

CRADLE TO THE GRAVE

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**FOR EDUCATIONAL  
PURPOSES ONLY**

2.

**FADE IN:**

**EXT. STREETS (LOS ANGELES) - DAY**

End of the day. An armored truck moves through the city of Los Angeles.

**EXT. JEWELRY EXCHANGE - DAY**

The armored truck pulls up. An ARMORED TRUCK GUARD emerges from the back with a satchel and heads inside.

**INT. JEWELRY EXCHANGE - LOBBY - CONTINUOUS ACTION**

A large foyer. Security station and elevators. PARTY SOUNDS can be heard from a second floor balcony.

DOUGLAS is the security guard manning the station. Seeing the Armored car Guard entering, he picks up the phone and dials. Beat. Into phone --

**DOUGLAS**

Last delivery's finally here.

The Armored Truck Guard approaches the security station. As he and Douglas exchange paperwork, the Armored Truck Guard references the sounds from upstairs --

**ARMORED TRUCK GUARD**

Party?

**DOUGLAS**

Introducing a new line of jewelry.

**ARMORED TRUCK GUARD**

Wife wants me to buy her a ruby ring.  
Told her to spend a little time with  
the family jewels first.

PING. An ELEVATOR opens. A second security guard's inside. Handing over the satchel and heading out --

**ARMORED TRUCK GUARD**

Keep it real.

**INT. ELEVATOR - CONTINUOUS ACTION**

We see the security guard with the satchel use a key-card to gain elevator access to the lower floors. As the elevator doors slide closed...

3.

**INT. VAULT ANTEROOM - MOMENTS LATER**

An exclusive showroom. Display tables empty. At one end of the room, the elevator. At the other end, the open door to a walk-in vault.

The ELEVATOR PINGS, and the doors open. The guard emerges with the cart. Pushes it across the room to the outside of the vault.

A man in a suit emerges from the vault and starts unloading the cart into the vault.

**INT. SUBWAY STATION - DAY**

A train arrives. People jostle on and off. One man remains on the platform. MILES. Crisp dresser. Carrying a large leather bag. A cylinder hanging by a strap over his shoulder.

The train doors begin to close. When... A fist inserts itself between the doors. They re-open, and a man steps onto the platform. TONY FAIT. Well-dressed. Intense.

Fait joins Miles. They watch the train pull out. They check to make sure the station's empty. Then jump off the platform into the tunnel and disappear.

**INT. VAULT ANTEROOM - DAY**

The man in the suit has finished unloading the cart. He closes the heavy vault door and spins a large wheel on the door, securing the vault.

**INT. SUBWAY TUNNEL - DAY**

Fait and Miles run down the dark tunnel, staying close to the wall. Miles stumbles. Falls toward the deadly, high-voltage third rail. Out of nowhere, Fait's hand grabs Miles' jacket. Stops him. Just before he hits. Inches from the rail. Fait pulls him back up and away from the danger.

**FAIT**

Watch yourself.

Miles nods.

4.

**FAIT**

Keep it tight.

Miles nods again, and they set off.

**INT. JEWELRY EXCHANGE - LOBBY - DAY**

Sounds of the PARTY continue from upstairs. At the security station, the guard, Douglas, looks up from a magazine and scans the security monitors.

**ANGLE - SECURITY MONITORS**

depicting the empty vault, empty vault anteroom, various empty store areas and the elevator, in which we see the man in the suit riding up.

**BACK TO SCENE**

Douglas settles back in with his magazine.

**INT. SUBWAY TUNNEL - DAY**

Fait and Miles reach an access door tagged with paint. Fait starts to open it.

Suddenly, the tunnel is filled with the ROAR of an APPROACHING TRAIN. Fait and Miles leap to the wall. Press their backs against it as tightly as they can.

The TRAIN whooms past, inches from their faces. When it's gone, Miles sighs with relief. Fait cracks the access door.

**INT. SUBWAY UTILITY TUNNELS - DAY**

Fait moves quickly, Miles following. Fait makes fast lefts and rights, following more spray paint.

They branch off into a small dirt-floored space, deep in the sub-foundation of a building. Fait stops. Overhead is a flat ceiling. On the ceiling, his flashlight finds a spray-painted circle.

**FAIT**

Bull's-eye.

Without a word, Miles begins assembling equipment. Fait pulls out a cell phone.

**EXT. PARKING GARAGE - (SANTA MONICA) ROOFTOP - DAY**

5.

A man, DUNCAN SU, sits in a rental 2002 Thunderbird.

**INT. SU'S RENTAL T-BIRD - CONTINUOUS ACTION**

Su's focused, intense, listening to a fancy WALKMAN through HEADPHONES. We hear what he hears. Only there's no music, just STATIC.

Suddenly, on Su's headphones, a PHONE RINGS. Su grows even more alert. We hear a man with a French accent answer the phone.

**CHRISTOPHE (V.O.)**

Yes?

**FAIT (V.O.)**

We're in position.

**CHRISTOPHE (V.O.)**

Delivery confirmed. The stones are

there.

**FAIT (V.O.)**

Not for long.

**CLICK. HISS.**

Su didn't like what he just heard. Curses in Chinese. And takes off.

**EXT. CHRISTOPHE'S APARTMENT BUILDING - DAY**

Perched on the side of a cliff above the Pacific, next to the park. The top floor is at street level. Su easily gains access to the roof of the building. He moves to an exact position just at the ocean-side edge. It's an eight-story drop. Su faces in. And then... Hops backward off the roof. Falling feet-first through the air, Su momentarily grabs onto an eight-floor balcony rail, slowing his descent, then lets go. Momentarily grabs a seventh-floor rail and lets go. Grabs a sixth-floor rail. Hangs on this time. Vaults lightly onto the balcony.

**INT. CHRISTOPHE'S APARTMENT - LIVING ROOM - DAY**

6.

A large, free-standing FISH TANK BUBBLES away. Nearby, CHRISTOPHE is packing to leave town. When...

**SU (O.S.)**

Where are the stones?

Christophe turns. Sees Su standing behind him.

**CHRISTOPHE**

(French accent)

Who the fuck are you?

Wham. The Chinese boxing version of a bitch-slap.

**SU**

Who's getting them for you?

**CHRISTOPHE**

Fuck off.

Wham! Wham! Wham! Wham! Much more violent than a bitch-slap.

**CHRISTOPHE**

I'll tell you.

**SU**

I know.

**INT. SUB-FOUNDATION - DAY**

A plasma torch burns through the metal-reinforced slab overhead. Fait taps Miles, who turns off the torch. Fait hammers at the last layer. And...

**INT. VAULT ANTEROOM - CONTINUOUS ACTION**

A hole appears under the private display table, where it can't be seen by the room's security camera.

**INT. SUB-FOUNDATION - DAY**

Fait communicates via a high-tech, transmitting/receiving earwig.

**FAIT**

Daria.

**INT. JEWELRY EXCHANGE - LOBBY - DAY**

Douglas looks up from his magazine and checks the security monitors again. Everything a-okay.

7.

**ANGLE - FRONT DOOR**

A limo pulls up outside.

**EXT. JEWELRY EXCHANGE - DAY**

A uniformed chauffeur gets out of the limo, moves to the back and opens the door. A very attractive woman in a short, tight dress emerges.

**INT. JEWELRY EXCHANGE - LOBBY - DAY**

Escorted by the chauffeur, the woman, DARIA, enters. She approaches the security station. Up close, in the light, Daria's even more alluring. And knows how to wield it.

**DARIA**

I'm here for the reception.

**DOUGLAS**

Name, please?

**DARIA**

Angie Rawlins.

Douglas scans a list of names. Checks off hers.

**DOUGLAS**

Thank you. You can go on up. Front  
elevator, to the mezzanine.

Daria turns toward the elevator. Then doesn't go. Just glances up toward the party, suddenly unenthusiastic.

**DARIA**

... I hate these things. Don't you  
hate these things?

**DOUGLAS**

I'm just here to do my job.

Daria looks back at Douglas. Studies him a moment. Liking what she sees.

**DARIA**

Then again, you never know who you're  
going to meet...

She shifts her wrap, baring cleavage. Then leans over the desk. Giving Douglas an eyeful.

**DARIA**

8.

I'll bet you're a lot more fun than  
any of those boring people upstairs.

Douglas is unaffected. Just looks at her blankly.

**DOUGLAS**

Really, ma'am. I have a job to do.  
Daria doesn't understand why he's not interested in her.  
Then she glimpses Douglas's magazine lying on the desk.

**DARIA'S POV**

The magazine is Genre. Males for males. Buff boys. Big  
pecs, big penises.

**BACK TO SCENE**

Daria steps back.

**DARIA**

Well, I suppose I should go up and  
see what they're selling.

Daria turns back and calls to her chauffeur, TOMMY.

**DARIA**

Tommy...

What happens next happens very quickly and sotto voce, as  
Daria walks toward Tommy:

She whispers into a hidden mike --

**DARIA**

Change of plans. He's gay.

Tommy hears it over his earwig.

**TOMMY**

No way.

**DARIA**

Yeah way.

**INTERCUT WITH:**

**INT. SUB-FOUNDATION - DAY**

Fait and Miles have heard it, too. Into his mike --

**FAIT**

Tommy. Your turn.

9.

A look of alarm on Tommy's face. Into his mike --

**TOMMY**

Uh-uh.

**FAIT**

This isn't a conversation. Do it.

It's an order. Tommy knows he has to. Shit.

**TOMMY**

Shit.

**DARIA**

Key-card.

Then, still to Tommy, her voice again at normal volume --

**DARIA**

Why don't you keep my purse? I  
shouldn't be too long.

Daria hands Tommy her purse. Palms the key-card from him.  
Then heads toward the elevator, as...

Tommy replaces the sick look on his face. Does his best to look flirty as he walks over to the security station. Leans over the desk with a yummy-smile on his face.

**TOMMY**

... Aloha.

(NOTE: The following scene is INTERCUT with Scenes 20 thru 28.)

Douglas looks up from his magazine.

**DOUGLAS**

Hi.

**TOMMY**

I hope you don't take offense at this... but I just have such a weakness for a man in uniform.

**DOUGLAS**

If that's your thing...

**TOMMY**

Uniform's definitely my thing. I mean, I see a sailor, I'm thinking, mmm, seafood. Y'know?

**DOUGLAS**

I'm not actually supposed to be

10.

talking on duty.

**TOMMY**

Who's talking? Honey, this is a flirting... But you're probably just another good-looking man wasting it all on women. World's full of fools.

Beat. Douglas lets him see the Genre magazine.

**TOMMY**

Yahtzee!... Okay, Mr. I-Always-Have-A-Hard-Nightstick. Put away the pictures of those underfed, white males and let's broaden your horizons.

**TOMMY (CONT'D)**

I like sunsets and puppy dogs, and I'm big in the pants. Just hope I'm not too cute for you. And don't tell me it's a color thing, hon, or I'll come over there and slap a little discrimination right upside your yummy little cheeks.

**DOUGLAS**

I'm hooked up.

**TOMMY**

Another big, hot, cuddly, black love-Jesus got there first. That bitch. Taking you. From me.

**DOUGLAS**

Sorry.

**TOMMY**

Hey... This day and age, sweetie, I

can appreciate the monogamy. Saving it for your number one is keeping the world safe, and it's okay by me. Even if you are just breaking my heart... Guess I'll just have to come in here someday, let you catch me shoplifting and resist arrest -- just to have you wrestle me down and cuff me.

**DOUGLAS**

I can be pretty rough.

**TOMMY**

Don't you get me all excited now. I was just learning to accept my disappointment.

11.

Tommy sticks out his hand.

**TOMMY**

Tommy. But you can call me Rachel.

Shaking hands --

**DOUGLAS**

Douglas. And, man, I really gotta get back to what I'm supposed to be doing, okay?

He looks away. Scans the monitors.

**ANGLE - MONITORS**

Everything looks normal.

**ANGLE BACK ON TOMMY AND DOUGLAS**

Seeing Douglas is unaware of what's happening in the vault, Tommy relaxes.

**TOMMY**

I'll leave you alone. But is it okay if I just stand here and stare at the muscles I'll be missing for the rest of my life?

OFF which...

**INT. ELEVATOR - CONTINUOUS ACTION**

Daria gets in. Looks back to make sure Tommy has Douglas's attention. He does.

Instead of going up, Daria uses the key-card to access the controls to go down.

**ANOTHER ANGLE**

As the doors close, Daria shoots a wink back at...

**TOMMY**

who furtively flips her the bird. Never missing a beat with Douglas.



**INT. VAULT ANTEROOM - DAY**

Fait emerges from the hole beneath the table.

**INT. LOBBY - SECURITY STATION - DAY**

On the monitors, we see Fait in the vault anteroom and Daria descending in the elevator as Tommy keeps Douglas's attention diverted.

**INT. VAULT ANTEROOM - DAY**

Fait holds a small digital camera next to the room's security camera. Mimicking the security camera's slow pan, Fait films the room. When he's done....

**CLOSEUP - FAIT'S DIGITAL CAMERA**

We see the panning shot of the room on the monitor. Fait pulls up an on-screen menu, clicks on "Repeat." Whereupon the mini-movie begins playing in a continuous loop.

**INT. VAULT ANTEROOM - DAY**

As Fait mounts his camera in front of the security camera, Daria steps off the elevator, putting her hair up, ready to work.

**INT. LOBBY - SECURITY STATION - DAY**

On the anteroom monitor, we see the monitor on Fait's camera slide into position, making the room look empty, as Tommy continues diverting Douglas's attention.

**INT. VAULT ANTEROOM - DAY**

Fait and Daria push the display table aside as Miles shoves equipment bags through the hole in the floor. Fait opens the leather bag, revealing tools, a tripod, three steel cables and a long, rectangular box. Miles grabs a high-tech DRILL. Begins BORING a hole high up on the vault door. Fait hands Daria the tripod to set up, while he uncoils the steel cables, attaches them to the wheel on the vault door. Then opens the rectangular box and lifts out what's inside. A surface-to-air missile. Fait sets it on the tripod.

Miles, the hole drilled, picks up the cylinder he'd had slung over his shoulder. Pulls out a pressurized metal canister of liquid nitrogen. Miles injects the nitrogen into the hole. A CRACKLING sound as the super-low-temp LIQUID spreads out inside the vault door. The outside frosts over. Fait finishes attaching the free ends of the cables to clips on the SAM. Final checks of the rig.

**FAIT**

Out.

**INT. SU'S RENTAL T-BIRD - DAY**

Speeding through L.A. Calling 911 on a cell phone.

**SU**

... I want to report a crime in progress.

**INT. SUB-FOUNDATION - DAY**

Fait is the last one down through the hole. Beat. He looks at the others.

**FAIT**

Faith.

**MILES**

Faith.

**DARIA**

Faith.

Fait pulls out a remote control firing device. He pushes the button. And...

**INT. VAULT ANTEROOM - DAY**

The SAM IGNITES with a blinding flash and streaks across the room. The steel cables instantly snap taut and... RIP the vault's wheel and frozen locking mechanism right the fuck out of the door.

**INT. LOBBY - SECURITY STATION - DAY**

They felt a rumble. Tommy covers --

**TOMMY**

Earthquake.

14.

Douglas checks the monitors. Everything looks okay.

**TOMMY**

Bet you know how to hit a ten on the Richter scale...

**INT. VAULT ANTEROOM - DAY**

The crew re-emerges through the floor to find the vault door in pieces and a hole the size of a Sub Zero where the SAM augured into the opposite wall.

**DARIA**

Holy shit...

Fait's already swinging open the vault.

**FAIT**

This will trigger the silent alarm.

Let's go. We got eleven minutes.

Miles moves down the rows of drawers, using a tool to pop all the locks. Fait and Daria follow behind, quickly pulling out the drawers and emptying jewels into nylon bags. Fait empties drawer after drawer. All white diamonds. When... He opens a drawer containing various colored diamonds. And stops, admiring them.

**FAIT**

... I love colored stones... Look at

this...  
He holds up a small, faceted blue diamond.

**FAIT**

Two-point-seven million.  
Into the bag.

**MILES**

Whose shit we stealing, anyway?

**FAIT**

Drug dealers and money launderers.

**DARIA**

Works for me.

Then something else catches his eye. He holds up a small, pink diamond on a chain. Admires it.

**FAIT**

This I can use.

15.

And pockets it.

**DARIA**

**T.**

Fait moves to her. Daria's fishing into a nylon bag she found in a drawer. Pulls out a handful of... Large black diamonds. Many more in the bag.

**FAIT**

Pow.

He takes the bag. Stows it in his jacket. When... Suddenly, Fait's CELL PHONE RINGS. Surprising them. Beat. Fait answers.

**FAIT**

Go.

**INTERCUT WITH:**

**INT. SU'S RENTAL T-BIRD - DAY**

Su's speeding through Los Angeles streets.

**SU**

Your employer betrayed you. The police are on the way. Leave the black stones.

**FAIT**

Who is this?

**SU**

You know the ones I mean.

**FAIT**

Don't think I'll do that.

Fait just hangs up.

**INT. LOBBY - SECURITY STATION - DAY**

Tommy and Douglas hear APPROACHING SIRENS. The SIRENS STOP outside. SWAT, cops, the works. All heading for the front door. Tommy whispers urgently into his mike.

**TOMMY**

Shit. Five-0 at the do'.  
(then, aloud to

Douglas)  
Better move my car.

16.

**INT. VAULT ANTEROOM - DAY**

Fait grabs a bag of jewels.

**FAIT**

Go time. Leave the rest.

**INT. LOBBY - SECURITY STATION - DAY**

SWAT swarms in.

Tommy exits behind them.

**INT./EXT. LIMO - DAY**

Tommy gets in. A SWAT COP signals him.

**SWAT COP**

Move it out.

**INT. UTILITY TUNNELS - DAY**

Fait, Miles, and Daria run.

**INT. SUBWAY TUNNEL - DAY**

Slam! Fait, Miles, and Daria blast out the access door.

Fait kneels, feels the track.

**FAIT**

Stopped the trains.

(then)

We're in the rabbit hole, they're  
sending down the snakes.

(then)

Daria comes with me.

(to Miles)

I got no idea where you should go,  
but you know where to end up.

Miles nods.

**FAIT**

Faith.

**MILES**

Faith.

**INT. SU'S RENTAL T-BIRD - DAY**

17.

Su studies a computer map of downtown as he drives.

**INT. SUBWAY TUNNEL - MILES - DAY**

running like hell. Rounds a curve. Ahead are the rear  
lights of a stopped train.

**INT. SUBWAY TUNNEL - FAIT AND DARIA - DAY**

Approaching the front of another train, stopped at a  
station. Fait signals Daria to stay put. Then pokes his  
head around the corner of the train.

**FAIT'S POV - STATION PLATFORM**

SWAT cops hustle passengers off the train. One SWAT GUY helps another up to check the top of the train. The SECOND COP jumps back down.

**SWAT COP #2**

All clear.

**ANGLE BACK**

Fait turns back to Daria. Signals her to climb up onto the top of the train. Then begins climbing after her.

As Fait reaches the driver's window, he sees ANOTHER SWAT COP approaching the train's DRIVER, checking under seats, etc.

Fait has to climb fast. The SWAT Guy and the Driver getting closer. Looking up. Just as...

**INT. SUBWAY TRAIN - THEIR POV - CONTINUOUS ACTION**

Fait's leg just clears the window. They don't see it. But...

**INT. SUBWAY TUNNEL - CONTINUOUS ACTION**

As Fait rolls onto the top of the train...

**INT. SUBWAY TRAIN - CONTINUOUS ACTION**

The NOISE causes the SWAT Cop to react. To the Driver --

**SWAT COP #3**

Hold it.

18.

A moment, as they stop and the Cop looks around. The Cop checks the Driver's compartment. Nothing.

**SWAT COP #3**

(radios)

Train's clear.

The Cop exits. The Driver enters his compartment.

**INT. SUBWAY TUNNEL - CONTINUOUS ACTION**

ANOTHER SWAT COP stands outside the Driver's window.

**DRIVER**

Okay to go?

**SWAT COP #4**

Just hang tight.

During which, just above them...

Fait and Daria lie very still. Daria's tense. Fait winks at her, trying to relax her. Daria's still tense. He raises his eyebrows slightly. Shifts his gaze down.

She doesn't get it. Finally follows his gaze. Sees her position is giving him a full view of her cleavage. She looks back at him in disbelief.

**FAIT**

Nice.

That does it. She relaxes and smiles back. Under which a voice crackles over the SWAT Cop's radio.

**RADIO (V.O.)**

All clear.

**SWAT COP #4**

(to Driver)

Okay. Get this train outta here.

Whereupon the train jerks to a start.

**INT. SUBWAY TUNNEL - MILES - DAY**

running toward the rear of the stopped train. Leaping onto the rear steps. When...

Out of nowhere, a foot catches him in the head, sending him flying back down onto the rails. And... There is Su in front of him.

19.

**SU**

The stones.

**MILES**

You'll have to come and get 'em.

Su moves on Miles. Miles throws a solid punch at him. Su and Miles fight on the track behind the stopped train. The deadly third rail making the fight even more dangerous. Miles is a street boxer. He's good. He's ferocious. But he's no match for Su. When Miles is subdued, Su grabs the bag of jewels, makes sure Miles doesn't have any more, then goes.

**INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY**

Rocketing underground. The tunnel ceiling whizzes by above Fait and Daria. Intermittent tunnel fixtures just inches from their heads.

Every time the train takes a curve, they both slide toward the edge. Fait places a calming hand on top of Daria's. The car takes a wide curve.

Daria's body flips to the side. She loses her grip.

Screams as she starts to fall off the train. Fait reaches for Daria, losing his grip on his bag, which plummets off the train.

Fait can't grab her. The train jerks again. He starts sliding away from her, off the opposite side. Fait thrusts out both hands as far as he can. And...

Just snags her at the last second. Grips Daria's wrists with all he's got. They're now draped across the curved roof of the train. Hands in the middle. If Daria slips, or Fait lets her go, they both die.

**INT. RENTAL T-BIRD (OUTSIDE SUBWAY ENTRANCE) - DAY**

Su gets in. Empties Miles' nylon bag into his lap. A fortune in gems and jewelry pours out. Su sifts through it, increasingly agitated. What he wants isn't there. He throws the bag down, cursing in Chinese.

**INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY**

Fait is at his limit. His grip starts to loosen. When the

train begins to slow. They pull into a station and stop.  
Fait releases Daria, and she drops to the platform.

20.

Fait jumps down on the other side. He's lost the bag of  
jewels. Knows they're gone for good. He feels for the bag  
of black diamonds. Still has them.  
Unseen, Fait joins Daria on the platform, and, hand in hand,  
they melt into the crowd of commuters.

**EXT. AIRPORT - GENERAL AVIATION TERMINAL - DUSK**

A stretch limo and a Cadillac Escalade wait on the tarmac  
next to a Gulfstream, which has just arrived.  
The jet door opens, and a man emerges with a bodyguard. The  
man, LING, is Asian, about forty. Emanates grace and power.  
As Ling descends the steps, and two thugs from the SUV go to  
retrieve baggage...  
A woman steps out of the waiting limo to greet Ling. She's  
also Asian. Dressed in American casual. Beautiful. SONA.  
She's not smiling. As Ling approaches her --

**LING**

Enjoying California?

CHARLES, the bodyguard, answers for himself.

**CHARLES**

Hope we're not here long. I hate  
sunshine.

Ling kisses Sona on the lips. Then --

**SONA**

We may have a problem.

Ling's mood quickly darkens.

**LING**

The stones?

**SONA**

The exchange was just robbed.

**LING**

... Let's hope that was part of the  
plan.

**INT. JEWELRY EXCHANGE - VAULT ANTEROOM - DAY**

Swarming with police. When... Su steps off the elevator.  
He's carrying the bag of jewels he took from Miles. To a  
COP --

**SU**

21.

Who's in charge?

**COP**

Who wants to know?

Su flashes I.D. We don't see it. The Cop scopes it a  
moment. He's clearly impressed.

**COP**

Follow me.

As he leads Su toward his superiors in the vault...

**INT. VANESSA'S BEDROOM - NIGHT**

VANESSA, eight, is in her pajamas, playing SIM Coaster on her computer. The door opens. Fait enters. His daughter.

**FAIT**

You know it's past your bedtime.

**VANESSA**

Just a little longer.

**FAIT**

(imitating sweetly)

'Just a little longer'... School tomorrow, baby. Let's go.

Vanessa sighs. Fait stands over her as she shuts down the computer, talking her through the commands, making sure she doesn't dawdle.

**FAIT**

'Exit.' 'Quit.' 'Do not save.'  
'Special.' 'Shut down.' Sleepy-time.

Whereupon he whisks her out of her chair, flies her once around the room and tucks her into bed.

**FAIT**

You bag some Z's now, you hear?

**VANESSA**

Okay.

**FAIT**

... Wait a second.

**VANESSA**

What?

**FAIT**

I think there's something behind your

ear.

**VANESSA**

Oh, please, that is so lame. It's in your hand.

She takes his right hand, opens it and turns it over. Nothing. Takes his left hand, opens it and turns it over. More nothing. She's stumped. Fait smiles. Puts his hands together. When he opens them, there is the pink diamond pendant on the chain.

**VANESSA**

How'd you do that?

Fait slips the chain over her head and kisses her.

**FAIT**

Good night.

Then Fait looks up. Addresses the air above her.

**FAIT**

Angels east, angels west, north and south, do your best. Guard her, watch her, while she rests.

A bedtime ritual. Fait goes. When she's alone, Vanessa holds up the diamond, which catches every bit of available light and shines in the dark.



Then she rolls over and closes her eyes.

**INT. FAIT'S HOUSE - KITCHEN - NIGHT**

Fait enters. Vanessa's nanny, TONITA, is there. To Tonita

--

**FAIT**

She'll stay down now.

**TONITA**

She won't listen to me lately. Only  
you.

**FAIT**

I'll have a talk with her about it  
tomorrow.

Still to the nanny --

**FAIT**

I got some work to do in the office.  
You can go on to bed.

23.

**TONITA**

I'm watching TV, if you need me.

Fait exits.

**INT. FAIT'S BAR/LIVING ROOM - CONTINUOUS ACTION**

Fait enters. Tommy and Daria are there.

**TOMMY**

What the hell happened?

Fait puts a finger to his lips. Leads them across the room  
to another door.

**INT. FAIT'S OFFICE - CONTINUOUS ACTION**

They enter. Fait shuts the door.

**TOMMY**

Should we be considering a  
long vacation in a warm,  
foreign climate where there's  
no extradition?

Fait's thinking it through.

**FAIT**

The guy who called was only  
interested in the black stones...

**DARIA**

Christophe sold us out.

**FAIT**

Or something.

Just then, Miles enters.

**DARIA**

You made it.

**MILES**

By the skin of my ass. Some  
Chinese dude kicked me around  
the motherfuckin' block. Busted  
my ear piece.

He takes the broken communication device out of his ear and tosses it on the table.

**MILES**

Snagged my loot, too... Maybe time to

rethink the no-gun policy.

**TOMMY**

Little ass-whuppin's nothing. 'Least you didn't have to play all foxy with the rent-a-cop.

24.

Fait pulls out the bag of black diamonds.

**FAIT**

Means this is all we got.

**DARIA**

So what do we do?

**FAIT**

You all wait to hear from me.

**TOMMY**

Where're you going?

**FAIT**

To get some answers.

Miles moves to go with him.

**MILES**

I got your back.

**FAIT**

No. I got us into this. I'll call you if I need you.

Daria moves to him. Their eyes meet.

**DARIA**

Be careful.

Fait gives her a kiss. Then goes.

#### **INT. CHRISTOPHE'S LIVING ROOM - NIGHT**

Christophe's arms are wrapped around the large fish tank, one arm over the top, the other through the legs of the stand. His hands are bound. He can't move. His beaten face is pressed to the glass. Large, weird fish swim past in front of him.

The weird fish scatter as a face appears on the other side of the tank. Ling. Looking through at Christophe.

Ling straightens and walks around the tank. Sona is with him. So is Charles, the bodyguard. In b.g., the two thugs stand sentry near the front door. Christophe's eyes follow them.

25.

**LING**

So this is Mr. Christophe?

**SONA**

Yes. Only the handcuffs and fish tank are a new look.

**LING**

Apparently we're not his first

visitors today.

**CHRISTOPHE**

Please, Monsieur Ling --  
Ling interrupts him with a hand on the shoulder.

**LING**

Whatever you're going to say... Make  
it the truth.

**EXT. ARCHIE'S AMERICAN SURPLUS - MIAI TANK - NIGHT**

Sitting in the middle of the large lot, which is full of hot  
goods and military surplus equipment. The tank's turret is  
spinning around. The cannon elevating and depressing  
seemingly at random. When...

The cannon stops. Having locked on...Fait, standing in  
front of the tank. From inside the tank, a muffled voice.

**VOICE (O.S.)**

Bang.

A hatch opens. ARCHIE, a fairly straight-ahead-looking man,  
pops his head up out of the tank.

**ARCHIE**

Like it?

**FAIT**

It's cool.

As Archie climbs out of the tank and joins Fait --

**ARCHIE**

Want it? Give you a good deal. Ammo  
included... Reactive armor, twin M240  
machine guns, 120mm smoothbore  
cannon. Guaranteed to get you  
through the rougher areas of the city  
and keep the neighbors in line.

**FAIT**

Pass.

26.

**ARCHIE**

How about a Marine Corps assault  
hovercraft?

**FAIT**

I got other business.

Fait and Archie walk to a work table. Nearby, two MEN  
UNLOAD HOT TVS from a truck. One Man calls to Archie.

**MAN UNLOADING HOT TVS**

We're outta room over here, Arch.

**ARCHIE**

Stack 'em in the office, if you have  
to.

Then Archie turns his attention back to Fait.

**ARCHIE**

... You weren't downtown tonight by  
any chance, were you, Tony?

**FAIT**

Don't know what you're talking about.

**ARCHIE**

Me either.

**FAIT**

Ever see black diamonds before?

**ARCHIE**

White, blue, yellow, pink. Neil  
Diamond. Lou Diamond Phillips.  
Black diamonds? Solid rocks? No.

Whereupon Fait opens the nylon bag and pours the black  
diamonds out onto the table. Archie pulls out a loup.  
Studies them a moment. Shrugs.

**ARCHIE**

You got me.

**FAIT**

Find out how much they're worth.

**ARCHIE**

There a timetable on this, or --

**FAIT**

Yesterday.

**ARCHIE**

That's what I figured.

27.

Fait's heading out.

**FAIT**

I'll be back. I gotta go fuck over a  
guy who fucked me over.

**INT. CHRISTOPHE'S APARTMENT BUILDING - HALLWAY - NIGHT**

Fait opens a door with an electronic lock pick.

**INT. CHRISTOPHE'S APARTMENT - LIVING ROOM - CONTINUOUS**

Fait enters. Stops a moment, his back against the closed  
door, while his eyes adjust to the dark. Then moves quietly  
out into the room. Looking for Christophe.

Fait continues moving around through the room. When he  
steps in something wet. He bends down and checks it out.  
Water. The carpet's soaked.

His eyes go to something. Fait finds a cord and turns on a  
switch. The light in the fish tank snaps on.

REVEAL Christophe. Stuffed inside the tank. Sleeping with  
the fishes.

**SU (O.S.)**

Looks dead to me.

Behind him. Fait turns around. Sees Su. Sitting on a  
sofa.

**FAIT**

Guess you got to him first.

**SU**

Not me. Someone else.

Fait does the math.

**FAIT**

... You're the one who called me.  
The one who took on my guy... Who the  
fuck are you, man?

**SU**

My name is Su.

**FAIT**

Cool. I'm Sally.

**SU**

I want the black stones.

28.

**FAIT**

Yeah? Make me an offer.

Su stands.

**SU**

You can walk out of here.

**FAIT**

... No deal.

Fait launches himself at Su. Gonna fight his way out the door. A much better fighter than Miles. And... He's saved by the bell: the PHONE RINGS. The fight stops. The phone's near Fait. Beat. The answering machine picks up.

**CHRISTOPHE (V.O.)**

Christophe here. Leave a message.

**BEEP.**

**LING (V.O.)**

I know you're there, Mr. Fait.

Beat. Fait pushes the button for the speakerphone.

**FAIT**

Who's this?

**INTERCUT WITH:**

**INT. HOTEL ROOM - NIGHT**

Overlooking L.A. Ling and Sona. Enjoying hotel room service. Ling's on a cell phone.

**LING**

The man for whom Mr. Christophe arranged to have the black stones brought into the country and deposited at the jewelry exchange. The man who wants them back. Now.

**FAIT**

Fine. How much?

**LING**

Maybe you didn't understand me. The stones are already mine.

**FAIT**

I got 'em, I'm selling 'em. So get your bid in or go fuck yourself.

29.

**LING**

I don't have time for this.

**FAIT**

That your final offer?

**LING**

I can be a very dangerous man, Mr.  
Fait.

Fait just hangs up.

**FAIT**

Everybody think I'm the fucking  
Goodwill or something...? Look, I've  
had a shitty night, and so far, I got  
zip for all my troubles. So I don't  
know who the fuck you are, and I  
don't care. But hear this: you can  
beat my ass around the block all  
night --  
Brother, it ain't gonna get you those  
stones.

A long beat. The two men facing off. Then...  
As Su stands aside, giving Fait a clear path out...

**EXT. STREET NEAR CHRISTOPHE'S - NIGHT**

Fait slides into his Porsche and drives off.

**INT./EXT. FAIT'S PORSCHE - NIGHT**

Fait's checking his rearview mirror. Sees a black Cadillac  
Escalade pull away from the curb and follow.  
Fait doesn't need it.

**FAIT**

Oh, man...

He's about to punch it. When... A cop car turns a corner  
and falls in beside him. Fait throttles back. Keeps  
driving. Until, finally... The cops turn off. And now...  
Fait hits it. Until...  
Traffic ahead forces Fait to turn into an alley in a semi-  
industrial area. Behind him, the Escalade tries to follow,  
but is cut off by the on-coming cars.  
We STAY WITH Fait. He GUNS down the alley. Reaches an  
intersecting alley. Turns. GUNS it out of sight.

30.

**INT./EXT. ESCALADE - CONTINUOUS ACTION**

Finally forcing its way through on-coming traffic and  
speeding down the alley after Fait. The ESCALADE reaches the  
intersection. Turns. And... CRASHES into a DUMPSTER rolled  
into its path. The dumpster forces the Escalade into a  
wall.

**EXT. ALLEY (SEMI-INDUSTRIAL AREA) - CONTINUOUS ACTION**

Two men start to get out of the Escalade. We recognize  
them: Ling's two thugs. We barely have time to realize  
that Fait's escape has been blocked by construction  
equipment down the alley. He's had no choice but to turn  
and fight.

Which is what he does, rushing the passenger.  
The battle's ferocious and fast. Ultimately, Fait's out-  
muscled and out-gunned. He's forced back against the open  
door of the Escalade, guns to his head.

**LING THUG #1**

Give us the stones.

**FAIT**

Man, how many times I gotta tell people: I'm a business man. Make me a motherfucking offer.

**LING THUG #2**

Here's your offer.

He cocks his pistol. Beat.

**FAIT**

That shit ain't gonna do it, biggie. 'Cause I ain't scared of guns, and I ain't got the stones.

**LING THUG #1**

Then you're gonna tell us where they are.

Whereupon a...

**BOTTLE**

Spins through the air. The bottle knocks the gun from one Killer's hand. The gun skids under a nearby chain-link fence.

**REVEAL**

the person who threw the bar. Su. The fight's on. Two on

31.

two. Using all means available. During the battle, a killer tries to reach the gun behind the chain-link fence. Almost gets it. When...

Two vicious DOBERMANS, guard dogs for the junkyard behind the fence, leap out of nowhere, SNARLING and SNAPPING and smash into the fence. The killer jumps back, barely escaping with his arm.

The fight continues. Fait and Su wear them down.

Behind the fence, the Dobies want flesh. Every time someone crashes into the fence, they're right there trying to get a piece.

Also, every time someone crashes into the old fence, we see a series of chain-link connections loosen and break. Until it happens one too many times. The entire fence goes down. The dogs are out. The nearest targets: Su and Fait. Su and Fait must now focus their attention on fighting off and evading the ferocious attack dogs.

Finally, Su kicks one dog flying. Whip-kicks the other off Fait. The two men run for the Escalade. The dogs are up in a flash. Su spots an abandoned car. A rear door is open.

**SU**

Over here.

Fait follows, right on his heels.

The dogs close in.

Su reaches the car. Dives through the open door.

Somersaults over the rear seat. Kicks open the far door and rolls out. Fait dives in right behind him. The Dobies leap in after Fait.

Fait's airborne completely through the back seat and out the other side of the car. Clears the door. And... Su slams the door shut.

We watch a two-Doberman pile-up against the suddenly closed door as Su leaps to the car's other side and shuts that door, too. Trapping the SNARLING, foaming DOGS inside. The bad guys are gone. And Fait's CELL PHONE is RINGING. As Fait digs out the phone, to Su --

**FAIT**

Man, what the hell's up with these  
fucking stones?

(into phone)

Go.

32.

**INTERCUT WITH:**

**INT. ARCHIE'S AMERICAN SURPLUS - OFFICE - NIGHT**

Archie's had the shit beat out of him.

**ARCHIE**

It's Archie. Bad news. We got a  
problem.

**CLOSEUP - VIDEO MONITOR**

Surveillance camera footage of Archie's.

Five armed African-Americans, faces hidden under baseball caps, enter Archie's place, put Archie up against a wall and start to beat something out of him.

**ARCHIE (O.S.)**

... I did what you said, right? Put  
it out on the street, trying to get  
info on the stones. Next thing I  
know, the Jackson Five here show  
up... Now, there are three  
significant elements to notice here.  
One, I'm outnumbered. Two, they're  
heavily armed. Three, they're gonna  
beat me like a bongo drum...

**INT. ARCHIE'S AMERICAN SURPLUS - OFFICE - NIGHT**

Archie, Fait and Su are watching the monitor. On screen,  
Archie surrenders immediately.

**ARCHIE**

... I mean, hey, I coulda resisted,  
sure -- and they coulda beat me into  
a coma or killed me or whatever --  
but then, see, I'm thinking: How  
would I be able to tell Tony what  
happened to the stones? Right? What  
good am I dead or on life-support.  
So I threw in the towel.  
Reluctantly, of course. For your  
sake.

**FAIT**

Okay. You saved yourself to tell me.  
So tell me.

**ARCHIE**



What?

33.

**FAIT**

Who are they?

**ARCHIE**

Uh... Don't know.

**FAIT**

What'd they say?

**ARCHIE**

Well... 'Give us the stones, motherfucker.' You know. That kinda thing.

**FAIT**

That's it?

**ARCHIE**

Pretty much. Yeah.

**FAIT**

Thanks for keeping yourself alive to pass on all that valuable information.

**SU**

Did you call the police?

**ARCHIE**

Look around. Are you crazy? Then again, maybe you are crazy, 'cause I have no idea who you are.

**FAIT**

Big question is, who's behind the boost?

**ARCHIE**

(re: footage)

I don't know that, but I know they got great guns. I can't even get those. U.S. Special Forces only.

**FAIT**

... Chambers.

**ARCHIE**

What?

**FAIT**

He's wired into everything going down in this city, and he can get that kind of firepower. Gotta be him.

**SU**

Who's Chambers?

34.

**FAIT**

Runs the biggest outfit in town. What warlords are to Afghanistan, Chambers is to L.A... And you want to take him on, you're on your own. Game over for me.

(beat; then)

And now that I'm truly fucked -- what the hell are you, anyway? You got some I.D.?

Beat. Su takes out his wallet and shows him.

**INSERT - I.D.**

In Chinese. Clearly official.

**FAIT**

Doesn't mean shit to me.

**ARCHIE**

Let me see that.

Archie takes it, reads.

**ARCHIE**

Taiwan. Central Security Bureau. Taiwanese intelligence.

**FAIT**

You read Chinese?

**ARCHIE**

No. But I know 'cop' in every language.

**FAIT**

What, you some kinda Asian James Bond?

**SU**

The stones belong to my government.

**FAIT**

Yeah, well, they're Chambers' now. And even governments don't go to war with him.

UNDER which, Fait's CELL PHONE starts RINGING.

**FAIT**

I'm starting to hate this phone.  
(answers)

What now?

35.

**INTERCUT WITH:**

**INT. LIMOUSINE - TIGHT ON LING AND SONA - NIGHT**

Ling's on his cell phone.

**LING**

I hope you've reconsidered.

**FAIT**

Hey, it's Mr. Dangerous. 'Sup, 'homie'?

**LING**

You've made this difficult, Mr. Fait. Let me make it easy.

**FAIT**

Can't wait to hear.

**LING**

I have your daughter.

Fait freezes.

**LING**

She's very pretty in her pink  
pajamas. Aren't you, Vanessa?

REVEAL Vanessa, in the limo, held by Charles. On Ling's  
signal, Charles uncovers her mouth.

**VANESSA**

Daddy!

**FAIT**

Vanessa!

**LING**

I want my stones, Mr. Fait.

**FAIT**

Motherfucker...

**LING**

You think about it a moment. Let me  
talk to the Chinese gentleman who's  
with you.

**FAIT**

Don't you hurt her.

**LING**

That's up to you... The Chinese

36.

gentleman, please?

Beat. Fait hands the phone to Su.

**FAIT**

He has my daughter.

**ARCHIE**

Oh, Jesus...

**FAIT**

He wants to talk to you.

Su takes the phone. In CHINESE with ENGLISH SUBTITLES --

**SU**

Hello.

**LING**

I thought I killed you.

**SU**

I have the stones. No negotiations.

Let the girl go.

**LING**

Do you really want one more person to  
die?

We see this resonates with Su.

**SU**

No negotiations.

And then, he simply hangs up.

END INTERCUT.

**FAIT**

What'd you just do? What happened?

**SU**

I said I have the stones and won't  
negotiate for your daughter.

**FAIT**

You what?

**ARCHIE**

Oh, Jesus...

**SU**

It will confuse him. Buy us time and  
keep her alive.

**FAIT**

37.

What the fuck're you talking about?  
That asshole has my daughter.

**SU**

Look -- I know him.  
(then)

I want the stones, you want your  
daughter. We'll get them both back.  
We'll work together.

**FAIT**

... I gotta work with you?

**SU**

You have no choice.

Beat. Fait realizes what this means.

**FAIT**

... Shit... We gotta go see  
Chambers...

(beat, then)

Oh, god... Vanessa...

**INT. AIRPLANE HANGAR - NIGHT**

Large, empty, brightly-lit. The door opens, and the limo  
pulls in.

**INT./EXT. LIMOUSINE - CONTINUOUS ACTION**

The limo stops inside the hangar. To Charles, re: Vanessa  
--

**LING**

Find a place to put her.

Then, as Charles forces Vanessa out --

**VANESSA**

My daddy's gonna come and kick your  
butts.

Sona just reaches out and slaps her. It hurts and surprises  
Vanessa. Tears come to her eyes. But she's Fait's  
daughter: she won't let this bitch make her cry. Charles  
takes Vanessa out. Ling's mind is still on the phone call.

**LING**

Su says he has the stones... But why  
cut me off? Why not negotiate for  
the girl? It doesn't make sense.

**SONA**

38.

The buyers fly in tomorrow. Should  
we stop them?

**LING**

We'll never regain their confidence.

(beat)  
We need information. Find the right  
people. Pay whatever it costs.  
Something's not right. Something's  
happening with the stones.

**SONA**

What about the girl?

**LING**

We'll need her... She stays alive.  
For now.

**INT. FAIT'S PORSCHE - NIGHT**

In motion.      Fait and Su.      Fait on the cell to Tommy.

**FAIT**

I'm on the way to Chambers... Yeah, I  
know, but I got no other choice.  
Just get the word into his pipeline  
that I'm coming and want permission  
to visit... I'll get back to you...  
Faith...

(hangs up)

Maybe Chambers'll have a heart and  
give the stones back.

(then)

Yeah, right -- and maybe he'll join  
the Peace Corps.

Su looks over.      Beat.

**SU**

I'm sorry about your daughter... How  
old is she?

**FAIT**

This ain't the Biography Channel.  
Let's just get there.

A long beat.      L.A. moving by outside.

**FAIT**

Eight.      She'll be nine in September.

Beat.

**SU**

Mine is fifteen... Boyfriends...

**FAIT**

Never happen.      I'll just kill  
'em.

**SU**

I wish it were that easy.  
Another beat.      Then --

**FAIT**

About time I got the 4-1-1.

**SU**

**4-1-1?**

**FAIT**

What's this all about?

**SU**

The stones aren't what you think they are.

**FAIT**

No shit.

(then)

How about the guy who has Vanessa?

**SU**

He's exactly what you think he is -- a thief and a killer.

**FAIT**

Great...

**INT. HANGAR - NIGHT**

A battered Ford camper now sits in the middle of the hangar. We see Vanessa inside the camper. She's screaming. Loudly. Not scared. Pissed. As...  
Ling Thug #2 covers the windows with black spray paint.

**ANGLE - ACROSS HANGAR**

Ling Thug #2 hands car keys to Charles.

**CHARLES**

Where'd you get that piece of shit?

**LING THUG #1**

Let's just say Grandma and Grandpa have a long walk back from the

campground.

**CHARLES**

You're sure you cleaned it out?

**LING THUG #1**

Everything except the denture cream and adult diapers.

Vanessa's still screaming. It's getting on Charles' nerves.

**CHARLES**

I'm sick of her already.

He marches toward the van. Unlocks the rear door and slides it open.

**INT./EXT. CAMPER - CONTINUOUS ACTION**

Vanessa is standing inside, still yelling.

**CHARLES**

Shut up!

**VANESSA**

You shut up!

**CHARLES**

Go to sleep!

Vanessa reaches over and flicks ON the camper's TV. Turns it UP LOUD. Giving him stink-eye defiance as...  
Charles slams the door shut. Locks it. And...  
Now that Vanessa's made her point, and Charles can't see her anymore, her boldness begins to subside. She lies down on the bed and curls up, alone and scared inside the dark camper.

Vanessa holds up the pink diamond pendant and gazes at it.  
A talisman. Connecting her to her father. Not making the  
fear go away, but giving her strength.

**CLOSEUP - FAIT**

As he drives, just as if he can sense Vanessa's need for him

--

**FAIT**

Angels east, angels west, north and  
south, do your best. Guard her,  
watch her, while she rests.

41.

OFF which, as Su regards him...

**INT. MEDIUM SECURITY PRISON - CELLBLOCK - DAY**

A prison guard escorts Fait and Su past cells, each just as  
dreary, spare and institutional as the next. That is, until  
they reach the last cell.

The last cell is guarded by two convict sentries. Hanging  
blankets cloak the cell entirely from view.

Fait, Su and the prison guard stop outside the cell. One  
sentry blocks the way in as the other parts the blankets  
covering the open cell doorway, REVEALING...

**INT./EXT. CHAMBER'S CELL - CONTINUOUS ACTION**

After a walk through Kansas, this is the land of Oz. The  
last cell is as comfy, colorful and a well-appointed as  
Joel's office.

JUMP CHAMBERS, a large, brutal-looking, inner-city crime  
lord has clearly used money and influence to improve the  
terms of his incarceration.

Chambers puffs a Cuban as a prison trustee, WILLY CHICKENS,  
sets out breakfast before him: fresh-squeezed OJ; eggs  
benedict; large, juicy sausages; fresh breads and pastries;  
French-press coffee; LA TIMES, NY TIMES, WSJ, Maxim, Hustler  
and the daily mail.

The guard leaves Fait and Su, turns to go.

**CHAMBERS**

Metz.

The guard, METZ, stops and looks back.

**CHAMBERS**

D.V.D.'s broke.

**METZ**

Get you a new one straight away, Mr.  
Chambers.

Metz goes.

Beat. Chambers eyes Fait and Su through his cigar smoke.

**CHAMBERS**

Thanks for your patience. Man needs  
his nightly rest.

(then)

Who's the gook?

42.

**FAIT**

... Chinese guy.

**CHAMBERS**

... No shoes in my crib.

Then, when Fait and Su have removed their shoes --

**CHAMBERS**

In.

The sentries move aside. Fait and Su enter. Chambers ash-trays his Cuban and digs into b-fast.

**FAIT**

How you doing, Jump?

**CHAMBERS**

Don't waste my precious time.

**FAIT**

... I got a problem.

**CHAMBERS**

How's Daria?

**FAIT**

... Good.

**CHAMBERS**

Always was good. From the moment I found her till the moment you took her away from me. Problem, you say?

**FAIT**

... The black stones.

**CHAMBERS**

Bitch brought it in. Made me a lotta money. But that all stopped. You stopped that. You decided it was okay to put an end to that. Black stones. Go on.

**FAIT**

I need 'em back.

**CHAMBERS**

Only smart thing was not pimping her yourself, 'cause then I'da been real sore-angry, and you'da both been real cold-dead...

**CHAMBERS (CONT'D)**

But you don't pimp, do you? Just a

43.

thief in the night. Stealing what don't belong to you.

Chambers turns to Su. In SUBTITLED KOREAN --

**CHAMBERS**

You like tall white women?

Su doesn't say anything. Back to English --

**CHAMBERS**

He can't talk?

**SU**

I don't speak Korean.

Chambers carves up a sausage.



**CHAMBERS**

Bought myself this Korean club downtown. Packing in the Seoul brothers 24-7-365... Black man gouging Koreans, ain't that a switch... Motherfuckers got faces like walls, but they love to drink liquor and look at naked girls... Place is no shitbox, either. Got me an office looks like a kabuki love palace. My own little sanctuary --

A QUICK SHOT OF Fait, taking this in.

**CHAMBERS**

-- just waiting for when I parole out... Stop by sometime, eyeball the poon.

**FAIT**

... Jump, my daughter's mixed up in this. I gotta have the stones, or she's dead.

No response. Chambers just keeps eating.

**FAIT**

If you need something more than that, here it is...

(this is hard)

I'm begging you, Jump.

Still no response... Chambers finishes eating. face. Finally --

Wipes his

**CHAMBERS**

Big heist. Risky heist. Breaking news. I'm watching it wondering why.

44.

What's worth that kind of trouble, that kind of heat? Gotta be something good. Gotta be something expensive.

Beat. He meets Fait's eyes. Holds them.

**FAIT**

She's my little girl.

**CHAMBERS**

Make another one... Lotta offspring running around. Big scores're rare in a lifetime.

Another beat. That's it. No deal.

Fait takes a sudden step toward Chambers. Su stops him.

**CHAMBERS**

Slope's no dope.

He indicates behind them. They turn. The two cell sentries are wielding prison shanks. So is Willy Chickens.

**CHICKENS**

Let me cut one of these motherfuckers.

**CHAMBERS**

Your choice.  
Chickens is happy. Thrusts the knife at Fait. When...  
Su reaches out and catches the blade. Catches it with just  
the thumb and forefinger of one hand. And holds it like  
that. Holds it hard. Chickens can't push and can't pull.  
Doesn't know what to do next. Finally yanks really hard.  
And...  
Su lets go. Chickens goes backward, ass over teakettle. A  
beat. Then, to Fait --

**CHAMBERS**

Say hey to Daria. And don't forget  
your shoes.

**EXT. PRISON - DAY**

Fait and Su walk toward the Porsche.

**FAIT**

I used to look up to that guy. All I  
wanted was to be like him.

45.

**SU**

In Taiwan, I could force him to talk.

**FAIT**

This ain't Taiwan.

(then)

Only thing we can do now is find out  
where the stones are and go take 'em.

**SU**

You make it sound easy.

**FAIT**

It won't be.

They're about to get in the car. Fait stops. Looks back at  
the prison. Suddenly realizing something.

**FAIT**

... They're at his club.

**SU**

How do you know?

**FAIT**

I know. I can feel it. That ever  
happen to you?

**SU**

No.

**FAIT**

I thought Chinese people were all  
mystical and shit.

**SU**

We like to gamble. Not guess.

**FAIT**

It's no guess... But I could be  
wrong... We'll hit the club. You  
gotta see Archie.

**SU**

Archie?

**FAIT**

He's gotta remember something about  
the guys who took down his place.

**SU**

What if he can't?

**FAIT**

Pretend it's Taiwan. Make him remember.

46.

**INT. HANGAR - DAY**

RUSSELL, the science and technology end of Ling's operation, carries a piece of equipment from the back of a five-ton truck and approaches some kind of strange contraption, which he's in the process of erecting in the middle of the hangar. He puts down what he's carrying next to the contraption and starts back for something else, when he sees Charles is looking in the back of the truck.

**RUSSELL**

Hey! Get away from there!

Russell hurries over, extremely edgy, almost manic.

**RUSSELL**

What are you doing?!

**CHARLES**

Whoa. Take it easy. Just seeing if I could help with something.

**RUSSELL**

You can't! It's very delicate equipment! Stay away! Just stay away from my truck!

**CHARLES**

What?

**RUSSELL**

Stay away from my truck!

**CHARLES**

What?

**RUSSELL**

Stay away from my truck!

**CHARLES**

What?

Sona's emerging from a trailer/office nearby.

**SONA**

Stop it.

Charles does. And now we can hear Vanessa, who's begun screaming inside the camper.

**VANESSA (O.S.)**

I want my daddy!

Charles backs up, continuing to address Russell --

47.

**CHARLES**

I'm backing away... I'm backing away...

**VANESSA (O.S.)**

I want my daddy! I want my daddy!

Charles joins Sona. Re: Russell --

**CHARLES**

Someone give the geek his Ritalin.

**SONA**

At least he's doing his job. Which is more than I can say for some people.

**VANESSA (O.S.)**

I want my daddy! I want my daddy!

Sona tosses Charles a roll of duct tape.

**SONA**

Tape her up and gag her.

As Vanessa continues to SCREAM, Charles moves to the van, unlocks the rear door with the key/remote and pockets it. Then opens the door. And... Vanessa bolts out, crying, and clamps her arms around his waist.

**VANESSA**

I want my daddy! I want my daddy! I want my daddy!

**CHARLES**

Get the hell off me.

He pries loose her arms from around him. Keeping a grip on her wrists with one hand, Charles turns her around to face away from him. He's about to start duct-taping her wrists.

**CHARLES**

... Waste of time... I can think of a better way of shutting you up --

Vanessa back-kicks him hard in the 'nads. Charles howls in pain and lets her go. Quickly, Vanessa jumps back inside the camper.

**INT. CAMPER - CONTINUOUS ACTION**

48.

Vanessa slams the sliding rear door shut. And now... We suddenly realize she has the key and remote! The crying just an act she put on to pickpocket Charles. Vanessa pushes the remote. And...

**EXT. CAMPER - CONTINUOUS ACTION**

THUNK go the DOOR LOCKS. Charles, still in pain, is surprised to hear this. Feels his pocket. Realizes the key and remote are gone.

**CHARLES**

Shit.

(yells to Sona)

She got the key!

**INT. CAMPER - CONTINUOUS ACTION**

Vanessa climbs into the driver's seat. Puts the key into the ignition and STARTS the ENGINE. Puts it in "D."

**CLOSEUP - ACCELERATOR PEDAL**

To reveal Vanessa's rigged a soda can to the pedal. An extension for her short legs. As her foot tromps down on the can...

**ANGLE - CAMPER**

takes off. The windows are blacked out and Vanessa can't see where she's going. But she's going.

**INT. HANGAR - CONTINUOUS ACTION**

The camper careens around the large space. Charles scrambles after.

**INT. CAMPER - CONTINUOUS ACTION**

Vanessa keeps driving blind, pedal to the metal.

**INT. HANGAR - CONTINUOUS ACTION**

The CAMPER veers toward the rear wall. And...  
... CRASHES into a support post.  
As Charles yanks Vanessa from the wrecked van, unhurt...

49.

**INT. KOREAN CLUB - DAY**

A hostess bar, but very high-end. Beautiful women. Elegant decor. Pumping MUSIC. No strip-club cheese. For extra money, private rooms for private pleasures. It's day, but the place is wall-to-wall with Korean men. Chambers' African-Americans maintain low visibility: at the door, behind the scenes, counting the register, etc. ODION, a dangerous-looking Chambers main man, moves through the crowd to Daria, waiting near the front door.

**ODION**

Delicious Daria.

**DARIA**

'Sup, Odion?

**ODION**

Long time no see.

Then, checking her out --

**ODION**

Like cognac. Just getting better.

(then)

So what brings you around?

**DARIA**

... Sometimes you need an old friend, y'know?

**ODION**

Got trouble?

**DARIA**

... With a capital 'T.'

**ODION**

Tony Fait? Thought you and him were tight. Bonnie and Clyde.

**DARIA**

Used to be that way. Not treating me

right these days. The kid's all he cares about.

**ODION**

... What do you want me to do?

**DARIA**

... Man, I don't know. Probably nothing you can do. I just

50.

thought...

(then)

Hey, y'know, this is crazy. I don't know what I was thinking. I shouldn't even be here like this. Sorry, Odion.

Daria starts to go. Odion stops her.

**ODION**

Nah, hey, hold up. It's okay.

**DARIA**

Back in the day... Just always seemed like you and I had something special between us.

**ODION**

Didn't know you thought so.

**DARIA**

I always cared for you, Odion. That's why I'm here.

**ODION**

... You looking for a job?

**DARIA**

I need something.

**ODION**

... So maybe you could work here.

**DARIA**

Here?... Oh, man, I don't know.

**ODION**

You were the best. Not many girls pulling in two g's a night.

**DARIA**

Yeah, but it's been a while for that... Might not remember how.

**ODION**

Just like a bicycle, baby. You don't forget that stuff.

Daria considers it a moment.

**DARIA**

Don't know how Jump'd feel about it. Having me back.

**ODION**

Hey, you let me worry about Jump,

51.

okay?

(then)

Meantime, why don't you come on in,  
and you and me can, y'know, talk some  
more about it.

Beat. Daria knows the look in his eyes. Gets the subtext.

**DARIA**

... Just talk?

Odion's drinking her in.

**ODION**

... No.

A beat. Then, as Daria reaches out and slips her hand into  
Odion's, smiling at him --

**INT. SU'S T-BIRD - DAY**

Su and Archie.

**SU**

They have boxing matches in the day?

**ARCHIE**

Not exactly boxing. More dangerous.  
No gloves. No rules. Big money.  
Very illegal... Started holding 'em  
during the daytime to fool the cops.

**SU**

The man you remembered -- how do you  
know he will be here?

**ARCHIE**

I don't. But Chambers owns the  
operation, so I figure it's a good  
place to start.

(then)

This is it.

They turn into...

**EXT. FIGHT CLUB - CONTINUOUS ACTION**

A cavernous industrial building. Cars parked on the  
perimeter.

**INT./EXT. SU'S T-BIRD - CONTINUOUS ACTION**

As they park --

52.

**SU**

How will you recognize him?

**ARCHIE**

I didn't see his face. But I'll know  
his pinkie ring when I see it. Ten  
carats. Round cut with square mount.  
Good color and clarity. I remember  
thinking what it would do to my face  
if he hit me.

OFF Su's dubious look, as Archie crams on a baseball hat to  
help disguise himself...

**INT. FIGHT CLUB - CONTINUOUS ACTION**

Archie and Su exit the car and approach a GUARD manning a gate to the fight arena beyond.

**SU**

How do we get in?

**ARCHIE**

Leave that to me.

Then, to the Guard --

**ARCHIE**

Hey, man, how you doing? Got a fighter here I want to enter.

Su shoots him a surprised look.

**ARCHIE**

My man's gonna put the rest of these bums to beddy-bye. He'll go in there and get all Chinese on 'em -- the teeth are gonna fly, the blood's gonna run... Gonna be fun.

**GUARD**

Whatever... You're number twelve, Bruce.

He hands a card reading "12" to Su. As Archie and Su make their way toward the arena --

**SU**

I didn't come here to fight.

**ARCHIE**

You won't have to. That was just to get us in.

53.

They reach the arena. It's also huge. Packed with men. Hazy with smoke. Loud with betting, cheers and boos. A large, chain-link cage stands at the center of the room. Inside, two battered and bloodied fighters are beating the shit out of each other.

Like at a Gallagher concert, front row fans have sheets of plastic over their laps. Whenever a hard kick or punch lands, the nearest fans quickly raise the plastic sheets to shield themselves from flying blood.

**ARCHIE**

Good day, over a million dollars'll pass hands in here.

**SU**

Find the ring.

**ARCHIE**

Yeah. Okay.

He looks around. Lotta African-American males.

**ARCHIE**

Could take a little while.

As Archie starts moving through the crowd, looking at hands, and Su follows...

**INT. PRIVATE ROOM - DAY**

Daria and Odion enter, and Odion closes the door. He starts



to take her in his arms. Daria slows him up. Guides him back toward a sofa.

**DARIA**

Sit down.

Odion sits.

**DARIA**

Put on some music.

Odion puts a DISC in the STEREO. Cranks up some HIP-HOP.

**DARIA**

Nah. Something slower.

Odion SWITCHES MUSIC. A SLOW TUNE fills the room.

**DARIA**

That's good... Now just relax... And watch...

**54.**

Daria just stands there a moment, getting her body into the music. Then starts dancing for him. Slow and sexy. And Odion's eating it up.

**EXT. ROOFTOP - DAY**

Fait and Miles climb onto the roof with gear bags. Via earwig mike --

**FAIT**

Tommy.

**INT./EXT. PEST CONTROL TRUCK - DAY**

Tommy's behind the wheel, wearing a pest control uniform.

**TOMMY**

Here come da bug man.

**EXT. KOREAN CLUB - STREET IN FRONT - DAY**

The DOORMAN watches Tommy drive up in the pest-control truck, put on a respirator, get out, unreel 20 feet of pest spray hose from the truck and advance toward the door.

**TOMMY**

Hey. Howzit?

**DOORMAN**

What the hell you doing?

**TOMMY**

Pest control. Don't tell me you didn't get your notice.

**DOORMAN**

What notice?

**TOMMY**

See, that burns my ass right to the bone. I mean, hey, I'm here doing my job... Anyway, putting that aside, if you had gotten your notice, you'd know there's a new city ordinance saying all businesses catering to foreigners gotta be sprayed.

**DOORMAN**

Yeah? How come?

**TOMMY**

'Cause foreign people're bringing all

55.

their scary-assed foreign bugs over here. Y'know, in their luggage and shit. And then the bugs're getting loose and fucking everything up -- eating all the trees and everything, y'know, making people sick... Anyway, city says we gotta spray to prevent any infestation and possible spread.

**DOORMAN**

We're doing business inside. Can't let you just start hosing the place with bug spray.

**TOMMY**

Yeah, well, maybe you should at least ask the manager about it.

**DOORMAN**

Manager's busy.

**TOMMY**

... Okay. Your call. Just know the city quarantine people'll be here first thing tomorrow.

**DOORMAN**

Quarantine people?

**TOMMY**

They'll be shutting you down for non-compliance... Peace out.

Tommy starts to go.

**DOORMAN**

Wait, wait, wait.

Tommy stops.

**DOORMAN**

City's really gonna come and close us up?

**TOMMY**

Quicker'n a Zip-loc.

**DOORMAN**

... You sure you're not fucking with me?

**TOMMY**

I'm a licensed exterminator. Why would I be fucking with you?

The Doorman considers it another moment. Then --

56.

**TOMMY**

Look. Let's do this. You let me start with a couple small rooms, y'know, offices or something, someplace you don't have customers. Upstairs, so the fumes don't bother anybody. I'll pop off a couple bug

bombs, and then we'll do the rest  
later. How's that?

The Doorman considers a moment. Then --

**DOORMAN**

... Yeah, okay. Get the bombs, and  
come on.

**INT. PRIVATE ROOM - DAY**

Daria keeps dancing. Peeling off layers now. Showing skin.  
Odion's starting to salivate.

**INT. CHAMBERS' OFFICE - DAY**

What Chambers' cell is to a normal cell, this place is to a  
normal office. No expense spared. (Think Joel again.) A  
large, "Zen" FOUNTAIN BURBLES meditatively in the center of  
the room.

The door opens. The Doorman admits Tommy, who looks around  
in amazement.

**TOMMY**

... Look. At. This.

**DOORMAN**

Just do your thing and go,  
bro.

**TOMMY**

Roger that.

He positions the BUG BOMBS. Then.... PFFFT. He sets off  
one. PFFFT. The other. As he goes --

**TOMMY**

Just keep the door closed and be sure  
to give this shit a full hour before  
anyone comes in.

OFF the closing door...

57.

**EXT. ROOFTOP - DAY**

Fait and Miles grab gear bags and mobilize. Clip onto  
ascender/descenders and lower themselves to a second-story  
window. A window into...

**INT. CHAMBERS' OFFICE - CONTINUOUS ACTION**

Where the BUG BOMBS HISS away.

Fait tries the WINDOW. Locked shut. He quickly tapes it.  
BREAKS it. He and Miles climbs inside. Grab the bug bombs  
and toss them out.

As Miles locks the door, Fait opens a gear bag and pulls out  
a folding metal detector. Uses it to scan the entire room  
quickly: floor, walls, ceiling... Gets LOW-VOLUME RING-OFFS  
from various hidden metal. But he's looking for something  
bigger.

BLEEE. He gets it when he sweeps past Chambers' big desk.

**FAIT**

Safe.

He kneels. Removes a desk panel. And...

There it is. The safe is small but highly secure.

**FAIT**

Take it down.

Miles finishes assembling a Barrett .50 caliber rifle. A big gun. Opens an ammo box labeled "Depleted Uranium. .50 cal."

**INT. PRIVATE ROOM - DAY**

Daria's down to bare essentials -- still dancing slow and sexy for Odion.

**INT. CHAMBERS' OFFICE - DAY**

Miles loads one of the massive D.U. cartridges into the Barrett.

**MILES**

Even with the music, they're gonna hear it when I fire this tank buster.

**FAIT**

Daria. Get ready to move.  
(then)

58.

Do it.

Miles aims the BARRETT directly at the safe lock. Miles  
**FIRES. BIG BANG.**

**INT. PRIVATE ROOM - DAY**

Odion starts.

**ODION**

What was that?

**INT. CHAMBERS' OFFICE - DAY**

Basically, the lock's just gone. Melted. Burned through by the DU slug. Fait swings the safe door open.

**INT. PRIVATE ROOM - NIGHT**

Odion's heading out the door. When he stops. Looks back at Daria. A realization dawning.

**ODION**

'Sometimes you need an old friend'...

He steps toward Daria. Backhands her. Hard. Then opens the door.

A CHAMBERS MAN outside the door addresses Odion.

**CHAMBERS MAN**

It came from the office.

**ODION**

Watch her. Don't let her leave.

Odion goes. The Man enters. Shuts the door, leering at Daria, who starts putting on what she's taken off.

**INT. CHAMBERS' OFFICE - DAY**

Fait's tossed the safe. No stones.

**MILES**

Not here?

**FAIT**

They're here. Somewhere else.

**MILES**

What're you talking about?

59.

**FAIT**

I'm telling you, they're here.

**MILES**

What're we gonna do?

**FAIT**

Everyone out.

Fait's started searching the room. Tearing it apart.

**MILES**

What about you?

**FAIT**

I gotta save Vanessa. I gotta find 'em.

**MILES**

I'm not leaving you.

**FAIT**

Yes, you are. Go. Now.

Someone starts RATTLING the LOCKED DOOR. Fait doesn't stop.

**MILES**

T. Come on, man. They're outside. Give it up.

**FAIT**

Shut up and get the fuck outta here!

That's an order!

Miles hesitates. Fait's unreachable. Chambers' men are trying to break down the door. Miles goes. Out the window. Onto the ascender-descender. And gone.

**INT. PRIVATE ROOM - NIGHT**

Daria finishes dressing. When...

**CHAMBERS MAN**

... Y'know, I got the big one...

Her response is a front kick to the head. Followed by a spin kick, knocking him out. Then, stepping past him --

**DARIA**

Keep it in your pants.

**INT. CHAMBERS' OFFICE - DAY**

CRASH! Odion and his men break down the door.

60.

Fait's still searching. Desperate to find the stones. Desperate to save his daughter. He fights off the first men to reach him. A wild animal. Fights off another. And then...

The guns are out. All pointed at Fait. No stones. No exit.

**INT. KOREAN CLUB - DAY**

Daria walks out the front door.

**INT. CHAMBERS' CELL - DAY**

Willy Chickens hovers near Chambers, who is talking as he eats another meal. Lobster. At first, we don't realize who Chambers is addressing.

**CHAMBERS**

... If you're willing to pay five,  
you're willing to pay ten.

**CHAMBERS (CONT'D)**

You're willing to pay ten, you're  
willing to pay twenty. Twenty,  
forty. Forty, eighty... I'm not  
selling till I know exactly where the  
ceiling is.

Whereupon we see who he's talking to: Ling.

**CHAMBERS**

You like foreplay?

**LING**

How much money do you want for the  
stones?

**CHAMBERS**

I hate foreplay. Fuck the warm-up  
drills -- girl's gotta get in there  
and be ready to score points. Bring  
it straight to the motherfucking  
hoop. You understand?

(beat)

So, instead of us going back and  
forth doing warm-ups, my idea's for  
you to think of a number. A very  
high number. A very final number. A  
number so high and final it'll get me  
off good, bam, right when I hear it.

Chambers hasn't looked at Ling the whole time. Still isn't  
looking. Forks up some lobster meat. When...

**61.**

Chickens' face suddenly appears in front of him. And...  
Ling slams a lobster claw deep into Chickens' neck. Chambers  
doesn't wait for whatever's next. Jumps back. Fast for a  
big man.

But Ling is much faster. Stronger. Deadlier. Quickly, and  
quietly beats Chambers like a drum. Chambers knows when it's  
finally tent-folding time. Croaks surrender through the  
blood and swelling --

**CHAMBERS**

Okay, okay...

Ling stops.

**CHAMBERS**

Ain't worth my life... I'll take the

five and call it a game.

**INT. CELLBLOCK - OUTSIDE CHAMBERS' CELL - MOMENTS LATER**

Ling emerges from the cell through the blankets. Closing the blankets behind him. To the sentries, who've heard nothing --

**LING**

Mr. Chambers is resting. He says not to bother him.

OFF which, as Ling walks away...

**INT. CHAMBERS' CELL - DAY**

FIND Chambers. No one will bother him. Ever. The lobster fork driven deep into the base of his skull.

**INT. FIGHT CLUB - DAY**

Archie still looking for the man with the diamond pinkie-ring. Su still following.

**ARCHIE**

... By the way, when we do find him, what then?

**SU**

I'll handle it.

In the cage, a fight has just ended. The loser's unconscious and looks like he stepped into a spinning airplane propeller. The winner doesn't look much better.

62.

The midget RING ANNOUNCER steps in with a mike.

**RING ANNOUNCER**

Seven advances, eleven's out...  
Next up, eight versus twelve. Eight versus twelve. Fighters report to the cage.

As Archie and Su continue the search --

**ARCHIE**

You're after the stones, too, huh?

No response from Su. Beat.

**ARCHIE**

... I did some more checking around to see what anyone knows about 'em... Guess who get back to me? My Defense Department connection. Now, I think he's calling me about this surplus F-14 Tomcat I'm trying to get my hands on. But no. Turns out he's calling to tell me about a rumor outta Taiwan about black stones --

In the ring, we see another bruiser waiting to fight as the midget calls out --

**RING ANNOUNCER**

Number twelve!

**ARCHIE**

(to Su)

-- only they're not jewels --

**RING ANNOUNCER**

Number twelve!

**ARCHIE**

They're --

Suddenly, seeing the "12" card in Su's hand, a FIGHT CLUB FAN grabs his arm and raises it. Yells out --

**FIGHT CLUB FAN**

Twelve's right here!

Su pulls his arm back.

**FIGHT CLUB FAN**

I'd be scared of him, too.

Su glances into the ring, seeing the BRUISER for the first time. The Bruiser's beckoning.

63.

**BRUISER**

Let's go, chickenshit!

Su waves them off.

**SU**

Not today...

The catcalls start. Archie leans into Su.

**ARCHIE**

I know it wasn't the plan. But if  
you don't fight, they're gonna toss  
us out on our asses. We might never  
find the guy.

A long beat. Su hates this place. Su hates Archie.

**INT. KOREAN CLUB - DAY**

Fait's in handcuffs. A big cut on his head. Being escorted by two COPS to the stairs leading out of the club. To Odion, as they pass him --

**COP #1**

He's pretty beat up.

**ODION**

Yeah. Fell down the stairs... Enjoy  
the jail sex, Fait.

As they continue up the stairs --

**COP #2**

Better have the E.M.T.s look at his  
head.

**EXT. HOT DOG STAND (NEAR KOREAN CLUB) - CONTINUOUS ACTION**

Near, but not too close. The club visible in b.g. Daria, Miles, and Tommy watch as Fait is led into an ambulance. Via earwigs --

**DARIA**

We're still here to help you, T.

**MILES**

Anything you want us to do?

**INT. AMBULANCE - CONTINUOUS ACTION**

Fait's heard.

**FAIT**

64.



Not yet.  
The PARAMEDIC treating him doesn't understand.

**PARAMEDIC**

What?

**FAIT**

Nothing.

**CLOSEUP - BEHIND FAIT'S BACK**

His cuffed hands. Fingers feeling the inside of his belt. Finding a spot where a small rectangle has been cut into the leather. Popping out the rectangle to reveal a hollowed-out recess in the belt. Where...  
Fait has a hidden handcuff key.

**CLOSEUP - ANOTHER SET OF HANDS**

struggling against their duct-tape bonds. REVEAL...

**INT. CAMPER - DAY**

Vanessa's hands are taped together behind her back. There's tape around her feet. Tape over her mouth. The TV is ON nearby, but she's not watching.  
Vanessa struggles a moment longer, but can't break the tape. Finally gives up trying. Just lies there. Tired and scared.

**INT. FIGHT CLUB - DAY**

DING! The crowd's yelling and betting as number eight leaves his corner and advances on Su.  
Su has nothing against number eight. He's just trying to buy time. So he dodges his opponent. Not exactly running. Fighting by not fighting. A target one moment, gone the next. Again and again, number eight swings and misses. Until...  
Number eight delivers a knockout blow. Unfortunately it's against himself. The momentum of a missed punch carries him headfirst into a metal post.  
Number eight drops. As the referee counts over number eight, Su uses the chance to find...

65.

**ARCHIE**

still checking out the hands of African-American men in the crowd. Not making any friends as he does it.

**SU**

Number eight's on his feet. Moving in again. When...

**ARCHIE**

Suddenly, he sees it. The ring.

**SU**

dodges number eight again. Then... Sees Archie signaling

he's found the guy. And... Gets nailed by number eight. A solid hit. Exciting the crowd and pumping up number eight. Whereupon... Su turns to him and bows.

**SU**

You win.

Su turns, heads out of the cage. The crowd roaring its disapproval. As... The midget Ring Announcer bars Su's path.

**RING ANNOUNCER**

No quitting. Get back in there.

Su moves him aside. The midget resists. Five other waiting fighters come to the midget's aid. Forcing Su back into the cage. Where... It's now Su against them all.

**HOT DOG STAND - DAY**

Daria, Tommy and Miles wait. Two extreme MOTO-RIDERS dressed in leathers have pulled up in a truck and gotten out to eat. In the back of the truck is a motorcycle and a four-wheel ATV. The two men Ogle Daria. To her --

**MOTO-RIDER #1**

Looking good.

She ignores them. To each other, so she can hear --

**MOTO-RIDER #2**

Nice rack.

**MOTO-RIDER #1**

Like the upstairs, like the basement,

66.

too.

**DARIA**

Shut up, assholes...

**INT. AMBULANCE - CONTINUOUS ACTION**

Fait's heard. Looks past the Paramedic. Past the Cops talking outside. Sees the hot dog stand in b.g. Sees the truck with the motorcycle and ATV parked near the stand. The Paramedic finishes bandaging Fait. To the cops outside --

**PARAMEDIC**

He's all patched up.

A Cop calls inside to Fait.

**COP #1**

Let's go.

Fait stands. Starts out. Into his mike --

**FAIT**

Get ready to move.

And we see...

The handcuffs aren't on him anymore.

**EXT. AMBULANCE - CONTINUOUS ACTION**

Fait reaches the rear doorway. When... He jumps. Knocks one Cop down. Shoves another aside. And takes off running.

Fait's caught the cops completely by surprise. It takes a few moments before the cops give chase, some on foot, others

by car.

**ANOTHER ANGLE**

Fait runs toward the truck parked by the hot dog stand.  
To Daria, Miles and Tommy, looking on --

**FAIT**

Get the car. Stay close.

As Daria, Miles and Tommy quickly mobilize, Fait jumps into  
the bed of the truck. Jumps on the ATV. IGNITION.  
The Moto-Riders suddenly realize what's happening.

67.

**MOTO-RIDER #1**

Hey!

Too late. Fait blasts out of the rear of the truck. Right  
through the nylon mesh tailgate.

Fait flies from the truck bed. Lands on the hood of a  
police car. Gets big air off the windshield. Clears the  
rest of the car and grabs pavement with all four wheels.  
As Fait tears off, and cop cars follow, one of the Moto-  
Riders jumps into the bed of the truck and climbs aboard the  
remaining motorcycle. His friend calls to him --

**MOTO-RIDER #1**

Don't let that fucker get away!

The Moto-Rider FIRES UP the MOTORCYCLE. Drops it into  
first. Dittoes Fait's leap out the back and SCREAMS off in  
pursuit.

**INT. CAMPER - DAY**

Vanessa still taped up. TV still ON. When...

**TV ANCHOR (V.O.)**

... We go now to this breaking  
story...

**ANGLE TO INCLUDE TV**

Airing a chopper shot tracking Fait on the ATV.

**TV ANCHOR (V.O.)**

... You're watching a man on an all-  
terrain vehicle leading police in a  
high-speed chase through downtown Los  
Angeles. An L.A.P.D. spokesman says  
the man, Anthony Fait --

Vanessa looks over in surprise.

**TV ANCHOR (V.O.)**

-- commandeered the A.T.V. after  
escaping from police officers while  
being treated at a local hospital for  
injuries resulting from his earlier  
arrest for robbery... And this is  
certainly one of the wildest chases  
we've witnessed here in L.A...

**EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY**

68.

WHOOOM! Fait's flying. Seventy-plus. Down streets, sidewalks, squeezing through places police cars can't. Over, under, around, through -- doesn't matter. The ATV's fast, strong and maneuverable.

One problem: so is the moto-cross bike. The guy's right on Fait's ass. Matching move with move. Overhead, police choppers follow Fait's every move. While on the ground other police vehicles move to block his path. But whenever Fait meets a roadblock, he somehow finds an escape. At one point, he uses an outdoor escalator. At another point he blasts through the Hotel Bonaventure. This'll be a news highlight for days to come.

**INT. FIGHT CLUB - DAY**

The place is bedlam. In the crowd, bets are going down on the battle royal, now in full effect inside the cage. Su versus the five fighters. And the midget. The different fighters use different fighting styles against Su. Kickboxing, grappling, aikido, kali, American street fighting... Su uses all his own skills and whatever's at hand. At one point he engineers it so one opponent turns on another opponent. At another point, Su wields the midget like a fighting staff. One by one, Su starts reducing the opposition.

**EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY**

Fait's everywhere. And so is the moto-bike. Still on his tail. Fait veers inside a building. The bike follows.

**INT. BUILDING - VARIOUS SHOTS - CONTINUOUS ACTION**

Fait and the moto-bike ascend the stairs. One floor. Two floors. Up and up. Fait reaches the top-floor hallway. Nowhere left to go except... Out the window at the end. And... That's just where he goes.

69.

And where he goes, the moto-bike goes.

**EXT. DOWNTOWN LOS ANGELES - ROOFTOPS - CONTINUOUS**

The ATV and the moto-bike make the first leap. Onto the roof of a next-door building. From there, it's rooftop to rooftop. Jump after jump. Longer and longer. Until... The MOTO-BIKE eats it in a spectacular CRASH. The moto-rider walks away, but his chase is over.

**EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY**

Fait's ATV SCREAMS down another street, still chased by

cops. Into his mike --

**FAIT**

Yo.

**INT. DARIA, MILES AND TOMMY'S CAR - DRIVING - DAY**

**DARIA**

Here.

**FAIT**

Above ground parking garage in  
Chinatown?

**MILES**

Know it.

**FAIT**

Get there.

**INT. FIGHT CLUB - DAY**

It's down to Su and the kick boxer. The kick boxer spins  
and kicks and punches, and...

Su just ties the guy up in his own clothes. Ties him into a  
pretzel. Cinches him tight. Then...

Looks for Archie. Can't find him. Can't find the guy  
wearing the ring. And hurries out of the cage.

**EXT. PARKING GARAGE - DAY**

Fait jukes the ATV in the entrance. Up the spiral ramp.

70.

Moments later, police CARS SKID up and seal the entrance.

**INT. CAMPER - DAY**

On TV, a chopper shot of the garage surrounded by police.

**TV ANCHOR (V.O.)**

... And it looks like this chase will  
end here, as police seal off the  
building...

OFF Vanessa, watching...

**INT. FIGHT CLUB - DAY**

Su runs into the parking area. Archie's in the T-bird.  
Sitting, a little unnaturally in the front.

**SU**

Where is he?

**ARCHIE**

Decided to leave early.

**SU**

Where'd he go?

**ARCHIE**

Right here.

Su looks inside the car.

**ANGLE - CAR**

Where Archie sits atop the man with the diamond pinkie ring.  
Holding a STUN GUN to the guy's cheek.

**ARCHIE**

Good thing I brought my stunner.  
He ZAPS the air. Then puts it back to the guy's cheek.

**ARCHIE**

Okay, bud, wanna start the Q and A?

**INT. CAMPER - DAY**

On TV, the chopper zooms in on a familiar car, as it rolls down the exit ramp toward the police barricade.

71.

**TV ANCHOR (V.O.)**

... Here's a car coming down the exit ramp...

We see the police approach the car.

**TV ANCHOR (V.O.)**

... The police apparently talking to the driver...

The police let the car pass.

**TV ANCHOR (V.O.)**

... Now letting this car drive on as the search inside continues...

Vanessa notices something about the car. Looks carefully.  
When...

The car turns, giving the news chopper a better zoom angle of the people inside, and...

Vanessa sees Daria, Miles and Tommy.

Which could mean only one thing: her daddy's safe. And soon he'll be coming to get her.

With a rekindled hope inspired by her father's escape,

Vanessa now looks for a way to free herself from her duct-tape bonds. When, just as it's about to seem hopeless again, her eyes go to...

Her necklace. The chain and pink diamond pendant.

Vanessa bends over and lowers her head until the necklace slides off onto the bed. Then turns around and picks up the necklace behind her back. Holding it as taut as she can between her hands, she begins sawing away at the tape around her wrists.

**EXT. NEAR KOREAN CLUB - HOT DOG STAND - NIGHT**

The gang's all here. All eyes on the club.

**FAIT**

I knew the stones were in there.

**TOMMY**

Question is, how do we get 'em out?

Place is slamming nonstop.

A long beat. Fait doesn't answer.

**SU**

Something isn't right.

72.

**FAIT**

Yeah. That's what I'm getting.

**SU**

The doorman.

**FAIT**

... Where the hell is he?

(then)

Everyone stay put.

OFF which, as he and Su go --

**INT. KOREAN CLUB - UPSTAIRS HALL - NIGHT**

MUSIC pumps downstairs as Su and Fait cautiously move down the hall toward Chambers' office.

**FAIT**

No Chambers' guys. I don't get it.

They reach the closed office door, where they stop and listen. Hear nothing.

Su and Fait exchange a "ready-ready" look. Then Su opens the door.

**INT. CHAMBERS' OFFICE - CONTINUOUS ACTION**

Su and Fait enter, unchallenged, to find...

Odion and the other Chambers' men. Dead. Skull shot.

**FAIT**

I get it now.

Su ignores the bodies, quickly moves to the Zen fountain, where he reaches into the water and begins searching the rocks lining the bottom. Beat. Then --

**FAIT**

Are they there?

Su doesn't answer, still searching.

**FAIT**

No. This can't fucking happen. They gotta be there.

Another beat. Then, at last, Su holds something up: black stone. It takes Fait a moment to understand. one

73.

**FAIT**

... What? That's it?

**SU**

The rest are gone.

Fait can't believe it.

**FAIT**

... What the hell happened? Who got 'em?

**SU**

... Ling.

**FAIT**

How do you know?

**SU**

I know.

**FAIT**

... How'd he get here before us?

**SU**

He's good.

Beat. Failure. Summed up in one word:

**FAIT**

Vanessa...

(then, trying)

He has the stones. There's no reason  
to keep her. Hell, she's a little  
girl, she's eight years old -- she  
can't hurt him. He can let her go...  
He can just fucking let her go...

Su just looks at him. Not a chance. And he knows Fait  
knows it, too.

It's over. For Fait, it's as if his life just ended.

**FAIT**

... What the hell am I gonna do?

**SU**

... We need to go.

Fait doesn't move. Then, suddenly, it all explodes as rage,  
and Fait picks up the large, stone ball spinning atop the  
fountain and, screaming, hurls it into a large display of  
exotica, destroying it.

Beat. Fait looks at Su, who meets his eyes. Then --

**74.**

**SU**

Come on.

OFF which, as Su mobilizes him, and they go...

**INT. HANGAR - NIGHT**

Ling pours the black stones out on a table. To Sona and  
Charles --

**LING**

We're back in business.

**CHARLES**

Good. I don't have to baby-sit much  
longer.

**SONA**

I hate kids.

**LING**

Is everything else ready?

**SONA**

We just have to test the device.

Russell, who's been working on his scientific contraption  
nearby, speaks up.

**RUSSELL**

Dye master oscillator. And not test,  
calibrate. Which I'm now ready to  
do... Goggles.

When the goggles are on, Russell hits a switch. And...  
Inside the contraption, brilliant green laser BEAMS begin  
bombarding a sensor. OFF which...

**INT. CAMPER - NIGHT**



Vanessa succeeds in using the necklace as a saw to free her wrists from the duct-tape. She quickly rips the tape from her mouth. Untapes her ankles. Then tries to figure out what to do next. Begins searching the camper for anything that might help her escape or fight. When...

Looking through the glove box, she finds a cell phone. An old model. So old, it takes her a moment to figure out exactly what it is. Then she pushes "Power," and...

The phone turns on. Sort of.

**CLOSEUP - CELL PHONE**

75.

"Low Batt" flashes on the screen.

**INT. FAIT'S LIVING ROOM - NIGHT**

Rock bottom.

Fait's desolate, sitting on the sofa, staring off. Daria tries to comfort him, but it doesn't help.

Miles and Tommy stay close and stay silent.

Even Archie's quiet for once.

The only noise is Su, speaking into a cell phone in Chinese to someone who is obviously his superior.

**SU**

... I lost the stones. Ling has them... I don't know where he is... I have no way to find him... What do you want me to do?

Under which, the PHONE begins to RING. And...

Fait's too upset to care about answering.

**INT. CAMPER - NIGHT**

Vanessa's on the old cell phone. We hear RINGING on the other end.

**VANESSA**

... Answer, Daddy, answer...

**CLOSEUP - PHONE**

"Low Batt"... "Low Batt"...

**INT. FAIT'S LIVING ROOM - NIGHT**

The PHONE'S still RINGING. After another moment...

**MILES**

Want me to get that?

Which finally mobilizes Fait to reach over and answer.

**MILES**

Hello.

**INTERCUT WITH:**

76.

**INT. CAMPER - NIGHT**

Vanessa whispers urgently.

**VANESSA**

Daddy?

**FAIT**

Vanessa!  
Which gets everyone's attention.

**VANESSA**

Come get me! Please! I want to go  
home!

**FAIT**

Okay, baby, okay. Just calm down.  
Under which, in b.g., Su quickly ends the phone call to his  
superior. Still in Chinese --

**SU**

I'll call you back.

**FAIT**

(continuing, to  
Vanessa)

Where are you?

**VANESSA**

I don't know. I'm in a van inside a  
big building. They painted the  
windows. I can't look out.

**FAIT**

Try. Try to see something.  
Vanessa puts her eye to the window. Finally finds a small  
gap in the paint.

**VANESSA'S POV**

Few details. Just some chairs and bright green light from  
Russell's contraption.

**CLOSEUP - VANESSA'S PHONE**

"Low Batt"... "Low Batt"...

**BACK TO SCENE**

77.

**VANESSA**

I see chairs. And there's green  
light.  
Fait repeats for the others' benefit.

**FAIT**

You see chairs and green light?  
Where's the light coming from?

**VANESSA**

I can't tell.

**SU**

Is it bright?

**FAIT**

The green light, baby -- is it  
bright?

**VANESSA**

Yeah. Really, really bright.

**FAIT**

(to Su)

It's real bright.

**VANESSA**

Daddy, hurry! I'm scared!

**FAIT**

I know, baby. Just hang in there

**CLOSEUP - VANESSA'S PHONE**

Fait's voice drops out as the battery dies.

**BACK TO SCENE**

**VANESSA**

... Daddy?! Daddy?!...

**END INTERCUT.**

**FAIT**

... Vanessa?... Vanessa!... Shit!

Fait slams the phone down in frustration.

But Su's mind is on what she told them.

**SU**

... He's doing it here. Tonight.

78.

**TOMMY**

What?

**SU**

Selling the stones... A dye laser emits green light. He needs it to activate them.

**MILES**

What the hell you talking about?

**DARIA**

What are these stones?

Archie answers it.

**ARCHIE**

Doomsday in disguise.

All eyes go to him.

**ARCHIE**

They're some kinda new synthetic plutonium. Small and portable, but mega-powerful.

**TOMMY**

This fucker's making bombs?

**SU**

Not making them.

**ARCHIE**

Yeah, he'd need a big operation for that. Why bother? Just demonstrate the stones work and sell 'em to whichever international scumbag offers the highest bid. He makes millions, they make the bombs, then... 'look out, world.'

**FAIT**

... Okay, so we know what he's up to.

How's it get us to Vanessa?

Su considers it a moment.

**SU**

The buyers will want to arrive and leave quickly... Somewhere private... Accessible by aircraft.

**FAIT**

Vanessa said she's inside a big building. Could be a hangar.

79.

**MILES**

Man, there's dozens of little airports around here. We'd never get to 'em all.

**SU**

... Flight plans.

**ARCHIE**

Hey, yeah. Flight plans show destinations. All aircraft file 'em with the Aviation Administration. If we could get a list, we could maybe figure out where the sale's going down.

**FAIT**

... Daria, call the aviation people. Use our L.A.P.D. credentials. We need flight plan info for all private aircraft in this area tonight... Everyone else get ready to move... Miles, the no-gun policy's revoked. You break out the heat... Tommy, you gotta get us a diversion.

**ARCHIE**

I can help with that.

**FAIT**

... Do it all fast.

**INT. HANGAR - NIGHT**

Ling, Sona, Charles, and Russell.

Russell finishes testing his contraption. Switches it OFF.

Then, removing his goggles --

**RUSSELL**

We're operational.

The others remove their goggles. Sona checks her watch.

**SONA**

The buyers arrive in less than an hour.

Beat. Ling holds up a black stone and examines it.

**LING**

... So small. So deadly... We're selling conscience for money...

A look at the others. Serious. Then a broad smile of

80.

consummate satisfaction suddenly spreads across his face.

**LING**

... But it's a lot of money...  
Beat. He puts down the stone. A glance at the camper.

**LING**

Be ready to kill the girl and go as soon as the sale's over.

**CLOSEUP - TOPOGRAPHICAL MAP OF LOS ANGELES AREA**

Fait's finger indicates a spot.

**FAIT (O.S.)**

Wick Airfield...

**PULL BACK TO...**

**INT. FAIT'S OFFICE - NIGHT**

Fait, Su, Daria and Miles.

**FAIT**

... Five private choppers arriving tonight within minutes of each other.

**DARIA**

Sounds like our best shot.

**FAIT**

.. It better be, or my baby's dead.

He and Su exchange a look. Then --

**FAIT**

Let's go.

**CORPORATE HELICOPTER - NIGHT**

Noselight beaming, the chopper lands next to four other high-end biz copters, including an Agusta A109, outside the hangar, where the bruised Ling killers stand guard.

**INT. CAMPER - NIGHT**

Vanessa peeks through a void in the paint covering the windows.

**VANESSA'S POV - HANGAR**

81.

An internationally-diverse group of men -- some occupying the chairs, some studying the contraption, some clearly muscle. Across the room, Sona and Ling greet the new arrivals.

In all, sixteen men have arrived for the sale. There are five buyers -- one RUSSIAN, one AFRICAN, one PAKISTANI, one EGYPTIAN, one FRENCH. The French Buyer is in a wheelchair. Each buyer has brought with him one right-hand man and one to three bodyguards.

Vanessa SHIFTS her VIEW, REVEALING...

Charles standing nearby. Too close for her to escape.

Charles turns, and...

**BACK TO VANESSA**

Quickly, before Charles can see her, she steps away from the window.  
There's no way out.

**EXT. FAIT'S PORSCHE - NIGHT**

Driving. Daria and Miles following in their car.

**FAIT (V.O.)**

So tell me... How the hell's Taiwan fit into all this?

**SU (V.O.)**

One of our scientists made the stones. Tried to go into business for himself. We stopped him. Recovered the stones... Ling betrayed us. He took them.

**FAIT (V.O.)**

Ling? He was one of you?

**SU (V.O.)**

We were partners. Six of us. He killed the others. He thought he killed me, too.

**FAIT (V.O.)**

(beat)

So what're you really after -- the stones or the payback?

**SU**

82.

Both.

**FAIT (V.O.)**

... Yeah... Let's get it all.

**INT. HANGAR - NIGHT**

**LING**

You're the world's foremost arms dealers. You all know that weaponry equals power. And in the world of weaponry, nukes rule.

**(MORE)**

**LING (CONT'D)**

But nuclear material is hard to obtain and difficult to handle... But what if it weren't?... That's the question that brought you here tonight... And here's the answer.

Ling holds up a single stone.

**LING**

In its present state, it's completely inert. Zero radiation, zero volatility...

Whereupon Ling places the stone on a piece of velvet on a table. Folds the velvet over. Then, whack, hits it hard with a mallet.

He unfolds the velvet. The stone's smashed to pieces. Ling picks up a sliver of stone and hands it to Russell, who

places the sliver inside a small ceramic capsule, then inserts the capsule into his contraption.

**RUSSELL**

Goggles on.

Everyone puts on goggles. Then Russell hits the switch, and the green lasers bombard the capsule containing the sliver of stone, which begins to glow.

Russell announces each passing threshold as a numerical readout on the contraption races up the scale --

**RUSSELL**

... Firecracker... .44 magnum...

R.P.G... Sidewinder... SCUD...

Tomahawk... Daisy Cutter...

Hiroshima... two Hiroshimas...

And it just keeps going. Until, finally --

83.

**RUSSELL**

... New World Order.

As the buyers absorb this...

Russell shuts off the beams.

**RUSSELL**

Goggles off.

Russell removes the capsule and hands it back to Ling, who holds it up.

**LING**

One small fragment. Transformed into a source of immense energy. More powerful than weapons-grade plutonium a hundred times its size.

A beat as this sinks in.

**SONA**

The purpose of today's sale is to begin trading a new commodity on the black market and establish its value... There are fifty stones available in the first sale. The opening price is one million per stone... Bids, please?

The buyers indicate their bids both aloud and by using hand signals a la traders in a commodities exchange pit. At the same time, they're all crunching the numbers on calculators. Ling looks on as Sona runs the sale, and Russell uses a laptop to input data and develops supply and demand market-analysis for Sona to consult.

The pace starts out slowly and unevenly as the buyers feel out the situation.

**RUSSIAN BUYER**

Five at one million.

Sona is silent. Silence means "No."

**AFRICAN BUYER**

Five at one-point-two.

Silence.

**PAKISTANI BUYER**

Three at two million.

**SONA**

84.

We'll take that.

**FRENCH BUYER**

Six at one-five.

Silence.

**EGYPTIAN BUYER**

Ten at two million.

Silence.

**EXT. WICK AIRFIELD - FAIT AND DARIA - NIGHT**

Near their cars.

(NOTE: From now until the battle's over, it's night. At the airport, Fait, Su and Fait's team will all communicate via earwigs.)

**FAIT**

Miles, what do you see?

**EXT. AIRFIELD - ROOF**

Atop the building next to Ling's hangar. The five choppers rest on the wide tarmac below, between the two buildings. Miles scans Ling's hangar through the scope of a silenced sniper rifle.

**SNIPER-SCOPE POV - NO NIGHT VISION**

FINDING the Ling killers outside the hangar.

**MILES (V.O.)**

Two sentries my side.

Then, scanning inside Ling's hangar THROUGH windows --

**MILES (V.O.)**

Sale's at this end... There's a camper with painted windows. Middle of the hangar.

**EXT. AIRFIELD - FAIT AND DARIA**

**FAIT**

Vanessa said she was in a van.

That's gotta be it.

(to Daria)

When we get her, you move her outta

85.

there fast.

**DARIA**

I'll keep her safe.

**EXT. HANGAR**

Su's reached the top of outside stairs. Opens a door and enters.

**INT. HANGAR - CONTINUOUS ACTION**



High above the floor, Su steps onto a catwalk. The sale continuing below. More heated now.

**RUSSIAN BUYER**

Eight at three.

Silence.

**FRENCH BUYER**

Nine at three.

Silence.

**EGYPTIAN BUYER**

Ten at three-one.

**SONA**

We'll take that... There are now thirty-seven stones available.

And now, in more and more rapid-fire succession --

**AFRICAN BUYER**

Five at three-five.

**PAKISTANI BUYER**

Eight at three-five.

**FRENCH BUYER**

Twenty at three.

**EXT. AIRFIELD - FAIT AND DARIA**

**FAIT**

Miles. Sentries.

**MILES**

is already sighted in. PULLS the TRIGGER. PHUT!

86.

**SENTRIES**

One Ling killer takes a leg hit and goes down. Before the second killer has time to react, he catches a BULLET in the shoulder.

**MILES**

**MILES**

Done.

**FAIT AND DARIA**

**FAIT**

Tommy and Archie. Watch out for the camper. Punch it.

**INT. HANGAR**

The sale's now a frenzy.

**PAKISTANI BUYER**

Five at five million.

**RUSSIAN BUYER**

Six at five.

**FRENCH BUYER**

Seven at five.

**AFRICAN BUYER**

Ten at five.

**EGYPTIAN BUYER**

Ten at five-one.

**FRENCH BUYER**

Five-two.

When suddenly...

KA-WHAM! Archie's Abrams TANK BLASTS through a wall and into the hangar.

Archie's head pops out of the driver's hole. At the same time, Tommy pops up out of the turret and trains a mounted machine gun on the stunned group.

**TOMMY**

Freeze, motherfuckers!

87.

Russell watches the advancing tank.

**RUSSELL**

I knew it! I knew it!

**ANGLE - BEHIND TANK**

Fait and Daria enter through the hole in the wall using the Abrams for shelter.

**INT. CAMPER - CONTINUOUS ACTION**

Vanessa peers out through a gap in the paint to see what's happening.

**VANESSA'S POV**

Charles is drawn away by the advancing tank.

**BACK TO VANESSA**

She looks back into the camper. Finds a heavy iron skillet amid the stove utensils. Swings it. And...  
SMASH! She SHATTERS a side WINDOW.

**MILES' SNIPER-SCOPE POV (NO NIGHT VISION)**

We FIND Vanessa, jumping out of the camper.

**MILES (V.O.)**

Vanessa's out of the camper. Running this way.

**INT. HANGAR - FAIT AND DARIA**

To Daria --

**FAIT**

Stay.

And he's gone, sprinting after her just as...

**VANESSA**

reaches a button for opening and closing the giant hangar doors. She jabs a button, and the nearest door begins to motor open.

88.

**CHARLES**

hears the OPENING HANGAR DOOR. Turns. Sees Vanessa and goes after her.

**SNIPER-SCOPE POV (NO NIGHT VISION)**

Vanessa rolls out under the rising door and runs.

**MILES (V.O.)**

She's out.

Then, FINDING Charles coming after her --

**MILES (V.O.)**

There's a guy after her.

**PHUT!**

**INT. HANGAR - CHARLES**

A BULLET rips through the collar of his leather coat. Just behind his neck. Just missing him. But he keeps coming.

**SNIPER-SCOPE POV (NO NIGHT VISION)**

Charles rolling out under the door.

**MILES**

SHOOTS again. PHUT!

**CHARLES**

The BULLET RICOCHETS off the PAVEMENT right next to him. In a flash, he's up and running. Heading out into the darkness of the airfield after Vanessa. Meanwhile, back inside...

**INT. HANGAR**

In here, the hangar door continues to open as the tank makes its slow approach. Archie's not a great driver. Tommy sweeps the muzzle of the machine gun across the group.

**TOMMY**

Just be cool!

At which point, Russell breaks for his five-ton truck.

89.

**TOMMY**

I said don't move, motherfucker!

Russell just keeps going. Slides open the side door in the back of the five-ton, revealing... A twin-fifty machine gun. Two barrels, .50 caliber. Dangerous even for a tank. Russell vaults in and takes aim.

**RUSSELL**

Fucking amateurs!

He starts FIRING. People start running. .50 CAL. ROUNDS take big CHUNKS out of whatever they hit.

**TOMMY**

Shit! What do we do?

**ARCHIE**

Shoot back!

**TOMMY**

How?

The question's answered for him. He somehow does the right

thing. And...

Tommy's MACHINE GUN begins RIPPING CHUNKS out of the FIVE-TON and EVERYTHING near it. Tommy's a horrible shot; the gun's more in control of him. But...

Russell finally dies under a HAIL of HEAVY LEAD.

**ARCHIE**

Twin .50's some major firepower.  
How'd that little shit get one?

**TOMMY**

Motherfucker. Couldn't fucking  
listen.

INTERCUT WITH which...

**ACROSS HANGAR**

Ling and Sona are moving toward the limo. Ling has the stones. When... Su is there. Blocking the way. Sona attacks. Su easily blocks the counters. Knocking Sona back. Never taking his eyes off Ling. When...

Sona, who's fallen back against a buyer's bodyguard, quickly takes the bodyguard's small, full-auto SCORPION and turns the gun on Su.

Su dives for cover as the BURST SHREDS the AREA where he'd just been standing. As Sona continues hunting Su... Su sees

90.

Ling getting into the limo. To Archie and Tommy, as he signals --

**SU**

Don't let him get away!

As a result of which...

**TOMMY AND ARCHIE**

Having just waxed Russell, see Ling in the limo. Tommy's .50 is out of ammo. He switches to the .30 cal. tank's machine gun. As Archie steers toward the limo, Tommy begins BLASTING away.

**LIMO**

Ling's trying to drive out, when the .30 CAL. SLUGS PUNCH HOLES in the LIMO. The tank keeps coming. Ling bails out as the TANK CRUSHES the LIMO.

INTERCUT WITH which...

**SU AND SONA**

Play cat and mouse. Su rapidly runs out of room to hide. He can't get away. Su stands. Faces her. Faces the inevitable. When...

WHAM! Daria appears from nowhere. Kicks the gun from Sona's hand. To Su, re: Ling, now running from the crushed limo

**DARIA**

Get him.

Su goes after Ling.

And now it's Daria vs. Sona.

Sona's a better fighter, but Daria's got passion on her side. It's a good fight. Until, at last, Sona finds the Scorpion. She swings it up. And...  
Daria executes a sudden, improvised double move that strikes Sona's arm in such a way as to cause her to point the SCORPION at herself, just as she FIRES. The burst rips through her chest and kills her.  
And now, here's what's been going on outside...

**EXT. AIRFIELD**

91.

As Charles runs from the hangar, chasing Vanessa across the tarmac into the darkness of the airfield...

**MILES**

flips to NIGHT VISION on the sniper-scope. And...

**SNIPER-SCOPE POV - NIGHT VISION**

Charles and Vanessa become clearly visible. Charles is closing in on her. Cross-hairs FIND him. PHUT!

**CHARLES**

The BULLET knocks his gun from his hands. Charles is slowed but keeps going.

**SNIPER-SCOPE POV - NIGHT VISION**

Charles reaches the flight line. Parked planes, a gas truck, a shed, etc. He disappears behind the equipment.

**MILES**

sweeps the rifle, looking for Charles and Vanessa. He comms Fait.

**MILES**

Lost 'em behind the gas truck.

**CHARLES**

stops behind the gas truck. Looks around for Vanessa. No sign of her. Until...

Charles notices the door to the gas truck isn't closed all the way. He whips it open. And...

There's Vanessa, hiding inside.

Charles grabs her. Yanks her out struggling and kicking.

**CHARLES**

Time to end this my way.

And then...

**FAIT (O.S.)**

Drop the girl.

92.

Charles looks over. Fait is there, holding a gun on him. Vanessa's relieved and excited to see her father.

**FAIT**

Put her down.  
Charles lowers Vanessa to the ground. He releases her.

**VANESSA**

Daddy!  
Vanessa runs to her father. Dives into his arms. It's a little more energetic than Fait was expecting. And...

Suddenly, Charles uses the distraction to rush in behind her. He hits Fait hard. A kick sends the gun flying. Charles keeps coming. Charles keeps pounding. Fait's hampered by Vanessa. She won't let him go. Fait stays between Charles and Vanessa. Guarding his little girl. Barely managing to fend off Charles, a seemingly unstoppable force. The fight winds through the planes, under wings, through struts.

**SNIPER-SCOPE POV - NIGHT VISION**

Fait, Charles and Vanessa. No clear shot.

**MILES**

comms Fait.

**MILES**

No shot.

**FAIT, CHARLES AND VANESSA**

The fight continues. Fait's suffering under Charles' brutal attack. When...  
Vanessa causes Fait to stumble near a plane. They fall. Charles moves in. And...  
Fait's hand goes to a set of chocks set against the plane's wheel. The chocks are two heavy wooden blocks connected by a length of nylon rope.  
Fait turns to Vanessa.

93.

**FAIT**

Don't move.  
Fait jumps to his feet. Swinging the chocks. Not quite like nunchakus; more like a medieval mace. And now, all of Fait's fury comes pouring out as he uses the chocks to beat the living shit out of Charles. Charles tries to fight back, but he's out-matched by the chocks and Fait's emotion. The punishing blows land like Thor's hammer. Until...  
A mighty swing nearly takes Charles' head off. Charles is unconscious before he hits the ground. Fait stands over Charles. Tosses the chocks down.

**FAIT**

Wrong kid. Wrong dad.

Fait turns. He moves back to where Vanessa's still hiding. He scoops her up. And... Father and daughter hold each other tight. Forever. During all of which, also INTERCUT...

**EXT. HANGAR**

Ling, having just escaped being crushed in the limo, runs out just as... Four helicopters take off, one after the other, carrying the buyers away. The fifth chopper, an AGUSTA A109, is POWERED UP, waiting for the wheelchair-bound French Buyer, being helped by a bodyguard. Ling intercepts them. Knocks out the bodyguard and tips over the Frenchman's chair. Then jumps into the Agusta.

**INT. AGUSTA - COCKPIT**

Ling puts a gun to the pilot's head.

**LING**

Go!

**EXT. HANGAR**

Su, having left Daria to fight Sona inside, runs out.

**EXT. AIRFIELD**

The Agusta begins to lift off. Su starts running toward the helicopter. Runs under the rising aircraft. Jumps. Just in time to... Grab onto one of the retractable rear wheels.

94.

**EXT. AGUSTA**

As the chopper transfers to forward motion, Su struggles to get a foot hooked on something, anything. In the process, he kicks against the helo's sleek underbelly.

**INT. AGUSTA**

Ling hears the THUMPS. Looks out.

**LING'S POV - SU'S LEG**

swinging beneath the Agusta.

**LING**

To the pilot --

**LING**

Retract the gear!

**CLOSEUP - CONTROL PANEL**

The pilot hits the wheels-up switch. And...

**SU**

The gear begins to retract. Disappearing into the bottom of the chopper. In a second, there'll be nothing left to hold.

**SU**

Shoot it down! Now!

And then... Su lets go. Drops fifteen feet to the ground.

As...

Behind him, having clanked out of the hangar, the Abrams tank is stopped. The turret swivels toward the Agusta.

**INT. TANK**

Archie aims the cannon.

**TOMMY**

Can you hit it?

**ARCHIE**

No problem. Absolutely... Load.

Tommy slides a shell into the breech.

95.

Archie's locked on. He hits the trigger. And...

**ABRAMS TANK**

BOOM! The big CANNON FIRES. And...

**SKY**

The Agusta's tail is BLOWN AWAY by the CANNON SHELL.

**INT. TANK**

Archie and Tommy exult.

**TOMMY**

Shot him right in the ass.

**ARCHIE**

I did it. I can't believe it.

**TOMMY**

Thought you said it was no problem.

**ARCHIE**

What do I know?

**INT. AGUSTA - COCKPIT**

The pilot hopelessly fights to keep the chopper from crashing.

**EXT. AIRFIELD**

The out-of-control AGUSTA swings back toward Su and the hangar, losing altitude. Then SMASHES into the tarmac, ripping open the fuel tank, spilling fuel behind it as it caroms off the hangar and inscribes a large, skidding circle around Su before CRASHING into another CHOPPER and BURSTING INTO FLAMES.

The spilled fuel ignites. A circle of intense fire. With Su in the middle.

The Agusta pilot, still alive, has been thrown outside the circle. But Ling's only path of escape takes him inside.

Into the circle. He emerges with the bag of stones.

Su is waiting.

**LING**

96.

You were lucky last time. You

Won't be lucky again.

The final fight begins.

The two martial arts masters battle in the circle of fire, using everything they can lay their hands on. Each the equal of the other. Each knowing it's a fight to the death. For a long time, the fight could go either way. Until...



Ling gets an arm around Su's neck. Like Charles, Su thrashes and flails. Like Charles, he can't get away.

**LING**

I'll kill you fast. You won't  
Feel a thing.

**SU**

... I won't. You will

What happens next happens in an instant:

Su breaks the hold. Hooks one of Ling's arms. Wrenches it.

A direction it can't go.

Ling's ARM BONES SNAP, TISSUES RIP.

Ling screams in pain. Just as... Su pulls the ceramic

Capsule containing the activated sliver of stone from

Ling's pocket. And...

Slams the capsule deep into Ling's open mouth. Ling gags,

choking on the capsule lodged in his throat. His horror-

stricken eyes meet Su's. Su lets him suffer another moment.

Then, in SUBTITLED Chinese --

**SU**

This is for our friends.

And Su strikes him in the throat. A spearing, open-hand

blow with his fingertips. Hard. Hard enough that...

#### **INSIDE LING'S THROAT**

The CERAMIC CAPSULE SHATTERS. Releasing the hot, glowing

white sliver of stone into Ling's windpipe. The fragment's

super high-energy radiation instantly beginning to cook

Ling's body from within. The power of a few thousand

microwave ovens turned on all at once.

Ling's bodily fluids instantly start boiling dry as...

#### **ANGLE BACK ON LING**

97.

As, light beaming from his eyes and mouth, Ling flash-cooks from the inside out.

Not simply burned. Horribly desiccated. His seared and

darkened skin shrink-wrapped, mummy-like, around his

skeleton. Human jerky.

In a moment, it's finished. Ling's dry-roasted remains

topple over. Su has closed a chapter.

#### **SAME SCENE - MOMENTS LATER**

Su and Fait meet on the tarmac. Su has the stones. Fait's

holding Vanessa, asleep in his arms. SIRENS APPROACH in

b.g.

The two men regard each other a moment.

**FAIT**

We got it all.

(then)

What happens to the stones?

**SU**

They'll be destroyed.

They see police and emergency vehicles beginning to arrive

in b.g.

**FAIT**

Looks like I'll be doing some jail time.

**TOMMY**

Jail? Man, you just helped save the planet. Law's gotta allow for that.

A look between Fait and Su. Su nods.

**SU**

I'll do what I can.

**ARCHIE**

That's good, 'cause I mean, we make a helluva team, y'know?

(to Su)

Well, not you, 'cause you're law enforcement. But the rest of us -- look, a white guy comes in handy now and then. Y'know, if you're pulling a job in Beverly Hills or ripping off a country club or whatever... What kind of percentage are we talking?

98.

**FAIT**

We're not.

Fait looks at Vanessa again. Finding a new purpose in her eyes. Beat.

**FAIT**

Time I got real.

He regards the others.

**FAIT**

Time we all did.

**ARCHIE**

Get real? What's that mean?

**TOMMY**

... Means we're through with that life.

Fait's eyes meet Tommy's. Beat. Tommy nods. Fait looks to Daria for her answer.

**DARIA**

I'm with you, T.

He looks to Miles.

**MILES**

Whatever you say, man.

Fait looks back to Su. They hold the look.

**SU**

... Good luck.

**FAIT**

... Faith.

Another beat. Then they turn and start walking toward the arriving cop cars. Daria and Miles follow. Archie and Tommy lag behind. As they all walk away from us --

**ARCHIE**

What, you're all gonna go straight,  
just like that?

**TOMMY**

Maybe oughta try it yourself.

**ARCHIE**

Me? Are you kidding? I've had  
straight jobs. You ever had a

99.

straight job?

**TOMMY**

I had plenty of straight jobs.

**ARCHIE**

Name one.

**TOMMY**

I sold Avon door-to-door.

**ARCHIE**

... You were an Avon lady?

**TOMMY**

I was an Avon man. You got a problem  
with that?

**ARCHIE**

No, it's just, well, uh...

**TOMMY**

Nah, I'm just fucking with you.

(then)

But my momma did it, and don't you  
dare start disrespecting my momma...

And so on... OFF which, we...

**FADE OUT:**

**THE END**