FADE IN:

EXT. STREETS (LOS ANGELES) - DAY

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

EXT. JEWELRY EXCHANGE - DAY

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

INT. JEWELRY EXCHANGE - LOBBY - CONTINUOUS ACTION

A large foyer. Security station and elevators. PARTY SOUNDS can be heard from a second floor balcony. DOUGLAS is the security guard manning the station. Seeing the Armored car Guard entering, he picks up the phone and dials. Beat. Into phone --

DOUGLAS

Last delivery's finally here.

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

ARMORED TRUCK GUARD

Party?

DOUGLAS

Introducing a new line of jewelry.

ARMORED TRUCK GUARD

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

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

Keep it real.

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

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

The ELEVATOR PINGS, and the doors open. The guard emerges with the cart. Pushes it across the room to the outside of the vault.
A man in a suit emerges from the vault and starts unloading the cart into the vault.

INT. SUBWAY STATION - DAY
A train arrives. People jostle on and off. One man remains on the platform. MILES. Crisp dresser. Carrying a large leather bag. A cylinder hanging by a strap over his shoulder.
The train doors begin to close. When...
A fist inserts itself between the doors. They re-open, and a man steps onto the platform. TONY FAIT. Well-dressed. Intense.
Fait joins Miles. They watch the train pull out. They check to make sure the station's empty. Then jump off the platform into the tunnel and disappear.

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

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

FAIT
Watch yourself.
Miles nods.

FAIT
Keep it tight.
Miles nods again, and they set off.
INT. JEWELRY EXCHANGE - LOBBY - DAY
Sounds of the PARTY continue from upstairs. At the security station, the guard, Douglas, looks up from a magazine and scans the security monitors.

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

BACK TO SCENE
Douglas settles back in with his magazine.

INT. SUBWAY TUNNEL - DAY
Fait and Miles reach an access door tagged with paint. Fait starts to open it. Suddenly, the tunnel is filled with the ROAR of an APPROACHING TRAIN. Fait and Miles leap to the wall. Press their backs against it as tightly as they can. The TRAIN whooms past, inches from their faces. When it's gone, Miles sighs with relief. Fait cracks the access door.

INT. SUBWAY UTILITY TUNNELS - DAY
Fait moves quickly, Miles following. Fait makes fast lefts and rights, following more spray paint. They branch off into a small dirt-floored space, deep in the sub-foundation of a building. Fait stops. Overhead is a flat ceiling. On the ceiling, his flashlight finds a spray-painted circle.

FAIT
Bull's-eye.
Without a word, Miles begins assembling equipment. Fait pulls out a cell phone.

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

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

INT. SU'S RENTAL T-BIRD - CONTINUOUS ACTION
Su's focused, intense, listening to a fancy WALKMAN through HEADPHONES. We hear what he hears. Only there's no music, just STATIC. Suddenly, on Su's headphones, a PHONE RINGS. Su grows even more alert. We hear a man with a French accent answer the phone.

CHRISTOPHE (V.O.)
Yes?

FAIT (V.O.)
We're in position.

CHRISTOPHE (V.O.)
Delivery confirmed. The stones are
there.  

FAIT (V.O.)

Not for long.

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

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

INT.  CHRISTOPHE'S APARTMENT - LIVING ROOM - DAY

6.
A large, free-standing FISH TANK BUBBLES away.  Nearby, CHRISTOPHE is packing to leave town.  When...

SU (O.S.)
Where are the stones?

Christophe turns.  Sees Su standing behind him.

CHRISTOPHE
(French accent)
Who the fuck are you?

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

SU
Who's getting them for you?

CHRISTOPHE

Fuck off.

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

CHRISTOPHE

I'll tell you.

SU

I know.

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

INT.  VAULT ANTEROOM - CONTINUOUS ACTION
A hole appears under the private display table, where it can't be seen by the room's security camera.
FAIT communicates via a high-tech, transmitting/receiving earwig.

FAIT

Daria.

INT. JEWELRY EXCHANGE - LOBBY - DAY
Douglas looks up from his magazine and checks the security monitors again. Everything a-okay.

7.

ANGLE - FRONT DOOR
A limo pulls up outside.

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

INT. JEWELRY EXCHANGE - LOBBY - DAY
Escorted by the chauffeur, the woman, DARRA, enters. She approaches the security station. Up close, in the light, Daria's even more alluring. And knows how to wield it.  

DARRA
I'm here for the reception.  

DOUGLAS
Name, please?  

DARRA
Angie Rawlins. Douglas scans a list of names. Checks off hers.  

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

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

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

DOUGLAS
I'm just here to do my job. 

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

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

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

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

8.
Douglas is unaffected. Just looks at her blankly.

**DOUGLAS**

Really, ma'am. I have a job to do.

Daria doesn't understand why he's not interested in her. Then she glimpses Douglas's magazine lying on the desk.

**DARIA'S POV**

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

**BACK TO SCENE**

Daria steps back.

**DARIA**

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

Daria turns back and calls to her chauffeur, TOMMY.

**DARIA**

Tommy...

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

She whispers into a hidden mike --

**DARIA**

Change of plans. He's gay.

Tommy hears it over his earwig.

**TOMMY**

No way.

**DARIA**

Yeah way.

**INTERCUT WITH:**

**INT. SUB-FOUNDATION - DAY**

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

**FAIT**

Tommy. Your turn.

9.

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

**TOMMY**

Uh-uh.

**FAIT**

This isn't a conversation. Do it.

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

**TOMMY**

Shit.

**DARIA**

Key-card.

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

**DARIA**

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

Daria hands Tommy her purse. Palms the key-card from him. Then heads toward the elevator, as...
Tommy replaces the sick look on his face. Does his best to look flirty as he walks over to the security station. Leans over the desk with a yummy-smile on his face.

TOMMY

... Aloha.

(Note: The following scene is intercut with scenes 20 thru 28.)

Douglas looks up from his magazine.

DOUGLAS

Hi.

TOMMY

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

DOUGLAS

If that's your thing.

TOMMY

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

DOUGLAS

I'm not actually supposed to be talking on duty.

TOMMY

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

Beat. Douglas lets him see the Genre magazine.

TOMMY

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

TOMMY (CONT'D)

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

DOUGLAS

I'm hooked up.

TOMMY

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

DOUGLAS

Sorry.

TOMMY

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

DOUGLAS
I can be pretty rough.

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

Tommy sticks out his hand.

TOMMY
Tommy. But you can call me Rachel.

Shaking hands --

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

He looks away. Scans the monitors.

ANGLE - MONITORS
Everything looks normal.

ANGLE BACK ON TOMMY AND DOUGLAS
Seeing Douglas is unaware of what's happening in the vault, Tommy relaxes.

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

OFF which...

INT. ELEVATOR - CONTINUOUS ACTION
Daria gets in. Looks back to make sure Tommy has Douglas's attention. He does. Instead of going up, Daria uses the key-card to access the controls to go down.

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

TOMMY
who furtively flips her the bird. Never missing a beat with Douglas.
INT. VAULT ANTEROOM - DAY
Fait emerges from the hole beneath the table.

INT. LOBBY - SECURITY STATION - DAY
On the monitors, we see Fait in the vault anteroom and Daria descending in the elevator as Tommy keeps Douglas's attention diverted.

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

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

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

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

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

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

FAIT
Out.

INT. SU'S RENTAL T-BIRD - DAY
Speeding through L.A. Calling 911 on a cell phone.

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

**INT. SUB-FOUNDATION - DAY**
Fait is the last one down through the hole. Beat. He looks at the others.

**FAIT**

Faith.

**MILES**

Faith.

**DARIA**

Faith.

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

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

**INT. LOBBY - SECURITY STATION - DAY**
They felt a rumble. Tommy covers --

**TOMMY**

Earthquake.

Douglas checks the monitors. Everything looks okay.

**TOMMY**

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

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

**DARIA**

Holy shit...

Fait's already swinging open the vault.

**FAIT**

This will trigger the silent alarm. Let's go. We got eleven minutes.

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

He opens a drawer containing various colored diamonds. And stops, admiring them.

**FAIT**

... I love colored stones... Look at
He holds up a small, faceted blue diamond.

**FAIT**
Two-point-seven million.

Into the bag.

**MILES**
Whose shit we stealing, anyway?

**FAIT**
Drug dealers and money launderers.

**DARIA**
Works for me.

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

**FAIT**
This I can use.

And pockets it.

**DARIA**

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

**FAIT**
Pow.

He takes the bag. Stows it in his jacket. When...


**FAIT**
Go.

**INTERCUT WITH:**

**INT. SU'S RENTAL T-BIRD - DAY**
Su's speeding through Los Angeles streets.

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

**FAIT**
Who is this?

**SU**
You know the ones I mean.

**FAIT**
Don't think I'll do that.

Fait just hangs up.

**INT. LOBBY - SECURITY STATION - DAY**
Tommy and Douglas hear APPROACHING SIRENS. The SIRENS STOP outside. SWAT, cops, the works. All heading for the front door. Tommy whispers urgently into his mike.

**TOMMY**
Shit. Five-0 at the do'.

(then, aloud to
INT. VAULT ANTEROOM - DAY
Fait grabs a bag of jewels.  

FAIT
Go time. Leave the rest.

INT. LOBBY - SECURITY STATION - DAY
SWAT swarms in.
Tommy exits behind them.

INT./EXT. LIMO - DAY
Tommy gets in. A SWAT COP signals him.

SWAT COP
Move it out.

INT. UTILITY TUNNELS - DAY
Fait, Miles, and Daria run.

INT. SUBWAY TUNNEL - DAY
Slam! Fait, Miles, and Daria blast out the access door.
Fait kneels, feels the track.

FAIT
Stopped the trains.
(then)
We're in the rabbit hole, they're sending down the snakes.
(then)
Daria comes with me.
(to Miles)
I got no idea where you should go, but you know where to end up.
Miles nods.

FAIT
Faith.

MILES
Faith.

INT. SU'S RENTAL T-BIRD - DAY

Su studies a computer map of downtown as he drives.

INT. SUBWAY TUNNEL - MILES - DAY
running like hell. Rounds a curve. Ahead are the rear lights of a stopped train.

INT. SUBWAY TUNNEL - FAIT AND DARIA - DAY
Approaching the front of another train, stopped at a station. Fait signals Daria to stay put. Then pokes his head around the corner of the train.
FAIT'S POV - STATION PLATFORM
SWAT cops hustle passengers off the train. One SWAT GUY helps another up to check the top of the train. The SECOND COP jumps back down.

SWAT COP #2
All clear.

ANGLE BACK
Fait turns back to Daria. Signals her to climb up onto the top of the train. Then begins climbing after her.
As Fait reaches the driver's window, he sees ANOTHER SWAT COP approaching the train's DRIVER, checking under seats, etc.
Fait has to climb fast. The SWAT Guy and the Driver getting closer. Looking up. Just as...

INT. SUBWAY TRAIN - THEIR POV - CONTINUOUS ACTION
Fait's leg just clears the window. They don't see it. But...

INT. SUBWAY TUNNEL - CONTINUOUS ACTION
As Fait rolls onto the top of the train...

INT. SUBWAY TRAIN - CONTINUOUS ACTION
The NOISE causes the SWAT Cop to react. To the Driver --

SWAT COP #3
Hold it.

18.

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

SWAT COP #3
(radios)
Train's clear.
The Cop exits. The Driver enters his compartment.

INT. SUBWAY TUNNEL - CONTINUOUS ACTION
ANOTHER SWAT COP stands outside the Driver's window.

DRIVER
Okay to go?

SWAT COP #4
Just hang tight.
During which, just above them...
Fait and Daria lie very still. Daria's tense. Fait winks at her, trying to relax her. Daria's still tense. He raises his eyebrows slightly. Shifts his gaze down.
She doesn't get it. Finally follows his gaze. Sees her position is giving him a full view of her cleavage. She looks back at him in disbelief.

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

RADIO (V.O.)
All clear.

SWAT COP #4
(to Driver)
Okay. Get this train outta here.
Whereupon the train jerks to a start.

INT. SUBWAY TUNNEL - MILES - DAY
running toward the rear of the stopped train. Leaping onto the rear steps. When...
Out of nowhere, a foot catches him in the head, sending him flying back down onto the rails. And... There is Su in front of him.

SU
The stones.

MILES
You'll have to come and get 'em.

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

INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY
Rocketing underground. The tunnel ceiling whizzes by above Fait and Daria. Intermittent tunnel fixtures just inches from their heads.
Every time the train takes a curve, they both slide toward the edge. Fait places a calming hand on top of Daria's. The car takes a wide curve.
Daria's body flips to the side. She loses her grip. Screams as she starts to fall off the train. Fait reaches for Daria, losing his grip on his bag, which plummets off the train.
Fait can't grab her. The train jerks again. He starts sliding away from her, off the opposite side. Fait thrusts out both hands as far as he can. And...
Just snags her at the last second. Grips Daria's wrists with all he's got. They're now draped across the curved roof of the train. Hands in the middle. If Daria slips, or Fait lets her go, they both die.

INT. RENTAL T-BIRD (OUTSIDE SUBWAY ENTRANCE) - DAY
Su gets in. Empties Miles' nylon bag into his lap. A fortune in gems and jewelry pours out. Su sifts through it, increasingly agitated. What he wants isn't there. He throws the bag down, cursing in Chinese.

INT. SUBWAY TUNNEL - SUBWAY CAR ROOF - DAY
Fait is at his limit. His grip starts to loosen. When the
train begins to slow. They pull into a station and stop.
Fait releases Daria, and she drops to the platform.

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

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

LING
Enjoying California?
CHARLES, the bodyguard, answers for himself.

CHARLES
Hope we're not here long. I hate sunshine.
Ling kisses Sona on the lips. Then --
SONA
We may have a problem.
Ling's mood quickly darkens.

LING
The stones?

SONA
The exchange was just robbed.

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

INT. JEWELRY EXCHANGE - VAULT ANTEROOM - DAY
Swarming with police. When... Su steps off the elevator.
He's carrying the bag of jewels he took from Miles. To a

COP --

SU

Who's in charge?
COP
Who wants to know?
Su flashes I.D. We don't see it. The Cop scopes it a
moment. He's clearly impressed.

COP
Follow me.
As he leads Su toward his superiors in the vault...

INT. VANESSA'S BEDROOM - NIGHT
VANESSA, eight, is in her pajamas, playing SIM Coaster on her computer. The door opens. Fait enters. His daughter.

FAIT
You know it's past your bedtime.

VANESSA
Just a little longer.

FAIT
(imitating sweetly)
'Just a little longer'... School tomorrow, baby. Let's go.

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

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

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

FAIT
You bag some Z's now, you hear?

VANESSA
Okay.

FAIT
... Wait a second.

VANESSA
What?

FAIT
I think there's something behind your ear.

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

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

VANESSA
How'd you do that?

Fait slips the chain over her head and kisses her.

FAIT
Good night.

Then Fait looks up. Addresses the air above her.

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

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

**INT. FAIT'S HOUSE - KITCHEN - NIGHT**
Fait enters. Vanessa's nanny, TONITA, is there. To Tonita --

**FAIT**
She'll stay down now.

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

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

Still to the nanny --

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

**TONITA**
I'm watching TV, if you need me.

Fait exits.

**INT. FAIT'S BAR/LIVING ROOM - CONTINUOUS ACTION**
Fait enters. Tommy and Daria are there.

**TOMMY**
What the hell happened?

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

**INT. FAIT'S OFFICE - CONTINUOUS ACTION**
They enter. Fait shuts the door.

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

Fait's thinking it through.

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

**DARIA**
Christophe sold us out.

**FAIT**
Or something.

Just then, Miles enters.

**DARIA**
You made it.

**MILES**
By the skin of my ass. Some Chinese dude kicked me around the motherfuckin' block. Busted my ear piece.
He takes the broken communication device out of his ear and tosses it on the table.

**MILES**
Snagged my loot, too... Maybe time to rethink the no-gun policy.

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

Fait pulls out the bag of black diamonds.

**FAIT**
Means this is all we got.

**DARIA**
So what do we do?

**FAIT**
You all wait to hear from me.

**TOMMY**
Where're you going?

**FAIT**
To get some answers.

Miles moves to go with him.

**MILES**
I got your back.

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

Daria moves to him. Their eyes meet.

**DARIA**
Be careful.

Fait gives her a kiss. Then goes.

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

The weird fish scatter as a face appears on the other side of the tank. Ling. Looking through at Christophe. Ling straightens and walks around the tank. Sona is with him. So is Charles, the bodyguard. In b.g., the two thugs stand sentry near the front door. Christophe's eyes follow them.

**LING**
So this is Mr. Christophe?

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

**LING**
Apparently we're not his first
visitors today.

CHI

CHRISTOPHE

Please, Monsieur Ling --

Ling interrupts him with a hand on the shoulder.

LING

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

EXT. ARCHIE'S AMERICAN SURPLUS - M1A1 TANK - NIGHT

Sitting in the middle of the large lot, which is full of hot goods and military surplus equipment. The tank's turret is spinning around. The cannon elevating and depressing seemingly at random. When...
The cannon stops. Having locked on... Fait, standing in front of the tank. From inside the tank, a muffled voice.

VOICE (O.S.)

Bang.

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

ARCHIE

Like it?

FAIT

It's cool.

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

ARCHIE

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

FAIT

Pass.

ARCHIE

How about a Marine Corps assault hovercraft?

FAIT

I got other business.

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

MAN UNLOADING HOT TVS

We're outta room over here, Arch.

ARCHIE

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

Then Archie turns his attention back to Fait.

ARCHIE

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

FAIT

Don't know what you're talking about.

ARCHIE
Me either.  

**FAIT**

Ever see black diamonds before?

**ARCHIE**


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

**ARCHIE**

You got me.

**FAIT**

Find out how much they're worth.

**ARCHIE**

There a timetable on this, or --

**FAIT**

Yesterday.

**ARCHIE**

That's what I figured.

---

Fait's heading out.

**FAIT**

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

---

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

Fait opens a door with an electronic lock pick.

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

Fait enters. Stops a moment, his back against the closed door, while his eyes adjust to the dark. Then moves quietly out into the room. Looking for Christophe. Fait continues moving around through the room. When he steps in something wet. He bends down and checks it out. Water. The carpet's soaked. His eyes go to something. Fait finds a cord and turns on a switch. The light in the fish tank snaps on. REVEAL Christophe. Stuffed inside the tank. Sleeping with the fishes.

**SU (O.S.)**

Looks dead to me.

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

**FAIT**

Guess you got to him first.

**SU**

Not me. Someone else.

Fait does the math.

**FAIT**

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

FAIT
Cool. I'm Sally.

SU
I want the black stones.

FAIT
Yeah? Make me an offer.

Su stands.

SU
You can walk out of here.

FAIT
... No deal.

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

CHRISTOPHE (V.O.)
Christophe here. Leave a message.

BEEP.

LING (V.O.)
I know you're there, Mr. Fait. Beat. Fait pushes the button for the speakerphone.

FAIT
Who's this?

INTERCUT WITH:

INT. HOTEL ROOM - NIGHT
Overlooking L.A. Ling and Sona. Enjoying hotel room service. Ling's on a cell phone.

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

FAIT
Fine. How much?

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

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

LING
I don't have time for this.

FAIT
That your final offer?
LING
I can be a very dangerous man, Mr. Fait.
Fait just hangs up.

FAIT
Everybody think I'm the fucking Goodwill or something...? Look, I've had a shitty night, and so far, I got zip for all my troubles. So I don't know who the fuck you are, and I don't care. But hear this: you can beat my ass around the block all night --
Brother, it ain't gonna get you those stones.
A long beat. The two men facing off. Then...
As Su stands aside, giving Fait a clear path out...

EXT. STREET NEAR CHRISTOPHE'S - NIGHT
Fait slides into his Porsche and drives off.

INT./EXT. FAIT'S PORSCHE - NIGHT
Fait's checking his rearview mirror. Sees a black Cadillac Escalade pull away from the curb and follow.
Fait doesn't need it.

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

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

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

Which is what he does, rushing the passenger.
The battle's ferocious and fast. Ultimately, Fait's out-muscled and out-gunned. He's forced back against the open door of the Escalade, guns to his head.
LING THUG #1
Give us the stones.

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

LING THUG #2
Here's your offer.

He cocks his pistol.  Beat.

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

LING THUG #1
Then you're gonna tell us where they are.

Whereupon a...

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

REVEAL
the person who threw the bar.  Su. The fight's on.  Two on two. Using all means available. During the battle, a killer tries to reach the gun behind the chain-link fence. Almost gets it. When...

Two vicious DOBERMANS, guard dogs for the junkyard behind the fence, leap out of nowhere, SNARLING and SNAPPING and smash into the fence. The killer jumps back, barely escaping with his arm.
The fight continues.  Fait and Su wear them down.
Behind the fence, the Dobies want flesh. Every time someone crashes into the fence, they're right there trying to get a piece.
Also, every time someone crashes into the old fence, we see a series of chain-link connections loosen and break. Until it happens one too many times. The entire fence goes down.
The dogs are out. The nearest targets: Su and Fait. Su and Fait must now focus their attention on fighting off and evading the ferocious attack dogs.
Finally, Su kicks one dog flying. Whip-kicks the other off Fait. The two men run for the Escalade. The dogs are up in a flash. Su spots an abandoned car. A rear door is open.

SU
Over here.
Fait follows, right on his heels.
The dogs close in.
Su reaches the car. Dives through the open door.
Somersaults over the rear seat. Kicks open the far door and rolls out. Fait dives in right behind him. The Dobies leap in after Fait.
Fait's airborne completely through the back seat and out the other side of the car. Clears the door. And... Su slams the door shut.
We watch a two-Doberman pile-up against the suddenly closed door as Su leaps to the car's other side and shuts that door, too. Trapping the SNARLING, foaming DOGS inside. The bad guys are gone. And Fait's CELL PHONE is RINGING. As Fait digs out the phone, to Su --

**FAIT**

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

(into phone)

Go.

**INTERCUT WITH:**

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

Archie's had the shit beat out of him.

**ARCHIE**

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

**CLOSEUP - VIDEO MONITOR**

Surveillance camera footage of Archie's.

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

**ARCHIE (O.S.)**

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

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

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

**ARCHIE**

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

**FAIT**

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

**ARCHIE**
What?

FAIT
Who are they?
ARCHIE
Uh... Don't know.

FAIT
What'd they say?
ARCHIE
Well... 'Give us the stones, motherfucker.' You know. That kinda thing.

FAIT
That's it?

ARCHIE
Pretty much. Yeah.

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

SU
Did you call the police?

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

FAIT
Big question is, who's behind the boost?

ARCHIE
(re: footage)
I don't know that, but I know they got great guns. I can't even get those. U.S. Special Forces only.

FAIT
... Chambers.

ARCHIE
What?

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

SU
Who's Chambers?

FAIT
Runs the biggest outfit in town. What warlords are to Afghanistan, Chambers is to L.A... And you want to take him on, you're on your own. Game over for me.
(beat; then)
And now that I'm truly fucked -- what
the hell are you, anyway? You got
some I.D.?

Beat. Su takes out his wallet and shows him.

INSERT - I.D.

In Chinese. Clearly official.

FAIT
Doesn't mean shit to me.

ARCHIE
Let me see that.

Archie takes it, reads.

ARCHIE
Taiwanese intelligence.

FAIT
You read Chinese?

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

FAIT
What, you some kinda Asian James
Bond?

SU
The stones belong to my government.

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

UNDER which, Fait's CELL PHONE starts RINGING.

FAIT
I'm starting to hate this phone.
(answers)
What now?

35.

INTERCUT WITH:

INT. LIMOUSINE - TIGHT ON LING AND SONA - NIGHT

Ling's on his cell phone.

LING
I hope you've reconsidered.

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

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

FAIT
Can't wait to hear.

LING
I have your daughter.
Fait freezes.  

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

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

VANESSA
Daddy!  

FAIT
Vanessa!  

LING
I want my stones, Mr. Fait.  

FAIT
Motherfucker...  

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

FAIT
Don't you hurt her.  

LING
That's up to you... The Chinese gentleman, please?

Beat. Fait hands the phone to Su.  

FAIT
He has my daughter.  

ARCHIE
Oh, Jesus...  

FAIT
He wants to talk to you.

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

SU
Hello.  

LING
I thought I killed you.  

SU
I have the stones. No negotiations. Let the girl go.  

LING
Do you really want one more person to die?

We see this resonates with Su.  

SU
No negotiations. And then, he simply hangs up.

END INTERCUT.  

FAIT
What'd you just do? What happened?  

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

FAIT
You what?
ARCHIE

Oh, Jesus...

SU

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

FAIT

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

SU

Look -- I know him.

(then)

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

FAIT

... I gotta work with you?

SU

You have no choice.

Beat. Fait realizes what this means.

FAIT

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

(beat, then)

Oh, god... Vanessa...

INT. AIRPLANE HANGAR - NIGHT

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

INT./EXT. LIMOUSINE - CONTINUOUS ACTION

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

LING

Find a place to put her.

Then, as Charles forces Vanessa out --

VANESSA

My daddy's gonna come and kick your butts.

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

LING

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

SONA

The buyers fly in tomorrow. Should we stop them?

LING

We'll never regain their confidence.
(beat)
We need information. Find the right people. Pay whatever it costs. Something's not right. Something's happening with the stones.

SONA
What about the girl?

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

INT. FAIT'S PORSCHE - NIGHT
In motion. Fait and Su. Fait on the cell to Tommy.

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

(hangs up)
Maybe Chambers'll have a heart and give the stones back.

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

Su looks over. Beat.

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

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

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

FAIT
Eight. She'll be nine in September.

Beat.

SU

Mine is fifteen... Boyfriends...

FAIT
Never happen. I'll just kill 'em.

SU
I wish it were that easy.

Another beat. Then --

FAIT
About time I got the 4-1-1.

SU
4-1-1?

FAIT
What's this all about?
The stones aren't what you think they are.

FAIT

No shit.
(then)
How about the guy who has Vanessa?

SU

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

FAIT

Great...

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

ANGLE - ACROSS HANGAR
Ling Thug #2 hands car keys to Charles.

CHARLES
Where'd you get that piece of shit?

LING THUG #1
Let's just say Grandma and Grandpa have a long walk back from the campground.

CHARLES
You're sure you cleaned it out?

LING THUG #1
Everything except the denture cream and adult diapers. Vanessa's still screaming. It's getting on Charles' nerves.

CHARLES
I'm sick of her already.
He marches toward the van. Unlocks the rear door and slides it open.

INT./EXT. CAMPER - CONTINUOUS ACTION
Vanessa is standing inside, still yelling.

CHARLES
Shut up!

VANESSA
You shut up!

CHARLES
Go to sleep!
Vanessa reaches over and flicks ON the camper's TV. Turns it UP LOUD. Giving him stink-eye defiance as... Charles slams the door shut. Locks it. And... Now that Vanessa's made her point, and Charles can't see her anymore, her boldness begins to subside. She lies down on the bed and curls up, alone and scared inside the dark camper.
Vanessa holds up the pink diamond pendant and gazes at it. A talisman. Connecting her to her father. Not making the fear go away, but giving her strength.

**CLOSEUP - FAIT**

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

**FAIT**

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

OFF which, as Su regards him...

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

A prison guard escorts Fait and Su past cells, each just as dreary, spare and institutional as the next. That is, until they reach the last cell. The last cell is guarded by two convict sentries. Hanging blankets cloak the cell entirely from view. Fait, Su and the prison guard stop outside the cell. One sentry blocks the way in as the other parts the blankets covering the open cell doorway, REVEALING...

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

After a walk through Kansas, this is the land of Oz. The last cell is as comfy, colorful and a well-appointed as Joel's office. JUMP CHAMBERS, a large, brutal-looking, inner-city crime lord has clearly used money and influence to improve the terms of his incarceration. Chambers puffs a Cuban as a prison trustee, WILLY CHICKENS, sets out breakfast before him: fresh-squeezed OJ; eggs benedict; large, juicy sausages; fresh breads and pastries; French-press coffee; LA TIMES, NY TIMES, WSJ, Maxim, Hustler and the daily mail. The guard leaves Fait and Su, turns to go.

**CHAMBERS**

Metz.

The guard, METZ, stops and looks back.

**CHAMBERS**

D.V.D.'s broke.

**METZ**

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

Metz goes.

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

**CHAMBERS**

Thanks for your patience. Man needs his nightly rest.

(then)

Who's the gook?
... Chinese guy.

CHAMBERS
... No shoes in my crib.

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

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

FAIT
How you doing, Jump?

CHAMBERS
Don't waste my precious time.

FAIT
... I got a problem.

CHAMBERS
How's Daria?

FAIT
... Good.

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

FAIT
... The black stones.

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

FAIT
I need 'em back.

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

CHAMBERS (CONT'D)
But you don't pimp, do you? Just a

thief in the night. Stealing what
don't belong to you.
Chambers turns to Su. In SUBTITLED KOREAN --

CHAMBERS
You like tall white women?

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

CHAMBERS
He can't talk?

SU
I don't speak Korean.

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

A QUICK SHOT OF Fait, taking this in.

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

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

No response. Chambers just keeps eating.

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

I'm begging you, Jump.

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

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

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

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

She's my little girl.

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

Another beat. That's it. No deal.

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

Slope's no dope.

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

Let me cut one of these motherfuckers.

Slope's no dope.

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

Let me cut one of these motherfuckers.

Slope's no dope.

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

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

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

EXT. PRISON - DAY
Fait and Su walk toward the Porsche.

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

SU
In Taiwan, I could force him to talk.

FAIT
This ain't Taiwan. (then)
Only thing we can do now is find out where the stones are and go take 'em.

SU
You make it sound easy.

FAIT
It won't be.
They're about to get in the car. Fait stops. Looks back at the prison. Suddenly realizing something.

FAIT
... They're at his club.

SU
How do you know?

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

SU
No.

FAIT
I thought Chinese people were all mystical and shit.

SU
We like to gamble. Not guess.

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

SU
Archie?

FAIT
He's gotta remember something about the guys who took down his place.
What if he can't?

Pretend it's Taiwan. Make him remember.

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

RUSSELL
Hey! Get away from there!
Russell hurries over, extremely edgy, almost manic.

RUSSELL
What are you doing?!
CHARLES
Whoa. Take it easy. Just seeing if I could help with something.
RUSSELL
You can't! It's very delicate equipment! Stay away! Just stay away from my truck!
CHARLES
What?
RUSSELL
Stay away from my truck!
CHARLES
What?
RUSSELL
Stay away from my truck!
CHARLES
What?
Sona's emerging from a trailer/office nearby.
SONA
Stop it.
Charles does. And now we can hear Vanessa, who's begun screaming inside the camper.

VANESSA (O.S.)
I want my daddy!
Charles backs up, continuing to address Russell --

CHARLES
I'm backing away... I'm backing away... 
VANESSA (O.S.)
I want my daddy! I want my daddy!
Charles joins Sona.  Re: Russell --

CHARLES
Someone give the geek his Ritalin.

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

VANESSA (O.S.)
I want my daddy! I want my daddy! Sona tosses Charles a roll of duct tape.

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

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

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

CHARLES
... Waste of time... I can think of a better way of shutting you up -- Vanessa back-kicks him hard in the 'nads. Charles howls in pain and lets her go. Quickly, Vanessa jumps back inside the camper.

INT. CAMPER - CONTINUOUS ACTION

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

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

CHARLES
Shit.
(yells to Sona)
She got the key!

INT. CAMPER - CONTINUOUS ACTION
Vanessa climbs into the driver's seat. Puts the key into the ignition and STARTS the ENGINE. Puts it in "D."
CLOSEUP - ACCELERATOR PEDAL
To reveal Vanessa's rigged a soda can to the pedal. An extension for her short legs. As her foot tromps down on the can...

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

INT. HANGAR - CONTINUOUS ACTION
The camper careens around the large space. Charles scrambles after.

INT. CAMPER - CONTINUOUS ACTION
Vanessa keeps driving blind, pedal to the metal.

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

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

ODION
Delicious Daria.

DARIA
'Sup, Odion?

ODION
Long time no see.
Then, checking her out --

ODION
Like cognac. Just getting better.
(then)
So what brings you around?

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

ODION
Got trouble?

DARIA
... With a capital 'T.'

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

DARIA
Used to be that way. Not treating me
right these days. The kid's all he cares about.

    ODION
    ... What do you want me to do?
    DARIA
    ... Man, I don't know. Probably nothing you can do. I just thought...
    (then)
    Hey, you know, this is crazy. I don't know what I was thinking. I shouldn't even be here like this. Sorry, Odion.

Daria starts to go. Odion stops her.

    ODION
    Nah, hey, hold up. It's okay.
    DARIA
    Back in the day... Just always seemed like you and I had something special between us.

    ODION
    Didn't know you thought so.
    DARIA
    I always cared for you, Odion. That's why I'm here.
    ODION
    ... You looking for a job?
    DARIA
    I need something.
    ODION
    ... So maybe you could work here.
    DARIA
    Here?... Oh, man, I don't know.
    ODION
    You were the best. Not many girls pulling in two g's a night.
    DARIA
    Yeah, but it's been a while for that... Might not remember how.
    ODION
    Just like a bicycle, baby. You don't forget that stuff.

Daria considers it a moment.

    DARIA
    Don't know how Jump'd feel about it. Having me back.
    ODION
    Hey, you let me worry about Jump, okay?
    (then)
Meantime, why don't you come on in, and you and me can, y'know, talk some more about it.

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

DARIA
... Just talk?

ODION
... No.

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

INT. SU'S T-BIRD - DAY
Su and Archie.

SU
They have boxing matches in the day?

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

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

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

(then)
This is it.

They turn into...

EXT. FIGHT CLUB - CONTINUOUS ACTION
A cavernous industrial building. Cars parked on the perimeter.

INT./EXT. SU'S T-BIRD - CONTINUOUS ACTION
As they park --

SU
How will you recognize him?

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

OFF Su's dubious look, as Archie crams on a baseball hat to help disguise himself...
INT. FIGHT CLUB - CONTINUOUS ACTION
Archie and Su exit the car and approach a Guard manning a
gate to the fight arena beyond.

S\nHow do we get in?
ARCHIE
Leave that to me.

Then, to the Guard --

ARCHIE
Hey, man, how you doing? Got a
fighter here I want to enter.
Su shoots him a surprised look.

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

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

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

SU
I didn't come here to fight.
ARCHIE
You won't have to. That was just to
get us in.

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

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

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

SU
Find the ring.

ARCHIE
Yeah. Okay.

He looks around. Lotta African-American males.

ARCHIE
Could take a little while.

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

INT. PRIVATE ROOM - DAY
Daria and Odion enter, and Odion closes the door. He starts
to take her in his arms. Daria slows him up. Guides him back toward a sofa.

DARIA
Sit down.
Odion sits.

DARIA
Put on some music.
Odion puts a DISC in the STEREO. Cranks up some HIP-HOP.

DARIA
Nah. Something slower.
Odion SWITCHES MUSIC. A SLOW TUNE fills the room.

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

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

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

FAIT
Tommy.

INT./EXT. PEST CONTROL TRUCK - DAY
Tommy's behind the wheel, wearing a pest control uniform.

TOMMY
Here come da bug man.

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

TOMMY
Hey. Howzit?

DOORMAN
What the hell you doing?

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

DOORMAN
What notice?

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

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

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

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

DOORMAN
Manager's busy.

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

DOORMAN
Quarantine people?

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

Tommy starts to go.

DOORMAN
Wait, wait, wait.

Tommy stops.

DOORMAN
City's really gonna come and close us up?

TOMMY
Quicker'n a Zip-loc.

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

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

The Doorman considers it another moment. Then --

TOMMY
Look. Let's do this. You let me start with a couple small rooms, y'know, offices or something, someplace you don't have customers. Upstairs, so the fumes don't bother anybody. I'll pop off a couple bug
bombs, and then we'll do the rest later. How's that?
The Doorman considers a moment. Then --

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

INT. PRIVATE ROOM - DAY
Daria keeps dancing. Peeling off layers now. Showing skin. Odion's starting to salivate.

INT. CHAMBERS' OFFICE - DAY
What Chambers' cell is to a normal cell, this place is to a normal office. No expense spared. (Think Joel again.) A large, "Zen" FOUNTAIN BURBLES meditatively in the center of the room.
The door opens. The Doorman admits Tommy, who looks around in amazement.

TOMMY
... Look. At. This.

DOORMAN
Just do your thing and go, bro.

TOMMY
Roger that.

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

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

OFF the closing door...

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

INT. CHAMBERS' OFFICE - CONTINUOUS ACTION
Where the BUG BOMBS HISS away.
Fait tries the WINDOW. Locked shut. He quickly tapes it. BREAKS it. He and Miles climbs inside. Grab the bug bombs and toss them out.
As Miles locks the door, Fait opens a gear bag and pulls out a folding metal detector. Uses it to scan the entire room quickly: floor, walls, ceiling... Gets LOW-VOLUME RING-OFFS from various hidden metal. But he's looking for something bigger.
BLEEE. He gets it when he sweeps past Chambers' big desk.

FAIT
Safe.

He kneels. Removes a desk panel. And...
There it is. The safe is small but highly secure.

FAIT

Take it down.

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

INT. PRIVATE ROOM - DAY

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

INT. CHAMBERS' OFFICE - DAY

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

MILES

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

FAIT

Daria. Get ready to move.

(then)

Do it.

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

INT. PRIVATE ROOM - DAY

Odion starts.

ODION

What was that?

INT. CHAMBERS' OFFICE - DAY

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

INT. PRIVATE ROOM - NIGHT

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

ODION

'Sometimes you need an old friend'...

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

A CHAMBERS MAN outside the door addresses Odion.

CHAMBERS MAN

It came from the office.

ODION

Watch her. Don't let her leave.

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

INT. CHAMBERS' OFFICE - DAY

Fait's tossed the safe. No stones.

MILES

Not here?
FAIT
They're here. Somewhere else.

MILES
What're you talking about?

FAIT
I'm telling you, they're here.

MILES
What're we gonna do?

FAIT
Everyone out.

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

MILES
What about you?

FAIT
I gotta save Vanessa. I gotta find 'em.

MILES
I'm not leaving you.

FAIT
Yes, you are. Go. Now.

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

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

FAIT
Shut up and get the fuck outta here! That's an order!

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

INT. PRIVATE ROOM - NIGHT
Daria finishes dressing. When...

CHAMBERS MAN
... Y'know, I got the big one...
Her response is a front kick to the head. Followed by a spin kick, knocking him out. Then, stepping past him --

DARIA
Keep it in your pants.

INT. CHAMBERS' OFFICE - DAY
CRASH! Odion and his men break down the door.

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

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

INT. KOREAN CLUB - DAY
INT. CHAMBERS' CELL - DAY

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

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

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

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

CHAMBERS
You like foreplay?
LING
How much money do you want for the stones?

CHAMBERS
I hate foreplay. Fuck the warm-up drills -- girl's gotta get in there and be ready to score points. Bring it straight to the motherfucking hoop. You understand?
(beat)
So, instead of us going back and forth doing warm-ups, my idea's for you to think of a number. A very high number. A very final number. A number so high and final it'll get me off good, bam, right when I hear it.

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

61.

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

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

CHAMBERS
Okay, okay...

Ling stops.

CHAMBERS
Ain't worth my life... I'll take the
five and call it a game.

INT. CELLBLOCK - OUTSIDE CHAMBERS' CELL - MOMENTS LATER
Ling emerges from the cell through the blankets. Closing the blankets behind him. To the sentries, who’ve heard nothing --

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

OFF which, as Ling walks away...

INT. CHAMBERS' CELL - DAY
FIND Chambers. No one will bother him. Ever. The lobster fork driven deep into the base of his skull.

INT. FIGHT CLUB - DAY
Archie still looking for the man with the diamond pinkie-ring. Su still following.

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

SU
I'll handle it.

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

The midget RING ANNOUNCER steps in with a mike.

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

As Archie and Su continue the search --

ARCHIE
You're after the stones, too, huh?
No response from Su. Beat.

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

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

RING ANNOUNCER
Number twelve!

ARCHIE
(to Su)
-- only they're not jewels --

RING ANNOUNCER
Number twelve!

ARCHIE

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

FIGHT CLUB FAN

Twelve's right here!
Su pulls his arm back.

FIGHT CLUB FAN

I'd be scared of him, too.
Su glances into the ring, seeing the BRUISER for the
first time. The Bruiser's beckoning.

BRUISER

Let's go, chickenshit!
Su waves them off.

SU

Not today...
The catcalls start. Archie leans into Su.

ARCHIE

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

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

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

COP #1

He's pretty beat up.

ODION

Yeah. Fell down the stairs... Enjoy
the jail sex, Fait.
As they continue up the stairs --

COP #2

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

EXT. HOT DOG STAND (NEAR KOREAN CLUB) - CONTINUOUS ACTION
Near, but not too close. The club visible in b.g. Daria,
Miles, and Tommy watch as Fait is led into an ambulance.
Via earwigs --

DARIA

We're still here to help you, T.

MILES

Anything you want us to do?

INT. AMBULANCE - CONTINUOUS ACTION
Fait's heard.

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

PARAMEDIC

What?

FAIT

Nothing.

CLOSEUP - BEHIND FAIT'S BACK

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

CLOSEUP - ANOTHER SET OF HANDS

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

INT. CAMPER - DAY

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

INT. FIGHT CLUB - DAY

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

65.

ARCHIE

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

SU

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

ARCHIE

Suddenly, he sees it. The ring.

SU

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

**SU**

You win.

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

**RING ANNOUNCER**

No quitting. Get back in there.

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

**HOT DOG STAND - DAY**

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

**MOTO-RIDER #1**

Looking good.

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

**MOTO-RIDER #2**

Nice rack.

**MOTO-RIDER #1**

Like the upstairs, like the basement, too.

**DARIA**

Shut up, assholes...

**INT. AMBULANCE - CONTINUOUS ACTION**

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

**PARAMEDIC**

He's all patched up.

A Cop calls inside to Fait.

**COP #1**

Let's go.

Fait stands. Starts out. Into his mike --

**FAIT**

Get ready to move.

And we see...

The handcuffs aren't on him anymore.

**EXT. AMBULANCE - CONTINUOUS ACTION**

Fait reaches the rear doorway. When...

He jumps. Knocks one Cop down. Shoves another aside. And takes off running.

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

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

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

**MOTO-RIDER #1**
Hey!
Too late. Fait blasts out of the rear of the truck. Right through the nylon mesh tailgate.

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

**MOTO-RIDER #1**
Don't let that fucker get away!
The Moto-Riders FIRES UP the MOTORCYCLE. Drops it into first. Dittoes Fait's leap out the back and SCREAMS off in pursuit.

**INT. CAMPER - DAY**
Vanessa still taped up. TV still ON. When...

**TV ANCHOR (V.O.)**
... We go now to this breaking story...

**ANGLE TO INCLUDE TV**
Airing a chopper shot tracking Fait on the ATV.

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

Vanessa looks over in surprise.

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

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

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

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

EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY
Fait's everywhere. And so is the moto-bike. Still on his tail.
Fait veers inside a building. The bike follows.

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

And where he goes, the moto-bike goes.

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

EXT. DOWNTOWN LOS ANGELES - VARIOUS SHOTS - DAY
Fait's ATV SCREAMS down another street, still chased by
INT. DARIA, MILES AND TOMMY'S CAR - DRIVING - DAY
DARIA
Here.

FAIT
Above ground parking garage in Chinatown?
MILES
Know it.

FAIT
Get there.

INT. FIGHT CLUB - DAY
It's down to Su and the kick boxer. The kick boxer spins and kicks and punches, and...
Su just ties the guy up in his own clothes. Ties him into a pretzel. Cinches him tight. Then...
Looks for Archie. Can't find him. Can't find the guy wearing the ring. And hurries out of the cage.

EXT. PARKING GARAGE - DAY
Fait jukes the ATV in the entrance. Up the spiral ramp.

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

INT. CAMPER - DAY
On TV, a chopper shot of the garage surrounded by police.

TV ANCHOR (V.O.)
... And it looks like this chase will end here, as police seal off the building...

OFF Vanessa, watching...

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

SU
Where is he?

ARCHIE
Decided to leave early.

SU
Where'd he go?

ARCHIE
Right here.

Su looks inside the car.

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

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

ARCHIE

Okay, bud, wanna start the Q and A?

INT. CAMPER - DAY

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

TV ANCHOR (V.O.)

... Here's a car coming down the exit ramp...
We see the police approach the car.

TV ANCHOR (V.O.)

... The police apparently talking to the driver...
The police let the car pass.

TV ANCHOR (V.O.)

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

Vanessa notices something about the car. Looks carefully. When...
The car turns, giving the news chopper a better zoom angle of the people inside, and...
Vanessa sees Daria, Miles and Tommy.
Which could mean only one thing: her daddy's safe. And soon he'll be coming to get her.
With a rekindled hope inspired by her father's escape, Vanessa now looks for a way to free herself from her duct-tape bonds. When, just as it's about to seem hopeless again, her eyes go to...
Her necklace. The chain and pink diamond pendant.
Vanessa bends over and lowers her head until the necklace slides off onto the bed. Then turns around and picks up the necklace behind her back. Holding it as taut as she can between her hands, she begins sawing away at the tape around her wrists.

EXT. NEAR KOREAN CLUB - HOT DOG STAND - NIGHT

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

FAIT

I knew the stones were in there.

TOMMY

Question is, how do we get 'em out?
Place is slamming nonstop.
A long beat. Fait doesn't answer.

SU

Something isn't right.

FAIT
Yeah. That's what I'm getting.

SU

The doorman.

FAIT

... Where the hell is he?

(then)
Everyone stay put.
OFF which, as he and Su go --

INT. KOREAN CLUB - UPSTAIRS HALL - NIGHT
MUSIC pumps downstairs as Su and Fait cautiously move down the hall toward Chambers' office.

FAIT

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

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

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

INT. CHAMBERS' OFFICE - CONTINUOUS ACTION

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

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

FAIT

I get it now.

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

FAIT

Are they there?

Su doesn't answer, still searching.

FAIT

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

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

73.

FAIT

... What? That's it?

SU

The rest are gone.

Fait can't believe it.

FAIT

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

SU

... Ling.

Fait

How do you know?

SU

I know.

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

SU
He's good.

Beat. Failure. Summed up in one word:

FAIT

Vanessa...

(then, trying)

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

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

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

FAIT
... What the hell am I gonna do?

SU
... We need to go.

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

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

74.

SU
Come on.

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

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

LING
We're back in business.

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

SONA
I hate kids.

LING
Is everything else ready?

SONA
We just have to test the device.

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

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

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

INT. CAMPER - NIGHT
Vanessa succeeds in using the necklace as a saw to free her wrists from the duct-tape. She quickly rips the tape from her mouth. Untapes her ankles. Then tries to figure out what to do next. Begins searching the camper for anything that might help her escape or fight. When... Looking through the glove box, she finds a cell phone. An old model. So old, it takes her a moment to figure out exactly what it is. Then she pushes "Power," and...
The phone turns on. Sort of.

CLOSEUP - CELL PHONE

"Low Batt" flashes on the screen.

INT. FAIT'S LIVING ROOM - NIGHT
Rock bottom.

Fait's desolate, sitting on the sofa, staring off. Daria tries to comfort him, but it doesn't help. Miles and Tommy stay close and stay silent. Even Archie's quiet for once. The only noise is Su, speaking into a cell phone in Chinese to someone who is obviously his superior.

SU
... I lost the stones. Ling has them... I don't know where he is... I have no way to find him... What do you want me to do?
Under which, the PHONE begins to RING. And...
Fait's too upset to care about answering.

INT. CAMPER - NIGHT
Vanessa's on the old cell phone. We hear RINGING on the other end.

VANESSA
... Answer, Daddy, answer...

CLOSEUP - PHONE
"Low Batt"... "Low Batt"...

INT. FAIT'S LIVING ROOM - NIGHT
The PHONE'S still RINGING. After another moment...

MILES
Want me to get that?
Which finally mobilizes Fait to reach over and answer.

MILES
Hello.

INTERCUT WITH:

INT. CAMPER - NIGHT
Vanessa whispers urgently.

VANESSA
Daddy?
FAIT

Vanessa!
Which gets everyone's attention.

VANESSA

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

FAIT

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

SU

I'll call you back.

FAIT

(continuing, to Vanessa)
Where are you?

VANESSA

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

FAIT

Try. Try to see something.

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

VANESSA'S POV

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

CLOSEUP - VANESSA'S PHONE

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

BACK TO SCENE

77.

VANESSA

I see chairs. And there's green light.

Fait repeats for the others' benefit.

FAIT

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

VANESSA

I can't tell.

SU

Is it bright?

FAIT

The green light, baby -- is it bright?

VANESSA

Yeah. Really, really bright.

FAIT

(to Su)
It's real bright.

**VANESSA**
Daddy, hurry! I'm scared!

**FAIT**
I know, baby. Just hang in there

CLOSEUP - VANESSA'S PHONE
Fait's voice drops out as the battery dies.

BACK TO SCENE

**VANESSA**
... Daddy?! Daddy?!...

END INTERCUT.

**FAIT**
... Vanessa?! Vanessa!... Shit!
Fait slams the phone down in frustration.
But Su's mind is on what she told them.

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

78.

**TOMMY**
What?

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

**MILES**
What the hell you talking about?

**DARIA**
What are these stones?

Archie answers it.

**ARCHIE**
Doomsday in disguise.

All eyes go to him.

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

**TOMMY**
This fucker's making bombs?

**SU**
Not making them.

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

**FAIT**
... Okay, so we know what he's up to.
How's it get us to Vanessa?

Su considers it a moment.
The buyers will want to arrive and leave quickly... Somewhere private... Accessible by aircraft.

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

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

... Flight plans.

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

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

I can help with that.

... Do it all fast.

Ling, Sona, Charles, and Russell. Russell finishes testing his contraption. Switches it OFF. Then, removing his goggles --

We're operational.

The others remove their goggles. Sona checks her watch.

The buyers arrive in less then an hour.

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

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

A look at the others. Serious. Then a broad smile of consummate satisfaction suddenly spreads across his face.

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

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

CLOSEUP - TOPOGRAPHICAL MAP OF LOS ANGELES AREA
Fait's finger indicates a spot.

FAIT (O.S.)
Wick Airfield...

PULL BACK TO...

INT. FAIT'S OFFICE - NIGHT
Fait, Su, Daria and Miles.

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

DARIA
Sounds like our best shot.

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

He and Su exchange a look. Then --

FAIT
Let's go.

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

INT. CAMPER - NIGHT
Vanessa peeks through a void in the paint covering the windows.

VANESSA'S POV - HANGAR

81.

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

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

Charles standing nearby. Too close for her to escape.

Charles turns, and...

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

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

Driving. Daria and Miles following in their car.

**FAIT (V.O.)**

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

**SU (V.O.)**

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

**FAIT (V.O.)**

Ling? He was one of you?

**SU (V.O.)**

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

**FAIT (V.O.)**

(beat)

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

**SU**

Both.

**FAIT (V.O.)**

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

**INT. HANGAR - NIGHT**

**LING**

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

**(MORE)**

**LING (CONT'D)**

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

Ling holds up a single stone.

**LING**

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

Whereupon Ling places the stone on a piece of velvet on a table. Folds the velvet over. Then, whack, hits it hard with a mallet. He unfolds the velvet. The stone's smashed to pieces. Ling picks up a sliver of stone and hands it to Russell, who
places the sliver inside a small ceramic capsule, then inserts the capsule into his contraption.

RUSSELL

Goggles on.

Everyone puts on goggles. Then Russell hits the switch, and the green lasers bombard the capsule containing the sliver of stone, which begins to glow. Russell announces each passing threshold as a numerical readout on the contraption races up the scale --

RUSSELL

... Firecracker... .44 magnum...
R.P.G... Sidewinder... SCUD...
Tomahawk... Daisy Cutter...
Hiroshima... two Hiroshimas...

And it just keeps going. Until, finally --

83.

RUSSELL

... New World Order.

As the buyers absorb this...

Russell shuts off the beams.

RUSSELL

Goggles off.

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

LING

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

A beat as this sinks in.

SONA

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

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

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

RUSSIAN BUYER

Five at one million.

Sona is silent. Silence means "No."

AFRICAN BUYER

Five at one-point-two.

Silence.

PAKISTANI BUYER

...
Three at two million.

SONA

We'll take that.

FRENCH BUYER
Six at one-five.

Silence.

EGYPTIAN BUYER
Ten at two million.

Silence.

EXT. WICK AIRFIELD - FAIT AND DARIA - NIGHT
Near their cars.

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

FAIT
Miles, what do you see?

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

SNIPER-SCOPE POV - NO NIGHT VISION
FINDING the Ling killers outside the hangar.

MILES (V.O.)
Two sentries my side.
Then, scanning inside Ling's hangar THROUGH windows --

MILES (V.O.)
Sale's at this end... There's a camper with painted windows. Middle of the hangar.

EXT. AIRFIELD - FAIT AND DARIA

FAIT
Vanessa said she was in a van.
That's gotta be it.
(to Daria)
When we get her, you move her outta there fast.

DARIA
I'll keep her safe.

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

INT. HANGAR - CONTINUOUS ACTION
High above the floor, Su steps onto a catwalk. The sale continuing below. More heated now.

RUSSIAN BUYER
Eight at three.

Silence.

FRENCH BUYER
Nine at three.

Silence.

EGYPTIAN BUYER
Ten at three-one.

SONA
We'll take that... There are now thirty-seven stones available.
And now, in more and more rapid-fire succession --

AFRICAN BUYER
Five at three-five.

PAKISTANI BUYER
Eight at three-five.

FRENCH BUYER
Twenty at three.

EXT. AIRFIELD - FAIT AND DARIA

FAIT
Miles. Sentries.

MILES
is already sighted in. PULLS the TRIGGER. PHUT!

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

MILES
Done.

MILES

MILES

FAIT AND DARIA

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

INT. HANGAR
The sale's now a frenzy.

PAKISTANI BUYER
Five at five million.

RUSSIAN BUYER
Six at five.

FRENCH BUYER
Seven at five.

AFRICAN BUYER
Ten at five.
EGYPTIAN BUYER
Ten at five-one.
FRENCH BUYER
Five-two.
When suddenly...
KA-WHAM! Archie's Abrams TANK BLASTS through a wall and into the hangar.
Archie's head pops out of the driver's hole. At the same time, Tommy pops up out of the turret and trains a mounted machine gun on the stunned group.
TOMMY
Freeze, motherfuckers!

Russell watches the advancing tank.
RUSSELL
I knew it! I knew it!

ANGLE - BEHIND TANK
Fait and Daria enter through the hole in the wall using the Abrams for shelter.

INT. CAMPER - CONTINUOUS ACTION
Vanessa peers out through a gap in the paint to see what's happening.

VANESSA'S POV
Charles is drawn away by the advancing tank.

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

MILES' SNIPER-SCOPE POV (NO NIGHT VISION)
We FIND Vanessa, jumping out of the camper.
MILES (V.O.)
Vanessa's out of the camper. Running this way.

INT. HANGAR - FAIT AND DARIA
To Daria --
FAIT
Stay.
And he's gone, sprinting after her just as...

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

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

SNIPER-SCOPE POV (NO NIGHT VISION)
Vanessa rolls out under the rising door and runs. MILES (V.O.)
She's out.
Then, FINDING Charles coming after her --

MILES (V.O.)
There's a guy after her.

PHUT!

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

SNIPER-SCOPE POV (NO NIGHT VISION)
Charles rolling out under the door.

MILES
SHOOTS again. PHUT!

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

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

TOMMY
Just be cool!
At which point, Russell breaks for his five-ton truck.

TOMMY
I said don't move, motherfucker!
Russell just keeps going. Slides open the side door in the back of the five-ton, revealing... A twin-fifty machine gun. Two barrels, .50 caliber. Dangerous even for a tank. Russell vaults in and takes aim.

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

TOMMY
Shit! What do we do?

ARCHIE
Shoot back!

TOMMY
How?
The question's answered for him. He somehow does the right
thing. And...
Tommy's MACHINE GUN begins RIPPING CHunks out of the FIVE-TON and EVERYTHING near it. Tommy's a horrible shot; the gun's more in control of him. But...
Russell finally dies under a HAIL of HEAVY LEAD.

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

TOMMY
   Motherfucker. Couldn't fucking listen.

INTERCUT WITH which...

ACROSS HANGAR
Ling and Sona are moving toward the limo. Ling has the stones. When... Su is there. Blocking the way. Sona attacks. Su easily blocks the counters. Knocking Sona back. Never taking his eyes off Ling. When...
Sona, who's fallen back against a buyer's bodyguard, quickly takes the bodyguard's small, full-auto SCORPION and turns the gun on Su.
Su dives for cover as the BURST SHREDS the AREA where he'd just been standing. As Sona continues hunting Su... Su sees

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

SU
   Don't let him get away!

As a result of which...

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

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

SU AND SONA
Play cat and mouse. Su rapidly runs out of room to hide.
He can't get away. Su stands. Faces her. Faces the inevitable. When...
WHAM! Daria appears from nowhere. Kicks the gun from Sona's hand. To Su, re: Ling, now running from the crushed limo

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

EXT. AIRFIELD

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

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

SNIPER-SCOPE POV - NIGHT VISION
Charles and Vanessa become clearly visible. Charles is closing in on her. Cross-hairs FIND him. PHUT!

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

SNIPER-SCOPE POV - NIGHT VISION
Charles reaches the flight line. Parked planes, a gas truck, a shed, etc. He disappears behind the equipment.

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

MILES
Lost 'em behind the gas truck.

CHARLES
stops behind the gas truck. Looks around for Vanessa. No sign of her. Until...
Charles notices the door to the gas truck isn't closed all the way. He whips it open. And...
There's Vanessa, hiding inside.
Charles grabs her. Yanks her out struggling and kicking.

CHARLES
Time to end this my way.
And then...

FAIT (O.S.)
Drop the girl.

Charles looks over. Fait is there, holding a gun on him. Vanessa's relieved and excited to see her father.
FAIT
Put her down.
Charles lowers Vanessa to the ground. He releases her.

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

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

SNIPER-SCOPE POV - NIGHT VISION
Fait, Charles and Vanessa. No clear shot.

MILES
comms Fait.

MILES
No shot.

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

93.

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

FAIT
Wrong kid. Wrong dad.

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

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

INT. AGUSTA - COCKPIT
Ling puts a gun to the pilot's head.

LING
Go!

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

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

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

INT. AGUSTA
Ling hears the THUMPS. Looks out.

LING'S POV - SU'S LEG
swinging beneath the Agusta.

LING
To the pilot --

LING
Retract the gear!

CLOSEUP - CONTROL PANEL
The pilot hits the wheels-up switch. And...

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

SU
Shoot it down! Now!
And then... Su lets go. Drops fifteen feet to the ground. As...
Behind him, having clanked out of the hangar, the Abrams tank is stopped. The turret swivels toward the Agusta.

INT. TANK
Archie aims the cannon.
TOMMY
Can you hit it?

ARCHIE
No problem. Absolutely... Load.

TOMMY slides a shell into the breech.

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

ABRAMS TANK

BOOM! The big CANNON FIRES. And...

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

INT. TANK

Archie and Tommy exult.

TOMMY
Shot him right in the ass.

ARCHIE
I did it. I can't believe it.

TOMMY
Thought you said it was no problem.

ARCHIE
What do I know?

INT. AGUSTA - COCKPIT

The pilot hopelessly fights to keep the chopper from crashing.

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

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

The Agusta pilot, still alive, has been thrown outside the circle. But Ling's only path of escape takes him inside. Into the circle. He emerges with the bag of stones. Su is waiting.

LING

96.

You were lucky last time. You
Won't be lucky again.

The final fight begins.

The two martial arts masters battle in the circle of fire, using everything they can lay their hands on. Each the equal of the other. Each knowing it's a fight to the death. For a long time, the fight could go either way. Until...
Ling gets an arm around Su's neck. Like Charles, Su thrashes and flails. Like Charles, he can't get away.

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

**SU**
... I won't. You will

What happens next happens in an instant:
Su breaks the hold. Hooks one of Ling's arms. Wrenches it. A direction it can't go.
Ling's ARM BONES SNAP, TISSUES RIP.
Ling screams in pain. Just as... Su pulls the ceramic Capsule containing the activated sliver of stone from Ling's pocket. And...
Slams the capsule deep into Ling's open mouth. Ling gags, choking on the capsule lodged in his throat. His horror-stricken eyes meet Su's. Su lets him suffer another moment.
Then, in SUBTITLED Chinese --

**SU**
This is for our friends.
And Su strikes him in the throat. A spearing, open-hand blow with his fingertips. Hard. Hard enough that...

**INSIDE LING'S THROAT**
The CERAMIC CAPSULE SHATTERS. Releasing the hot, glowing white sliver of stone into Ling's windpipe. The fragment's super high-energy radiation instantly beginning to cook Ling's body from within. The power of a few thousand microwave ovens turned on all at once.
Ling's bodily fluids instantly start boiling dry as...

**ANGLE BACK ON LING**

As, light beaming from his eyes and mouth, Ling flash-cooks from the inside out.
In a moment, it's finished. Ling's dry-roasted remains topple over. Su has closed a chapter.

**SAME SCENE - MOMENTS LATER**
Su and Fait meet on the tarmac. Su has the stones. Fait's holding Vanessa, asleep in his arms. SIRENS APPROACH in b.g.
The two men regard each other a moment.

**FAIT**
We got it all.
(then)
What happens to the stones?
**SU**
They'll be destroyed.
They see police and emergency vehicles beginning to arrive
FAIT
Looks like I'll be doing some jail time.

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

A look between Fait and Su. Su nods.

SU
I'll do what I can.

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

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

98.

FAIT
We're not.

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

FAIT
Time I got real.

He regards the others.

FAIT
Time we all did.

ARCHIE
Get real? What's that mean?

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

Fait's eyes meet Tommy's. Beat. Tommy nods.

Fait looks to Daria for her answer.

DARIA
I'm with you, T.

He looks to Miles.

MILES
Whatever you say, man.

Fait looks back to Su. They hold the look.

SU
... Good luck.

FAIT
... Faith.

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

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

TOMMY

Maybe oughta try it yourself.

ARCHIE

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

TOMMY

I had plenty of straight jobs.

ARCHIE

Name one.

TOMMY

I sold Avon door-to-door.

ARCHIE

... You were an Avon lady?

TOMMY

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

ARCHIE

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

TOMMY

Nah, I'm just fucking with you.

(then)

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

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

FADE OUT:

THE END