

CRANK

Written by

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FADE IN:

VIDEO SCREEN

yellow
glory.
corridor,

1
EXTREME CU: PACMAN, from the old video game, just a
ball with a mouth, fills the screen in all it's lo-res
The camera tracks along as it rolls along a tight
gobbling dots.

2

CUT TO:

EXTREME CU: A RED GHOST follows, in hot pursuit.

CUT TO:

gobbles a

EXTREME CU: PACMAN gives it the slip, cuts down and
big dot.

CUT TO:

changes
transforms

EXTREME CU: RED GHOST transforms into BLUE GHOST,
direction and runs. PACMAN chases ...
P.. but just before he catches up the BLUE GHOST
back to RED and changes direction again. PACMAN barely
escapes.

CUT TO:

another
goes
original
closing in.
...
The sound of the game redoubles, reverberates, deafening
...

TO BLACK.

CUT

SOUND: A HEART BEATS SLOWLY IN THE DARK.

FADE IN:

INT CHEV'S BEDROOM, MORNING

2

This scene plays out as a continuous POV shot, right up until CHEV's face is revealed for the first time.)
CHEV CHELIOS, wakes up in his apartment to a RINGING
CELL
PHONE, groggy, vision doubled ...

1 .. from his POV we see him examine his hands, which
don't feel right, don't want to move right.

(CONTINUED)

5

2.

CONTINUED:

PACMAN
...
The CELL PHONE, coming from some other room, plays the
theme in beeps: BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM
...

the
He tries to get out of bed, HITS THE GROUND. Plush rug,
ultra modern bed frame, night stand, high tech stereo,
works.

He crawls/stumbles into ...

INT CHELIOS LIVING ROOM, CONTINUOUS

3
3
and
... the living room, decked out by Kostabi paintings
glass furniture then into...

INT CHELIOS KITCHEN, CONTINUOUS

4
... the kitchen, with a black marble island and hanging
copper.

water.
He jams his head under the Fossil sink and runs the

He steadies himself against the matching black marble
counter, staring at his hands ...

floor,
.. tries to lift them and BANG! He's back on the
stunned...

HEARTBEAT...
All the while we hear the faint sound of his

... slow: LUBDUB... LUBDUB... LUBDUB.

He begins crawling back into...

5
spots a
screen
like
INT CHELIOS LIVING ROOM, CONTINUOUS
... the living room, toward the telephone where he
plain black VHS tape propped up in front of a plasma
TV with police ribbon wrapped around it, tied in a bow,
a present.

CHELIOS

(barely comprehensible)
Whathufuck?

into the He grabs the thing, fumbles to unwrap it, shoves it
VCR and pushes PLAY.

INT. TV SCREEN

5A

5A

slick

It's RICKY VERONA on the SCREEN, a young, irritatingly
EASTERN EURO ... little to no accent - fast talking,
sarcastic, a complete dick ...

(CONTINUED)

3.

CONTINUED:

We see him sitting on CHEV'S bed ... CHEV is visible in
the frame, unconscious behind VERONA. Pale nicotine
sunlight filters in through the blinds. There are HOODS
loitering around the room. It was apparently shot only hours
before.

(
The discernible sound of CHEV'S heartbeat will
subliminally increase in speed and volume throughout VERONA'S
monologue - the cell phone continues to ring, somewhere.)

VERONA

What's shaking, douchebag? Thought I'd
give you the heads up. You're dead.

On the TV - VERONA points into the CAMERA.

VERONA (CONT'D)

Yeah, that's right, you little bitch ...
if you're watching this tape it means
that I somehow resisted the urge to
dismember you and shove the pieces down
the garbage disposal ... opting instead
to poison you in your sleep. Yeah, you

heard me...

around
AND
We stay with CHEV'S POV as he flashes a frantic glance
the room. The LUBDUB of the HEARTBEAT is much LOUDER
FASTER NOW; we really begin to notice it.

VERONA (CONT'D)

... I fucking poisoned you in your sleep.
How sick is that?... for the satisfaction
of watching you squirm out your last
minutes knowing it was me that did it to
you, and there's nothing you can do about
it...

CHEV is 5
still
Cut to high angle view from a hidden lipstick camera;
on his knees in front of the set, looking around ... we
don't see his face clearly.

VERONA (CONT'D)

5A

... that's right, you're on candid
camera, try not to embarrass yourself...

5
Cut back to CHEV'S POV. He holds his head down over the
carpet and shoves a finger in his mouth, GAGGING.

VERONA (CONT'D)

Let me guess, you're trying to puke the
shit out, right? Right? Don't bother...
(MORE)

(CONTINUED)

4.

CONTINUED: (2) **VERONA (CONT'D)**
the shit I gave you is some fucking high
tech sci-fi Chinese synthetic shit that

even I don't know exactly what the fuck it is. All I know is once it binds with your blood cells, you're fucked, baby... and believe me, it's done binded. By now you'll be feeling your joints stiffen up... hard to breath...

feel his
5
5
the
CHEV puts his hand on the left side of his chest to heart. The BEATS of the heart grow louder still, but rhythm falters, begins to slow ...

VERONA (V.O.) (CONT'D)

... your heartbeat is slowing down like there's rust in your veins... you're like the Tin Man in the Wizard of freaking Oz...

One of the THUGS, ALEX, contributes from offscreen.

5A
5A

LEX

(amused by his own wit,
singing)

"If he only had a brain."

ERONA

(irritated)

Scarecrow. Whatever. You get the point. You're fucked. You got maybe an hour, max, tough guy ... baby ... sexy ...

comes
unconscious
The THUGS are into it; VERONA is rolling. One of them up beside the bed and plants a big kiss on CHEV'S head.

VERONA (CONT'D)

Hey, it's been real. Probably should've thought twice before you whacked Don Kim. Experiencing a little 20/20 hindsight? I thought so. Have a nice death...

jawed
handsome
6
Finally the CAMERA reverses to reveal CHEV'S slack-face, staring at the TV. CHEV is in his late 20s, in an offhanded way. All of the background noise - the

HEARTBEAT, the CELL PHONE - cuts to dead silence... and through the silence, a SINGLE WORD:

VERONA (CONT'D)

... asshole.

5A

5A

play over

(A driving SOUNDTRACK kicks in. The OPENING TITLES the following:)

(CONTINUED)

5.

CONTINUED: (3)

rips

GUTS OF

with

JUMPS on

the

it:

just

door

Finding a drunken man's strength, CHEV flips out. He the TV out of the stand, TEARING THE WIRES FROM THE THE WALL. He launches it straight into the floorboards a BONE-BREAKING CRUSH.

He KICKS over the rest of the entertainment system, it and heads out of the room.

ROLLER DOLLY follows him on a STUMBLING RAMPAGE through apartment and down the hall.

By the door, in an ashtray with his car keys, he finds his God-damned CELL PHONE. Of course it stops ringing as he picks it up. He pockets it, BANGS OPEN the front and is out.

INT CHEV'S APARTMENT BUILDING, CONTINUOUS

8

8

the

ROLLER DOLLY stays with him through the door and down

then
the

hall, as a businesswoman peaks her head out the door -
SLAMS IT SHUT, terrified - and then down the stairs to
garage door.

9

9

INT CHEV'S APARTMENT BUILDING, GARAGE, CONTINUOUS

a
spot,
lock
BLACK AUDI

ROLLER DOLLY still on CHEV. He jumps up on the hood of
moving RED SPORTSCAR as it backs out of it's parking
walks right over it and hops off, clicking the keyless
button on his chain in mid-air ... the door to his
pops open ... he gets in.

designer

RED SPORTSCAR GUY is the sort of classic intolerable LA
ASSHOLE we love to hate: platinum hair, suspenders,
shades, programming his Blackberry while driving, etc.

SPORTSCAR GUY

This is a eighty thousand dollar ride,
cockwipe!

street.

CHEV backs out, runs him right over. CH-KUNK, CH-KUNK.
CHEV'S AUDI blasts out of the garage and down the

SPORTSCAR GUY holds his backwards leg in agony.

SPORTSCAR GUY (CONT'D)

(screaming like a girl)
You're a dead man!

CUT TO:

10

10

INT CHEV'S AUDI, MOMENTS LATER

out his

The ever-present HEARTBEAT is pounding. CHEV whips
cell phone and dials. A HORN BLASTS.

(CONTINUED)

6.

CONTINUED:

swerve
CHEV quickly looks up and yanks his steering wheel to
around oncoming traffic.

CHEV

JESUS!

SLIGHTLY
SPEED
The CAMERA ZOOMS in on CHEV'S CHEST: it becomes JUST
TRANSPARENT... we see the movement of his beating HEART
UP with the near miss.

he HEARTBEAT SOUND is amplified as we MOVE IN CLOSER.

CUT TO:

INT EVE'S APARTMENT, SIMULTANEOUS

11

11

her

We see an old school tape answering machine pick up at
place:

OMAN (V.O.)

Hey, this is Eve...

girl

the

This is apparently typical - she's an answering machine
in a cell phone world. He holds back his frustration as
message plays.

EVE

I'm glad you called, but I'm not here.
Can you leave me a message? Unless
you're trying to sell something, because
I'm absolutely not interested. But if
you're not ...

12

12

EXT CHEV'S AUDI, SAME TIME

wheel. CHEV begins to POUND HIS HEAD against the steering

EVE

... then just ... oh, wait ... time's up -

INT EVE'S APARTMENT, SAME TIME

13

13

SOUND: beep!

CHEV (O.S.)

GET A CELL PHONE!!!

We hear CHEV'S car SQUEAL again...

CUT TO:

INT CHEV'S AUDI, SAME TIME

14

14

... CHEV recovers from another near miss.

(CONTINUED)

(

C

N

7.

CONTINUED:

CHEV

S
hit!

the road.

He clicks off the cell. His eyes try to focus on

from
mixed way
dial.

OTE: Through it all, the low beating of the heart -
slow to fast - sometimes barely audible, sometimes
out front - clues us into the state of his adrenaline.
He grabs up the cellphone again and punches in a speed

CHEV (CONT'D)

Come on ...

ANSWERING SERVICE (O.S.)

Doctor Miles' office, may I help you?

CHEV

Let me talk to him.

SPLIT SCREEN WITH:

INT CHOCOLATE'S APARTMENT, SIMULTANEOUS

15

15
in

CHOCOLATE, a too-skinny, cracked-out BLACK CHICK, sits
front of a multi-line phone in a broken down apartment.
She's wearing a headset. She takes a long drag off her
cigarette.

CHOCOLATE

(a generic imitation of
politeness)

I'm sorry, the doctor isn't in the office
at this time, may I take -

CHEV

Where is he?

CHOCOLATE

I beg your pardon sir?

CHEV

Where - thefuck - is - he?

LAS
table

In more SCREENS WITHIN SCREENS we see a 'WELCOME TO
VEGAS' sign, then DOCTOR MILES reclining on a massage
with a bunch of HOOKERS.)

CHOCOLATE

I don't know sir, this is his answering service, would you like me to have him paged?

(CONTINUED)

C

8.

CONTINUED:

CHEV

(exasperated)

Fine, yes, please let the doctor know that Chev Chelios is a dead man if he can't call me back within the hour... got that? C

HOCOLATE

Can you spell that for me sir?

She searches the food and carton strewn tabletop for something to write with.

CHEV

D-E-A-D. Chelios... got it?

CHOCOLATE

Yes sir...

CHEV

Thank you.

HEV hangs up.

CHEV finds himself nodding off in the car ...

The CAMERA ZOOMS back into his chest. This time it becomes COMPLETELY TRANSPARENT - we see his HEART BEAT SLOW DOWN:

SOUND - BOOMING: ... LUB DUB, LUB DUB...

The CAMERA SWOOSHES down to CHEV'S FOOT as he STEPS ON THE

HIM

GAS... then back up to the HEART as the ADRENALINE CRANKS
UP... the BEATING SPEEDS UP -

SOUND: ... LUBDUB, LUBDUB, LUBDUB..!

... and the CAMERA SNAPS back out to CHEV'S FACE as he seems
to come to his senses.

CHEV takes the cell. One-clicks, and sticks the phone in the
cigarette adapter. Four rings. Finally someone picks up.

KAYLO (O.S.)

Hello?

CHEV

Kaylo. My man. So, where were you last
night?

SPLIT SCREEN WITH:

K

C

C

1

O

9.

INT KAYLO'S HOUSE - SIMULTANEOUS

16

16

gelled
mother?

KAYLO is late 20's, slightly plump, hispanic, with
back curly hair. The room is unkempt. A woman in a robe
shuffles by vaguely in the background, possibly his

K

AYLO

h, what's up Chev?

CHEV (O.S.)

I said, where were you last night?

DRAG,

17

17

SOME

IN A SCREEN WITHIN A SCREEN WE SEE HIM DRESSING UP IN

**PUTTING ON LIPSTICK, FAKE TITS, THE WORKS, VOGUEING AT
FREAKY CLUB, ETC.**

INT CHEV'S AUDI - SIMULTANEOUS

18

8

KAYLO (O.S.)

I ... uhh ...

HEV

Yeah, yeah. You wanna know what I was
doing?

KAYLO

What?

CHEV

GETTING KILLED, YOU IDIOT!

KAYLO

What?

HEV

What? What? You heard me. That son of
a bitch Ricky Verona.

AYLO

Ricky Verona ...

CHEV

(more to himself)
Who would've thought that little bastard
had the stones to come whack me in my own

crib... it's inconceivable... and yet,
here we are.

KAYLO

Where are we?

Silence.

(CONTINUED)

B

R

10.

CONTINUED:

CHEV

I'm dead and you're simple. Now listen:
you put the word out I'm looking for
Ricky Verona. Anyone sees him you call
me.

KAYLO puts his hands up in the air, dumbfounded.

CHEV (CONT'D)

I'm going to get that little son of a
bitch if it's the last thing I do... it
may actually be the last thing I do,
understand that? Copy me on that?

KAYLO

Ricky Verona?

CHEV

Find him!

Arriving at his destination CHEV clicks off,
simultaneously closing KAYLO'S SCREEN IN A SCREEN, and shoves the
phone into his shirt pocket as he screeches up the sidewalk.

CUT TO:

19 19 A

EXT STREET, NEAR BLACK SABBATH CLUBHOUSE, MOMENTS LATER

CLUBHOUSE
sign
front.

run down street in Inglewood. The BLACK SABBATH
is a low lying pool hall/bar with a crude hand-painted
reading BEER POOL DARTS. Motorcycles are parked out

break
out

OLLER DOLLY from alongside CHEV'S car at high speed,
off and follow inside as CHEV parks haphazardly, rushes
and busts into the joint ...

20 20

INT. BLACK SABBATH CLUBHOUSE, CONTINUOUS

KEEPS
stick,
his
better
group of

The continuous ROLLER DOLLY move takes us inside and
GOING. Eight or ten BROTHERS, some wearing motorcycle
leathers, are scattered around the room, shooting
drinking, etc. CHEV BARGES IN, drawing a GLOK .45 from
coat and goes straight at ORLANDO - black, hip, 30's,
dressed than the others - who is at the center of a
BADASSES.

PRESSED INTO
into
site

efore anyone has time to react CHEV has the GUN
ORLANDO'S FOREHEAD and is pushing him through the place
the bathroom. Everyone scatters and takes cover at the
of the GLOK; firearms appear.

(CONTINUED)

C

11.

CONTINUED:

CHEV locks the door, SLAMS ORLANDO against the far wall and starts circling around him with the gun beaded on ORLANDO'S forehead.

CHEV

(out of his mind)
Where's Verona!!

ORLANDO

(flipping out)
It's cool it's cool it's cool!

CHEV

Talk!!

CHEV cocks the gun.

ORLANDO

I'm talking! What are we talking about?

CHEV

Don't fuck with me!!

ORLANDO

OK, nobody's fucking with you, just calm down ...

CHEV

DON'T TELL ME TO CALM DOWN MOTHERFUCKER!

There's BANGING on the door. A BIKER yells from outside.

BIKER (O.S.)

O-land-o! What's up!

ORLANDO

(calling back)
There's a white man with a gun in here, I would prefer that he not cap my ass, so please refrain from any sudden ass bullshit!

(

to CHEV)

Now you see that? I'm trying to help you here.

HEV starts to chill out.

CHEV

Look, I got to find Ricky Verona ...

ORLANDO

Why would I know where ... ?

(CONTINUED)

T

12.

CONTINUED: (2)

CHEV

... right, I know, you don't know where he is, but you're going to tell me where he is, or I'm going to **BLOW YOUR BRAINS INTO THAT TOILET!!**

The DOOR BUSTS OPEN and a half dozen gun wielding BROTHERS crowd into the tiny room.

total mad chaos ensues, CHEV, ORLANDO and the BROTHERS packed in like sardines, everyone pointing guns at every one else's head, shoving each other back and forth, everyone screaming. The situation teeters at the very edge of an explosion of bloody violence.

Finally ORLANDO cuts through the din with a booming voice.

ORLANDO

THE WHITE MAN IS COOL! THE WHITE MAN IS COOL!

S

SILENCE - just the sound of CHEV'S heartbeat, pumping.

ORLANDO (CONT'D)

(calmly)
Can we all just get along? Can we?

Beat. CHEV'S gun is still trained on ORLANDO'S head.

ORLANDO (CONT'D)

Now Chevy here has something he would like to discuss. So we are going to discuss it. In a civilized manner. Chevy? I believe you had a question, or some point you were trying to make?

CHEV

Where's Verona.

ORLANDO

OK. I am not affiliated with Ricky Verona.

CHEV

(starting to lose it again)
You pulled the Anselmo job together, don't try to bullshit me ...

He presses closer to ORLANDO ... the BROTHERS bristle ...
the situation is close to blowing up again.

(CONTINUED)

T

C

13.

CONTINUED: (3)

ORLANDO

Easy ... easy ... now things are beginning to clarify ... you see how that works? How discussion can lead to clarity?

HEV is running out of patience.

ORLANDO (CONT'D)

Clearly you are operating under a false pretense. Ricky Verona and myself did not "pull the Anselmo job together." In fact, Ricky Verona fucked me on the Anselmo job. In fact, Ricky Verona owes me seventy five hunna dollars.

CHEV

That's not how I heard it.

ORLANDO

But that's the way it is. That's the way it is. So you see, I don't know where Ricky Verona is. Because if I knew where he is, I would probably be there right now, beating his Gucci ass down.

S

tandoff. CHEV holds the gun with an unsteady hand, studying ORLANDO'S eyes, evaluating.

hen, as much from exhaustion as from a sense that he's telling the truth, he lets his gun hand drop.

CHEV

Alright.

The room lets out a collective exhale. The BROTHERS mutter amongst themselves - damn right you better put that shit away, crazy bitch ass mother ...

ORLANDO

Thank you. That's what I'm talking about. That resembles civility.

LUB DUB ... LUB DUB ... LUB ... DUB

CHEV begins to fade again. He slumps back, looking as though he might pass out. One of the BROTHERS catches him, holds him up and shoves him away.

ORLANDO (CONT'D)

Shit dude, what's the matter with you?

(CONTINUED)

14.

CONTINUED: (4)

CHEV

Forget it. I just gotta find Ricky Verona, that little bitch ...

ORLANDO

I understand that. You've made that point abundantly clear to all of us.

He takes pity on him - CHEV really looks like shit. A few of the BROTHERS lose interest, begin to filter out of the room.

ORLANDO (CONT'D)

Now what can I do to help you?

CHEV

Look, just give me some coke, OK? You got any coke?

ORLANDO gives him the look.

ORLANDO

OK, now you're insulting me.

CHEV

Come on, man, I know you got coke.

ORLANDO

You think every brother is carrying, is that it?

CHEV

Come on, I don't have time for this, just give me something ... I'm really dying here ...

ORLANDO

I can see that.

CHEV

No. You don't understand, I'm really fucking dying ... if I don't ...
(losing it again)
May I just have some coke, please?

ORLANDO

So this is medicinal use coke, that's what you're telling me.

CHEV

That's right.

Beat.

(CONTINUED)

O

15.

CONTINUED: (5)

ORLANDO

Well?

CHEV

W

hat?

ORLANDO

You got something for me, or what?

CHEV shoves his gun into his belt, pulls out a wad of tens, tosses it into the sink. He's visibly fading.

ORLANDO takes a quick look over the wad, pulls a little plastic bag out of his vest pocket, tosses it to CHEV. The bag hits CHEV square in the forehead, hits sweat and STICKS. CHEV reaches for it lamely - it slides off and lands on the floor. His reflexes are not the best at this point.

CHEV collapses to his knees, breaks it open and snorts it right out of the bag like a pig on his elbows and knees. The BROTHERS find this hilarious.

ORLANDO shakes his head in disgust.

ORLANDO (CONT'D)

Chevy ... come on, man...

We hear CHEV'S heart rate start to build, increase in volume.

Suddenly he pops up to his feet, almost slips and falls,

steadies himself. A new man.

CHEV

OK, that's good. That's good.

ORLANDO

Oh that's good, right?

CHEV pounds rhythmically on chest, keeping time with his beating heart.

ORLANDO (CONT'D)

W

hy you looking for Verona anyway?

CHEV

Seems like some Chinese assholes hired him to kill me...

ORLANDO

Ah, so this is about the Don Kim situation.

(CONTINUED)

C

C

T

16.

CONTINUED: (6)

CHEV

What do you know about it?

ORLANDO

I know you pulled the trigger.

CHEV

(flipping out)
Of course I pulled the trigger! WHY
WOULDN'T I PULL THE TRIGGER?!

ORLANDO

O...kay...

Abruptly, CHEV'S HEART STOPS... his eyes go wide - he waits
for it...

LUB...

... waiting...

DUB.

... and then it STARTS UP AGAIN, slow, erratic. CHEV is

GHOST

WHITE.

ORLANDO (CONT'D)

Whoa, Chelios. You good, man?

CHEV

his shit's not working.

ORLANDO

Beg your pardon?

CHEV swoons, close to BLACKING OUT.

HEV

I think I know what I have to do.

ORLANDO

(shrugging)
Well, a man's got to do what a man's got
to do.

(beat)

Uhh... what exactly is it that you got to
do?

CHEV SNAPS to his senses.

HEV

Got to kick... some black... ass.

(CONTINUED)

S

2

S

17.

CONTINUED: (7)

ORLANDO

What?

CHEV turns to the biggest, meanest looking BROTHER in the room, pats him on the chest in a mock friendly way, then, without warning, slams his head forward into the BROTHER'S face, knocking him backwards into the hallway, sending all the other BROTHERS sprawling like tenpins.

O

ORLANDO (CONT'D)

There he goes again.

CHEV has a pool cue in his hands. He moves out into the hallway, eyes wild.

SOUND: CHEV'S HEARTBEAT starts to rev up.

CHEV

Alright ... who wants white meat?

All hell breaks loose.

EXT OUTSIDE THE BLACK SABBATH CLUBHOUSE, MOMENTS LATER

21

1

over it,

A calm exterior of the building: single window, bars
single door closed.

one of

SUDDENLY THE WINDOW SMASHES OUTWARD; the two arms of
the BROTHERS poke out through the bars as though he's
thrown into the window frame from inside. One hand
cue ball, which drops and hits the sidewalk.

been

holds a

A second later THE DOOR BLOWS OFF IT'S HINGES as CHEV
tossed, upside down, through it to land on the cement
jumble of glass and wood. The door falls on him. The
BROTHERS chase him out into the street, shouting him

is

in a

down.

OFF AS 22

STILL BRANDISHING THE POOL CUE, HE SOMEHOW HOLDS THEM

22

THE

**HE STUMBLES TO HIS CAR, PEELS OUT AND BLASTS OFF DOWN
STREET, LAUGHING MANIACALLY, HEART POUNDING LIKE A
JACKHAMMER.**

2

INT CHEV'S CAR, MOMENTS LATER

3

23

sweating

Speeding along, weaving erratically through traffic,
hard, panting with adrenaline.

OUND: BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

CHEV'S cell rings. He picks it right up.

CHEV

Doc?

C

C

Y

D

2

H

18.

IN A SPLIT SCREEN WE SEE IT'S VERONA.

24

24

VERONA

ey, what's up, Doc!

CHEV

3A

23A

You motherfucker!

VERONA

ude, aren't you dead yet? What the hell
are you doing out there?

CHEV

23A

23A

I'm coming for you, asshole, believe me.

VERONA

eah, whatever. Look, just thought you'd
like to know that I'm all about hooking
up with that mystery girl you've been
banging as soon as your ass is
underground ... I forgot to say so on
that gay James Bond tape I left for
you...

CHEV

23A

23A

Yeah, yeah, then you're going to rape my grandmother, blah blah blah. What do you think Carlito is going to think when he finds out what you did? Your whole crew is history.

CHEV checks the rearview mirror.

CHEV (CONT'D)

(under his breath)

Great.

faster, 23B

23B

pulled up
warning to

Throughout the conversation his driving has gotten more and more out of control. Now a SQUAD CAR has behind him, cherry top flashing, broadcasting a "PULL OVER" out of its intercom.

CHASE.

HEV goes evasive, leading the cop on a HIGH SPEED

VERONA

Carlito? That's funny, I guess you didn't know... Carlito's my boy now, we're tight.

CHEV

You haven't been tight since your brother fucked you in 3rd grade.

(CONTINUED)

D

C

C

C

19.

CONTINUED:

VERONA

lever. Snappy. Did you pretty good, didn't I, Chelios? Come on, you can admit it.

CHEV

We'll see.

VERONA

Right, right, and the best part about it is...

CHEV'S phone BEEPS - incoming call.

HEV

Sorry, I must take this. See you later.

VERONA

I doubt it.

C

HEV pushes "answer" and picks up the new call.

CHEV

25A

25A

Yeah.

DOC MILES (V.O.)

Doc Miles.

HEV

Doc! Shit, it's about time.

SPLIT SCREEN WITH:

EXT LAS VEGAS AIRPORT, SIMULTANEOUS

25

25

DOC MILES

Sorry baby, I just got the message.

CHEV

25A
25A

OK, forget it, listen: I'm dying. I've been poisoned with some kind of Chinese synthetic shit.

OC MILES

Woah!

CHEV

You've got to do something for me, it feels so crazy, like it's in my blood ...

(CONTINUED)

20.

CONTINUED:

CHEV swerves wildly. Throughout the conversation we are tight on CHEV and DOC - the only idea we have about the chase occurring outside the car comes from CHEV'S wild steering, the sound of BURNING RUBBER AND SIRENS, and the few details flashing by in the background and reflected in the glass.

DOC MILES

Alright, slow down. You say you've been poisoned. Can you describe the symptoms?

CHEV

It's like... it's like... like I'm slowing down... like I'm caught in a tar pit...

DOC MILES

Blurred vision?

CHEV

Yeah.

DOC MILES

Dizziness?

CHEV

S
ure.

DOC MILES

Pain in your chest?

CHEV

Not really. Actually I'm feeling pretty good right now.

DOC MILES

What are you doing?

CUT TO:

INT. FOX HILLS MALL, CONTINUOUS

26

26

INSIDE OF A
Tall

We reveal that CHEV'S car is BLASTING THROUGH THE SHOPPING MALL, screaming past frozen yogurt and Big n shops, missing terrified shoppers by inches.

CHEV

Driving through a mall with five cops chasing me.

SQUAD

Behind his car we see two CHPs on motorcycles and three CARS giving chase.

(CONTINUED)

H

21.

CONTINUED:

DOC MILES

(partially to himself)

The flow of adrenaline is keeping you
alive.

CHEV

I'm having a little trouble hearing you,
Doc.

DOC MILES

Listen, Chev - you have to keep moving.

CHEV

Explain.

DOC MILES

If I'm right, they gave you the Beijing
Cocktail... very nasty ... works on your
adrenal gland, blocking your receptors.
The only way to slow it down is to keep
the flow of adrenaline constant.

CHEV CRASHES HIS CAR INTO THE ESCALATOR.

26A

26A

he hops out with cell phone to his ear and takes a
ride to
the second floor, RIDING THE SMASHED CAR UP THE
ESCALATOR.

DOC MILES (CONT'D)

Meaning: if you stop, you die.

CHEV

What's that?

DOC MILES

If you stop, you die.

INT. FOX HILLS MALL - DAY

28

28

CHEV jumps off of the car and starts booking through
the
second level, huffing it, barking into the phone the
whole
time.

CHEV

That's what I'm trying to do... just keep
moving... keep the blood pumping... every
time I slow down it's like my veins start

to rust...

DOC MILES

Have you taken anything?

CHEV

A couple grams of coke.

(CONTINUED)

2

22.

CONTINUED:

DOC MILES

Oh boy. Well, that's a start. Look, I'll be back in LA in an hour. I'll call you as soon as I land. Keep yourself pumped up. Don't stop, don't quit, I'll be there.

C

HEV gives the cops the slip and heads into a ...

INT CLOTHING STORE, CONTINUOUS

7

27

looking for

... men's clothing store. He bolts to the back, an exit.

out

He heads into the dressing room, no exit. Turns back into the store and then tries the EMPLOYEES ONLY door. Behind the door are two overweight employees in suits.

He

RUNS THEM BOTH OVER and heads to the exit. They chase.

CHEV

gets to the exit first and BURSTS through the door.

28

28

EXT MALL, CONTINUOUS

He runs down the sidewalk and manages to hail a cab.

CHEV

Yo! Right here!

CUT TO:

29

29

INT CAB, SECONDS LATER

The inside of the cab has the East Indian vibe.
Incense,
Koran on the dash, and Farsi music over the radio.

CHEV

Go.

CABBIE

(in a thick Pakistani accent)
Where we go?

CHEV

Straight. Now.

They zip through the stop sign and hit the traffic
light.

CHEV (CONT'D)

Make a right.

EXT. CITY STREET - DAY

30

30

T

TIRES

he CABBIE pulls a CALIFORNIA ROLLER to the right - the
PEEL.

(CONTINUED)

H

23.

CONTINUED:

Three SQUAD CARS pass, SIRENS AND LIGHTS BLARING,
heading the0A

30A
3
opposite way.
CHEV starts to drop off; we hear his HEART RATE start
to slow9A
29A
2
down.

CHEV
ey, crank the music.

Billy Ray
The CABBIE turns to an FM country station playing
Cyrus, "Achy Breaky Heart."

CHEV (CONT'D)
No, CRANK IT.

Billy Ray
The Cabbie BLARES it.
CHEV starts to embarrassingly bang his head to the
as if it was Metallica in the late 80's.
Something catches his eye.

CHEV (CONT'D)
Thank
Pull over. Come on, right here.
you.

A 7-11 can be seen through the side window.

CHEV (CONT'D)
Don't go
OK, I'll be back in one minute.
anywhere.

CABBIE
OK, cowboy.

EXT 7-11 STREET, SECONDS LATER

31
31
We see him pull
CHEV jumps out of the cab and into the 7-11.
his gun from his pants as he enters.

INT 7-11 CONVENIENCE STORE, CONTINUOUS

32

move,
the

He goes right to the counter and sticks the place up.
He grabs the man from behind the counter and in one
yanks him over the counter and SLAMS HIM FACE-DOWN on
floor.

CHEV

You move, you die ...

(CONTINUED)

C

O

H

24.

CONTINUED:

one
Jolt,

CHEV grabs a box of trash bags, rips it open and takes
out. He opens the bag and starts dumping CAFFEINE in:
Coke, Red Bull, Starbucks Frappuccinos.

e DIALS A NUMBER on W
his cell. It rings twice, then:

OMAN (V.O.)

Hey, this is Eve ...

CHEV

AHHHHHHHHHH!

counter.
He yells and jumps up and down while heading to the

Vivran, and
He grabs hundreds of the little ginseng capsules,
everything candy. The bag's full.

bucket.
ne last look. He spots some shitty flowers in a
The fastest double take in movie history with the
grouchiest
face, then he grabs them.

CUT TO:

INT CAB, SECONDS LATER

33

33

black
He hops back in the cab with the cheap flowers and the
santa bag.

get his
He opens the bag and starts SLAMMING whatever he can
hands on.

CABBIE

Where you want to go, man?

CHEV is guzzling Red Bull, popping vitamins, whatever.

HEV

Beverly Hills.

CUT TO:

EXT ROOFTOP OF CARLITO'S BUILDING, MINUTES LATER

34

34

tendrils of
EXTREME CU of a Fuente Fuente Opus X cigar, rich
smoke curling through the air.

the
As the hand holding the cigar brings it up for a drag
CAMERA pulls back, revealing CARLITO, an imposing 6'1",
225
lb. DOMINICAN in his late 40s.

water, The CAMERA continues its move back, skimming over blue
CARLITO is revealing an elaborate pool area on the rooftop.
sitting by the pool in a velvet robe.

(CONTINUED)

C

T

25.

CONTINUED:

BLACK Bodyguards roam the property and a beautiful, rock hard
WOMAN suns on the deck.

Still in the same shot, pulling back, CARLITO puts down the
cigar, stands up and dives into the pool. The camera drops
down below the water level, and CARLITO swims right up to it
for a CLOSE-UP.

CARLITO'S POV - We are under water swimming towards the edge
of the pool. As we look up, we see a water-distorted figure
above the water, looking down into the pool. The classic
shot made famous in The GRADUATE and used a thousand times
since ... only this time the guy outside the pool JUMPS IN.

I

t's CHEV, fully dressed. He meets CARLITO face to face
underwater and points up with his index finger.

We CUT TO CARLITO'S reaction. He follows CHEV up.

heir heads rise just above the water, like heads on a
platter. Several jittery BODYGUARDS stand at the edge of the
pool, guns drawn. With a simple motion of his hand, CARLITO
calms them.

CARLITO

Chevy.

CHEV

Hey boss.

CARLITO

I'm surprised to see you.

CHEV

Well, something urgent has come up.

CARLITO

Ha! So I've heard.

CHEV

Then you know what happened?

CARLITO

Word travels fast. You amaze me, my friend.

CHEV

What can I say. Look, Carlito, I need your help. I don't have much time.

ARLITO

No, not much.

(CONTINUED)

C

26.

CONTINUED: (2)

CHEV

We've got to find an antidote or something.

Silence.

CHEV (CONT'D)

What's the matter?

CARLITO

(shrugs)

The shit they gave you ... it's the Chinese shit. There is no antidote. I wish there was something I could do.

CHEV

What, so that's it?

CARLITO

Honestly, you should be dead already. It's a miracle.

CHEV

A miracle.

CARLITO

We give that shit to horses ...

HEV

I can't believe it.

CARLITO

C I'm sorry.

UT TO CHEV and CARLITO'S legs treading water to keep their heads afloat.

SOUND: LUBDUB ... LUBDUB ... LUBDUB

CHEV

Well you don't have to be so damn cool about it.

CARLITO

What do you expect me to do?

CHEV

Tell me you're going to find that punk Verona and his whole fuckin' crew and feed `em to a cage of wolverines.

CARLITO shrugs. No response.

(CONTINUED)

A

27.

CONTINUED: (3)

CUT TO legs treading.

CHEV (CONT'D)

What is this? Are you boys now or something?

CARLITO

Verona? That's just a small time punk. But... that's not to say there isn't an opportunity here.

CHEV

Opportunity.

CARLITO

Everyone knows the love I have for you, Chev. Maybe this can even be the score for the Don Kim hit, which was perhaps ill-advised.

CHEV

(flabbergasted)
Ill advised?

CARLITO

The heat from Hong Kong has been more than we anticipated.

CHEV

Oh. That's outstanding, Carlito. I'm glad to know that my death can be of some use to you.

CARLITO

Don't be difficult.

CHEV

Am I being difficult? Is this what you call difficult? I don't know if you noticed, but I'm having a **DIFFICULT FUCKING DAY, BRO!**

Beat.

CARLITO

re you disrespecting me, Chev? Is that what you're doing?

They stare each other down.

LUBDUB ... LUB ... DUB ... LUB ... DUB ...

(CONTINUED)

C

F

28.

CONTINUED: (4)

CHEV

orget it, I'm out of here.

CARLITO

CHEV climbs out of the pool. CARLITO NARROWS HIS EYES, watching him leave. The BODYGUARD motions to follow,

on a

signals him off. CHEV passes a black HELICOPTER sitting small, hard-rubbered heli-pad.

over

CARLITO'S POV - from a distance we see CHEV knocking furniture and BREAKING GLASS on his way out.

CARLITO'S POV descends beneath the water - his breath releases.

CUT TO:

LATER

EXT STREET, IN FRONT OF CARLITO'S BUILDING, MOMENTS

35

35

Blvd.

The building opens onto the high rent section of Sunset

next An outdoor cafe populated by the rich and trendy is

C
door.

glass HEV shakes himself off and bangs out of the revolving
face, doors. A VALET approaches him and CHEV gets in his
up and FLASHING MURDEROUS TEETH and shoving him away, hopping
the cab down to keep the heart pounding ... he heads over to
waiting out front.

The same ARAB CABBIE is waiting inside.

CABBIE

You're not getting into my cab wet.

CHEV

I just gave you 200 dollars to wait for 3
minutes.

CABBIE

You are not getting into my car no way.

CABBIE out CHEV goes to the driver side of the car, pulls the
crowd at of the cab and tosses him into the road. The lunch
CHEV the cafe, passerbys, etc., look on in bewilderment.
points at the CABBIE and starts screaming ...

HEV

AL QEADA! AL QEADA!

Everybody freaks out. A WAITER dives under the a table,
expecting an explosion.

right into CHEV grabs the CABBIE by his lapels and tosses him
screaming. the CAFE, smashing a table, still pointing and

(CONTINUED)

E

D

C

29.

CONTINUED:

CHEV (CONT'D)

AL QEADA!

T

poor

he whole restaurant, OLD LADIES included, dogpile the
CABBIE, wildly protesting in a thick accent.

CABBIE

I love America! I love Bush!

CHEV gets in the cab and drives off.

CUT TO:

INT CAB, MOMENTS LATER

36

36

CHEV is slamming Frappucinos, driving.

SOUND: BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

It's the CELL PHONE.

CHEV

Yeah.

DOC MILES (O.S.)

36A

36A

My flight's delayed.

CHEV

Shit.

DOC MILES (V.O.)

Relax. I mean don't relax. Listen to me. The shit they gave you is cutting off your adrenaline.

UT TO:

chemicals
37
37

Science class-type microscope footage of darting
and protein globules.

OC MILES (CONT'D) (V.O.)

xcitement, fear, danger ... it causes your body to manufacture a chemical called ephedrine ... it binds with receptors in your blood to keep you alive ... what they've done is introduce an inhibitor into your system ... it blocks the receptors so your body's ephedrine can't bind ... and that's what's killing you.

3

30.

INT LAS VEGAS INTERNATIONAL AIRPORT, SAME TIME

38

38

DOC MILES

Your only shot is to massively increase the level of ephedrine in your body ... to force out the inhibitors ...

INT CAB, SAME TIME

6B

36B

CHEV

In English, doc. Please.

DOC MILES (O.S.)

You've got to get to an emergency room and get yourself some epinephrine ... it's artificial adrenaline ... it comes

in 10 milligram syringes ... the shit's potent so don't overdo it ... probably a fifth of an injection will do.

out of
capsules.
CHEV tries to remember all this while zoning in and
consciousness, swerving, slamming coffees and

D

OC MILES (O.S.) (CONT'D)

Did you get all of that Chev?

CHEV bangs his head against the steering wheel.

CHEV

Epi ... something ...

DOC MILES

nephrin. Epi-nephrin.

CHEV

OK, OK. (cell beeps) I gotta go.

DOC MILES

I'll call you -

CHEV clicks over.

CHEV

Yeah.

KAYLO pops up in a mini-screen. He's in a phonebooth

39

39

talks.

downtown, looking furtively over his shoulder as he

KAYLO

Chev!

CHEV

36B

36B

Yeah.

(CONTINUED)

C

C

31.

CONTINUED:

KAYLO

Chev?

CHEV

Yeah, what is it?

KAYLO

Hello?

CHEV answers,

CHEV hangs up. KAYLO, bewildered, redials.
says nothing.

KAYLO (CONT'D)

Chev?

CHEV

Uh huh.

KAYLO

Chev! I just saw Verona's brother going
into Charlie O's.

40
40
tape,
New York
heart of

In a series of BLACK AND WHITE STILLs we see ALEX, the
massive dude we saw in the background on VERONA's
exiting a taxi and walking into CHARLIE O'S - a big
style 40's-era steak and cocktail joint right in the
C
downtown L.A.

HEV AND KAYLO'S DIALOGUE CONTINUES OFF-SCREEN.

HEV (O.S.)

Interesting. Downtown Charlie O's?

KAYLO (O.S.)

Yeah. I was just down here getting a
taco. He went right in, like, 2

minutes

ago.

CHEV (O.S.)

Where are you now?

CUT BACK TO A SPLIT-SCREEN OF CHEV AND KAYLO.

9B

39B

KAYLO

I'm across the street, getting a taco.
Where are you?

HEV hits the gas pedal and blasts off.

CHEV

I'm there. Meet me on 3rd and Flower.

(CONTINUED)

C

(

C

4

32.

CONTINUED:

after In fast motion we see the freeway exits flash by, one
another.

EXT. TACO STAND, DAY

43 3 KAYLO pays for his food at a leisurely pace - he's at a
skulks little place across the street from CHARLIE O'S - and
inconspicuous. out onto the street, trying too hard to be

EXT. CITY STREET - DAY

45 45 Meanwhile, in the second screen, CHEV is blasting along
at high speed, off the freeway, through downtown, and
right to the corner of 3rd and Flower, where he leaves the taxi
idling in a red zone and gets out.

up - he45 45 As KAYLO turns the corner, the two SPLIT SCREENS meet
and CHEV run right into each other.

CHEV pulls KAYLO around the corner, out of sight of the
restaurant.

CHEV

motioning to the restaurant)
He's in there now?

KAYLO nods quickly, freaked out.

CHEV (CONT'D)

Did anyone go in with him?

KAYLO shakes his head NO.

CHEV (CONT'D)

A
lright, wait here.

The CAMERA stays with CHEV as he walks right across the
street and up to the restaurant.

INT CHARLIE O'S, SAME TIME

46

46

with a
as
look

ALEX is in his usual booth, making lecherous smalltalk
40ish WAITRESS in a short skirt and fishnet stockings,
CHEV, still drying, hair all fucked up and walking
erratically, enters the restaurant. Everyone turns to
at the crazy man, nervously.

ahead,
him

HEV walks doggedly right by ALEX, staring straight
not letting on that he knows he's there. ALEX watches
pass in disbelief.

WAITRESS

What was that?

(CONTINUED)

H

B

33.

CONTINUED:

ALEX

I just saw a ghost.

kitchen.
the
of

CHEV disappears through the swinging doors to the
The MAIRTRE'D has the phone in his hands, ready to dial
cops, but ALEX motions to him to chill. He'll take care
it.

He gets up and follows in CHEV'S footsteps.

INT CHARLIE O'S KITCHEN, SAME TIME

47

47

they

ALEX enters the kitchen. The COOKS all hustle by him - want no part of this. CHEV is nowhere to be seen.

A

of

ALEX continues through the kitchen with a distinct lack of caution - everyone's been afraid of the big man all his life - drawing a gun from inside his coat as he goes.

life -

He passes a butcher block, a hacked up roast, a

conspicuous

BUTCHER KNIFE.

slowly

Turning a corner, he notices the back door swinging closed. He advances.

brings

The back door opens onto an alley. He comes up to it, the gun up by his head, shoulders up to the cracked door and tries to peer around it into the alley.

door and

Just then, behind him, CHEV emerges from the kitchen

with the

BUTCHER KNIFE.

and

efore ALEX can react, CHEV lets swing with the knife neatly cuts off ALEX'S gun hand at the wrist. The hand, and all, hits the ground. CHEV kicks ALEX out the door into the alley.

gun

and

EXT ALLEY, SAME TIME

48

48

in

ALEX crumples in shock, holding his abbreviated arm out front of his face. He tries to talk, or scream, but all that comes out is a wheezing sound. CHEV follows him out into the alley, brandishing the BUTCHER KNIFE, heartrate

that

into the

slamming.

CHEV

How you like that one, tough guy? How
freaking awesome was that?

e kicks him in the ribs, knocking him over.

CHEV (CONT'D)

You feel like talking to me? Where's
your brother?

(CONTINUED)

C

34.

CONTINUED:

ALEX

(anger gradually overcoming the
shock)

Doing your mother like an Iraqi prisoner,
you bitch.

CHEV

Nice ... wonder how many steaks I could
get out of you ...

A

ALEX rolls onto his knees, and with a burst of energy throws
himself at CHEV. HE SMASHES CHEV INTO THE ALLEY WALL and
lands on him with his full weight.

CHEV is pinned. ALEX, enraged, attempts with some success to
strangle him with his remaining hand. CHEV struggles in
futility, heart hammering. It seems hopeless ...

... until KAYLO appears behind ALEX with a ROLLING PIN and
brings it down on his skull with a LOUD CRACK.

ALEX rises up, staggering, and advances on KAYLO, who drops
the ROLLING PIN and cowers amidst the trash cans.

back

CHEV gets to his feet, pulls out his gun, puts it to the
of ALEX'S head.

CHEV pulls the trigger twice.

CLICK. CLICK.

CHEV (CONT'D)

WHAT??

He tosses it away and stumbles to the back door of the restaurant as ALEX proceeds to beat KAYLO down with a trashcan, swinging it one handed.

HEV picks up ALEX'S disconnected hand, which is still clutching the gun, and walks back over to the action. He uses ALEX'S finger to pull the trigger twice and blows him away. ALEX hits the ground with a THUD.

CHEV (CONT'D)

Jesus ... nothing's easy ...

in He pries the gun from ALEX'S cold, dead fingers, shoves it
his pocket and tosses the hand to a disgusted KAYLO, who
tries to get away from it ...

CHEV (CONT'D)

You want to hold hands?

(CONTINUED)

V

I

35.

CONTINUED: (2)

finds a ... and begins to rifle through ALEX'S pockets. He
cellphone, clicks through the menu and hits send.
t RINGS. RICKY VERONA answers.

VERONA (O.S.)

Talk to me, bro.

CHEV

(impersonating Alex)
Hey Ricky, whadya think about sucking me
off, ya in the mood? Maybe let me lick
your ass or sumtink?

CUT TO:

INT VERONA'S CRIB, SAME TIME

49

49

A HOTTIE

VERONA is feeding his Rottweiler some beef jerky.
in a bathrobe walks by.

V

ERONA

Who is this? Chelios? IS THIS FUCKING
CHELIOS?

CHEV

That's right, bro. You wanna guess how I
got your brother's cell phone?

TABLE and

VERONA is speechless, furious. He KNOCKS OVER A
pushes the Rot's head away.

CHEV (CONT'D)

I can tell you have it all figured out.
Looks like you should've cut me up when
you had the chance.

ERONA rubs his face.

CUT TO:

EXT ALLEY, SAME TIME

50

50

CHEV

What's that? I can't hear you ...
experiencing some 20/20 hindsight?

CUT TO:

(

C

(

C

36.

INT VERONA'S CRIB, SAME TIME

49A

49A

VERONA

(losing it)

You're supposed to be dead!!!

HEV (O.S.)

You know, man, I kind of like that shit
you put in me. Think you can get me some
more?

VERONA

struggling to find a heinous
enough threat)

I'll ... I'll ...

EXT ALLEY, SAME TIME

50A

50A

CHEV

I know, I know ... hey, what's this?

CHEV spots a necklace around ALEX'S neck, yanks it
off. On the chain: a silver WWII era Russian medallion,
engraved with

is I. the image of a mounted Cossack. The name on the back

VERONA.

HEV looks it over.

CHEV (CONT'D)

A necklace? You guys really are faggots
aren't you?

CUT TO:

INT VERONA'S CRIB, SAME TIME

49B

49B

VERONA

You motherfucker, my grandfather gave
that medallion to my father, and then to -
realizing he's said too much)
.. fuck you, man, shove that thing up
your ass.

CHEV (O.S.)

No thanks, but you know I believe I'll
hang onto it... looks like you'll have to
come find me after all. Fucked up that
you killed your own brother.

VERONA

You -

CUT TO:

37.

EXT - ALLEY, SAME TIME

50B

50B

CHEV

Out.

CHEV hangs up, turns off the phone, and pockets it.
Immediately he's on to the next thought.

CHEV (CONT'D)

What was that... epi... shit... 10
milligrams...

H
e shakes his head to clear it.

KAYLO

What?

CHEV

Huh? Oh. I'm taking off.

We hear SIRENS.

CHEV (CONT'D)

I'd get out of here if I were you.

KAYLO
other
He splits, leaving KAYLO with the body, the hand, etc.
looks around, tosses the hand, and bolts off in the
direction.

FADE TO BLACK.

EXT LA COUNTY HOSPITAL, AFTERNOON

51
51
writing it
51
CHEV'S cab is parked illegally. A meter maid is
up.

INT LA COUNTY HOSPITAL, SAME TIME

52
52
them,
lost
52
The sliding doors to the ER swoosh open as a gurney is
wheeled in by paramedics. CHEV walks quickly in behind
a complete wreck, ignoring all the activity, seemingly
in his own thoughts. He checks a sign on the wall for
directions.

it.
52
An arrow points toward the PHARMACY. He follows

INT HOSPITAL PHARMACY, MOMENTS LATER

53
53
to the
hair,
53
CHEV cuts off an OLD MAN with a walker making his way
counter. He runs his hand through his freaked out

girl,
trying to straighten it out. The PHARMACIST, a cynical
mid-20s, with thick horn rimmed glasses, regards him
blankly.

(CONTINUED)

P

P

38.

CONTINUED:

OLD MAN

Asshole.

CHEV

(to the pharmacist)
I'm looking for something ... starts with
'E' ...

PHARMACIST

England?

CHEV

That's funny. No, I'm talking about some
kind of artificial adrenaline ... some
shit ... you know ...

HARMACIST

Artificial adrenaline.

CHEV

I have heart problems.

PHARMACIST

Epinephrine?

CHEV

Yes! Yes ... that's it ... you have it?

HARMACIST

I can't give you epinephrine.

CHEV

Why?

PHARMACIST

Just a minute.

She walks into the back. Through the glass he sees
her pick up a phone.

CHEV

Come on, what is that...

A pimply faced TEENAGER with greasy, shoulder length brown
hair has been watching the whole thing from the magazine
rack.

T

TEENAGER

Nasal spray, dude.

CHEV

What?

(CONTINUED)

T

.

H

39.

CONTINUED: (2)

TEENAGER

Nasal spray.

plastic e gestures to a counter display: NAS-ALL, little bottles.

TEENAGER (CONT'D)

It's got epinephrine in it. Get you tweaked, man.

through CHEV looks from the kid to the display and back, then someone the glass window, where the PHARMACIST is talking to on the telephone, looking out at him suspiciously. He picks up a handful of the little spray bottles and gets out of there. The OLD MAN gives him a sour look; CHEV makes him FLINCH with a sudden jerk toward him.

INT LA COUNTY HOSPITAL, MOMENTS LATER

54

54

over, CHEV wanders through the trauma ward, trying to look spray, inconspicuous, avoiding eye contact, knocking things trying doors, inhaling blast after blast of nasal tossing the empty bottles, eyes watering.

COPS are He rounds a corner and freezes in his tracks: three CHEV'S at the admissions counter ... a NURSE is gesturing in direction. They look up toward him.

and He ducks back into the corridor, finds a recovery room slips in.

55

55

INT HOSPITAL ROOM, MOMENTS LATER

of an The room is quiet, save for the steady labored wheezing vacantly OLD MAN in the only bed. The OLD MAN'S eyes stare awake. He at the ceiling - CHEV can't tell if he's asleep or watches the OLD MAN for a stolen moment, hypnotized ...

.. then glances over at the half open closet.

INT LA COUNTY HOSPITAL, MOMENTS LATER

56

56

disappeared.

The COPS come up on the corridor where CHEV

They advance, hands on weapons, checking each room.

hey reach CHEV'S room. The door is slightly ajar.

One of

the cops pushes it open with his foot.

The OLD MAN is there, motionless. No sign of CHEV.

(CONTINUED)

C

40.

CONTINUED:

door

The COPS continue down the hall. Behind them, from the

they checked, CHEV tiptoes out wearing a blue hospital
johnnie, tied in the back with his ass hanging out,

trying to

blend in.

One of the COPS notices this.

COP

Hey!

The COPS

CHEV takes off, walking faster, around the corner.

head after him.

T

to play it

he COPS turn the corner. CHEV is still trying

off.

COP (CONT'D)

Hey. You.

Finally CHEV breaks into a run and the COPS give chase.

INT STAIRWELL, MOMENTS LATER

57

57

He's
whips it
the

CHEV busts into the stairwell and starts heading down.
been holding his gun awkwardly in his armpit; now he
out. A few flights above he hears the door bang open as
COPS pick up the chase.

He exits into the ...

INT EMERGENCY ROOM, MOMENTS LATER

58

58

TECHS,

far

...

have

with

various

flashing the

The busy ER is buzzing with activity. CHEV looks around
desperately. The COPS are right on his tail.

Suddenly the entrance doors BURST OPEN ... a patient is
wheeled in at a dead run by a small group of emergency

all shouting instructions back and forth and barking at
people to get out of the way as they race toward the

corridor. The FAT MAN on the gurney has his shirt open

he's pale, glassy eyed and lathered in sweat ... they

the DEFIBRILLATOR PADDLES out ...

B

ehind the gurney a RESIDENT pushes a CRASH CART along

them ... the crash cart houses the DEFIBRILLATOR and

supplies ...

CHEV takes off after them, BOWLING PEOPLE OVER,

gun.

HEV

I know you motherfuckers have
epinephrine!

(CONTINUED)

T

C

W

41.

CONTINUED:

Chaos The COPS bang open the stairwell door, guns drawn.
breaks out.

COP

Hold it right there, bro!

the The group is galloping down the long corridor toward
elevators that connect to the O.R. ... three DOCS, the
RESIDENT, CHEV and the FAT MAN on the gurney ... the
COPS in hot pursuit, trying to get a bead on CHEV.

CHEV is holding his gun to the RESIDENT'S head while pushing
him and the cart forward. The RESIDENT blubbers in panic.
The DOCS, in all the confusion, haven't noticed CHEV yet.

CHEV

You've got epinephrine on this cart! I
want that shit!

TECH 1

He's dropping! Stand by to defibrillate!

The gurney slows down and the cart, shoved forward by CHEV,
crashes into it. Bodies fly, shit spills everywhere. The
FAT MAN lets out a groan, makes EYE CONTACT with CHEV.

FAT MAN

My cart...

CHEV

What?

FAT MAN

Asshole...!

CHEV

Yeah, yeah.

CHEV spins around wildly and FIRES A FEW SHOTS over the COPS heads. They hit the deck.

TECH 2

What is this? What the hell do you think you're doing? THIS IS A HOSPITAL!

CHEV shoves the gun in his face.

CHEV

SHUT UP!!!

The DOC shuts up.

(CONTINUED)

F

42.

CONTINUED: (2)

CHEV brandishes the gun toward the COPS to keep them on the ground, then motions to the RESIDENT.

to

CHEV (CONT'D)

You. Get me some ... I need ...

CHEV is pale as a ghost ... his legs buckle ... he steadies himself against the wall.

RESIDENT

(haltingly)

You wanted ... epinephrine, is that right?

CHEV nods weakly. The RESIDENT, on his hands and knees, starts digging through the supplies spilled all over the floor. The COPS, sensing weakness, start to tense. CHEV

snaps out of it momentarily.

CHEV
DON'T EVEN THINK ABOUT IT!

holding The RESIDENT approaches him cautiously, on his knees,
out a handful of small white boxes.

CHEV (CONT'D)
Give me that.

He snatches them, cradling them against his stomach, and
backs up past the DOCS toward the elevator just as the chime
sounds and the doors slide open. He tosses the boxes inside.
The FAT MAN lets out another agonized groan.

FAT MAN
... asshole...

CHEV points the gun at him.

CHEV
Not going to tell you again.

He grabs a DEFIBRILLATOR paddle out of TECH 2's trembling
hands and holds it to his chest.

CHEV (CONT'D)
(to the RESIDENT)
Now juice me.

RESIDENT
You ... but ... I ...

(CONTINUED)

43.

CONTINUED: (3)

CHEV
(weakly, not much left)
I haven't got all day, just do it, will
you?

thing
with
like a
advantage,

The RESIDENT flips a switch on the crash cart and the
begins to charge ... CHEV holds the paddle to his chest
one hand, the gun out with the other ... finally ...
ZAPPP!!!! CHEV flies backwards, bouncing off the wall
pinball. The COPS leap forward, trying to take
but CHEV pops back up, wired and wild eyed.

CHEV (CONT'D)
GET DOWN, ASSHOLES!

leaps into

He FIRES ANOTHER WARNING SHOT into the ceiling and
the elevator as the doors close behind him.

INT ELEVATOR, GOING DOWN, MOMENTS LATER

59

59
with
with a

CHEV collapses on the floor of the elevator. He fumbles
the white boxes the RESIDENT handed him and comes up

C
SYRINGE.

drops
...
tosses it

HEV
OK ... needles, hate needles ...

He rubs his arm, feeling for a nice vein, squirts a few
from the tip of the needle and pops the thing right in
pushes the plunger ALL THE WAY, plucks it out and
in the corner.

CHEV sits patiently against the wall, staring blankly
straight ahead. Suddenly a curious look comes over him.

CHEV (CONT'D)
How much of this stuff did he say to
take?

FAST.

We hear CHEV'S HEARTBEAT start to speed/volume up -
His eyes widen.

CHEV (CONT'D)

Woah. Woah. Woah.

Suddenly he jumps straight up in the air.

CHEV (CONT'D)

OH SHIT!

(CONTINUED)

44.

CONTINUED:

doors

He starts to HOP AROUND WILDLY like a monkey in an electrified cage. The bell chimes and the elevator open.

INT HOSPITAL LOBBY, THE NEXT MOMENT

60

60

of

CHEV BLASTS OUT OF THE ELEVATOR and out the front doors the hospital like a ball out of a cannon.

EXT CITY STREETS - MOMENTS LATER

62

62

hear

heading

CHEV is hoofing it like FORREST GUMP on SPEEDBALL. We sirens ... a group of squad cars flash by behind him, toward the hospital ... neither they nor CHEV see one another.

MONTAGE: EXT CITY STREETS - DAY

63

63

He runs what seems like eight miles.

64

64

EXT CITY STREETS- DAY LATER

We pick him up, real-time, still running.

SOUND: BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

He answers without slowing down.

INT. AIRPLANE - DAY

64

64

DOC MILES

Chevy!

CHEV

(ready to explode)

Yep.

DOC MILES

I'm in the air, man. Did you get the
stuff I told you?

CHEV

Got it.

DOC MILES

You took it?

C

HEV

Took it.

DOC MILES

You shot the whole thing, didn't you?

(CONTINUED)

45.

CONTINUED:

CHEV

Yep.

DOC MILES

Oh boy. I said a fifth of a syringe, you
idiot. Now you're dead for sure.

CHEV

Right.

DOC MILES

Chest is on fire.

CHEV

Check.

DOC MILES

But you're cold.

CHEV

Check.

DOC MILES

You got a steel hard on.

CHEV

Let me check.

Looks down.

CHEV (CONT'D)

Check.

DOC MILES

(getting into it)

That's the stimulation of the blood
vessels ... your urinary sphincter is
tight as a knot ... couldn't pee to save
your life ...

The LADY in the seat next to DOC is aghast.

CHEV

Urinary sphincter ... check ...

DOC MILES

Maybe you can get a hold of some vicadin
... you still at the hospital?

CHEV

Negative.

(CONTINUED)

T

.

.

B

46.

CONTINUED: (2)

DOC MILES

Maybe some weed ... I don't know ...

CHEV

Check.

DOC MILES

Well, that shit should be out of your system in a half hour or so, if you live that long ... this air phone is costing me a fortune ... look, I'll be in LA in twenty minutes. I'll call you when I hit the ground.

CHEV

Copy.

DOC MILES

(sincere)

You're a good kid, Chev. Nice knowing you.

CHEV

Copy. Out.

CUT TO:

EXT STORE WINDOW, DAY

65

65

the

ut DOC MILES is already a distant memory ... CHEV lets phone drop from his ear without hanging up ...

crowd

.. as he comes up on a department store window where a has gathered to watch a wall of TV's, all playing the thing ...

same

.. he slows to a stop, joining the crowd ...

exaggerated

he face on the TV is his - more or less - an
black and white POLICE SKETCH, simian browed and thick
lipped. He looks like a serial rapist.

ANCHOR (V.O.)

Police have declined to release the name
of the West Hollywood man they say is
still at large on a citywide rampage that
has left one man dead, dozens injured and
hundreds of thousands of dollars of
property damage in its smoking, bloody
wake.

SWITCH TO:

T

A

47.

HILLS

66

66

**A HELICOPTER VIEW OF CHEV DRIVING HIS CAR INTO FOX
MALL.**

BACK TO:

65A

65A

EXT STORE WINDOW, SAME TIME

NCHOR (V.O.)

However, Eyewitness News has learned that
the suspect is a professional killer with
ties to organized crime and an extensive
police record. He is considered armed
and highly dangerous.

CHEV
stupor,
straight
left

A GUY standing next to CHEV glances sidelong at him.
turns to meet his eyes. The GUY regards him in a
then looks down: CHEV's hospital johnnie is sticking
out in front, ass hanging out the back, a gun in his
hand, cell phone in his right.

turns

he GUY looks back up at CHEV'S poker face, gulps, and
back to the wall of screens.

The broadcast cuts from tape back to the live ANCHOR.

ANCHOR (CONT'D)

We want to get you back to our regularly
scheduled programming, but keep it tuned
right here to ABC for continuing coverage
of this bizarre story as it unfolds.

ANNOUNCER (V.O.)

(over network graphic)

We now return you to "Dr. Phil" ...

the
that

The TV cuts to a talk show in progress. Rather than
disperse, the small crowd stays hypnotically glued to
tube. We see in their eyes that everyone is going into
TV alpha state thing ...

barely
volume,

CHEV shakes his head, snaps out of it. His HEARTBEAT,
audible during the broadcast, swells back to full
beating like a jackrabbit's.

waiting at a

H
e looks around and spots a COP on a motorcycle,
stoplight.

EXT. STREET IN FRONT OF TV STORE

67

67

crowd
an
COP.

With a last look at the TV drones he breaks from the
and goes into stealth mode, darting from car to car in
exaggerated ninja crouch, trying to sneak up on the

(CONTINUED)

C

T

T

48.

CONTINUED:

He comes up behind him, transfers his gun and cell
phone to
the
one hand, and - heart POUNDING - reaches stealthily for
COP'S holster with the other.

CAR HORNS BLARE as motorists attempt to warn the COP,
who
flinches and whips around at the noise - but it's too
late:
CHEV has the gun.

He begins to hop around maniacally, taunting the COP,
as
everyone panics and tries to reverse out of the traffic
snarl, SLAMMING INTO FENDERS, driving up onto the
sidewalk,
etc.

CHEV

(tossing the gun up and
catching it)
You want it? You want this?

he COP jumps off the bike and tries to make a go at
him, but

gun up
it 40
CHEV
He

jerks back when CHEV catches the gun. CHEV holds the
like a fetch stick, gluing the COP'S eyes, then flings
feet through the air to splash into a plaza fountain.
he COP starts after it, then stops short as he sees
dart past him and hop onto his still idling motorcycle.
kicks up the stand and REVS IT.

COP

You son of a bitch!

waist as

The COP makes a dive for CHEV, grabbing him by the
the bike jerks forward.

BURNOUT,
then
cursing,
bails

HEV starts to burn the bike out as the COP hangs on,
dragging. SMOKE ERUPTS; black bits of rubber spray like
buckshot, pelting the COP. CHEV does a 360 DEGREE
kicking with his leg to keep the bike under control,
jerking, skidding, BLASTS OFF. The COP hangs on,
dragging, boots smoking, for a half block before he
out.

CUT TO:

EXT ROAD, MONTAGE, 30 SECONDS LATER

68 "

68

EVERYBODY'S TALKING" by Harry Nilsson BEGINS.

Sunday
pedestrians. (We
undercrank

CHEV cruises in an out of traffic and people like a
drive, ignoring traffic lights, stop signs,
speed ramp about 20% to the beat of the song - an
of about 18fps.)

(CONTINUED)

49.

CONTINUED:

BARE- He's so jacked up and delusional he decides to try a

ASSED "ELEVATOR" ON THE SIDEWALK.

GAS From the rear pegs at about 30 mph he JUMPS UP TO THE
and TANK, feet first, STANDS STRAIGHT UP ON THE MOVING BIKE
he puts his hands out to his sides in a Jesus Christ pose,
flashing a silhouette in the sun. His HEART POUNDS as
flies by crowds of astonished bystanders ...

of .. and CRASHES straight into a patio restaurant full
people.

a CHEV flips through the air and lands in a cacophony of
overturned tables and busted dishes. A table spins like
coin at his feet.

END: "EVERYBODY'S TALKING"

6

EXT RESTAURANT, MOMENTS LATER

9

69

people Stunned silence hangs in the air; a few food-covered
wander around in dazed shock. CHEV'S arm, hand still
clutching his cell phone, sticks out from under a
table. The phone starts to ring:

BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

comes to From under the table we see CHEV'S eyes blink as he
his senses.

clicks to He shakes off the debris, struggles to his feet and

answer the phone.

CHEV

Yeah.

EVE (O.S.)

(sleepy)

Hey. Did you try to call?

CHEV lets his arm drop to his side, stares blankly at nothing, then brings it back up.

CUT TO:

INT EVE'S APARTMENT, SAME TIME

70

70

20's, yawn-

A room suffused in amber filtered sunlight. EVE, a non-traditionally adorable strawberry blond in her mid

stretches with the phone cradled between ear and bare shoulder.

(CONTINUED)

A

E

50.

CONTINUED:

CHEV (O.S.)

You've been home all day?

EVE

I was sleeping in.

CHEV (O.S.)

You were sleeping in, that's great, Eve

... super great ... you all rested now?

VE

Yep.

CUT TO:

EXT RESTAURANT, SAME TIME

69A

69A

CHEV

(holding it together)

Well, I'm glad to hear that. Listen, I've been fatally poisoned, there's probably a psychopath heading over there to torture and kill you as we speak, but don't bother getting out of bed, I'll be there in a flash ... Maybe you could fry me up a waffle or something, kay?

E

VE (O.S.)

(oblivious)

Sure, come on over, I'll be here.

CHEV

Right, you'll be there, OK.

CHEV clicks off.

motorcycle from
the while he's been wrestling the wasted
the wreckage. It's smoking, leaking oil.

He shakes his head at a dumfounded waiter, holding up
the phone like - "Can you believe this?" ... then climbs
on the SPUTTERING BIKE and drives off.

CUT TO:

INT. VERONA'S CRIB - DAY

71

71

CU: VERONA stares straight down at the CAMERA.

stiff in
REVERSE: VERONA'S POV - ALEX'S severed hand, frozen
a trigger-pulling position.

(CONTINUED)

E

C

51.

CONTINUED:

VERONA looks up at his CREW, gathered nervously around the room; lunatic schizo-cycles through a half dozen emotions before arriving at something resembling off-hand, casual, I'll have the #2 Super Size with a Diet Coke.

VERONA

Right, so... let's go get the bitch.

UT TO:

INT EVE'S APARTMENT, 4 MINUTES LATER

72

72

EVE'S pad is nothing like CHEV'S. It's all cats and incense, warm natural light, a scratchy Van Morrison LP playing on a real record player.

VE, in a cotton nightgown, is in the kitchen, attempting some bit of microwave programming, punching random buttons and getting herself worked up.

E

VE

(to the microwave)

I hate you ...

Five BANGS on the door barely distract her.

EVE (CONT'D)

Just a minute.

More BANGS, insistent.

EVE (CONT'D)

Alright, alright, Jesus ...

She gives up on the microwave, goes to answer the door.

EVE (CONT'D)

... calm down, what the hell ...

long
side, the
mellow
slicked

It's CHEV. He's dressed in a blue Adidas JOGGING SUIT -
sleeve jacket, warm up pants with buttons down the
works. He couldn't look more out of place in EVE'S
apartment. He's bathed in sweat, wild-eyed, hair
back like GORDON GEKKO.

EVE (CONT'D)

Oh. My. God.

CHEV

Hey doll.

(CONTINUED)

52.

CONTINUED:

He pulls her toward him and kisses her. She accepts the kiss gratefully enough with her mouth, but holds both hands out to her sides as if touching the JOGGING SUIT would kill her. Without making eye contact, he breaks away and pushes into the apartment, looking around everywhere, paranoid.

EVE

Is this your new look or something?

CHEV

That's right. You into it?

EVE

It's ... completely appalling. Very you, Chev.

CHEV

Thank you.

He checks into the bedroom, satisfies himself that it's empty.

EVE

Are you looking for my other boyfriend?

CHEV

(ignoring this)

You haven't turned on the TV today, right?

EVE

No. Why?

CHEV

Didn't think so. Listen, we've got to get out of here.

EVE

What are you talking about? Don't be such a freak.

CHEV goes to the window, peaks through the curtains.

EVE (CONT'D)

Actually, I'm glad you're here. Can you change the clock on the microwave?

CHEV

What?

EVE

I never changed it back.

(CONTINUED)

C

53.

CONTINUED: (2)

CHEV

The microwave.

EVE

Yeah. I never changed it back. You know, daylight savings time.

C

HEV

I bought you some flowers, but they got fucked up on the way over here.

EVE

That's sweet. Are you OK? You look like you're on drugs or something.

CHEV

You love me, right?

EVE

Yes.

CHEV

Then I need you to do something for me.

EVE

What is it? What's wrong?

CHEV

I need you to put some clothes on and come with me right now.

EVE

But ... I ...

CHEV

I'll change the clock on the microwave.

EVE

OK.

Confused, she pads off to the bedroom to change.

CHEV goes into the kitchen. He peeks out the kitchen window, looks around nervously, glances at the microwave, walks up

and punches two buttons.

EXTREME CU: in ULTRA SLO-MOTION the digital readout on the clock switches from 11 to NOON with a sound like an 18-wheeler being dragged on it's side through a cathedral.

HEV'S vision starts to blur. He slumps forward, head pressed against the microwave, trying to hold himself up.

(CONTINUED)

H

S

C

54.

CONTINUED: (3)

We hear his HEART skip, hang for a long moment, then thud again, heavily.

HEV

(to himself)

That shit's wearing off ...

EVE (O.S.)

(calling to him)

Oh darn! I forgot, the waffle iron's on if you want to make one.

CHEV

(calling back)

Great, great ...

He lurches over to the other side of the kitchen ... where
an old fashioned-style waffle iron sits, plugged in and
starting to smoke.

He takes a deep breath, opens the lid, PUTS HIS HAND IN AND

PRESSES THE THING CLOSED.

OUND: a stomach churning SEAR AND SIZZLE.

in e screams under his breath, stomping on the kitchen floor
agony ... but his HEARTBEAT rockets up again. He pulls out
his pink, smoking hand and jams it under his armpit, hopping
up and down.

EVE (O.S.)

You're so stressed out, do you want some
pot?

CHEV

(fighting to get the words out)
Yes. No! ... thanks ...

The waffle iron starts to SPARK from the plug. He yanks it
out of the wall as EVE walks in wearing a sun dress and a
ribbon in her hair.

EVE

What's the matter?

CHEV

(holding it in)
Nothing ... burned my hand ...

his She comes up to him, tries to pry his hand out from under
arm.

E

VE

Oh my God, are you OK? Let me see...

(CONTINUED)

C

55.

CONTINUED: (4)

CHEV

It's nothing... don't worry about it...
let's get out of here ...

EVE

Come on, let me see ...

CHEV

I SAID I'M OK, CAN WE JUST LEAVE??!!

EVE

(coldly)

That was just totally uncalled for.

CHEV

(exasperated)

I'm sorry ... look, can we just ...

EVE

Fine.

in a She turns, grabs her purse and walks out the front door
huff.

out the HEV is about to follow her when he notices something
better window - DOUBLE TAKES, then parts the blinds to get a
look.

split A SEDAN has pulled up outside. TWO HOODS hop out and

73

73 up, one coming up the front way, the other around back.
Each one has a right hand tucked into his blazer - they're
PACKING.

BACK TO:

CHEV

(under his breath)

Shit!

behind He flies out the door after EVE - the door swings shut
him.

INT. HALLWAY, EVE'S BUILDING - DAY

74

74

and CHEV comes up behind EVE, grabs her by the shoulders
turns her around.

CHEV

I'm parked out back.

(CONTINUED)

E

S

56.

CONTINUED:

SECURITY DOOR He glances over his shoulder. Through the glass
he sees HOOD #1 coming up the front steps.

practically EVE stops suddenly in front of her door - CHEV
PILES into her.

EVE

Oh darn... the thing.

She starts to dig through her purse for her keys.

CHEV

The thing. What thing.

The HOOD tries the front door - LOCKED.

EVE

(unlocking the door)

The waffle thing. I forgot to turn it
off.

coughs he opens the door and walks in. CHEV tries to speak,

up some unintelligible stacato nonsense.

EXT. FRONT PORCH, EVE'S BUILDING - DAY

75
75

The HOOD runs his fingers down the directory list to:

E. LYDON - 101

labeled: ... and then across to the KEYPAD, PEEL-AND-STICK

7 **ENTER + APT. # TO DIAL**

INT. HALLWAY, EVE'S BUILDING - DAY

76
6

BEGINS CHEV is SLACK-JAWED. Inside the apartment, the PHONE
TO RING.

VE (O.S.)

Alright, alright...!

then door. CHEV shakes his head in disbelief; steels himself -
turns and walks quickly down the hall to the front

INT. EVE'S APARTMENT, CONTINUOUS

77
77

Flustered, EVE picks up the phone.

EVE

Hello?

T

E

E

T

57.

EXT. FRONT PORCH, EVE'S BUILDING - DAY

78

78

as a
for his

The door SLAMS OPEN. The HOOD whirls to see CHEV, grim
motherfucker, SIX INCHES FROM HIS FACE. He scrambles
gun -

with

OO LATE. CHEV'S hand flashes forward, PALM connecting
the BRIDGE OF THE NOSE - dropping him instantly.

VE (O.S.)

(through the intercom)

Hello? Hello? Alright, very funny...

head,
around for
door

The HOOD drops to his knees, eyes rolling back in his
blood rushing from his nose. CHEV glances quickly
witnesses - then backs into the hallway, letting the
swing shut behind him.

INT. HALLWAY, EVE'S BUILDING - DAY

79

79

EVE pops out.

VE

I hate that...

front

CHEV is waiting by the door, blocking her view of the
entrance, smiling somewhat crazily.

CHEV

You trying to burn down the building?

hall.

She gives him a look, then turns and heads down the
CHEV hustles after her.

CHEV (CONT'D)

Whoa whoa whoa...

EXT. REAR EXIT, EVE'S BUILDING - DAY

80

80

Trash

EVE are

down,

he building opens out back into a small parking area.

bins line the brick wall, ready for pick up. CHEV and

leaving when CHEV sees the other HOOD coming around the corner, LESS THAN TEN FEET AWAY.

CHEV grabs the back of EVE'S purse and turns it upside

spilling the contents all over the concrete. She spins around, just missing C

sight of the HOOD.

HEV

Aww, damn it, I'm sorry baby...

(CONTINUED)

T

E

W

58.

CONTINUED:

EVE

(irritated)

Nice one.

comes

She drops down to gather up her things, as the HOOD

fully around the corner and MEETS EYES with CHEV.

HOOD'S

without hesitation, CHEV hurdles EVE and catches the wrist as he pulls out his GUN.

VE (CONT'D)

(oblivious)

I swear to God, Chev, I don't know what you're on these days but it is not working for you...

at a

HOOD'S

for

CHEV wrestles himself around the HOOD, keeping the gun distance with one hand, his other hand cupped over the mouth, head-locking him. Their legs interlock, jostling leverage.

THE

he GUN drifts down toward EVE - CHEV wrenches it up as

TRIGGER SQUEEZES.

a

SILENCER. The shot whizzes over EVE'S head and through nearby window: PLINK!

INT. SENIOR CITIZEN'S APARTMENT - CONTINUOUS

81

81

of

A PARAKEET in a cage by the window disappears in a puff of feathers.

8

2

82

EXT. REAR EXIT, EVE'S BUILDING - CONTINUOUS

From overhead, the CAMERA CORKSCREWS CLOCKWISE as CHEV wrenches the HOOD'S neck COUNTERCLOCKWISE, snapping it.

EVE

You know, I could use a little help here.

grime

CHEV shoves the HOOD'S body into a dumpster just as EVE turns... CHEV snatches up the first thing he sees - a encrusted plastic SHOWER CAP - and holds it up lamely.

CHEV

Is this yours?

EVE rolls her eyes, looks around.

EVE

Where's your car?

(CONTINUED)

W

8

F

59.

CONTINUED:

CHEV

My car. Actually... I took a cab.

EXT. DOWN THE BLOCK - DAY

83

83

up
gathered

A POLICE MOTORCYCLE is tipped over on a lawn, coughing
black smoke, spewing oil. A crowd of Mexicans are
around, gaping.

lames start to SHOOT UP from the motorcycle; THE CROWD
SCATTERS, ducking for cover.

EXT L.A. CHINATOWN, 8 MINUTES LATER

4

84

haggle

MONTAGE: Chinatown is bustling with activity. Vendors
... workers hustle down the sidewalk with baskets of

motorists chickens, sides of meat ... tourists wander ...
crowd argue and punch their horns ... and the lunch hour
converges on a hundred eateries ...
e hear a million HEARTBEATS, old, young ... even fast
ticking chicken heartbeats, all overlapping, blending
together in a swelling din of live things.
The voyeuristic CAMERA picks CHEV and EVE up through
the crowd. CHEV is wearing DARK GLASSES to go with his 80's
hair

E

and jogger.

VE
You're embarrassing.

CHEV
You know, I didn't have a lot of time to
pick this out ...

EVE
Hm. So why are we here?

INT NOODLE HOUSE, MOMENTS LATER

85
85
equally
and
sits

CHEV sits across from EVE in a tiny restaurant. An
tiny VIETNAMESE WOMAN brings them menus.
CHEV pulls a little bottle of NAS-ALL out of his pocket
SNORTS the entire thing, grotesquely, at the table. It
doesn't help much.
He shakes out his head, bangs his fist on the table and
up in his chair.

CHEV
(holding his fingers up to
indicate quotation marks)
(MORE)

(CONTINUED)

C

C

60.

CONTINUED:

CHEV (CONT'D)

"This isn't going to be easy" ... as they
say ...

EVE flinches at the sight of his burned, waffle patterned
palm. He notices, draws it back.

CHEV (CONT'D)

Alright, here it is. I told you I was a
video game programmer. That was a lie.
Actually...

UT TO:

INT THOUSAND CRANES, KITCHEN - NIGHT (FLASHBACK)

CHEV'S DIALOG continues over the FLASHBACK.

CHEV is retrieving a HIDDEN GUN from the kitchen, checking
the CLIP, the BARREL, the ACTION, and slipping out a side
door into a RED CORRIDOR past two CHINESE MEN in black
suits.

CHEV (V.O.)

I kill people. I'm a professional hitman.
I freelance for a major West Coast crime
syndicate.

CUT TO:

INT THOUSAND CRANES, PRIVATE ROOM - NIGHT (FLASHBACK)

DON KIM sits at the head of the table, drinking alone.

CHEV (V.O.)

Last night was a job like a hundred
others. A high dollar hit. Nothing
special.

shock,
CHEV walks up behind him, gun drawn to the back of KIM'S head... cocks the hammer back. DON KIM spins around in the same reaction we saw in the SCENE 1 FLASHBACK - FROZEN, SAUCER-EYED.

HEV'S eyes steel... his finger tightens...

HEV (V.O.) (CONT'D)

And then out of nowhere this insane idea comes in through the back of my head like a .45 slug at close range...

S
silence hangs heavy in the room... CHEV holds the gun to DON KIM'S head, paralyzed with indecision.

DON KIM

Well? What are you waiting for?

(CONTINUED)

I

I

C

61.

CONTINUED:

With a last GRIMACE like even he can't believe what he's doing, CHEV lets his GUN HAND DROP slowly to his side.

HEV

Congratulations.

DON KIM

Did I win something?

CHEV

Your life, jackass.

(beat)

A hundred grand wants you dead, so sooner or later it's going to happen. But I'm not doing it.

DON KIM

I see.

CHEV

Instead, you're going to do something for me. You're going to get out of town. Disappear. I don't care where you go, I don't care what you do, so long as you're invisible for 48 hours. That's all I ask.

DON KIM

(incredulous)

48 hours.

CHEV

Or if you prefer, we can do it the other way, the way where I go to work and you go meet Buddah.

CUT TO:

INT NOODLE HOUSE, MOMENTS LATER

CHEV leans back in his chair and slams one of the legs down onto his foot. EVE flinches.

CHEV

See: I quit. I quit the business. For you.

EVE

For me?

CHEV

figure I call you that night. I tell you everything. You understand.

(MORE)

(CONTINUED)

E

T

J

E

(

62.

CONTINUED:

CHEV (CONT'D)

We get on a plane together and leave all
this shit behind. Never come back.
shrugs)
Pretty crazy, huh?

VE

You are so weird. Are we going on a trip?

CHEV stares at her blankly, then shakes his head to
clear it.

CHEV

Yeah, well... I may be going on a trip,
but you're not coming with me...

EVE

I don't understand.

CUT TO:

EXT CHINATOWN, OUTDOOR PLAZA, MOMENTS LATER

86

86

EVE storms out of the restaurant, letting the door slam
behind her. CHEV follows, staggering like a drunk man.

He catches up to her and grabs her arm.

CHEV

Eve... baby... please!

She spins on him.

EVE

Mob hits, Chev? Chinese poison? Do you know how ridiculous you sound? If you're going to break up with me, at least you can tell me the truth.

CHEV

You think it sounds crazy? How do you think I feel - I've gotta live this shit...

CHEST - ust then the CAMERA SLAMS THROUGH CHEV'S TRANSPARENT
the his HEART seems to GRIND DOWN and STALL, MID-PUMP, as
 POISON'S PROGRESS moves another clock tick forward.

he he CAMERA pulls violently out of CHEV'S chest cavity -
GUT... looks like someone just FIRED A CANNONBALL INTO HIS
seen him face white as a dinner plate... It's the worst we've
 yet.

VE

Oh my God, Chev... what's the matter with you?

(CONTINUED)

I

63.

CONTINUED:

He looks around like a drowning man. People everywhere, but starting to disperse as lunch hour dwindles. The world starts to SPIN.

CHEV

... just need...

CHEV falls to his knees, pulling her down with him.

EVE

Chev, you're scaring me.

CHEV

(getting a desperate idea)
Wait a minute. Do you trust me?

EVE

No.

CHEV

Make love to me.

EVE

What?

CHEV

Come on. I think it'll help.

EVE

Help what?

He starts grabbing at her. She pushes his hands away.

EVE (CONT'D)

Get off! Are you kidding me?

CHEV

Take your clothes off.

EVE

No!

CHEV

You always say you want to be more spontaneous.

E

VE

You're insane. You're like some adrenaline junkie with no soul.

CHEV

Save me, Eve. Save my life.

(CONTINUED)

E

N

T

64.

CONTINUED: (2)

CHEV starts feeling up EVE'S ass.

EVE

Stop it!

up

She SLUGS HIM IN THE MOUTH. His head snaps back; he comes holding his lip.

EVE (CONT'D)

Oh my God, Chev!

She reaches instinctively to comfort him and he lunges forward, tearing at her dress.

one

They roll around on the ground, scratching and clawing at another. A curious crowd gathers round. EVE starts to flip out, SCREAMING AND POUNDING on him with her fists like a crazy woman.

Next thing you know she's kissing and biting his mouth, breathless, still pounding with her fists.

EVE (CONT'D)

You filthy animal ...

She reaches down and starts fumbling with his pants. He helps. The onlookers' eyes widen, moms covering the kids' faces.

EVE (CONT'D)

Take me right here in front of everyone.

CHEV'S HEARTBEAT starts to pick up. He lifts her dress and positions himself on top of her. EVE is completely out of

her head, eyes closed, legs up in the air like a porn star.

E

VE (CONT'D)

That's it... do it ...

CHEV thrusts.

VE (CONT'D)

Come on, put it in me...

He thrusts again. EVE's eyes pop open.

EVE (CONT'D)

What are you waiting for?

CHEV looks down at his equipment, then up at EVE,
helplessly.

(CONTINUED)

C

W

A

65.

CONTINUED: (3)

EVE (CONT'D)

(incredulously)

Tell me you're joking.
it up?

Now you can't get

CHEV

(determined)

I'll fucking get it up!

her

With a surge of energy he lifts her off the ground, drags over to a newspaper machine on the street - the crowd parts to let them through - and bends her over it.

He tries again to enter her.

EVE

God damn it, Chev ...!

CHEV

Shut up!

He starts to SPANK her. She responds with a moan. A certain portion of the crowd spontaneously breaks into applause. CHEV picks up the pace. EVE begins making primal cries.

busload of JAPANESE GIRLS pulls up - tourists in matching red uniforms - gaping out the window with slack jawed amazement.

shot

With the crowd cheering and traffic stopped, CHEV gets a shot of adrenaline and goes for broke. EVE shrieks like a banshee as he enters her.

CHEV (CONT'D)

I'M STILL ALIVE! I'M STILL ALIVE!!!

CHEV'S HEARTBEAT is slamming, he's really giving it to her, making full eye contact with the busload of tourists the entire time.

CHEV doubles his efforts, desperately fighting for the climax, when ...

BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

HEV (CONT'D)

What was that?

EVE

Oh God... Oh God... yes...

BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM. CHEV'S CELLPHONE.

(CONTINUED)

66.

CONTINUED: (4)

CHEV

Shit!

CHEV reaches for the E
phone.

VE

What are you doing?!!

CHEV puts the phone up to his ear.

CHEV

Yeah.

SPLIT

SCREEN WITH:

INT DON KIM'S SHIRT FACTORY, SAME TIME

87

87

CU of KAYLO'S face.

KAYLO

I've got Verona.

what
held by
We see that KAYLO is duct taped to an office chair in
appears to be an old warehouse, knife to his neck,
unseen captors. He's been badly beaten up.

6A

86A

EXT STREET, CHINATOWN, SAME TIME

his
CHEV is still going through the motions with EVE, but
attention has shifted 100% to the voice on the phone.

CHEV

Kaylo?

KAYLO (V.O.)

I've got Verona, man.

CHEV yanks it out and pulls up his pants.

EVE

What???

CHEV

No shit. Where are you?

INT DON KIM'S SHIRT FACTORY, SAME TIME

87A

87A

knife

KAYLO sweats, looks off camera. A hand presses the closer to his throat.

KAYLO

Don Kim's shirt factory. Upstairs.

67.

EXT STREET, CHINATOWN, SAME TIME

86B

86B

CHEV finishes zipping up.

EVE

(furious, in disbelief)
What's the matter with you?!!

CHEV

(to EVE)

Shh.

(to KAYLO)

Downtown?

INT DON KIM'S SHIRT FACTORY, SAME TIME

87B

87B

KAYLO

(gulping)

Yeah.

86C

86C

EXT STREET, CHINATOWN, SAME TIME

CHEV'S demeanor changes to an icy slow burn. He holds

EVE

back with one arm as she tries to get at him, flipping
out.

CHEV

Listen to me. You don't let that
motherfucker out of your sight. I'll be
there in ten minutes. You got that?

KAYLO

(close to breaking into tears)
OK, Chevy ...

CHEV

Out.

END SPLIT SCREEN.

CUT TO:

INT DON KIM'S SHIRT FACTORY, MOMENTS LATER

88

88

clicks
angle,
head and
chair off
to
heeled
still

KAYLO looks up at his captors, miserably, as the phone
off. The CAMERA instantly flashes down to a low wide
looking straight up as a bag is thrown over KAYLO'S
two unidentifiable men close in on him, lifting the
the ground ... then takes its time moving slowly down
reveal KAYLO'S feet, bicycling wildly, then twitching,
finally just dangling ... both in fishnet and high
pumps. One pump falls to the concrete as KAYLO goes
...

H

S

68.

EXT STREET, CHINATOWN, SAME TIME

86D

86D

CHEV turns his attention back to EVE.

CHEV

I have to go. Please understand.

EVE

No. Chev. I DO NOT UNDERSTAND.

through

CHEV spots a flash of blue - COPS making their way
the crowd.

CHEV

hit!

naked in
gaping

He breaks away running, leaving EVE stranded half
the street, holding her torn dress up amidst a sea of
Chinese.

EVE

(screaming after him)

YOU'LL BURN IN HELL FOR THIS!!!

CHEV

(shouting back, voice trailing
off)

I'll call you!

89

89

INT CHINATOWN CAB, 5 MINUTES LATER

CHEV sits in the back, fading.

LUB ... DUB ... LUBBBB ...

shirt.

HAITIAN CABBIE, 30's, in a sleeveless black mesh T-

HAITIAN CABBIE

(heavy accent)

Hey.

looks like e adjusts the mirror to get a look at CHEV. CHEV
hell - cold sweat, woozy, glass-eyed.

HAITIAN CABBIE (CONT'D)

Hey man. What's the matter with you? You
a crackhead?

CHEV

Right... just step on it, alright?

(CONTINUED)

C

H

69.

CONTINUED:

HAITIAN CABBIE

Hey, you not gonna die in my cab,
crackhead.

The HAITIAN CABBIE opens up his glove compartment and takes
something out. CHEV'S eyes widen. A gun?

HAITIAN CABBIE (CONT'D)

I got something for you.

As the CABBIE turns around CHEV experiences a FLASH
HALLUCINATION:

The CABBIE'S face is painted like a PSYCHEDELIC VODOO SKULL
in GLOWING BLACK LIGHT PAINT. He is grinning crazily.

CHEV flinches in horror, but just like that the CABBIE is
back to normal. He hands CHEV a vial of liquid.

HAITIAN CABBIE (CONT'D)

You drink this Haitian shit, crackhead.

This right here is some hardcore shit.
Made from plant shit.

CHEV

(laughing)
Nice.

HAITIAN CABBIE

(irritated)
What are you laughing at? Look at this!

He flexes a HUGE BICEP.

HAITIAN CABBIE (CONT'D)

You see that? That's what a man looks
like, crackhead. That's the power. Now
look at you.

HEV narrows his eyes at the CABBIE, then shakes his head.

CHEV

What the hell.

He twists open the little vial and downs it in one gulp.

CHEV (CONT'D)

(
grimacing)
Tastes like ass.

HAITIAN CABBIE

That's right, devil. You wait.

(CONTINUED)

T

L

T

70.

CONTINUED: (2)

pressed
CHEV rolls his eyes and leans against the door, face
against the window glass.

The
traffic flashes by at high speed then cuts to slo mo:
taxi.
CAMERA ramps down to 120 f.p.s as a car rolls by CHEV'S
himself
A LITTLE BOY who could be younger version of CHEV
rides in the back seat. They make eye contact as the
cars
cross paths.

CHEV finds himself drifting into a dream state.

FLASH

CUT TO:

INT CAB, TIME UNKNOWN

92 C

92

mirror -
CHEV'S eyes are glazed, staring through the window.
He notices something strange in the CAB'S rear view
something RED.
CHEV'S eyes WIDEN.

CUT TO:

EXT CAB, TIME UNKNOWN

93

93

a
WIDE SHOT: the CAB cruises by ... a low sound builds to
PACMAN
DEAFENING ROAR ... following the CAB, a giant RED
dimensional ...
GHOST rumbles down the street, animated, two

CUT TO:

INT CAB, DAY

CHEV jerks awake, and back to his senses.

HAITIAN CABBIE

We're here.

UBDUB ... LUBDUB ... LUBDUB ... LUBDUB ... steady.

CHEV focuses his eyes on the empty vial.

CHEV

What'd you say was in this stuff?

HAITIAN CABBIE

I told you: it's hardcore.

40's era

hey pull up to the sidewalk in front of a run down, warehouse building at the outskirts of the LA Garment District. CHEV gets out.

(CONTINUED)

H

71.

CONTINUED:

CHEV

(still shaking it off)

Wow.

AITIAN CABBIE

Five fifty five.

in his
the

CHEV digs through EVE'S purse, which he'd been holding lap the whole time, pulls out a fifty and hands it to CABBIE. The CABBIE digs for change.

CHEV

It's all you, man. Keep it.

HAITIAN CABBIE

Have a nice day, devil.

look

CHEV puts the purse over his shoulder, turns to take a
at the building.

CHEV

Right...

CUT TO:

INT DON KIM'S SHIRT FACTORY, UPSTAIRS, SAME TIME

95

95

watching

HIGH ANGLE: From an upper floor window someone is
CHEV survey the building as the cab pulls away.

CUT TO:

96

96

EXT DON KIM'S SHIRT FACTORY, SAME TIME

CHEV walks toward the front door, then stops short.

CHEV

(to himself)

Wait a minute, wait a minute ...

He glances toward the upper windows.

CHEV (CONT'D)

(suddenly suspicious)

This is fucked.

building.

He changes direction, heads around the side of the

CUT TO:

INT DON KIM'S SHIRT FACTORY, UPSTAIRS, SAME TIME

97

97

CHEV disappears.

(CONTINUED)

C

72.

CONTINUED:

HOOD #1 (O.S.)

Where's he going?

CUT TO:

EXT DON KIM'S SHIRT FACTORY, SAME TIME

98

98

are
trucks in

CHEV comes up on a loading platform. Korean workers
loading boxes out of the building into the backs of
the sweltering heat.

contact

He walks by them into the building without making eye
with anyone. They barely notice.

9

INT DON KIM'S SHIRT FACTORY, PACKING ROOM, SAME TIME

9

99

He skirts the packing floor and heads to a dilapidated
freight elevator, gets on, starts up.

INT FREIGHT ELEVATOR, SAME TIME

100

100

exposing the
the 4TH
sewing
windows
shards

The front and ceiling of the ELEVATOR are open,
shaft, the cables and the passing floors; he reaches
FLOOR, heading up ... hundreds of Koreans sitting at
machines, all running at once, a mind numbing din ...
painted over black, chipped and cracked in places with

and
tables ...

of light slicing through ... slow turning ceiling fans
long rows of fluorescent light beating down on the

HEV hops off and lets the elevator keep going.

INT DON KIM'S SHIRT FACTORY, 4TH FLOOR, SECONDS LATER

101
humming
the
out to
Korean,
in a
escape.

101

THE CAMERA follows CHEV through the room, along the
rows of sewing machines. He crosses from one side of
room to another, where a single open window leading
the fire escape streams sunlight. A SUPERVISOR,
skinny, mid-thirties, stringy mustache, is dozed off
chair by the window.

CHEV walks right by, out the window and onto the fire
The CAMERA stays with him.

EXT FIRE ESCAPE, CONTINUOUS

102
fire

102

CHEV beats his head into the brick wall, climbs up the
escape, skips the next floor up, gets onto the roof.

C

73.

EXT ROOF, SECONDS LATER

103
40's,
the

103

CHEV ducks behind a big ventilation duct. HOOD #2, mid
stocky, is leaning over the edge of the building on
opposite side, looking for something - presumably CHEV

-

and

holding a cell phone up to his ear. His folded jacket
gun sit on the ledge beside him.

of the

We recognize the HOOD from CARLITO'S place; he was one
men loitering around the pool.

CHEV sneaks up.

HOOD #2

How the hell should I know? He went in
where they load the boxes. Alright,
alright ...

H

HOOD'S

flesh

e clicks off - and CHEV is on him, snatching up the
gun, spinning him around and poking it into the soft
under his chin.

CHEV

(sarcastically)
Hey, what a coincidence, you like this
spot too?

HOOD #2

Chevy! Shit!

HEV

What the fuck is this, you working for
the Chinese now?

HOOD #2

The Chinese... are you crazy?

CHEV

Yeah I am. Where's Kaylo?

HOOD #2

Chevy ... I'm sorry, man ... I didn't ...

CHEV

(losing his patience)
OK, ding, time's up ...

HOOD'S legs,

OF THE

door ...

In one quick motion he grabs ahold of one of the
hoists him up over the ledge and TIPS HIM OFF THE SIDE
BUILDING, then turns and heads for the roof access

(CONTINUED)

L

C

H

H

H

1

74.

CONTINUED:

HOOD #2 (O.S.)

(falling)

You son of a ... !

... long seconds later, a THUD.

INT DON KIM'S SHIRT FACTORY, 5TH FLOOR, MOMENTS LATER

04

104

boxes,

The 5TH FLOOR is a little used storage level - stacked

lit with
We
so
rolling
the

dusty file cabinets, garbage everywhere ... starkly
harsh overhead fixtures as old as the building itself.
recognize this as the room KAYLO called from ... more
because his LIMP BODY is still duct taped to the
office chair, now lying on its side in the middle of
room.

A
freight
everyone by

half dozen more HOODS are gathered in front of the
elevator when CHEV appears behind them, taking
surprise.

beaded

e's standing over KAYLO'S body, gun drawn, EVE'S
purse still slung over his shoulder, PISSING FIRE.

CHEV

Alright, where is that motherfucker?

away

The HOODS are completely taken by surprise; they back
from CHEV, spreading out.

OOD #3

Uh ... hey, Chev.

knows

The HOODS act almost guilty ... it's obvious everyone
each other.

CHEV

What the fuck is this?

OOD #1

Chevy, baby, take it easy.

raise their

CHEV points the gun at HOOD #1's head; the others
guns at him.

HEV

like this? WHERE'S VERONA?

HOOD #1

Verona got nothing to do with this.

CHEV

What?

(CONTINUED)

75.

CONTINUED:

HOOD #1

Don Carlos wants you off the street.

CHEV

(stunned)

Carlito?

HOOD #1

You've totally lost your shit, dude ...
you're all over the TV ... destroying
property, making unauthorized hits ...
you're causing the organization a great
deal of embarrassment.

CHEV gestures toward KAYLO in disbelief.

CHEV

Carlito ordered this?

HOOD #1

(ignoring it)

Look, forget about Verona. We'll take
care of him. The best thing for you to
do is to find a nice, dark, quiet place
and just ... die.

CHEV

Just die.

HOOD #1

Yeah. Just ... die.

CHEV'S HEARTBEAT starts to slow. The wooden elevator starts
down. He looks around, making eye contact with the other
HOODS ...

CHEV

Maybe you're right.

... then down to KAYLO'S crumpled body. He sees the stocking
feet, the pumps ... his HEART starts to jitter - THUDUB ...

LUB ... THUDUB ... his vision doubles ... he starts to swoon
...

HOOD #1

(rationalizing)

I mean we all gotta die sometime, right?

HOOD #1 snickers. The others share a tense laugh.

CHEV

That's true ... we all gotta die ...

(CONTINUED)

C

K

C

76.

CONTINUED: (2)

CHEV stumbles, props himself up with one hand.

CHEV (CONT'D)

Right ... so ... let's all die ...

HOOD #1

Eh?

bead
when
CHEV brings up his gun in the blink of an eye, draws a
on HOOD #1 and is about to set off a SHOOTING GALLERY,
the ELEVATOR BELL CHIMES and the door SLIDES OPEN.
EVE WALKS IN... looks around, and FREEZES.
They all turn to look.

HOOD #1 (CONT'D)

What the...?

EYED CHEV affords himself about a second and a half of BUG-SHOCK before snapping out of it and DROPPING HOOD #1 **INSTANTLY WITH A SHOT TO THE HEAD.**

start HAOS BREAKS OUT as the others dive for cover and
toward blasting. CHEV yanks KAYLO'S chair up and shoves it
the HOODS - then makes a break for the elevator shaft,
grabbing EVE as he goes.

hits, AYLO'S body screens CHEV and EVE as they run, taking
HOOD on finally toppling over again. CHEV takes out another
the run, nailing him right between the eyes.

they make HEV turns his back on the hoods, covering EVE, as
IN THE a dive into the open elevator shaft and takes a BULLET
ASS.

CHEV

OW!

the deck. He spins and empties his clip at the HOODS, who hit

shaft. EVE holds his ass as CHEV looks down the open elevator
grabs The elevator is half a floor down, moving slow. He
EVE, then the cable... they jump for it.

1

INT DON KIM'S SHIRT FACTORY, 4TH FLOOR, SECONDS LATER

05

105

a CHEV and EVE hit the floor of the moving elevator with
all CRASH and roll out onto the 4th floor. The workers are
they've in a panic, standing by their sewing machines -
around, obviously heard the shots. The SUPERVISOR is walking
everyone in shoving them back into their seats, screaming at

Korean to keep working.

(CONTINUED)

C

77.

CONTINUED:

CHEV and The SUPERVISOR, all of five feet, walks right up to
EVE, and starts screaming at them in broken English.

SUPERVISOR

You! Assholes! What you want!

little EVE completely FLIPS OUT and starts SHOUTING DOWN the
man.

EVE

**DON'T TALK TO ME LIKE THAT!! MY BOYFRIEND
KILLS PEOPLE!!!**

CHEV

Nice.

HOODS pour The door on the far end of the room BUSTS OPEN and
in from the stairwell. They spot him.

rows of CHEV and EVE duck low and start hoofing it down the
play machines toward the windows. The HOODS fan out. They
Koreans cat and mouse in the maze of sewing machines and
and while the SUPERVISOR, oblivious, continues screaming
forcing the workers back into their chairs.

momentarily... CHEV puts a finger to EVE'S lips, calming her

the ... then comes up behind a youngish HOOD and shoves

at
older.

HOOD'S gun hand under a vicious looking sewing machine
least fifty years old, operated by a Korean woman even

**THE RUSTY THING PUNCTURES HIS HAND OVER AND OVER AS HE
SCREAMS, JUMPING UP AND DOWN, UNABLE TO GET FREE.**

HEV grabs the gun. They make for the fire escape.

EXT FIRE ESCAPE, SECONDS LATER

106

106

DOWN by

They reach the bottom of the ladder and are PINNED
gunfire from above.

CHEV gives her a LOOK that says it all.

EVE

I had to see if you were telling the
truth... oh, and you have my purse.

it off
breaks
the fire

CHEV notices the purse still over his shoulder, takes
and hands it to her. With a quick upward glance he
cover and squeezes off 4 SHOTS, nailing two HOODS on
escape.

CHEV

Come on! Wait -

(CONTINUED)

W

N

78.

CONTINUED:

She freezes - one of the DEAD HOODS lands with a THUD in the

spot she would've been -

CHEV (CONT'D)

... OK, now come on.

EVE is pale as a sheet. She steps over the body like she was avoiding a particularly large pile of cow shit... CHEV grabs her hand and yanks her along.

He spots EVE'S CAR parked BACKWARDS across the street and they make a desperate RUN FOR IT as more shots WHIZ AND RICOCHET off the pavement.

EVE is rifling through her purse as they run. Naturally CHEV assumes she's looking for the CAR KEYS.

EVE

Darn it, I forgot to take my birth control pill.

CHEV answers the gunfire with shots of his own, buying them a few seconds, then grabs the purse and shakes the contents out onto the ground.

o keys.

CHEV

here's the keys?

E

VE holds out her hand, where she's had them all along.

CHEV (CONT'D)

(taking them)

Cool.

EVE

My stuff...

She looks like she's about to wander around, gathering up her things, when another volley of shots BLOWS OUT THE PASSENGER WINDOW of the car.

CHEV picks EVE up like a sack of grain and THROWS HER, HEAD FIRST, THROUGH THE PASSENGER WINDOW, INTO THE CAR, then runs around the other side, hops in and PEELS OUT.

INT. EVE'S CAR - DAY

full EVE gets herself turned upright and stares at CHEV, hair
 of windshield glass.

(CONTINUED)

T

E

H

79.

CONTINUED:

EVE

You weren't lying.

CHEV

Welcome to my life.

EVE

(head over heels IN LOVE)

No, I mean: that you were going to give
it all up for me.

CHEV

Oh. Yeah.

EVE

And the other part?

CHEV

The poison? Yeah, that's true too.

e SLAMS his fist against the wheel.

EVE

(cracking)
Then... that means...

CHEV

Pretty much.

EVE

How can we stop it?

CHEV

Adrenaline. It's the only thing that slows it down.

VE

(getting it)

So... when we were in Chinatown...?

CHEV

Yeah. Sorry.

A LOOK OF DETERMINATION comes over her. She reaches for his crotch.

CHEV (CONT'D)

What are you doing?

EVE

his will get you going.

(CONTINUED)

E

80.

CONTINUED: (2)

CHEV

WHAT?

EVE

Come on, let's finish what you started.

CHEV'S eyes flash to the rearview mirror and GO WIDE. He

grabs the back of EVE'S head and PUSHES IT DOWN INTO HIS LAP
just as a BULLET SLICES THROUGH THE REAR WINDSHIELD and out
the front.

EVE'S head STAYS DOWN.

CHEV

Oh boy...

CHEV is straining against the seat, EVASIVE DRIVING as she
GOES DOWN on him.

CHEV (CONT'D)

Oh yeah, that's... that's really working
for me...

EVE'S head pops up. E

VE

(working him up)
You like that?

Shots whiz by.

CHEV

Stay down.

He pushes her head back down.

CHEV'S heart is POUNDING like a jackhammer. He's got himself
arched into a crazy position, making it happen.

CHEV (CONT'D)

That's it that's it that's it... just a
little...

EVE'S head quickly pops back up. She PUSHES AWAY.

CHEV (CONT'D)

(flustered)
What's the matter?

VE

(satisfied)
So you can fall asleep like you always
do? I don't think so.

(CONTINUED)

I

H

E

81.

CONTINUED: (3)

CHEV loses his mind.

his He SLAMS THE BRAKES to put the car into a SLIDE, exposing driver side to the pursuing sedan - punches his gun hand out the window and BLASTS AWAY.

He NAILS THE DRIVER BETWEEN THE EYES... the window DISINTEGRATES... The SEDAN full of HOODS skids into the sidewalk. Steam pours from the radiator.

XT. CITY STREET - DAY

his CHEV gets out and walks DIRECTLY UP TO THE SEDAN, one hand holding his gun straight out in front of him, the other PULLING UP HIS JOGGING PANTS, which are bunched up around knees.

the CHEV unloads the entire clip into the SEDAN before any of HOODS can react.

e walks back to EVE'S CAR, cool as a cucumber, gets in and pulls away.

NT. EVE'S CAR - DAY

EVE'S face has turned a distinct shade of PALE GREEN.

EVE

Are they... OK?

CHEV looks at her like she's nuts.

CHEV

They're dead.

EVE is overwhelmed.

EVE

How can you... how can you do that...?

CHEV barely hears her - he's become DISTRACTED, flexing his left hand and feeling around his legs.

CHEV

I told you, baby... I quit.

He spots something, hits the brakes.

CHEV (CONT'D)

Wait here.

He jumps out.

H

S

82.

122 **EXT. SIDEWALK - DAY**

122

CHEV almost COLLAPSES when his feet hit the ground. It seems like the left half of his body has simply stopped working.

CHEV

Jesus Christ! Now what...?

He unsnaps the buttons of the warm-up pants to reveal that his left leg has TURNED GREY.

He's HALF DEAD.

EVE

What's the matter?

CHEV

(pointing at her)

Stay.

STORE.
They've pulled up across the street from a HARDWARE
the
CHEV drags his carcass across the street, oblivious to
stumbles in.
traffic swerving and braking to avoid him, and

then
EVE stays in the car for a few seconds, looking lost,
pulls herself together and gets out.

traffic.
She follows CHEV'S path, crossing the street through

store
walks
TORE EMPLOYEES and CUSTOMERS start bailing out of the
in a PANIC as she approaches the front doors. She
through them and INSIDE.

INT HARDWARE STORE, SECONDS LATER

123

123

back.
EVE dream-walks through the store, past the registers,
following CHEV'S trail of BLOOD-SMEARED FOOTPRINTS.
A pimply-faced STOCK CLERK blows by her, not looking

STOCK CLERK

He's got a gun!

up in
HAMMER in
She turns the corner and there's CHEV - he's propped
the middle of an aisle in front of a bin of NAILS,
one hand...

and is
e's already hammered SIX FRAMING NAILS INTO HIS LEG
busy POUNDING IN NUMBER SEVEN.

He looks up at her, eyes wild.

(CONTINUED)

83.

CONTINUED:

CHEV

I can't feel my leg.

EVE is speechless.

SOUND: BEE-DEE-DEE-DEEE-DEE-DEEE-DEE-DEE-DUM.

coming
around
is in

At first CHEV doesn't understand where the SOUND is from ... he looks around as if a RED GHOST might glide a random corner any second ... then realizes his CELL is in his pocket. He answers it.

CHEV (CONT'D)

H

ello?

DOC MILES

Chevy! Holy shit, man, I've been trying to reach you for a half hour.

CHEV

Where are you?

CUT TO:

INT CHOCOLATE'S APARTMENT, SIMULTANEOUS

124

124

earlier.
leather

DOC is calling from the broken down apartment we saw CHOCOLATE is kicking back on a worn, brown imitation sofa in the background, watching TV.

DOC MILES

I'm at my office. Can you get here?

CUT TO:

INT HARDWARE STORE, SIMULTANEOUS

125

125

SIRENS approach outside. CHEV meets EVE'S eyes,
shakes his head: unbelievable.

CHEV

Sure, why not?

FADE TO BLACK.

INT CHOCOLATE'S APARTMENT, 9 MINUTES LATER

126

126

An IV bag bubbles, a portable HEART MONITOR beeps. The
CAMERA follows the drip down to CHEV'S arm. He's lying
on the brown sofa, wheezing thickly. Some kind of Court
TV show plays on the tube in the background.

(CONTINUED)

(

C

84.

CONTINUED:

DOC MILES crouches beside CHEV, examines the heart monitor,
shakes his head.

HEV

I owe you again, Doc.

DOC MILES

You're my best customer.

CHEV

gesturing with his head at the
IV)

What is this stuff?

DOC MILES

Synthetic ephedrine, diluted with saline.

CHEV

It feels sort of good.

DOC MILES

Oh, I also gave you a little meth.
That's the endorphins rushing into to
your brain that you're feeling.

CHEV

So I'm not... better?

DOC MILES

Fuck no. You're in such shit shape it's
stunning. I've never seen a heart take
this kind of punishment and keep ticking.
You should be in a fucking medical
journal or something.

CHEV

So... what are you going to do?

DOC just shrugs.

DOC MILES

The solution I'm giving you is acting as
a competitive inhibitor... meaning it
pushes the poison out of your receptors
and replaces it with a chemical... it's a
temporary fix...

CHEV

Then what?

(CONTINUED)

I

85.

CONTINUED: (2)

DOC MILES

Look, if we put you on life support we could maybe string you out for a few days, but at some point you'd almost certainly lapse into a coma... and then...

And now it hits CHEV for the first time: this is really it. He seems like he might break down.

CHEV

(cocking his head toward the next room)
Does she know?

CUT

TO:

INT. BEDROOM, CHOCOLATE'S APARTMENT - DAY

EVE and CHOCOLATE are sitting cross-legged on the mattress, staring blankly at the TV.

EVE

(no inflection)
I hate television.

CHOCOLATE looks sideways at her: the white girl is CRAZY.

INT. CHOCOLATE'S APARTMENT - DAY

DOC shakes his head NO.

CHEV broods silently.

DOC MILES

f you want, I can load you up with something, you'll go out in a beautiful dream.

CHEV

A dream.

FLASH CUT: A RED GHOST, pulsing.

DOC MILES

(gently)

Can I do that for you, Chev?

CHEV

No... no, that's not what I want.

DOC MILES

Then ... what?

(CONTINUED)

86.

CONTINUED:

CHEV'S moment of weakness passes. His face goes grim
with
looks
vengeance as the mean bastard inside him kicks in. He
looks
DOC MILES in the eye.

CHEV

One hour.

DOC MILES regards him blankly.

CHEV (CONT'D)

I want one hour.

CUT TO:

INT HUMVEE LIMOUSINE, DAY

127

127

noisy
GIRL in
being
identical

RICKY VERONA and his CREW are in the back, watching a
satellite feed on dual plasma TV screens. A JAPANESE
a red blazer, one of the TOURISTS from the bus, is
interviewed in Japanese amidst a crowd of her semi-

friends. A TRANSLATION is overdubbed.

JAPANESE GIRL

The GIRLS giggle.

JAPANESE GIRL (CONT'D)

VERONA rolls his eyes.

VERONA

Give me a fucking break...

The BROADCAST cuts to a MONTAGE: The trashed
restaurant, the burning Police motorcycle, the car crashed into the
mall escalator, POLICE sifting through wreckage, finally
the sketch of CHEV'S face.

1

ANNOUNCER (V.O.)

27

127

And so the wild rampage that began at 9
AM this morning in West Los Angeles
continues, with the mysterious suspect
still at large.

HOOD

Maybe we shoulda give him more of that
Chinese shit.

(CONTINUED)

V

87.

CONTINUED:

VERONA

(sarcastic)
Oh ... you think? Jesus ...

His cell phone rings. He checks it.

VERONA (CONT'D)

(shaking his head in disbelief)
It's him. Alright, shut up.

He answers.

VERONA (CONT'D)

What's up, corpse.

CHEV

Hey douchebag, thought you might be interested in a little deal.

ERONA

A deal? You're mental, dude.

CHEV

I want the antidote.

VERONA

Oh, the antidote, huh?

VERONA makes eye contact with his CREW, covering the mouthpiece of the phone; they all try to keep from breaking up.

CHEV

That's right.

VERONA

And what are you prepared to give me.
Asshole.

CHEV

How about the jewelry I got off your faggot brother, you cocksucker?

This stings VERONA. He pulls the phone away from his face, looks at it like he wants to smash it into bits, then pulls himself together and puts it back to his ear.

VERONA

(holding back, tight lipped)
Hmmm.

CHEV

Thinking about it?

(CONTINUED)

88.

CONTINUED: (2)

VERONA pantomimes jacking off for the boys.

VERONA

Alright.

CHEV

You like that deal?

VERONA

Whatever.

CHEV

I'll be at Downtown Standard in twenty minutes. You know the spot?

VERONA

Of course.

CHEV

Don't be late, or I'll trade this thing to some whore for a hand job ...

VERONA

(cutting him off)

I'll be there.

He clicks off, then sits there, seething.

VERONA (CONT'D)

(to the BOYZ)

What the hell are you looking at?

They turn back toward the plasma screens. VERONA takes a deep breath, then speed dials a number on the cell phone.

V

ERONA (CONT'D)

Verona. You're not going to believe the call I just got.

CUT TO:

EXT LOS ANGELES, DAY

129

129

traffic
everything

MONTAGE TO MUSIC: more of L.A. at 3 f.p.s. - the
flowing, trains zapping by, commuters commuting,
at a thousand miles an hour.

CHEV (O.C.)

It's going to be alright, baby.

THEN:

E

89.

EXT LOS ANGELES, DAY

130

130

see CHEV

image.

From a distance, in a locked off TELEPHOTO frame, we
walking toward the CAMERA in slow motion, 100 f.p.s.
Dialog from an UNSEEN CONVERSATION is layered over the

EVE (O.C.)

But... you said...

CHEV (O.C.)

I know. But things have changed. There's
an antidote. I can make a deal for it,
but I've got to go alone.

shirt
of

He's well dressed in a sportcoat, slacks, button down
and tie, flapping in the wind ... sunglasses, and look
brutal determination on his face ...

VE (O.C.)

I'm scared.

CHEV (O.C.)

Of course. But you'll be safe now. And I'll be back.

CAMERA til
In a series of dissolves he comes straight at the
his face fills the frame ...

END MUSIC.

CUT TO:

EXT. CHOCOLATE'S APARTMENT - EARLIER

half
EVE looks up into CHEV'S eyes, absolutely vulnerable,
absolutely STUNNING. Pale sunlight punches through the
rolled blinds.

EVE

Do you promise?

CHEV meets her gaze.

CHEV

I promise.

CUT TO:

EXT STANDARD HOTEL, DOWNTOWN LOS ANGELES - DAY

131
131
hotel.
CHEV bangs through the revolving glass doors to the

(CONTINUED)

R

I

90.

CONTINUED:

The CAMERA shifts to a ROUGH HANDHELD POV, similar to the shot that starts the film. The MUSIC is replaced by the SOUND of CHEV'S labored BREATHING and HEARTBEAT. The POV doubles, goes in and out of focus.

in one continuous shot he approaches the STANDARD HOTEL and walks past the valets into the RETRO-MOD LOBBY.

INT LOBBY, STANDARD HOTEL - CONTINUOUS

132

132

makes

passes

The shot continues as CHEV moves through the LOBBY and a beeline for the RESTROOM. Scattered around are hard looking DUDES pretending to read newspapers ... he passes them by, avoiding eye contact.

INT BATHROOM, STANDARD HOTEL - CONTINUOUS

33

133

the door

clipped to

face is

tube

of

The bathroom is empty. He walks into a stall, shuts and opens his coat - we see a PAGER-SIZED device clipped to his belt - a green LED is illuminated.

EVERSE: CHEV adjusts a tiny knob on the device. His face is shiny with perspiration.

He pulls out his shirt tails ... we see that a small tube runs from the device to a needle inserted in the base

C

spine, taped up with white adhesive.

deep
HEV tucks the shirt back carefully, takes a series of
breaths and leaves the stall.

INT LOBBY, STANDARD HOTEL - CONTINUOUS

134
134
three
pass,
He bangs open the door to the restroom and pushes past
of the DUDES, who were about to go in. They let him
trying to avoid attention.

button. The
LOBBY. CHEV makes his way to the ELEVATORS, hits the UP
doors open, he gets on. The DUDES watch from the

INT ELEVATOR, STANDARD HOTEL - CONTINUOUS

135
135
five
slide
stares at
A JAPANESE BUSINESSMAN - early 50s, compact and under
feet, immaculately groomed - hustles on as the doors
shut. He stands opposite CHEV against the wall and
him, expressionless.

CHEV

What's happening, brother?

Silence.

(CONTINUED)

A

91.

CONTINUED:

CHEV takes a small bottle of PILLS from his coat pocket and
swallows them dry.

He closes his eyes and leans against the wall to steady himself as the effect of the pills washes over him.

n UNEXPECTED VOICE breaks the silence.

KAREN CHELIOS

Where did I go wrong?

CHEV'S eyes SNAP OPEN. The JAPANESE BUSINESSMAN stares
back,
impassively.

CHEV

(weirded out)

Did you say something?

Now the JAPANESE BUSINESSMAN answers - but when he moves his lips, it's the voice of A WOMAN IN HER 40s.

KAREN CHELIOS

Like talking to the wall...

C

HEV

Mom?

KAREN CHELIOS

I'm amazed you remember you have a mother.

CHEV shakes his head in disbelief, tries to clear his eyes, but the HALLUCINATION persists.

KAREN CHELIOS (CONT'D)

You never call, you never write... I haven't seen you since you ran out at **16...**

CHEV

(falling right into it)

Right, with you popping Valium like Tic Tacs and balling some new asshole every two weeks... why wouldn't I stick around for entertainment like that?

KAREN CHELIOS

That's hurtful.

CHEV is an instant ball of regret.

(CONTINUED)

Y

O

92.

CONTINUED: (2)

CHEV

(exasperated)

Mom, I got no time for this...

The JAPANESE BUSINESSMAN cuts him off - this time the voice is ORLANDO'S.

ORLANDO

You got no time, period.

CHEV

Orlando?

ORLANDO

You a persistent motherfucker, Chev
Chelios, I'll give you that.

CHEV

(reacting)

This is weird.

ORLANDO

But you know this has got to stop
sometime. What do you think you are,
Michael Myers? They pop you and you just
keep gettin up?

CHEV

I'm the Terminator.

The JAPANESE BUSINESSMAN does another transformation - this time into ALEX.

ALEX

You was that, maybe. But there's a new

gun in town.

CHEV

Don't tell me you're talking about your
bro, Def Leopard.

ALEX

He did you pretty good, didn't he?

CHEV

Yeah, not so much. I don't get it - why
didn't you guys just cut me up alive when
you had the chance?

ALEX

Verona said you was Chev Chelios - A.K.A.
Death On Two Legs.

(MORE)

(CONTINUED)

T

C

A

93.

CONTINUED: (3) ALEX (CONT'D)

He said you probably been a contract
killer since grade school.

s he speaks, ALEX'S voice transforms again, this time into
CHEV'S... he's now talking to A MIRROR OF HIMSELF...

MIRROR CHEV

Bipolar. Sadomasochistic tendencies.
Adrenaline junkie. Addicted to
violence... probably spends every day of
his life looking for the big thrill, the
big rush. Cutting up a guy like that

while he screams in his own blood and excrement would be like... like a GIFT... a warrior's death... hell, you'd probably get off on it...

HEV

Did you rehearse this?

MIRROR CHEV

No, this was the best way for a guy like you: a slow, ticking clock... winding down... inevitable... non-negotiable... until...

CHEV

(cutting him off)

Who the hell are you, anyway?

MIRROR CHEV

Don't you know?

CHEV

(soberly)

I think I'm starting to figure it out.

MIRROR CHEV

Yeah, well, better late than never.

(conversational)

You know you're going to die up there.

CHEV

(cold)

Yeah, maybe.

he CAMERA holds CHEV'S gaze for a long moment, unflinching.

CHEV (CONT'D)

But I'm taking you with me.

REVERSE, CU: The JAPANESE BUSINESSMAN has TRANSFORMED INTO A GIANT BLUE GHOST, pulsing silently.

(CONTINUED)

94.

CONTINUED: (4)

CUT TO: wide angle TWO SHOT, CHEV and the flat, two

other at

dimensional, computer animated GHOST, facing each
opposite ends of the elevator.

the top

SOUND: the CHIME SOUNDS, signalling they've reached
floor.

back.

C
HEV glances at the lit floor number display, then

The JAPANESE MAN stares back at him, blank.

CHEV (CONT'D)
(under his breath)
Some pills, Doc.

for
The JAPANESE MAN ignores him. When the doors open, he
hustles off ... past two GOONS, who are waiting there

CHEV.

They each take an arm.

CHEV (CONT'D)
Easy ...

GOON
This way.

INT RESTAURANT, STANDARD HOTEL - CONTINUOUS

136

136

dark

The GOONS lead CHEV through a posh dining area, down a
corridor.

shoulder
LOUNGE.

They frisk him, finding the obvious .45 in the
holster, yank it out and push him into a SMOKING

INT SMOKING LOUNGE, STANDARD HOTEL - CONTINUOUS

137

table. An
the
they've got

CARLITO and RICKY VERONA sit side by side at the
iced bucket of champagne, good cigars. GOONS chill in
corners. The whole floor has been cleared out -
the place all to themselves.

VERONA

(smug)
What's up, dead?

CHEV

Looks like everyone's here.

CARLITO

(chuckling despite himself)
Chelios... what a fucking mess you are.

(CONTINUED)

(

C

H

(

95.

CONTINUED:

CHEV

No shit.

CARLITO

Why don't you sit down?

VERONA

Wait a minute.
gesturing to the GOONS by the
door)
Pat him down again. He's carrying
something.

The GOONS give him another look. This time they reach down his pants and produce a second small, concealed handgun ...

then discover the pager-like device. One of the goons rips the tube from CHEV's back - CHEV winces in pain. His HEARTRATE starts to slow almost immediately.

CARLITO

Let me see that.

A GOON tosses it to him.

CARLITO (CONT'D)

Clever ... what is this, an insulin pump?

CHEV

Basically.

VERONA

What the fuck is insulin?

CARLITO shuts him up with a look.

CARLITO

(holding the device up)
Ephedrine, right?

CHEV nods. CARLITO places the device carefully on the table.

CARLITO (CONT'D)

(bemused)
Very resourceful ...

e reaches into his coat pocket, produces a pair of black leather gloves and starts to put them on.

HEV

to Verona)
Found a new master, you little bitch, is that it?

(CONTINUED)

96.

CONTINUED: (2)

VERONA

I'm nobody's little bitch.

CHEV

(egging him on)

We'll see what kind of a bitch you are when Carlito hires you for half what he used to pay me... and you take it.

CARLITO

That's enough.

CHEV

You'll probably throw boss a nice little reach-around just to show what a good bitch you are.

VERONA

I'm nobody's little bitch, you hear me? He'll pay what I tell him to pay...!

CARLITO

I said that's enough.

(calmly)

It's been a long day. But in the end, you must agree, it all works out quite nicely. Don Kim gets his bullet, thanks to you...

CARLITO unlatches a 2'x6" beautifully crafted mahogany wood case sitting on the table in front of him. It contains several SYRINGES and bottle of MILKY FLUID. He removes one SYRINGE from the box with a gloved hand. It almost glows in the soft light. C

CARLITO (CONT'D)

... and Hong Kong gets a goat to take the fall. Please understand, Chev, it's truly nothing personal.

VERONA

Speak for yourself.

CARLITO squirts a little of the MILKY LIQUID.

CHEV

Is that what I think it is?

CARLITO nods.

(CONTINUED)

CONTINUED: (3)

CARLITO

The Chinese shit.
(nods to the GOONS)
Hold him down.

STICK-
In a flash, CHEV WHIPS OUT A GUN - everyone FLINCHES... but
no, wait: he's just holding out his fist, pointing the
EM-UP FINGER right between CARLITO'S eyes.

CHEV

Not so fast, motherfucker.

For a beat, no one knows quite how to react. VERONA chuckles
nervously.

VERONA

Dude's gone dippy doodle...

CHEV whips the finger toward VERONA, shutting him down mid-
word. VERONA shrugs it off with less than 100% confidence...
the room EXHALES.

VERONA (CONT'D)

Whatever, psycho...

CARLITO

I'm afraid the Houdini act is over,
Chelios.

A GOON makes a move for CHEV... but CHEV spins on him,
leveling the finger at the GOON'S forehead, and pulls the
"trigger"...

CHEV

(imitating a gunshot)
Booosh!

The GOON'S head is rocked back, a NICKEL-SIZED HOLE popped
right through the cranium... a GLORIOUS FOUNTAIN OF CRIMSON
arcs from the GOON'S forehead across the table, splashing
into the ice bucket.

VERONA

(freaking)
Ourfather whoartinheaven hallowedbethy -

CARLITO

Shut up, Verona.

DON KIM

So this is how it is.

Everyone turns...

(CONTINUED)

H

S

98.

CONTINUED: (4)

DON KIM, in a Ralph Lauren polo shirt and white slacks, is standing at the entrance of the bar. He's got an ASIAN GANGSTER on each side, one of them holding out a smoking, silenced GLOCK .9mm.

More ASIAN GANGSTERS appear all around, moving in, taking position. The GANGSTERS all look about 16 years old, dressed for a hot night at the FLORENTINE GARDENS... but their eyes are dead-blank COLD AS HELL.

V

ERONA

What... you... he...

CHEV

Presto.

One of CARLITO'S GOONS points an UZI at DON KIM... and is FILLED FULL OF LEAD in the blink of an eye by a pair of ASIANS on his blind side... who are CUT TO RIBBONS by

another

of CARLITO'S MEN... and ALL HELL BREAKS LOOSE.

CARLITO scrambles away from the table and grabs one of his GOONS, using him as a shield as he makes his way behind the bar... the GOON absorbs a hail of bullets...

VERONA whips out a .357 MAGNUM, turns toward CHEV...

kicks

ummoning a surge of strength from out of his ass, CHEV the table forward, pinning VERONA'S legs to the bench - the

ICE BUCKET slides into CHEV'S lap...

e snatches out a bottle of Dom Perignon and fastballs it at VERONA'S GUN HAND... the bottle SHATTERS... VERONA bobbles the .357... it hits the ground - GOES OFF - and the four fingers of VERONA'S right hand are VAPORIZED.

VERONA SHRIEKS like a ten year old girl at a JUSTIN TIMBERLAKE concert.

Behind the bar, CARLITO quickly punches up his cell phone.

CARLITO

Get me out of here! NOW!

EXT. STANDARD HOTEL, ROOFTOP - CONTINUOUS

A PILOT is standing by in CARLITO'S personal HELICOPTER, waiting on the roof.

PILOT

Yes sir.

He fires her up, LIFTS OFF...

99.

INT SMOKING LOUNGE, STANDARD HOTEL - CONTINUOUS

CARLITO'S and DON KIM'S MEN have backed into opposite corners of the room, and are firing back and forth.

VERONA crawls along the floor, gathering up what's left of his fingers... comes across a SYRINGE and grabs it in his teeth like a PIRATE'S KNIFE.

DON KIM stands amidst the chaos, completely unperturbed.

CARLITO

(from behind the bar)

I'll kill you for this, Chelios!

CHEV

Too late!

CHEV swoons, almost passes out... catches sight of a GUN and pries it from the hand of a dead GOON... he spots VERONA'S FEET disappearing behind a wall, takes a bead and fires -

blowing off a set of toes to go with the fingers.

An ASIAN GANGSTER runs up and lobs a GRENADE behind the BAR... it bounces along and comes to rest next to CARLITO.

CARLITO thinks quick, grabbing one of his GOONS - a 265 pounder - from behind...

CARLITO

Get down!

He BODY-TACKLES the BIG MAN onto the floor, right on top of the live grenade, and brings his weight down on top of him.

GOON

Thanks, boss.

BOOM!

The BIG GOON'S body absorbs the blast, which picks them both up five feet in the air... CARLITO, momentarily airborne, pops up from behind the bar like a JACK IN THE BOX, then drops back down with a THUD...

CARLITO

Ronnie James Dio...!

The LOUNGE opens into a daylight drenched POOL AREA... CARLITO'S HELICOPTER drops down into view, roiling up the water...

CARLITO makes a break for it.

(CONTINUED)

100.

CONTINUED:

CHEV

Oh no you don't...

CHEV goes after him, spinning and careening across the slick floor like a CHARLIE CHAPLIN DRUNK ACT, dodging bullets and blasting away...

CUT TO:

EXT STANDARD HOTEL, DOWNTOWN LOS ANGELES - DAY

the
vans
control,
Police have surrounded the hotel and are pouring into
Lobby in teams. Squad cars, CHERRY TOPS FLASHING, SWAT
pulled up on to the curb, people roped off, crowd
news vans, the works.

A

pandemonium.
TV REPORTER is sending a live feed amidst the

REPORTER

Police have moved to surround the
Downtown Standard Hotel, where the
suspect ... the unidentified madman ...
is believed to be holed up and making a
desperate last stand ...!

CUT TO:

EXT. STANDARD HOTEL, POOL AREA - SIMULTANEOUS

145

145

the
WIND as
lounges
CHEV staggers out into the daylight as the windows to
restaurant shatter - and is met by a SWIRLING RUSH OF
the HELICOPTER attempts to set down amidst the chaise
and futuristic plastic cabanas.

HIM FROM
face.
CARLITO is climbing in as CHEV clambers up and GRABS
BEHIND. CARLITO spins; CHEV shoves the gun in his

CHEV

Present from Kaylo.

FREEZES...
But just as he's about to pull the trigger, he
face TWITCHING... knees BUCKLING...

JAMMED
NECK.
... and we see that VERONA has come up behind him and
THE SYRINGE RIGHT TO THE HILT INTO THE BACK OF HIS

deafening, CHEV drops to his knees. His HEARTBEAT is

GLACIAL.

VERONA

(in a bloodthirsty rage)
Now what? Now say shit!

(CONTINUED)

A

D

101.

CONTINUED:

CARLITO

(shaken for once)
Jesus, man, where the fuck where you?

VERONA grabs the gun out of CHEV'S hand and points it
at

CARLITO.

VERONA

WHO'S THE BITCH NOW?

He blows CARLITO away with three shots.

shoves The PILOT starts to lift off in a blue panic. VERONA
gun at CHEV aside and hops into the back seat, pointing his
the PILOT'S head.

VERONA (CONT'D)

That's right, motherfucker! FLY!

intending to VERONA whips the gun around as the bird rises,

.
finish CHEV off from the air ...

has
inside

off the

.. and has the gun removed from his hand by CHEV, who
climbed onto the landing skids, hooking his dead arm
the passenger space, going up with them.
DON KIM watches the HELICOPTER rise as his MEN finish
last of CARLITO'S GOONS...

ON KIM

Do not use a hatchet to remove a fly from
your friend's forehead.

GANGSTER gives him a sidelong look.

DON KIM (CONT'D)

(explaining)
Confucius.

S.W.A.T.
... the DOOR BUSTS IN and the place is crawling with

EXT THE SKY ABOVE LOS ANGELES, SECONDS LATER

146

146
above the
way up
him

CHEV'S HEARTBEAT IS SLAMMING as the bird rises high
rooftop and the surrounding streets. He wrestles his
into the back seat as VERONA tries desperately to push
out.

wasps,
NEWS HELICOPTERS hover around the midair struggle like
shooting across at the action.

CUT TO:

(CONTINUED)

1

C

102.

CONTINUED:

147

the

147

LIVE TELEVISION BROADCAST: An announcer babbles over phenomenal live video of CHEV and VERONA struggling in the helicopter.

CUT TO:

148

just

He

catches his slipping ...

and

...

EXT THE SKY ABOVE LOS ANGELES, SIMULTANEOUS

148

CHEV has VERONA locked up; both men are fighting with one hand ... VERONA manages to work his up to CHEV'S shoulder, where the steel needle still pokes through. He slides it out and stabs at CHEV'S face ... CHEV catches his wrist in time to hold him off, but his grip is slipping ...

The spaces between CHEV'S HEARTBEATS have grown longer and longer ... he's obviously having a massive coronary

VERONA

You're dead, you're dead, you're dead!

C

starts to

CHEV swoons; his eyes roll back in his head ... he goes limp, fall backwards ...

by the

Then, with a final rush of adrenaline, he grabs VERONA neck and pulls him along.

The two men FALL FROM THE HELICOPTER.

CHEV continues to strangle VERONA in midair.

CHEV

I told you I'd kill you, you son of a bitch!

strangle
finally lets
VERONA'S eyes bulge in disbelief. CHEV continues to
him until VERONA goes limp, glassy eyed ... CHEV
go ... VERONA'S body drifts away ...

HEV (CONT'D)

There.

up
Now he's alone, free falling ... it's almost peaceful
here.

EXT THE SKY ABOVE LOS ANGELES

49

149

retrieves

It occurs to him he still has his cell phone. He
it from his coat pocket and clicks a speed dial.

CUT TO:

S

C

V

103.

INT EVE'S APARTMENT, SAME TIME

150

150

SLOW ZOOM in on EVE'S answering machine as he talks.

EVE (O.S.)

... leave a message.

BEEP.

CHEV (O.S.)

Hey doll. Looks like I let you down again. You were right about me ... funny, you really have time to reflect on things when you know you're going to die ... seems like all my life I've just been going, going, going ... I wish I'd taken more time to stop and smell the roses, so to speak, but well, I guess it's too late now... you were the greatest, baby.

CUT TO:

EXT STREET, IN FRONT OF HIGHRISE, 1 SECOND LATER

151

151

down on
hustles

Still frame of a city street, traffic sounds - CAMERA
the ground. A homeless guy ambles along, looks up,
his ass out of the way ...

of

ERONA hits the ground - SMACK! - BOUNCES, flies out
frame.

smashing

TRADES and

on each

"Bush To

Next is CHEV - he SLAMS off the canvas top of a moving
convertible car - BAM!

CHEV flies high out of frame, then comes down hard,
into a NEWS STAND right in front of the CAMERA ...
FISH WRAPS rain over CHEV and the surrounding area...
a different HEADLINE... "Bo Sox Break The Curse"...
Swiss: You're Next"... etc.

The screen CUTS TO BLACK.

A beat of silence... is that it?

then -

SOUND: LUB DUB.

KICK TO SOUNDTRACK.