddenly BAKER slams on the brakes...

BAKER watches in disgust as--

A LARGE MOVING VAN is double parked right next to
Baker's Grey Mercedes..Furniture all over the street and
sidewalk. This could take very long and Baker does not
have much time. Sirens are coming closer as well as
Helicopter sounds.

He looks around. A gas station nearby.

57 EXT. GAS STATION BERLIN SUBURBS

57

Baker watches a middle aged FARMER fill up his small
OPEL STATION WAGON at one of the pumps.

*

His WIFE (a country woman, shy) is eating a chocolate bar
inside the car. She gestures something to her husband, he
leans in, nods and then walks toward the mini-store to
pay.

*

Purposely, Baker climbs out of the Jaguar, metal case in
one hand, and walks toward the station wagon.

58 EXT/INT. OPEL - DAY

58

Baker opens the car and gets in the driver's seat, like he owns the car. The woman stares at him, perplexed.

*

*

GERMAN WOMAN
Verzeihung, aber das ist unser
Auto...

*

BAKER
BE...VERY...VERY...QUIET!!!

The apoplectic woman doesn't know what to do. Baker is about to start the car when...

He sees Dan's RV pull into the gas station. Dan get out as the young attractive Tracey stays behind.

Baker smiles, and suddenly his mood lightens, as if he just realized where he was.

BAKER (CONT'D)
(in perfect German)
Excuse me ma'am, of course this is
not my car. How embarrassing.
Please forgive me.

GERMAN WOMAN
(Not knowing what
else to say)
Natürlich...Gute Reise...

*

Baker quickly gets out of the car.

59 EXT. GAS STATION

59

DAN taps on Tracey's window. She rolls it down. He tries to say something to her.

DAN
Trace...

TRACEY
Yeah...?

DAN
(Then thinks better
of it.)
You want anything from inside?

TRACEY
A six pack. Heineken!

DAN
No problem. Maybe I can pick up
some crack or crystal meth for you
while I'm in there?

TRACEY
Nah. I'm trying to quit.

DAN smiles, almost says "I love you", but doesn't...

TRACEY smiles. And in her way says "I love you too"...

He turns to leave...and heads inside. He passes the driver of the OPEL station wagon on his way out.

60 INT. DAN'S RV AT GAS PUMP

60

TRACEY pushes speed dial and holds her cell phone to her ear.

TRACEY

C'mon, mom...

She sighs, hits END. Spots the small flat screen TV inside the RV. Turns it on, flips channels.

MTV Europe, a soap opera in German and a news report with helicopter shots of the armored car robbery site.

*
*

61 INT. GAS STATION MINI STORE

61

Inside the mini store DAN is waiting in line to pay for two sodas, a chocolat bar and some gum.

*

A rather large GERMAN WOMAN in front of him is taking her sweet time, slowly buying lottery tickets and making conversation with the female Turkish cashier. On a small TV monitor the same news report about the robbery and they show a picture of a Black Jaguar..

*

DAN pays little attention, then spots the beer in the refrigerator but picks a piece of chocolate instead.

*
*

He looks out the window at TRACEY in the RV--

--but suddenly notices--

It's not there.

It's gone. And She's gone.

DAN

(to himself)

What the...

DAN drops the soda and candy on the counter and runs out the door--

62 EXT. GAS STATION

62

DAN looks to his right and to his left.

He looks everywhere.

The RV and his daughter are nowhere to be seen...

DAN
Come on Tracey. This is NOT
funny...

DAN can feel his heart racing...

DAN (CONT'D)
TRACEY!!!

DAN walks into the street--

No RV.

Now things are more serious. DAN knows something's wrong.
Even at her worst TRACEY wouldn't drive off and leave
him...

DAN quickly makes his way back to where the RV was...

He goes over to the Turkish GAS STATION owner who is just
exiting the bathroom.

DAN (CONT'D)
Did you see my daughter drive off?

GAS STATION OWNER
(in broken English)
I don't understand.

DAN
(frustrated)
My daughter. My RV.
(slowly)
R...V..

DAN makes a "driving" pantomime, but the GAS STATION
OWNER wants to get away from this strange acting man.

DAN is getting panicked...

He moves away towards the street...

DAN (CONT'D)
Tracey!!

Nothing.

DAN (CONT'D)
TRACEY!!

And then: A cell phone ring.

TRACEY's cell phone rings...

Pink Floyd's: "Another Brick In the Wall..."

DAN recognizes it instantly. He runs back towards the gas
pumps where he sees Tracey's cell phone sitting on top of
the gas pump, where the RV was parked.

*

DAN picks it up. There's no number listed. Just says:
RESTRICTED.

DAN (CONT'D)
 (Trying to be cool)
 C'mon Trace, bring the car back...

BAKER ON PHONE
 SHUT UP! There is a Black Jaguar
 Coupe parked down the street. You
 have ten seconds to get in and
 drive away or your daughter dies.

*

DAN -- confused, terrified-- *can not believe the horror
 he feels.*

DAN
 What? Who the hell are---

BAKER ON PHONE
 9... 8... 7...

DAN looks at the phone. WHAT THE HELL IS GOING ON?

DAN
 NO..NO... oh Shit!

Dan takes off.

63 EXT. STREET NEXT TO GAS STATION

63

Heart racing-- DAN looks around and spots BAKER's black
 Jaguar parked down the street.

BAKER ON PHONE (O.S.)
 (from phone)
 6...5...4...

Dan sprints toward the car. It's unlocked, the keys
 inside.

Without hesitating Dan throws open the door and jumps
 inside.

64 INT/EXT. JAGUAR X-KR - CONTINUOUS

64

DAN gets in-- turns the car on-- stomps on the
 accelerator--*and peels out of the gas station in a shriek
 of burnt rubber.*

DAN
 (into phone)
 OKAY! I'm in the car! Where is
 Tracey, where in the hell is
 she...

BAKER ON PHONE
 ...calm down. Only If you do
 exactly as I say, your daughter
 will live. Do you understand?

Not knowing where to go and afraid to go too far, he drives in circles and passes the gas station again. The attendant looking at the crazed man in the car. It takes everything he has to control the fury and terror growing inside him.

DAN

Yes. Yes I do...

BAKER ON PHONE

Very good. Now. I want you to turn right on the 'Wuppertaler' Strasse, then get on the A-113 Autobahn...

*

*

DAN

--I want to talk to my daughter...

BAKER ON PHONE

...No you don't. You need to stay focused, because there are some simple rules you have to follow. There are always rules... If you call the police, or if you stop that car for any reason, she dies. You have to do drive as fast as you can for... 57 minutes. Only then will you see your daughter again... possibly alive.

(beat)

Easy to understand right?

*

DAN

(trembling with rage)

What the hell are you talking about?

BAKER ON PHONE

O.K. ONCE MORE. I will be even more clear this time because you are American...

*

I want you to get on the A-113 Autobahn, NORTH. Drive fast and do NOT STOP for 57 minutes. If not...she dies.

*

CLICK. He hangs up.

DAN

(shouts into phone)

Hello? Hello!? DAMMIT!

He almost throws the phone, but just stops himself. It's his only connection to Tracey.

Dan doesn't know what the hell to do, which way is NORTH?.

He circles around again, he sees the sign for 'Wuppertaler' street.

*

Operating more on instinct than intellect he whips the car around the turn and speeds off down that street.

He tries to maintain his calm as his head fills with horrible thoughts. Realizes that the Jaguar must be Bakers car, the one mentioned on TV.

*
*

DAN (CONT'D)
This is your car isn't it?
Come on, you bastard!

*
*

DAN stares at he cell phone-- *Dammit. Ring..*

*

He is looking around for the Autobahn, but of course all the signs are in German and there are so many of them.

DAN (CONT'D)
North, shit, which way is North?

*

65 EXT. A-113 NORTH ON-RAMP

65

A ROAD SIGN reads A-113 NORTH. Thank God.

He turns the corner and instantly has to slow down.

66 INT/EXT. JAGUAR A-113 NORTH ON RAMP

66

There are dozens of cars, stopped, waiting to get through the road block. Many of the drivers have gotten out of their cars, some are honking, like that will help.

Dan stares at the mess for a beat, trying to decide what to do. Then he makes a decision. Screw it.

He WHIPS OVER onto the right side of the road (emergency lane) and punches it.

As he accelerates past the line of cars, the already irritated motorists are getting even more upset as they believe Dan tries to cut in line.

67 EXT. POLICE ROADBLOCK - ON RAMP A-113 BERLIN

67

At the bottom of the on-ramp a German officer, busy chatting up a hot blond motorist, looks up.

He has to JUMP QUICKLY OUT OF THE WAY, hurting himself as Dan shoots by.

POLICE OFFICER #1
(shouting in German)
Donner Wetter, der schwarzen
Jaguar...

Dan barrels the Jaguar around the officer and his Police car and roars onto the Autobahn...

68 INT. JAGUAR X-KR AUTOBAHN-113 NORTH BERLIN 68

Fast, but whereto. This car might have been involved in a robbery. The Police officer has seen him now... *

DAN can't believe what he's doing...Where is he supposed to go? Cars and Trucks falling behind rapidly. *

DAN's dashboard speedometer needle climbs. *

He tries to keep the speeding car under control. Tries to figure out what to do. Tries to figure out how to get his daughter back alive...

69 EXT. A-113 NORTH - BERLIN - 69

Police cars have entered the Autobahn and are accelerating toward Dan. *

70 INT. JAGUAR X-KR - A-113 NORTH BERLIN 70

DAN looks at the police lights flashing in the rear mirror. *

DAN

Great.

BAKER's words 'DON'T STOP' are seared in his brain.

Pulls away from the police car on his tail. Dodging in and out of traffic at a blinding blur.

71 INT. THE RV - BERLIN SUBURBS - GOING SOUTH 71

BAKER drives the stolen RV. On the floor near him: The stainless steel briefcase.

And behind him, in the back is TRACEY-- *gagged, tied up and terrified*...

BAKER dials his cell phone:

BAKER

(in German)

Yes. Is this the NEWS Channel?

About he armored car robbers?

Yes...Yes, I saw that black Jaguar going unbelievable fast. He

entered the A-113 in Kreuzberg.

Yes... Heading North...yes I am very sure...Vielen Dank.

BAKER smiles slightly and hangs up...

72 EXT. NEWS COPTER - ABOVE DEMOLITION SITE - 72

A NEWS COPTER leaves the crime scene... *

73 INT. NEWS COPTER - SAME TIME

73

The helicopter PILOT talks into his radio mic to KINSKI the CAMERAMAN seated behind him, filming the scene...

PILOT
Kinski! The robbers are heading
North on the A-113. Supposedly
driving a black Jaguar.

KINSKI, the cameraman a real 'character', is nonchalant, almost bored. He glances at the pilot.

KINSKI
Jaguar, fast car! (spots a picture
of the car on the live TV channel)
Those guys usually drive shitty
cars, maybe this could turn into
an exciting day.

*
*
*
*
*

74 INT/EXT. JAGUAR X-KR - A-113 BERLIN

74

On the Autobahn, a stressed DAN looks in his rear view mirror.

Behind him more and more POLICE CARS appear. Above and behind him he sees Police and News Helicopters approaching.

*

His reflexes, honed as a pilot, take over. This car could be faster than those Choppers. He passes cars ahead with inches to spare and soon loses the cops behind him.

*
*

Protesting horns of overtaken cars and trucks mix with sirens and the scream of his own car engine.

Suddenly, the Autobahn is empty ahead of him. He sees the reason why, when he shoots PAST an on ramp--

*
*

Six new, faster AUTOBAHN POLICE CARS had blocked the entrance to the freeway and now try to catch up.

*
*

DAN
Shit...

74-A INT/EXT. JAGUAR X-KR A-113 BERLIN

74-A

*

See new scene 74-A on new PAGE 40-A.

*

74 B DAN grabs Tracey's phone, resting in one of those fancy silver cup holders attached to the dash board. It swings around freely, Should he call the cops?

74 B

*
*
*

He carefully drives with one hand and calls the police emergency number with the other.

*

He puts the cell on speaker-phone and puts it back in the cup holder in front of him...

75

INT. POLICE STATION - EMERGENCY DISPATCHER

75

A modern police emergency station. A row of dispatchers all busy answering emergency calls. (We INTERCUT between the two conversations)

*

*

DISPATCHER

(in German)

If this is an emergency please
stay on the---

DAN

Hello, do you speak English?!

DISPATCHER

(in German)

Hallo! Polizei Zentrale hier. Wie
Bitte?....Bitte wiederholen sie...

DAN

Look-- My name is Dan COBURN. I'm
an American. I'm the driver of the
car the police are chasing on the
Autobahn. I need to speak to
someone who speaks English right
now! Hello!?

*

DISPATCHER

Einen moment bitte...

The dispatcher put him on hold: Cheesy Euro elevator muzak.

DAN

(to himself)

Einen moment Bitte ! Shit.

As if DAN weren't pissed off enough...

76

INT. POLICE HELICOPTER - SAME TIME

76

High above-- In the police chopper soaring over the
dramatic high-speed pursuit on the Autobahn--

KARL leans over to him, covering a phone with one hand.

KARL

Sir? There's an American Dan J.
COBURN on the phone who says he's
driving the black Jaguar.

EISENSTAT furrows his brow just a bit as he looks out his
chopper window, at the speck of the racing Jaguar
below...

EISENSTAT

American?

He takes the phone.

77 INT/EXT. JAGUAR X-KR - SAME TIME

77

The euro disco muzak comes to a sudden halt as DAN is connected with EISENSTAT.

(We INTERCUT between the two conversations)

EISENSTAT
(in English)
This is Komissar Eisenstat. To whom am I speaking?

DAN
My name is Dan COBURN, I'm an American. You have to help me.

EISENSTAT
--I would like very much to help you Mr. COBURN, but first I need you to help me. If you pull the car over to the side of the road, climb out and lie face down on the ground and...

*

DAN
...Look, I'm sorry, but I just can't do any of that.

*

EISENSTAT
Then I too am sorry. Because I'm afraid this will end very badly for you.

Just then--Beep--DAN's got another call. "RESTRICTED". But he knows who it is.

DAN
Wait. Hold on--

78 INT. POLICE HELICOPTER - SAME TIME

78

EISENSTAT looks at the phone, then at Karl who is slightly amused.

EISENSTAT
Did he just put me on hold?

79 INT. JAGUAR X-KR - SAME TIME

79

DAN is connected to BAKER.

(We INTERCUT between the two conversations)

DAN
I did what you said. Now let me talk to my daughter.

80

INT/EXT. RV - SAME TIME

80

BAKER

-- No first you need to tell the
police you are me.

DAN

What you son of a bitch! I'm
already driving your car and told
them my name and now...

*
*
*

BAKER looks at the tv coverage on the RV's small
television.

He can see the helicopter shots of DAN in the JAGUAR
racing along the Autobahn...

BAKER

...calm down. Agitation is the
number one cause of accidents.
And the life you save could be
your daughter's.

(Quick beat)

This is what you tell the
police...

DAN'S FACE as he reacts to what Baker is telling him.

After a spike of anger, a wave of calm seems to wash over
his face. Life or death situations are what he does best
and slowly, he's beginning to stamp down his emotions.

He knows now. He's got to ride this out.

81

INT/EXT. POLICE HELICOPTER - SAME TIME

81

These scenes will be INTERCUT.

A pissed off Eisenstat looking at his watch. Finally--

*

DAN ON PHONE

Hello, police? You still there?

EISENSTAT

Yes, Mr. COBURN, I'm here and if
you put me on hold one more time I
personally will shoot you...

DAN ON PHONE

Listen Mr. Kommisar, I killed
six...

Dan almost chokes on the words.

DAN ON PHONE (CONT'D)

... Six men today. And I don't
want to have to kill any more.

EISENSTAT
 (regaining his calm)
 That's very good. I don't want to
 kill you either.

DAN ON PHONE
 Tell your men to stay back and
 this will be over in (looks at his
 watch)...51 minutes.

EISENSTAT
 I'm afraid you'll have to do
 better than that...

DAN ON PHONE
 I need 51 minutes damn it, then
 I'll turn myself in.

CLICK. With that he hangs up. Eisenstat looks at the
 phone, then back at Karl.

EISENSTAT
 Call the emergency dispatcher.
 They should be able to trace his
 number.
 (beat)
 I need to find out who this man
 is.

*

*

82 INT. JAGUAR X-KR A-113 NORTH JUST OUTSIDE BERLIN 82

IN THE DISTANCE DAN sees MORE POLICE CARS coming down
 the ON RAMP AHEAD of him, trying to create a road block
 in front of Dan. News Copter and Police above him. He is
 watched from all sides.

*

*

*

This doesn't look very good. DAN is heading right for
 them. He has to make a decision quick...

*

*

83 EXT. A-113 AUTOBAHN - JUST OUTSIDE BERLIN 83

On pure instinct, DAN slams on the brakes, throwing his
 car into a 180 degree turn, in a smoking cloud of burnt
 rubber...

DAN is barely able to miss the oncoming police cars who
 have to jump on their brakes and steer sideways NOT to
 crash into him...

And by doing so actually block the whole Autobahn...

*Dan is now driving against traffic in the wrong
 direction, passing cars, he had already passed once
 before...*

84 INT. JAGUAR X-KR A-113

84

DAN
 (talking to the
 drivers in the
 oncoming cars)
 Ok..OK...I see you.

*

85 EXT. A-113 AUTOBAHN JUST OUTSIDE BERLIN 85

The shocked oncoming drivers after narrowly missing Dan,
 now see the road in *FRONT OF THEM* completely blocked by
 police cars and have to slam on their brakes...

*...creating even more havoc and making the mess even
 bigger.*

86 INT. POLICE HELICOPTER 86

EISENSTAT watches from high above...

EISENSTAT
 Sheisse...SCHEISSE.

87 INT. RV - SUBURBS RURAL AREA SOUTH OF BERLIN 87

Impressed, BAKER watches the move on the dashboard tv.
 He looks back at Tracey.

BAKER
 Your dad's doing dandy.

88 EXT/INT. A-113 NORTH - JUST OUTSIDE BERLIN 88

DAN can't go any further as he now runs into the oncoming
 police cars that were initially behind him.

DAN jumps on the brakes and the JAG makes a full
 360...coming to a stop ...NOSE TO NOSE, and even
 touching a police car with two very angry Cops inside.

*

They look into each other's eyes...But just for a second.

The other police cars behind them, in their hurry to
 stop, end up blocking that side of the Autobahn as well.

*

*

89 EXT/INT. JAGUAR X-KR A-113 NORTH JUST OUTSIDE BERLIN 89

Completely boxed in, with no other option, and before any
 cop can react, Dan speeds backward--

Straight towards the multi-layered car graveyard...

But just before he reaches it, DAN STEERS HIS CAR
 BACKWARD TOWARD AN OPENING IN THE METAL CENTER DIVIDER...

Travelling at high speed, he climbs with his two right
 wheels backward up the sloped ramp of the metal divider--

*

*

The left two wheels remain on the ground.

*

This is the only way he will be able to pass the enormous traffic jam on this side of the Autobahn.

The PISSED OFF COPS, hit by DAN, believe they can do the same or better and follow DAN, climb the same sloped divider, but THEY ARE GOING FORWARD. Following Dan nose-to-nose. *

Sparks fly everywhere, leaving cops and drivers in surprise and shock as the two cars race past them at a 45 degree angle. The Cop does his very best to push Dan off the track... *

Small road signs placed on top of the divider are mowed down by Dan as if they were made out of paper. *

A larger road sign gets cut, flies over the Jaguar and gets stuck on the Police car's windshield. The Cop panics momentarily as he can't see anything.

Up ahead, invisible to either driver, the center divider now splits in two, one veering to the right side of the median, the other veering to the left.

The COP tries to shake of the road sign, turning his steering wheel left, right, left... *

DAN, his weight close to the ground, passes the intersection and lucky for him stays on the right side track.

The COP is able to shake off the road sign, but by doing so has shifted the position of his car on the railing. He freaks out as his car shifts to the left side at the divider in front of them, making the cop car tilt over to an opposite 45 degree angle at the other side of the meridian... *

The Jaguar and the Cop car are now almost side by side on opposite sides of the Autobahn.

The stunned cops and motorist on the Autobahn can do nothing but watch this spectacle as both cars fly by.

Dan is nearing the end of the giant pile up.

Dan makes a quick turn on his steering wheel and the Jaguar slips/jumps of the track, hard lands on the Autobahn.

His car swirls around another 180 degrees and now in front of him...a clear, unobstructed Autobahn. *

The COPS are not so lucky. Their car slides off the track onto the left side of the Autobahn and rolls head over head into ONCOMING TRAFFIC, creating a massive almost surreal CAR DANCE...of cars trying to avoid each other. *

Dan never saw what happened to them...

90 INT/EXT. POLICE HELICOPTER ABOVE THE DIVIDER 90 *

KARL turns from the helicopter window to EISENSTAT who turns away to a map of Berlin, making marks on it like a football coach calling a play. *

KARL
Did you see that?....Sir? *

Eisenstat gives him a admonishing look, then returns to his map. *

EISENSTAT
Anything from the emergency dispatcher?

KARL
The number was blocked but we're talking to the cellular company now.

EISENSTAT
Get Police Chief Schmidt on the phone. Something's not right about this. *

91 INT. ELLE'S BEDROOM ADLON HOTEL BERLIN 91

On the TV set a scary scene out of "Clockwork Orange". Completely oblivious to the bedlam going on in her boyfriend's life, ELLE angrily packs her bags.

ELLE
(muttering to herself)
I can't believe I wasted two years on him...Asshole.

She's trying to cover her hurt with anger, but it's not really working. *

Just then her cell phone rings. She glares at it for a beat, then sees Tracey's number. That's strange. *

ELLE (CONT'D)
Hello? Tracey? *

92 INT/EXT. JAGUAR X-KR A-113 NORTH JUST OUTSIDE BERLIN 92 *

DAN ON PHONE
Elle. You've got to listen to me-- *

ELLE
(in disbelief)
You used your daughter's phone so I would answer it? That's low Dan, even for you. *

(We INTERCUT between the two conversations.) *

DAN
What? Wait! The hell are you
talking about --

Click. She hangs up and pitches the phone on the bed.

DAN (CONT'D)
Elle? Elle?

He stares at the dead phone in his hand, stunned. He
dials again. It rings and rings, but she won't answer.

DAN (CONT'D)
Dammit, damn it...

Driving for his life, Dan struggles to tap out a text
message on the phone.

INT. ELLE'S HOTEL ROOM

Elle's continues packing her suitcase. Her cell phone
beeps this time: Text message. She stares at it for a
beat then reluctantly picks it up and reads it.

CU: CELL PHONE "TURN ON TV...CAR CHASE"

The TV is still on Clockwork Orange. She looks at the
message again.
Curiosity getting the best of her. She grabs the control
and starts flipping channels...

Quickly finds one with a group of police cars chasing a
black Jaguar, Dan waving out the window...

ELLE
Holy shit.

94 INT. JAGUAR X-KR A-113 NORTH FURTHER FROM BERLIN 94

Tracey's phone rings again. Angrily Dan answers it.

ELLE ON PHONE
Did you steal that car?

DAN ON PHONE
What the hell are you talking
about. No of course not...

ELLE ON PHONE
Where is Tracey?

DAN
Elle just shut up for a second.
Tracey has been kidnapped. I
don't really have time to explain
right now, but I need your help.

(We INTERCUT between the two conversations.)

ELLE

Whatever adolescent stunt you're pulling, it's not gonna work this time.

Dan grips the phone. It takes every ounce of willpower not to throw it out the window.

DAN

Are you listening to me? This is not a stunt, Tracey has been kidnapped! She's gonna DIE unless I do exactly what this damn psychopath wants.

Her face goes pale. *This vacation has just taken a very, dark turn...*

ELLE

....You're serious?

95 EXT/INT. AUTOBAHN A-113 - POLICE HELICOPTER- 95

DAN -- in the Jaguar -- speeds along the Autobahn. *

The Police Helicopter races along right behind and above Dan, while EISENSTAT talks to Police Headquarters. *
*

EISENSTAT

(on phone)

Sir, there is something not right about this.

Karl hands him a piece of paper.

EISENSTAT (CONT'D)

(reading)

His name is Dan J. COBURN, 16 years in the United States Air Force. Fighter Pilot. Bronze Star. A Purple Heart, present day he is a test pilot. *

(beat)

--This guy does not... *

96 INT. POLICE HEADQUARTERS BERLIN CENTRAL 96

The POLICE CHIEF, SCHMIDT, is on the phone staring out the window looking at a spectacular view of the Berlin sky-line.

SCHMIDT

Komissar Eisenstat, my office has been deluged by calls from the Chancellor's office. The Mayor is screaming at me in three different languages. *

(MORE)

SCHMIDT (CONT'D)

This man is destroying my town.
I can't be certain, but I believe
the last time I checked, that was
still illegal.

*
*

EISENSTAT

Yes sir, it still is. And he will
be stopped. All I am asking is
that you give me a bit more time
to talk to him before you send in
the Police SWAT team.

*

SCHMIDT

I'm sorry, Komissar...

He turns around. On the other side of the room a German
"SWAT" Captain dressed in urban camouflage enters the
room.

*
*

Very calm, a total professional.

SCHMIDT (CONT'D)

You will rendezvous with Captain
Dietrich and his team...

*

EISENSTAT

...Dietrich of "SWAT"? Sir they
are not policemen, they are..

*
*

SCHMIDT

...better equipped to deal with
this situation than your men. I
will not watch my city and my
future destroyed on national TV.
And if you value your career you
will agree. You will remain in
command, for now. But if you do
not resolve this situation soon,
Captain Dietrich will take over.

*

Eisenstat stares out the window at Dan's car below him.

*

EISENSTAT

(to no one
particular)
He's sending in Dietrich.

Karl has no idea what Eisenstat is talking about.

EISENSTAT (CONT'D)

It will take them some time to get
here, tell me when they arrive.

Eisenstat claps his hands together.

EISENSTAT (CONT'D)

OK. Let's see if we can get Mr.
COBURN on the phone.

*

97 INT. JAGUAR X-KR A-113 AUTOBAHN NORTH OF BERLIN 97
DAN is still talking to a very concerned ELLE.

DAN
...and IF I stop, this bastard's
gonna kill Tracey. He wants the
cops to think I'm him, so he can
get away. I've got to figure out
where the hell he's going...

98 INT. ELLE'S ROOM ADLON HOTEL 98
ELLE, holding it together, sits on the edge of her bed.. *

ELLE
Why did he ask you to drive North
for 51 minutes ? How far is that
anyway? *

DAN
I don't know. I guess that must
be how long it will take him to...
(pause)
Shit...he must be going the other
way. *

ELLE
What? *

For the first time there's a glimmer of hope in DAN's
eyes... *

DAN
I bet he is going South. He uses
me to distract the police, so he
can... *

His phone beeps. He looks at the number.

DAN (CONT'D)
Elle, that's him. I need you to
get some maps or go online and see
if you can figure out where he
could be going. *

The phone beeps again.

ELLE
You want me to look for escape
routes here in Germany.. South of
Berlin? *

DAN
Exactly...

The phone beeps again.

DAN (CONT'D)
That's him, I've got to go. I'll
call you back.

ELLE
NO wait, WAIT!!

He SWAPS over.

99

INT. POLICE HELICOPTER A-113 NORTH

99 *

EISENSTAT
Mr. COBURN, this is Komissar
Eisenstat again. I think we need
to have a word, you and I.

Dan looks at the phone. How the hell did he get this
number?

DAN
Yeah, well I'm a little busy right
now.

EISENSTAT
I can see that. But where is
Tracey?

Dan is stunned. What? Who is this guy?

*

EISENSTAT (CONT'D)
I know you are using her phone. I
have a teenage daughter myself,
and I think I'd have an easier
time taking away her computer than
her cell-phone.

Dan hesitates. He knows he needs help, but doesn't know
how much he can say.

EISENSTAT (CONT'D)
Has something happened to her?

DAN ON PHONE
You have a daughter?

EISENSTAT
Two. And one son.

DAN
You would do anything to protect
them?

*

EISENSTAT
Sure that's what fathers are
supposed to do, no?

*

DAN nods in agreement as he starts to focus on whatever
is coming up in front of him.

DAN
You're right...I've got to go.

100	INT. JAGUAR X-KR - DAY	100	
	Dan is looking at his GPS to find out where he is going or better where he should be going...South.		*
	His finger tap the touch screen GPS system and maps move across. He has to get off this road...fast. He looks up.		*
101	EXT/INT. A-113 AUTOBAHN NORTH OF BERLIN NEAR OFF RAMP	101	*
	On his left a center divider, so high, no way to get across. He already passed the OFF RAMP. All is left ahead of him is the ON RAMP to his side of the Autobahn.		*
	Without hesitation he throws the Jaguar in a violent 180 degree turn, smoking tires...		*
	Highballs <u>BACK...UP</u> the CROWDED ON RAMP in the wrong direction, startling the approaching cars--		
	Drivers jumping on their brakes, a CHAIN REACTION of CARS BUMPING INTO EACH OTHER, CREATING LOTS OF MINOR DAMAGE for some unhappy German car owners.		
	Exiting the on-ramp, he crosses underneath the Autobahn. Dan races north through a network of surface streets--		*
	At least no police cars in pursuit. For a brief moment Dan can breathe.		*
102	EXT. RURAL AREA SOUTH OF BERLIN	102	*
	On the other side of the city, the hijacked RV takes the back streets at a fast, but still inconspicuous speed.		
103	INT/EXT. RV - RURAL AREA SOUTH OF BERLIN	103	*
	Baker is on the phone. Tracey, tied and gagged in the back of the RV, has wiggled herself to a piece of trim protruding from the dilapidated RV.		
	BAKER ON PHONE		
	Yeah of course it's me. Are you ready to go.		
	(beat, listens)		
	I'll be there in less than 40 minutes.		*
	Tracey finally succeeds in pulling down her gag.		*
	TRACEY		
	Excuse me! Kidnapper?		
	Baker looks back at her, puts his phone away. A slight frown on his face. He shakes his head and looks back at the road.		

BAKER

Be quiet.

TRACEY

No, please. Just...drop me off
somewhere. You can leave me tied
up, no one will know.

*
*

BAKER

Stop talking.

TRACEY glares at him with hatred in her eyes.

TRACEY

Why are you doing this? What the
hell did I do to you?

BAKER makes a hard right, then glances back at her again.

BAKER

(calm)

If I have to stop the car to put
that gag back in, I'm going to cut
out your tongue first. Now stop
talking.

There's true fear in TRACEY's eyes, but she masks it
well. She starts to say something defiant, but thinks
better of it and closes her mouth.

Baker turns back to the road.

BAKER (CONT'D)

Good. Smart girl.

*

Suddenly A police siren.

BAKER looks out the side view mirror and frowns.

*

104 EXT. RV - POLICE CAR ON RURAL STREET

104

*

A SMALL TOWN POLICE CAR approaches. Lights flashing...
It pulls up directly behind them and through its
loudspeaker tells him to pull over.

*
*
*

105 INT/EXT. RV - RURAL STREET SOUTH OF BERLIN

105

BAKER

Give me your hands.

TRACEY doesn't move.

Baker snaps open a switch blade. Her eyes go wide.

BAKER (CONT'D)

(still calm)

Give me your hands.

*

Terrified--- TRACEY moves towards BAKER who quickly cuts
her bonds.

*
*

BAKER (CONT'D)
 Open your legs. Now or I will
 open them for you.

Tears rolling down her face, she does slightly. He puts
 the blade of his knife against her inner thigh. He shows
 her the silenced gun in his coat. She winces, biting her
 lip.

BAKER (CONT'D)
 Be quiet. If you make a sound I
 will shoot that officer in the
 throat. Then I will pull you into
 the back of this truck and I will
 cut your face. I will not enjoy
 it, but it will be your fault. Do
 you understand punk?

TRACEY nods yes. Tears streaming down her face, but she
 refuses to cry. He takes the knife away. Blood streams
 down her leg where he cut her.

BAKER (CONT'D)
 Good. I hope you do.

BAKER takes a handkerchief from his suit and drops it on
 her lap.

BAKER (CONT'D)
 Clean yourself up.

He then pulls the RV over to the side of the road.

106/107 INT/EXT. POLICE HELICOPTER A-113 NORTH 106/107

Karl hangs up his phone and briefs him:

KARL
 I've got confirmation that he's
 been traveling with his daughter.
 Do you think he's done...

EISENSTAT
 I don't know. I don't get that
 feeling.... But I do think she's
 the key to all of this.

107/106 EXT/INT. RURAL STREET - RV AND POLICE CAR STOPPED 107/106

The POLICE OFFICER gets out of his small car and walks
 towards the RV. He notices the Dutch license plate.

Baker puts his GUN under his jacket...Making sure TRACEY
 can see that his finger is on the trigger...

The POLICEMAN a small STOP SIGN in his hand, walks to the
 RV's window.

BAKER
(in English)
Hello, officer. How are you today?

*

108 EXT/INT. RURAL STREET - SOUTH OF BERLIN

108

*

The PATROL OFFICER is talking with BAKER, while staring into the RV, snooping around...looks at Tracey.

*

TRACEY avoids eye contact.

BAKER's one hand is on the hidden gun.

*

PATROL OFFICER
Did you know your left brake light is broken?

*

*

BAKER
No sir, It's a rental. I had no idea.

*

PATROL OFFICER
Well, make sure you tell the rental company to get it fixed.

BAKER smiles.

BAKER
Of course sir.

The PATROL OFFICER nods.

It looks like he's about to go when:

PATROL OFFICER
What's that?

The OFFICER motions to the corner of the *stainless steel* briefcase that has peeked out from under the jacket.

Fear floods TRACEY's eyes she wants to scream, but can't.

*

BAKER keeps his poker face...

--But puts his finger on the hidden gun's trigger...

BAKER
You mean the briefcase?

PATROL OFFICER
Yes, are you hiding it from me?

BAKER smiles again.

TRACEY can feel her heart racing.

BAKER
It's the fifty million Euros the robbers took from the armored car.

The OFFICER stares at BAKER.

BAKER stares at the OFFICER.

Finally, unexpectedly, the OFFICER laughs...

PATROL OFFICER
Yeah if only. You and I could
split it and open a bar or
something in Denmark.

BAKER
(also laughing)
Or Buenos Aires!!!

The police officer smiles at that. He looks one more time
approvingly inside the RV and wants to leave...

BAKER (CONT'D)
...You want to have a look inside
Officer? These RV's are quite
comfortable these days.

POLICE OFFICER
I would love that, never traveled
in one.

Baker gives Tracey a warning glance as he walks toward
the back door. Tracy leans back as far as she can.

The Police officer climbs inside and checks out the
interior.
He is very impressed. Checks out the closets, sits down
on the small bed with a big smile.

BAKER
Here, check this out.

He opens the tiny bathroom/shower room and lets the
Police officer step inside.

Baker keeps a close eye on Tracey. Tracey is worried.
Doesn't trust him. The police officer turns around very
impressed.

POLICE OFFICER
Wunderbar! Unbelievable how much
they can fit in such a small room
and so clean!

But not for long as suddenly Baker grabs his gun and
shoots the police officer dead.

Tracey freaks out when she sees the officer getting
killed. She has never seen a dead person before.
Baker closes the bathroom door.
Horrorified, Tracey stares at some drops of blood on the
floor...

As if nothing has happened, Baker gets back in the driver's seat. Completely ignores Tracey. He starts the car and the small TV turns back on. He looks at it. DAN is not on the Autobahn, but on surface streets.

*
*
*
*

BAKER
Where are you going Dan?

*
*

109 EXT ADLON HOTEL BERLIN 109

Elle her hands full with maps, hurries into the hotel.

*

110 INT. ELLE'S ROOM ADLON HOTEL BERLIN 110

Elle enters her room and spreads the maps and manuals out on the floor.

111 INT/EXT. POLICE HELICOPTER 111

Karl looking out of the side window.

KARL
Sir, I think Mr. Dietrich is here...

112 EXT/INT. SWAT HELICOPTER 112

Dietrich holding a sniper rifle, stands in the SWAT'S open doors. The rest of the team behind him.

*
*
*

113 INT/EXT. POLICE HELICOPTER 113

EISENSTAT
I want to talk to him.

Dietrich and Eisenstat look at each other. Inside the chopper the rest of his team. Karl hands Eisenstat the radio.

*
*

EISENSTAT (CONT'D)
(shouting over noise)
You understand this operation is under my command. No one, absolutely no one does anything without my direct order!

*
*
*

114 INT/EXT. SWAT HELICOPTER 114

A cold cynical expression on Dietrich's face.

*
*

DIETRICH
But of course...

*

EISENSTAT
And them? Do they understand me too?

DIETRICH
Don't worry, Komissar. We won't kill him until you tell us to.
(MORE)

DIETRICH (CONT'D)
 (to himself)
 Or Chief Schmidt relieves you of
 your command.

*
 *

Dietrich waves at him.

EISENSTAT
 Fucking cowboys.

*

115 INT. ELLE'S ROOM ADLON HOTEL

115

Maps spread all over the floor. Phone on her ear...

ELLE
 I don't even know what to look
 for, there are so many damn roads
 on this map, but I found
 something, south of Berlin along
 the A-13 South at NEUHARDENBURG,
 there is a sign that says
 airport...

*

116 INT/EXT. JAGUAR X-KR RURAL STREETS BERLIN NORTH

116

DAN listens to Elle on the phone...

DAN
 ...He's leaving the country.

ELLE
 But it looks like an old military
 airport Dan...

*

DAN
 He'll kill her.

ELLE
 What? You need to call the police.

*

DAN
 They already think I killed 6 men.

*

ELLE
 Then I'll call them...

*

*

Just then Dan's phone rings again...

Call waiting. *Restricted.*

DAN
 --Shit. That's him again. I'll
 call you right back. And Elle?
 Thank you.

*

*

*

Dan quickly 'swaps' to the other call.
 Elle stares at the dead phone and closes her eyes.

*

ELLE
 (to herself)
 I love you too.

117 INT/EXT. RV - RURAL AREA SOUTH OF BERLIN 117 *
 (scenes intercut) *

BAKER ON PHONE
 You're not on the Autobahn. You're
 not following the rules, Dan.

118 INT/EXT. JAGUAR X-KR RURAL STREETS NORTH OF BERLIN 118 *

DAN
 I just changed the rules.

BAKER ON PHONE
 No, you've just killed your
 daughter.

Baker looks at Tracey, starts pulling out his gun

DAN ON PHONE
 But you should know, if she dies
 the police will be waiting for you
 at NEUHARDENBURG Airport when you
 arrive in 30 minutes.

BAKER is actually taken aback...

DAN
 Where they will kill you before
 you have a chance to leave the
 country.

DAN knows he got him... *

DAN (CONT'D)
 So YOU listen to ME, you shithead.
 I'm your only shot.

And with that...DAN -- NOT BAKER-- HANGS UP THE PHONE. *

BAKER's mind shifts into overdrive. That was unexpected.
 At the same time there is sense of respect for Dan.

DAN takes a deep breath. Praying he made the right call.

Tracey's cell rings again. *Restricted*. He answers.

BAKER
 What do you want? *

DAN
 You want to leave the country and
 I want my daughter back. So either
 you tell me how we make that
 happen, or I'm gonna take my
 chances with the police. *

BAKER stares at the phone, deciding, then the TV in the
 RV draws his attention. *

BAKER

Let's see how you handle the next few minutes first. Then we'll talk. If you get caught, I guarantee you she dies and I'll find another way out.

119 INT/EXT JAGUAR X-KR - RURAL STREETS NORTH OF BERLIN 119

DAN doesn't reply.

He doesn't reply because he's looking at a very serious situation in front of him. The same thing Baker just saw. *

A row of Police Cars at the end of the street, moving slowly forward. No way to get past them. *
*

And on the same street coming from behind another group. *
How many Cops do they have here? *

120 EXT. HIGH ANGLE FROM NEWS COPTER 120 *

DAN'S Jaguar makes a quick left turn and enters a network of narrow alleys with seemingly no way out. He looks like a rat in a maze. *
*

121 INT/EXT. RV - RURAL AREA FURTHER SOUTH OF BERLIN 121

In the RV, BAKER watches the Television coverage with curious intensity-- *

As he drives he keeps one eye on TRACEY in the back. *

122 INT/EXT. JAGUAR X-KR MAZE 122 *

DAN'S car shoots through the alley which is full of small workshops, parked cars and trash containers. *
*

DAN looking around as he listens to the psychopath-- *

BAKER talks to DAN...

BAKER

(into phone)

Turn left into the next alley. *

DAN

Don't screw with me? *

BAKER ON PHONE

Turn left into the damn alley. *

DAN spots an alleyway approaching to his left.

BAKER ON PHONE (CONT'D)

Now! Turn now! *

He swerves his car into a narrow path. Tree branches are covering the road and make it impossible to see where he is going.. *
*
*

123 EXT/INT. FROM ABOVE - POLICE HELICOPTER- MAZE 123 *

EISENSTAT watches Dan disappear under the trees. *

124 EXT/INT. JAGUAR X-KR -MAZE- 124 *

DAN's races through the branches. His body tensed in concentration. *

DAN

--Shit this is going nowhere... *

BAKER ON PHONE

There's another road coming up at the end. Right behind the container, you make a right... *

DAN

What the hell are you talking about ... *

All Dan can see is an endless row of brush and branches. He can't see anything. *

125 INT. RV RURAL AREA SOUTH OF BERLIN 125

BAKER watches DAN's progress all from the news helicopter perspective. *

126 EXT/INT. JAGUAR X-KR SUBURBAN STREETS NORTH BERLIN 126

DAN

Container? What container...? *

Suddenly the branches are gone and several CONTAINERS are right in front of Dan. *

DAN (CONT'D)

Shiiitt... *

DAN barely avoids crashing into the Container, slides around and makes a hard right turn. Tires squealing...in the hope that Baker is right. *

And finally sees the road, just like BAKER said...which leads right toward a narrow pedestrian bridge. *

Speeds across the narrow bridge, passes police cars down below and disappears on the other side. *

127 EXT/INT. SUBURBAN STREET - INDUSTRIAL AREA BERLIN 127 *

He enters a new part of town. More traffic. A RED LIGHT! *

He cuts across traffic left into the pedestrian tunnel of the OBERBAUM BRUCKE. *

Races through the pedestrian tunnel and at the end cuts through approaching traffic back onto the right side of the road. *

127A EXT/INT. NEAR EXHIBITION HALL 127A *

Makes another right into an Exhibition Hall area. *

As he speeds forward, Dan notices a couple of Skate *
boarders on his right, using a concrete ramp to jump *
onto a steel railing and disappear DOWN the steps. *

Dan turns a corner... *

DAN *

What the fuc...no way!!! *

At the far end, another row of Police cars already lined *
up, blocking the road. *

Somebody is telling them where to go. He looks at the *
News Chopper and Eisenstat's Chopper. Tries to see the *
man inside. Dan slows down, what to do... *

He starts driving in a circle to give himself some *
time... *

128 INT/EXT. RV RURAL AREA SOUTH OF BERLIN 128

BAKER sees this serious situation unfolding on the TV. *
He looks around at Tracey, smiles. *

BAKER *

Well I'm afraid your luck just ran *
out. *

DAN *

You set me up... *

BAKER ON PHONE *

... I left a couple million in *
your trunk so they'll know for *
sure it was you. *

DAN *

You motherfu...! *

BAKER ON PHONE *

Don't be bitter, Dan, it's nothing *
personal. You can take some *
comfort in the fact you never had *
a chance. *

DAN still driving in circles, can't believe it... *

DAN ON PHONE *

Hey asshole-- *
(beat) *
Look at your TV. This is for you! *

As DAN sticks his arm out the window...way up. *

129 INT. FROM NEWS HELICOPTER VIEW 129

KINSKI holds his camera watching the action from above.
He zooms in towards the Jaguar -- and smiles...

KINSKI
Verdammt scheisse. He's flipping
us off...

130 EXT. HIGH ANGLE LOOKING DOWN AT DAN'S JAGUAR 130

Down below, DAN's got his middle finger up and out for
BAKER.

131 INT. RV - RURAL AREA SOUTH OF BERLIN 131

BAKER watches. He actually smiles.

In the back, TRACEY through her tears, smiles too. *

132 INT/EXT. JAGUAR X-KR NORTH BERLIN EXHIBITION CENTER 132

DAN has to make a decision, his mind clears. He focuses *
on the Police ahead. Stops circling and instead start *
inching forward...almost daring them... *
Police do not know what to do what to expect... *

133 EXT/INT. STREET STEPS LEADING DOWN TO EXHIBITION CENTER 133 *

...when suddenly Dan changes gear and backs up at high *
speed...around the double curve...direction steps. *

Driving backward fast, he passes the skateboard ramp and *
the skaters. As he expected, Police cars are already *
waiting on this side as well. *

He seems blocked in...but DAN does have a plan. He backs *
up till right in front of the police. *
What the hell is he doing, is he giving up? *

Dan guns the Jaguar forward, makes a sharp right turn *
onto the concrete ramp the skate boarders used and *
unbelievably...jumps the Jaguar onto the railing.... *

134 INT. POLICE HELICOPTER 134

EISENSTAT *

Das ist ja Wahnsinn...

EISENSTAT watches in amazement, turns to Karl.

EISENSTAT (CONT'D)

Tell the men on the ground
absolutely NO SHOOTING!!! *

135 EXT. STEPS LEADING DOWN TO NEW EXHIBITION CENTER 135

Top of steps, the JAGUAR LANDS HARD ONTO THE RAILING !!!

136 EXT/INT. STEPS LEADING DOWN TO NEW EXHIBITION CENTER 136

IN AN INCREDIBLE WAY, DAN...OR AN INSANELY DRIVEN FATHER *
 WHOSE DAUGHTER HAS BEEN KIDNAPPED...ACTUALLY STARTS *
 SLIDING DOWN THE RAILING IN THIS FANCY JAGUAR... *
 JUST LIKE A SKATEBOARDER... *

DAN...ON PURE ADRENALINE...ALMOST SMILES... *

137/138 EXT. BOTTOM OF STEPS NEW EXHIBITION CENTER 137/138 *

A SKATEBOARDER GRINDING DOWN THE RAILING LOOKS BACKWARD *
 AND FINDS THE JAGUAR SLIDING DOWN BEHIND HIM AS IF IT IS *
 CHASING HIM... *

THE SKATER QUICKLY JUMPS DOWN while two other skate *
 boarders at the bottom cannot believe what is happening. *
 IF THIS IS NOT THE COOLEST THING, NOTHING IS... *

138/137 EXT/INT. JAGUAR SLIDING DOWN THE RAILING 138/137

HALFWAY DOWN, THERE IS A BEAR STATUE IN THE WAY ALONG THE *
 RAILING. THE JAGUAR HITS IT HARD. THE BEARS HEAD BREAKS *
 OFF COMPLETELY AND CAUSES THE JAGUAR TO MAKE A VIOLENT 90 *
 DEGREE TURN ON THE RAILING...THROWS A STARTLED DAN *
 SIDEWAYS...WHILE THE JAGUAR KEEPS SLIDING DOWN. *

THIS IS THE REAL THING. THE 3/4 BACKWARD FACING JAGUAR *
 REACHES THE END OF THE RAILING SLIDES OFF AND LANDS WITH *
 A HARD THUD...ONTO THE SQUARE BELOW. *
 DESPITE SOME DAMAGE, AMAZINGLY THE CAR IS STILL DRIVING. *
 THE SKATE BOARDERS APPLAUD... *

139 EXT. TOP OF STEPS 139 *

The lead police cars have reached top of the steps...cops *
 jump out...while at the bottom of the steps, DAN STEADIES *
 THE CAR AND ZOOMS OFF...across the large square in front *
 of the Exhibition Entrance..and disappears into a tunnel. *

140 INT. POLICE HELICOPTER 140

EISENSTAT just shakes his head. He looks at Karl.

Even the cops can't believe what just happened.

141 INT. R.V. RURAL AREA SOUTH OF BERLIN 141

Baker has watches the action as well on his TV set. His *
 face unreadable. *

BAKER
 Where'd he learn to fly a car like
 that?

In the back, Tracey her face hardening. *

TRACEY
 In the airforce you dick-head, he
 is a test pilot.
 (MORE)

TRACEY (CONT'D)

(then, defiant)

Where he also learned how to kill
assholes like you.

BAKER

(Smiles, but cold)

That's so sweet.

*

142 SCENE 142 OMITTED

142 *

143 SCENE 143 OMITTED

143

144 SCENE 144 OMITTED

144

145 INT. ELLE'S ROOM ADLON HOTEL BERLIN

145

Elle rushes from the TV set to her ringing phone..

*

ELLE ON PHONE

(out of breath)

Ohmygod! I saw the whole thing on
TV! Are you crazy? Are you hurt?

146 INT/EXT. JAGUAR B-96 SOUTH THROUGH MODERN BERLIN 146

DAN

What?...Of course I'm not hurt.
Listen Elle, This guy's real
smart. He'll keep her as a hostage
till the last minute. The second
he's on that plane he'll kill her.

*

*

*

*

*

ELLE listens intently.

ELLE

Oh NO...is there anything I can
do?.....DAN!!!

*

*

Dan is studying the Jaguar GPS system.

*

DAN ON PHONE

Wait honey... I'm now on the B-96
South East, near Kreuzberg. Look
at your map Elle, how far am I
from that airport you mentioned?

*

*

*

*

She studies the map, using her fingers to measure
distances.

ELLE

I don't know. Looks like you've
moved a little South and a little
East...I just don't know, you have
to get on the A-113 South, which
changes into the A-13 and then...

147 INT/EXT. JAGUAR X-KR B-96 SOUTHERN SECTION OF BERLIN 147

Dan runs through the Jaguar's extensive GPS maps. Spots
something.

DAN
I'm sorry you got dragged into
this. I need you to do one more
thing for me Elle.

ELLE
One more thing...What?

*

148 INT. - ELLE'S ROOM ADLON HOTEL 148

Elle listens to the phone but we can't hear what Dan says. She writes something down but judging by her reaction, though, it can't be good. She takes a deep breath and nods.

ELLE ON PHONE
OK...OK...Right. I see it.
I'll try and will call you as soon
as...

*

149 EXT. JAGUAR X-KR BERLIN CITY STREETS 149

Dan is weaving his way through city streets. We can't hear Elle's part of the conversation as the sound of Helicopters is getting louder and louder.

150 INT/EXT. POLICE HELICOPTER ABOVE JAGUAR 150

Eisenstat is busy looking down at Dan's car, gesturing while talking into his head set.

Karl, listening to his radio, turns to Eisenstat.

KARL
Sir! They are in position.

Eisenstat looks at him and nods.

EISENSTAT
Good. Tell them to be ready.
(beat)
Where is Dietrich?

*

KARL
Just off our flank, sir.

Eisenstat looks through his window at the SWAT . Too close for comfort.

*

151 INT. SWAT ABOVE JAGUAR 151 *

Dietrich brings up his sniper rifle at ready position.

*

152 INT/EXT. POLICE HELICOPTER ABOVE JAGUAR 152

Eisenstat grabs the radio out of Karl's hand.

EISENSTAT
(into radio in
German)
(MORE)

EISENSTAT (CONT'D)

Put the weapons down! I'm still in command here. Deadly force is NOT authorized!

153	INT/EXT. SWAT HELICOPTER ABOVE JAGUAR	153	*
	Eisenstat's voice screeches over the radio. Dietrich looks at his team, then at Eisenstat, gives him a "thumbs up". However not very convincingly.		* *
154	EXT/INT. B-96 ROAD NEAR PARKING GARAGE ENTRANCE	154	*
	Dan's Jaguar comes squealing around the corner. Ahead of him an old railroad bridge intersection.		
	For now nobody behind him...		*
	Just before the bridge the road makes a sharp right turn and around that corner Dan's luck ends instantly.		*
155	EXT/INT. JAGUAR UNDER RAILROAD BRIDGE BERLIN	155	
	DAN's eyes almost bulge as he sees what looks like a POLICE RIOT TANK directly followed by a row of police cars, blocking the road completely.		* *
	THE RIOT TANK'S POWERFUL WATER CANNON IS AIMED STRAIGHT AT THE JAGUAR...		* *
	...DRENCHING THE CAR, OBLITERATING DAN'S VIEW...FORCING THE JAGUAR ALMOST TO A COMPLETE STOP.		* *
	Not being able to see anything, Dan throws his car in reverse, backs up as fast as he can...the Riot tank follows him.		* * *
	Just as Dan, racing backwards, turns the corner, a SECOND POLICE RIOT TANK APPEARS FROM THAT SIDE, SENDING ADDITIONAL BLASTS OF WATER TOWARD THE JAGUAR.		* * *
	DAN is now completely BLOCKED IN AND BLINDED BY THE TSUNAMI HITTING HIM SEEMINGLY FROM ALL SIDES.		*
	Dan tries to control the car but the Jaguar is slipping and sliding like a drunken sailor...		*
	THE JAGUAR IS BLOWN UNDERNEATH THE BRIDGE AND IS OUT OF CONTROL. THE CAR LOOKS LIKE A TOY BOAT IN THE OCEAN. DAN HAS NO IDEA WHAT IS HAPPENING AND WHERE HE IS GOING.		* * *
	Through the downpour, just for a second he spots a large "P" NEON SIGN.		*
	He tries to steer for it and suddenly finds himself breaking through the water curtain, BREAKING THROUGH THE GATED ENTRANCE AND FLYING up a circular ramp.		* * *
	DAN finally realizes where he is going...		

DAN
Oh Shit!!! A parking garage! That
never ends well...

*

156 INT. NEWS HELICOPTER ABOVE GARAGE 156

A big fat smile on KINSKI's face...he has never seen
anything like it. This will make him...famous.

*

*

157 INT. POLICE HELICOPTER ABOVE GARAGE 157

*

KARL can't help but be impressed by DAN's driving.

Eisenstat can't believe what he saw.

EISENSTAT
Eh...we got him cornered

*

*

158 EXT/INT. R.V. RURAL AREA FURTHER SOUTH OF BERLIN 158

*

Baker has his eyes glued between the road and the TV.

Which means he is paying less attention to Tracey in the
back.

She has found another piece of loose trim protruding from
the RV, but this one is metal and sharp and she is using
it to slowly, quietly, cut her bonds, never taking her
eyes off of Baker.

159 EXT/INT. JAGUAR PARKING GARAGE BERLIN 159

Dan barrels up the narrow ramp to the next level...and
the next level...

160 EXT/INT. NEWS HELICOPTER 160

KINSKI tries to find out where DAN's car went...speaking
in his microphone...

KINSKI
To my loyal traffic viewers, who
have stayed with me through this
incredible chase, you can relax
now. This is it. He has absolutely
nowhere to go. This is Kinski,
your flying reporter.

*

*

*

*

161 INT. JAGUAR PARKING GARAGE 161

DAN feels the same. Where the hell is he going ?

*

He speeds the Jaguar up the curving ramp and up and up.

*

162 EXT/INT. ROOF OF PARKING GARAGE 162

DAN'S Jaguar blazes out onto the large rectangular garage
roof, overlooking the City. To one side, rooftops and
railroad tracks, the other side an open field.

*

*

At the end next to the garage, AN APARTMENT CONSTRUCTION SITE.

DAN races the Jaguar across the mostly empty rooftop...but where to go.

THERE ARE THREE TUNNEL ENTRANCES/EXITS AT THE ROOF TOP LEVEL. Dan starts hearing sirens coming from the exit close to him, followed by FLASHING LIGHTS...He races to the second EXIT just when the first police car appears there. He races to the third Exit, the same one he entered the roof from. Almost there two police cars speed onto the roof and block the exit.

He is completely surrounded.

Ahead the apartment construction site. Its rooftop slightly below the garage. Cranes, Cement mixers, construction workers.

His mind racing. Only one decision Dan can make and he does. He punches the gas and shoots like a rocket across the rooftop toward the construction site...

The car CRASHES through the guardrail...

Jumps a 15 feet gap and lands on top of the new apartment roof next door...

163 EXT. ROOF - NEW APARTMENT CONSTRUCTION SITE NEXT DOOR 163

The Jaguar lands in an area cordoned off by yellow warning tape, the suspension jouncing from the impact...workers running away...

DAN

Shiiit!

The Jaguar sideswipes a cement mixer, cement pouring out and comes to a stop right next to an elevator shaft.

164 EXT. ROOF - PARKING GARAGE 164

While next door, the pursuing police cars come to a stop two inches from the rooftop's edge...

Police officers expressions are frozen in dumb astonishment...who is this guy?

165 INT. 3RD FLOOR OF NEW APARTMENT BUILDING 165

Construction workers one floor below the roof top, look up at the roof as scaffolding start to collapse around them and cracks appear in the ceiling..

166 EXT/INT. POLICE HELICOPTER 166

EISENSTAT's helicopter whirls above the work side. Eisenstat is almost happy that Dan made it...

167 EXT. ROOFTOP APT CONSTRUCTION SITE. 167

DAN looks at the startled construction workers. A grin on his face, he made it. Across from him the Police officers slowly getting out of their cars... *

When suddenly...a noise. A terrible, deeply troubling noise... *

DAN looks around, doesn't dare to move. Because of the impact, the freshly poured concrete roof below him, starts to crack. He can feel it...hear it... *

DAN

NO, NO WAY !!! *

And just like that CCCRRRAAAKKK...a section of the roof collapses under the weight of his car and the Jaguar disappears through it. Workers jumping to safety... *

168 EXT. GARAGE ROOFTOP 168 *

The shocked cops see Dan disappear through the hole. *

169 INT. THIRD FLOOR - CONSTRUCTION SITE - CONTINUOUS 169

Startled construction workers one floor down jump to safety as the Jaguar crashes through the ceiling, break through the scaffolding in an avalanche of concrete and plaster... *

DAN

--SSSSSSHHHHHHHHHH--!!!

...and land MOMENTARILY on all four wheels on the third floor... *

170 EXT/INT JAGUAR THIRD FLOOR APT. 170 *

But the impact is too much. The 3rd floor wasn't build for cars dropping in and it caves in as well. The Jaguar with Dan inside, drops down another floor. *

DAN hugs the steering wheel, hanging on for life as a domino effect start taking place. The 3rd floor COLLAPSES as well. The Jaguar continues too fall. There is nothing DAN can do about it. *

DAN

--HHHHHHIIIIIIII--!!!

171 EXT/INT. SECOND FLOOR - CONSTRUCTION SITE 171

The Jaguar bursts through the disintegrating ceiling in an explosion of plaster and wood frame--

Crashing down onto the SECOND FLOOR in mushroom clouds of dust and small debris

DAN
--IIIIIIIIIIITTTT--!!!

...and CONTINUES DOWN...

172 EXT/INT. FIRST FLOOR - CONSTRUCTION SITE 172

THROUGH THE SECOND FLOOR, and with a solid thud CRASH
LANDS.....onto the FIRST FLOOR.

It looks like this First Floor will hold... weird silence
for a second...

DAN carefully looks up, when suddenly with a loud bang,
this floor gives way as well...

173 EXT/INT GROUND FLOOR CONSTRUCTION SITE 173

THE GROUND FLOOR CEILING COLLAPSES AND THE JAGUAR MAKES
ITS FINAL DROP ONTO THE OPEN GROUND FLOOR.

Construction workers are frozen against the wall.

NO MOVEMENT. Finally DAN stirs...

With a bruised face a completely dazed Dan looks up...
one giant hole all the way to the very top...some large
chunks of concrete dangling down...could fall any minute.

*He isn't dead, but he WILL BE, if he does not get the
hell out of there. He starts the car...*

*

Then:

COMPUTERIZED VOICE OF CAR
"It's time to take your automobile
in for maintenance"

DAN looks at the dashboard speaker.

DAN
No kidding...
I just might keep this car.

DAN skids across debris out of the building, out of the
construction site and into the street. Next door police
cars are blocking the on ramps.

Hitting the gas, he speeds away...leaving stunned workers
behind.

174 INT. NEWS HELICOPTER 174

Kinski's eyes are glued to the little video screen, while
controlling his camera...excitement in his voice.

KINSKI
Well Sorry, Meine Damen und
Herren...You can't quite relax
yet...it's not yet over.

*
*

175 INT. POLICE HELICOPTER ABOVE GARAGE 175

EISENSTAT has seen a lot in his career, but this...

Karl's cell phone rings. He looks down and winces

KARL

Sir...It's Police chief Schmidt. *

Eisenstat sighs, knowing what comes next.

176 EXT/INT. RV - BROKEN DOWN MILITARY LIVING QUARTERS 176 *

BAKER shakes his head. *

He can't believe that DAN is still in the game. *

As the RV approaches an old uninhabited industrial section, left over from the Russian occupation...

He looks up at the rear view mirror to check on Tracey just in time to see she has moved herself toward the rear door and is trying to kick it open. *

He grimaces and SLAMS the breaks. *

The shift of inertia sends Tracey sprawling toward the front of the car and slams into the back of Baker's seat. *

The RV comes to a abrupt stop which causes the back door to swing open... *

Baker turns and reaches into the back to grab her. Tracey bites his hand and hindered by his safety belt, Baker momentarily has to let her go. Tracey quickly scrambles to her feet, and runs out through the back door. *

Baker seems almost charmed by Tracey. He hurries out of the vehicle, starts to follow her out, then realizes the type of neighborhood he is in. Some vagrants across the street. He quickly closes the back door, grabs the metal case and hides it under one of the seats. He slams the door shut, presses the car key and locks all doors. *

He sees Tracey disappearing down a deserted street--

BAKER

Definitely her father's daughter.

He hurries after her.

177 EXT. A DESOLATE STREET - 177

TRACEY runs for dear life but she couldn't have picked a worse neighborhood for her escape. *

No one has lived here for years. The "Busy Berlin" is very far away indeed... *

TRACEY

Help!!

Screaming will not help, it will tell Baker where she is. *
She picks up speed, dodging through mounds of garbage-

Sensing an opportunity, TRACEY ducks into a broken door *
in the side of one of the empty complexes.

178 EXT/INT. JAGUAR - A BRAND NEW SECTION OF BERLIN 178

Dan controls his breathing, not wanting to lose his edge.
He dials his cell phone...

179 INT. R.V. OLD MILITARY LIVING QUARTERS 179

Baker's cell phone sits on the passenger seat, ringing *
but there is no one there to answer apart from the *
Vagrants who look interestingly at the RV. *

180 EXT/INT. JAGUAR - BRAND NEW SECTION OF BERLIN 180

Dan lets it ring a few more times then hangs up. Shit. *

181 INT. DERELICT BUILDING 181

It's dark. The only light comes through shattered
windows...

She moves quickly through the creepy apartments, not *
knowing where to go. Through one of the broken windows, *
she spots a silhouetted person outside.

She hurries toward the window and starts to climb out. *

She's almost halfway out...She stifles an almost *
irresistible urge to scream for help, knowing that will
give her position away to Baker--

She's out past her waist, gets one leg through- *

TRACEY *blinks in fear*. Total, horrible fear as we see *
that BAKER's hand is on her leg, pulling her back... *

She SCREAMS FOR HELP for all it's worth as she's dragged *
back inside. The "Silhouette" looks up, looks around, no *
one but him. He doesn't move. *

With everything she has, she KICKS Baker in the face. He *
releases her and she falls into the yard below. The *
"Silhouette" hasn't moved, like froze n in time.

A grinning Baker wipes the blood from his face.

182 EXT. STREET DERELICT MILITARY LIVING QUARTERS 182 *

Tracy sprints toward the silhouette as fast as she can. *
It is a vagrant and he has been collecting metal with his *
metal detector. *

TRACEY

Please you have to help me.

The vagrant (scared as much as she is) doesn't understand a word she says. In response he lifts his bowl containing some metal parts and coins.

*
*

VAGRANT

Bitte...

TRACEY

I'm sorry about this..

Desperate, Tracey grabs ALL his coins, looks around the deserted streets. She can make out a pay phone at the end of the block and hauls ass toward it. It doesn't look in great shape. She drops all the coins in the phone and dials as fast as she can...

*
*
*
*

TRACEY (CONT'D)

Please, please work...

183 INT. JAGUAR - GOING SOUTH THROUGH BERLIN

183

*

The cell rings and Dan looks at the number. He doesn't recognize it. He answers.

DAN

Yes...?

*

184 EXT. PAY PHONE - OLD MILITARY LIVING QUARTERS

184

TRACEY

Dan!

*

DAN

Tracy! Oh my God, are you okay?

*

A large hand rips the old phone out of Tracey's hands. Tracey turns and Baker is standing there. He grabs her by the throat. Baker lifts the receiver.

*
*

BAKER

(Into phone)

So father, so daughter. She is a feisty one. That makes her even more attractive.

DAN

You son of a bitch.

Baker rips the phone off the wall. He starts to drag her away as she gasps.

*

185 OMITTED

185

186 EXT/INT. POLICE HELICOPTER

186

The Police helicopter speeds over suburban streets of Berlin, closely followed by Dietrich's SWAT . EISENSTAT talks to Schmidt. *

EISENSTAT

(on phone)

Sir, the hotel said he's traveling with his daughter. His *daughter*. A surveillance tape confirms witnesses who put him near his hotel when the robbery was--

187 INT. POLICE HEADQUARTERS BERLIN CENTER

187

POLICE CHIEF SCHMIDT now wearing his dress uniform, is walking down a hallway talking into his cell.

SCHMIDT

Dammit Eisenstat, I saw what happened! I'm accepting an award in ten minutes for having the lowest rate of traffic fatalities in Germany. So I don't care if this American is travelling with George Bush, I want him taken out now!

188 INT. POLICE HELICOPTER

188

*

EISENSTAT

Sir, there is no way this man robbed that armored car! Something has happened to his daughter! I just know it. If we take him out, we have no way to know what happened to her! *

SCHMIDT

I appreciate your concern, Komissar Eisenstat, but I cannot let this go on. I have no other choice. *

*

*

*

*

EISENSTAT stares at the phone, then looks back out the window.

At the same time, the SWAT helicopter moves up and even with him. He can see Dietrich standing in the open doorway, putting his phone back in his pocket. Totally ignoring Eisenstat. *

*

*

*

Eisenstat looks down below at Dan, now on the B-96 Autobahn, going South East, wondering who this guy is. *

*

*

189 EXT. - JAGUAR - B-96 AUTOBAHN SE 189

At the same time DAN in the Jaguar looks up to the chopper as if he knows Eisenstat is looking at him. *

189A INT. POLICE HELICOPTER 189A

Eisenstat senses Dan looking at him. *

EISENSTAT
(to Pilot)
Get me as close as you can get.

190 INT/EXT. RV RURAL AREA FURTHER SOUTH OF BERLIN 190

Baker and Tracey are back in the RV, driving along. His face gives no indication of what just has happened. *

His phone rings. He looks at it and smiles. Answers it. *

BAKER
I see you're back on the Autobahn.
That's good.

DAN ON PHONE
I want to talk to my daughter.

Baker shakes his head.

BAKER
That's no longer possible. She
was a...very strong girl.

CLICK. The line goes dead.

191 INT.- JAGUAR- B-96 SE OF BERLIN 191

Dan closes his eyes, trying to control his rage.

His phone BEEPS AGAIN, A MESSAGE. He looks down. MESSAGE RECEIVED.

It is a digital photo of Tracey, all tied up, lying in the back of the RV. A muscular arm wearing a watch with three time zones is in the foreground. *

192 INT.- JAGUAR- B-96 SE OF BERLIN 192

Dan's heart sinks to the floor. He dials Bakers phone.

DAN
(controlled fury)
What did you do to her? *

193 EXT/INT. R.V. - RURAL AREA FURTHER SOUTH OF BERLIN 193

Baker glances behind him.

BAKER

As long as you're holding up your
end of the bargain, I'm holding up
mine. Although it has not been
easy. She is quite a fighter, that
little vixen.

DAN ON PHONE

(suddenly furious)

You son of a bitch..

*

Click, phone goes dead again..

Dan is about to smash Tracey's phone, when it suddenly
rings...

194 EXT/INT. LINCOLN TOWNCAR A-113 SOUTH

194

Elle is speeding down the road in her rental car...a
Lincoln.

ELLE ON PHONE

I'm almost there.

(We INTERCUT between the two conversations)

195 INT. JAGUAR B-96 SOUTH OF BERLIN

195

DAN

Elle, I talked to her...

ELLE ON PHONE

You talked to Tracey?!?

*

DAN

Well... I talked to her earlier...
and then she tried to get away...

*

ELLE ON PHONE

Of course she tried to get away.
She's your daughter.

Despite the situation, the tiniest of smiles.

DAN

But then I lost her and now I...

ELLE

I am getting real close Dan.
You're still sure about this?

DAN remembers his plan

DAN

It's the only chance we have.

He looks at the GPS in the Jaguar to see where he is.

DAN (CONT'D)

I'll be there in two minutes.
And Elle? I lo...

--Out of nowhere...a ground shaking noise. DAN's car starts to rattle. The windshield wipers are almost blown off the car. *What-- the-- hell--?* *

And then DAN sees it...The fury of ROTOR BLADES--

Eisenstat's police helicopter lowers down right beside him. *

Their eyes meet...

And Eisenstat gestures at Dan. Like any other traffic cop making a stop. The universal sign for "pull over."

DAN (CONT'D)

Pull over? You got to be kidding? *

196 INT/EXT. POLICE HELICOPTER

196 *

EISENSTAT

Come on COBURN...r *

Eisenstat glances behind him. The military chopper following close behind. *

EISENSTAT (CONT'D)

I want to help you... *

He then shouts orders at the pilot. The Chopper pulls diagonally forward, dropping down right in front of Dan. Hovering 5-6 feet off the ground, moving at high speed.

The SWAT grabs this chance to get closer to Dan. *

197 INT/EXT. JAGUAR B-96 SOUTH OF BERLIN

197

DAN looks around, in his side and rear mirrors he spots the SWAT sneaking up. *

Along the road WARNING SIGNS that read: TUNNEL AHEAD,
ROAD NARROWS 4KM. *

Dan is figuring his odds... He calmly settles into his seat. Looks at Eisenstat in the Chopper in front of him. Their eyes lock for a second. No emotion, almost relaxed, serene. He looks at the speedometer of the JAG, how much faster it can go...knows that Choppers have a limited speed...he makes up his mind *

DAN

Here we go.

And with that, he floors the gas pedal...

AND FIRES HIS CAR LIKE A GUIDED MISSILE, RIGHT AT THE CHOPPER, RIGHT AT THE SKIDS.

The Police Chopper Pilot has only a split second to react and pulls up hard, just barely getting clear as the Jaguar SHOOTs UNDERNEATH the skids and away from them.

*

198 INT/EXT. POLICE HELICOPTER 198

The Pilot's sudden move throws Eisenstat and Karl. The Jaguar speeds away. As a result the Police helicopter is now between Dan and the SWAT .

*

EISENSTAT
(Yells at pilot)
Keep up with them, GO...GO!!!

199 EXT/INT. SWAT HELICOPTER 199

*

From inside the cockpit we see the police chopper drop down right in front of them.

DIETRICH
(yelling at his
pilot)
*Scheisse, Schnell, get ahead of
them...*

200 INT/EXT. JAGUAR B-96 SOUTH OF BERLIN 200

DAN's foot presses so hard on the gas that he feels like he may push a hole through the floor.

190--

210--

DAN knows that the slightest thing can cause his car to go completely out of control and he will die instantly.

220--

230--

This is his world. This is what he does, what he likes. The Jaguar literally shakes at it zooms down the Autobahn...

201 INT/EXT. POLICE HELICOPTER 201

The Helicopter, struggles to keep up. It too shakes, not used to this kind of insane speed. Karl looks worried.

KARL
What's he doing?

EISENSTAT
Doing what he probably did every day as a Test Pilot. Pushing the limit...

Eisenstat sees the SWAT moving forward and alongside and is about to pass them. *

EISENSTAT (CONT'D)
 (yells to pilot) *
 Don't you dare let them get *
 ahead...

The Pilot looks worried as he looks at his controls... *

KARL doesn't dare to move, all he wants is to get out... *

202 INT/EXT. JAGUAR B-96/A-13 CONNECTION. 202 *

The Jaguar is roaring. Engine pushing, making other cars appear like they are standing still. *

The B-96 INTERSECTS for a short distance with the A-13 *

The Police Copter and SWAT follow him closely. SWAT is trying to get in between the Police Chopper and the Jaguar. The Police Chopper is at it's limits... *

Dan now going 240-- 250--- speedometer into the red... *

Nowhere further for the speedometer to go, and yet the car keeps going faster--

The Jaguar starts to vibrate some more. DAN holds the wheel steady, but the engine and the aluminum chassis are being pushed beyond their limit... *

Another TUNNEL AHEAD SIGN... One KM ahead... ROAD NARROWS FROM 3 LANES INTO 1 LANE. *

Dietrich aims, but at this speed he never gets a clear shot at the Jaguar. *

203 INT/EXT. POLICE HELICOPTER 203

Alarms go off. Temperature and oil gauges are way in the red. *

HELICOPTER PILOT
 We've got to slow down! She is overheating!!

EISENSTAT
 No, stay with him!

204 INT/EXT. JAGUAR B96/A13 CONNECTION SOUTH OF BERLIN 204

In his side mirrors, the two Choppers right on his tail, back to back. The SWAT is trying to pass but the Police Chopper doesn't let it happen. DAN notices the Police Chopper is in trouble. Smoke is coming from its engine. *

DAN can't slow down. He has to get rid of them both. The tunnel is now within reach. More signs of the ROAD NARROWING INTO ONE LANE, ONCOMING TRAFFIC INSIDE TUNNEL. *

205 INT/EXT. POLICE HELICOPTER 205

The Pilot is sweating it. *

More alarms go off. The Helicopter is in big trouble... *

HELICOPTER PILOT

I have to set her down! *

Karl is turning green...Eisenstat looks worried *

The Pilot pulls way back on the speed and CHOPPER veers to the side. *

The Jaguar ROCKETS away while at the same time the SWAT moves up right behind Dan... *

206 INT/EXT. POLICE HELICOPTER 206

The Police Helicopter spins away. The Pilot tries hard to keep her under control. Suddenly the Chopper start to violently rotate around its axis. Smoke coming from the main engine... *

MEADOWS AND FARM BUILDINGS DOWN BELOW GET BIGGER AND BIGGER REAL FAST... *

The Pilot is slowing her way down, but the Chopper is out of control. *

HELICOPTER PILOT

SCHEISSE...WE GOT TO GET OUT... *

Karl's eyes grow in size, Eisenstat tightens his belt. *

207 INT. JAGUAR B-96/A-13 CONNECTION TUNNEL ENTRANCE 207

Seconds away from the tunnel entrance, Dan finally lets out a breath and starts to let off the gas--

--unaware that the SWAT has pulled up right above and slightly behind him... *

Dietrich aims his rifle...fires! *

208 EXT. TUNNEL ENTRANCE 208

--Just as the Jaguar PLUNGES into the tunnel, the bullets hit above the tunnel entrance, misses the car. *

209 INT. SWAT HELICOPTER 209 *

The SWAT has to make a radical maneuver to avoid crashing into the top of the tunnel while further back... *

210 EXT/INT. POLICE HELICOPTER 210

...THE POLICE CHOPPER IS ABOUT TO HIT THE GROUND. *

The helicopter moves very erratic and the smoke coming from the engine has dramatically increased.

*

HELICOPTER PILOT
GET READY? JUMP...JUMP..NOW!!!!

*

...all get the hell out of the Chopper and jump...

Eisenstat, Karl and the Pilot jump and hit the ground hard, rolling out of the way--

*

BEHIND THEM, THE POLICE CHOPPER HITS THE GROUND, ROTOR BLADES GET SHATTERED...

A GROUP OF NEARBY COWS LOOK UP, AS A PART OF THE ROTOR BLADE slices by them.

*

ONE NERVOUS COW CAN'T HOLD HER BLADDER AND LETS IT GO.

THE MAIN CHOPPER BODY MAKES A HALF ROLL AND LANDS RIGHT SIDE UP...IN FRONT OF THE ENTRANCE DOOR OF THE FARMHOUSE.

A FARMER'S WIFE opens the door, stunned and in shock at what has been delivered to their front door...

*

211 EXT/INT. NEWS HELICOPTER

211

The News Choppers with Kinski's Chopper in the lead, now appear above the Farm House.

*

KINSKI
(in shock)
This is just like a
movie...Remember that scene in...

*

212 EXT. FARMHOUSE NEAR HELICOPTER CRASH SITE -

212

Banged up, shocked and covered in dust...Eisenstat, Karl and the Pilot find themselves covered in mud and dust. They are all OKAY...

Karl has to throw up...

*

KARL
Safer than a car, sir?

EISENSTAT
Don't tell my wife about this, OK?

*

Then he sees....the NEWS COPTER above them.

Eisenstat crawls up and starts aggressively waving with his arms.

213 EXT/INT. NEWS HELICOPTER

213

KINSKI pulls his eye away from the monitor in front of him, to Eisenstat down below.

*

*

KINSKI
He is waving at us!

Down below EISENSTAT gestures wildly...

NEWS COPTER PILOT
I think he wants us to pick him
up!

214 INT. B-96/A-13 LONG CONNECTION TUNNEL 214 *

(NOTE: THE B-96 AND THE A-13 HAVE CONVERGED 1KM BEFORE
THE TUNNEL ENTRANCE !!!)

ELLE has pulled over to the side inside the tunnel and
stands nervously waiting next to her rental car. *

She HEARS the ROAR of the Jaguar engine winding down.
She smiles as she sees the Jaguar appear.

DAN slows to a halt across from her, quickly gets out and
runs to her...out of breath, his adrenaline way up there. *

DAN
Hey.

She throws her arms around him and kisses him. Hard.

ELLE
(nervous)
Hey.

He looks at the Lincoln compact and can't help but grin.

ELLE (CONT'D)
It's the best car they rent. It
has six air-bags, cruise control,
power breaks and... *

As Dan climbs into the Lincoln

DAN
Wow..It's great honey but... I got
to go. Drive carefully, OK? None
of that cowboy stuff. *

She doesn't know if she want to laugh or cry...

215 EXT/INT. RV - DAY FAR SOUTH OF BERLIN 215

Staring at the television in the stolen RV, BAKER furrows
his brow, waiting for the Jaguar to reappear.

216 INT. B-96/ A-13 CONNECTION TUNNEL 216

They both hear the approaching police sirens.

DAN
I got to go Elle, I really do... *

ELLE

Dan... I don't know what's going to happen...

DAN

Yes you do. I'm gonna find this sucker and I'm gonna get Tracey back.

*

She smiles thinly, she wants to believe him.

*

Elle runs across and climbs into the Jaguar as Dan takes off.

ELLE

(screaming)

And Dan? I...

He looks back at her and smiles.

DAN

(screaming too)

I KNOW...Later, later...

*

And DAN's driving off in Elle's Lincoln...SAME DIRECTION HE CAME FROM, BUT NOW ON THE A-13 SOUTH

*

ELLE takes off in the opposite direction, continuing Dan's chase GOING NORTH.

*

217 EXT/INT. LINCOLN A-13 SOUTH- CONTINUOUS 217

A troubled DAN watches as an armada of police cars surge PAST HIM, INTO THE TUNNEL. The road ahead is free of cop cars....

*

*

*

218 EXT/INT. JAGUAR B-96/A-13 NORTH 218

ELLE's face is etched with nervous tension as she hears the thundering sound of police sirens echoing through the tunnel.

She looks in her rear view mirror, there they are.

*

A frightening sight...

*

What Elle does not see yet, is the SWAT helicopter, HOVERING JUST ABOVE THE TUNNEL EXIT. Soldiers hanging outside, their rifles ready.

*

*

219 EXT/INT. KINSKI'S NEWS HELICOPTER 219

The News Chopper races toward the same tunnel exit, now with two more passengers. Kinski is ready to film the Jaguar exiting the tunnel. Eisenstat spots the SWAT hovering, waiting for the KILL.

*

*

*

EISENSTAT
Come on, come on, did you get him?
Those idiots are going to kill
him.

*
*

KARL
It's ringing, sir.

They reach the tunnel exit, just as the Jaguar appears.
Kinski is not ready for the much slower speed of the
Jaguar and pans right past her, missing her completely
and quickly has to pan back to the car...

*
*
*

KINSKI
Shit...Eh..Sorry...and we're
back...

220 EXT/INT. RURAL HIGHWAY APPROACHING NEUHARDENBURG 220

A tense Baker watches as the Jaguar emerges from the
tunnel. He visibly relaxes and now the RV speeds up...

*
*

221 EXT/INT. LINCOLN A-13 SOUTH 221

Free of the cops, Dan drives as fast as possible to catch
up with BAKER and his daughter.

His cell rings and he answers without even looking.

DAN
OK. You win. Its been 60
minutes...

*

EISENSTAT
(over phone)
...you need to stop your damn car
right now.

*

DAN
Well, why didn't you just ask.

EISENSTAT
If you don't stop the car right
now COBURN, our snipers have been
authorized to shoot you dead.

DAN
What the hell are you talking
about?

EISENSTAT
What don't you understand? They
are going to blow you and your
pretty Jaguar to smithereens.

Dan's face drains of color.

DAN
WHAT??? I'm not in that car!
Someone else is driving it.

*

EISENSTAT
 (doesn't believe DAN)
 Yeah sure...someone else is
 driving the Jaguar? Well who
 might that be...?

*
 *
 *

222 INT. JAGUAR B-96/A13 NORTH 222

A terrified Elle has slowed down to about 20 Miles an hour. Therefore the armada of police cars catches up with her rather fast and are right on her tail...

*
 *
 *

She is oblivious to the SWAT chopper which hopped over her from behind and is now about to drop down right in front of her...

*
 *
 *

223/224 INT. NEWS HELICOPTER 223/224

Eisenstat still talking to Dan on the phone.

*

DAN ON PHONE
 (frantic)
 ...I switched cars in the tunnel!!
 Call them off, Dammit! Call them
 off, it's not me!!

*
 *
 *
 *
 *

EISENSTAT
 (starting to realize)
 Oh, Shit shit shit...
 (to Karl)
 Get me their pilot, NOW!

*
 *
 *
 *
 *

224/223 INT. SWAT HELICOPTER 224/223

The SWAT starts turning sideways to give Dietrich a better shot. Dietrich finally sees his chance.

*
 *
 *

225 EXT./INT. LINCOLN A-13 SOUTH 225

Dan trying frantically to get Elle on the phone.

*

DAN
 Come on Elle, answer the phone.

226 INT. JAGUAR B-96/A-13 NORTH 226

Elle's cell phone rings non stop. She looks around for it.

*
 *

227 INT. SWAT HELICOPTER - SAME TIME 227

As Dietrich lines up for the shot, his pilot gets a message on his radio..

*

HELICOPTER PILOT
 (to Dietrich)
 It's Eisenstat. It's the wrong
 car...

Dietrich is not letting this one go.

DIETRICH
Too much noise, can't hear you.

228 EXT/INT. JAGUAR B-96/A-13 NORTH 228

Elle finally finds her phone, answers it.

DAN ON PHONE
Elle! You have to stop the car and
get out, right now! They are going
to shoot you!

ELLE
They're going to shoot ME? What
do you mean?

229 INT. SWAT HELICOPTER 229

Dietrich finally finds his target and starts to squeeze
the trigger, but something makes him hesitate. He
squints a little.

DIETRICH
Sheisse, es ist eine Frau. Ist ja
egal. (It's a woman. Well doesn't
really matter.)

230 EXT/INT. JAGUAR B-96/A-13 NORTH 230

Elle in complete shock.

DAN
(near hysterics)
STOP THE DAMN CAR!!!

It finally sinks in...

ELLE
OH MY GOD!

Elle SLAMS on the brakes.

KABOOM!!!!!!

Just as a huge caliber hole erupts in the radiator of the
car.

231 INT. SWAT HELICOPTER 231

Dietrich can't believe he missed his chance again...

232 INT/EXT. NEWS COPTER 232

The Jaguar is stopped and so are all the police cars
right behind Elle. He grabs Karl's radio.

EISENSTAT
(to police officers)
Cover her, cover her.

233	EXT/INT. SWAT HELICOPTER	233	*
	Dietrich lines up on her again. He lifts his rifle.		
233A	OMITTED	233A	*
234	INT. JAGUAR X-KR	234	*
	Elle completely freaked out, sees the police officers with their guns running up to her, surrounding her...		* *
235	EXT JAGUAR B-96/ A-13 NORTH	235	*
	They find a shaking Elle, holding her hands above her head, inside the car...		* *
	They completely surround the Jaguar and obscure Dietrich's view.		* *
236	INT. SWAT HELICOPTER	236	*
	Dietrich lowers his rifle in amazement. What the hell just happened?		
237	INT. NEWS COPTER	237	
	Eisenstat, his adrenaline rushing, grabs his phone again.		*
	EISENSTAT She's OK. She's safe. Now listen Coburn, I believe you didn't rob the armored car and I also think this has something to do with your daughter, so what the hell is going on?		* *
	Dan doesn't know if he can tell him...		*
	EISENSTAT (CONT'D) ...I told you Dan, I have children and being a father is hard. You obviously love your daughter very much. So please let me help you.		* *
238	EXT. NEUHARDENBURG PRIVATE AIRFIELD	238	
	BAKER drives the RV onto the old Russian airfield..		
	A large old hangar and some small camouflaged bunkers along the taxi way. No Planes visible except... a Private Jet at the end of the field that BAKER is heading to.		* *
239	EXT/INT. NEWS COPTER	239	
	From up above in Kinski's News Chopper, EISENSTAT, spots DAN's Lincoln on the Autobahn...		*

EISENSTAT

*

That's him..

240 EXT/INT LINCOLN A-13 SOUTH DIRECTION NEUHARDENBURG 240

Takes the Lincoln up to a speed you would get arrested
for on American freeways.

*
*

DAN

(still on phone)

*

He should be at the airfield by
now.

EISENSTAT

I can be there in 5 minutes...

DAN

Great, I'm going with you.

*

EISENSTAT

Absolutely not. You've done
enough damage for one day--

DAN

(quiet, intense)

She's...MY DAUGHTER. Pick me
up...Please...You got to...You
said you understand...

*

*

Eisenstat sighs. He does understand. He looks at his
watch.

EISENSTAT

It will take too long to land and
pick you up, we will lose too much
time.

*
*

DAN

No it won't. Just come up to me.

Eisenstat can't believe he's even contemplating this.

241 EXT. NEUHARDENBURG AIRFIELD

241

BAKER has parked the RV right next to the Private Jet.

The Jet's PILOT FRANCOIS is waiting for him.

BAKER pulls TRACEY-- her hands still bound behind her
back-- out of the RV...

TRACEY looks at him...

TRACEY

OK. So you're here. Now you let
me go, OK? That was the deal.
You promised.

Baker doesn't look very happy.

BAKER
(not meaning any of
it)

I wish I could. You seem like a
sweet girl and I'm truly sorry you
got caught in the middle of this.

She fights back as he starts to drag her with him toward
the plane.

TRACEY
You're just a Damn LIAR!

Baker glances back at her, very matter of fact.

BAKER
No. I'm a killer and a thief.
We're not generally known for our
moral values or niceties.

*
*

242 EXT/INT. LINCOLN - NEWS COPTER A-13 SOUTH 242

We travel along-side the Lincoln. Looking through the
car's side window. Nobody seems to be driving the car.
All we see is a pair of legs dangling through the
sunroof. The camera tilts up and we see Dan climbing from
the Lincoln roof onto the skids of the News Chopper...

*
*
*
*

243 SCENE 243 OMITTED 243

*

244 SCENE 244 OMITTED 244

245 SCENE 245 OMITTED 245

246 INT/EXT. NEWS COPTER 246

From inside the Chopper we see Eisenstat help pull DAN
into the News Chopper. Barely inside a grateful Dan
looks up at Eisenstat who grins back at him and then
suddenly throws a punch, almost knocking Dan back out.

*
*
*
*

EISENSTAT
Sorry Coburn, but I had to do
this. I'm Kommisar Eisenstat, now
let's go get your daughter.

*
*
*
*

247 EXT. A-13 SOUTH 247

The Lincoln slows down along the autobahn...near an
overpass.
When it finally comes to a stop against a phone box, it
sets off the drivers airbag. A group of grungy hitchhikers
who were resting there, can't believe their luck.

*
*
*
*
*

HITCHHIKER 1
(in German)
It is a gift. I tell you it's a
gift for all of us.
(bowing toward passing cars)
Thank you, thank you...

*

The other hitchhikers climb inside the car.

*

HITCHHIKER 2

(in German)

WOW, we are movie stars now, they
always drive Lincolns...

*

*

*

248 EXT. NEUHARDENBURG AIRFIELD

248

*

The Private Jet starts to taxi toward the runway...

BAKER in the cockpit right next to the pilot.

TRACEY right behind him. The tears have dried. The fear
has not...

249 INT. NEWS COPTER

249

Dan has climbed into the Co-Pilot's seat. The News Copter
is flying as fast as it can, but not fast enough for Dan.

*

*

DAN

(to the pilot)

You have to fly faster!

PILOT

WHAT???...

*

DAN

Let me take the controls!

PILOT

Absolutely NOT!

*

Eisenstat stares at him for a beat, then nods.

EISENSTAT

(to the pilot)

It's okay.

The pissed off Pilot lets Dan take the controls.

*

KINSKI

(to Eisenstat)

He crashes this BABY, Bush pays
for it.

250 EXT/INT RUNWAY PRIVATE JET TAKING OFF

250

The PLANE reaches the beginning of the runway. The
engines roar and the jet jumps forward.

The stainless steel briefcase, right next to Baker.

*WHEN SUDDEN IN THE DISTANCE BAKER AND HIS PILOT SEE A
HELICOPTER FLYING DIAGONALLY ACROSS THE FIELD.....
RIGHT TOWARD THEM.*

*

*

BAKER stares at it for a beat, then a hint of a smile...

*

BAKER
It's him...it's COBURN.
Come on...take off.

*

The JET is now picking up speed down the runway...

251 INT/EXT. NEWS COPTER

251

EISENSTAT, KARL, KINSKI AND THE PILOT watch in horror as DAN drops the Chopper down, almost touching the grass. It's heading straight for the Jet. Dan looks at the passengers in the back for a brief moment...

*
*
*
*

What little color was left on Karl's face is now gone.

*

Kinski is still trying to film the chase...

*

Eisenstat looks tense. Why in hell did he let Dan fly.

*

DAN
Tighten your seat belts.

*

252 EXT/INT. PRIVATE JET ON RUNWAY TAKING OFF

252

Tracey sees the Chopper with hope and fear in her eyes.

*

Baker, almost in awe, watches as DAN keeps coming right at them.

*
*

PRIVATE JET PILOT
Merde! What the hell is he doing?

BAKER
HE IS GOING TO RAM US.

The frightened pilot is not going to let that happen and quickly pulls his plane up...

*
*

The Jet's nose wheel is lifting off the ground.

*

The NEWS COPTER COMING IN FAST...Timing it just perfectly...SECONDS AWAY FROM A DEADLY COLLISION....DAN PUTS ON THE BRAKES SWERVES VERY HARD RIGHT 90 DEGREES, TO AVOID A DIRECT IMPACT...

*
*
*

...BUT THE CHOPPER'S TAIL ROTOR BLADE JUST NICKS THE PRIVATE JET, CUTS THROUGH THE COCKPIT WINDOW... WIND AND DEBRIS BLOW INTO THE COCKPIT.

*
*
*

FRANCOIS THE PILOT, TRIES TO KEEP THE JET UNDER CONTROL AND CUTS THE POWER...

*
*

...THE PRIVATE JET'S NOSE WHEEL COMES DOWN AND HITS THE GROUND AT TOO HIGH OF A SPEED. SMOKE AND SPARKS ENGULF THE TIRE...

*
*

...DAN HAS BEEN ABLE TO STOP THE LEARJET FROM TAKING OFF, BUT THE ROTOR'S IMPACT HAS THROWN THE NEWS COPTER INTO A VIOLENT SPIN.

*
*

BUT FLYING IS WHAT DAN KNOWS WELL. HE KEEPS THE CHOPPER
UNDER CONTROL AND MAKES AN EMERGENCY LANDING. HITS THE
GROUND HARD. NO FIRES, NO EXPLOSION!

*
*
*

THE ONLY DAMAGE IS TO KINSKI'S NOSE CAMERA MOUNT...

*

252A EXT. AIRPORT END OF RUNWAY

252A

*

THE PRIVATE JET...NOSE TIRE BURNED UP...STILL SMOKING,
HAS COME TO A STOP AT THE VERY END OF THE RUNWAY.

*
*

For a moment quiet. Dead quiet.

253 INT/EXT. NEWS COPTER

253

Every one dazed and stunned, but no one hurt. Karl is
about to throw up. Kinski's life just fell apart when he
sees his broken camera...and Eisenstat is NOT HAPPY!!!

*
*
*

Dan quickly releases his seat belt, climbs out. He
checks Eisenstat.

*

DAN
How do you feel?

EISENSTAT
How do I feel?.

But before he can say how he feels, Dan is gone.

*

254 EXT. END OF RUNWAY

254

BAKER -- gun to TRACEY's head --moves quickly from the
runway--

Looking for somewhere-- anywhere-- to escape to.

DAN (O.S.)
Tracey....

BAKER turns and sees Dan, running towards him. His hands
raised high in the air.

DAN (CONT'D)
It's over. Let her go.

BAKER smiles.

BAKER
Just like that?

DAN
What other choice do you have?

As Baker talks, he turns slowly around, keeping Tracey
close to his body, his gun to her head.

BAKER
Well you are at an airport and you
are a pilot...

DAN

So what?

*

BAKER

You'll find another plane and fly
us out of here. When we're out of
the country I'll drop you both
off and we can go our separate
ways.

*

*

(beat)

Perhaps I'll even give you a cut
of the money, for your trouble.

TRACEY

Don't believe him Dan! He's a
liar!

BAKER

She's right. I am. But I believe
that You are out of choices.

*

An old ambulance and fire truck are racing toward them.
Dan's mind races. Searching for other options.

*

*

In the distance he spots a large hangar, with old planes
inside.

*

*

DAN

My daughter stays here and I'll
fly you out of here.

*

*

BAKER stares at DAN...Almost smiles.

*

He stops the Ambulance...

*

BAKER

Let's go find a plane.

*

255 EXT. NEUHARDENBURG AIRFIELD

255

A ruined Kinski picks up the pieces of his broken camera.
Karl is discreetly throwing up behind the Helicopter and
Eisenstat still sits in the News Chopper.
He looks around, confused, unable to move. He watches the
ambulance race toward the hangar in a cloud of dust.

*

*

*

*

*

256 INT/EXT. NEUHARDENBURG AIRFIELD - AIRPLANE HANGAR

256

Inside the hangar a couple of small planes, a old
commercial cargo plane with engines missing, and what
looks like a 15 year old RUSSIAN MIG JET TRAINER.
Mechanics are testing the jet's engine, a loud whine...

*

*

*

*

Dan gets out of the ambulance. Looks around, slim
pickings. BAKER still holding on to Tracey

*

*

BAKER

(to DAN, re: planes)
Which one?

*

Dan looks at Baker as if he is crazy, as if there is a multiple choice. Baker looks where Dan is looking...

BAKER (CONT'D)
...the fighter plane?

DAN
It will get you out of here real fast. ..
(beat)
And it only seats two.

Tracey tries to loosen Bakers tight hold on her.

DAN (CONT'D)
If you even touch her, this plane will stay on the ground and so will you.

Baker looks at him, then cocks his head to one side.

BAKER
I may be a liar, but I'm not stupid.

HE LETS TRACEY GO.

She THROWS her arms around Dan, as he HUGS HER TIGHT.

TRACEY
He's going to kill you Daddy.
Please don't do it.

DAN
That's the first time you've called me Daddy.

Tracey is surprised herself. Dan gives Tracey another kiss. Police sirens are getting louder.

BAKER
We got to go, enough of that.

DAN
Come on Tracey, run...

DAN doesn't give Baker a chance to change his mind and directs him to the Mig Jet Trainer where the two Russian mechanics are still working. Without hesitation Dan climbs the ladder to the cockpit...

DAN (CONT'D)
Sorry, but I need to test this plane right now...

Surprised mechanics don't understand English and start arguing with each other in Russian...

257 EXT. NEUHARDENBURG AIRFIELD NEWS COPTER CRASH SITE - 257
 Eisenstat spots Tracey running from the hangar, towards him. *
 *
 In the very distance the first Police cars have entered the Airfield. *
 *

258 INT/EXT. HANGAR RUSSIAN JET 258 *
 Baker just settles in the back when DAN pushes the throttle forward. The noise level increases dramatically and the MIG shoots out of the Hangar, while the Canopy closes... *
 *
 *

259 EXT/INT. NEUHARDENBURG AIRFIELD 259 *
 KINSKI rushes to get his video camera to work. He will not miss this opportunity. Tracey runs up to Eisenstat while an ambulance is approaching the News Chopper. *
 *
 *

260A/259 EXT. RUNWAY 260A/259 *
 DAN TAXIES TOWARD THE RUNWAY AT A FAST CLIP... *
 POLICE CARS ARE RACING TOWARD THE RUNWAY. SOME OFFICERS HANG OUT THEIR WINDOW AND FIRE AT THE PLANE, BUT ARE CLEARLY TOO FAR AWAY. *
 *
 *

260A/259 INT/EXT. RUSSIAN MIG JET 260A/259 *
 Dan looks at a slightly worried BAKER sitting behind him... *
 *
 He turns a switch...the old afterburner fires up and in a swirl of fire and loud engine noise DAN takes off and CLIMBS UP INTO THE SKY. *
 *

260B/260 EXT RUNWAY NEAR CHOPPER 260B/260 *
 A bruised EISENSTAT watches the Russian jet roar into the sky as medics take care of Tracey. *
 *
 An excited Kinski got his video camera to work and is filming the Jet's take off. *

261 EXT/INT. RUSSIAN MIG JET 261

BAKER
 You are very resourceful. You would have made an excellent criminal.

DAN
 But you still would have killed me, right?

Dan checks his safety harness, makes sure it is tight as he climbs higher and higher. *

BAKER
Well, what can I say. I have
trust issues.

As Dan zooms the plane through the magic hour sky, Baker
sighs.

BAKER (CONT'D)
We could have made a good team.

DAN can't believe what he hears.

DAN
WE COULD HAVE MADE A GOOD TEAM???
You threatened my daughter,
wouldn't think twice about killing
her and now you talk about team
mates. You are such a dumb ass
arrogant son of a bitch.

DAN MAKES A SHARP TURN, AND FLIPS THE JET UPSIDE DOWN.
IT TAKES BAKER BY COMPLETE SURPRISE...

*

DAN (CONT'D)
You are such an egocentric prick.
All you can do is think about
yourself, how smart you are, how
great you are, but not for much
longer...

And with that, he flicks a switch...

THE SWITCH OF THE CO-PILOT'S EJECT SYSTEM
THE CANOPY SHOOTS OFF AND A SPLIT SECOND LATER
DAN EJECTS BAKER...DOWNWARD.

*

*

NO TIME TO EVEN REACT.

BAKER IS CATAPULTED OUT OF THE JET UPSIDE DOWN

How humiliating.

262 EXT. SKY - OUTSIDE OF JET

262

A helpless Baker. Falling through the air. For once not
knowing what to do.

*

*

HIS EYES GO WIDE AS HE SEES WHAT IS COMING UP BELOW HIM.

*

A NEWLY ARRIVED NEWS HELICOPTER RIGHT BELOW HIM.
HE FALLS STRAIGHT TOWARD THE BLADES AND INTO THE BLADES.
TURNING THE CLEAR COCKPIT WINDOW "BLOOD RED" FOR A
SECOND.

*

*

*

*

263 EXT. NEWS COPTER CRASH SITE

263

An apoplectic KINSKI films as REMAINS OF Baker PLUMMETS
from the sky.

*

264

EXT. RUNWAY

264

Some of the cops aim their guns at whatever is left of
Baker...

*
*

EISENSTAT
(to his team)
I don't think that is necessary.

Kinski continues to record all the way down. Until the
pieces finally SMACKS into the earth.

*
*

After a long, stunned, moment KINSKI ads:

KINSKI
(to himself)
Wow, this got to be the end...

*

265

EXT. PRIVATE AIRFIELD - A SHORT TIME LATER - DUSK

265

The sun is setting. The airport is swamped with police
cars, ambulances etc.--

*

Amongst the chaos, DAN holds his daughter TRACEY tight.

Karl walks over to an exhausted EISENSTAT and hands him a
cup of coffee. He has an open cell phone in his other
hand.

EISENSTAT
Thank you.

KARL
Sir, I have Police Chief Schmidt
on the phone.

*

EISENSTAT stares at KARL. He smiles.

EISENSTAT
Tell him I'll call back. First
I'm going to call my wife and
daughter
(beat)
...You did good today.

*
*
*
*

KARL
Thank you Sir. Sir do you even
know my name?

*
*

EISENSTAT
You are Karl Wallraf, graduated
from Police Academy two months
ago. You will be 26 next month
and your father is...

*
*
*
*
*

KARL
(a big smile)
Thank you very much Sir.

*
*
*

EISENSTAT smiles and walks across the tarmac towards DAN and TRACEY. DAN holds his daughter tight.

The two men stare at each other long and hard...

EISENSTAT
Like I said, I have three children
myself. I hopefully would have
done the same for any of them.

*

DAN
(nods)
Thank you.

EISENSTAT nods smiles and turns away as he dials his cell phone.

A Police Car arrives and Elle jumps out of it. Eisenstat glances at her, a smile. He gets back on his phone.

EISENSTAT
(into phone)
Yes, honey. I'm OK. Everything
worked out. Is Anneke the birthday
girl there...

Elle runs toward Dan and Tracey. Almost tackles him as she kisses him. Then she turns to Tracey, hugging her as well.

ELLE
(to Tracey)
Are you OK? Did he hurt you?

TRACEY
No, I'm fine. Dad saved me.

Elle looks at Dan.

ELLE
I know. He told me he would.

Dan puts his arms around them both and hugs them tight.

Kinski has put his Video Camera on a makeshift tripod and is 'live' on camera reporting...

*

*

DAN
So, who wants to see some more of
BERLIN?

*

*

THE END

*