

PLANET L.A.



Written by
Anthony Stengel

FADE IN:

Credits Roll over stars shining brightly.

The Milky Way cuts a swath through the sky.

Slowly the Earth comes into focus from above, then one after another: North America, the California coastline, the Los Angeles skyline, a neighborhood, a five block radius, a deserted street.

EXT. STREET - NIGHT

MARCO is seen from above walking alone. He has long hair, a bolero hat, a long sleeve button up shirt, blue jeans and black cowboy boots.

CLOSE-UP on boots walking down the sidewalk.

MARCO (V/O)

Life is a journey. No doubt about it. Often more important than The destination. But not always. I used to think that life was one full circle. I have come to believe that life is a series of circles, completing themselves when the time is right. Actually I never used to think that much about it; the big picture, life the universe, my place in it.

FLASH-BACK
MONTAGE:

FAMILY SAILING ON LAKE ERIE

MARCO (CONT'D)

I was born in Cleveland. My parents were teachers. They, and my big brother Kerry, were my best friends. We would sail around Lake Erie, singing, laughing, talking. It seems like a dream now, where everything was new and exciting. One I haven't dreamt in a very long time. Five days before my twelfth birthday, they were gone. Killed by a drunk driver.

FANTASTICALLY VIOLENT CAR WRECK

MARCO (CONT'D)

My brother was blinded, I was
knocked out and almost died. The
drunk was a local Police Capt. He
was never charged for his crime.

UNIFORMED POLICE CAPTAIN WALKING DOWN COURTHOUSE STAIRS

MARCO (CONT'D)

So there I was, all banged up,
cracked ribs, feeling guilty for
surviving.

MARCO IN HOSPITAL BED

MARCO (CONT'D)

I learned too soon about injustice.
I spent the next three years in an
orphanage. Three years of spirit
killing rules and routines.

MARCO IN CAFETERIA LINE OF ORPHANAGE

MARCO (CONT'D)

I ran away at fifteen and
hitchhiked around America.

MARCO HITCHHIKING

MARCO (CONT'D)

Eventually I worked my way around
the world. I was turned onto
Martial Arts in Morocco by Eagle,
an eccentric German, whose love of
beer was second only to his love of
Karate and Tai Chi.

MARCO WORKING OUT IN DOJO

MARCO (CONT'D)

For me it was love at first fight.
I found a direction. I still
wandered, but with focus. I went to
the Far East to study more. I
learned a lot. But I was miserable.

MARCO WALKING DOWN A BUSY, VERY POLLUTED, ASIAN STREET

MARCO (CONT'D)
I was ready to come back to
America. So I thought why not
California.

AIRPLANE LANDING AT LAX IN THE EVENING

MARCO (CONT'D)
Anyway the cheapest ticket back was
to Los Angeles.

END FLASHBACK

EXT. STREET - NIGHT

Marco still walking down the street.

MARCO (V/O)
I found myself living in a
neighborhood that had an identity
crisis. Depending on who I asked
or which map I looked at, I was
living in Hollywood, Korea Town,
the Wilshire District or Northwest
LA. I thought I was moving to the
city of Los Angeles but LA is more
like a state and every neighborhood
is like a city. Everything is so
spread out, disconnected. Sometimes
it feels like Los Angeles is its
own country... or an island,
isolated from the rest of America.
Often I feel like I am on another
planet. Planet LA.

END CREDITS.

Still Close ON MARCO'S BOOTS, he comes to an abrupt stop as
the shoes of FIVE HISPANIC GANG MEMBERS enter the frame.

EXT. STREET - NIGHT

Marco makes eye contact and sharply turns left to cross the
street. Banger 1 pulls out a gun and puts it to Marco's head.
Banger 2 also pulls a gun. Banger 3 holds his hand in his
jacket. The other two look left and right for witnesses.
They surround him on three sides. Marco immediately plans a
reverse ambush. He begins by impersonating a scared and
complying victim.

MARCO

(slowly removing hat)

Take anything you want. I have money, this used to belong to Jimi Hendrix, take it, please don't hurt me.

Banger 1 snarls and puts the gun closer to Marco's face.

BANGER 1

I know, we gonna take anything we...

In one motion Marco throws the hat at the eyes of Banger 2, grabs and breaks the gun arm of Banger 1 and proceeds to use him as a shield.

A side kick to the throat drops Banger 2.
He throws Banger 1 into Banger 3 and leg sweeps the last two.

Marco spins up into standing position in time to face Banger swinging a knife. Marco leans back to avoid the knife and then leans in and punches his attacker in the face.

In a flash, Marco lands three more punches and takes the knife.

He turns in time to meet the last two Bangers. Marco handles the knife underhand, like a professional, simultaneously kicking the Banger on his left while carving a figure 8 from the torso to the face of the Banger on his right. The bloody Banger runs away SCREAMING.

A downed Banger reaches for a gun but Marco stomps his hand and kicks him in the face before he can use it. Marco picks up the two guns and searches through the dazed Banger's pockets. He takes their belongings, puts on his hat and quickly walks away.

INSERT SHOT OF ROOF TOP SECURITY CAMERA

From security camera POV (black and white) we see Marco continuing to walk away.

MARCO

(To self)

Okay that was intense. All's well that ends well... Shit! Some people will work really hard to not work!... Shit!

Marco stops at a mailbox. He pulls out the knife, guns and Wallets. He drops the guns into the mailbox, pulls the cash out of the wallets before dropping them in too.

He puts the cash in his pocket and the knife in his waistband and walks off.

INT. MARCO'S HOUSE - NIGHT

Marco lives in a small guesthouse. The interior reflects his travels, full of wooden masks from different cultures. The other wall is full of martial arts weapons. Marco, still rushing with adrenaline, pauses, takes a deep breath, clicks on the stereo and walks into the bathroom. We hear MUSIC and the SOUND OF THE SHOWER.

CUT TO:

CLOSE UP of the Yin Yang Eagle tattoo on Marco's arm.

PULL BACK to reveal Marco in opening stance. Still wet from the shower, he performs a slow kata to the MUSIC.

Afterwards he goes to the kitchen cabinet and looks at four bottles of homemade wine with balloons on top. He picks the one with the flattest balloon, grabs a goblet and flops into a big beanbag chair in the living room.

INT. MARCO'S HOUSE - DAY

Marco is asleep in his chair. He is awakened by the SOUND of children at his door. Brothers JESSY 12 and ALEX 10. JUSTIN age 12. And SAMANTHA age 11 who lives in the front house. They are kids from the neighborhood who have saw Marco working out and through persistence have convinced him to teach them. They meet three mornings a week to learn self defense and honor.

EXT. FRONT YARD - DAY

JESSY
(Knocking on door)
Marco, Marco!

JUSTIN
Remember what you said about being
on time!

The children are rough-housing and joking with each other as Marco exits the house.

MARCO
No class today kids. Come back
tomorrow morning.

The children start to GRUMBLE in disappointment. They catch a glance from Marco and immediately straighten up to attention.

CHILDREN
(in unison)
Yes Sensei.

MARCO
(reconsidering)
Okay. Stretch out, I'll be right
back.

The children stretch out as instructed. Marco returns with
four large plastic trash bags and hands them out.

MARCO (CONT'D)
Start on this block, split up in
four directions and don't stop
until your bag is completely full
of trash.

ALEX
What does this have to do with
being a "Warrior of Honor"?

JESSY
(elbowing his brother)
Hush.

Marco leans down close to Alex

MARCO
You will start on a path to making
your neighborhood a better place.
You will be connected with your
surroundings. A lesson in cause and
effect. And because I said so.

ALEX
Yes Sensei.

MARCO
When you are finished line up the
bags along the fence there. Sort
out all the recyclables and put
everything in the appropriate
bins.

The children bow slightly, in unison.

CHILDREN
(together)
Yes, Sensei.

They scatter off with their bags. Samantha turns back as the
other kids run off.

SAMANTHA

I saw you on TV this morning. I would never tell anybody that it was you. Those were bad men that jumped you.

She gives him a quick hug and runs off leaving Marco momentarily speechless.

MARCO

That's a reason to own a television.

INT. DIVE BAR - DAY

Marco enters the dark bar. There is one OLD MAN slumped over the bar and a KOREAN BARTENDER reading a newspaper. Marco approaches the bar and stops just in reach of the TV. It is on a Spanish language station.

MARCO

Do you mind if I change the channel?

The bartender lowers his paper.

BARTENDER

What you order?

MARCO

Oh, I'll have orange juice please.

The bartender just stares at him.

MARCO (CONT'D)

With Vodka?

The bartender starts to comply

MARCO (CONT'D)

Easy on the Vodka.

Marco changes the channel and finds himself on the news. Clearly a security camera video.

REPORTER (V/O)

Okay we are going to show you this video again of the man being attacked. I need to warn you that it is graphic.

The clip shows a good punch then a freeze frame close up of his face. The network has enhanced the video.

CLOSE UP of Marco's face watching the news report. The Bartender hands him the drink and without looking away from the TV he finishes it in one gulp.

REPORTER (V/O) (CONT'D)

The authorities want your help finding this would-be victim for questioning. Three of the attackers are identified as members of a local street gang. They are in the hospital in serious condition. The other two men are unknown at this time. The police want your help. They say without the victim's testimony the men can only be charged with trespassing. Even with the video evidence.

Marco changes channel.

REPORTER 2 (V/O)

...it is too early to tell if we are seeing the work of some vigilante loose on the streets of LA. But stick with channel 8 News for the latest on the potential development of vigilante justice invading Los Angeles.

Marco changes the TV back to the Spanish channel. He is on that channel too. He turns the TV off.

INT. OFFICE - DAY

We see a hand on a remote control turning off a TV. PULL OUT to reveal the office of DJ (DARRAL J. JANKEY) a wheelchair bound billionaire. Also in the room are his 3 bodyguards; TRAY, a big black mountain of attitude, VENICE the dark haired femme fatal and DJ's son HOUSTON.

DJ

I want this guy on my team!

HOUSTON

Good idea, let's get him before his fifteen minutes is over.

DJ

Hell son, celebrity is all good and well but this kid can fight. I want him in the Crash Bang Show so he can kick some ass!

TRAY

Speaking of the show sir, it's time for the screening.

DJ

Thanks Tray. I wish my secretary was as efficient as you.

TRAY

I just wear a watch sir.

DJ pushes a speakerphone button.

DJ

Nancy. You were supposed to remind me about the screening.

NANCY (V/O)

I'm sorry sir, Mr. Kingston is here and he is a little upset, I was just trying to...

DJ

(interrupting)

Charles is here? Send him in.

HOUSTON

(to Venice)

So what are you doing tonight?

VENICE

You know what Houston? I went out with you just long enough to know I don't like you. One date.

HOUSTON

You're just playing hard to get or you would have left by now.

VENICE

No Houston, I am here because your Dad likes me, more than he does you, and the pay is ridiculous.

HOUSTON

Yeah... well... whatever. Anyway it was more than one date.

CHARLES enters the room. He looks like a videographer.

DJ

Afternoon Charles. How is my favorite cameraman doing? Nancy says you're upset.

CHARLES

Yes sir. I have a problem. It's with Jeanie, my fiancé. I wanted her to be involved in my work, you know so that we could spend more time together.

DJ

Yes, go on Charles.

CHARLES

Well she just flipped. I mean she just flipped out! She says that she won't have anything to do with anything illegal. She wants me to quit. She wants me to narc you out.

DJ gets a disturbed look on his face.
He is a little mental anyway and prone to ranting.

DJ

Illegal Charles, illegal?! What is legal Charles? Just because I own a few news outlets doesn't mean that you're involved in some far reaching conspiracy. I enjoy the spectacle of staging the Crash Bangs and I can afford to do it. (Laughs) Hell, sometimes I even make money on them. And will again if we ever beat Team Seattle.

CHARLES

Yes sir but...

DJ

(interrupting)

Did you tell her about life Charles? About life! About how they abduct people in South America and burry them alive in cornerstones for good luck? Hell I can take her to places right here where fathers make their sons fight each other for sport. Our own government has abducted, drugged, nuked and poisoned citizens to death! And what is war but one big Crash Bang!? Afghanistan, Vietnam, Iraq, Nicaragua, Panama! Greed, guns, drugs! How many sons of America have died to entertain the old men in Washington?

(MORE)

Men who sell their souls to corporations... (Laughing) like mine!

CHARLES

Sir?

DJ

She really wants you to turn in your friend's young man?

CHARLES

Yes sir.

DJ

Have you ever thought that maybe she isn't the girl for you?

CHARLES

No sir it isn't like that. You see, she just has this idea of right and wrong. It's one of the things I love about her. I just never considered what we do all that bad. We only ambush violent people.

DJ

Exactly Charles! And you are damn good at it. So what are you going to do?

CHARLES

Well sir, I have to quit. But I wanted to tell you in person and I wanted you to know that I would never talk about the Crash Bangs. I don't even know the names of the other two team owners, and I just, would never turn you in.

DJ

I believe you Charles. Unfortunately I also believe that you are pussy whipped.

DJ nods to Tray. Tray abruptly kicks Charles in the gut. He Buckles over and falls into Venice who pushes him back. He crashes to the floor. Houston proceeds to LAUGH and kick him Repeatedly.

DJ (CONT'D)

Houston! Don't get blood on the carpet.

VENICE

You want me to throw him out boss?

DJ

No thanks V. Tray get rid of him...
and burn down his house.

HOUSTON

I think he lives in an apartment
pops.

DJ

Whatever. Burn it down. Don't leave
any evidence. Burn the whole
building down if you have to. Now
to the screening. And Tray, if you
want, you can set up a replay when
you get back.

TRAY

No thanks sir. I only like watching
the show when I'm in it.

DJ

I understand Tray. We'll make sure
you're in next month.

TRAY

Thanks Mr. Jankey, I appreciate
that.

DJ

To the screening!

INT. HALLWAY - DAY

They make their way to the screening room.

VENICE

(under her breath to
Houston)

Is he going to kill Charles?

HOUSTON

Shit, Venice. You know for someone
who revels in being a bitch, you
sure are naïve.

INT. BARBER SHOP - DAY

Marco enters a small local barbershop.

MARCO

Hi. I'm looking for a change. Just cut it short please. But not too short.

INT. SCREENING ROOM - DAY

The screening room includes a bank of monitors and a video conference system that is linked to the other two team Owners; SEATTLE and CHICAGO. They are well-dressed cigar smoking billionaires.

DJ

Greetings gentlemen. Sorry I'm late.

SEATTLE

(on monitor)

Forget about it DJ. You're not even five minutes late. And you are Team LA after all. Hell, five minutes isn't even late enough to be fashionable.

DJ

Let's not stereotype Ronald. Anyway today is Team Chicago's day. I hear you have a new warrior over there Danny.

CHICAGO

(on monitor)

Sure do DJ. And he's a monster. Maybe you boys should just pay up now and skip the formalities.

SEATTLE

Hell Danny, money is just away to keep score. The fights are the fun part. Anyway Team Seattle has something special in mind for our next Crash Bang.

DJ

Money's just a way to keep score? I didn't know you were so philosophical.

SEATTLE

Well it's easy to be philosophical when you're on a three fight winning streak.

DJ

On that note, shall we start the show?

CHICAGO

Alright fellas. Team Chicago is proud to Present our latest Crash Bang! It takes place at the world famous South Side Gym. The place was packed and the heavy weight contender was there when it went down.

SEATTLE

(laughing)

No shit man? That was you? I heard about that. They said it was "gang related". Where you hiding the camera now days?

CHICAGO

You want me to send the crew over and see if you can spot it?

SEATTLE

(seriously)

Don't joke like that Danny.

DJ

Okay sweethearts, enough build up. Let's watch the show.

HOUSTON

(to Venice)

The beginning is the best part. Shitin' bricks.

Venice is disinterested, her feet propped up on a chair, reading a book; "The Demon Haunted World".

VENICE

Whatever.

The show begins on the monitors. We see the Chicago crew burst ambush style into a boxing gym. A short but vicious fight ensues.

EXT. DOJO - ESTABLISHING - DAY

Marco enters the dojo.

INT. DOJO - DAY

Marco finds his friend and teacher MARSHAL. He has long dark hair, looks like he might be Hawaiian, he for sure is big, soft spoken and carries himself with Zen-like confidence.

MARSHAL

Marco. Hi brother. You teaching a class tonight?

MARCO

No. I just need to talk.

MARSHAL

Sure man. Nice hair cut.

MARCO

Yeah, that's what I want to talk about.

MARSHAL

Marco, we don't need to talk about your hair unless you really want to. Anyway, it'll grow back.

They sit down on the workout mat.

MARCO

Very funny. I mean the reason I cut it. My face is all over the news. I wanted to change my look.

MARSHAL

Marco if you're in trouble you know I'm here for you. You don't have to tell me anything you don't want to.

MARCO

Plausible deniability, Marshal?

MARSHAL

You know what I mean.

MARCO

Yes I do. Thanks.

MARSHAL

So, what's up?

MARCO

I was jumped last night by five guys. Three blocks from my house. They had guns and knives.

(MORE)

I had like eighteen bucks on me and
a bad feeling about these guys.

Marco goes silent. Marshal waits for him to continue but he
doesn't.

MARSHAL

Yes, when people pull out guns and
knives bad feelings often result.
So what happened?

MARCO

What I mean is, for just a second I
thought about just giving them my
money but I decided fighting was
safer. I mean they were up on me.

MARSHAL

I share your feelings but if it's
them or you, then it's them.
Right?

MARCO

Right. For sure. Of course.

MARSHAL

So what is really bothering you?
You're a scrapper. You been in more
street fights, in more different
streets, than anybody I know.

MARCO

Yes but I was on a different path
then. I didn't try very hard to
avoid trouble.

MARSHAL

What is this about your face being
all over the news?

MARCO

Well that's the thing. The good
news is I didn't kill anybody. I
know that because I heard it on the
news, while I was watching myself.
Caught on some security camera or
something. And you know the media.
They'll turn a fart into a
hurricane. Remember last month when
it rained for like twenty minutes
and they started a killer storm
watch? Well they're on vigilante
watch and I'm the vigilante.

MARSHAL

You're living in LA. You are in a great melting pot of anonymity. I am sure everything will be alright.

MARCO

Yeah you're probably right. It's just I don't want to move and I don't want to worry about a thousand gang members, the Rampart police division and the entire news media looking for me. Samantha, the little girl that lives in the front house, recognized me on TV already.

MARSHAL

And?

MARCO

She's cool. She wont tell, but I am being recognized!

MARSHAL

You will stay at my place. Take your time. Decide what you want to do and it will be the right decision. Relax clear your mind.

There is a moment of silence. Marshal leans in close.

MARSHAL (CONT'D)

The Zen Master asked "Who binds you?" The Seeker of Liberty said "No one binds me." The Zen Master replied... "Then why seek Liberation?".

MARCO

Thanks Marshal. I love you man.

MARSHAL

I Know. Anything for you.

They stand up.

MARCO

I feel better.

MARSHAL

I'll make sure your classes are covered. You let me know what you want to do and we'll do it.

MARCO

Thanks man. I think I'll just go home for now.

MARSHAL

Okay. Call me or just come over. You have the keys.

MARCO

Yes I do.

MARSHAL

Hang out here, hang at my place. Whatever you want.

MARCO

Thanks. I'll be in touch.

INT. SCREENING ROOM - DAY

The Crash Bang video is just finishing. The aftermath is a Bunch of boxers on the floor, moaning and bleeding.

DJ

(clapping)

Bravo, bravo!

SEATTLE

Well done. Which one was the contender?

CHICAGO

The one on the floor bleeding.

They all LAUGH.

SEATTLE

Alright DJ, when do we get to see Team LA?

DJ

Thursday afternoon, one week from today. On time as always.

SEATTLE

Oh yeah, I got you mixed up with Team Chicago.

CHICAGO

Very funny guys. I am late once due to surgery and you two...

SEATTLE
(interrupting)
Surgery, right.

DJ
Okay fellas, lets talk about
distribution. Since Team Seattle is
ready to air these gems anywhere
and everywhere...

CHICAGO
(Interrupting)
Yeah, he will be very popular in
prison.

SEATTLE
No guts no glory, Danny! Hell, what
are we paying all these lawyers
for? To sit on their asses?

DJ
You almost have a point there
Ronald. And don't forget about our
politicians. Let them crooks earn
their pay for a change. Like I was
saying, Team Seattle is ready to
air, and Team Chicago wants to keep
the whole sport private.

CHICAGO
Well, are we doing this for fun or
for profit?

SEATTLE
Profit is fun.

CHICAGO
You know what I mean.

DJ
I know what you both mean. So allow
me to be the voice of moderation.

SEATTLE
That's a good one DJ.

DJ
Hear me out. I propose that we
release Crash Bang as a trilogy.
We've been at this for over two
years, one Bang a month each, ten
months a year. We have over 70
Bangs in the can. Five to 15
minutes each.

(MORE)

We have enough footage. Danny's right to be cautious. We can safely sell our product in Asia and funnel it to South America from there. Later, we open it up to North America. Or not. Either way all paths would lead to China. What the hell, they steal and bootleg everything from nuclear technology to Mickey Mouse watches. It's perfect. We will make a small fortune on the first installment and a even more on the next two.

CHICAGO

If anyone knows how to do it right, it's you DJ. And it does seem like a shame to not share them.

SEATTLE

Now you're talking!

CHICAGO

I want to go over the details first.

DJ

Of course.

SEATTLE

Yes! Alright! I only want to know where it's showing and what my cut is. Don't bother me with details.

DJ

Good deal. Now I don't know if you guys have been watching on satellite, but we seem to have a vigilante here in LA. More likely he is just some guy who was in the wrong place at the right time. Anyway, he was jumped by some punks and he really put the okey-doke on them. I mean this kid's a fighter. The whole thing was caught on security camera and the press is eating it up.

SEATTLE

Especially your network DJ?

DJ

Damn straight Ronald. And I'm going to find and recruit this guy.

(MORE)

Our first star. That should push up the production value for part three, don't you think?

CHICAGO

A celebrity warrior? Fantastic, DJ.

SEATTLE

How are you going to find him. You're in L.A. not Monaco. Hell, knowing Los Angeles, he could be anywhere by now. Or he could be right down the street and still be practically invisible.

CHICAGO

Yeah you're good DJ but that sounds like quite a...

As if on cue, DJ's phone RINGS.

DJ

(into phone)

Yes, yes. (small laugh) Yes. Good job Stan. Bye bye.

DJ writes something down and then back to the monitors.

DJ (CONT'D)

I got him.

CHICAGO

Got who? The vigilante guy?

DJ

I got him. He was featured on a morning news show awhile back. Doing some volunteer work with "youth at risk" at his local dojo. One of my boys recognized him. The video is on its way up. I got him!

A KNOCK on the door and a MESSENGER enters. He is greeted by Houston and hands him a flash drive. Houston puts it in the deck and hits play.

SEATTLE

I have to hand it to you DJ.

DJ

Yes, Los Angeles is a big city boys, but it's a small world. And you forgot that everyone is on TV out here.

CLOSE on the monitor showing Marco and some CHILDREN preparing for a camping trip.

INT. MARCO'S HOUSE - DAY

Marco is pulling out his camping gear and talking to Marshal on the phone

MARCO

Hey brother, thanks for the invitation but I decided to spend some time in the Back-country... I don't know, about ten days in Yosemite maybe Kings Canyon. I'll figure it out when I get there. It's been too long anyway... Me too. Why don't you come with me?... I know. Well you know I'm always ready when you are... You know it... I will. Talk to ya.

Marco hangs up the phone and looks around the room.

MARCO (CONT'D)

(to self)

Now where's my hammock?

INT. SCREENING ROOM - DAY

Tray enters the room and nods an affirmation to DJ. He smiles and pats Tray on the back. All are surrounding the monitor watching Marco.

TRAY

Is this the new warrior?

DJ

Yeah. His name is Marco Savoia and he appears to be, a philanthropist.

HOUSTON

He appears to be a chump.

VENICE

He appears to be a student.

DJ

What's that?

VENICE

(pointing to monitor)

He is a student. And there's his teacher.

We see Marco bow to Marshal on the screen.

HOUSTON

Looks that way. So what?

TRAY

If he's so great, his Sensei should be a real bad-ass. Either way, I'm not impressed.

DJ

(laughing)

Well I am. We get the celebrity for the draw and the master for the brawl.

VENICE

With Warriors like these you could set up bouts against other teams. You could go global and it would be legal.

DJ

Legal? What fun is that?

HOUSTON

No fun at all. I like the ambush. The ambush is the best part. The ambush is the show.

TRAY

That's right. Never give a sucker an even break.

HOUSTON

Absolutely.

DJ

Houston, get me their addresses.

HOUSTON

How? Doesn't the guy who recognized him have that information.

DJ

(annoyed)

You thought of that all by yourself? Just get me the damn numbers. I can't believe you're my son.

HOUSTON

That's not a very nice thing to say.

Venice pulls out her phone.

VENICE

I need two listings in Los Angeles,
one residential and one business.

DJ smiles at Venice and then looks at Houston, shakes his head and GRUNTS disapprovingly.

INT. MARCO'S HOUSE - NIGHT

Marco sits in the middle of all his camping gear. He is setting a pocket watch.

INT. VAN - NIGHT

CLOSE ON wristwatch being set. There are SEVEN MEN in the van. The Captain runs the show from a communication command in the van. Complete with monitors and satellites etc. The other six are dressed in black combat uniforms. One has a small camera attached to a mini steady cam and another one in his hand. They're adjusting their pads, loading tear gas containers into their belts, placing in ear pieces, lapel mikes and preparing for battle.

CAPTAIN

Okay men. We are turning it up more than a notch on this one. I know most of you will enjoy this especially you guys from the force.

LAUGHS all around.

CAPTAIN (CONT'D)

I know you have already been briefed but I want it clear. The Chief is speaking at this benefit tonight and there will be officers accompanying him as usual. Make it look good for camera. (sternly) Do not kill anyone this time. We don't need the extra heat. Hell, they'll probably be so embarrassed, they wont even report it. Smash 'em up boys!

The van doors open and the warriors spill out.

FREEZE FRAME

The title on screen reads "TEAM SEATTLE"

END FREEZE.

Warriors finish spilling out of van.

EXT. SEATTLE STREET - NIGHT

There are two police officers standing on a corner near the event building. A lone warrior, wearing a ski mask, slowly walks to the center of the street and just stands there. He elicits the expected response from the police.

COP 1
(noticing then
approaching)
What the...? What's your story
mister? Both cops walk into the
street. Both have a hand on their
holstered gun. The warrior stands
silent and still.

COP 1 (CONT'D)
I am talking to you buddy. What's
up with the outfit?

No reply from the stoic warrior.

COP 1 (CONT'D)
(pulling out gun)
Okay, remove the mask put your
hands on your head have a seat on
the curb.

With one hand still on his holstered gun, Cop 2 removes his walkie-talkie and speaks into it.

COP 2
Team one this is team two. We have
a 10-66 out here. Lone man in riot
gear and ski mask, appears unarmed.
Not responding to commands.
Possible 5150.

COP 3 (V/O)
We're on the way.

COP 1
Look buddy. We can do this the hard
way or the easy way! Put your hands
on your head and slowly turn
around!

The cameraman is just out of sight of the police but he is recording the scene perfectly.

CAMERA MAN
(to self)
Good stuff.

We see from CAMERA EYEPiece POV that there are now FOUR POLICE OFFICERS converging on the motionless warrior. Two have their guns drawn, one has a taser at the ready and the last officer is moving in with handcuffs.

END CAMERA POV. We see the officer grab the warrior's wrist.

Heavy Metal MUSIC blast out - "123 go!"

All hell breaks lose!

A reverse move is used on the cop and he is used as a shield and then as a projectile as the other warriors pounce. The first part of the fight last about ten seconds. The cops are on the ground, their weapons and communications gone. They look up at their attackers. There is a strange pause as the police wonder what just happened and why they are not being finished off.

WARRIOR 1
(Motioning with his hand)
Get up.

The cameraman moves in closer as the police stagger to their feet. One warrior hangs back holding the cops belts and guns. The other three step in to fight the cops. This time slower and playing more to the camera. The last conscious cop gets three blast of a fist in his face.

The camera MOVES IN CLOSER with each blow till his bloody face is in XCU.

INT. MARCO'S HOUSE - SAME

Marco tiredly makes his way to the door and opens it. He is shocked to see his brother KERRY. He is standing beside Samantha and holding her hand.

SAMANTHA
Marco, Marco! It's your brother!
I didn't even know you had a
brother.

MARCO
Yes. Thanks Samantha. Kerry, what
are you doing here?

KERRY
Hi little brother. You going to
invite me in?

Marco turns and walks away. Kerry and Samantha enter through the open door. Marco turns and lowers to Samantha's level.

MARCO

Thanks for helping my brother sweetheart. Now I need to talk to him privately. You see (looks towards Kerry) I haven't seen, or heard from him, in over ten years.

SAMANTHA

Okay. I'll see you later.

MARCO

And Samantha, I'm hiking the back-country for a week or so. While I am gone I want you guys to practice. Come up with better ways to execute what I have shown you. When I get back we'll try out the new moves.

SAMANTHA

The student teaches the master.

MARCO

Don't get cocky kid. We haven't even tested the moves yet.

SAMANTHA

Yes sensei. Watch out for the bears.

MARCO

Hey, the bears live there, I'm just visiting.

Samantha leaves and Marco turns to face Kerry.

KERRY

Wow. You're a teacher... you have bear encounters. You look great Marco. Just great.

MARCO

How do you know how I look?

KERRY

(squinting) I'm not totally blind... Just mostly blind.

MARCO

Wow, jeez. I guess those are the kinds of things I didn't learn about you while I wasn't a part of your life.

KERRY

Marco...

MARCO

(interrupting)

You know what Kerry? Fuck you! Fuck you for leaving me in that fucking home! You were supposed to visit me... you were supposed to get me out of there! The second you turn 18 you get me out of there! You spend the night before your birthday at the front door! You get me out!

KERRY

Marco I'm sorry. I was just a kid too. I couldn't see. I couldn't see, I tried to kill myself twice. And the last time wasn't all that long ago.

MARCO

It's really not that hard to kill yourself.

KERRY

I don't know. I was declared clinically dead last time. Spent awhile in a coma. It became clear that God would let me die when he wanted, not when I wanted.

MARCO

You left me in an orphanage.

KERRY

I'm sorry.

MARCO

You didn't even call.

KERRY

I'm sorry.

MARCO

The telephone... a very useful device. Especially for the blind!

KERRY

Look, I lost Mom and Dad too. I was traumatized. I was blind... I was stupid. And I DID come for you. You had ran away. I have been looking for you ever since. And you were hard to find. I had professionals trying.

MARCO

Well, I left the country.

KERRY

That would explain it.

MARCO

So how did you find me?

KERRY

The Internet.

MARCO

The Internet?

KERRY

Sure. I know your birthday, your social security number. Once you finally established an address it was easy. I was starting to think you had changed your name or died.

MARCO

No not dead. Just left the country. Almost died a couple times though, once in Mozambique and once in India. Have you ever driven in India?

KERRY

No. Can't say that I have

They sit silent for a moment, not knowing what to say.

KERRY (CONT'D)

So... what do you know of God.

MARCO

What do I know of God? Kerry you want to have a conversation about philosophy? The universe, the meaning of life?

Marco gets up and grabs his backpack. He removes his sleeping bag and a few other items and slings the pack onto his back.

KERRY

No I just...

MARCO

(interrupting)

You can start by keeping any superstitious God Bullshit far away from me.... Look, I was about to head up north for awhile, but now, I just need to clear my head. I'm going on a day hike. I'll be back tonight. Stay if you want to.

Marco walks out the front door.

MARCO (CONT'D)

(to self, contemptuously)
What do I know of God.

EXT. DRIVEWAY

INSERT SHOTS - XCU

- A) Choke knob is pulled out.
- B) Key enters ignition and turns.
- C) Thumb hits ignition button.
- D) Hand pulls throttle back.
- E) Thumb pushes start button.
- F) Tail pipes ROAR.

Marco speeds off on his MOTORCYCLE.

INT. LIMO SAME - DAY

DJ is on the phone. Houston, Venice and Tray sit quietly.

DJ

Damn Ronald! I said "Let's make it interesting", you say "Five million dollars"!

(MORE)

That's one hell of a jumping off point... Let's just call it twenty million and get on with it. I have a tee time... That's right twenty million. Wont buy what it used to but it will still pay for a politician with money left over for the whores. And Ronny, that's twenty million each. The winner gets forty. Have Danny call me to conform... Yeah, you know how Danny is. Good-bye.

HOUSTON

Hey dad, it seems like the Crash Bangs are becoming a full time job. There's other things going on...

DJ

(interrupting)

Damn it Houston, we're about to make forty million dollars on the season finale. We can get something "going on" with that don't ya think?

HOUSTON

Yeah, but all we do is Crash Bang.

DJ

Houston if you want to jet over to some island and disco with losers, then go ahead. But not on my dime.

TRAY

(to Venice)

What else is going on that lets us kick people's ass and ride around in limos?

HOUSTON

Fuck you Tray. There is more to life than kicking ass.

Beat

HOUSTON (CONT'D)

There's pussy!

Tray and Houston HOWL and slap high fives. DJ smiles.

VENICE

Typical.

The limo drives down the road.

CLOSE on the grey smoke coming from the exhaust pipe.

EXT. VERDUGO MOUNTAINS - DAY

PULL OUT to reveal grey smoke of smog hanging over LA.

A mountain trail winds upward.

Marco hikes awhile and then stops to meditate.

EXT. BIKER BAR - DAY

SIX WARRIORS spill out of a van. One wearing camera gear.

FREEZE FRAME

The title on screen reads "TEAM CHICAGO"

END FREEZE. Warriors finish spilling out of van into bar.

WARRIOR 2

I fucking hate doing biker bars.

STATIC SHOT OF THE BAR FRONT.

All hell is breaking loose inside. Glass and furniture is CRASHING. Men are Yelling, women are SCREAMING. A BIKER comes crashing out through the front plate-glass window. Two seconds later a chair follows.

A SHOTGUN BLAST and Warrior 3 comes flying out the door backward and lands on his back. His bulletproof vest is SMOKING. Another warrior drags a biker outside choking him with the still SMOKING shotgun.

WARRIOR 3

Payback time dirt bag!

He kicks him in the balls and then grabs the gun and savagely beats him to the ground. Blood SPATTERS.

WARRIOR 2

Save some for the camera.

They go back into the bar.

EXT. VERDUGO MOUNTAINS - DAY

Marco is still sitting on the mountainside.

MARCO

(to self)

Who binds me? No one binds me.
Then why seek liberation? Why
anything?... Why not forgive Kerry?
Fuck Kerry!

INT. MARCO'S HOUSE - DAY

Kerry is feeling the Masks on the wall, picking up small souvenirs and holding them close to his eyes. He's happy that his brother has seen the world.

KERRY

Good for you Marco, good for you.

He picks up a picture of Marco and Marshal

CLOSE on picture.

INT. DOJO - DAY

Young STUDENTS scamper out as some teenage students AD LIB.

TWO EXCITED STUDENTS approach Marshal.

STUDENT 1

I saw Sensei Marco on TV.

STUDENT 2

Me too.

EXT. VERDUGO MOUNTAINS - DAY

Marco continues to counsel himself.

MARCO

He's my brother. But relationships
are more than blood. He lost mom
and dad too. But he abandoned me.
But then I left the country, not
him... What the hell, I want to
forgive him... So... I will.
(Breathes in deeply then exhales)
Alright Kerry, alright.

By forgiving his brother, a great weight has been lifted from his shoulders. He rises eagerly and heads for home.

INT. MARCO'S HOUSE - DAY

Kerry is still looking around the house as Houston, Tray and TWO HENCHMEN enter.

HOUSTON
Marco Savoia, this is your lucky day.

Kerry turns to face the intruders.

KERRY
Marco's not here. I'm his brother.
I assume you are friends of his
since you didn't knock?

HOUSTON
Not exactly. We have a proposition
for him. Do you know where he is?

KERRY
(grabbing cane)
Sounds like a shakedown.

HOUSTON
No, nothing like that. Just relax
and...

KERRY
(interrupting)
Just leave your number, I'll see
that he gets it.

Henchman 1 grabs Kerry's shoulder with one hand and pins him to the wall.

HENCHMAN 1
Interesting choice of words. Why
don't you just tell us where he is?

HOUSTON
Back off! I got this.

Kerry uses the distraction by Houston to defend himself. He uses his cane to trip his attacker who crashes hard to the ground and is momentarily dazed.

He continues to swing his cane in a circle to back off the others.

KERRY
I don't want any trouble with you
guys, so just back off.

Tray LAUGHS generating a dirty look from Houston.

HOUSTON

Look man, you can't just go around
knockin' down one of my boys.

HENCHMAN 2

(pulling out a gun)
I got him. Put down the cane, do as
you're told.

HOUSTON

You fuckin' cowboys, too quick to
pull guns! But now, here we are.
So yes, put down the cane and do as
you're told.

Kerry lowers his cane. The gunman relaxes his posture
prompting Kerry to strike again. He swings his cane in a wide
circle striking the throat of the gunman who immediately
drops GASPING for air.

Houston moves forward as Kerry continues to "blindly" swing
his cane. He receives a blow to the knee from Tray. He falls
to the ground SCREAMING in pain.

Tray looks at the three men on the ground and shakes his head
in disgust.

TRAY

I gotta do every damn thing myself.

Tray moves OUT OF FRAME. We hear a brief struggle.

INT. OFFICE - DAY

DJ is upset. Houston sits with his knee wrapped.

DJ

So you kidnapped him? We don't
kidnap. We break and enter, we
trespass, we assault... We don't
kidnap!

HOUSTON

We kill. So what's the big deal
about kidnapping?

DJ

If we kill, it's during a fight,
for protection or to get rid of a
witness. When you abduct someone
you create a witness! And...

(MORE)

and worse of all, you didn't film
any of it! Houston, get the hell
out of here!

Houston gets up and limps out of the room.

HOUSTON

(mumbling to himself)

What the hell? You want to film
everything. The camera's a witness
ain't it?

DJ

Hell Tray, I don't know what I'm
going to do with that boy.

TRAY

Yes sir. I sympathize.

DJ

Well we have him now so we might as
well use him. Use him to get to his
brother... Or we could blindfold
Houston and make them fight a death
match.

TRAY

(laughing)

On camera, of course.

DJ

Of course. Anyway, Venice is
staking out the vigilante's place.
She's going to tell him that he was
chosen for a humanitarian award.
He gets a check and a dinner in
Beverly Hills.

TRAY

That's inspired. Man, she could
seduce Liberace. I'm sure he'll be
on board in no time.

DJ

Liberace is long dead, Tray.

TRAY

I know. She's that good.

DJ

She's parked outside his house as
we speak. Hopefully we can cut his
brother loose. I don't like
kidnapping.

TRAY

Yes Sir. You know as much as it pains me to say it, Junior has a point about filming everything.

DJ

Hell Tray, that's crucial. And remember, video can be faked, media can be controlled. Worst case, it gets traced back to us, we use the publicity to make a fortune and we still get away with it. I just don't like kidnapping. Be sure it doesn't happen again.

TRAY

Yes sir. No kidnapping.

INT. LIMO - NIGHT

A DRIVER is in the front seat. Venice is in the back, listening to MUSIC and reading "The Tao of Jeet Kune Do".

DRIVER

Miss. I believe the subject has returned.

VENICE

Good. Wait a minute then pull into the driveway.

INT. MARCO'S HOUSE - NIGHT

Marco enters the house, drops his backpack and surveys the damage in his living room.

MARCO

Kerry. Kerry I'm back. We need to talk... and clean.

He goes through every room.

MARCO (CONT'D)

Kerry? Kerry, what the hell man? My place is trashed, you split, don't even leave a note?

He flops down in a chair, deep in contemplation.

A KNOCK on the door. It is Venice.

MARCO (CONT'D)

Kerry? It's open. Come on in.

VENICE

Marco? Marco Savoia?

MARCO

Yes.

VENICE

My name is Venice. I work for a very rich, very eccentric gentleman. He saw you on television helping children and wants to buy you a Champaign dinner, and give you a check for five thousand dollars. To continue your "good works". There is a limo waiting outside. So if you need time to get ready or if this is a terribly inconvenient time, we could reschedule, but...

MARCO

(Interrupting)

Whoa, wait a second. There is a rich old man outside in a limo, waiting to give me five grand and take me to dinner? No thanks. Good ole' Hollywood. Just when I think I've heard it all...

VENICE

(laughing)

No, no nothing like that. Dinner is just the two of us and all you have to do is let the driver take our picture as I present you the check.

MARCO

For real? Just us?

VENICE

That's correct.

MARCO

And you are some kind of escort or something?

VENICE

Well I guess I am tonight but I'm not a professional escort if that's what you're wondering. I am an executive assistant. You could say I aggressively volunteered to be your date tonight.

MARCO

Aggressively volunteered huh?
Okay, one last thing. Is the check
normal size or like really big.

VENICE

Normal size.

MARCO

Give me ten minutes to shower.

VENICE

Sure, I'll be right outside.

Venice exits and Marco uses a large marker and writes in HUGE LETTERS on a sheet of paper "Kerry please wait here" and tapes it to the front door.

INT. LIMO - NIGHT

Marco enters limo

MARCO

Alright, a real limo. I'll have
some caviar, champagne, a Cuban
cigar and later I'll hang out of
the moon-roof and expose my breast.
Oh driver, could we drive up the
sunset Strip in protest of the "no
cruising law"? The sheriffs love
it when drunk limo riders debate
their constitutional right to
cruise.

VENICE

(laughing)
First time in a limo?

MARCO

(fidgeting w/ amenities)
Nah, I used to be a rock star but I
gave it all up to save my soul. If
I had known that I'd live this
long, I would've delayed my
transformation.

VENICE

You're funny.

MARCO

And you're gorgeous. Tell me, what
kind of corporation employs fashion
models like you and gives away five
grand to Bohemian slackers like me.

VENICE

Thank you but I'm no fashion model.
And I don't work for a corporation.
Like I was saying earlier, I work
for a rich individual. Five grand
is nothing to him. It's a tax write
off.

MARCO

Cool. So why not make the check out
for fifty grand instead?

VENICE

You don't know a lot of rich people
do you?

MARCO

Hell no. I encounter enough
dysfunction in my life without
hanging out with the rich.
Dangerously possessed by greed,
O.C.D., wealth hoarders, never
satiated, nothing's ever enough.

VENICE

You're not at all what I expected.

MARCO

Yeah well I'm not from around here.
But enough about me. Is Venice your
real name or your Hollywood name?

VENICE

I most definitely do not have a
Hollywood name. My parents were a
bit... unusual... I think I was
conceived in Venice. Let's just say
that my birthday and their wedding
day were conspicuously close
together.

MARCO

I've been to Venice. Interesting
how the city is so dependent on
tourist yet act like they wished
all the visitors would just go
away.

VENICE

So you found Venetians rude?

MARCO

Actually Paris was worse. The French, you know, earn their reputation. But to be fair I shouldn't lump all French in with Parisians. I've had some good times in Moorea and Martinique.

VENICE

Wow, I have never been anyplace cool like that.

MARCO

So let's go.

VENICE

Go where?

MARCO

Some place cool. Where would you most like to go?

VENICE

I don't know? Paris sounds good.

MARCO

It's worth seeing. I have friends all over the world. India, Italy, Germany, Egypt, Peru, Bali, South Africa. It's a whole different experience, hanging with locals.

VENICE

Are you serious?

MARCO

I'm serious about having friends in other countries, I'm serious about visiting them. I'm serious about you joining me. It'll be a blast.

VENICE

I can't just take off.

MARCO

Sure you can. Make it a priority, and do it. There world is like the most fantastic book ever written, if ya don't travel, it's like reading only one page.

VENICE

Could you just take off tonight if you wanted to? Just like that?

MARCO

I guess so, but I could use a couple days to get things in order first. Specifically, my long lost brother, who just appeared at my door.

VENICE

Really? What is that about?

MARCO

It is a long story of injustice with dark turns and depressing realities.

VENICE

Does it have a happy ending?

MARCO

I don't know yet. I'm working on it.

VENICE

It can't be worse than my childhood.

MARCO

Wanna bet?

VENICE

Yes I do. You go first.

We see the limo drive down the palm tree lined street. The city lights sparkle in the background.

INT. GREEN ROOM - NIGHT

Kerry is sitting quietly as Tray enters with a pizza.

TRAY

I brought you some food. Pizza.

Kerry remains silent.

TRAY (CONT'D)

Look, just try to relax. This is about your brother. Soon you'll be home and both of you will have made some bank. So just consider yourself on an adventure.

KERRY

What does this have to do with my brother?

(MORE)

And if this is such a great opportunity then why was I abducted?

TRAY

Fair question. We didn't intend to take you. You see the guy whose knee you almost broke is the boss' son and things have a way of getting out of control when he is unsupervised. Your brother can tell you the rest. So just try and relax. We are a serious bunch. Don't push your luck.

Tray leaves the room. The pizza remains untouched.

INT. LIMO - NIGHT

Marco and Venice are both laughing.

MARCO

That is awful.

VENICE

Yours is pretty bad too.

MARCO

Let's call it a tie.

VENICE

That's a deal.

MARCO

I really do hope my brother is waiting for me when I get back.

VENICE

If he came all this way to find you then he will likely stick around till you either reconcile or tell him to shove-off.

MARCO

Up on the mountain, when I forgave him, I physically felt a weight lifting off me.

VENICE

I'm more of a holding a grudge type. So Marco; hiking, traveling, working with children, you seem awfully busy for a self proclaimed slacker.

MARCO

Slacker is more of a mental thing for me than a physical thing. You know, more like refusing to let the little things stress me out. Yeah, more like that than actually slacking I guess.

VENICE

The "little things". I wish I could say the same. But I do have an outlet. I am into martial arts too. That's why I wanted to meet you. That and to offer you a job.

MARCO

A job? I may have to admit that I am a traditional slacker after all. I have a zero interest in a real job routine thing. Life is too short. But tell me about it anyway. If it's flexible and involves cruising around in limos, I could be persuaded.

The limo pulls to a stop.

VENICE

We're here. I will tell you all about it later. Let's eat.

INT. WORKOUT ROOM - NIGHT

Team LA is working out. The team consist of FIVE WARRIORS.
DJ Enters the private room with the new videographer, RUSSEL.

DJ

Hey hey team LA! How's it going fellas?

Various ADD LIB greetings from the team.

DJ (CONT'D)

Everybody, this is Russel. Our new cameraman.

More ADD LIB greetings between the warriors and Russel.

DJ (CONT'D)

Russel is the kid who I.D.'d the vigilante. So as a reward I moved him out of the newsroom. And as a punishment, he is working with you guys.

(MORE)

Tonight is a bit of a tune-up but we are recording everything as usual. It will be good experience for Russel and if it isn't...

WARRIORS

(together)

Isn't on camera, it doesn't exist.

DJ

That's right fellas. And we need to pull off the best Crash Bang ever! I have a lot riding on the next competition! And syndication is right around the corner. You studs are in line to get an obscene bonus. But remember, it can't buy you love.

More LAUGHS and ADD LIBS from the warriors.

DJ (CONT'D)

Tonight you are going to the County jail. Some of our Sheriff friends will give you access to a particular holding cell. You will find about ten hardcore gang members in lock up. Most will be in decent shape but they are all just punks. They don't know how to act without guns. They don't know the meaning of a fair fight and they won't learn it from us. No need to pull any punches tonight boys, you can waste the lot of them. Accidents happen all the time down there. But you guys already know that. (to Russel) You see Russel half of these guys are cops and all of 'em are outlaws. (back to the crew) The Captain will meet you downstairs in the van in ten minutes. Russel, just start with wide shots and zoom in after you get a feel for the action. These guys are professionals, they'll play to the camera. Just enjoy the rush. And remember, If it isn't...

WARRIORS

(together)

...isn't on camera, it doesn't exist!

DJ
I love you guys.

INT. RESTAURANT - NIGHT

Marco and Venice are being served very small portions on very large plates.

WAITER
May I get you anything else?

MARCO
How about a magnifying glass and
tweezers?

WAITER
There is more to dining than
eating.

MARCO
Good thing.

WAITER
I can bring you some more bread or
another entree? I could put a rush
on it. No problem.

MARCO
(To Venice)
Can we get a pizza after this?

VENICE
(laughing)
Sure.

MARCO
(to waiter)
Just another drink, thanks.

WAITER
Very good sir. Coming right up.

VENICE
Small portions, bright lights,
crappy chairs. Doesn't matter.
It's all location.

MARCO
Sounds like LA to me.

VENICE
Don't you just hate it here?

MARCO

No. Not really. A lot of people talk about the beach, the mountains, the desert. But I actually hang out there. True the nightlife dies before 11, radio mostly sucks and the people can be more shallow than a kiddie pool. But so what? Great concerts, cheap flights and the weather is the best.

VENICE

I know what you mean.

MARCO

And it's not entirely fair to diss LA. For one thing it's almost too fragmented to stereotype.

VENICE

Oh, I don't know. I bet I could.

MARCO

I'm enjoying this place. It's an experience. The food, the décor, all the happy, rich white people.

VENICE

Wow, I think you are actually more cynical than I am. Cool.

MARCO

Yeah, and I'm newer to town.

Venice raises her glass to propose a toast.

VENICE

To L.A.

MARCO

To L.A.

We hear the sound of the glasses PING.

INT. COUNTY JAIL - NIGHT

The sound of cell door, KA CHUNGK, mirrors the "ping" of the champagne glasses.

Team LA crashes into the cell, which is packed with GANG BANGERS. A vicious fight ensues. Sometimes seen through the

VIDEO CAMERA'S POV.

INT. LIMO - NIGHT

Marco and Venice, stretched out, shoes off, eating a pizza.

MARCO

So you are an executive assistant?
What's that like?

VENICE

Well, for me it involves a lot of
patience. The pay is great. Some of
the perks include the freedom to
practice my combat skills. It is
actually very cathartic.

MARCO

Combat skills?

VENICE

Bodyguard would be an equally
accurate job title.

MARCO

Bodyguard? For real?

VENICE

Very real. The boss is a media
giant. And a control freak. So
basically the job just involves
following instructions. He micro
manage everything. Except when it's
more convenient to not know of
course.

MARCO

Wow. So what is that like? Is it
exciting, is it monotonous?

VENICE

Well it is never boring. He's a
control freak but it's a fairly
relaxed environment. He's basically
just a big boy. Business deals are
just a contest and his hobbies
consume him. And us.

MARCO

So who is this media giant?

VENICE

No, no, no. No names. Just know
that he has the power of money and
the power of media.

MARCO

Whatever. Easy enough to figure out. All media is now controlled by only five or six corporations. That's one reason America went from being a Republic to a de-facto Oligarchy.

VENICE

Really? Point is he has both. Mmm, and he is hiring.

MARCO

Oh yes. You mentioned a job offer.

VENICE

Yes. It's like this. About two years ago my boss, and some other gazillionaires, put together three teams of warriors. They have these brutal fights, all recorded and edited. Real slick. It is very engaging but these guys have been obsessing on these bouts. They screen them together and pick a winner. They bet on everything but money is really just a way to keep score.

MARCO

What exactly would my job be and how generous is the compensation. Before you answer remember that I am a slacker with five thousand dollars.

VENICE

The job would be a Crash Banger, a warrior. The pay is negotiable and very good. He spoils the warriors. There are risks. Not everyone fights fair and, well, the opponents don't know that they're part of the show until the punches are flying. Actually, some never know what hit them. The element of surprise cannot be overrated.

MARCO

What do you mean "the opponents don't know that they are part of the show"? How is that pulled off.

VENICE

Well they just ambush them. "Them" usually being violent criminal types. But they have also jumped security guards, body builders. Anyone they think will put up a good fight, put on a good show. At a gym, a bar, a biker clubhouse. wherever the testosterone is on overdrive. They're in and out in minutes. And pretty much above the law.

MARCO

Let me guess. One more thing that money is good for?

VENICE

Bingo.

MARCO

So my job would be to attack unsuspecting, often innocent people, and beat the crap out of them?

VENICE

Yes but keeping in mind the camera at all times. It is very important to know where the camera is during the battle. You'll get the hang of it.

MARCO

You're joking right? I mean really.

VENICE

No. This is a real opportunity. Just the way I described it.

MARCO

Venice, I would never attack somebody without cause.

VENICE

It's not without cause. There is the excitement, the challenge, the money. The team is very professional, focused, well equipped. First rate all the way.

MARCO

Listen, forget the fact that I have students that depend on me.

(MORE)

Forget the fact that I have five grand in my pocket. The check is good right?

VENICE

Yes.

MARCO

Okay forget the fact that I don't need or really want a job. Forget all that. Money, excitement and challenge are not reasons enough to hurt people. This is really what you do?

VENICE

No. I'm a bodyguard. Not a warrior. I know my boss is a bad person. It's a bad world. The least I can do is take his money and have something for myself. He's going to do what he's going to do, with or without me around.

MARCO

How did you become his bodyguard?

FLASHBACK:

INT. RESTAURANT - DAY

Venice, DJ and Houston are seated at a table.

VENICE (V/O)

I was the extreme sports reporter "chick" on one of his stations. I met his son and talked him into introducing me. We ate lunch and I was just trying to make myself known, network a little, let him know that I was available should a better position become available. You know, the usual.

Houston puts his hand on Venice's knee just as a MAN enters the restaurant and puts a gun to DJ's head.

VENICE (CONT'D)

And a disgruntled somebody comes into the restaurant and pulls a gun.

Venice uses her foot to tip Houston's chair. He crashes to the ground, distracting the gunman. In a flash Venice stands, reaches across the table, grabs the man's gun/hand, pulls him across the table with one hand and uses her elbow to strike a blow to the side of his head, knocking him out cold. A very calm DJ claps slowly.

VENICE (CONT'D)

I saved his butt and he offered me this job.

END FLASHBACK:

INT. LIMO - NIGHT

VENICE

I had no intention of leaving television but the pay is insane. That was two months ago. Just between you and me, the thrill is gone.

MARCO

So quit.

VENICE

I just might. But I am here to talk you into a job. Not for you to talk me out of one.

MARCO

And you don't feel guilty for protecting him, for not turning him in?

VENICE

(laughing)

Turn him in? There is no turning him in. People like him don't live by the same rules as regular folks. And as far as feeling guilty... Does the gas station attendant feel guilty working for a company that supports death squads and dictators in third world countries? Or does he just pump the gas and cash his paycheck?

MARCO

Venice, society is judged by how we protect the weak. I believe in kindness. Being kind to people, to animals, to strangers. I want to be a light in this world.

(MORE)

Make the planet a little better place by me being here. I mean life is too precious... too short to be otherwise.

VENICE

You don't really believe that, do you?

Marco moves close to Venice.

MARCO

Yes... Don't you?

Venice starts to lose her composure.

VENICE

I have truly never met a person like you before.

MARCO

Yeah well like I said, I'm not from around here.

The limo pulls to a stop.

VENICE

Looks like you're home.

MARCO

I guess so.

VENICE

I'm due back, but do you think I could meet your brother before I take off? If he's back yet.

MARCO

Sure.

INT. MARCO'S HOUSE - NIGHT

Venice and Marco enter the house. He is holding the note that he left for Kerry.

MARCO

He's not here. Doesn't look like he's been here either.

VENICE

I'm sure he'll show up. Really.

MARCO

Yeah, well.

Venice starts for the door but stops, turns to Marco and hands him a business card.

VENICE

Look Marco, my boss is a real hard ass when it comes to rejection. Could I at least tell him that you will consider a one time appearance.

MARCO

The answer is no. But you're free to tell him I will think about it, if it makes your life easier?

Marco moves closer to Venice.

MARCO (CONT'D)

And if you give me your phone number I will call you to confirm.

VENICE

My phone number?

MARCO

Sure. Better yet, let me take you to lunch tomorrow. Somewhere that you have never been.

VENICE

(considering)

Lunch?

MARCO

Home cooking, great view.

VENICE

Lunch huh?

MARCO

You said that you weren't a model so I just assumed that you eat lunch.

VENICE

Yes, I do eat lunch.

MARCO

So?

VENICE

Sure. Why not?

MARCO

Good.

VENICE

So should I just meet you here?
Say around three o'clock? Or is
that too late?

MARCO

No. Three is perfect. But leave the
limo behind. Or at least the
driver.

VENICE

Alright. No problem. It's not my
main source of transportation you
know.

MARCO

Too bad.

VENICE

So, I will see you tomorrow then.

MARCO

I'm looking forward to it.

They have a moment where their eyes meet.

VENICE

Good night Marco. Until tomorrow.

She exits and Marco stands in the doorway.

MARCO

Until tomorrow. Hey, you didn't
give me your phone number.

VENICE (O.S.)

Maybe tomorrow.

MARCO

Wear hiking shoes.

Venice turns and returns to the door.

VENICE

Really?

MARCO

Yes.

VENICE

Okay.

MARCO

Okay.

VENICE

Good night.

MARCO

Good night.

Marco leans against the door and smiles.

INT. LIMO - NIGHT

Venice leans back in her seat and smiles. She snaps to and picks up the phone.

VENICE

(into phone)

Mr. Jankey it's Venice... Well, he is a bit odd sir... No he didn't... He wants to sleep on it. He is calling me tomorrow... Yes sir. I'll see you in the morning. Good night.

She hangs up the phone and stares out the window.

INT. OFFICE - DAY

DJ is talking on the phone. Houston and Tray are having a conversation at the other side of the room as Venice enters.

DJ

(into speakerphone)

...do you want to make a superior product and a modest profit or a modest product and a superior profit? Get with it Kumar, you're in America now!

KUMAR (V/O)

Yes, I know Mr. Jankey. I was born in Arizona.

DJ

You know what your problem is Kumar? You want to make love to that company. But I am going to show you how to rape that company. And then you'll be a millionaire, you lucky bastard.

KUMAR (V/O)

Yes, I understand.

DJ

Good. Now your thinking like a CEO!
Call me tonight.

DJ hangs up phone and greets Venice.

DJ (CONT'D)

Good morning Venice. Tell me about
last Night. What's the fighter
like?

VENICE

Well he...

The intercom BUZZING interrupts Venice

DJ

Yes.

SECRETARY (V/O)

I have Mr. Johnson from Boston on
line one.

DJ

Put him through. Hey Johnny hold on
a moment. (back to Venice) So
what's the fighter like?

VENICE

Eccentric would be an accurate
description.

DJ

Fine, but will he join the team?

VENICE

He is going to let me know today.
But I don't see a problem.

HOUSTON

What's the matter V? Couldn't close
the deal last night? Must be
slipping.

DJ

Just bring him to me, Venice.

VENICE

No problem. Let me set something up
for tonight. If we can get him to
join smoothly it will be worth the
wait, right?

DJ

Do you have some kind of a crush on this guy?

VENICE

Not at all. In fact (turning towards Houston) I think I am only going to date women from now on.

TRAY

(laughing)

Ouch!

HOUSTON

Screw you Tray. Once you been with me you're spoiled for all other men anyway.

TRAY

(laughing)

All other men or all men?

DJ

(laughing)

Alright V. Tonight is okay. This afternoon is better.

VENICE

The sooner I get out of here this afternoon the sooner you will know.

DJ

If you need to take off you can leave now. Just get me the fighter.

VENICE

I don't need to leave now just...

DJ

(interrupting)

Look I have a package that needs to be discreetly delivered. Take care of it and call me later to set up the meeting.

VENICE

Yes sir.

DJ

(back to the phone)

Johnny! Good things come to those who wait! Want to hear a good one? Once upon a loophole... stop me if you've heard this one.

INT. VENICE'S CAR - DAY

Venice drives, deep in thought. MUSIC plays on the radio.

ANNOUNCER (V/O)
Good music, great weather. What a
day to be alive. Yes it's just
another perfect day in...

SMASH CUT:

EXT. SEATTLE STREET - DAY

It's a downpour. The SOUND of the RAIN is deafening. There is very little visibility.

"SEATTLE" Appears on screen.

A van pulls up besides a SHADOWY FIGURE. The figure points towards a particular building in a row of warehouse type buildings.

INT. WAREHOUSE - DAY

The building is a secret headquarters for local Anarchists.

Huge red Anarchy "A" symbol shares space on the walls with other propaganda and big marked up maps of the downtown area.

Computer towers, printers, three monitors and a row of motorcycle helmets and gas masks line one long table.

There are 11 MEN and 4 WOMEN inside. Most are wearing black. Many have ski mask on, but rolled up, not covering their faces. They're preparing for a mission and buzzing with activity.

Crowbars, gas masks, walkie-talkies and cans of spray paint are being shoved into backpacks. Goggles are donned. Athletic protective gear is being put on. They are duct taping books and magazines under their clothes to serve as make-shift body armor.

EXT. SEATTLE STREET VAN - DAY

Six members of Team Seattle are in the van, in full combat gear. The Captain is in the front passenger seat talking into his walkie-talkie.

CAPTAIN
(upset)
We're set. Location confirmed. Why
are you not in position?
(MORE)

And by position I mean crashed
through this door that's blocking
our objective!

WARRIOR 4 (V/O)
Sorry Captain. I'm on route. Be
there in under three minutes.

CAPTAIN
Copy that.

WARRIOR 4 (V/O)
And Captain, there was some
confusion. We separated and, well,
there is a good chance that we are
going to have two "door keys".

CAPTAIN
Copy that.

The Captain looks back towards the rest of the crew and tries
not to laugh.

CAPTAIN (CONT'D)
They split up and may have ended up
stealing two cars.

The other Warriors erupt in LAUGHTER.

EXT. L.A. MARINA DOCK - DAY

Venice walks down a dock and stops in front of a large yacht.
She is holding a large stuffed envelope. Two well dressed
SECURITY GUARDS block the entrance.

VENICE
I have a package from Mr. Jankey.

SECURITY GUARD
Go right ahead.

The men discreetly turn their heads to check out Venice's ass
as she walks up the gangplank. She disappears into the yacht.
Five seconds pass by and she reappears and walks back past
security. She makes her way down the dock and stops to stare
out at the view in silent contemplation.

EXT. SEATTLE STREET - DAY

The van remains in front of the Anarchists warehouse.
A stolen car is barreling down the rain-drenched road.
The cameraman is positioned beside the warehouse's large
metal garage door. A warrior stands right behind him holding
an umbrella.

INT. VAN - DAY

The captain is alerted by his walkie-talkie.

WARRIOR 4 (V/O)

I'm here.

CAPTAIN

Copy that. No need for a pit stop.
Open it up.

EXT. SEATTLE STREET - DAY

The stolen car continues to barrel through the rain, ever closer to the warehouse.

INT. STOLEN CAR - DAY

WARRIOR 4

(into walkie-talkie)

Copy that.

He tosses the walkie-talkie over his shoulder onto the back seat and slams the pedal to the floor. The car is twenty feet away as the view changes to:

BLACK AND WHITE VIEWFINDER POV.

The POV CHANGES BACK as the car crashes through the door and comes to a stop fully inside the building.

INT. WAREHOUSE - DAY

Before the car even comes to a complete stop, the warriors are in the building and thrashing the Anarchist.

One warrior looks over at the car and notices that the driver has not tried to get out or sit up. He tries unsuccessfully to open the door then finds a crowbar and pries it open.

WARRIOR 1

Great entrance. Ready to party?

He leans in, pulls him out by the front of his flak jacket and props him up against the car.

WARRIOR 4

(in pain)

I should've got one with an airbag.

The warriors continue to wallop both the men and women Anarchists. They bust them up with crowbars, spray them with spray paint and kick them when they're down. A warrior has a guy in a headlock and is dragging him across the room.

WARRIOR 5

You know I love anarchy too. Fuck.
No rules, no guilt, no need to
fight fair.

He continues to choke and drag him across the length of the
long computer table, clearing it off.

WARRIOR 5 (CONT'D)

But I am really curious about one
thing. If you are against all
structure and technology, then why
the hell are you all over the
internet?!

They come to a stop at the computers at the end of the table
the Anarchist face is shoved and held into the computer
keyboard. The warrior leans in close.

WARRIOR 5 (CONT'D)

Well?

ANARCHIST

(dazed)

What?

WARRIOR 5

Answer that one question and I'll
let you go.

ANARCHIST

What?

WARRIOR 5

How does an Anarchist reconcile
using a computer?!

ANARCHIST

Huh, I don't know... It's not like
that. Please. Why are you doing
this?!

Another Warrior walks over and kicks him in the face causing
his head to crash into the monitor.

WARRIOR 6

Wrong answer ass-hole.

WARRIOR 5

That was no answer at all.

WARRIOR 6

What's up with all the philosophy?
The camera is all the way over
there.

WARRIOR 5

No, that one was for me. I really
wanted to know.

The warriors exit as quickly as they entered. The cameraman is the last to leave and stops to capture a WIDE PAN shot of the carnage.

BLACK AND WHITE VIEWFINDER POV OF AFTERMATH.

They all pile into the van. The van drives off into the rain.

FADE TO:

Sunshine, Venice's car pulling up

EXT. DRIVEWAY - DAY

Venice pulls into Marco's driveway. She is driving a small sports car. She exits the car and walks to Marco's door.

INT. MARCO'S HOUSE - DAY

Marco is in the kitchen placing picnic supplies into a backpack when he hears Venice KNOCK at the door. He crosses the room and lets her in.

VENICE

Hello.

MARCO

Hi there.

VENICE

You look like you're ready to go.

MARCO

And you look... great. Like the
cover of a magazine.

VENICE

(playfully)

I'm no poser if that is what you're
implying Marco Savoia.

MARCO

Of course not. Anyway this is not
going to be a major hike. Just a
minor hike. With a major view.

VENICE

A picnic?

MARCO

Yes, a picnic. When's the last time
you went on a picnic?

VENICE

I was a very little girl.

MARCO

Well then you're due.

VENICE

I guess I am. So what's for lunch?

MARCO

It's a surprise.

INT. GREEN ROOM - DAY

A pizza box is tossed on top of the older box. The door SLAMS
shut. Kerry turns around startled. He sniffs the air.

KERRY

(depressed)
Pizza.

EXT. STREET - DAY

Just after Marco and Venice drive off, a police car arrives.
TWO OFFICERS get out, walk to Marco's door, knock, look
around, put a contact business-card in the door and leave.

EXT. VERDUGO MOUNTAINS - DAY

Marco and Venice wind their way up the mountain.

VENICE

This is great.

Marco stops and turns to her.

MARCO

You should hike up north with me.

VENICE

I would like that.

They continue to hike. Marco stops again and turns.

MARCO

Do you know what I would really
like to do?

VENICE
(looking into his eyes)
No. What?

Marco looks back into her eyes.

MARCO
Hang out on a small island off the
coast of Belize. They call them
Cayes. (pronounced "Keys").

He looks solemnly out at the view.

MARCO (CONT'D)
I could do that for a long while.

VENICE
Belize?

He turns back to face her.

MARCO
Definitely. A little island near
the biggest reef this side of the
equator.

VENICE
And what would we do there?

MARCO
We... would do a lot. Or nothing.
Surf, dive, snorkel, watch sea
turtles, lay around the beach,
dance. There is a rainforest to
explore, some cool ruins to see. A
lot are still undiscov...

VENICE
(interrupting)
Did you say dance? That we would
dance?

MARCO
Sure. Why not?

VENICE
Yeah. Why not?

INT. OFFICE - DAY

DJ is talking on the speakerphone. He is spinning a grenade
on his desk with one hand while a gorgeous MANICURIST does
his nails on the other.

DJ
I'll have the vigilante by today
and I'll have your money soon.

CHICAGO (V/O)
Maybe your media-made celebrity can
get you a TV movie. But it will
take more than one warrior to win
the Crash Bang.

DJ
You're absolutely right. About the
movie and the bet. But team L.A. is
gonna kick ass. I've already
started spending your money.

CHICAGO (V/O)
Are you really going to make a
movie about the guy?

DJ stares down the manicurists top.

DJ
Can't talk about it right now.
Getting my nails done, I'll call
you later.

CHICAGO (V/O)
You're getting your nails done?

DJ
It's a class thing... And a hygiene
thing. You wouldn't understand.

CHICAGO (V/O)
So that's what it is?

DJ
Yep. I'll call you later.

CHICAGO (V/O)
One more thing.

DJ
Yes?

CHICAGO (V/O)
You're such a fag! I can't believe
you're in your office getting a
manicure.

DJ
Fuck you, Danny.

DJ hangs up the phone and looks back to the sexy manicurist. He hands her his business card.

DJ (CONT'D)
Meet me at this address tonight,
10:30.

She looks down at the card and back up to him, smiling in affirmation.

EXT. VERDUGO MOUNTAINS - DAY

Marco and Venice are kicking back on a Mexican blanket. There is a large veggie sub with small pieces cut off. Binoculars, napkins, grapes, crackers, two glasses and a bottle of homemade red wine are laid out on the blanket.

VENICE
This is really nice. I cant believe
you made this wine in your closet.
And I didn't even know this place
existed.

MARCO
I know. People drive by these
mountains every day and never hike
them, they never even look up at
them. There is all this beauty
around but they don't slow down
long enough to just... soak it in.

VENICE
People are jerks.

MARCO
Well at least you're in touch with
your feelings. People are
everything, you know? There is no
day without night.

Venice has no reply.

MARCO (CONT'D)
Do you think jerks know they're
jerks or do they just think
everyone else is the problem?

VENICE
I think not only do they know it
but are proud of it. I've seen more
than one scumbag with their entire
back tattooed with the Virgin Mary.
Put there to watch
(MORE)

their back as they go about robbing and killing. Divine protection while committing murder.

MARCO

Armies have been doing similar things for centuries.

VENICE

You're an awfully deep thinker... for a slacker. Wouldn't you say?

MARCO

I'm not a philosopher, but I love the way the ancient thinkers dressed.

VENICE

You mean in robes and sandals?

Marco pours more wine into their glasses.

MARCO

Yes. Comfort was in style. I sort of lived like a philosopher for awhile, traveling, learning martial arts, seeking wisdom... and God I guess.

VENICE

How is that going? The God part.

MARCO

I find the Creator everywhere I look. Except in religion. Finding myself has been the hard part.

Venice looks at him, intrigued.

INT. OFFICE - DAY

DJ is still playing with his grenade. Tossing it up in the air and catching it. Tray stands with his arms crossed as Houston slouches low in a chair with his feet propped up.

DJ

Where the hell is Venice?

TRAY

I don't know. She's been out of contact.

Tray checks his watch.

TRAY (CONT'D)
She should be checking in soon.

DJ
Good. I want that Savoia kid on the team.

DJ looks up and motions with his arm as if reading a marquee.

DJ (CONT'D)
Crash Bang champions Team L.A.,
featuring the "L.A. Vigilante".

HOUSTON
Yep. You gotta keep those hometown favorites on the home team.

DJ
Hey, another country is heard from.

DJ wheels over to Houston.

DJ (CONT'D)
You're absolutely right kid. You know, ever since you got your ass kicked you've been all quite. Gives you time to think before you speak doesn't it? Keep up the good work.

HOUSTON
(genuinely confused)
Is that a compliment?

Tray CHUCKLES

DJ wheels back over to his desk.

DJ
Yes, you gotta keep those hometown boys on the home team. Meanwhile, I have a job for you.

DJ hands Tray a piece of paper.

DJ (CONT'D)
Drop in on Savoia's instructor. Bring the team. Put him on the phone to me immediately. The special phone.

TRAY
Understood.

HOUSTON

We're bringing the team. Must be an offer he can't refuse.

DJ

He can refuse. But here's the beauty of it. If he joins us we have the Vigilante's master on our team. If he refuses, we'll have footage of us kickin' his ass. It's win-win!

TRAY

This could be fun.

DJ

Run it like a normal operation. Afterwards, visit a few more dojos. The theme will be all Dojo's or Black Belt instructors. I want at least 15 minutes of good footage.

TRAY

Yes sir, no problem.

DJ

It's getting good fellas. Someday I'll release these tapes to the public.

HOUSTON

I thought the idea was to sell them.

DJ

The idea is to have fun! Hell yeah, first we sell them. No, first we win forty million dollars! That will be fun! But later, later we release a portion to the public. Then we'll sell even more. People will be talking about us for hundreds of years. We're making Broadcast history!

DJ LAUGHS his usual laugh that follows his rants.

DJ (CONT'D)

Front page, magazine covers, movies, novels, part of the curriculum, National Archives... History! History boys... History!

EXT. VERDUGO MOUNTAINS - DAY

Marco and Venice continue to relax on the blanket.

MARCO
(laughing)
Didn't we have this conversation
last night?

VENICE
(laughing)
We definitely did.

MARCO
But seriously, what you like, is
what you're like. So, what do you
like?

She takes a moment to contemplate the question.

VENICE
I don't know anymore.

There is an awkward silence.

VENICE (CONT'D)
What do you like?

Marco motions to the mountains and the view.

MARCO
This, of course.

VENICE
Of course.

MARCO
Month-long hikes in the back-
country.

Venice moves closer to him.

VENICE
Yes.

MARCO
I like truth, and justice.

VENICE
(playfully)
Oow, like Superman.

She moves a little closer and holds up her glass.
He pours her more wine.

MARCO
I like banging my head.

VENICE
Banging your head?

MARCO
Yeah, to Metal or really loud Hard
Rock. Dancing, singing, raging
against the machine.

Venice continues to moves closer.

VENICE
Mmm... Dancing huh?

MARCO
And I'm especially intrigued by the
small dimple on a woman's inner
thigh. That little curvature. What
mysteries might be found there?
How many great works of art has
that one spot launched through the
ages? How many men have been driven
mad? Mad with desire. Maybe even
mad from knowing?

Their faces are now so close together that they're touching.

VENICE
Oh my... Exactly where is this
dimple?

He takes her hand and slowly guides it down her chest and
under her shorts. She tries to set down her glass but ends
up just releasing it, spilling the wine.

Marco gently kisses and sucks the small splash of wine from
her fingers. Venice closes her eyes and MOANS SOFTLY.

CLOSE ON THEIR HANDS as he guides her hand back up her body
and into his mouth where he gently kisses and caresses her
fingers. They embrace in a long slow kiss.

Marco continues to kiss her as he makes his way down her
neck, pausing briefly at her breast then continuing down.

Still CLOSE ON HER HANDS as she has Marco by the hair of his
head, helping him work his way down. Venice MOANS then
GIGGLES. Marco makes his way back up her body and pins her
hands over her head as they kiss.

CLOSE ON THEIR CLUTCHING HANDS

INTERCUT - INT. TEAM L.A. VAN / EXT. VERDUGO MOUNTAINS

CLOSE ON A WARRIOR'S HAND PUTTING ON A GLOVE

CLOSE ON MARCO'S AND VENICE'S CLUTCHING HANDS

Marco swings her from underneath to atop him.

Venice rises up to straddle him, flipping her hair back.

A warrior flips his head back to put on his helmet.

Venice SCREAMS with pleasure.

Warriors continue to put on gear.

Venice continues to SCREAM.

Warriors start exiting the van.

Venice collapses on top of Marco.

INT. DOJO - DAY

The door of the dojo SLAMS open.

Five warriors and the cameraman enter the building. Team L.A. has been following procedure. Marshal is alone and startled but appears calm in stark contrast to the invading warriors.

MARSHAL

What can I do for you gentlemen?

WARRIOR 7

It's opportunity calling sensei.
(into PHONE) Yes sir, here he is.

The warrior hands Marshal the cellphone.

MARSHAL

(into phone)

Yes?... Yes... That is an
interesting proposition... Yes and
a lot of money... I can't commit to
anything like that... Then I have
to say no... Yes I'm sure. I have
to decli...

The phone EXPLODES in Marshal's face slamming him into the wall. He bounces off the wall, face bloody from the explosion, and face first right into a warriors fist.

MUSIC - A slow mournful guitar solo.

SERIES OF SHOTS - SLOW MOTION

Marshal is punched again as he falls, crashing to the floor.

Marshal instinctively uses a leg sweep to down two warriors.

He staggers to his feet just in time to dodge a kick to the head. He grabs the warrior by the ankle and crotch, who is still fully extended from the kick, and slams him into the wall.

The other two warriors try to get up as the rest rush Marshal. Marshal intercepts the first attacker and breaks his neck. Then throws the limp body crashing into his attackers. A kick to the gut and a spinning kick to the face, downs the other two warriors as they're getting off the floor.

INT. TEAM L.A. VAN

END SLOW MOTION

Tray is watching the monitor. He has seen enough. He exits the van and pulls a gun as he crosses the street.

INT. DOJO - SAME

SLOW MOTION

The last warrior hits the floor, unconscious at Marshals feet.

Tray points the gun at Marshal from seven feet away and shoots him five times.

INSERT SHOT - VIDEO CAMERA POV

Marshal is shot and falls to the floor.

BACK TO REAL
TIME: MUSIC ENDS

We hear the last three GUNSHOTS and see Marshal fall.

INT. VENICE'S CAR - DAY

Venice is driving down Melrose Ave. while talking to DJ on speakerphone.

VENICE
That's right. He doesn't want to
fight. Says he's leaving town.

DJ (V/O)
Damn it Venice. Where is he now?

VENICE
I guess he's at home.

DJ (V/O)
You know we don't take no for an
answer. Get your ass over there and
put him on the phone.

VENICE
Yes sir.

Venice makes an immediate U-turn in the middle of the street.

VENICE (CONT'D)
You will be speaking with him in
less than ten minutes.

INT. OFFICE - CONTINUOUS

DJ is toying with his grenade.

DJ
(to speakerphone)
And Venice, you will be bringing
him back with you.

VENICE (V/O)
Yes sir.

He hangs up the phone and it almost immediately RINGS.

DJ
Yes.

TRAY (V/O)
It's Tray sir.

DJ
Yes Tray.

TRAY (V/O)
It went bad sir. We have two dead
and three wounded. Seriously
wounded.

DJ
Are you alright Tray?

TRAY (V/O)
Yes sir, I'm fine. Thank you. I had
to waste the sensei.

DJ
I understand. How is the footage?

INT. TEAM L.A. VAN - CONTINUOUS

TRAY
We got it all. It went down really fast though. No milking it with that guy. I'll be there soon with the footage and what's left of the crew.

DJ (V/O)
Our vigilante will be joining us tonight so spread the word, no mention of the demise of his teacher.

TRAY
Understood. Copy that.

INT. MARCO'S HOUSE - DAY

Marco is stepping out of the shower, wrapping a towel around his waist as Venice KNOCKS at the door. He lets her in.

MARCO
(mildly surprised)
Hi there.

VENICE
Hi.

MARCO
(teasingly)
I knew you'd be back for more.

He puts his arms around her waist, pulls her close and kisses the side of her neck.

MARCO (CONT'D)
I have something to show you.

Marco takes her hand and starts to lead her into the bedroom.

VENICE
(pulling away)
Wait.

MARCO
What's the matter?

VENICE

(visibly upset)

I don't know what I was thinking.
I should have known he wouldn't
just forget about you. I... I
I don't know what to say.

MARCO

Woe. Slow down, relax. Just tell
me what is wrong.

VENICE

He wants to talk to you. Now.

She pulls out her phone.

VENICE (CONT'D)

Marco you cant tell him no. He is a
very dangerous person. He is rich,
smart and a complete psychopath!
He has connections all over the
world. Hell, he even has
connection in outer space. A Mars
project or something.

MARCO

(interrupting)

Okay, okay slow down. Just breath.

She takes a breath.

MARCO (CONT'D)

First of all, I don't care how rich
or connected he is. I was nearly
killed the other night by some punk
ass street gang with no
international connections. Danger,
like anything else, is relative.
Every day people slip and die in
bathtubs. C'mon, relax.

VENICE

People die in bathtub everyday?

MARCO

Maybe. And even if they didn't,
they'd die of something eventually.

VENICE

I'm sorry Marco. We can take off.
We can leave now. I have money
saved, I just don't know what...

MARCO
(interrupting)
We, can take off? Did you say "we"?

VENICE
Yeah. I guess I did.

MARCO
You are willing to run away with
me? Right now? Just go?

She shyly looks up and stares deeply into his eyes.

VENICE
Yes. Yes I am.

MARCO
(excited)
That's great!

VENICE
It is?

MARCO
Yes. I love it. Spontaneous
adventure. Let's do some island
hopping. I can be ready in no time.
I need to say a few good-byes,
leave a note for Kerry, call
Marshal, pack my canteen... a
towel. Let's go!

VENICE
I need a little time to get some
cash and not leave a trail.

MARCO
I have money. Five grand.
Remember? Let's just go.

VENICE
Money is a very handy thing to
have. Even on an island, I'm pretty
sure of that. And five
grand wont get us very far.

MARCO
True. But in the end it is only
money.

VENICE
Yeah... okay. Let's just go.

MARCO
Okay. Alright!

VENICE
Marco, do you believe in love at first sight?

MARCO
I do now.

She smiles. The phone, still in her hand, RINGS. Their eyes meet and freeze.

VENICE
It's him.

MARCO
Answer it. By this time tomorrow we will be on top of some pyramid in the Yucatan drinking margys as the sun sets.

VENICE
Let's just not answer it.

MARCO
Some bad-ass you turned out to be. Answer the phone.

VENICE
(into phone)
Hello.

INTERCUT - INT. DJ'S OFFICE / MARCO'S HOUSE

DJ
Venice, why am I calling you instead of you calling me?

VENICE
Sorry sir. I just now found him and was reiterating your proposal.

DJ
Right, well put him on.

She hands the phone to Marco.

MARCO
Pronto.

DJ
Pronto? We speaking English or Italian?

MARCO

Si, lei parla Italiano, English...
it's all good.

DJ

Look paisan. It's Darral J. Jankey.
I know that you're in trouble and I
can help. Venice tells me that you
turned down my offer. Bad idea.
Your face is all over the news and
it is just a matter of time before
the police bring you in.

MARCO

And you can do something about
that?

DJ

That's right. The next time you see
yourself on TV, it will be with
your name in big bold letters. I
know you're an innocent victim but
once the media gets a hold of you,
you get caught up in the wheels of
justice, well, anything could
happen. Let me help.

MARCO

It is a generous offer Darral, but
I don't own a TV and I was just
leaving town.

Venice puts her hand to her face.

DJ

Please, call me DJ. But why worry
about being on the run and looking
over your shoulder all the time?
I will make the problem go away -
I will pay you a lot of money - and
I'll reunite you with your brother.

MARCO

My brother? (to Venice) My
brother?

Venice, not informed of Kerry's abduction, can only shrug.

DJ

Your brother is here. Your money is
here, the answers to all your
immediate concerns are here. You
should really be here too.

MARCO

Is now a good time for you?

DJ

There is no time like the present,
paisan.

MARCO

I am on my way.

DJ

Excellent. Put Venice back on the
phone.

VENICE

Yes sir?

DJ

Bring him straight here.
Understood.

VENICE

Yes sir.

DJ

Remember V, no is never an answer.

VENICE

Yes sir.

DJ excitedly tosses his grenade high into the air and catches
it above his head.

DJ

Got him!

Back at Marco's, the mood has turned dark.

MARCO

He has my brother.

VENICE

Has him, like in his employ or
has him, like abducted?

MARCO

You tell me Venice. You work for
him.

VENICE

He is capable of anything. I told
you he's a psychopath. I am so
sorry Marco. I swear I didn't know
anything about it.

MARCO

Kerry is obviously being held against his will. My place was trashed and he has not tried to get in touch with me. Not the actions of a guy who just got a new job.

VENICE

I am so sorry Marco. What are we going to do?

MARCO

We?

VENICE

Yes we. What are we going to do?

MARCO

You are going to take me to your boss. I am going to make sure my brother is safe, kick Jankey's ass and turn him in to the law. In that order.

Marco starts to leave. Venice stops him at the door.

VENICE

Marco listen to me. You can't take him on by yourself. Let me help. Let's get out of there alive.

MARCO

Okay, alright. I drive.

INT. OFFICE - LATE AFTERNOON

DJ sits behind his desk. Houston is leaning on the front of the desk. Marco and Venice enter the room.

VENICE

Mr. Jankey, Mr. Savoia.

DJ makes his way around the desk.

DJ

The Vigilante. Good to finally meet you.

Marco steps closer to meet DJ and is intercepted by Houston, who grabs him.

HOUSTON

Did you search this guy?

Marco uses only one arm to sweep Houston's hands off of him and to grab his throat, pinning him to the wall.

MARCO

This is how you welcome me to the team?

VENICE

He's clean. He came in with me didn't he?

DJ

(laughing)

Alright sport, that impetuous young man is my son, so just let him go and let's get down to business.

Marco complies. Houston COUGHS and rubs his throat.

MARCO

I want a hundred thousand dollar signing bonus. Fifty thousand dollars per fight. I pick the opponents. And I want to see my brother.

DJ

Damn boy. So down to business it is. Houston, go get Mr. Savoia's brother.

Houston shoots a look at Marco and exits the room.

DJ (CONT'D)

A signing bonus? (laughs) Alright. Thirty thousand "signing bonus", twenty five per fight and you can have input, not say, on opponents.

MARCO

I can do better than that for an exclusive interview. And all I would have to do is sit there and tell my "vigilante" story.

DJ

I think you are over estimating. You were great on the video but without sex or scandal... even my network wouldn't give you all that much.

MARCO

Okay, Thirty with Twenty five per fight but I want a hundred thousand up front.

DJ

Fifty.

MARCO

Seventy five.

DJ

Agreed! Ha!

DJ shakes Marco's hand.

DJ (CONT'D)

Team LA, featuring the LA Vigilante! This is going to be fun. You like to have fun Marco?

MARCO

Sure. Fun likable.

Houston returns with Kerry. Marco crosses the room and hugs Kerry.

MARCO (CONT'D)

Kerry.

KERRY

Hi Bro.

MARCO

Are you alright?

KERRY

Yes I'm fine. What is this all about?

MARCO

It's a long story. The important part is that we are all on the same side now. We never had a chance to talk. We really need to talk.

KERRY

Yes Marco. Yes! Let's get the hell out of here. We have a lot of catching up to do.

MARCO

(to DJ)

So obviously you know where to find me. And Venice has my number. I'm looking forward to my first fight. Can I get paid before I go?

DJ

Not so fast scrapper. You fight tonight.

Marco and Venice exchange a subtle glance.

MARCO

Tonight?

DJ

Yes. We are putting the finishing touches on the season finale. The other owners are flying in tomorrow for the viewing party. Everyone is invited. You came on board at a great time. We got a lot riding on this last contest and with your help we're gonna crush em. Everyone is going to get a big bonus. I take care of my boys, don't I Houston?

HOUSTON

The word "spoiled" comes to mind.

DJ

Damn straight, son. (to Marco) You may well be on your way to being world famous. The LA Vigilante, super star of the underground sensation Crash Bangs! History, absolute history in the making!

HOUSTON

Here we go again.

DJ

Few people recognize being part of an historic moment while it's actually happening. I am trying to make you all aware of the momentousness of the occasion.

MARCO

I guess I should have asked for more money.

DJ

I told you I take care of my boys.

MARCO

I need to take Kerry home. So just tell me when and where to meet up with the team.

DJ

I'm aware of your initial reluctance. And you have to do one last thing to prove you're committed.

MARCO

What?

DJ

Your brother stays here, with your money, while you are out making your debut.

MARCO

I think we may have a problem then.

DJ

I'm not going to give you seventy five thousand dollars before you're on camera and legally implicated. Afterwards, you will be officially on the team. Think of it as an initiation or a, probationary period.

Marco moves in on DJ.

MARCO

Look DJ I don't care about money.

Marco stops in his tracks when Tray enters the room.

DJ

Perfect timing Tray. As usual.

TRAY

Good evening sir. I have B Team outside.

DJ

Excellent. Marco allow me to introduce my main man Tray. He would do nothing but Crash Bangs if he had his way, but I prefer to keep him here with me. Tray meet

(MORE)

Marco, the LA Vigilante. He doesn't care about money.

TRAY

Yeah? Those were some nice moves Vigilante. But we fight serious people. What were those kids you thrashed, about five foot tall?

MARCO

Oh, I don't think I'll have a problem pulling my weight. Considering all your sneak attacks and sucker punches. I mean with the element of surprise and all.

Venice remains outwardly calm but clinches her fist anticipating a showdown.

DJ

Anyway after tonight you will be part of the family. Speaking of, bring in B Team.

Tray takes a moment to stare down Marco, then crosses to the door.

TRAY

(whistles)

Come on in guys.

WARRIORS enters the room. They are wearing black tee-shirts, camouflage pants and combat boots. They are just as big and impressive looking as the other teams. The odds are now eight to three, in this room alone.

Marco postpones kicking DJ's ass and plays along for now.

DJ

Hello boys. Meet Marco, the Vigilante. He's joining Team LA. Have fun out there tonight fellas. Don't forget the big party tomorrow. Don't bring a date, if you know what I mean? There will be plenty of ladies and other bonuses.

MARCO

Alright but what about my brother?

DJ

(to warriors)

Tray and Marco will meet you guys outside.

(MORE)

The gear's in the prep room. Have fun, remember play to the camera.

Add libs of "YES SIR" etc. from B Team as they exit the room.

DJ (CONT'D)
(to team) See you tomorrow. (to Marco) Your brother, and your money, will be at your house when you get home tonight.

MARCO
And who are we fighting.

DJ
Tray.

Tray pulls out a piece of paper and hands it to Marco.

DJ (CONT'D)
It's a dojo. Are you familiar with it.

MARCO
Yes I am. It is near a freeway, which is good but the street is small and always backed up. Also there's a police station two blocks away.

DJ
Tray.

TRAY
We didn't find any police station.

MARCO
It's one of those community outreach stations. Not well marked. But listed I'm sure. If I may, I would like to exercise some "input" on our choice of opponents.

DJ
Go on.

MARCO
Forget these guys. I know a dojo near China Town that is perfect.

TRAY
More short people.

MARCO
(ignoring Tray)
The headquarters of the TKD's. The
"Thrill Kill Dragons".

DJ
Thrill Kill huh? Sounds good so
far.

MARCO
There is always a few of them
hanging around the dojo, the people
in the neighborhood mind their own
business, and no police.

DJ
Fine. But why these guys?

MARCO
I just told you.

DJ
Yeah. But you came up with their
name pretty fast. You got a grudge?

MARCO
No. Nothing like that.

DJ
Then what?

MARCO
They are killers and shakedown
artist. These guys are infamous in
the martial arts community. They
will put up a good fight and keep
their ass-whipping to themselves.
They're perfect.

The room is silent.

MARCO (CONT'D)
(to Tray)
Don't let the name scare you. I'll
be there to watch your back.

TRAY
Scare me?

DJ
Alright. Houston, check the place
out. Tray, take Marco to the prep
room. Be ready to move-out in 20
minutes.

HOUSTON

I wanna go.

DJ

You're staying here.

HOUSTON

I want to fight.

DJ

Stay here and learn to lead
instead. Go on, hit the comms.

Houston MUMBLES and exits the room.

DJ (CONT'D)

When you get home tonight you will
have your brother and seventy five
grand. Try not to stay up too late.
Tomorrow is a big day.

MARCO

You mean 100 grand don't you?

DJ

Oh yes, 75 plus your bonus. You're
going to fit in great around here.
Now get going.

MARCO

I need a moment with my brother.

DJ

Sure.

Marco takes Kerry to a far corner.

KERRY

Why are you involved with these
guys?

MARCO

(softly)

I have a plan.

KERRY

(mirroring Marco's
whisper)

What is it?

MARCO

Well it was originally to get you
out of here kick his ass...

Marco looks over at DJ, smiles and nods.

MARCO (CONT'D)
...and turn them all in.

KERRY
And now?

MARCO
Now I am running what I would call
the "silver lining" plan. It
includes everything from the
original plan plus a 100 grand and
a chance to take down the TKD's.
So hang in there.

Marco turns to leave and remembers something else.

MARCO (CONT'D)
And I think I'm in love.

KERRY
With who?

Marco motions his eyes towards Venice.

MARCO
Her. (remembering he's blind) She's
standing right here.

KERRY
(forgetting to speak
softly)
Are you kidding?

MARCO
She's with us. Just hang in there.
Kerry, I'm ashamed of the way I
acted earlier.

KERRY
Don't be. I'm proud of you.

They hug and then walk back towards the desk.

MARCO
Longest conversation we've had in
years.

DJ
Don't worry. I'll be in radio
contact with the team. Your brother
will be on his way home the moment
you leave the scene.

(MORE)

You have my word. After all, once we're family he'll be my brother too.

TRAY

Let's go.

MARCO

I'll see you soon, Kerry.

KERRY

Have a nice fight.

Marco and Tray cross to exit the room.

TRAY

(under his breath to
Marco)

"A nice fight", that's sweet.

DJ

(to Kerry)

Sit down, relax. Venice, whip us up a pitcher of Marguerites. Ya' smoke cigars?

INT. PREP ROOM - SAME

The warriors are putting on gear.
The Cameraman is checking equipment.

TRAY

(into walkie-talkie)

Copy that. (to Marco) The place checked out. So far so good, super star. Marco rifles through the available gear. He puts on only a pair of thin black leather gloves.

MARCO

I'm ready.

TRAY

That's all you're wearing?

MARCO

Why pay for a "superstar" if you can't see his face?

TRAY

Good point. But we'll see if you change your tune when your teeth get knocked out?

INT. TEAM LA VAN - NIGHT

Team LA is preparing to storm the Dojo.

A warrior in street clothes enters the van with a brochure in hand and starts to put on his combat gear.

WARRIOR 8

They gave me a tour of the place.
They even have brochures. Lessons
are only 90 bucks a month.

MARCO

Well they make their money in other
ways. I bet they would even waive
the fees if you help them strong
arm some elderly shop owners.

WARRIOR 8

Really?

TRAY

Shut up. Just tell us how many and
the layout.

WARRIOR 8

Just inside the door to the right
is a small office. There's one
large opponent in there. Further
down the hall is the main room.
Four opponents hanging out there.
Intermittently one will walk to the
office and back.

TRAY

Alright, remember guys, stay aware
of the camera, don't knock 'em out
too soon, try to keep it one on
one, make it look good. (to Marco)
You're first in the door.

MARCO

Good.

EXT./ INT. TKD DOJO - NIGHT

They storm out of the van and into the building.
Tray kicks open the front door. One big T.K. DRAGON MEMBER is
alone in the office. Marco steps inside and begins directing
the cameraman.

MARCO

Okay, get the camera over there.
Good. Get a wide shot, this guy has
a real fat ass.

The other warriors just exchange glances and wait to see what Marco is going to do next. The large man rises from his chair and approaches Marco.

DRAGON 1

What the hell's going on here?!

MARCO

Larceny, grand theft auto, murder.
I hear you have it all going on
here.

Surprisingly, this large man turns out to be a wimp.

DRAGON 1

(scared)

Look I don't want any trouble. I
don't know nothing.

MARCO

(laughing)

Look at him. He's familiar with
cowardly attacks but only when he's
doing them. Right tubs?

TRAY

Let's get on with this.

MARCO

You have no sense of drama. This
creep ain't gonna give us a good
fight anyway. Oh well, I guess
that's what editing is for. Marco
proceeds to kick his ass. He hits
him in a flash. Ten hand strikes to
his body and face. Followed be a
kick to the gut.

The first Dragon falls. They continue down the hall. One of the warriors grabs the fallen Dragon in a choke hold and drags him down the hall to join the party.

INSERT CAMERA POV, C.U. OF THE DRAGGING

They enter the main room. The Dragons are startled by the raid and the camera. By the time they look down at their beaten up friend and back to the camera, they are attacked.

One Dragon pulls out a gun, aims it at Marco and pulls the trigger. Marco moves in and turns as the gun comes out barely avoiding getting shot. Before another round can be fired, Marco has the gunman's wrist in his left hand and hits him with a right back-fist to the face and down punch to the balls. As he doubles over in pain he's greeted by Marco's knee to his gut and an elbow to the back on the way down.

Marco looks around and sees the other Crash Bangers toying with the last three Dragons to prolong the fight for the camera. He walks up to where two one-on-one fights are going on. He observes the fighting styles for a quick moment and proceeds to grab the two Dragons by their heads and knock them together. They both fall unconscious to the floor.

Marco closes in on the last fight with the rest of the team right behind him.

CAMERA ZOOMS IN ON SCREAMING DRAGON

DRAGON 2

No, no, noooo!

INT. DOJO HALLWAY - SAME

Tray and Marco are briskly walking side by side to the exit.

TRAY

That went too fast. And you don't have to be in every fight.

MARCO

If DJ doesn't like my pacing tell him to use slow motion.

TRAY

I'll let you tell him yourself.

INT. VAN - NIGHT

The van is moving and Tray is talking to DJ on the phone.

TRAY

(into phone)

Yes sir. Yes sir... Well it went a little fast for my taste (shoots a look at Marco) but we have some good stuff. Yes... Yes he did. Very much so... Yes sir.

Tray hands Marco the phone.

MARCO
(into phone)
Yes?... Good, great... Yes, I will
see you tomorrow. Good night.

Marco hands the phone back to Tray.

TRAY
(into phone)
Yes sir. Good night.

MARCO
He says my brother will be at my
house waiting for me.

TRAY
Yeah, he don't lie much. Mr. Jankey
gets his way by telling you what he
is going to do and then doing it.
Power and money sonny. You go along
or ya get crushed.

MARCO
So what is your story? Why do you
do all this?

TRAY
My story? Fuck you. That's my
story.

The other Bangers SNICKER. Marco turns and looks out the
window.

MARCO
Fine. Short story.

INT. MARCO'S HOUSE - NIGHT

Marco enters to find Kerry, Venice and the cash.

KERRY
(hugging Marco) Are you alright?

MARCO
Yes. Are you?

KERRY
Yes. I've just been enjoying
Venice's company.

MARCO
It was a rush. It went down fast.

VENICE
The faster the better.

MARCO
That's what I was thinking.

VENICE
You're not hooked are you?

MARCO
Hooked?

VENICE
Yes hooked. The cash the rush.
Just hours ago you were telling me
that you would never attack an
innocent person and to forget about
my savings. Now you're fresh from a
Crash Bang and sitting on a pile of
Jankey's money!

MARCO
I am just trying to make the best
of the situation and the Thrill
Kill Dragons are not innocent.

An awkward silence falls between them.

MARCO (CONT'D)
Look, it's true that I can get a
bit philosophical and that I tend
to think a little too deeply about,
well, most everything. But in the
end I'm just trying to figure
things out as I go along.

VENICE
You still want to get away.

MARCO
Yes. Of course I do.

VENICE
(relieved)
Alright then.

MARCO
Just give me fifteen minutes to
shower and pack. And I need to
write a note to Samantha, you know,
say goodbye to the neighborhood
kids. Leave them some parting
wisdom.

KERRY

Never trust anyone over thirty?

VENICE

Life's a bitch then you die?

KERRY

Vote third party?

VENICE

Wherever you go, there you are?

MARCO

Okay, alright, I think I should handle that part. But I like that last one.

VENICE

Well you're going to love this.

Venice pulls out eight large stuffed envelopes from a satchel.

MARCO

What do you have there?

VENICE

Video tapes and other evidence of the Crash Bangs. I've also included the passenger list from tonight's flight with all the participants. One goes to the Department of Justice, one to the BBC, the Economist, San Jose Mercury, and one for every cable news network. Expect for the one he owns.

MARCO

That is brilliant! I love that. I thought you said that he could never be turned in?

VENICE

Yeah, he'll probably get away with it. Someone once told me that all media is controlled by only six corporations and he controls one sixth, but... what the hell?

MARCO

Yeah what the hell. Hey you guys should pack up some food while I'm in the shower.

(MORE)

It's a long drive and there's no 24 hour drive thru south of the border.

VENICE
We are driving to Belize?

MARCO
Yeah, it will be an adventure.

VENICE
But we have all this money. Let's just fly first class and be done with it.

MARCO
It will be a lot harder to find us if we don't fly. Anyway it will be an adventure.

KERRY
Yeah it will be fun. A chance to catch up.

VENICE
But driving? I thought we were going to an island?

INT. VENICE'S CAR - NIGHT

The car is packed with camping gear, clothes and food.

MARCO
I have to say goodbye to someone before I leave. And I want you guys to meet him.

VENICE
Sure.

MARCO
Turn left here.

They drive to Marshal's dojo, park and walk to the door.

EXT. DOJO - SAME

Marco turns the door knob. The door is locked and has notes from locked-out students taped to it. Marco takes a note and reads it to himself.

MARCO
This is odd.

He reaches into his pocket, pulls out a key, unlocks the door and they enter.

INT. DOJO - SAME

They find Marshal laying on the extremely blood soaked floor. There's no need to check his pulse, he is obviously dead.

Marco starts to freak out.

MARCO

No, no no no! Marshal! No.

Marco puts his hand over his mouth and cries.

VENICE

Jankey.

MARCO

What?!

VENICE

Nothing, just, DJ mentioned trying to recruit him but I didn't hear anything else about it.

MARCO

Call!

VENICE

What?

MARCO

Call. Find out.

VENICE

Call who?

MARCO

(yelling)

Call!

Venice pulls out her phone and dials a number.

VENICE

(into phone)

Hey Houston it's Venice. Look here's something you might be interested in. Marco is fired up about being on the team, he wants to do more. You're always looking to bang and he wants to put together a special team, like Team LA 2 or whatever...

(MORE)

Yeah I thought you would. He wants to get his sensei on board, has your dad recruited him yet?... Yes, well you guys can go over the details tomorrow... yes... no thanks Houston, bye.

MARCO

Well.

VENICE

I'm sorry Marco.

Marco starts for the door.

VENICE (CONT'D)

Where are you going?

KERRY

What are we going to do.

VENICE

Let's leave. Like we planned.

Marco stops short of the door.

MARCO

Change of plans.

INT. VENICE'S CAR - NIGHT

No one speaks. The mood is somber. The city streetlights flash by and reflect on their faces.

INT. MARCO'S HOUSE - NIGHT

They enter. Venice and Kerry sit down. Marco paces.

MARCO

I know exactly what I need to do.

KERRY

You mean, we, right?

VENICE

Yes. We are still in this together.

MARCO

Yes, fine. Actually, you already planted the seed. Now I need to talk to Houston Jankey.

VENICE

Okay but can't we just go to the party tomorrow and get DJ alone long enough to take him out?

MARCO

That's plan B. Phone please.

INT. DJ'S DINNING ROOM - MORNING

DJ is eating breakfast and reading a paper.
A BUTLER is pouring juice and attending to his needs.
Marco, Houston and Venice enter the room.

HOUSTON

(to Marco)

Let me do the talking.
DJ looks up from his paper.

DJ

What a nice surprise. Houston have you been out all night? No way you're out of bed this early.

HOUSTON

We've created a monster with this guy. He can't wait to bang again and we have an idea for something special for the party.

DJ

Is that so? Good morning Venice, Marco. I saw the footage from last night. Not bad for a rookie, not bad at all. So what do you have in mind?

MARCO

Ya know how rappers are always fronting like they're bad asses?

DJ

Repeating bitches, hoes and their own name over and over? I'd say bad noise. Not bad ass.

HOUSTON

Exactly. Well, Rappy Pappy, one of the biggest names in rap is attending some awards show. We want to crash into his hotel room and kick his ass. And his posse of wanna-be thugs.

MARCO

And the best part is we can show it live as it happens at the party.

DJ

That could be fun.

MARCO

And any Crash Banger from the other teams that want to join us can. It will be like a season finale, an all star game.

HOUSTON

And we get to kick the shit out of Rappy Pappy. It's beautiful.

DJ

How well have you planned this out? What's the security like? The exit plan?

HOUSTON

No problem.

MARCO

His silly-ass crew dresses like commandos. We can walk right in wearing full combat gear.

HOUSTON

It's going to be fun.

DJ

You're not going.

HOUSTON

I'm going. This is my deal.

DJ

So produce it. You don't have to do the banging.

VENICE

I want to fight too.

HOUSTON

Really?

VENICE

Yeah. I want to be a part of the history you keep talkin' about.

(MORE)

I want to kick Rappy Pappy's ass as his "Slap the Hoe" record is playing in the background.

HOUSTON

With his ego? It probably will be.

The room is silent as DJ contemplates

DJ

Alright. Meet me back here in the office at noon. I want to know who is going and the other details. The screening is ready to go, the live feed will be set. The party starts at 2, so try to make it happen between 3 and 4 and get right back here afterwards. Hell, let's record your return. Post fight commentaries from the Bangers. History right?

HOUSTON

So it's a go?

DJ

We'll see.

HOUSTON

Yes! Let's go. This is going to be huge!

Houston excitedly heads for the door. The others follow.

MARCO

See ya soon.

VENICE

It's going to be a good one Mr. Jankey.

DJ

Bye bye kids. Make me proud.

DJ goes back to reading his paper. After a moment he reaches for his phone and dials.

DJ (CONT'D)

(into phone)

Tray? It's me. Meet me at the office at 11:30. Something is up with Houston... Yes, I know. See you then.

EXT. DJ'S MANSION - DAY

Houston shakes Marco's hand, gets into his car and speeds off talking on his phone. Marco and Venice get into her car.

INT. VENICE'S CAR - DAY

MARCO

Getting Houston to set everything up is genius.

VENICE

Yes, but this may be our best chance to get DJ. Right here and now.

MARCO

I want them all. They are all culpable.

VENICE

You can't right all the wrongs of the world. Let's just go back in there and take him out.

MARCO

I know I can't right every wrong Venice. But they murdered my friend and they are going to pay... He would do the same for me.

Marco turns the key, shifts into first gear and peels out. The tires SQUEAL as they drive away.

INT. OFFICE - DAY

The clock on the wall reads 11:40. DJ and Tray are in the room as Marco, Venice and Houston enter with TWO WARRIORS.

HOUSTON

Hey Pops, allow me to introduce Captain Chicago and Captain Seattle.

CAPTAIN CHICAGO

Ashcroft.

The two men move forward to shake DJ's hand.

CAPTAIN SEATTLE

McCaffrey. Pleasure to meet you sir.

CAPTAIN CHICAGO
Yes. And thanks for the invite.
This is my first time in L.A.

DJ
Great to meet you guys. Hell of a
job you do. You keep us on our
toes.

CAPTAIN CHICAGO
Thanks sir.

CAPTAIN SEATTLE
We try our best.

DJ
Well we're gonna have one hell of a
party. A buffet of bimbos and
booze.

TRAY
Just another day in LA.

DJ
Oh gentlemen, meet Tray.

CAPTAIN CHICAGO
Hi.

CAPTAIN SEATTLE
Good to meet ya.

CAPTAIN CHICAGO
So everyone is excited about the
Bang. A real nice surprise.

DJ
(to Houston)
So all your ducks are in a row son?

HOUSTON
It's a go. 3:15 sharp. We arrive on
what looks like a tour bus and
we'll have three vans waiting for
our exit. We have multiple exit
routes and a diversion fire ready
to go.

DJ
A diversion fire?

VENICE

Just a little insurance, since
we're going in with a bigger team
than usual.

DJ

(looks to Marco)
Who's idea was that?

MARCO

Your son's.

DJ

Damn boy. And I guess you still
want to bang?

HOUSTON

Hell yea!

CAPTAIN CHICAGO

Everybody wants in on this one.

CAPTAIN SEATTLE

(laughing)
Half the crew are fans of Rappy
Pappy and STILL want to kick his
ass.

DJ

So what's the final count?

HOUSTON

Sixteen total. Only two Bangers
chose to watch from the party.

CAPTAIN SEATTLE

Both from team Chicago, I might
add.

CAPTAIN CHICAGO

Hell, they found out about the
models, that's all.

DJ

That's fine. Sixteen is too many
anyway. Tell the boys that we'll
keep the beer cold and the models
warm.

CAPTAIN CHICAGO

Yes sir.

CAPTAIN SEATTLE

Will do sir.

CLOSE on a smug Houston.

HOUSTON

Alright.

EXT. HOTEL - DAY

The tour bus pulls up. The Bangers exit the bus and enter the hotel. The bus drives off. Smoke is seen in the background as the sound of FIRE TRUCK SIRENS begin.

Kerry exits a cab from across the street, pays the DRIVER then gets into the backseat of a car parked just in front of where the cab stopped. He pulls out a phone and dials 911.

INT. CAR - DAY

KERRY

(excitedly into phone)

A group of men with guns just set a fire and stormed into the hotel where the First Lady is staying. About a dozen men dressed in combat gear trying to look like Rappy Pappy's entourage... Rappy Pappy, some rapper who's staying two floors below... Look, you can keep asking me questions until the Presidents wife is kidnapped or killed or you can call Secret Service right now!

Kerry hangs up the phone and waits.

INT. HOTEL LOBBY - DAY

The DOORMAN holds open the door for the Bangers to enter. Half of the Bangers are already making their way up the stairs when a HOTEL SECURITY OFFICER approaches them.

HOTEL SECURITY

Let me guess. Rappy Pappy?

HOUSTON

Yeah. And we're shooting a documentary. We'll be coming right back down in a couple of minutes. Showcasing the energy and how fast paced the tour is.

HOTEL SECURITY

Great. If you need anything just ask.

HOUSTON

Thanks. We'll do that.

Houston makes his way up the stairs. It is easy enough for Marco and Venice to fall behind the rest of the Bangers as they're ascending the stairs.

They duck out the door to the third floor as the rest continue upwards. They peel off their combat clothes, throw them to the floor and push the elevator button.

INT./EXT. HOTEL - CONTINUOUS

They exit the elevator from the lobby and walk to the car where Kerry is waiting. They get in and drive off.

INT. SCREENING ROOM - DAY

The party is on. There is a long table with crab claws and other extravagant items. There are WAITERS passing trays of champagne and hors d' oeuvres. 20 BEAUTIFUL MODELS adorn the large room. Ronald and Danny, the owners of team Chicago and Seattle, are seated beside DJ, Tray and the TWO WARRIORS who stayed behind.

INT. HOTEL PENTHOUSE LOBBY - DAY

TWO SECRET SERVICE OFFICERS are stationed between the elevator and the entrance to the First Lady's penthouse. A BEEPING sound is heard and one of the officers pushes his earpiece closer with his right hand and speaks.

AGENT

Go... Repeat... Copy that. (to other officer) We have a situation. Code Red 33! Lets move.

FOUR AGENTS immediately come out of the penthouse.

AGENT (CONT'D)

You two, back inside. You wait here, you two with me.

The three agents make their way down the stairs.

INT. HOTEL LOBBY - DAY

FIVE AGENTS converge in the lobby. Two hit the stairs. Two enter the elevator. One stays in the lobby BARKING OUT INSTRUCTIONS to the hotel staff.

INT. VAN - DAY

Police cars zoom by, SIRENS SCREAMING. A police scanner is SQUAWKING away. The RADIO MAN in the getaway van snaps to as the scanner informs him of the impending action.

RADIO MAN

Team Four, bug out! Bug out now!

INT. SCREENING ROOM - DAY

The party is still enjoying the action on the screen.

INT. CAR - DAY

Marco, Venice and Kerry speed towards DJ's mansion.

KERRY

The First Lady. That was inspired.

MARCO

Yeah, I read about her and Rappy Pappy speaking at the same event. They only invited him because he's a millionaire celebrity. The hypocrisy just sort of made the event stick in my head.

Kerry rubs Marco on the head and muffs up his hair.

KERRY

You sound like dad.

VENICE

It's time. Beverly Hills PD.

Kerry hands Venice the phone. She dials.

VENICE (CONT'D)

(into phone)

You need to send cops, SWAT, everybody, to the Jankey mansion. Jankey's behind the plot to kidnap the First Lady. The house is full of weapons and coconspirators. No bullshit... Aint that enough information?

Kerry takes the phone from Venice.

KERRY

(into phone)

I am on my way to put a bullet in Jankey's head!

(MORE)

So if you dont Belive he's trying
to abduct the First Lady, you can
believe that. Your move, BHPD!

Kerry wipes off the phone and tosses it out the window.
It gets crushed by the car tires as they drive off.

MARCO
Nice touch.

KERRY
Thanks, I...

VENICE
(interrupting)
We have four minutes!

The car pulls into the long Jankey mansion driveway.

INT. RAPPY PAPPY'S SUITE - DAY

The Bangers are fighting their way towards the exit as the
Secret Service Officers arrive with guns drawn.

INT. SCREENING ROOM - DAY

The party mood changes as they witness the events unfolding
on screen. Some Bangers fight with the officers, others run.
Shots are fired. Some warriors receive death shots. Houston
gets shot in the hand and leg and drops. More chaos ensues as
the feed goes black.

EXT. HOTEL - DAY

The street outside of the hotel is full of police cars. They
SCREECH to a stop as cops apprehend fleeing Bangers and
Rappers. One getaway van hurriedly picks up some of the team
but quickly and violently gets broad-sided by a police car.

INT. SCREENING ROOM - DAY

Everyone briefly stares at the blank screen.

DJ
Everyone relax. I have a stack of
"get out of jail free" cards.
Gentlemen, join me in the office.

DJ, Tray, Danny and Ronald make their way to the office.

DJ (CONT'D)
(to self)
Dammit.

Before they can get to the office the house ALARM BLARES.

DJ (CONT'D)
(yelling over the alarm)
Tray!

TRAY
I'm on it.

INT. MANSION - DAY

Tray makes his way down long hallways and into the security room. There are banks of monitors. One SECURITY OFFICER is there. He is wearing a shirt and tie. His jacket is on the chair back and his firearm is in a holster on his hip.

TRAY
What's going on?!

SECURITY OFFICER
Venice came running in here,
flipped the alarm and told Bob and
Mel to follow her.

TRAY
Venice? Where are they now?

SECURITY OFFICER
I don't know. They're off camera.
Mr. J. only lets us monitor the
perimeter, not his main rooms.

TRAY
Was she... turn that damn thing off!

The officer turns off the alarm.

TRAY (CONT'D) (CONT'D)
Was she alone?

SECURITY OFFICER
No. She entered with Mr. Savoia and
(pointing to monitor) someone is
waiting in the car.

INT. MANSION HALLWAY - DAY

Venice and the other two security officers, BOB and MEL, are running down the hallway. CAMERA POV is knee level to the floor. The three come to an abrupt stop. PUNCH SOUNDS are heard and one after another, Bob then Mel fall, unconscious, to the floor.

INT. OFFICE - DAY

DJ, Danny and Ronald are in the office as a very pissed off Marco crashes into the room. He punches his way across the room to where Jankey is talking on the phone.

MARCO
You're a liar!

He knocks out Ronald with one punch.

MARCO (CONT'D)
You're a thief!

He punches Danny causing him to bounce off the wall.

MARCO (CONT'D)
You took my brother!

Danny bounces right into Marco's thrusting elbow and joins Ronald unconscious on the floor. Marco grabs DJ by the throat with one hand and wraps the phone cord around his neck with the other, proceeding to choke him.

MARCO (CONT'D)
You murdered my friend!

Marco chokes him even harder. DJ instinctively grabs Marco's wrist but it is no use.

MARCO (CONT'D)
You pollute everything around you!

DJ's eyes roll up and he is about to expire as Tray burst into the room with Kerry in a headlock. He throws Kerry at Marco. The impact knocks Kerry down. Marco, momentarily stunned, releases DJ.

Tray approaches Marco and kicks the grounded Kerry on the way. He grabs him by the hair and crashes his face through the window. He pulls his head back, delivers two massive punches to his face before grabbing his throat and lifting him off the ground.

He is about to finish Marco off when Venice enters the room and distracts him. At the same moment Kerry grabs Tray's ankle. Marco seizes the moment and punches Tray in the throat. Tray releases Marco and falls backwards as Kerry helps trip him by the ankle. He falls right into Venice but she kicks him in the head before he makes contact. The kick sends Tray back towards Marco.

Marco is on his knees where he was dropped and is in perfect position to punch Tray in the balls. And he does.

Tray doubles over and Marco stands and punches upwards to Tray's head simultaneously. Tray is knocked out.

Marco stands motionless for a moment, blood on his face. Kerry gets up. Venice steps towards Marco kicking Tray on her way. Jankey, still gasping, is starting to clear his head.

VENICE

Are you guys alright?

MARCO

Yeah.

KERRY

Great.

MARCO

Where was I? Oh yeah.

Marco grabs Jankey by the throat and resumes choking him. Police cars can be SEEN THROUGH THE BROKEN WINDOW pulling into the driveway. Tires SCREECH, SIRENS BLARE.

MARCO (CONT'D)

I never wanted to kill anyone.

KERRY

Then don't. Just let him go.

VENICE

Are you kidding? He'll hunt us down. Finish him!

KERRY

The police are here. Let's just go!

VENICE

The police? It was a cop that killed your parents! You going to trust the police?! To protect us from him?!

KERRY

It's not the same thing!

Venice sees Marco is wavering. She pulls out the entire drawer of grenades from DJ's desk and places it on DJ's lap. DJ is too dazed to react. She gives Marco a quick kiss.

VENICE

You saved me Marco. You saved me like you will never know. This is the least I can do for you. For us all.

She picks up one grenade, pulls the pin and droops it back into the drawer with the others, smiles and shrugs.

VENICE (CONT'D)
(almost laughing)
Run!

They run for the door. Both grab Kerry by the shirt in mid-stride and pull him out with them.

EXT. MANSION GROUNDS - DAY

The room EXPLODES sending glass and shrapnel flying over the ducking heads of the police. Marco, Venice and Kerry slip out a side door and walk unnoticed through the chaos of running cops, security officers, butlers and SCREAMING models.

They make it off the grounds and walk into the SUNSET.

MARCO
What a great sunset.

VENICE
Yeah, I guess it is.

MARCO
Let's enjoy this moment. Then call a cab.

VENICE
Your brother destroyed our last phone.

KERRY
It seemed like the thing to do at the time.

MARCO
Then let's just enjoy the moment.

They pause and stare out at the sunset.

VENICE
Tell me about the island again.

MARCO
Well, it's sort of round, surrounded by water.

VENICE
Sand?

MARCO
Beaches full of it.

VENICE
(sighs)
Go on.

MARCO
The tide comes in, the tide goes
out.

VENICE
Perfect.

FADE TO BLACK.