

XXX

Written by

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Third Draft

FADE IN:

1 EXT. PRAGUE - NIGHT 1

On a hill above the city is an old CATHEDRAL. The night is spooky, with harsh shadows playing across the cobblestones and medieval walls.

A NERVOUS YOUNG HACKER makes his way down an alley.

There is a DOOR at the end of the alley. MUSIC can be faintly heard from inside.

2 EXT. ROOFTOP - NIGHT 2

High above the street an INTRUDER DRESSED ALL IN BLACK spies from the roof. He's watching with NIGHT VISION GOGGLES.

He pulls out a CROSSBOW and FIRES.

A BOLT flies, trailing CABLE.

THUNK! It sticks into the alley wall below.

3 EXT. THE ALLEY - NIGHT 3

As he passes by the ominous Cathedral, the Hacker spins, sure he's heard something.

But there's nothing there. He continues on.

Then the Intruder comes sliding down the ZIP-LINE from above.

WHAM! He kicks the Hacker into the wall, knocking him out.

The Intruder pulls off his mask, revealing the chiseled features of a dashing BRITISH SECRET AGENT. His name is

4 STERLING. 4

STERLING

I hate to drop in unexpectedly.

Sterling searches the Hacker and pulls a SMALL BLACK CASE from his coat. Inside the case is a DATA CHIP. Sterling tucks it away.

Sterling unzips his black jumpsuit, revealing a crisp TUXEDO underneath. He pulls out CAR KEYS. In a quick insert we see the "ASTON-MARTIN" LOGO.

As he strolls back out the alley, he HEARS something and flattens against the wall.

A BLACKED OUT SUV screeches to a stop, blocking his exit.

The SUV's HEADLIGHTS illuminate the slumped Hacker.

BAD GUYS get out to investigate, pulling out weapons.

Cornered, Sterling heads deeper into the alley, staying in the shadows. He gets to that DOOR the Hacker was heading towards.

As he PICKS THE LOCK Sterling can hear MUSIC from inside. He smooths his hair and prepares to "blend in" with the crowd.

5

INT. CONCERT HALL - NIGHT

5

Sterling comes through the door and his face falls. He's stepped into a loud METAL CONCERT.

We see a GO-GO DANCER in LATEX. Onstage is RAMMSTEIN, a bizarre German industrial-metal band.

The tattooed YOUNG CROWD slam dances and swings glo-stix over their heads. Some wear rubber BRAIN SKULLCAPS outfitted with fiber optic lights. It's a sea of SPIKED HAIR and BONDAGE OUTFITS.

Sterling squares his jaw and starts pushing through the crowd. With his tuxedo he sticks out like a penguin in a chicken coop.

ON THE BALCONY ABOVE THE CROWD stands a wild haired young GANGSTER with PIERCED BROWS. With him is a STREET-TOUGH GIRL with multi-colored hair. They look like a post-Apocalyptic Bonnie & Clyde. They are YORGI and PETRA.

Yorgi checks his watch. His delivery is late. Then his CELL PHONE rings. He's getting the news from outside.

He looks down, spots Sterling amidst the moshing crowd. With that look, that tux, there's no mistaking what he is.

They make EYE CONTACT and Sterling gives a little nod.

Yorgi calmly issues orders into his phone.

Immediately VIKTOR starts moving in Sterling's direction.

Viktor is huge, with a MOHAWK and a six-inch GOATEE.

Sterling sees him advancing and makes for the exit, pushing through the freaky crowd.

6 EXT. CONCERT HALL - NIGHT 6

Sterling's ASTON-MARTIN VANTAGE screeches away from the curb.

7 INT. ASTON-MARTIN - MOVING - NIGHT 7

Sterling is at the wheel of his spy car. He plugs the DATA CHIP into the dash and punches buttons. A computer screen says "DATA DOWNLOADING".

He sees a BLACKED-OUT SUV racing up behind him.

He accelerates and hits a SWITCH.

ARMORED PLATING slides up over the rear window.

8 EXT. COBBLESTONE STREET - NIGHT 8

The SUV is right behind him. Viktor rolls down the passenger window, readies his PISTOL.

The rear bumper of the spy car opens. SMOKE BOMBS drop out.

They explode in MASSIVE CLOUDS, obscuring the narrow, street.

Sterling skids around a corner.

The blinded bad guys drive straight into a STOREFRONT. Glass and merchandise flies as the SUV gets stuck.

The Aston-Martin rounds another corner and slides to a stop.

Blocking the road ahead are two more SUV's.

A MOTORCYCLE slides to a stop in front of them. The rider is ANDERS, a leather clad biker who looks half Viking.

Anders pulls out a SILENCED SUB-MACHINE GUN and starts BLASTING.

BULLETS SLAM into the Aston-Martin, cracking the bullet-proof glass, shattering headlights, and BLOWING OUT THE FRONT TIRES!

Sterling jams it into reverse and backs around the corner on the RIMS.

9 INT. ASTON-MARTIN - IDLING - NIGHT 9

Sterling notices an ERROR MESSAGE now flashing on his computer screen: "TRANSMISSION ERROR: - DATA PARTIALLY SENT".

Sterling looks around desperately. Somehow he's got to get this data out of here.

Straight ahead is the RIVER. Chugging up the river: a PARTY BARGE.

PARTYGOERS in formal attire dance to an orchestra. A SWIMMING POOL is in the middle of the deck for a perfect water landing.

STERLING

Time for a slow boat to China.

He hits a BUTTON.

10 EXT. COBBLESTONE STREET - NIGHT

10

The rear license plate folds down, revealing a ROCKET ENGINE.

Flames spew as he jams down the accelerator.

Sterling is pushed back into his seat by the G-forces.

SPARKS fly from the rims as he skips across the pavement at ever increasing speed.

Anders FIRES with his gun, but Sterling is getting away!

But then KIRILL steps around the corner. He's academic looking, a CHAIN SMOKING intellectual with COKE-BOTTLE GLASSES. He's also a highly proficient and cold-blooded SNIPER.

Kirill puts his lit cigarette behind his ear and unslings a SURFACE-TO-AIR MISSILE LAUNCHER from his shoulder.

The Aston-Martin reaches the riverbank and goes AIRBORNE. It ROCKETS through the air towards the party barge.

We see the car REFLECTED in Kirill's glasses as he AIMS.

On a little SCREEN we see the missile launcher HOME IN on the HEAT SOURCE of the jet engine.

The missile locks-in and FIRES...

HEATSEEKER P.O.V. - we see a GREEN CAR with all its hot spots GLOWING RED. Camera ROARS towards the flying car.

11 INT. ASTON-MARTIN - FLYING - NIGHT

11

Sterling sees the missile streaking at him.

STERLING
Oh bloody hell!

12 EXT. THE RIVER - NIGHT 12

WHOOMPH! The Aston-Martin EXPLODES in mid-air.

Partygoers shriek as the AXLE and FLAMING RIMS rain down on the deck.

Kirill takes the cigarette from his ear, PUFFS IT.

Finally, Sterling's flaming BOW TIE flutters down and lands on a LEAPING SALMON ICE-SCULPTURE above a tantalizing SEAFOOD BUFFET.

CUT TO:

13 EXT. WASHINGTON D.C. 13

A STRAFING SHOT over the city. We make a sudden left turn and SPEED OUT OF TOWN.

We shoot over to the BLUE RIDGE MOUNTAINS of VIRGINIA. In the middle of NOWHERE we dive towards a COMPLEX OF BLACK BUILDINGS.

14 INT. UNDERGROUND HEADQUARTERS - HALLWAY - NIGHT 14

Inside it's modern, cold and high tech. An elevator COUNTS DOWN to a deep basement level.

The doors open and a TALL MAN man with a PROSTHETIC LEG strides down the empty hall. AGENT GIBBONS is African-American, a battle-scarred WARRIOR. Even with a limp he looks sturdy, confident, deadly.

At the end of the hall is a METAL DOOR.

15 INT. ULTIMATE INFORMATION ROOM - NIGHT 15

Gibbons walks into the INFORMATION ROOM of the NATIONAL SECURITY AGENCY (NSA). There are WORLD MAPS, SATELLITE IMAGES on COMPUTER SCREENS, TECHIES monitoring everything.

If a nuclear war broke out, you could run the country from down here.

Gibbons takes an elevator up.

16 INT. SAM TANNICK'S OFFICE - NIGHT 16

The office is expensive yet devoid of personality, reflecting the shadowy nature of it's owner.

One wall is GLASS, looking down on the information room. SAM TANNICK, grizzled NSA chief, looks down at the activity below.

SAM TANNICK

Come.

Gibbons enters, stands by the desk.

GIBBONS

Evening, Sam.

Sam remains in shadow.

SAM TANNICK

What do you have?

GIBBONS

Not a whole helluva lot. His final transmission was mangled. About something or someone called "Ahab". Whatever it is, it cost him his life.

SAM TANNICK

He was the best there was. That makes three agents lost.

GIBBONS

They're ruthless and they have a lot of firepower. It's only a matter of time before they figure out how to deploy Silent Night. Then we're gonna have a catastrophe on our hands.

SAM TANNICK

Silent Night in the hands of a bunch of impertinent cowboys

GIBBONS

We're gonna have to step in, Sam. Those CIA boys couldn't find a clown in a field of cactus. Let me take care of it.

SAM TANNICK

How will you fix it?

GIBBONS

I'll go in with a team. But first I'm going to need some intel.

(MORE)

GIBBONS (CONT'D)
I'll have to put someone inside,
someone new, someone they won't see
coming. One of their own.

SAM TANNICK
So you'll dredge the bottom again.
You've done that before. The
results were... uneven.

GIBBONS
You wanna find out about rats, ask
a rat. I've had my people put
together a talent pool. I
downloaded it to your desktop.

Gibbons snaps on the giant FLATSCREEN on Sam's desk. He
starts cycling through PHOTO AFTER PHOTO of TOUGH LOOKING
MEN.

GIBBONS (CONT'D)
The usual prospects. Convicts,
contract killers, murde...

SAM TANNICK
The scum of the Earth.

GIBBONS
But programmable. And expendable.

SAM TANNICK
I've seen enough. Turn it off.

Gibbons clicks off the screen.

SAM TANNICK (CONT'D)
They're degenerates. There's not a
man in there that would give a damn
if the Chinese took over.

GIBBONS
That's exactly why we need them.

Sam sighs, stares out at the information room.

SAM TANNICK
Get these "scum", Mr. Gibbons,
bring them in. Test them. Train
them. Find your man.

CUT TO:

The huge ARCO TOWER rises up towards a moonlit sky.

We see ACCOMPLICE #1 (TRAVIS PASTRANA) sneak up and take position behind a FOUNTAIN.

ACCOMPLICE #2 (CAREY HART) sneaks across a roof and takes position overlooking the fountain position of #1.

ACCOMPLICE #3 (DAVE MIRRA) takes up position in the second story window of a FLOPHOUSE HOTEL down the street.

A MESSENGER (BOB BURNQUIST) skates up to the front of the skyscraper with a PACKAGE. He gets the attention of the SECURITY GUARD inside. The Security Guard unlocks the door and lets him in.

Just then a VAN pulls up and ACCOMPLICES #4 (SHAUN PALMER) and #5 (MAT HOFFMAN) hop out. They open up the back and a BICYCLE is rolled out of the back by a MAN IN A HOODED JACKET.

Jacket Man rolls the bike to the skyscraper and enters the lobby.

18 INT. SKYSCRAPER LOBBY - NIGHT 18

The Security Guard is checking his computer.

SECURITY GUARD
Crump... I'm sorry, no one by that name.

K The Guard glances up as Jacket Man gets into an ELEVATOR.

SECURITY GUARD (CONT'D)
Hey! You can't go up there!

The Security Guard rushes to intercept him. The Messenger kicks his skateboard out, TRIPPING UP the Security Guard.

The Messenger hauls ass out the door. The Security Guard pulls out his WALKIE-TALKIE.

SECURITY GUARD (CONT'D)
We've got an intruder in the express elevator!

19 INT. ELEVATOR - NIGHT 19

The button for "91 - ROOF ACCESS" is lit up. Jacket Man waits patiently.

20 INT. 91ST FLOOR - NIGHT 20

This fancy office is empty for the night. The STAIRWELL DOOR opens and a PLATOON of SECURITY GUARDS rushes in.

They take Up position in front of the elevator doors armed with BILLY CLUBS and TASERS.

DING! The elevator arrives and the door swings open. But there's NOBODY INSIDE.

One Guard steps forward and suddenly a bicycle SWINGS DOWN from the ceiling, TAGGING HIM IN THE FACE. He falls back, TASERING another Guard.

Jacket Man drops down onto his bike and pedals through the chaos before the Guards know what hit them. There's a CURVY PIECE OF ART in the room, some kind of modern art statue.

Jacket Man rides up the artwork like a ramp and does a TABLETOP AERIAL over a DIVIDER. He hits the ground pedalling, the Guards hot after him.

Jacket Man enters a HUGE OPEN ROOM with a FIELD OF CUBICLES in the middle. He bunny hops onto a desk and SLIDES TO A STOP. He tosses back his hood and we get a good look at him for the first time.

He is XANDER CAGE. He's got a shaved head, bizarre TATTOOS all over his body and multiple PIERCINGS. He's lean and heavily cut, even dangerous looking.

The Guards charge at him and he HOPS up onto the top of the CUBICLE WALL. This thing is maybe FOUR INCHES WIDE and FIVE FEET TALL.

He pedals across the top of the cubicle wall, the Guards scrambling after him.

Xander bunny hops over one guy's head onto the next set of cubicles and pedals hard. The Guards fall all over themselves trying to catch him.

At the other end Xander catches air and lands on a CONFERENCE TABLE. He does a WHEELIE across it's length with Guards closing in.

Xander springs up and does a TAIL WHIP, knocking them back with his rear wheel. He lands and pedals to the stairwell untouched.

21

EXT. THE ROOF - NIGHT

21

Xander bursts out of the stairwell to the top of the TALLEST BUILDING IN DOWNTOWN LA. He climbs on a RAISED PLATFORM.

From here he can drop down onto another level that is strewn with SATELLITE DISHES and MICROWAVE RELAYS.

Guards rush onto the roof and try to corral him.

Xander tears off his jacket, revealing a BACKPACK on his back and VIDEO CAMERA on his chest. He pulls out a ROAD FLARE and SPARKS IT. We see there are SOAKED RAGS tied to his SPOKES.

He LIGHTS THEM with the flare. Then he TOSSES THE FLARE off the building.

22 EXT. STREET LEVEL - NIGHT 22

The Accomplices see the flare drop. #'s 1, 2 & 3 pull CAMERAS OUT and start filming.

23 EXT. THE ROOF - NIGHT 23

Xander races around the roof like a trapped animal. He evades Security Guards, picking up speed.

With Guards right behind, he drops off the TOP PLATFORM and lands on a massive SATELLITE DISH.

Using the dish as a ramp, Xander LAUNCHES himself OFF THE TOP OF THE BUILDING. We're talking 90 some stories here.

He spins through the air, his bike on fire. He's doing end over end backflips. One... Two... Three... Four...

He's looping through space on his bike, a crazy man on a flaming bike against a backdrop of sleek skyscrapers and night lights.

The stunt is covered by the various Accomplices and Xander's own chest camera, in SUPER 8 and DIGITAL VIDEO, from four different angles.

Xander ditches the bike, kicking it away from him and plummets towards the ground.

At the last moment he throws out a "bucket" and his PARACHUTE OPENS.

24 EXT. STREET LEVEL - NIGHT 24

The bicycle comes flying down and SMASHES into the pavement.

It bounces a full TWO STORIES back up before coming to rest.

Xander glides down and makes his landing. Accomplices #4 and #5 rush out to help him gather up his chute and jump in the van. SIRENS APPROACH as the van makes it's escape.

As COP CARS screech up to the skyscraper, one of them RUNS OVER the smoking wreckage of the bike.

SLAM TO:

TITLE SEQUENCE - HARDCORE MUSIC plays as we see a flowing TAPESTRY OF FLORID TATTOOS. SILHOUETTED against this backdrop we see the OUTLINES of NUDE WOMEN riding BMX BIKES in a HALF- PIPE, BLADING ever obstacles, SKY SURFING and doing street SKATE TRICKS. It's a collision of outlandish imagery that tells you one thing: This ain't your daddy's spy movie.

DISSOLVE TO:

25 EXT. CITY STREETS - NIGHT 25

Xander, now on a MOTORCYCLE, zips through traffic. He's smiling, leaning it way over on the turns. He's got another BACKPACK on his back.

26 EXT. LOFT DISTRICT - DOWNTOWN - NIGHT 26

Xander drives his motorcycle into the garage of his building.

27 INT. XANDER'S LOFT APARTMENT - NIGHT 27

A FREIGHT ELEVATOR rises up, bringing Xander and his motorcycle into the loft.

There are EXTREME SPORTS ACTION POSTERS on the walls, MOTORCYCLE PARTS and BARBELLS on the floor, and everywhere there's EXTREME SPORTS EQUIPMENT of every description.

XANDER

Sky, you there? Start packin' cause we are out of here!

There's a NEATLY FOLDED FLAG hanging in a slightly crooked FRAME on the wall. Xander straightens it as he goes by.

He hears her in the sectioned off "bedroom" and heads back there.

XANDER (CONT'D)

Did I promise you a fat vacation or what? Get ready to get down in paradise.

He comes into the bedroom to find SKY, his long-suffering girlfriend. She's a wannabe artist type. She's got SUITCASES and BOXES scattered around and she's PACKING.

XANDER (CONT'D)

Hey, you don't need all this just to go on vacation. Unless this ain't for going on vacation...

SKY

I'm through, Xander.

XANDER

I can see that. Why?

SKY

You run around with maniacs jumping motorcycles in the desert, you break bones crashing wave runners and snowboarding off cliffs, all with no health insurance... It's insane, I can't take it anymore.

XANDER

I'm having fun, what's the problem?

SKY

You have all this talent, and you waste it. You won't take a single endorsement deal. Meanwhile those other guys have their own video games! But no, you've got too much "integrity" for that.

XANDER

I don't wanna go mersh, you know that. But hey, if this is about money...

He opens up the backpack, revealing WADS OF CASH.

XANDER (CONT'D)

I got an advance on the next bootleg. Let's get out of here, just you and me. We'll chill out in Bora Bora for a couple months.

She sorts through the money.

SKY

French Polynesia? This wouldn't last us a week in a cheap hotel. Do you know how expensive it is down there?

XANDER

Alright, so I'll get more.

SKY

It's not about the money, X! You never plan for anything. I can't live like that anymore, I need some stability.

XANDER

Well if you're bailing, I guess I'd better give you your surprise now.

He pulls off his shirt. Pierced through his nipple is a

28

DIAMOND ENGAGEMENT RING.

28

SKY

What...?

XANDER

I was gonna wait till the islands, but...

SKY

You're serious?

XANDER

Of course I'm serious. I bought it, didn't I?

SKY

(shakes her head)

This is so typical. I can't believe you. I've barely seen you for the last three weeks and now this? Are you out of your mind?

XANDER

I don't know. I thought this is what you wanted. You want stability, here it is.

SKY

You can't just propose to me out of nowhere. You think that's going to solve our problems? I'm sorry, X. It was a kick for a while, but it's over. You're just not going anywhere.

XANDER

You're not exactly "going anywhere" yourself.

SKY

You're wrong about that. I'm heading out that door right now.

She heads towards the front door.

Just then the door BLOWS IN.

CRASH! -- the windows SMASH IN too. Then the LIGHTS GO OUT as STORMTROOPERS in black body armor rush in, weapons drawn.

It's a blur of FLASHLIGHTS, PISTOLS and JACK BOOTS. It's scary as hell. A professional take-down.

They slam Xander against the wall.

Just like that it's quiet again. Sky hyperventilates, a gun in her face.

XANDER

She had nothing to do with the tower jump. She's nobody. I just met her last night. Tell them.

(with meaning)

I hardly know you.

The Stormtrooper looks at Sky. She nods. The Stormtroopers take their guns off her.

Sky grabs up here stuff. She looks back at Xander.

SKY

Keep the ring. It looks better on you anyways.

She heads out.

XANDER

God, I hate cops. What's the charges this time?

The Stormtrooper pulls out a DART GUN and SHOOTS Xander. He pulls a CHROME DART from his chest, examines it.

XANDER (CONT'D)

(groggy)

You... pussies...

Xander slides to the floor.

FADE TO BLACK.

29 INT. PAN'S DINER - DAY

29

A SIDEWAYS IMAGE: an out of focus COFFEE CREAMER.

Xander wakes up with his head on the counter of a DINER. He shakes out the cobwebs.

XANDER
What the hell?

WHIP PAN as a WAITRESS walks by. Xander blinks.

XANDER (CONT'D)
Hey. Where am I? How did I get here?

WAITRESS
I don't know, you wandered in ten minutes ago and put your head down. I told you we were closing.

Xander looks around, sees a TRUCKER chewing with his mouth open. A SALESMAN buried in his NEWSPAPER.

Xander gets up. Where the hell is he? He takes a step towards the door.

WAITRESS (CONT'D)
Want some coffee?

XANDER
Huh?

The Waitress pours him coffee. QUICK PUSH TO: her hands are shaking.

XANDER (CONT'D)
You alright?

WAITRESS
(smiles)
Fine, just fine. Come on and sit. I'll get you something to eat.

XANDER
Yeah, sure.

Xander sits. When he swigs his coffee, he notices something written on his napkin in shaky ballpoint: "S.O.S."

What the hell? He looks at the Trucker. The Trucker's staring at the waitress. QUICK PUSH TO: The Trucker has a BULGE underneath his vest...

then PUSH TO: The Salesman's eyes darting about suspiciously, newspaper pulled up to his nose. Something is going down...

He hears a SLOWED DOWN VOICE and glances back at the Trucker, who's now fixing him with a DEATH STARE. Xander snaps from his reverie.

XANDER (CONT'D)

What?

TRUCKER

I said, you got a problem, boy?

XANDER

Problem? No, no problem. You go right ahead.

TRUCKER

With what? I said, go right on ahead with what?

XANDER

Whatever, dude.

The Trucker and the Salesman look at each other. Suddenly they jump up.

The Trucker pulls a PISTOL from his vest, the Salesman brandishes the SHOTGUN he had behind the paper. The Waitress cringes.

TRUCKER

Alright, nobody make a move!
(to Xander)
Shoulda walked away when you had the chance, dumb shit.

SALESMAN

Forget him, Buck, let's just do it.

TRUCKER

Shut up!
(in Xander's face)
You keep still or I'm gonna make damn sure you stop breathing today. Got that?

Xander stays strangely calm, his senses now fully focused.

XANDER

(shrugs)
Alright, "Buck", whatever you say.

The Waitress let's out a whimper.

TRUCKER

Keep your goddam mouth shut and empty that register! Couldn't just let him leave, could ya! You know what I'm gonna do to ya for that? Huh? Do ya?!

She goes to open the register and knocks a tray of glasses on the floor. Xander springs into action.

He CHOPS down on the Trucker's arm and ELBOWS him in the face.

Xander twists the gun out of his hand and kicks his legs out from under him.

The Salesman pumps on his shotgun, but it seems to be jammed.

XANDER

Better shoot me quick.

The Salesman fights with his gun but can't get it to work. Xander advances on him.

XANDER (CONT'D)

Too late!

He unleashes with a series of rapid front kicks to the jaw.

The Salesman goes crashing through the kitchen doors.

Xander turns to the terrified Waitress.

XANDER (CONT'D)

Alright, bitch, what's going on?

She stares at him, unable to speak. He raises the gun.

XANDER (CONT'D)

Talk! What's the game? Who are you people?

The front door bell JINGLES. A guy with an impeccably tailored suit and a cane hobbles in. It's Gibbons. There a problem, Mr. Cage?

XANDER (CONT'D)

Who the hell are you?

GIBBONS

The name's Gibbons. You were saying?

XANDER

What is this place?

GIBBONS

Looks like a diner.

XANDER

Diner, huh? Let me tell you what the problem is. I wake up drugged to find what? You've got a "salesman" over here reading a three week old newspaper. He's pulling a 211 with a "trucker", who happens to be packing a cop issue H&K 9mm. I get tipped that something is going down when she passes me a note. How's that for twisted logic? How did she know there was trouble unless they pulled the guns before I "walked" in? And if that's true, why'd they stop and wait until I woke up to gaffle the money? Then I notice how beefy they both are. Hell, even the waitress is cut. All three of them look like they went through the same training program. Ergo they ain't strangers and this isn't what it seems. That's how I knew yo-yo wouldn't get a round off even if I gave him all day. Why?

He aims at the Waitress and FIRES! She's startled, but unhurt.

XANDER (CONT'D)

Cuz there's nothing but blanks in these guns. And no offense, but their performances were terrible.

Xander tosses the gun on the counter. Gibbons gives a sly smile.

GIBBONS

Not bad. Not bad at all. Have a seat.

Gibbons sits in a booth. Xander sits across from him. In the background the Waitress helps the Trucker and Salesman up.

GIBBONS (CONT'D)

Most guys we ran through this either took off or helped them rob the place. I expected you to do the same.

XANDER

That shows me already that you don't have a clue. What's it to you, anyway?

GIBBONS

Whether you thought this was for real or not, you jumped in and helped the waitress on instinct. That tells me something about your character.

XANDER

Good for you. Now why don't you stop wasting my time and tell me what you want. You didn't go through all this for my benefit.

GIBBONS

It's your lucky day. You just might get the chance to pay back our wonderful country for all the freedom you enjoy.

XANDER

A Fed, I shoulda known. Who else would have this kind of budget? Now you're gonna hit me with the sales pitch.

GIBBONS

Alright, Cage, you've got me. This is one of those moments. "Many are called, few are chosen", that kind of thing. Your government needs you. Are you up for the challenge?

XANDER

..If you're trolling around for narcs, man, have you got the wrong guy.

GIBBONS

Why is that?

XANDER

Look at me, dude, do I look like a fan of law enforcement?

(MORE)

XANDER (CONT'D)

Forget the tests, you shoulda just asked me. I woulda saved you a lot of trouble.

GIBBONS

Oh I don't know, I think the tests work pretty well. Sometimes they give me answers you wouldn't admit to in a million years.

XANDER

Are we done now? You've got nothing on me. So if you ain't booking me, I'm walking.

GIBBONS

You've got this wrong. You're not under arrest, you've been abducted. And until I say different, you belong to me.

XANDER

Is that a fact?

GIBBONS

Sure as gravity. I've had a feeling about you from the start, Cage. It's nausea.

XANDER

(smiles)

You know what I hate? Any scumbag with a clean shirt and a bad haircut can get one of those tin stars and suddenly they think they're God.

GIBBONS

(smiles)

You know what I hate? It's always the assholes that pass the tests.

There's a POP and Xander clutches his stomach. Gibbons tosses his DART GUN onto the table. Xander blinks at him.

He pulls another CHROME DART from his gut and examines it.

XANDER

You bastards love to see me sleep.

WHACK! He goes face down on the table.

CUT TO BLACK:

30 CLOSE ON - XANDER'S FACE 30

He comes to, blinking in low RED LIGHT. He's shocked to find that he's...

31 INT. AIRPLANE - TWILIGHT 31

Xander's on the floor of a military aircraft. TWO OTHER TOUGH GUYS are waking up next to him. One's a greaser named VIRG, the other is T.J., ex-Navy.

Xander notices as they each pull out CHROME DARTS. They sit up, looking at each other. Xander chuckles.

VIRG
What's so damn funny?

XANDER
Been to any good diners lately?

The three laugh, realizing they're all in the same boat.

32 T.J. 32

We must be the final "candidates".

They quiet down as they notice for the first time, THEY ARE NOT ALONE.

Sitting silently on benches facing them are SOLDIERS DRESSED IN BLACK. They wear BLACK MASKS over their faces. They are a nasty looking BLACK OPS TEAM.

XANDER
Nobody told me this was a costume party.

The Black Ops Team, just stares.

33 T.J. 33

I've worked with guys like this before. Black Ops. Serious government spooks.

Virg notices something STRAPPED TO HIS BODY. They all have them.

VIRG
Heads up, man. What's this thing on my back?

XANDER
A parachute. This does not argue well.

Then the red light switches to GREEN.

One of the Soldiers opens the JUMP DOOR. The rest of the team advances on Xander, Virg and T.J.

VIRG
This is bullshit! Hey!

They drag Virg to the door and THROW HIM OUT. T.J. goes next, kicking and fighting.

Then they turn on Xander.

XANDER
I get the picture.

Xander jumps out on his own.

We see him tumbling away from the airplane. Far below his chute BLOSSOMS OPEN.

34 EXT. A FIELD - TWILIGHT 34

We see three chutes coming down. The first two HIT HARD.

We ROCKET IN on the last chute as Xander lands like a pro.

The other guys run up to him. Then they hear SHOUTING in

35 SPANISH. 35

VIRG
Jee-zus, man! What the hell now?
Another damn test?

36 T.J. 36

We should head for those trees.

XANDER
Don't look at me, brother. It's
every man for himself.

They wrestle out of their chutes and push past each other as they TAKE OFF IN DIFFERENT DIRECTIONS.

Xander runs low down a culvert. There's SHOUTING all around.

He flattens down and crawls up over the rise. What he sees stuns him.

XANDER (CONT'D)
You gotta be kidding me.

We crane up to reveal A FIELD OF POT PLANTS. There's a COCAINE PROCESSING PLANT along the field's edge. The whole place looks exactly like a Central American DRUG FARM.

NARCO TERRORISTS run around with AK-47's.

Xander sneaks past EQUIPMENT covered in CAMOUFLAGE NETTING.

A squad of Narcos runs by and Xander makes his move.

He rounds another pile of equipment and comes right into the HEADLIGHTS of a truck.

Narcos hop out and charge forward.

Xander raises his hands.

XANDER (CONT'D)
You boys are too good for me. Guess
I failed this one, huh?

They grab him and haul him away.

37 INT. TORTURE ROOM - NIGHT 37

We see a RUSTY MEAT HOOK. A CHAIN is wrapped around it.

Attached to the chain, his arms over his head, is Xander.

He's in the middle of a bleak looking room. There are BLOODSTAINS on the wooden walls, the floor strewn with filthy HAY.

Behind him against the wall Xander sees T.J. and Virg both

38 HOG-TIED. 38

XANDER
So much for "every man for
himself". Nice to see you again,
fellas.

39 T.J. 39

They really went all out on this one. This is a pretty gnarly setup.

VIRG
Check the table in the corner.

There's a BLOOD STAINED TOWEL COVERING a TABLE near the door.

XANDER

This oughta be good.

Then they hear talking outside and the door is UNLOCKED.

A very nasty looking Marco comes in. By his look he's the

40

LEADER.

40

XANDER

This must be el jefe. How's it
goin' jefe? Some weather we're
havin'.

Narco Guards bring in one of their PARACHUTES and toss it on
the floor. They exit, closing the door behind them.

Jefe goes to the table throws back the towel. Beneath it are
HIDEOUS, BLOOD ENCRUSTED TORTURE DEVICES: a HACK SAW, a BOLT
CUTTERS, KNIVES, CHISELS, a BLOW TORCH.

XANDER (CONT'D)

What's on the menu tonight? The old
blowtorch-to-the-family jewels
routine, I'll bet. Hey, you want
roasted nuts, let's break out the
Planters.

T.J. and Virg both crack up. Jefe gives them a withering
look.

JEFE

Do you know what we do with people
come round here? You know what we
do with people come in our
business?

Jefe passes his hand over the various tools. He finally
settles on a crude MACHETE. He walks amongst them
brandishing it.

JEFE (CONT'D)

We cut the Achilles tendon. Your
feet flop around like a marionette.
You ain't walkin' nowhere no more.
Sound good, tough guy? Or maybe
instead you wanna tell me
something.

He stops in front of Xander.

JEFE (CONT'D)

Whatchu doing here?

XANDER

Oh, I don't know. It was an accident.

JEFE

That's some accident, hombre. You accidentally fall out of a plane in the middle of the night and land up in my back yard.

He BACKHANDS Xander across the face.

JEFE (CONT'D)

We seen this kind of parachutes before, you know. U.S. Army. You got some friends here, jump out with you guys?

XANDER

We're anti-social. We don't have any friends.

Jefe SLAPS him again.

JEFE

No friends, huh? That's funny, I don't know no U.S. Army that comes without no friends. That's cuz U.S. Army is pussies. They always come with the five hundred guys and the helicopters and the see-in-the-dark glasses. So don't you tell me you all alone out here, my friend. You bullshitting the wrong guy.

Xander looks over at T.J. and Virg.

XANDER

Who's writing this dude's dialogue?

VIRG

He's a pretty good actor, though.

41 T.J.

41

Makes the diner look like a sixth grade play. He's even got them crazy eyes.

JEFE

You ain't begun to see crazy yet, amigo.

XANDER

We're on to the game, ese. You got the fake blood splattered all over the walls, you got your torture tools... It's all very cute. But come on, let's quit while you're ahead. I'm only trying to save you a beatin'.

JEFE

You saving me? You talking pretty tough for a guy got himself chained to the ceiling.

XANDER

(shrugs)

Alright. You wanna eat through a tube, be my guest.

JEFE

Now you're gonna make me enjoy this, funny guy. Now I'm gonna take the whole foot off. Whatchu think of that?

A low THUMPING is heard outside. It's the sound of approaching HELICOPTERS, lots of them.

Then the night ERUPTS in GUNFIRE. It sounds like a full scale assault outside.

JEFE (CONT'D)

What's that, eh? I thought you didn't have no friends!

Jefe goes into a fury. He SWINGS his machete at Xander's legs.

Xander JUMPS UP, grabbing on to the chain above, and KICKS Jefe in the chest.

Jefe falls back and Xander climbs up to the roof BEAM.

He grabs onto the beam with his legs and UNHOOKS his chain from the meat hook.

He drops down, six feet of chain still hanging from his cuffed wrists, and Jefe comes charging at him.

Xander dodges a few wild swings.

He grabs Jefe's PANT CUFF and dumps him on his ass.

Jefe scrambles to his feet, drawing his PISTOL.

Xander swings his chain and WHIPS the gun out of Jefe's hand.

With another swing he WRAPS the chain around Jefe's neck and pulls it taught.

XANDER
Keys. You got 'em?

Jefe nods, choking, and reaches into his pocket.

XANDER (CONT'D)
Hand 'em to me.

Instead Jefe hurls them out the window.

XANDER (CONT'D)
I hope you're getting paid extra
for this.

Xander jerks the chain, slamming Jefe head first into the wall. Jefe drops, knocked out.

Outside it sounds like a full scale FIREFIGHT. Xander gets the machete and CUTS the ropes holding T.J. and Virg.

Then a HAIL OF BULLETS sprays through the room.

All three guys hit the deck but T.J. gets shot. He clutches his side, BLOOD all over his hands.

42

T.J.

42

I'm hit! I'm hit!

VIRG
They're shooting for real! This is
all real.

Xander knows this is true.

XANDER
Aw shit.

He checks out T.J.'s wound.

XANDER (CONT'D)
Help me with this guy.

VIRG
It's like you said, every man for
himself.

Virg bolts for the door.

XANDER

That only works if you're a man!

43 EXT. DRUG FARM - NIGHT

43

Narcos are shouting, running to and fro.

TRACER ROUNDS cut through the air. They are trying to repel an UNSEEN ASSAULT FORCE.

Overhead SIX MILITARY HELICOPTERS buzz the compound like Apocalypse Now, their NIGHT SUNS lighting up the place.

Xander comes out of the torture building holding T.J. in a fireman's carry. His hands are still CUFFED, the length of chain dragging.

Xander crouches behind some equipment, putting T.J. on the ground.

XANDER

You alright?

44 T.J.

44

I used to be a SEAL, it's not the first time I've been shot. Thanks, man.

XANDER

Keep your head down, I'll be right back. I'm gonna steal us some wheels.

Xander moves on, finds cover under the camouflage netting.

He can see Narcos shooting into the trees at the UNSEEN ENEMY.

Looking the other way, he spots Virg running back his way.

He's been corralled by one of the Helicopters.

He's zigzagging, trying to stay out of the beam of it's Night Sun.

Xander darts out and GRABS him, pulling him under the camouflage netting.

VIRG

They're all over the place! What the hell's going on?

XANDER

Looks like we're in the middle of
the drug war.

The Helicopter lights up the camouflage netting.

They're pinned down.

XANDER (CONT'D)

Alright Mr. free-for-all, you go
that way, I'm gonna go this way.
They can't follow us both.

They squat down in runners stances, the helicopter kicking
up DUST all around them.

XANDER (CONT'D)

Go!

They jet off in opposite directions.

Xander books, running for all he's worth. His cuffed hands
and the dangling chain make it difficult.

He's heading straight into the FIELD OF POT PLANTS.

Suddenly the massive SPOTLIGHT picks him out.

XANDER (CONT'D)

Shit!

The CHOPPER swoops down after him.

Its big GATLING GUNS turn, aiming right at him.

BRAAAAAAAPP! The guns cut loose, tearing up the ground
right behind him.

Xander sprints, the chopper after him like Cary Grant in
"North By Northwest", except instead of corn fields,
Xander's running through a field of HUGE MARIJUANA PLANTS.

Xander hits the deck and the chopper soars over him.

Xander cuts over a couple rows and hunkers down amongst the
plants.

All around him it's a chaos of Helicopters and GUNFIRE.

Two choppers attack the factory building, BLASTING it with
their guns. Narcos run terrified.

Xander notices a FAT PURPLE BUD on the plant right in front
of him. He SNAPS IT OFF.

XANDER (CONT'D)
I'm gonna need to hit the trees
after a night like this.

He tucks it-into his shirt and takes off through the POT
FOREST.

Xander finally spots a vehicle. It's a TRUCK LADEN WITH
BAILS OF COCAINE. He heads for it.

Then the SPOTLIGHT finds him again and the Chopper swings
around. The gatling guns RIP the plants to pieces all around
him.

Xander hauls ass, heading for the truck.

Bullets chew up the dirt all around him.

As the helicopter passes overhead, it's guns RAKE THE TRUCK.

There is a FLASH as the GAS TANK goes up.

WHOOOOPPHH! A SUPERNOVA OF FIRE AND HIGH-GRADE COKE erupts
into the night air.

Xander dives into a DRAINAGE DITCH. He tumbles down into
FILTHY WATER.

A powdery cloud washes over him, dusting the trees white.

Near him is a big DRAINPIPE leeching sewage. Xander crawls
inside.

The Chopper makes another pass overhead.

The big spotlight plays over the area, then moves on.

Xander gives a sigh of relief. He crawls out of the
drainpipe.

JEEPS race by on the road right above him as MILITARY MEN
flood the compound. There's no going back.

Xander turns and makes his way along the tree line.

The chopper and gunfire are in the distance now. Things are
quieter here and he starts to relax. Bad idea.

As he goes by, one of the TREES moves.

He takes a few more steps and the grass he just walked on
EXPLODES UPWARDS. ARMS reach out, tackling Xander from
behind.

Another TEAM of BLACK OPS SOLDIERS bursts from the weeds, the bushes, all perfectly camouflaged like the landscape.

They fall on him like a curtain.

XANDER'S P.O.V. - Soldiers hold him down while a BLACK HOOD is pulled over his head.

FADE TO BLACK.

45

INT. AIRPLANE HANGER - DAY

45

As the MASSIVE HANGER DOORS CLOSE we can see CHOPPERS taking off and landing. MEXICAN SOLDIERS load Jefe and his Narcos onto a FEDERALE BUS. Virg resists and is BEATEN. T.J. can be seen being loaded into an AMBULANCE.

The hanger doors slide shut with a THUD.

We see Xander's HANDS as the CHAINS are cut away.

Xander sits in a chair with the BLACK HOOD still over his head. He blinks when the hood is torn off. A Black Ops Soldier smirks as he walks away.

Xander looks around, sees the Black Ops Team unpacking some STRANGE GEAR. Two of them are dumping bottles of a CLEAR LIQUID into a RUSTY CLAWFOOT BATHTUB.

XANDER

Nice of you to draw me a bath. Is it Saturday already?

The Black Ops guys grin knowingly.

On the other side, Xander sees a FLIGHT CREW readying a GULFSTREAM for travel. Gibbons steps up from behind him.

GIBBONS

Congratulations, you've just graduated at the head of your class.

XANDER

You're a cold piece of work. You almost got three people killed out there.

GIBBONS

Good thing you were there to save the day. Come walk with me.

Xander gets up and Gibbons leads him on a stroll around the

GIBBONS (CONT'D)

You've really got me confused, Cage. On the one hand you showed leadership, courage under fire, a willingness to protect men you hardly knew... and on the other you have an arrest record that pegs you as near sociopathic. Help me out here. I'm not following your evolution.

XANDER

You want the cheap backstory? The runaway mom, the suicide dad and the foster homes? Gimme a break. You're not interested in my past, you're interested in my future as some kind of spy.

GIBBONS

You're perceptive too. I forgot to add that to the list of surprises. I'm with the National Security Agency. And unlikely as it may sound, I need your help.

XANDER

I'm not interested. I've already got a job.

GIBBONS

You're an adrenaline junkie with one foot in the penitentiary. You risk your ass building a daredevil myth that means nothing and you're not getting any younger.

XANDER

I plan on getting a lot older. And playing spy games sounds like a quick way to get yourself dead.

GIBBONS

That's too bad. I thought a guy like you would appreciate the challenge.

As they walk by the Black Ops guys, Xander sees they're getting busy. One spreads out a plastic DROP CLOTH. Another plugs in a BONE SAW.

XANDER

What's this? You're gonna try to scare me now?

Gibbons grabs a CHICKEN LEG from a guy eating lunch.

GIBBONS

Do you know the reason why I try to recruit guys like you? There's no risk.

He tosses it into the tub. Instantly it starts to SIZZLE and BUBBLE. The tub is full of ACID.

GIBBONS (CONT'D)

There's nobody back home who's gonna ask questions if you just... disappear for a while.

In seconds the entire leg has been consumed, leaving only a oily cloud of residue.

Gibbons eyes him coldly, nailing the point home.

XANDER

Now I'm the one who's nauseous. So what's the deal? What do you need me for?

GIBBONS

There's some folks I want to keep tabs on. Dirty, tattooed, uncivilized. Your kind of people.

XANDER

What do I get out of it?

GIBBONS

If you find out what I want to know, and if I'm able to successfully use that information, you get to go back to your degenerate little life. If not, you take a bath.

XANDER

You're one sick bastard. A sadist with a badge looking to rope me in to a suicide mission. I think no matter which way I go I'm likely to wind up face down on a sheet of plastic. So here's my answer: kiss my ass, Hop-along.

Gibbons kicks the back of Xander's leg and dumps him on his ass. Gibbons was so quick, Xander never saw it coming.

The Black Ops guys clap and cheer, always interested in a fight.

XANDER (CONT'D)

Not bad for a gimp.

GIBBONS

What's with that "X" on the back of your head? Does that mean you're "extreme"? I've got some news for you, Mr. X, you're a three time loser. So maybe you should tattoo another couple of X's on your head.

Xander gets up.

XANDER

I'll take that under advisement. Maybe I can be like you and lose a leg for the old Stars and Bars. I bet the flag's a great comfort every time you need help climbing stairs.

Gibbons lunges and grabs Xander's throat in the vice-like grip of his thumb and middle finger.

GIBBONS

One twitch and my finger and thumb will meet inside your esophagus. Believe me, Mr. X, I've put foot to ass for my country on many occasions and I don't feel the urge to stop just yet. So think carefully before you tell me: Is "kiss my ass, Hop- along" your final answer?

The fingers are so powerful that Xander is paralysed. He looks over, sees the bone saw start revving.

XANDER

(choking)

No.

Gibbons releases his grip.

GIBBONS

I thought you might see it my way.

Then Xander starts walking away.

GIBBONS (CONT'D)
Where you going, X? I said where
you going?

The Black Ops guys grab weapons, ready to stop him.

XANDER
You tell me.

Xander climbs up the steps of the Gulfstream.

XANDER (CONT'D)
There better be a movie on this
Goddam flight.

46 INT. GULFSTREAM - DAY

46

Xander sits with Gibbons in big leather chairs. They are surrounded by NSA AGENTS in suits.

A NERDY AGENT snaps an ANKLET around Xander's ankle.

XANDER
How about a pedicure as long as
you're down there. What's this? Lo-
Jack?

GIBBONS
Wherever you go on the planet, I'll
find you. There's no quitting. If
you try to take it off, a ring of
needles will inject enough curare
into your bloodstream to kill you
before you hit the ground. Is all
that clear?

XANDER
Yeah, I spy or I die.

47 INT. EMPTY FIRST CLASS LOUNGE - SUNSET

47

Orange light floods this beautiful airline lounge. There's a fully stocked bar, a snack table, all unused. That's because it's been sealed off for NSA use. (NOTE: perfect product placement opportunity for an AIRLINE).

Xander, Gibbons and his Men are all silhouetted against the smoked glass windows.

The Nerdy Agent hands Xander a Palm Pilot sized ELECTRONIC DEVICE.

NERDY AGENT

This is your communicator. You'll identify yourself by a call sign. From here on out you're Bulldog Omega

XANDER

You must stay up late to come up with shit like that.

GIBBONS

I expect you to call in regularly with progress reports.

XANDER

Fine, but I'm not gonna be no Bulldog Omega 5.

Gibbons checks his watch. They get up and start walking.

48

INT. AIRPORT TERMINAL - SUNSET

48

The phalanx of Agents surrounds Xander and Gibbons as they walk to the gate. The Nerdy Agent hurries to catch up.

AGENT

Uh... Call signs derive from the parameters of the mission.

GIBBONS

If he doesn't like it, we can make an exception just this once. We'll call him "Triple X".

They walk past the gate, down the jet-way, the Agents FLASH BADGES to the GATE WORKERS.

XANDER

Up yours.

GIBBONS

Crude and defiant as always, Triple X. It fits so well because you're obscene.

Xander is the last one to board the plane.

XANDER

Is that all?

GIBBONS

Just remember, I'll be watching.

As the door closes, he looks back at Gibbons and his phalanx of Agents.

XANDER

I've got something for you to chew on. Next time you send someone to save the world, make sure they like the planet the way it is.

The jet's door CLOSES.

49

INT. COMMERCIAL JET - NIGHT

49

Xander is in the last row against the bulkhead. He's got a personal DVD player and headphones and he's reviewing his mission. The high-tech screen shows photos, maps, cool graphics.

The KID sitting across the aisle leans over for a look.

KID

What game is that?

XANDER

Slick graphics, huh? See these dudes? They're called "Anarchy 99", they're the bad guy bosses.

KID

Do they have any special powers? The bosses always have special powers.

XANDER

You wanna check it out? Come here.

The kid moves to the seat next to Xander.

Onscreen see photos of the FIVE BAD GUYS from the opening sequence. We DIVE IN to the computer as Xander describes them.

For each of the baddies, we'll see 3-D PHOTOS and VIDEO CLIPS, all enhanced with COMPUTER GRAPHICS and POP-UP MENUS.

XANDER (CONT'D)

First we've got Anders, the psycho looking biker. In charge of transportation and smuggling. Controls every trucking union in Eastern Europe. Don't look too clean, either.

We see ANDERS, the wild-eyed and unclean Swedish biker, against a backdrop of MOTORCYCLES and MUSCLE CARS.

XANDER (CONT'D)

Next we got a Siberian redneck, Viktor. Into snowmobiles and snowboarding. So naturally, he covers prostitution and the drug trade.

KID

Naturally.

We see Viktor, with the goatee and belly, doing some hairy snowboarding.

KID (CONT'D)

This guy's kinda dorky lookin'.

XANDER

Kirill, the sniper. Looks like a bookworm, but he had 72 confirmed kills in Chechnya, they called him the "Finger of God". Assassination and weapons.

We see Kirill in UNIFORM with his well used SNIPER RIFLE.

KID

Who's the hottie?

He indicates Petra, the tough gangster chick. With her LEATHER and TATTOOS she looks like she could mop up the floor with Lara Croft.

XANDER

You like her, huh? Petra. She runs their finances, money laundering, computers. Joined the gang after spending some time as the girlfriend of this dude, Yorgi Azar Zimin. Capo of Anarchy 99.

Finally we see YORGI, the unlikely looking Mafiya Don. We see CRIME SCENE PHOTOS that illustrate his exploits.

XANDER (CONT'D)

Yorgi masterminded the take-over of three Red Mafiya clans. Cops called it "blood week". He combined all of their global enterprises into one huge crime syndicate: Anarchy 99.

KID
 (skeptically)
 "Anarchy" 99"?

XANDER
 What are you gonna do? They're Euro-trash.

KID
 What weapons do you have?

Xander clicks on "INVENTORY". He scrolls through a staggering array of WEAPONS and VEHICLES.

XANDER
 Just about anything I want, it looks like. This is gonna be tough, though. There's no way to save this game. I gotta get it right the first time through.

KID
 What do you get if you finish?

XANDER
 Nothing, really. My guy is just doing it to stay alive.

KID
 Oh. I bet by the end he gets something out of it.

XANDER
 Like what?

KID
 He gets to be the hero.

The Kid's mom calls him back to his seat. Xander looks at the kid, then gets back to his research.

DISSOLVE TO:

50 EXT. PRAGUE - DAY 50

We CRANE UP from the COBBLESTONE STREET as a BEAT-UP CAR races by. We rise up, revealing PRAGUE in all it's glory.

51 INT. BEAT-UP CAR - MOVING 51

Xander sits in the back, wedged between TWO IDENTICAL LOOKING TOUGH GUYS. If you were to call Central Casting and ask for a couple of cold war spy types, this is what they'd send.

They're both 6' 4", have sloppily cut hair, square jaws, wrinkled overcoats.

XANDER

This is bullshit, man, I wanna see some ID.

The two tough guys flash their COP ID's. Xander studies them. "IVAN PEDGRAG" and "IVAN PODROV".

XANDER (CONT'D)

You're both named Ivan? That's gotta be confusing on Valentine's Day. So where we headed? Fellas, I said where we headed?

(beat)

Yeah, whatever.

He looks out the window, sees a GRAND HOTEL. They drive right on by.

52 EXT. DIRTY APARTMENT BUILDING - DAY 52

It's a crumbling old dump in a nasty part of town. Xander shakes his head.

XANDER

James Bond never had to put up with this shit.

Ivan 1 pulls Xander's gear bag from the trunk and throws it on the sidewalk.

Xander picks it up and carries it into the building.

53 INT. DIRTY APARTMENT - DAY 53

Dumpy furniture, roaches, cracked windows. Xander is ushered in. There's another GUY in a UGLY SUIT waiting. He is

54 DETECTIVE MILAN SLOVO. 54

SLOVO

Sit down.

XANDER

I've been on a plane for twelve hours, I think I'll stand.

Ivan 1 shoves him into a chair.

SLOVO

My name is Slovo, Czech secret police.

(MORE)

SLOVO (CONT'D)

When you are here you are under my jurisdiction, you take my orders, you do what I say. If you become any kind of an inconvenience, I'll shoot you.

XANDER

Here we go again.

SLOVO

You're here because your government is putting pressure on my government. This is an internal affair, a Czech affair, that you are interfering with. I will warn you once: Don't shit in my lawn. Get whatever information your government seeks and get out.

XANDER

First of all, you should kill whoever sold you that suit. Two, I don't wanna be here either, so just step off. Three, if you had the authority to shoot me you would've done it by now, so just ease up on the machismo, bitch. Now that we've got that sorted out, I'm gonna get some rest.

Xander lays down on the bed. Slovo stares, burning with hatred. He heads to the door.

SLOVO

Be ready in three hours.

Slovo exits. Ivans 1 & 2 stay, staring at Xander.

55 EXT. HALF-PIPE DISCO - NIGHT

55

A fancy, flashy disco with an extreme sports theme. A big bouncer in a leather coat works the door. This is a highclass, expensive joint but it still looks seedy and dangerous.

Xander and Slovo walk up to the place. Xander's wearing a Tshirt that says "RON JEREMY: AMERICAN LEGEND" complete with a photo of the Hedgehog.

56 INT. HALF-PIPE DISCO - NIGHT

56

A STRIPPER that looks like a runway model SLIDES across the stage on SKATEBOARD KNEE-PADS while PATRONS cheer. The disco is a combination STRIP-CLUB and CONCERT VENUE.

All the STRIPPERS are outfitted in HELMETS, ELBOW PADS, G-STRINGS and BELLY SHIRTS.

There's a WARPED TOUR BAND playing on a STAGE. On either side of the stage are two MINI-HALF PIPES that the GIRLS are cutting back and forth on.

WEALTHY BUSINESSMEN sit in plush booths getting table dances while the dance floor is packed with sexily dressed YOUNG HIPSTERS.

Xander gets a beer from a BUXOM COCKTAIL WAITRESS on IN-LINE SKATES.

XANDER

Nice hops.

SLOVO

The corner. Anarchy 99.

Slovo points them out in the far corner. They're surrounded by straight faced BODYGUARDS.

What ANARCHY 99 is doing in their booth with the STRIPPERS looks like Led Zeppelin on tour. Booze, broads, good times... These guys are living like rock stars.

They're all here: Anders the biker, Viktor, Kirill. In the middle sit Yorgi and Petra. Petra's wearing an "I AM EVIL" Tshirt.

SLOVO (CONT'D)

See the one with the funny colored hair? Crazy bitch stabbed one of my men in the knee-cap. There they are, American. The low-rent millionaire criminals. And you thought only your country had white trash. American?

He looks around but Xander is gone. He heads for the exit, pushing his way through the crowd. But then he spots him, not by the door but deeper in the club.

SLOVO (CONT'D)

Oh no!

He sees Xander walk right up to the Anarchy 99 booth and start talking to them.

SLOVO (CONT'D)

Jesus Christ!

Slovo can't hear a thing, but they're obviously interested in what he has to say. Next thing he knows Xander is pointing at him and waving him over.

SLOVO (CONT'D)
(horrified)
What the hell...?

Slovo makes his way through the crowd to the booth. Yorgi looks him up and down.

XANDER
That's the guy.

YORGI
This pizda? Never seen him before.

XANDER
(to Slovo)
Who you workin' for? What do you do for a living, dickhead?

SLOVO
Uh... I am... I work in insurance.

Xander grabs Slovo and starts searching him.

SLOVO (CONT'D)
(panicked whisper)
What the hell are you doing?

He slams Slovo up against the wall and pulls out Slovo's police badge.

XANDER
Look what we have here. Czech 5-0 on the mack.

The Bodyguards pull out guns and Slovo rushes for the emergency exit in a panic. In seconds he's out and gone.

YORGI
Cops. Like a plague. No matter how many you pay there's always another with his hand out. How did you pick him out?

XANDER
He flashed his badge to half the bar when he bought his drink.

YORGI
I appreciate you bringing this to our attention.

(MORE)

YORGI (CONT'D)
Whatever you want, the rest of the
night, consider it on the house.

Yorgi waves over some strippers.

XANDER
Thanks, but I'm here on business. I
heard you're the G around here. I'm
looking for some cars, expensive
ones. A lot of them.

YORGI
Sorry, man, don't know what you're
talking about.

XANDER
I'm talking about the sports cars
that disappear off the docks in
Genoa and wind up here. If you
don't know about 'em, who does?

Yorgi nods and the Bodyguards step in front of Xander.

XANDER (CONT'D)
I guess I heard wrong.

Xander turns to leave.

That's when Anders notices the "X" tattoo on the back of
Xander's head. He gets excited and alerts Yorgi.

YORGI
Xander Cage!

Xander turns. Suddenly their whole demeanor changes. All
five guys get up, awed, and push the Bodyguards out of the
way.

ANDERS
The X man! We seen your bootleg
videos!

VIKTOR
You sick! You sick crazy on a
board, on a bike! Everything!

YORGI
This is insane, man. Xander Cage in
Prague. Come on, sit. Sit with us.

Yorgi signals for more drinks.

YORGI (CONT'D)

I remember that one where you jump the motorcycle over the freeway at rush hour.

XANDER

When else are you gonna do it?

VIKTOR

You almost died on that one.

XANDER

Cops arrested me while I was still in surgery. Did two months.

YORGI

We seen all your shit! So you want cars? We get whatever cars you need. What are you looking for?

XANDER

Ferrari's, Lamborghini's... high end pasta rockets. Ten to start.

ANDERS

Ten! No problem! We do that no problem!

Petra elbows Anders.

PETRA

Ten is hardly worth the effort. We're talking a lousy million five U.S.

XANDER

I have Japanese buyers who are looking to move a fleet, if you have the quality of merchandise they're after. And it's a mil two, max.

Petra glances at Yorgi who nods.

PETRA

Do you know what a wire transfer is?

XANDER

Is she for real? Honey, maybe you should quiet down and let the grownups have a conversation.

PETRA

My goodness, a word with four syllables. I should get some ice before your brain gets too hot.

XANDER

Sure. Just chisel some off your heart.

PETRA

(smiles)

So cute. He shows up for a battle of wits with a mental butter knife.

Xander looks to Yorgi.

YORGI

(laughing)

Don't look at me, X, she handles all the details.

XANDER

It'll work faster if I have an account number.

Petra scrawls numbers on a cocktail napkin.

PETRA

You'll have forty-eight hours to complete the transfer. Don't waste our time.

Xander snatches the napkin.

XANDER

Wouldn't dream of it. I'm even gonna throw in a few extra bucks to send you to charm school.

Petra glares at him.

YORGI

Alright, now that business is finished, we party! Bitches, come! We have a drink and toast the deal!

Yorgi claps and a flock of strippers descends on the booth.

Anarchy 99 lifts their glasses. Xander joins in the toast.

XANDER

I believe I can hang with you fellas for a while.

57 INT. UNDERGROUND HEADQUARTERS - HALLWAY - MORNING 57

We see the FEET of AGENT POLK sprinting down the hallway.

58 INT. ULTIMATE INFORMATION ROOM - MORNING 58

Agent Polk looks around, spots Gibbons. He rushes to him, ~~having~~ having a COMMUNIQUE

~~One of the agents in the room is supposed to be~~

59 INT. DIRTY APARTMENT - DAY 59

Xander is having coffee at his window when his communicator

60 RINGS. 60

XANDER

(into phone)

I guess you got my E-mail. I set up a purchase. Ten cars.

61 INTERCUT WITH GIBBONS IN INFORMATION ROOM 61

GIBBONS

If you're trying to push my buttons, you're on the right track. Don't make me question my own judgment, X.

XANDER

Buddy, you sent me here to get close to their organization, that costs money.

GIBBONS

One point two million dollars? I did not authorize you to spend one point two million dollars!

XANDER

I'm already on a first name basis with these dudes, I got a deal set up, you want me to hammer it or not?

GIBBONS

We're not after car thieves here.

XANDER

What the hell am I after? You're telling me dick.

GIBBONS

That information is classified.
You're there to gather information
on their operations, period.

XANDER

Call me crazy, but I thought
hooking up a million dollar deal
was a great way to get on their
good side. What else? You gonna
hassle me about the weapons and spy
stuff too?

GIBBONS

My friend, if you're planning on
crossing me...

XANDER

I know, poison needles in my shins.
You've got 36 hours. Peace, out.

Xander hangs up.

62

INT. SAM TANNICK'S OFFICE - DAY

62

Gibbons stands before Sam's desk. Sam scans over the
Communiq

SAM TANNICK

Ridiculous. Cut him off. I'm sorry
Gibbons, you pulled up a shark this
time.

GIBBONS

I think we should send him whatever
he wants.

SAM TANNICK

You what? A wire transfer of this
size?

GIBBONS

If it means getting Silent Night
back, absolutely.

SAM TANNICK

You're talking about a very
expensive risk here.

GIBBONS

He's gotten closer in 24 hours than
all of the other operatives
combined. He got us an account
number to boot.

(MORE)

GIBBONS (CONT'D)
 Now even if he's just dumb and
 lucky, I say we back his play.
 (beat)

I put him out there, Sam. If he
 doesn't come up with the money,
 they'll kill him. I can't let that
 happen.

SAM TANNICK
 Why not? You were going to throw
 him in a tub full of acid, weren't
 you?

Gibbons smiles.

SAM TANNICK (CONT'D)
 Alright, do what you want. But keep
 the screws on him. He's a wild
 card. That could be either good or
 bad.

GIBBONS
 So the odds are up to fifty-fifty?
 I can deal with that.

CUT TO:

63 EXT. CZECH POLICE BUILDING - ROOFTOP - DAY 63

A HELICOPTER comes flying in, a MAN standing out on the
 strut. He's a disgruntled GADGET WRANGLER from the NSA. His
 name is

64 TOBY LEE SHAVERS. 64

Slovo and Xander watch from a distance as a series of METAL
 CASES is unloaded by CZECH COPS. Slovo lets out a low
 whistle.

SLOVO
 Your government must know something
 we don't.

Shavers walks up to them.

SHAVERS
 Hate those Russkie choppers. Rattle-
 trap pieces of garbage. I'm agent
 Shavers. Toby Lee Shavers. I'm
 looking for what's his name. Three
 X' s.

XANDER
 That's would be me.

Shavers gives him a disapproving look.

SHAVERS

Figures. You got someplace we can spread out my gear or what? I mean today.

Slovo gestures towards the stairs and Shavers marches off, muttering to himself.

SLOVO

I'll leave you two alone to talk.

XANDER

Yeah, thanks a lot.

65 INT. CZECH POLICE BUILDING - BASEMENT TRAINING AREA - DAY65

Down in the basement there is a SHOOTING RANGE along one wall. A squad of CZECH COPS is BLASTING AWAY. They become distracted by the noise in the middle of the room.

One of the metal boxes has been dropped by a Cop. The rest are spread out in front of Xander, Slovo and Shavers.

SHAVERS

Back off, just go away you klutz. Alright, here's the story. The items in these cases belong to me. I designed them, built them, and was going to use them in the field myself until you showed up.

XANDER

I stole your beat, huh? Guess you forgot to brown-nose the right people.

SHAVERS

Is that supposed to be funny? I'm not laughing. I've worked for ten years to get my shot at being a field agent, funny boy. And at the last minute I get bumped by you, some reject from the Ozzfest.

XANDER

Why don't you show me some gear before you get hurt.

SHAVERS

Listen to you. Right away, sir, anything you say, sir.

Shavers pops open the first metal case. Inside are various GADGETS laid into the molded carbon fiber lining.

XANDER

What is all this? I didn't even order some of this stuff.

Shavers holds up a small METAL BALL.

SHIVERS

You're gonna need it, rookie, trust me.

The metal ball unrolls into a six legged ROBOT INSECT.

SHIVERS (CONT'D)

An all-terrain mobile video monitoring system for surveillance. I call it the "Roach Cam". See the little camera it's got for a head?

Xander picks it up.

XANDER

Kinda looks like you.

Shavers snatches it back. He puts on a METAL GLOVE, it's fingers are SHARP TALONS.

SHIVERS

"Terminator" climbing claws.

He CLAMPS the claw onto the metal case. It holds fast.

SHIVERS (CONT'D)

Miniature power cams set in on contact, giving you a sure grip on any surface.

XANDER

They come in any other styles or colors?

He tosses the glove aside, pulls out a DART GUN.

SHIVERS

This is your standard dart gun.

XANDER

That one I'm real familiar with.

Shavers displays a case of DARTS.

SHIVERS

You've got your chromium knock-out dart, microphone listening dart, explosive dart, even one with a splatter blood packet, whatever you need. They also come in a special casing for use with your service pistol.

Xander pulls out some SUPER BINOCULARS.

SHIVERS (CONT'D)

Multi-view binoculars. Nine different enhanced vision modes, plus a digital camera.

Xander looks through them, starts cycling through the different modes.

BINOCULAR P.O.V. - we see the various modes as Xander scans the grounds.

SHIVERS (CONT'D)

Infrared, starlight... Even a special "penetrator" mode to see through walls, curtains, almost anything...

Xander aims at the shooting range.

BINOCULAR P.O.V. - we see through the clothes of the FEMALE COPS on the shooting range. (PG-13 style, of course). We can even see the INNER WORKINGS of their GUNS. One of the Female Cops turns and gives Xander an approving look.

XANDER

I think I'll hang on to these.

SHIVERS

Think again, that's government property. You have to sign for everything. I've got one more that wasn't on your list.

Shavers pulls out a JUMPSUIT.

XANDER

From the Beastie Boys collection?

SHIVERS

It's a stakeout suit. It's got food, water, recording gear, anything you need for covert spying.

(MORE)

SHIVERS (CONT'D)
 It's all- weather, fire retardant,
 and if you give this buckle a sharp
 pull, the whole outfit deploys into
 a parachute.

XANDER
 You're joking, right?

Shavers just gives him a deadpan look.

SHIVERS
 Now that I've given you the
 overview, we're going to spend the
 next couple hours going into
 extensive operational detail.

XANDER
 I thought that was in detail.

As Shavers drones on, Xander hangs his head.

66 EXT. WAREHOUSE DISTRICT - DAY

66

The TEN BLACK MARKET EUROPEAN SPORTS CARS are loaded on two
 TRANSPORT TRUCKS. Mafiya BODYGUARDS keep watch.

The Ivans (in Teamster garb) inspect the cars while Xander
 supervises. Anders hovers around him.

ANDERS
 So what you think? Beautiful!

Sitting in an OFFICE watching are Yorgi, Kirill and Petra.

Petra has a LAPTOP.

YORGI
 Has it arrived yet?

Petra checks her computer. ON SCREEN she's monitoring their

67 BANK ACCOUNT.

67

PETRA
 Nothing. He had two days.

YORGI
 Perhaps he is not all he says he
 is.

Outside the Ivans nod approval and Xander heads to the
 office. Yorgi looks to kirill, who puts his hand on his
 PISTOL.

Xander opens the door.

XANDER
Very nice. I'm impressed.

YORGI
I'm somewhat less so. We seem to
have a bit of a problem...

Just then Petra's computer BEEPS and the MONEY floods into
their account. Xander holds up a CELL PHONE and smiles.

XANDER
I had to inspect the merchandise
first.

YORGI
Of course.

He nods for Kirill to stand down.

OUTSIDE - the two transport trucks are driven off by the
Ivans. As they pull out they reveal ANOTHER CAR under a
COVER.

XANDER
What's this?

YORGI
This is a gift. From me to you.

Anders pulls off the cover, revealing a cherry '72 PONTIAC
GTO.

YORGI (CONT'D)
It's a little nothing, you take it.

Xander checks out his new ride. Yorgi gets in the passenger
seat.

YORGI (CONT'D)
Come on, get in.

Xander sits behind the wheel and STARTS IT UP. The big
engine

68

ROARS.

68

XANDER
You're alright, Yorgi.

Next door to the warehouse sits an ABANDONED BUILDING. Up on
the sloped roof, Slovo spies down on the transaction. He's
got a camera with a big zoom lens.

SLOVO
Smile, bychara.

Slovo snaps a few pictures but his view is obscured. To get a better vantage, he JUMPS DOWN onto a lower part of the roof.

CRUNCH! His foot BREAKS THROUGH THE SHABBY ROOF TILE.

Down below, Kirill hears the noise.

KIRILL
Yorgi!

They all look to the abandoned building.

Through the second floor window they can see Slovo's leg poking through the ceiling.

Xander is taken aback.

YORGI
What in the hell...?

Yorgi turns to Xander, goes for his pistol.

Thinking fast, Xander does the same.

They draw simultaneously and hold the guns to each other's heads as they sit in the car. Petra, Kirill and Anders draw as well, all of them covering Xander.

YORGI (CONT'D)
What's going on, my friend?

XANDER
You tell me! You got a sniper up there or what?

YORGI
He's not with us, Xander. He must be with you.

XANDER
(he cocks the hammer)
Bullshit! You get your boy off that roof or I swear to God I'm gonna give you another hole to breathe out of.

Yorgi stares, finally believes him. He lowers his gun.

YORGI
Get him! Find out who he is!

By now Slovo is down the fire escape. He hits the ground and goes running down the street.

The Anarchy 99 crew heads for their cars. Xander SPINS the cylinder on his REVOLVER.

XANDER
I've got him. Buckle up.

The GTO peels out.

69

EXT. STREET - DAY

69

Slovo is huffing and puffing as fast as he can when Xander comes skidding around the corner. He looks back and sees the speeding GTO.

YORGI
That's the cop from the club!

Xander does the only thing he can. He puts the car sideways and aims out the window as he slides to a stop.

Slovo turns and BLAM! Xander SHOOTs Slovo right in the chest.

IN SLO-MO: a spray of BLOOD erupts from his chest and Slovo falls backwards, his face frozen in a look of shock and betrayal.

The smoking shell clatters to the ground.

Slovo blinks up at Xander, gasping for words, then lays still.

Xander hops out, rifles through Slovo's pockets. The other Anarchy 99 cars pull up, the whole group looking on.

YORGI (CONT'D)
What are you doing? Get in the car!

Xander heads back to the GTO and the cars peel out.

70

INT. GTO - MOVING - DAY

70

The rest of Anarchy 99 follows behind the GTO.

YORGI
I don't believe it! You can't shoot
a cop in the middle of the street!

XANDER
(grim)
Had to do what I had to do.

He pulls out the roll of FILM. Yorgi laughs.

YORGI

You say you get a million, you get the million. Some cop gives us shit, he's dead. Jesus Christ, man, you're hard-core!

71 EXT. DEAD END STREET - DAY

71

The Ivans pull up in their transport trucks. They see all the blood and rush towards Slovo. But something doesn't look right.

Ivan 1 TASTES the blood and spits it out.

IVAN 1

It's sweet.

Ivan 2 pulls a CHROME DART from Slovo's chest. Slovo GROANS.

72 INT. NIGHTCLUB - NIGHT

72

It's a crowded basement rave club. Hot and sweaty RAVERS dance in provocative outfits. The Anarchy 99 group is standing on the best booth, right on the packed dance floor.

Surrounding them are a handful of MAFIYA BODYGUARDS who stand at attention like the Secret Service.

Anders swings from a water pipe and then drops onto the table, smashing glass.

A DRUNK GUY tries to pull Petra onto the dance floor and she PUNCHES him. The Bodyguards drag the dude out for a proper thrashing. Yorgi shatters a BOTTLE against the wall.

YORGI

Total chaos, man! Welcome to Anarchy

XANDER

What's "Anarchy 99"?

YORGI

It's all this craziness! It's what we've been living since 99, when we left the Army. One of our brothers died in Grozny and we said the hell with this shit. What for? He dies for what? Politics? Who's politics? Not ours.

XANDER

You wanna see my politics?

Xander shows him a TATTOO on his arm. It shows PLANET EARTH with a giant SCREW through it.

XANDER (CONT'D)

Screw the world. If I'm gonna die for something, it better be bitches and money.

YORGI

That's what I'm talking about, man! That's why Anarchy 99 was born.

Yorgi rolls up his sleeve, revealing an Anarchy 99 tat (a circled "A" with "99" underneath).

YORGI (CONT'D)

To us it means no walls, no speed limits, no jails. It's everybody does what he wants. People think democracy is freedom but they don't have a clue. There's an old punk song. It says: "America stands for freedom, but if you think you're free..."

XANDER

"...try walking into a deli and urinating on the cheese". 'Anarchy Burger' by the Vandals.

YORGI

You got it, man. It's stupid but it's true. True freedom is when you do whatever you want anytime you want. That's when you know you're living, man.

XANDER

How you gonna do that with government and rules everywhere?

YORGI

Easy. You get enough money that you grow an ass big enough for the whole world to kiss.

Yorgi throws a fistful of money onto the dance floor. The Xed out ravers swat it around like confetti.

YORGI (CONT'D)
You hang with us, buddy, taste some
freedom! Petra! Dance with this
guy!

Yorgi melts into the dance floor crowd, leaving Xander alone
with Petra. She gets up grumpily and starts dancing. Xander
joins her, but she won't even look at him.

XANDER
This is great, dancing with the
back of your head.

She reluctantly turns around.

XANDER (CONT'D)
If you got a problem with me, why
are we dancing?

PETRA
Yorgi asked me to.

XANDER
You do everything Yorgi says?

PETRA
Go to hell.

XANDER
It's gonna be like that, huh? You
got all bent out of shape as soon
as he started dancing with someone
else. Why's that?

PETRA
Mind your business.

XANDER
Did you guys used to date? That's
it, right? He broke your heart and
you're still soft on him. That's
funny, it don't seem to fit with a
tough broad like you.

She glares at him and walks away. Xander follows.

XANDER (CONT'D)
Where are you going?

PETRA
Why are you still hanging around?
Your business is finished, you
should go home.

XANDER

I was invited. What's your story?

PETRA

I don't know who you are or where you come from, but I don't like you. You ask too many questions.

There's a big line outside the "ladies" and no line at the "men's". Petra heads into the Men's Room.

Some DUDE whistles at her. She pushes him out of the way and enters a stall. Xander leans on the sink.

XANDER

Come on, don't front like that. You'll put a guy right off you.

PETRA

Don't even bother, X man, I'm not your type.

XANDER

That right? Why's that?

The stall door flies open and Petra marches out.

PETRA

My chest is too small and my brain is too big.

She shoves him to the door and stomps back to her stall.

Xander walks back out, shaking his head and laughing.

Across the room, Viktor shoves the D.J. out of the way and puts on "ANARCHY BURGER" by the Vandals. The rave dance is interrupted by the pounding punk beat.

YORGI

Xander, check it out! The revolution begins!

Viktor and Anders swiftly turn the dance floor into a violent mosh pit. Xander can't help it, he actually likes these guys.

YORGI (CONT'D)

Let's get some air, man.

Yorgi and Xander head outside. A moment later, Kirill hurries out another door.

73 EXT. PRAGUE RIVERFRONT - NIGHT

73

It's late. Yorgi and Xander stroll along the river.

XANDER

You got a great set-up here Yorgi.
You really know how to live.

YORGI

It's a beautiful town, Prague. It's
been good to me.

XANDER

I've been here before, when I was a
kid. My old man was in the service,
we used to live on the Army base in
Hamburg.

YORGI

You, an Army brat? I don't see that
one at all. Did you join the
service as well?

XANDER

Hell no. My dad was a straight up
tin soldier. Somehow he pissed this
general off and got himself
dishonorably discharged. Had a
court martial and everything. The
charges were total bullshit, so he
was sure he'd get his name cleared,
but it didn't happen.

YORGI

Connections and politics, it's the
same everywhere.

XANDER

My old man, he bought into the
system, and it screwed him. So he
swallowed a bullet. Me, I don't
believe in nothing I can't see and
touch.

The camera suddenly ZOOMS across the city, flying over
streets and houses until, half a mile away, it finds Kirill
in a window with his SNIPER RIFLE.

P.O.V. THROUGH SCOPE - Xander's head is in the crosshairs.

The scope pans over to Yorgi, who looks INTO CAMERA and
gives a small signal, calling off the hit.

BACK ON YORGI
AND XANDER

Yorgi looks up at a "PRAGUE PEACE CONFERENCE" banner.

YORGI

Next week these idiots are having a peace conference here. What the hell are they going to talk about? It's the system itself that causes all the world's problems. You're okay, buddy. Come on, it's getting early.

They stroll off and Kirill stands down.

74 EXT. PRAGUE STREETS - SUNRISE 74

A flotilla of VEHICLES (Xander's GTO among them) drives through the gate in a massive, stone wall. It's a big manor house in the middle of town.

75 INT. MEDIEVAL MANOR - COURTYARD - PRAGUE - SUNRISE 75

The GTO, sedans, SUV's park in the courtyard. Xander sees a row of MOTORCYCLES parked here as well.

Xander also sees a Guard hit a switch that LOWERS the HEAVY WOODEN GATE.

Yorgi corrals a bunch of STRIPPERS he's brought home.

YORGI

This way, girls, let's go!

He leads the whole troop inside.

76 INT. MEDIEVAL MANOR - HALLWAY - SUNRISE 76

As they go down the hall/Xander sees ROOMS FULL OF OFFICE WORKERS and MAFIYA GOONS.

VIKTOR

Diversified global operations. The sun never sets on our empire.

Xander takes in WORLD MAPS, FAX MACHINES, BANKS OF COMPUTERS.

For all their screwing around, it's clear Anarchy 99 runs a large operation.

77

INT. MEDIEVAL MANOR - MAIN HALL - SUNRISE

77

With leaded glass windows overlooking the river, this place is beautiful. Inside it's done up more like the house from MTV's "Real World", except trashed. There's cool fish tanks, a pool table, PS2 on a flatscreen and spray paint and holes all over the walls.

SERVANTS welcome them with food and Yorgi's SECRETARY gives him important messages.

YORGI
 (sorting through
 messages)
 Not bad, yes? The original owners,
 they just one day decide to move
 out.

Anders starts pounding on a drumset. Petra kicks a soccer ball at him.

PETRA
 Yeb vas, z'opa. Shut up!

Yorgi paws at a Stripper.

YORGI
 I've got meetings this afternoon,
 I've got to get some sleep. Just
 pick a girl.

XANDER
 That's alright, I'm kinda tired.

YORGI
 You want to insult me? This is my
 hospitality. Pick one.

Xander points at one of the Strippers. She's wearing a fashionable FLAK JACKET.

YORGI (CONT'D)
 Good, now find a room to crash in.

Petra, show him.

The surly Petra opens a door, revealing a hall of doors.

Xander and Flak Jacket follow.

XANDER
 You gonna tuck us in?

She just gives him a nasty look, walks into her room and slams the door. Xander scratches his head and picks a room.

The others shuffle off to their beds with their Strippers.

78 INT. MEDIEVAL MANOR - XANDER'S ROOM - SUNRISE 78

Flak Jacket is out of sight in the bathroom. Xander talks to her while he gets undressed.

XANDER

Listen, no offense, but I'm not in the market right now, okay? You can stay here, but let's not --

He trails off as she steps out of the bathroom. She's wearing just a G-string and the flak jacket.

XANDER (CONT'D)

You don't understand a word I'm saying, do you?

She just smiles at him sweetly and pulls his shirt off. She looks at the ENGAGEMENT RING still pierced through his nipple and gives a puzzled look.

XANDER (CONT'D)

Stupid, right? That's what I was trying to tell you. I just got out of this heavy thing...

She kisses him and lets the flak jacket fall (PG-13 style).

XANDER (CONT'D)

The things I have to do for my country.

He gives in and starts making out with her.

DISSOLVE TO:

79 INT. MEDIEVAL MANOR - HALLWAY - LATER THAT MORNING 79

Xander sneaks out of his room and down the hall. Behind him, we can see Flak Jacket asleep amongst the tussled sheets.

80 INT. MEDIEVAL MANOR - MAIN HALL - MORNING 80

Anders is snoring on the floor. Xander skirrs around him and goes through another door.

81 INT. MEDIEVAL MANOR - OFFICE - DAY

81

Xander finds an office and starts going through the desk. He finds a PALM PILOT and snaps a RECORDING DEVICE to the bottom. In seconds he's copied everything on it. He moves on to some drawers.

PETRA

What are you doing?

He turns, sees Petra standing in the doorway with a GUN.

XANDER

Looking for a phone book. I want to call a cab. Unless you wanna give me a ride?

She shuts the door, advances, staring him down.

PETRA

Who are you?

XANDER

We hung out last night, remember?

PETRA

I also remember you drove your car here. Who are you really? Make no mistake, I will shoot you and not feel bad about it. Who are you working for?

XANDER

Hey, take it easy. I'm just a dude trying to make a buck.

She SLAPS him, hard.

PETRA

Bullshit. I see you look at everything, study everything, ask questions. I know exactly what you're doing. Empty your pockets.

XANDER

You've got to relax, baby, you're paranoid.

She SLAPS him again and Xander goes for her gun. Before he can pry it from her hand, she's pulled another gun from nowhere and has it jammed against his neck. He lets go.

XANDER (CONT'D)

Hey, you're good.

PETRA

Maybe we should start again, yes? I know so little about you, except that you're not what you say you are.

XANDER

That makes two of us then, sweetheart, because I ain't buying your bullshit either. You're not like them, I can see it in your eyes. So you tell me, who's bullshitting who?

82 INT. YORGI'S BEDROOM - DAY

82

There are THREE STRIPPERS asleep in bed. Yorgi is sitting at his COMPUTER in his underwear.

He's hacked in to the CZECH POLICE network.

YORGI

Something bothers me about you, Mr. Xander Cage...

He looks around a bit, doesn't find what he's looking for.

He sits up, getting pissed.

YORGI (CONT'D)

Get Kirill. Now!

She heads out. Yorgi goes to the bathroom, splashes water on his face.

Kirill enters, still half asleep.

KIRILL

What's the problem?

YORGI

I'm inside the police mainframe. Do you see anything?

Kirill studies the screen while Yorgi pulls on clothes.

KIRILL

What?

YORGI

I've searched their E-mail. No funeral announcement, no obituary, no call- to-arms. Nothing on the news, even.

(MORE)

YORGI (CONT'D)
 I swear I saw a cop get shot
 yesterday. How come no one is
 talking about it?

Kirill looks back at the screen. Nothing there.

YORGI (CONT'D)
 I also check the wire transfer. I
 follow the money back to it's
 source, but there is no source. It
 comes from nowhere. First they
 bring CIA, then British SAS, now
 maybe they plumb the lower depths.
 Maybe now they send someone who
 looks like us. Maybe someone like
 our houseguest Mr. X.

83 INT. MEDIEVAL MANOR - OFFICE - DAY

83

Petra still has the gun on Xander.

PETRA
 I don't know what you're talking
 about.

XANDER
 The eyes don't lie. All this has
 gotten to you, hasn't it, Petra?
 You came in as Yorgi's girlfriend
 and you stayed because it was fun.
 Now you don't like it so much, but
 you're in so deep you can't get out
 anymore. Tell me if I'm wrong,
 Petra.

PETRA
 Go to hell!

XANDER
 Look at you. You're helping run
 things now. You're a gangster. I
 bet that snuck up on you. You woke
 up one day and you were a criminal.

She pulls back the hammer on her gun.

XANDER (CONT'D)
 It's cool, I feel you. I might even
 be able to help. Here, let me show
 you something. You wanna see what's
 in my pocket, I'll show you.

He makes a move and she jabs the gun at him. She reaches into the pocket for him and pulls out his little data recorder.

PETRA
What are you?

XANDER
I'm an information gatherer. You wanna go somewhere and talk about it?

84 INT. MEDIEVAL MANOR - HALLWAY - DAY

84

Yorgi creeps down the hall, Kirill in tow. They both screw SILENCERS onto their PISTOLS.

They flatten themselves up against the wall and prepare to burst into Xander's room.

One...

Two...

THREE! They kick in the door and aim their guns around.

Flak Jacket sits up, terrified.

Yorgi and Kirill lower their guns. Viktor stumbles by in his underwear.

YORGI
Where is he?

VIKTOR
They went to breakfast.

85 INT. ROMANTIC RESTAURANT - DAY

85

This is a beautiful and historic Prague location with WINDOWS and a nice view. It's rather fancy and PACKED with UPSCALE PATRONS. Petra and Xander sit in the middle of the room, sticking out badly in their grungy clothes.

A WAITER takes their order.

PETRA
Perogies, potato pancakes, fried goose livers, the sausage plate and a pot of Turkish coffee.

Xander shakes his head.

XANDER

I'm just gonna have a garden salad.
Oil and balsamic vinegar on the
side.

The Waiter takes off. Petra puffs on a cigarette, staring at Xander.

PETRA

That's how you eat? It's like a
gerbil.

XANDER

(shrugs)
I'm from L.A.

PETRA

So why don't you tell me something
about who you gather information
for. They obviously have very deep
pockets. Are you from a rival clan?

XANDER

Let's just say I'm freelancing and
leave it at that.

PETRA

Whoever sent you knew what they
were doing. You and Yorgi are
practically twins. Two nihilistic
fashion victims who make a lot of
noise but don't say much.

XANDER

Don't judge a comic book by it's
cover.

PETRA

You agree with a lot of what he
says, don't you.

XANDER

I know where he's coming from. The
only thing I really don't get is
why he dumped you. Up until I found
that out, I thought his judgment
was pretty sound.

PETRA

Don't even start. I'll be honest, I
don't trust you. But let's pretend
for a minute that what you say is
true, that I want to leave. What
can you do about it?

XANDER

The people I know want facts, the kinds of things an insider would know. They're interested in putting Anarchy 99 out of business.

PETRA

All I have to do is risk my life providing you with these facts.

XANDER

We could work together. Then maybe we could both get the hell out of here. There's a beach in Bora Bora with my name on it.

PETRA

A beach named X? That I'd like to see.

XANDER

So there you have it. I guess you just have to ask yourself, how bad to you want out?

She thinks on it. Then her cell phone RINGS.

PETRA

(into phone)

Da!

KIRILL (O.S.)

(on phone)

Listen very carefully, Petra. We think Cage may be an American agent, do you understand what I'm telling you?

PETRA

(into phone)

Yes.

KIRILL (O.S.)

(on phone)

Don't worry, I've got your back. I'm right across the street, above the bakery. Just bring him outside and let me do the rest.

Kirill hangs up. She looks back at Xander, shell shocked.

XANDER

What's up? Is there a problem?

She studies his eyes, decides to risk it.

PETRA

They tell me you're an American agent.

XANDER

What are you talking about?

PETRA

There's no more time for games. They made you. There's a sniper out front waiting to put a bullet in your eye. Tell me if it's true.

XANDER

It's a long story, but yeah, more or less.

PETRA

Jesus Christ. You're going to have to go out the back. The data that you copied with your toy. Tomorrow, at six o'clock. Look it up. We're taking a trip. Be there at six and you'll have plenty to tell your people.

XANDER

If I go out the back, he'll know you've warned me.

PETRA

That's alright, I'll figure something out.

XANDER

Not an option. Just get up slowly like everything's cool. Petra, trust me. You just hung yourself out to dry for me, I'm not gonna let you down.

86 EXT. BAKERY ROOF - DAY

86

Kirill lays on his stomach, peering into the scope of his

87 SILENCED SNIPER RIFLE.

87

P.O.V. Through scope - he can faintly see them inside the crowded restaurant. Xander and Petra are making their way towards the exit.

KIRILL
Nice and easy, Petra...

88 INT. ROMANTIC RESTAURANT - DAY 88

They work their way through the lunchtime crowd.

PETRA
I can't let this happen. I want you
to go out the back. I'll make up
some excuse.

XANDER
They'll kill you, you know they
will. Besides, there is no back
door. Keep smiling. Ready? Now.

89 EXT. ROMANTIC RESTAURANT - DAY 89

Xander's timed it perfectly so that just as they get to the
door, a BUS passes by.

Kirill keeps focused, waiting for the bus to pass.

P.O.V. THROUGH SCOPE - Xander's head is sporadically visible
through the bus windows.

Kirill's finger tightens on the trigger...

As soon as the bus passes he FIRES!

But Xander's not there, he's ducked down to tie his shoe.

CRASH! The glass door behind him shatters. Feigning
surprise, Xander PUNCHES PETRA IN THE FACE and sprints down
the block.

He runs bent low, the parked cars protecting him from the
sniper. Kirill fires anyway, taking out car windows.

At the end of the block is a long staircase with a METAL
RAIL down the middle.

As he runs by an outdoor restaurant Xander snatches the
SERVING TRAY from a startled WAITER, sending food and drink
flying.

He hops on the serving tray like it's a skateboard and does
a RAIL-SLIDE down the length of the stairs. He's moving too
fast for Kirill.

He jumps off at the bottom and the tray POPS UP INTO THE
AIR.

Kirill BLASTS it like a clay pigeon.

By now Xander is out of sight. Kirill pounds his rifle in frustration.

Petra gets to the top of the stairs. She gives Kirill a "Where did he go?" look. Her nose is bloody, helping to sell her performance.

Then she turns and looks off after Xander. She sees his GTO speeding away.

FADE TO:

90

EXT. NORWEGIAN FJORDS - LATE AFTERNOON

90

We're looking down at a SHIP moving through the fjord, seen from high above. It's towing a SMALLER BOAT behind it. An airplane? No, we're at the top of the Trollveggen, Norway's legendary "Troll Wall". It's a near 5,000 foot sheer drop to the ocean.

Six figures stand at the edge of the barren cliff. They wear webbed "squirrel" jumpsuits, helmets and parachutes. On each thigh they have pistols and on their chests they have silenced MP-5 sub-machine guns. Together they stare down at the ship.

Petra is among them. She looks down at her watch. It is precisely 5:59PM. She glances around. The top of the cliff is rocky and flat. Xander is nowhere to be seen.

FIFTY YARDS AWAY - we see Xander sneaking forward military style. He's got his "stakeout suit" on and is keeping low.

91

HE CHECKS HIS WATCH: "6 PM"

91

The members of Anarchy 99 put on their goggles and, without saying a word, they leap off the Troll Wall.

Xander runs to the edge and looks down. He sees the group freefalling down the sheer cliff face.

XANDER

Very nice.

The six plummet away from him at incredible speed. In a hard arch, they peak at 120 m.p.h.

Then, using the webbed wings under their arms and between their legs, they go into aerodynamic "track" positions and rocket away from the wall.

Like dark angels, they soar out over the water in formation.

92 ON THE SHIP BELOW --

92

The ship below is a scientific research vessel. On the deck, a few SAILORS and SCIENTISTS watch the sun set.

The six dark figures close in rapidly.

At the last moment they pull their chutes and deftly glide towards the ship.

A sailor looks up and spots them.

Before he can shout, he's SHOT IN THE LEG and goes down.

Seconds later, they're on the deck, tearing off their rigs.

They race across the deck, taking over the ship in a surgical manner. They herd everyone back heading for the bridge.

Petra hangs back. She looks back at the cliff, up towards Xander.

93 XANDER'S P.O.V.

93

Through his SUPER BINOCULARS we see them storming the bridge.

As they head inside, they disappear from view.

Xander hits a button on the side of the binoculars.

XANDER

Let's see what's going on inside...

94 "PENETRATOR" P.O.V.

94

Now he can see THROUGH THE WALLS OF THE SHIP.

He sees THE CREW, herded into a room and LOCKED IN by Anarchy

95 INT. SHIP - LATE AFTERNOON

95

Anarchy 99 seals the door, locking the crew away. They slap five and bump chests, still totally amped up.

96 EXT. SHIP - LATE AFTERNOON

96

ANGLE ON - a LARGE SUBMERSIBLE VEHICLE. It's white and twelve feet long. There are MOTORS on either side and a PANEL OF SOLAR CELLS on the top of a periscope-like projection rising from the back.

This is the AHAB DEVICE. It sits in the WET WELL at the back of the ship, ready to be launched out the back sea doors.

YORGI
Ready the boat.

There is a SMALLER BOAT moored to the back of the ship.

Kirill and Viktor hop onto it's deck. They start to WHISTLE as they work. Sounds like the "Andy Griffith" theme.

97

XANDER'S BINOCULARS P.O.V.

97

He takes DIGITAL PHOTOS of the Ahab device.

XANDER
What the hell are you guys
stealing?

BACK ON THE
SHIP

The smaller boat is launched and ready to do. Yorgi goes to the WET WELL CONTROLS and hits a switch.

The aft doors open, letting water into the wet well. In seconds Ahab starts to float. Anders loosens it from it's moorings and they TIE AHAB TO THE BACK OF THE SMALLER BOAT.

KIRILL
Ready.

Yorgi hits another switch, opening the BALLAST DOORS on the port side of the ship. Air flows out, causing the ship to list to one side.

PETRA
What are you doing?

YORGI
It all happened so fast. Such an
unfortunate accident.

Yorgi MACHINE GUNS the wet well control panel.

YORGI (CONT'D)
Let's go.

They climb onto the boat. Petra is the last to board. She looks up towards Xander and MACHINE GUNS the panel some more, making sure he notices.

98 XANDER'S P.O.V.

98

He sees the smaller boat pulling away, the Ahab device being towed behind. He pans over and ZOOMS IN on the shot-up control panel.

XANDER
What the hell...?

He pans over to the wet well and sees it's flooding.

With the ballast open on only one side, the ship starts LISTING. The thing is going down.

He pans over, clicks into "penetrator" mode, and sees the Crew pounding on the walls below decks. They're trapped, their WRISTS AND ANKLES BOUND WITH PLEXI-CUFFS.

99 EXT. TOP OF TROLL WALL - LATE AFTERNOON

99

Xander puts down the binoculars and gets up.

XANDER
No way, man, no way. I'm just supposed to be an observer. Aw shit. This job sucks.

He pats his jumpsuit, checking for the buckle.

XANDER (CONT'D)
Toby Lee Shavers, if this thing don't work, your ass is kicked.

Xander steels himself, takes a few deep breaths.

Then he sprints to the edge and JUMPS off the cliff...

And that's it. He's gone. One mile, straight down.

Suddenly we're falling with him.

We hear the rush of air as he free-falls a dozen feet from the craggy rock face.

The force of the wind ripples his cheeks.

He streamlines himself into a track position and jets away from the cliff like Superman.

Before he gets too low, he RIPS THE BUCKLE.

Immediately his jumpsuit TEARS OFF HIS BODY in MULTIPLE LAYERS, unfurling into a full sized PARASAIL.

Xander looks up at his parasail, relieved, and glides towards the ship.

100 EXT. SMALLER BOAT - LATE AFTERNOON 100

Petra spots the parasail and has to act quickly to keep Yorgi from spotting it. She grabs him suddenly and KISSES him.

YORGI
What was that for?

PETRA
I'd forgotten how exciting it is working together.

YORGI
You've been so quiet lately, Petra, I thought you no longer cared.

PETRA
Why don't we go below decks and work off some of this adrenaline.

YORGI
(smiles)
Viktor! Stay the course.

Yorgi kisses her again and heads to the cabin below.

101 EXT. SHIP - LATE AFTERNOON 101

Xander comes in for a perfect landing. He lands on the listing deck and undoes his harness.

He sees several WOUNDED scattered on the deck.

XANDER
Son of a bitch!

He looks across the water, sees the smaller boat far away.

102 EXT. SMALLER BOAT - LATE AFTERNOON 102

Petra looks back one last time, catching sight of Xander on the deck of the ship. She smiles, relieved.

Then she turns solemn as she heads below decks to pay the price.

103 EXT. SHIP - LATE AFTERNOON 103

Xander gets to the wet well and sees the water flooding in.

With the ship listing like this, the water is pouring below decks.

104 INT. SHIP - LATE AFTERNOON

104

Xander opens a hatch and lowers himself into the hold. Here is where the entire Crew has been left to drown. They are struggling to stay above water, their hands and feet bound.

As the far end of the room is another HATCH. Water pours in from this one and Xander has to get it shut.

He swims through the struggling Crew, spots the CAPTAIN holding his YOUNG SON above water. The water is rising rapidly, filling up the compartment.

Xander braces his feet against the bulkhead and PUSHES, but the force of the water is too much.

He surfaces. He's got to wait until the room floods before he can close that door.

He watches as the Crew goes into a panic, the water rising up to the ceiling. They are gasping in the last foot of air that's available. He sees the Captain's Son, crying and clutching at his father.

Xander takes a deep breath and dives down. He grabs the hatch door, braces his feet and PULLS.

His muscles strain as the heavy metal door slowly swings SHUT.

Xander surfaces and swims to the ladder. He CUTS the Captain's plastic cuffs.

XANDER

Is the boy alright?

CAPTAIN

Yes. I will cut the others loose,
you must run the bilge pumps!

The Captain takes the knife and swims to free his men.

Xander takes the Captain's Son and climbs up the ladder.

105 EXT. SHIP'S BRIDGE - LATE AFTERNOON

105

Xander scans the controls but has no idea what he's looking for. The Captain's Son shows him the right switch.

XANDER

You sure?

The Son nods and Xander flips the switch. MOTORS start to

106 HUM. 106

107 EXT. SHIP - LATE AFTERNOON 107

The bilge pumps spew out water furiously. Crew members come up from below decks. They are soaked and grateful. They go about tending to the wounded as Xander slumps down next to the exhausted Captain.

XANDER

Captain, huh? You get a lot of
broads with that uniform?

They both laugh, relieved, as the ship slowly rights itself.

FADE TO:

108 INT. CONFERENCE ROOM - THAT NIGHT 108

Xander is in a room with the SCIENTISTS from the ship. They have blueprints of the torpedo spread out. The Captain's Son is wrapped in BLANKETS, shivering.

Xander is talking to Gibbons on his communicator.

XANDER

(into communicator)

They call it "Ahab", it's a solar
powered submersible. It can
circumnavigate the globe on it's
own. They use it to track and study
the migration patterns of whales.

109 INTERCUT WITH GIBBONS IN THE ULTIMATE INFORMATION ROOM 109

Gibbons jots down the information furiously.

GIBBONS

You did say "Ahab"? You're sure
about that?

XANDER

Yeah, I sent you pictures. Here's
what I'm thinking. If they take out
the cameras and sensors, they could
probably put a bomb in this thing.
You drop it in the water in the Red
Sea and three weeks later it's
swimming up the Potomac.

GIBBONS

This is good work, X, damn fine work. You need to press on at all costs, find out what they have planned with this "Ahab".

XANDER

Hey, one miracle at a time. They're on to me now, remember?

GIBBONS

I'm gonna be en route with a team shortly to relieve you. Just keep the pressure on until the cavalry arrives. And X? You done yourself proud helping those people today.

Xander tussles the hair of the Captain's Son.

XANDER

Thanks.

GIBBONS

You're a grungy little phoenix, you know that? Keep up the good work.

XANDER

You ain't seen nothing yet.

CUT TO:

110 EXT. CZECH POLICE BUILDING - DAY 110

The GTO screeches into the lot. Shavers is on his way out with his SUITCASE.

XANDER

Get in. We've got work to do.

111 INT. POLICE BUILDING BASEMENT - DAY 111

PAN OVER WEAPONS - they're all laid out on the floor. 50 cal. MACHINE GUNS, MINES, ROCKETS, BELTS OF AMMO.

We finally arrive at Xander leaning on his GTO. He sparks a BLOWTORCH and lights a CIGAR.

XANDER

I want all that...
(he pats the GTO)
In there.

Shavers looks on in shock. He's got a crew of MECHANICS with him. Xander hands him the blowtorch and walks away.

112 EXT. PRAGUE OPEN AIR MARKET - DAY

112

This is a beautiful open air market in a town square surrounded by old buildings. The place is PACKED.

In the midst of it all, we make out Petra moving through the crowd. She stops to look at some vegetables when Xander passes by her.

XANDER
Right behind you.

They keep talking, pretending to shop.

XANDER (CONT'D)
So what's the plan with this Ahab?
Are they selling it or what?

PETRA
No, something worse. He says it's a surprise, but I know him. This is his masterpiece.

XANDER
We've got to find out what it is.
Can you handle that?

PETRA
(beat)
There's something I didn't have time to tell you before.

XANDER
What's that?

PETRA
I'm a agent as well. KGB. I've been undercover for over a year.

XANDER
You're what? What the hell have you been doing?

PETRA
I don't know. Eight months ago I stop hearing from my people. No explanation, just silence. So I stay and I wait like I was told. Soon I'm in so far, they'd kill me if I left. Now every day I get farther and farther away from what I was. I'm like you said, a criminal.

XANDER

I'm busted up for you, but Jesus,
what the hell are you doing? Those
people almost drowned on that boat
and you didn't lift a finger.

This stings her. She knows well the price she paid.

PETRA

No, I guess I've been no help at
all to you.

XANDER

Get your head back in the game.
There are lives at stake here.

PETRA

Of course. I'll do what I can. I
have to go, before they notice.

XANDER

When can I see you again?

PETRA

You can't, it's too risky. I'm not
much help anyway, remember?

Then she's off into the crowd.

113 EXT. MEDIEVAL MANOR - NIGHT

113

The craggy surface of the wall is swathed in shadows. Xander
approaches and flattens himself against it. He's all in
BLACK, packed with weapons and sporting a COMBAT VEST.

He grabs a toehold on the wall and ZOOM! He SPEED CLIMBS up
the side.

He reaches the top in seconds and scopes out the manor
house.

VIDEO CAMERAS, PATROLLING GUARDS. It's not gonna be easy.

Xander slips over the wall down to the courtyard below.

114 EXT. MEDIEVAL MANOR - COURTYARD - NIGHT

114

Xander places an EXPLOSIVE on a CONTROL BOX.

He waits for a GUARD to stroll by and then slips through a
basement window.

115 INT. MEDIEVAL MANOR - DARKENED ROOMS - NIGHT 115

Xander makes his way through a series of rooms. Finally he finds himself in a study with a window overlooking the CAVERNOUS BASEMENT of the Manor.

Laid out below he can see the AHAB DEVICE, hanging from chains. TECHIES are working with the Anarchy 99 crew to RETROFIT the thing.

They are installing a LAUNCHER RACK of TEN TUBES.

Xander can't hear a thing through the thick glass.

He takes a METAL BALL from his pocket. There's a sink in the corner and he drops the metal ball down the drain.

116 INT. DRAIN PIPE 116

We follow the metal ball as it rolls through the trap and down into the wall. The pipe zigzags around like a rollercoaster and then levels off.

The ball rolls past a T-intersection, stops, and unrolls like a pill bug.

Six metal legs appear and we see it's the ROACH CAM. It scuttles back up the pipe and makes the turn.

117 INT. MANOR BASEMENT - MAIN HALL - NIGHT 117

We're close on a sink as the Roach Cam comes up the pipe. It scurries into hiding just as a HAND reaches in to turn on the water.

The roach peers out from between items on a workbench and we PUSH IN on it's VIDEO CAMERA head.

118 INT. MEDIEVAL MANOR - STUDY - NIGHT 118

119 CLOSE ON - VIDEO MONITOR - ROACH CAM P.O.V. 119

We see a handheld video image of Viktor.

VIKTOR

Okay, fire one.

Viktor pushes a button on Ahab and a VODKA BOTTLE launches from tube one, SHATTERING against the ceiling.

YORGI

Perfect!

Pull back to reveal Xander watching the image on his communicator. Using a joystick he's able to control the roach.

He steers the camera towards Petra, gets a low-angle shot of her legs in a punked-out CATHOLIC SCHOOL GIRL SKIRT.

He smiles, enjoying himself.

XANDER
Great piece of hardware.

He plugs his earpiece in and listens in.

120 INT. MANOR BASEMENT - MAIN HALL - NIGHT 120

Petra works on a COMPUTER CONTROLLER.

The roach scurries across the floor, circling to get a better look at Ahab.

Anders pushes a CART holding TEN GLASS CANISTERS OF LIQUID.

Each canister is separated in two, with a BLACK LIQUID on top and a WHITE LIQUID on the bottom.

He hands the canisters to Viktor one by one.

ANDERS
(singing)
"Silent Night... Holy Night"

Viktor laughs and joins in.

Then Kirill looks down and SPOTS THE ROACH CAM.

He STOMPS it with his boot.

121 INT. MEDIEVAL MANOR - STUDY - NIGHT 121

Xander jerks out his earpiece and rubs his ear.

XANDER
Damn.

He looks down into the room, sees Kirill bending down to examine the roach. Time to go.

122 INT. MANOR BASEMENT - MAIN HALL - NIGHT 122

Kirill lifts the dead "roach" and sees its wires.

KIRILL
There's some bullshit going on!

Yorgi hits an ALARM switch, alerting the guards.

The Anarchy boys grab weapons and start racing through the house.

123 INT. MEDIEVAL MANOR - VARIOUS - NIGHT 123

The Anarchy boys move swiftly from room to room in practiced close combat maneuvers.

Cueing each other with hand signals, they run through each room, weapons ready.

124 INT. HALLWAY - NIGHT 124

Xander sprints down the hallway. With the Anarchy 99 boys and Guards roaming the house, he's having a hard time finding his way out.

125 INT. DINING HALL - NIGHT 125

He runs into a darkened dining hall, sprints across only to find the opposite door locked. He hides behind one of the many COLUMNS as his pursuers enter the room.

Kirill gives a thumbs up and puts on a pair of NIGHT VISION GOGGLES. He scans the big room but sees nothing.

Xander, hidden at the opposite end, waits breathlessly.

Kirill advances slowly, his buddies covering him from the door.

YORGI

Xander, my friend, that can only be you. Why don't we put our weapons down for a few minutes and discuss this like friends. How would you like to come to work for us instead? We could Rage Against the Machine together.

Across the room, Xander sees a small window leading to the courtyard. He has to run across open ground to reach it. He calls out to Yorgi.

XANDER

Speaking of people that are full of shit, funny you should mention those guys!

Xander's voice echoes around the empty hall, making it impossible to pinpoint.

XANDER (CONT'D)

They put their records out through Sony, one of the biggest corporate machines on the planet. Some revolutionaries, huh?

He pulls out his gun as Kirill creeps ever closer.

Against the far wall Xander spots a FIRE EXTINGUISHER.

YORGI

Come on, you're the one who's fooling yourself. Why risk your life for your government when we can offer you a future that is truly free?

Kirill is almost on top of him.

Xander sights up and FIRES.

The fire extinguisher EXPLODES, blinding Kirill.

Xander makes a run for it.

Everyone FIRES WILDLY (except for Petra), bullets tearing tapestries off the walls.

Xander dives and crashes through the window.

126

EXT. COURTYARD - SUNRISE

126

Xander tuck and rolls, comes up running.

Guards are running around, unsure just what the hell is going on.

Xander hops on one of the TRIALS MOTORCYCLES parked nearby and fires up the engine. He hits a remote switch and BLAM!

The EXPLOSIVE CHARGE he left earlier blows-up.

He points the bike at a set of STONE STAIRS. They form a "ramp" that he can use to JUMP THE WALL. He GUNS THE ENGINE.

A Guard races across the wall with a rifle, taking aim.

Xander races and JUMPS THE BIKE over the wall. As he goes by he does a CAN-CAN AERIAL, KICKING THE GUARD OFF THE WALL before he can shoot.

The Anarchy 99 guys run outside just in time to see him go.

YORGI

He blew the gate control. Anders!
Get the bastard!

Anders fires up the other trials bike, slings a submachine gun across his back and goes up and over. Petra watches him go, hoping for the best.

127 EXT. PRAGUE STREETS - DAYBREAK

127

(NOTE: action will be re-choreographed based on actual locations. Any freestyle motorcycle moves will be motivated by a physical reason)

Xander blazes down the street, Anders racing right behind him. A wrong turn sends him into a dead end.

At the end is a panel truck parked next to a stone wall.

Xander slows the trials bike and drives it up the hood of the truck and onto it's roof. Balancing on the rear wheel, he hops onto the wall.

The machine gun blasts again. Xander drives off along the top of the wall. Anders shoulders his gun and follows.

They are riding a 15' high wall that's only a foot wide.

They make several 90 degree turns, racing above a sleeping neighborhood. Xander sees the end of the wall ahead and takes a detour.

He hops onto the second floor balcony of a BUILDING UNDER CONSTRUCTION.

128 INT. BUILDING UNDER CONSTRUCTION - MORNING

128

CONSTRUCTION WORKERS bolt out of the way as the motorcycle leaps into their building.

Xander pops a wheelie and slams through a BLUEPRINT TABLE.

Anders follows, demolishing their SNACK TABLE.

Xander darts through the building, between beams and 2 x until he reaches a skeletal STAIRCASE.

More WORKERS appear at the bottom of the stairs so Xander goes up. He cranks up three flights of stairs and bashes onto the roof.

129

EXT. THE ROOFTOPS - MORNING

129

Xander looks around for a way out. The next building isn't that far away. He revs up and JUMPS ACROSS.

Anders jams another magazine into his sub-machine gun and follows Xander.

They jump from roof to roof, down a DESCENDING SERIES OF ROOFTOPS towards the river. Anders pulls up alongside as they race towards that last apartment building.

Neck and neck they head for the brink. At the last jump, Xander pulls up behind Anders.

They hit the last roof in a crunch of gravel. Anders clamps on the brakes and comes skidding to a stop, Xander right behind him.

They skid to a stop at the very edge, with Anders balanced on his front wheel. He looks down, sees street five stories below.

He glances back at Xander, sweat beading, struggling to keep his balance. Xander observes him coolly, totally in control.

Anders reaches for his machine gun. Xander pops a wheelie and RAMS Anders over the edge.

The bike tumbles and PANCAKES into the pavement. Anders tears through several AWNINGS before slamming into the ground.

Xander turns and rides to the next apartment building.

He hops down a steep series of roofs that will eventually take him to street level.

As he makes his way down, Anders stirs. The guy is a bloody, broken mess but he gets to his feet. He sees where Xander is headed and he scurries off to intercept him.

130

EXT. ALLEY - MORNING

130

Xander is heading to the far end of a dead end alley. The only way out is fenced in. But there's a RAMP leading up to a LOADING DOCK. Xander will have to use that ramp to jump the fence.

Anders climbs to the second floor of the building. There is a small crane arm loaded with metal. If he pushes it at the right time, it will swing out and knock Xander from his bike.

He giggles maniacally, blood dripping.

Xander drops down into the alley and heads towards the jump.

Anders times it perfectly and swings the crane arm out.

IN SLOW MOTION: The bike leaves the ramp and soars up over the fence.

The crane arm swings out, on a collision course with Xander.

Xander sees it and THROWS HIMSELF OFF THE BIKE, grabbing onto the back in a SUPERMAN SEAT-GRAB. He passes RIGHT UNDERNEATH the swinging crane arm.

Anders's face falls when he sees Xander go by, hanging on with ONE HAND. In his OTHER HAND Xander's got his PISTOL.

BLAP!

Xander pulls himself back onto the bike and lands. He stops, sees Anders' BLOODY HELMET come bouncing into the alley. He tucks his pistol away and roars off.

131 INT. DIRTY APARTMENT - DAY

131

Xander comes up the stairs and sees LIGHTS ON in his apartment. He draws his gun and pushes the door open.

XANDER

Slovo?

Slovo is sitting in the armchair.

XANDER (CONT'D)

Dude, what are you doing here?

SLOVO

You killed me, remember? Now I have to hide out here with you. Where have you been?

Xander holsters his gun, searches around for his communicator.

XANDER

I found something big enough for us to take these guys down with. They've got a of nerve agent they're gonna unleash.

SLOVO

Is this what you're looking for?

Xander turns to see Slovo waving the communicator.

XANDER
Yeah, give it here.

Slovo raises his pistol.

SLOVO
Sorry, "dude".

XANDER
(stunned beat)
What's the deal?

SLOVO
Oh come on, don't feel bad. You got
played, so what? You're new at
this. Did you think you could just
stroll into this business one day
and have all the angles figured
out?

XANDER
Why you dogging me up?

SLOVO
(shrugs)
They came and found me. They said
they'd kill me unless I help them.
Plus they offer me a lot of money.
No big deal. These things happen.
Dump your gun on the floor.

Xander does so.

SLOVO (CONT'D)
Where do you want it? The head to
be quick? Or the chest for an open
casket?

Suddenly GUNFIRE blasts through the closed door.

Bullets shatter a LAMP, a PICTURE, and finally tag Slovo in
a wild salvo.

Slovo crumples, never knowing what hit him.

The door creaks open. It's Petra, her gun still smoking.

She's with the Ivans.

PETRA
Are you alright?

XANDER

What the hell are you doing? You could've killed me!

PETRA

(shrugs)

I heard you talking. I could tell where you were in the room.

XANDER

I don't know what's going on anymore. I thought I was square with that dude. Now everybody's switching sides like it's the WWF.

The Ivans go to Slovo's body, kicking the gun from his hands.

One of them SPITS on his corpse in disgust.

XANDER (CONT'D)

What are you doing with the Ivans?

PETRA

I know which cops are good and which are bad. Come with me. Come on, right now.

She drags him to the door.

132

EXT. ST. CHARLES BRIDGE - DAY

132

The beautiful and historic St. Charles bridge spans the river. There are BANNERS hanging in celebration of the coming PRAGUE PEACE CONFERENCE. Petra leads Xander across it.

XANDER

Where are we going?

PETRA

We're getting out of this place. We've done enough.

XANDER

Wait a minute, whoa. We can't go now. What's Yorgi got planned with that nerve agent?

PETRA

It doesn't matter anymore, forget it.

XANDER

Of course it matters. Hey, hold on!

PETRA

What do we owe our governments?
Yours kidnapped you, mine abandoned
me.

XANDER

Petra, this ain't about the people
that sent us here, you know that.

PETRA

No, now it's about us. Let's do
something for us before we both get
killed. Don't you want to get to
Bora Bora, Xander?

XANDER

We can't leave now. We have to do
something.

PETRA

Why? You're the one who believes in
nothing. Screw the world, or
whatever you said.

Xander grabs her by shoulders.

XANDER

Alright, so I was full of shit. I
thought believing in things was
wrong. Turns out believing in
nothing is worse. You might as well
be dead. I'm not thrilled with the
world, but I'm not gonna let those
idiots start killing people. Come
on, you're a cop, we've got to get
these guys.

He's gotten through to her. She nods in agreement.

PETRA

They left. To a fortress in the
mountains.

XANDER

We'll have to go after them.

PETRA

Aren't you afraid?

XANDER

A long time ago I learned how to put fear away in a little place in my head. Maybe that's my problem. If you don't feel fear you can do some amazing things, but you can also screw your life up in ways you can't imagine.

PETRA

I must be healthy, then, because I'm scared to death. I guess I'd better get back to Yorgi.

XANDER

You don't have to do that.

PETRA

Yes, I do. You're right. I can't just let him go free. Besides, I can help you from the inside.

XANDER

Aren't they gonna wonder were you've been?

PETRA

(shrugs)

I was supposed to wait for the cop to kill you and then kill the cop. They'll believe me.

(beat)

I've been lying for so long, one more time won't hurt.

XANDER

When this is over, we're just gonna take off, the two of us. Take a vacation.

PETRA

What the hell are we doing? We're doing all this together, trusting each other, making plans, and we haven't even slept together yet.

Xander kisses her.

XANDER

That gives us something to live for.

Together they walk back across the bridge. We crane up, revealing the PRAGUE PEACE CONFERENCE banners all over a big BUILDING on the river.

133

EXT. MOUNTAIN - DAY

133

We see a craggy, gnarly mountain. The front side is a rock strewn, near vertical drop.

Then we see Xander come scaling up from the back side. He's got GEAR strapped to his back and it looks like it's been a helluva climb.

Xander sits at the very peak and catches his breath. It's beautiful up here.

He pulls a COLLAPSIBLE SNOWBOARD off his back, hits a switch and the thing SWITCHBLADES OUT to full size. He clamps it on his feet.

Xander moves to the edge and peers down. At the bottom of the mountain he can see the CASTLE, an imposing medieval fortress in the snow. He leans over the edge and starts down the mountain. He doesn't get far before he notices something else. He slides to a stop on the near vertical face, clinging to rocks for balance.

On the mountain below him, between him and the castle, is a GUARD OUTPOST. Right now he's in full view and he's been spotted. He sees GUARDS scrambling out, hopping on SNOWMOBILES. From up here they look like ants.

134

EXT. GUARD OUTPOST - DAY

134

Viktor, the goateed cold weather warrior, strides out of the Outpost and looks up the mountain. He shouts orders to his men.

A Guard runs up and brings him his weapon: A FLAME-THROWER.

Viktor straps it on and. climbs onto his SNOWMOBILE.

All around him the Guards are driving into position. They form a gauntlet of AK-47's. There must be a DOZEN of them.

Viktor rides up twenty yards and waits, his engine idling.

VIKTOR
Hold positions!

He squints up at the speck that is Xander.

135

EXT. MOUNTAIN TOP - DAY

135

Xander pulls a CONCUSSION GRENADE from his jacket.

XANDER

Nothing like fresh powder.

He puts his goggles on and pulls the pin from the grenade.

Then he TOSSES IT OVER HIS SHOULDER.

The grenade lands in the snow above him and starts ROLLING DOWNHILL TOWARDS HIM. Xander pushes off and starts bombing down the mountain.

The grenade bounces after him and then WHAM! It goes up with a tremendous shock.

There is a SHIFT in the snow, a GROAN of shifting weight, then the ENTIRE CORNICE cracks loose and topples over the brink.

Xander streaks down the mountain with that wall of snow at his heels.

From down below it's an awesome sight. The slack-jawed Guards watch as tons of churning snow bear down on them.

Shooting in and out of that powdery mass like a surfer, they can see Xander skipping like a stone down the mountain face.

There's a mad scramble as Guards turn their snowmobiles and ride for their lives. A furious Viktor spins around and makes a run for it as well.

Nobody has a chance. The avalanche is coming like a freight train, frothing like white water.

Xander blazes right through the scrambling Guards and hits a JUMP. He goes soaring up and lands square on the sloped roof of the Outpost.

The avalanche is right behind him, slamming down everything and everyone in its way.

Guards are swallowed up and tossed, snowmobiles go tumbling under the onslaught.

Xander grabs onto the chimney as the avalanche washes over the Outpost. He holds on until the ocean of snow comes to a stop.

Then it's all quiet.

Above him the slope is a battlefield of icy rubble. There's nothing moving up there anymore. Xander pulls himself free.

Then he hears a gushing sound and a DEEP BENEATH THE SURFACE, he sees the WARM ORANGE GLOW OF FLAME. It's Viktor and his flame thrower. There's another SPURT and the glow fades for good.

Xander boards to a rock and sits to catch his breath. He's right above the Castle now. Then his communicator starts to

136 BEEP.

136

XANDER
(into communicator)
Gibbons, long time no talk. You
wouldn't believe my day.

137 INTERCUT WITH GIBBONS ON THE PRIVATE JET WITH A TEAM OF 137

138 AGENTS.

138

GIBBONS
What the hell has been going on,
Triple X? How about a status
report?

Xander looks down on the Castle. There seem to be MAFIYA HENCHMEN all over the grounds.

XANDER
Snow covered fortress. Army of bad
guys. The usual.

GIBBONS
I'm on the way with a team to
relieve you. What's the latest?

XANDER
They retrofitted Ahab with some
kind of rocket launcher. They were
loading canisters of liquid into
it, light colored and dark colored
in the same tube but separate.
Something tells me this it that
"classified" stuff you didn't want
me to know about. Does the song
"Silent Night" mean anything to
you?

GIBBONS
Yes it does.

XANDER

Come on, Gibbons, you can do better than that.

GIBBONS

Silent Night is the name of a top secret binary nerve agent. The glass canister is shot into the air and detonated. The black and white chemicals mix, forming a toxic cloud. When it settles down to Earth, it'll kill everything in the vicinity.

XANDER

Jesus Christ, Gibbons, this is something we came up with?

GIBBONS

Yeah, that's right. So now that you know, you understand why it's important that we get it back.

XANDER

Kinda funny, though, isn't it? We're not supposed to be making weapons like that anyway. Guess we shoulda played by the rules.

GIBBONS

Somebody else makes those decisions, not guys like you and me. You've done your job, X, head back to Prague. I'll be landing in 90 minutes. This is my operation now.

XANDER

We don't have that kinda time, boss, I don't think Prague's gonna be around much longer. I've gotta go now. I've got a lot of bad guys to kill.

Xander hangs up and heads down the hill.

139

EXT. CASTLE - DAY

139

A GUARD patrols the rocky grounds outside the castle. He stops for a smoke when Xander walks right up to him.

WHACK! With two quick blows he knocks him out and keeps walking. He's a man on a mission.

He runs in a low crouch to the smooth castle wall. There's no hand-holds, it's, a perfectly flat climb. A canyon of ROCKS is below.

Xander reaches into his jacket and pulls out the "TERMINATOR" CLIMBING CLAWS. He pulls on the metal gloves and CLAWS into the solid rock.

Just like that he starts scaling the vertical surface.

We see him outlined against the mountains, steadily making this impossible climb.

At the top is an overhang. It's a gnarly transition. As he's rounding it, his FEET SLIP. His legs dangle over the rocky chasm below.

Using all his strength, he pulls himself up the rest of the way with his climbing claws.

At the top a GUARD leans over, aiming his gun at him. Xander grabs him and pulls him over the edge.

The Guard FALLS into the chasm.

Xander rolls onto the parapet, exhausted. Then another GUARD rushes him, grabbing for his rifle.

Xander springs, the claws lashing out, and tears the gun from his hands. With the other hand he SLASHES, taking the Guard down.

He pulls off the claws and heads into the Guard Tower.

140 INT. CASTLE - COURTYARD - DAY

140

Xander exits the Guard Tower at the ground level.

As he crosses the courtyard an EXPLOSION rocks the tower he just left.

There is shouting as GUARDS race around the parapets, unsure where the attack is coming from. A GUARD runs up to Xander.

GUARD
(in Russian)
What's going on?

Xander CLOTHESLINES him and catches his AK-47 as he drops.

Up inside the castle he can see Yorgi at a window. Yorgi appears mildly shocked as they make EYE CONTACT.

Xander takes aim.

141 POV ON XANDER THRU SNIPER SCOPE

141

From up above, Kirill has Xander in his sights.

BLAW! The bullet hits Xander's AK, sending it spinning.

Xander rubs his sore hand but stays put. Kirill could have killed him and he knows it. From a doorway comes Yorgi with some Guards.

Yorgi walks up and SMASHES Xander in the face.

 YORGI

 That was for Anders.

 XANDER

 Don't forget goatee boy. I greased
 him up on the diamond run.

Yorgi punches him again.

142 INT. CASTLE - MAIN BUILDING - DAY

142

Petra sits at a desk working on a LAPTOP. Yorgi enters with Xander and Kirill.

 YORGI

 Look who we found playing outside.

Petra looks up. She can barely hide her shock.

 YORGI (CONT'D)

 Petra, my sweet dove, do you notice
 anything strange about X? He looks
 slightly less than dead.

Kirill aims his gun at Petra.

 PETRA

 Yorgi, I thought he was --

Yorgi SLAPS her.

 YORGI

 Do you think I didn't know about
 you all along? My contacts in the
 KGB told me you were coming. You
 show up undercover and, I must
 admit, you play your part to the
 hilt. When it's time to be cruel,
 you are cruel. When it's time to be
 passionate, you are very very
 passionate indeed.

Petra is devastated by this revelation.

YORGI (CONT'D)

I could have killed you, but I thought this would be so much more fun. To twist you and use you how I see fit. And to be honest, you went much farther than I ever expected you would for your country.

He runs this fingers through her hair and moves on to Xander.

YORGI (CONT'D)

And you. Why do you have such a problem staying away, my friend? Did you miss us that much?

XANDER

I wanted to get the hell out of Prague before Silent Night falls.

YORGI

Not bad, man, not bad. You put things together quick. Prague it is.

PETRA

The Peace conference...

YORGI

Nice place to start, don't you think?

XANDER

What's the gimmick, Yorgi? That's the part I don't get. You gonna hold the world hostage with your gas bombs? I didn't think you were dumb enough to go with that hack cliché.

YORGI

You think I'm after money? I told you, my friend. Anarchy. Time for a change. Money is good, but for true freedom you have to get rid of the rules themselves.

XANDER

So all by yourself, you're going to destroy every government; in the world.

YORGI

Easier than that, buddy. I'll get them to destroy each other. You kill an entire Peace conference, someone is going to have to pay. Then our friend Ahab continues down the river to the ocean and begins his world tour. London, Cairo, Beijing... Pretty soon everyone's involved. These guys bomb those guys, those guys invade these guys. Soon the whole world is like your wild West cowboy days. No rules, no law, everybody free to do what they want.

XANDER

Including rape, pillage, murder.

YORGI

Sure, if that's what you want. Why not? It's all human nature. So we just have to launch our baby and wait for the decline and fall of civilization as we know it.

XANDER

And here I thought "anarchy" was just something cool to put on a Tshirt.

YORGI

Come on, Xander. You used to stand for something. What happened to you, man? I thought you'd get it.

PETRA

Don't you see, X? For the betterment of humanity, he's going to start World War Three.

XANDER

He's a regular humanitarian. And all this time I thought he was just a tool.

YORGI

You both could have been a part of it. You could have ridden with us into a new day, the dawning of a new age of --

XANDER

Oh just shoot us already. I'm sorry
I asked.

Yorgi's eye twitches.

YORGI

Screw you too, buddy.

He raises his gun and suddenly BOOOOOM! A massive explosion rocks the whole castle. Shrapnel shatters the windows, spraying glass, and Yorgi's shot goes wide.

143 EXT. THE CASTLE - DAY 143

The front gates have just been blown apart. Through the smoke and wreckage come Ivans 1 & 2 with a PLATOON OF CRACK CZECH SECRET POLICE. Their submachine guns rattle in threeshot bursts, sweeping Guards from the parapets.

144 INT. CASTLE - MAIN BUILDING - DAY 144

Kirill looks down at the carnage below. Xander takes advantage of the distraction and charges at Yorgi.

Yorgi goes to shoot but his hand won't work. There's a HUGE SHARD OF GLASS sticking through his forearm.

By the time he pulls it out, Xander is on top of him. He body checks Yorgi, sending him flying over a desk. Kirill spins and starts FIRING. Xander ducks for cover.

145 EXT. THE CASTLE - DAY 145

The Czech Secret Police are having their way. They cross the courtyard and burst into the main building.

146 INT. CASTLE - MAIN BUILDING - DAY 146

The Police whip through the building like lightning, mowing down everyone in their path.

One Czech Secret Policeman is wounded and the others retaliate with a volley of RPG's that evaporates a pocket of resistance.

In the main room upstairs, Kirill is blasting away. Yorgi starts rounding up the computer gear.

YORGI

Hurry up, kill him!

Before Kirill can do so, Cops burst into the room, spraying bullets everywhere.

Xander and Petra are pinned down, but Yorgi and Kirill manage to make a fast exit out another door.

XANDER

Hey! We're on your side!

The Cops keep shooting.

147 EXT. CASTLE - COURTYARD - DAY 147

Ivan 1 is talking on the radio when Yorgi appears behind him and shoots him in the back.

They step over him and enter a GARAGE.

148 INT. CASTLE - GARAGE - DAY 148

The Ahab device is in the back of a flatbed TRUCK. Yorgi and Kirill start up the truck and jam it into gear.

149 EXT. CASTLE - COURTYARD - DAY 149

The truck smashes through the garage doors and rumbles across the courtyard.

Police open fire, but the truck tears out the gate and starts heading down the mountain.

150 INT. CASTLE - MAIN BUILDING - DAY 150

Meanwhile, Xander and Petra are still pinned down.

XANDER

Petra! Tell them something!

Petra starts calling out in RUSSIAN. Finally the cops stop shooting.

151 EXT. CASTLE - COURTYARD - DAY 151

Xander and Petra are brought outside. They see the Police working on the wounded Ivan 1. Ivan 2 walks up.

XANDER

How's Ivan?

IVAN 2

He is okay.

XANDER

Thanks for coming, man, you guys were right on time.

IVAN 2

We are always on time. Two have escaped, in truck.

PETRA

Yorgi and Kirill.

XANDER

Let me guess, they had a big white torpedo with them.

IVAN 2

Yes. Your friend, the angry one, he send something for you.

152 EXT. CASTLE - DAY

152

A big truck pulls to a stop. Its ramp lowers and Xander's blown-out '72 GTO comes rolling out.

IVAN 2

We'll be right behind you.

Xander and Petra both strap on grenades and pistols.

XANDER

Did you do your homework?

PETRA

(nods)

If they launch it, I know how to bring it back.

XANDER

Let's do this.

They both climb in and the GTO peels out.

153 EXT. MOUNTAIN ROAD - DAY

153

Xander drives all out, trying hard to catch up.

He passes several of Ivan's Police Jeeps at a furious clip.

Up ahead they see the truck winding it's way down the mountain.

XANDER

Where's he headed?

PETRA

He owns a big industrial complex on the river. He'll launch it from there.

Xander floors it.

Up ahead, in the flatbed truck, Yorgi drives. He can see the GTO gaining on them.

YORGI
(in Russian, subtitled)
They're coming! Get back there.

Kirill loads his sniper rifle and climbs out of the cab. He lays down, resting the rifle on the Ahab container.

As the GTO comes into view, he sights up and FIRES, WHACK! The first shot goes clean through the windshield and blows the headrest off Xander's seat.

XANDER
You get down! I'll take care of
this fool!

He pulls out an Mp-5 out and hangs it out the window.

PETRA
No! Don't shoot! He's hiding behind
the nerve agent!

Another shot blasts through, taking off the rear-view mirror.

XANDER
Goddamit! He's gonna stop playing
around soon and shoot something
valuable!

Kirill laughs and takes aim once again. He puts Petra in the sights.

Xander jerks the steering wheel and BLAM! the shot goes wide.

The GTO veers onto a dirt road that cuts down the mountain.

Xander fights for control as they slide around the turns.

The road flattens out and they can see the Industrial Complex up ahead. They cut across a field, heading right for it.

154

EXT. OUTSIDE THE INDUSTRIAL COMPLEX - DAY

154

The truck heads through the gates of the industrial complex.

Quickly the gates are closed again. Armed GUARDS can be seen up above.

The GTO comes at the gates at full speed.

XANDER

Let's see what my man put together.

Xander opens a DASH PANEL, revealing a ROW OF SWITCHES. He flips one.

The HEADLIGHTS EJECT, revealing a MINI-GUN IN EACH FENDER.

BRRRAAAAAAPPP!! The mini-guns spin.

The metal doors are getting SHREDED.

Empty SHELLS spill down the sides of the GTO.

The metal doors come apart, falling in chunks.

The GTO slams through the wreckage without slowing down.

A Guard comes tumbling down and BOUNCES off the trunk as the GTO zips inside.

155

EXT. INSIDE THE INDUSTRIAL COMPLEX - DAY

155

The Anarchy 99 guys seem to have a whole other army in here.

Guards spill onto the road, shooting at them from everywhere.

A BELLY PANEL on the GTO opens and ping-pong ball sized MINIBOMBS dump onto the road. BLAM! BLAM! BLAM! The bombs send the Guards scattering.

The GTO sizzles away.

XANDER

Where'd the damn truck go?!

PETRA

Go to the water, it's that way!

A tactical (a pick-up with a .50 cal machine gun attached) pulls up behind them and opens fire.

XANDER

Toadies right behind.

PETRA

Let me.

Petra punches another button.

The REAR HUBCAPS pop off. They roll along the road on their own. Inside they seem to be LINED WITH SPIKES.

As the Tactical pulls up in between the hubcaps they BLOW UP, SPRAYING SPIKES at both sides of the Tactical.

All four wheels BLOW OUT and the Tactical goes out of control.

It crashes through a fence and pitches into the water, the men going sprawling.

PETRA (CONT'D)
Fantastic options.

At the riverbank Yorgi and Kirill pull Ahab off the truck and prepare for launching.

They remove it from it's box and carry it waist deep into the water. Yorgi opens a panel and works feverishly on Ahab's insides.

YORGI
I've got it, go! Cover me!

Kirill grabs his sniper rifle and heads off.

He climbs up to a second story window of a wooden building on a WHARF. From here he can shoot and NOT BE SEEN. He takes his LIT CIGARETTE and tucks it behind his ear.

When the GTO rounds the corner he FIRES.

The bullet goes through the window and SLAMS into the steering column.

Xander jams it into reverse. They retreat behind a building.

Petra clutches her arm, wounded.

XANDER
You okay?

PETRA
A piece of shrapnel hit me.

XANDER
I'm sick of that guy. Let's stop playing nice.

Kirill chambers another bullet and waits for them to make their second approach. The GTO comes roaring out, spinning in circles wildly. Xander's is just doing donuts as fast as he can.

Kirill aims, but with all the dust being kicked up he doesn't have much of a target.

KIRILL
What are you doing!

He doesn't notice Petra pop up from behind a fence with a

156 HEAT SEEKING MISSILE LAUNCHER.

156

ANGLE ON - the missile launcher's COMPUTER SCREEN. The green display shows a faint red glow in the upstairs window. Its the GLOWING POINT of Kirill's lit cigarette.

The Launcher BEEPS as it locks in and she FIRES.

Kirill looks up to see the missile blazing down the wharf at him.

He gets it immediately. In a panic he fumbles for the cigarette...

Too late. The missile zeroes in on his head.

WHOOOSH! The entire wooden shack blows apart.

Xander walks up to Petra.

XANDER
I guess the surgeon general was
right.

ANGLE ON - Ahab as Yorgi flips a switch and let's it go. The electric motor purrs to life and Ahab zips out into the river.

Xander and Petra run to the water's edge in time to see Yorgi escaping in a MOTORBOAT. In the opposite direction they see the ripples of Ahab as it speeds towards it's destination.

Petra finds the CONTROLLER in the cab of the truck. She presses buttons desperately.

PETRA
He's shut out the communication
circuit!

XANDER
You can't talk to it?

PETRA

No, it's like a safety. We are going to have to access the manual controls.

XANDER

A manual control on a moving torpedo. This day keeps getting better and better.

Xander starts running towards a second moored MOTORBOAT.

XANDER (CONT'D)

Radio Ivan! Tell him what's going down! Have them evacuate downtown!

157 EXT. THE RIVER - DAY

157

Yorgi is motoring away, smiling, when he glances back and sees Xander and Petra take off after Ahab. He pounds on his steering wheel and turns around. His bigger boat closes on them and he reloads his weapons.

Xander drives while Petra checks her controller.

PETRA

It's running three meters down. Twenty knots.

XANDER

It has to surface to release the nerve agent, right?

PETRA

By then it's too late! The only way to safely dispose of the nerve agent is in deep water! The chemicals will break down and dissipate!

XANDER

Use your grenades! Maybe we can blow it up underwater!

They're heading into downtown Prague now, the riverbank getting more and more populated. Yorgi is closing fast.

Down below them Petra can see the white streak of Ahab beneath the water.

PETRA

There it is! Hold it steady!

Petra pulls the pin on a grenade. She tosses it out in front of Ahab. WHOOMP! A jet of water goes up, but too far behind. She pulls another pin and is ready to throw when Yorgi's boat pulls up alongside. Yorgi aims and FIRES and the bullet GRAZES Petra's arm.

XANDER

Petra!

She loses her grip and the grenade bounces down into the engine compartment.

Xander grabs Petra and jumps. Together they land in Yorgi's boat. The grenade explodes and their boat slams into a bridge support and shatters.

They are in the heart of the old city now. We see piazza's full of tourists, markets packed with locals, children playing in front of cathedrals. And on the river Yorgi and

Xander battle it out while Petra steers the boat.

PETRA

Xander! It's coming up!

Xander glances down, sees Ahab nearing the surface. Yorgi clobbers him and Xander falls to the edge of the boat. Petra tries to help, but Yorgi slugs her in her wounded arm.

Xander can see Ahab just a few inches under as Yorgi grabs him from behind in a chokehold.

YORGI

This is going to be exciting,
buddy! Front row seats to the
apocalypse! Come on, sing with me!
(singing madly)
"I am an Antichrist / I am an
anarchist / I... wan-na be...
Anarchy!"

Xander elbow's Yorgi's gut and breaks the chokehold. He flips him and they both topple overboard.

They land on Ahab and both grab on. They punch and pummel each other while desperately hanging on to the speeding torpedo. It surfaces as it approaches the magnificent St. Charles bridge.

On the bridge is a chaos of COPS, FIREMEN and CROWDS OF PEOPLE. They are desperately trying to herd people away from the river.

Xander pounds Yorgi's face and dunks him underwater. Yorgi slips and falls back to the tail section, dragging along in the torpedo's wake.

Ahab starts making noise and it's payload doors swing open.

Inside Xander can see the row of glass cannister containing Silent Night. The first one rises up into FIRING POSITION.

XANDER

No you don't.

He pries the first rocket off it's launcher. The thing is BEEPING menacingly.

IN SLO-MOTION - Xander blinks at the liquid death in his hands. He looks over at Petra. She's shouting at him, but he doesn't hear a thing but his own HEARTBEAT.

He looks the other direction, to the mass of PEOPLE on the bridge above him. Total strangers...

The fate of the whole world is in the hands of a former nihilist.

Through the crowd, Xander sees Gibbons break through with his squad of Agents. Gibbons and Xander make eye contact.

Then Yorgi lunges onto his back, trying to pull him into the water. Xander HITS BUTTONS on the control panel and Ahab starts to DIVE.

158

EXT. UNDERWATER - DAY

158

With Yorgi hanging on his back, Xander turns the rocket upside down and stuffs it BACK IN THE LAUNCHER.

Ahab heads down to the bottom of the river, the two men fighting.

We see one man get THROWN FREE, the other is caught up on Ahab and continues downstream.

Then the booster rocket FIRES, giving off SPARKS and BUBBLES.

It's all in silhouette now as WHAM! The rocket EXPLODES, setting off a CHAIN REACTION. WHAM! WHAM! WHAM! Ahab and it's unfortunate passenger are DISINTEGRATED by the BLASTS.

The chemicals BELCH OUT in harmless clouds.

159 EXT. THE RIVER - DAY 159

A FUNNEL OF WATER blasts into the sky. The crowd recoils.

160 EXT. THE RIVERBANK - DAY 160

Ivan 2 helps Petra off the motorboat. They look down at the water, but there's no sign of Xander.

Gibbons and his men push through the cordon of POLICE, scanning the water. Nothing.

Tears well in Petra's eyes. Even Gibbons looks dejected.

Then Petra let's out a gasp and they look downstream.

There's a boat ramp leading into the water. At first they see a ripple, then the top of a SHAVED HEAD emerges.

The whole crowd looks on as Xander rises from the water, walking up the boat ramp.

His shirt is tattered, his tattooed body battered. But there's a look on his face, a calm, a self-confidence we haven't seen before. The Phoenix has risen.

Petra runs down to him and throws her arms around him. Xander shakes Ivan 2's hand and then turns to Gibbons.

GIBBONS

Thought you bought the farm down there, X. Glad as hell to see you.

XANDER

I'm pretty happy to see me too. So are you done with me yet?

GIBBONS

You've kept up your end of the bargain, I'll do the same. But you really should consider staying on, you make a decent agent.

XANDER

But I hate cops, remember? Except for her.

GIBBONS

Cut the crap, X, I saw you down there. You're a hero. Don't be afraid to join the good guys.

XANDER

Who says you're the good guys?

He starts walking off with Petra.

GIBBONS

You know what they say, the only way to change the system is from the inside.

XANDER

Oh yeah? Why don't we start by taking this thing off my ankle? The poison needles?

GIBBONS

On come on, X. Did you really think we were that barbaric?

XANDER

No needles, huh? What about the acid bath?

GIBBONS

All for show. Just a psychological mind game to get you to do the right thing.

XANDER

(smiles)

You're a jerk-off, you know that?

Gibbons waves.

GIBBONS

We'll be talking soon, you'll see. You'll be back.

Xander and Petra move off through the crowd arm in arm.

PETRA

I can't believe my mission is finally over. I don't even know what to do with myself.

XANDER

You can't welch on me now. We had a deal.

DISSOLVE TO:

ANGLE ON - a big "X" spelled out in SEASHELLS on the sand.

The camera shoots up into the sky, showing a perfect white beach, a perfect lagoon, a lush green island... BORA BORA...

Then we hear the BUZZING of a TATTOO NEEDLE.

CUT TO:

161 A THIRD "X" BEING TATTOOED ON THE BACK OF XANDER'S HEAD.161

162 INT. HUT - DAY 162

His ink done, Xander walks out onto the back deck.

163 EXT. BORA BORA - DAY 163

Craggy mountain peaks and perfect turquoise blue water.

Xander steps out of a hut built over the water.

We see Petra sprawled out on the deck in a bikini. She's got a bucket of HINANO BEER chilling down. It's a vision of heaven.

He lays down next to her, starts pulling her bikini bottom off.

PETRA
(laughing)
What are you doing?

XANDER
It's about your next mission. You
need to be debriefed.

FROM UNDERWATER - we see the two of them dive into the lagoon nude. There's too many bubbles to see any real skin, but we know what they're up to.

Back on the surface we see BUBBLES rising and catch glimpses of their outlines beneath the water.

The Camera pulls back to the deck, where we see Xander's COMMUNICATOR on the table next to the beers. We hear them surface and start SPLASHING off camera.

Then the damn communicator starts to BEEP.

FADE OUT.

THE END