

UTL

(Unable To Locate)

By

R.B.Taylor

Buildings, gawking faces, a busy street races by in a blur.

A Heritage Street Sign reads - Warehouse District and is gone.

Charlie Parker jazz blares from the Vic's radio.

Two way radio crackles to life.

LT SHILLER
(on radio)
Thirty seconds.

CLANCY, 28, white, eager hits the gas - harder.

His partner, LEWIS, 50, black, wise, sits beside him, cranks up the Charlie Parker.

LEWIS
"Stiffen the sinews, summon up the
blood. Disguise fair nature with
hard-favored rage."

CLANCY
Where do you get that shit, Lewis?

SHILLER
(on radio)
Fifteen.

The Crown Vic screams along the street.

LEWIS
"Once more into the breach, dear
friends." Shit!!!

A MEXICAN KID wheels his fruit trolley onto the street. The Crown Vic smashes into it.

SHILLER
Ten.

Fresh fruit splatters across the windscreen. Clancy drives blind. He hits the wipers. A taco van looms into view.

LEWIS
Shit!!!

SHILLER
Five.

The Vic caroms off the taco van.

Lewis spots a narrow side street.

LEWIS

There.

SHILLER

Zero.

The Vic barrels toward a posse of police vehicles.

2

EXT. SIDE STREET, RENDEZVOUS - DAY

2

LT SHILLER, 35, waits by an armored SUV, cradling a Starbucks, his casually unbuttoned Kevlar vest a fashion statement.

The Crown Vic brakes and halts. Fruit flies off the windscreen, splattering his Armani trousers.

Clancy and Lewis leap from their Vic.

Shiller stares daggers at Clancy. Clancy and Lewis throw amused glances at each other.

3

EXT. ROOFTOP - DAY

3

Ray PEAKE, 35 black, athletic, streetwise, crouches behind brick rooftop wall. He peers through binoculars -

TO ALLEY BELOW:

-and sees a pair of Mercedes limos pull up outside an old warehouse in a run-down alley.

BACK TO PEAKE:

PEAKE

(into radio)shiny
Vendors have arrived. Five of. Two
vehicles.

ON ALLEY BELOW:

Five RUSSIAN THUGS in suits and shades climb out of the limos and scope the neighborhood. All carry two attache cases each. All are armed.

They enter an old warehouse.

PEAKE

(into radio)
Open for business. Ten million in
merchandise and cash and some of
the Russian's biggest hitters.

SHILLER
(on radio)
Is Gregoryan there?

PEAKE
Negative. Slippery fuck.

Peake and two NARCOTICS OFFICERS train automatic weapons on the warehouse.

4

EXT. SIDE STREET - DAY

4

Shiller replaces the radio in the armored SUV.

SHILLER
(to cops)
Uniforms, you are here for crowd control.
(eyeballs Clancy)
You are rent-a-cops. No need for heroics. Leave that for the professionals.

Clancy swallows the insult but grits his teeth.

CUT TO:

BELLA, 28, beautiful by name, huddles with four suited and helmeted SWAT OFFICERS.

BELLA
They're armed and dangerous and certified killers one and all. Let's get in, get out and we'll all meet for beer and pizza.

They touch fists.

BACK TO:

Clancy sees Bella and she takes his breath away. Never has a Kevlar vest looked so good.

LEWIS
Love is a madness most discreet/A choking gall and a preserving sweet.

CLANCY
Dunno what you're saying, dep, but it sounds good to me.

SHILLER
We're rolling, team!

Bella looks toward Clancy.

CLANCY

Don't forget to duck!

Bella smiles radiantly and shakes her head - she can't hear. Clancy mimes and mouths extravagantly - Don't Forget to Duck!

Bella points to her eye, her heart, Clancy - I love you.

Shiller catches the exchange and sneers.

Bella and her team climb into a battered old delivery vehicle. It pulls off and coasts into a narrow alleyway.

Clancy, Lewis and two UNIFORMS drag barricades and close off the alleyway.

5 EXT. SIDE STREET, RENDEZVOUS - DAY 5

Shiller - on the radio.

SHILLER

Are we cool, Peake?

6 EXT. ROOFTOP - DAY 6

Peake - on radio.

Peake peers through binoculars and sees delivery vehicles approach a warehouse - front and back.

PEAKE

Apple pie, Shill. Peaches and cream.

Peake swings the binoculars onto the warehouse and sees a GUNMAN in second floor window.

PEAKE

They got vision, Shill. Second floor south.

Peake swings the binoculars and sees a SECOND GUNMAN at another window.

7 PEAKE 7
And north.

7 EXT. WAREHOUSE, FRONT - DAY 7

The Delivery van pulls up by the warehouse.

8 EXT. BARRICADE - DAY 8

Clancy peers anxiously down the alleyway. Lewis turns back pedestrians and gawkers.

CLANCY
Cover me, dep.

LEWIS
No, Clancy. Don't go down there. Y

Clancy heads into the alleyway.

9 EXT. ALLEYWAY - DAY 9

Clancy creeps along the narrow, dark alleyway, using cars for cover.

He sees Bella and the SWAT Officers leap from the van.

Clancy looks up and sees the GUNMAN at the second floor window.

He sees a SHADOWY GUNMAN approach Gunman from behind and shoot him in back of head.

CLANCY
My god! Bella!

Clancy sprints to the warehouse.

10 EXT. ROOFTOP - DAY 10

Peake sees Clancy sprinting toward warehouse.

PEAKE
What the hell, Shill? We got a uniform on the loose.

11 EXT. RENDEZVOUS - DAY 11

Shiller sweats, crushes his Starbucks cup.

12 EXT. ALLEYWAY, REAR WAREHOUSE - DAY 12

The SWAT Officers snap grate and lock of grille door with bolt cutters. They place plastic charge on metal inner door and fire it. It explodes, subdued - PHUT!

The SWAT Officers charge in, weapons drawn.

Bella is about to enter. Clancy charges up.

CLANCY

Bella!

BELLA

Clancy! What the fuck are you doing here?

CLANCY

The operation is compromised.

BELLA

You're not supposed to be here, Clancy. Stay out. That's an order.

Bella ducks inside. Clancy waits - anxious.

13 EXT. SIDESTREET - DAY

13

Shiller - on radio.

SHILLER

What's happening, Peake?

14 EXT. ROOFTOP - DAY

14

Peake - on radio.

PEAKE

A shitstorm's happenin', man.

15 INT. WAREHOUSE FOYER - DAY

15

Clancy kicks through the debris on the floor. He sees Bella at the far door.

BELLA

Clancy. This is not your operation.

GUNFIRE. All HELL BREAKS LOOSE inside.

16 INT. WAREHOUSE FLOOR - DAY

16

Bella and Clancy burst in. Automatic weaponry EXPLODES and strobos in the dim light.

A RUSSIAN aims at Bella. She shoots him.

A LATINO, his neck and skull covered in tattoos ghosts out of the gloom behind Bella, teeth bared, automatic aimed. Clancy FIRES and the Latino drops.

BELLA

O'Halloran? Schultheiss? Williams?

Bella checks the bodies.

BELLA
Are you all right, Kepler?

Kepler nods and grimaces in pain.

BELLA
(into radio)
Officers down. Repeat: Officers
down.

BELLA
Hang in there, Kep.

BELLA
Russians. San Salvies. My god.
Schultheiss. Williams.

Bella spots an open door across the floor.

17 EXT. SIDESTREET - DAY 17

Shiller - close to panic.

SHILLER
Back up. Back up.

18 EXT. ROOFTOP - DAY 18

Peake sees BACK-UP SWAT OFFICERS swarm back and front of
warehouse.

19 INT. WAREHOUSE, DISPATCH - DAY 19

Bella and Clancy burst in, weapons drawn.

More bodies. Salvies. Russians. Bella kneels beside
O'Halloran. She shakes her head.

A muffled CRASH. They scope, weapons drawn. Clancy spots a
staircase going down.

20 INT. BASEMENT STORAGE - DAY 20

Clancy and Bella glide down the stairs, weapons drawn. They
reach the base floor and scope the storage area - old packing
cases, pallets, a rusted out fork lift.

They move cautiously across the floor toward an archway.

Automatic weapon FIRES and strobes. Bella and Clancy duck
behind the rusted forkie and FIRE back. Bullets spark off the
forkie's body. The gas tank explodes.

Bella and Clancy roll away.

CLANCY
You all right?

BELLA
Yeah.

The automatic fire stops. Bella and Clancy creep through the archway.

21 INT. BASEMENT PASSAGE - DAY 21

Clancy and Bella sprint through the passage. They see a shaft of light from the ceiling - a grate on the street above.

They pass into the shaft of light and automatic weapon FIRES. Bella and Clancy FIRE back. It stops. Darkness.

Clancy sees a shaft of light ahead. He sees two FIGURES climb an iron wall ladder toward the grille. One of the figures FIRES. Clancy fires back.

The figures disappear through the grille.

Clancy reaches the grille. He looks around.

CLANCY
Bella? Bella?!

22 EXT. STREET, WAREHOUSE DISTRICT - DAY 22

An SUV roars away from the open grate.

23 INT. BASEMENT PASSAGE - DAY 23

Clancy sees blood seeping out below Bella's Kevlar jacket.

CLANCY
(into radio)
Officer down. Officer down! Bella!
(into radio)
Officer down, fuck you! Bella!

Clancy cradles her in his arms.

She checks her rifle and moves into a corridor.

24 INT. WAREHOUSE, CORRIDORS - DAY 24

Bella moves cautiously along a corridor, gun drawn.

Clancy moves along another corridor, gun drawn.

They both burst into open floor space and aim at each other.

BELLA

Clancy! Do you know how this makes
me look?

25 EXT. FEDERAL BUREAU OF ENGRAVING AND PRINTING - DAY 25

SUPER: Federal Bureau of Engraving and Printing, Washington
DC

Establishing shot of Federal Bureau building.

26 INT. CURRENCY PRINTING CHAMBER - DAY 26

John CASHIN, 40, an anonymous looking Bureaucrat grins as
millions of dollars in crisp new currency flies by on the
automated printer.

CASHIN

The US Treasury prints six hundred
million dollars a day.

Senator HOLLIS RANDLE, 60 and a MALE and FEMALE AIDE watch -
awstruck.

27 INT. US TREASURY, PAPER WAREHOUSE - DAY 27

Cashin unrolls a huge roll of paper on a shelf.

CASHIN

The paper is manufactured from
cellulosic fibers flax and cotton
which is mixed in an exact
proportion known only to a few. The
fiber is treated with a combination
of chemicals to reconstitute as
paper. The chemicals and the exact
combination are known only to a
few. Take a feel.

Randle and the two Aides feel the paper.

CASHIN

Beautiful, isn't it? Part of that
feel comes from the additives,
coloring and strengthening agents
which are -

FEMALE AIDE

Known only to a few.

Cashin beams.

28

INT. LABORATORY - DAY

28

Cashin, Randle and Aides stand before a lab tech with electronic microscope and spectrometer.

A LAB TECHNICIAN sits before the machines.

CASHIN

Anyone spot me a twenty?

Aide reaches for his wallet.

CASHIN

Only kidding. We're the US
Treasury. We make the stuff.

Cashin hands Senator Randle two twenties.

CASHIN

Can you tell the difference?

Randle feels the two banknotes.

RANDLE

Damned if I can.

Cashin takes the twenties back and holds up one.

CASHIN

This twenty is in our Hall of Fame.
The best counterfeit currency we
ever came across.

Cashin hands the two twenties to the Lab Technician who puts it under the electronic microscope. Enlarged images of the two notes appear on a giant flat screen computer.

CASHIN

Note the watermark? Couldn't get
the shading quite right. Close but
no cigar. Take it up to two
hundred.

The Lab Technician ups the magnification. Tiny red and blue fibres appear in the real and fake twenties.

CASHIN

Thickness. Precisely. 0.3
millimeters. Perfect. Fiber
density. 95 per cent. Excellent.
Plastic fibres. Couldn't get that
right.

Magnifies again.

CASHIN

See those tiny metallic stars and stripes? Thirty of those could fit on the head of a pin.

They all peer at the tiny flags on the real twenty. No flags on the fake.

CASHIN

They didn't even try. No one can replicate the exact process.

Cashin leads them to an ultra-violet machine with a pair of twenties. He presses various buttons and lights flash green on real twenty and red on the fake.

CASHIN.

Opacity. Not bad. Porousness. 98%.
Nice try. Tensile strength. Fake.
Resistance to tearing.

The machine tears the fake.

RANDLE

Fake.

Cashin holds up the twenty again.

CASHIN

Two final things. See how the color changes on President's portrait. The ink changes color. It cannot be replicated.

RANDLE

We have no need to fear counterfeiters.

CASHIN

Money has its price, Senator.
Eternal vigilance.

Cashin grins.

29 INT. CLANCY & BELLA'S APARTMENT, LIVING ROOM - DAY 29

SHIRLEY, a Basset, looks hangdog at a closed bathroom door. Shirley hears GIGGLES and muffled PROTESTS.

30 INT. CLANCY & BELLA'S APARTMENT, BATHROOM - DAY 30

Clancy and Bella are under the shower. She wears a slinky outfit. Clancy wears an old tee and running shorts.

Clancy peels off the blouse.

BELLA

I've got an appointment. I'm running late.

Clancy kicks off his Nike's.

CLANCY

They'll wait.

BELLA

My shoes! They're three hundred dollar Ferragamo's!

She wears Ferragamo's. He wears scuffed Nike's.

She resists for a moment, then returns the kiss.

CLANCY

I know. I bought 'em! Remember!

Clancy unzips her skirt and lets it fall. Bella kicks off her shoes. He unbuttons her blouse. He sees the scar by her navel.

Another brief pause, like this scar is between them. They kiss hungrily.

31 INT. CLANCY & BELLA'S APARTMENT, LIVING ROOM/KITCHEN - DAY 31

Bella's clothes tumble in the dryer. Her wet shoes dry on the floor beside Clancy's Nike's.

Shirley chows from a dog bowl engraved - Shirley.

Clancy and Bella sit in towels on stools by the breakfast bench.

BELLA

Back to work tomorrow.

CLANCY

Are you good?

BELLA

I'm good. Are you good?

CLANCY

I'm good. I'm better. I'm best.

They clasp hands, left hand to left and kiss each other's wedding ring finger.

32 EXT. MT OLYMPUS, LA - NIGHT

32

Establishing shot of mountain top mansion, as big as an ocean liner and lit up like one too.

- 33 EXT. MANSION, FRONT GATE - NIGHT 33
A SECURITY GUARD sits in his booth behind locked gates, thumbing through "War and Peace".
- 34 INT. MANSION, POOLSIDE PATIO - NIGHT 34
GREGORYAN, 55, a Russian mafia head and his four capos and four gorgeous HOOKERS sit around a dining table.
CASHIN
Comrade Gregoryan, I have devoted eleven years of my life to this. I have the inks, the dyes, all the additives.
CASHIN opens an attache case and reveals jars of inks, dyes and chemicals.
- 35 INT. SUV - NIGHT 35
Ray Peake listens in through headphones. He is flanked by Carlo and Reynard.
CASHIN
(through headphones)
And the deal breaker. The dye that changes colors.
Peake gives the nod.
- 36 INT. MANSION, POOLSIDE PATIO - NIGHT 36
One of the Hookers puts her arm around Cashin.
GREGORYAN
The paper?
CASHIN
In storage. Here in LA. It's a perfect match. The printer arrived from Dusseldorff and is already cleared by customs.
Cashin grins.
- 37 INT. SUV - NIGHT 37
The SUV glides up Mt Olympus.
- 38 INT. MANSION, POOLSIDE PATIO - NIGHT 38
Two HOOKERS put their arms around Cashin.

CASHIN

We have guillotines for cutting, we have the watermark engraver.

39 EXT. FRONT GATE - NIGHT

39

Two big black SUVs pull up at gates. Security Guard gets out of his booth.

SECURITY GUARD

Can I help you?

PEAKE

I need to see Mr Gregoryan.

SECURITY GUARD

Mr Gregoryan's busy. I'll take a message.

PEAKE

You know what they say about messengers?

Security Guard hesitates - nervous.

PEAKE

That's right. They shoot them.

Carlo shoots him with silenced magnum.

Two BLACK GUYS leap out of SUV and hit gate with pneumatic expander, forcing the gate's bars wide. They climb through. One goes into the booth and opens the gates.

The SUVs ease inside.

Six men alight and fan military style up the driveway.

40 EXT. MANSION, GARDENS - NIGHT

40

Carlo shoots a PATROLLING GUARD.

41 INT. MANSION, POOLSIDE PATIO - NIGHT

41

Cashin shows them a neat bundle of hundred dollar bills.

CASHIN

Ten thousand dollars. A little sampler. Triple A perfect. And a billion more where they came from.

Gregoryan takes one and is about to light a cigar with it.

CASHIN

Please, don't disrespect money like that.

GREGORYAN

You're a funny guy, Cashin.

He chuckles but doesn't light the banknote.

PHUT! PHUT! Silenced gunfire. A GUARD hurtles through the air and lands on the table, very bloody, very dead.

Peake, Carlo, Reynard burst in from all directions firing silenced Ingrams and Uzis.

Bodies splatter and disintegrate across the table and in the chairs.

Silence.

Cashin is shell-shocked, his arms still around the two dead hookers.

PEAKE

(To Reynard and Dree)
Make sure we got everyone.

Reynard and Dree disappear.

Peake approaches Cashin. He sees the attache case with Gregoryan still clasping its handle. Peake takes the attache and opens it.

PEAKE

This is the sampler. Where's the merchandise?

Cashin freezes as Carlo puts a gun to his temple.

MRS GREGORYAN, 50, fat, and in a diamante and fur-trimmed robe appears, cursing in Russian.

Carlo shoots her right between the eyes.

42 INT. GARAGE - NIGHT

42

Cashin opens the hatch of a latest model Escalade and reveals aluminum cases and boxes packed tight.

PEAKE

We'll jack the Esc.

43 INT. POOLSIDE PATIO - NIGHT

43

Reynard and Dree meet. They nod - all clear.

Reynard spots the ten grand on the table. He picks it up and notices Gregoryan's wrist watch.

REYNARD

I don't know much about watches but
I like this one.

He takes the watch.

44 INT. GARAGE - NIGHT 44

Peake pushes Cashin into one of the Nav's. Reynard and Dree enter.

PEAKE

(to Reynard and Dree)
Take the Esc and the merchandise.
Tight formation. Nothing stupid out
there.

45 INT. ESCALADE - NIGHT 45

Reynard forwards, reverses, trying to get the Escalade out of the tight park.

REYNARD

Shit!

He backs into a pillar. Then drives out.

46 INT. GARAGE - NIGHT 46

Smashed red brake glass scatters across the garage floor.

47 EXT. FRONT GATES - NIGHT 47

The two Nav's and the Escalade exit the gates and purr down Mt Olympus.

48 INT. LAPD LOCKER ROOM - AFTERNOON 48

Clancy stands at his locker and buttons up his LAPD uniform shirt.

GARCIA, wearing only a towel, and other COPS talk locker talk - Dodgers, overtime payments.

GARCIA

And she says "Brazil me." She wants
a Brazil. I say, "are you nuts?"

The Cops laugh. They see Clancy looking at them and turn their backs and lower their voices.

Clancy straps on his issue and checks them one by one:

ASP extendable night stick, Maglite, cuffs, Tazer, two Tazer cartridges, pepper spray, Swiss Army knife.

Clancy gazes at a posed and sexy photo of Bella and a shot of Shirley on the back of his locker door. He closes the locker.

LEWIS strolls in in a loud Hawaiian shirt.

GARCIA

Hey, Lewis, you gotta hear this.

LEWIS

I don't want to hear about your tawdry nocturnal activities, Garcia.

The other cops laugh and josh Garcia.

Lewis joins Clancy and opens the adjacent locker.

CLANCY

Loud shirt, man. I could hear you coming.

LEWIS

My wife has impeccable taste in books, in shirts, and in men.

49

INT. LAPD CORRIDOR - AFTERNOON

49

Clancy marches along the corridor with Lewis. A door opens and Shiller emerges in another Armani suit, holding another Starbucks.

SHILLER

Night shift, patrolman?

Clancy says nothing - keeps marching. Shiller falls in.

SHILLER

You shouldn't leave your wife alone like that.

CLANCY

Love to talk and all, Shiller but we got police work to do.

SHILLER

I hear she's coming back tomorrow. Sure good to see her.

CLANCY

She said if see you to say "hello, asshole".

SHILLER

I'm a liberal guy, patrolman. I think marriage should be a whole of two equal parts. But she's a detective and you're a grunt. It must be hard the wife wearing the dick in a marriage.

Clancy aims a swing but Lewis restrains him.

SHILLER

Not a good career move, patrolman.

Clancy smiles and raises his arms in apology and knocks the Starbucks across Shiller's shirt and jacket.

Shiller frantically dabs at his stained clothes.

CLANCY

Sorry, detective. That's a hell of a stain.

LEWIS

Baking soda. That'll clean it, sir.

Clancy and Lewis march off leaving Shiller fuming.

50

INT. CROWN VIC - NIGHT

50

Clancy white knuckles the steering wheel. Lewis rides shotgun, as they cruise a busy street.

CLANCY

The operation was compromised.

LEWIS

There was a full investigation. And they cleared you.

Clancy is not convinced.

LEWIS

You got a beautiful wife who loves you. What more do you need?

CLANCY

I thought only the Pope was infallible.

LEWIS

He does his best.

Clancy takes the on ramp to the freeway.

LEWIS

You got a beautiful partner who loves you.

51 EXT. FREEWAY - NIGHT

51

The Crown Vic swings onto the freeway and eases into the slow lane.

LEWIS

How good is this, dep? A balmy SoCal evening. Air conditioning -
(bangs the air conditioning which wheezes to life)
- air conditioning.
(switches on jazz radio)
Blue notes to chill. Oh, it's the Birdman... "Charlie Parker was as calm, beautiful and profound/as the image of the Buddha/the lidded eyes/the expression that says - "

CLANCY & LEWIS

"- all is well!"

LEWIS

"That was what Charlie Parker said when he played -"

CLANCY & LEWIS

"All is well!"

The big black Nav cruises beside them and passes at a regulation 70mph. Clancy checks out the Nav's. Big, shiny black and chrome, tinted windows, kind of scary.

The second big black Nav cruises alongside and it cruises past them.

CLANCY

Anyone tell you the president's in town, dep.

Clancy eases over behind the Nav's.

52 INT. ESCALADE - NIGHT

52

The control panel and the GPS are lit up like a NASA space module.

Dree is counting out the cash he took from the Russians. He puts it in the console drink holder. He checks out the watch.

DREE

Phillipe Patek. Classy. Like that, you know, the one with the weird shit-faced name? Lobster?

Reynard takes his eye off the road and checks out the watch.

REYNARD

Oyster, man. Rolex Oyster.

DREE

Yeay. Watch out!

Reynard looks up.

53 INT. CROWN VIC - NIGHT

53

The Escalade's headlights are huge in Clancy's rear view mirror. Clancy grips the wheel and braces for the hit.

CLANCY

Shit!

Lewis turns and sees the Esc inches away. He sees smoke billow from the brakes and the Esc fall back.

Clancy and Lewis exhale pent-up breath.

54 INT. NAV - NIGHT

54

The Nav is all control panel lights and GPS gadgetry, like the cockpit of a 767. Carlo is at the wheel.

Peake is in the front passenger seat and on the cell phone.

PEAKE

What the fuck you doin'?

Cashin, flanked by two gangstas in back seat looks nervous.

55 INT. ESCALADE - NIGHT

55

Reynard is on cell phone

REYNARD

We're cool, man.

56 EXT. FREEWAY - NIGHT

56

The two Nav's, the Vic, and the Esc. The Vic looks tiny, vulnerable sandwiched between the three huge SUVs.

57 INT. DOCTOR'S SURGERY - NIGHT

57

Bella sits opposite DR KATICH at her desk. They look at a scan on the imaging screen.

DR KATICH

Those bullets did a lot of damage,
but you're a good healer,
detective.

BELLA

It's good to be back, doc.

DR KATICH

These "problems" you were having
with Clancy. They started when you
made detective and he didn't.

BELLA

We're over that.

DR KATICH

Do you blame him for what happened?

BELLA

He blames himself. Who knows whose
fault it was. All I know is I can't
have kids. Can I go back to work?

Dr Katich picks up a document and briefly scans it.

DR KATICH

You can but not for long. You're
pregnant, Bella.

BELLA

What? You said...

DR KATICH

I was wrong. Twenty years of
medical practice and this is as
close as I've come to a miracle. I
won't lie to you, with the trauma
you've sustained, the chances of
carrying this child to full term
are not good. I would advise you to
tell no one.

BELLA

I have to tell Clancy.

DR KATICH

Tell Clancy. Then take a leave of
absence. Go home and spend the next
two hundred and seventeen days in
bed. No stress, no physical
exertion. You don't want to lose
this baby.

LEWIS

If that's the worst we have to worry about... You don't know how lucky you are. You could be working the Killing Floor, man. Kilroy and Flo. Toughest 'hood in all LA.

Clancy rolls his eyes - he's heard this a hundred times before.

LEWIS

When I was a kid there was a real killing floor. You know, a slaughterhouse. Cows and pigs would go in and links and wieners would come out. My old man used to work there. He'd talk about the -

CLANCY

- The rivers of blood, flowing down to the river.

LEWIS

Stop me if you've heard this before.

Clancy pulls over to right, slow lane.

The Esc eases up alongside, not far behind the Nav's.

CLANCY

Man, there are bigger countries than that u-vee.

Clancy stares at the Esc, but can't see anything through the tinted windows.

59 INT. ESCALADE - NIGHT

59

Reynard whips out his Uzi and aims it at the Vic.

DREE

What the fuck you doin', man?

REYNARD

Basic business principles, man. Identify the source of your problem. Liquidate the problem. Bam! Bam! Bam!

60 INT. CROWN VIC - NIGHT

60

Clancy stares at the Esc but can't see anything.

61 INT. NAV - NIGHT 61

Peake is on cell phone. GPS tracks their route.

PEAKE
We're taking the next exit.

62 INT. ESCALADE - NIGHT 62

Reynard is on his cell phone. GPS tracks their route.

REYNARD
Sweet to that.

Reynard sees sign: Exit 1/2 M.

63 INT. CROWN VIC - NIGHT 63

Clancy sees Nav's indicate and ease in front to slow lane.
Clancy sees Esc ease ahead. Clancy hits gas and stays level.

LEWIS
What you doin', dep?

CLANCY
I dunno, Lewee. Somethin' about
this guy.

The Esc eases ahead.

Clancy sees exit sign: 1/4 M.

The Nav's pull into exit lane.

The Esc veers to right but Clancy hits gas.

64 INT. NAV - NIGHT 64

Peake is on the cell.

PEAKE
I said take the exit, man.

65 INT. ESCALADE - NIGHT 65

Reynard is on his cell.

REYNARD
I can't get across, man.

66 INT. NAV - NIGHT 66
Peake - on cell. He scrolls GPS screen. Zooms out. Zooms in.
PEAKE
Next exit. Or it's the long way home.

67 INT. CROWN VIC - NIGHT 67
Lewis checks out the Esc alongside them.
LEWIS
You want to jack him?
Clancy reaches for the flashers switch. He hesitates.

68 INT. ESCALADE - NIGHT 68
Reynard zooms in and out on GPS, keys in information.
GPS
New route. Take exit twelve.
DREE
Mute the bitch.
Reynard hits the volume.
Dree sees exit sign: 1/2 M.

69 EXT. FREEWAY - NIGHT 69
The Crown Vic and Esc - side by side.

70 INT. ESCALADE - NIGHT 70
Reynard sees the sign - Exit 1/2 M. Dree licks his lips nervously. He hits the gas.

71 INT. CROWN VIC - NIGHT 71
Clancy hits the gas. The exit sign blurs by - 1/4 M.

72 INT. NAV - NIGHT 72
Dree floors the gas pedal.

73 INT. CROWN VIC - NIGHT 73
Clancy sees the Esc spurt off. Clancy checks his speedo - 75.

The exit ramp looms ahead.

The Esc veers in front of the Crown Vic. Clancy hits the gas - 80mph.

Clancy hits the flashers switch.

LEWIS

"Stiffen the sinews, summon up the blood. Disguise fair nature with hard-favored rage." Jack him. Bust his ass.

Clancy hits the flashers switch. The flashers whirl.

The Esc swings suddenly, violently, hits gravel then hits the off ramp.

CLANCY

Sonofabitch!

Clancy swings the Vic toward the off-ramp. The Vic skids across loose gravel and almost fishtails into a guard rail, caroms off the rail and swerves back onto freeway.

A Truck hits the brakes, hits the HORN, and swerves, missing the Vic by a bee's diaphragm.

74 INT. ESCALADE - NIGHT 74

The Esc cruises along the exit. Dree and Reynard watch the Crown Vic sail away down the Freeway above them.

75 INT. NAV - NIGHT 75

Peake is on cell phone. He keys in information on GPS which pinpoints location.

PEAKE

Rendezvous at Rayen and Ashland.

76 INT. ESCALADE - NIGHT 76

Reynard punches information into GPS.

REYNARD

Rayen and Ashland. Six minutes.

77 INT. CROWN VIC - NIGHT 77

Clancy punches information into GPS. Nothing. He punches the GPS.

LEWIS

Next exit. Alvarez to Yolanda.

CLANCY

I thought the pope was infallible.

LEWIS

He does his best.

78 INT. ESCALADE - NIGHT 78

The Esc cruises a back street. GPS tracks their route: 4 minutes.

79 EXT. BACK STREET CORNER - NIGHT 79

The Navs pull up. Street signs read: Rayen and Ashland.

CASHIN

I don't know what the fuck you guys are doing. And I don't think you know either.

Peake scowls.

80 INT. CROWN VIC - NIGHT 80

Clancy drives the Vic along an industrial street. They see the Esc ahead.

LEWIS

"Cry, 'God for Clancy, and Lewee and the LAPD'!"

Clancy's cell phone, which is on the console, chirps. Clancy clocks it. He's about to answer it but decides against it.

81 INT. BELLA'S BEDROOM - NIGHT 81

Bella lies on the bed, stroking Shirley.

BELLA

Shirley, honey, you're gonna have a little sister. Or brother. Sweet Jesus, maybe both.

She kisses Shirley's plug ugly mush. She picks up her cell.

82 INT. CROWN VIC - NIGHT 82

Clancy sees the Esc ahead - 100 yards. The cell chirps. He sees who it is, but doesn't take the call.

83 INT. BELLA'S BEDROOM - NIGHT 83

Bella - on her cell.

BELLA

Hi, sweetheart. I've got some news.
Big news. Beautiful news. Can't
wait to see you and tell you I love
you. Safe patrol. Don't forget to
duck.

Bella disconnects, lays back, and caresses the child growing within her.

84 INT. CROWN VIC - NIGHT 84

The cell phone on the console stops chirping.

Clancy accelerates along the industrial street. 45 mph... The Nav accelerates through an amber light. Clancy jumps the red.. 50 mph.

85 INT. ESCALADE - NIGHT 85

Dree sees the flashers in his mirror.

DREE

Shit!

The three look around. Reynard punches number in cell.

86 INT. NAV - NIGHT 86

Peake is furious.

PEAKE

Stay cool. Do whatever. Take the
ticket. We're on ou

CASHIN

Eleven years of my life. The
perfect crime. A billion dollars
and you fucking cowboys -

Peake backhands him savagely across the face.

87 INT. CROWN VIC - NIGHT 87

They tail the SUV. Speedometer hits 55... Lewis sees the deserted industrial streets

LEWIS

I'm calling this in.
(lifts the radio mike)
X-ray Victor forty-two. Plate
check. Over.

RADIO OP

Read you X-ray.

LEWIS

We're tailing a Lincoln Nav. Plate
reads - five. H for heliogolapalus.
B for bestiality. X for x-rated.
Two three two. P for pegasus.

RADIO OP

Where do you get this shit, Lewis?
Oh, yeah your wife teaches
liter'ture. Five. Harry, bravo, x-
ray. Two three two. P for pain in
the ass.

LEWIS

Ramjet that.

The Nav slows and pulls over. Clancy pulls in behind him. The Nav stops - black, chrome, silent, sinister.

Clancy takes the citation book and climbs out.

LEWIS

Protect and serve, brother.

Clancy heads for the Nav. Lewis notices the derelict neighborhood - warehouses and factories, mainly abandoned. He hears the wind whistling down the deserted street.

CUT TO:

Clancy approaches.

CARLO, a Latino gangsta - tough and tattooed - sits in driver's seat, hands on wheel.

CARLO

We got a problem, officer?

CLANCY

We got a number of problems.
Driver's license and insurance
papers, please

BACK TO:

Lewis anxiously watches Clancy.

CUT TO:

Clancy looks at Carlo's license. He glances up and sees FLY, a gangsta - black and imposing - in the passenger seat.

A third black gangsta, REYNARD - devilishly handsome - is in the back seat.

BACK TO:

Lewis anxiously holds the radio mic.

LEWIS

Just write the goddam ticket,
Clancy.

Lewis sees Clancy look at the license.

RADIO OP

X-ray victor forty-two. Vehicle is
an oh-eleven Lincoln Escalade.
Registered to a Moscow Importation
Company. Mr Peter Ilyich Kasparov.
1226 Broadway, Los Angeles..

Lewis sees the passenger window unwind. He sees Reynard's black face appear in the wing mirror.

LEWIS

Oh, shit.

CUT TO:

Clancy peers in side the Esc and scopes its interior.

CLANCY

Is this your vehicle, sir?

CARLO

I don't actually own the vehicle.

Reynard looks in wing mirror and sees Lewis approach.

Reynard pulls out a shotgun from under the back seat. Clancy dives a nanosecond before he fires. Blam! The Nav's side window shatters.

Clancy rolls away, draws, and fires repeatedly at the Nav. Windows and side mirror shatter. Carlo and Fly duck below the windows.

CUT TO:

LEWIS

Clancy!

Lewis leaps out of the Vic, gun drawn. He runs at the Nav.

Fly leaps from the Nav's passenger door and opens up with an Ingrams. A hail of bullets rip into the pavement around Lewis. He retreats back to the side of the Vic, still firing.

Fly continues firing at Lewis.

Clancy hits the ground. He has a clear shot on Fly's legs. He reloads his spare clip and fires.

Fly screams in agony as bullets rip into his calves. He drops.

Lewis sees the exposed Clancy. He reloads and advances on the Nav. Reynard leaps out of the back passenger side and opens fire with an Ingrams.

Bullets tear into Lewis. Lewis returns fire. Reynard fires another volley, tearing into Lewis, who drops.

CLANCY

Lewis!

Carlo aims his Ingrams at Clancy. Clancy rolls away, rises to his feet and runs. Carlo fires and the bullets whistle over Clancy's head.

Clancy sprawls, aims at Carlo, and fires. He's out of bullets. He rolls and dives, evading bullets.

A bullet smashes his radio.

Clancy scurries toward a dumpster and dives behind it. He peeks around and sees Reynard and Carlo reloading their Ingrams.

Clancy spots a rusted out car, an old sofa, a link fence with a hole in it and an abandoned warehouse. He makes a run for the car. A hail of bullets pepper the road as he dives behind the car.

He drops his gun as he dives. He goes back but Ingrams bullets ricochet the gun out of his reach and he returns to the rusty car.

Bullets whistle by him as he makes a run for the sofa, then through the hole in the fence.

Clancy sprints across a few yards of open space. And dives behind the old warehouse. He edges away. He checks his smashed radio and his empty holster. He hears Reynard's and Carlo's footsteps and hares off.

He comes to a second building, separated from the warehouse by a narrow passage. He looks along the passage and sees the empty Nav.

Clancy edges along the passage toward the distant Nav. He makes it to the end of the passage. Bullets splinter the wall beside him. He sees Carlo along the warehouse. Clancy ducks back and checks his issue: a Tazer. He unclips it. He quickly peeks around corner of warehouse, sees Carlo, aims and fires the Tazer.

The prongs whistle through the air and thud into Carlo's chest. 230 volts and Carlo drops, convulsing.

Clancy sees the hole in the fence and a clear path back to the Nav. He sprints for the hole. He climbs through the hole. The Nav is 50 yards away.

Fly has hauled himself into the back passenger seat of the Nav.

FLY
He's coming back!

Reynard sprints for the Nav. Clancy is cut off. He sprints back down the street.

Reynard leaps into the Nav.

Clancy sprints. He sees a pair of headlights heading toward him.

The Nav roars to life and chases. It stops and Reynard alights and hauls the still shaking Carlo inside.

The headlights get closer. It's a Nav. Clancy waves it down.

The passenger window winds down and DREE, 35, a gangsta in a Hugo Boss suit opens fire with an automatic pistol.

Clancy throws himself to the ground. The Lexus screams and slides into a 180.

Across the street: Clancy sees a fourteen feet chain link fence, topped with razor wire.

Clancy sprints across the street and launches himself at the fence. He climbs. Up. Up. He tries to vault over.

The razor barbs rip at his LAPD uniform and flesh. He clenches his teeth against the pain. He tries to rip himself free. But he's caught.

The Esc and the Nav pull up. Reynard gets out of the Esc. Fly, in pain from his wounds sits in the back. Carlo, still shaking from the Tazer, staggers crazily out of the Nav.

Dree, gets out of the Lex and smooths his Hugo Boss suit. The driver, SHIFT, black, stays at the wheel.

CASHIN a scared, 30ish corporate-type white guy peers out from the back of the Lex. He clutches an aluminum attaché case.

Then Ray Peake, as cool as ebony, glides out of the back seat. Dree looks deferentially at him.

Four cars: a yellow Camaro, a red Transam, a Dodge RAM and a customized 60s Caddie roar up, and hit the brakes. Engines stay running as GANGSTAS and GANGBANGERS haul out of the cars.

Peake glares at the Nav. He stares at the wounded Fly in the back seat of the Nav

Clancy winces. Cashin flinches - terrified.

Peake stares at the crazily shaking Carlo.

PEAKE

What are you on?

REYNARD

Two-thirty volts. Tazered.

Clancy hangs there. No one says a word. Clancy tries to look around but movement is agony and he can't see anyone.

PEAKE

(to Reynard)

Get him down. Get rid of him.

Peake turns to two Bangers, X-R and UV.

PEAKE

(re Fly)

Get rid of him.

CUT TO:

Peake and Dree climb into the Lexus. The other Bangers and Gangstas climb into their cars and all roar off.

BACK TO:

Reynard and Carlo look up at Clancy.

REYNARD

Look like Jesus up there, man.

CARLO

You know what happened to Jesus, man.

Carlo shakily aims his Ingrams.

REYNARD

Whoa, whoa. We gotta get rid of him. How you gonna get him down?

Carlo considers.

Clancy's feet slip in the links, putting weight on his arms and chest and the razor barbs rip deeper into his flesh.

Reynard and Carlo climb into the Nav. Reynard revs the engine. It roars. The wheels spin, heavy smoke from burning rubber swirls around Clancy.

The Nav screams forward. It rams into the fence pole.

Clancy catapults forward, screaming as the barbs tear his flesh. He arcs and somersaults through the air and crashes to the ground.

Clancy groans but he gets to his knees, crawls a few feet, and staggers to his feet.

Reynard and Carlo laugh. They watch Clancy stagger off, then break into a painful jog.

Hiss.

Reynard looks out of the Nav's window and sees the front tires caught up in the razor wire and deflating fast.

REYNARD

Motherfucker.

Clancy runs off, torn and bleeding, and limping from his fall. He heads across the factory yard.

The Nav drives through the wire. But the wire tangles in the axle. The Nav heads after Clancy, razor wire entangling and flat tires slowing it down.

But it still gains.

Clancy hears the Nav, axles grinding on wire, tire rubber flapping, but still gaining. The headlights get closer.

Clancy runs and smashes through a wooden fence.

88

EXT. WASTELAND - NIGHT

88

Barren, toxic.

Clancy hears a distant train pulling out of Union. He sees the passing cars on the freeway only half a mile away. And the bright lights of downtown only a few miles away.

He listens - no one follows him. He sinks to the ground and checks his issue: a Maglite, ASP, pepper spray, cuffs, a Swiss Army knife, a discharged Tazer with one cartridge. No gun.

89 INT. LEXUS - NIGHT

89

The Lexus glides along an industrial street.

Dree's cell rings. He answers it and listens.

DREE

Keep on it.

(disconnects)

The cop got away. He's in the wasteland.

Peake sits in the rear. Cashin sits nervously beside him, still clutching his aluminum attaché case.

PEAKE

Bring it up on the GPS.

Dree keys in information. A map appears on the GPS screen.

DREE

We keep him heading south.

(points to screen)

We keep him off of Doherty here. He can't escape.

90 EXT. WASTELAND - NIGHT

90

Clancy peers through a paling fence and sees a busy street only a couple of blocks away.

CLANCY

Doherty.

He hears Reynard and Carlo behind him and climbs through the fence.

He looks up at street sign: Wilson. He heads down the side street off Wilson, toward Doherty.

The yellow Camaro pulls into the side street from Doherty. It parks, its engine growling. Clancy creeps forward. He sees the DRIVER light a cigarette and Clancy sees the Gangstas inside the Camaro.

Clancy double backs.

CUT TO:

Clancy creeps along Wilson and reaches another side street. He sees cars drive past on Doherty. Lights, restaurants, people. A happy couple strolls by.

He sees a parked car - the red Transam. He hesitates. A Gangsta alights, cradling his Ingrams. Clancy backs off.

CUT TO:

Clancy returns to Wilson. But it's a dead end. He sees a factory and a light. A Security Guard's hut.

CUT TO:

Clancy edges along Wilson. He sees a UNIFORMED GUARD sitting in the hut's window. Clancy looks around. Dark. Silent. Deserted.

Clancy heads for the guard house. He reaches it and wrenches the door open.

91 INT. GUARD HOUSE - NIGHT

91

He sees the Guard - with a bullet hole in the centre of his forehead.

Clancy grabs the phone. Dead. Clancy realizes how exposed he is. He kills the light.

Automatic gunfire peppers the hut.

Clancy sees a motor bike helmet on the floor. He rummages through a drawer. No Keys. He sees a bunch of keys hooked onto Security Guard's belt loop. He rips the keys off the loop and gets the hell out.

92 EXT. GUARD HOUSE - NIGHT

92

The yellow Camaro and the red Transam pull up by the factory boom gates, guns blazing.

Clancy is at the back of the guard house. He sees a motorbike parked beside the guard house. He crawls to it and jumps on. He fires it up. He screams off.

He rides past a row of huge truck trailers. He looks over his shoulder and sees a Dodge RAM smash through one of the boom gates and give chase.

Clancy races to the end of the forecourt. Fence. Razor wire. The RAM heads his way.

Clancy races along the perimeter of the fence. No escape. He heads left. The yellow Camaro blocks his way.

He races along a row of truck trailers. He hits the brakes and rides between a pair of trailers.

The Camaro and the RAM converge.

Clancy emerges and sees the boom gates. One down, the other smashed. He heads for the smashed gate.

The red Transam pulls into the smashed gate drive, blocking Clancy's escape. Clancy looks over his shoulder. The RAM is on his tail. The Camaro bears down, right.

The exit boom gate is down. Clancy is only yards from the gate. He drops the bike. It slides across the pavement in a shower of sparks, with Clancy hog-riding.

Clancy slips off and the bike smashes into the security hut and explodes.

Clancy hobbles off. He runs along an alley between warehouses and back over a fence.

EXT. WASTELAND - NIGHT

He hits the ground and catches his breath. He tears off his shredded shirt. He removes his LAPD badge and pockets it. He hears voices and sprints south.

Reynard and Carlo open fire with their Ingrams.

INT. BELLA'S BEDROOM - NIGHT

Bella sleeps peacefully, Shirley beside her. The phone rings. Bella jolts awake and picks up.

BELLA

Hey, sarge...

She listens in growing horror and clutches her stomach.

93

EXT. AMBUSH SCENE - NIGHT

93

Det Shiller watches the PARAMEDICS place Lewis in a bag.

Bella bustles up, fired by fear and adrenaline.

BELLA

Shiller? They put you in charge?

SHILLER

For my sins. I'm a humble Duty Officer, detective.

BELLA

What's happening? Where's Clancy?

SHILLER

You shouldn't be here, Bella. No wives on crime scenes.

BELLA

I'm a police officer.

SHILLER

You're on leave.

BELLA

What have we got, Shiller?

SHILLER

This is what we got.

Shiller nods at Lewis in the bodybag. Bella approaches the bodybag. She strokes Lewis's cheek.

BELLA

Oh, Lewee.

The paramedics zip the bodybag.

BELLA

Clancy? Where's Clancy?

Det Roskill joins them.

ROSKILL

I'm sorry, ace.

BELLA

What have you got, Roskill?

ROSKILL

UTL.

BELLA

UTL... Unable To Locate?

94 INT. LEXUS - NIGHT

94

The Lex cruises Wilson St by the wasteland. Dree disconnects his cell. He points to the wasteland on the GPS screen map. He points to the nearby freeway on the screen.

DREE

Freeway.

95 EXT. WASTELAND, VARIOUS STREETS - NIGHT

95

SERIES OF SHOTS:

A) Clancy races through the wasteland

- B) Reynard and Carlo in hot pursuit.
- C) The Yellow Camaro roars along road
- D) The Red Transam tears along boulevard
- E) The Dodge RAM barrels along street

96

EXT. SERVICE ROAD/CONSTRUCTION YARD - NIGHT

96

Clancy stares at the freeway a hundred feet above him. He looks - right - along the deserted service road. Headlights head his way.

Clancy sees - left - a construction yard with heavy equipment: grader, heavy earth mover, a crane. Clancy hears Reynard and Carlo in the wasteland behind him.

Clancy rips at the link wire fence of the construction yard. More headlights head his way: the yellow Camaro and the red Transam.

Clancy heaves at the link and it gives. He crawls into the construction yard. He hears Reynard and Carlo - closing in.

Clancy climbs onto the shovel of a prime mover, then onto its roof. He launches himself onto the adjacent cabin roof of the giant crane.

He looks up and sees the jib of the crane. The top is maybe ten feet from the side wall of the freeway.

Clancy monkeys up the jib. Higher. Higher. He looks down and sways. He shakes off his vertigo and whiteknuckles the jib.

The Camaro and the Transam screech to a halt in clouds of dust. The gangstas alight. Clancy sees Reynard and Carlo join them. He hears a whispered conversation.

REYNARD

No way he out there. Bitch is cornered.

Clancy peeks down. His head swims from vertigo. He almost falls. His boots clatter on the metal jib before they get traction. Reynard glances up and their eyes meet. The other gangstas follow his gaze.

Reynard and Carlo aim and open up with their Ingrams. Bullets spark and ricochet off the jib.

Clancy monkeys faster. He looks down and his head spins.

CLANCY

Oh, no.

Bullets flash and fly. Clancy closes his eyes. He freezes. A bullet hits the jib, an inch from his face. He closes his eyes and crawls up. Up.

CUT TO:

Reynard points to the twin cables connecting the jib arm to the crane's body. They aim their Ingrams at a cable. Sparks fly. The metal cable frays.

BACK TO:

The jib lurches. Clancy falls from the jib. He clutches the support strut and hangs on by his fingertips.

The gangstas fire at the cable. It snaps. The jib lurches, almost throwing Clancy off. He swings in the breeze, not daring to look down. The gangstas fire. Clancy clammers back onto the jib.

The gangstas fire at the second cable. It frays. The jib lurches.

Clancy monkeys up. Up. He's almost at the top. But the freeway wall is twenty feet above him. No way out.

The jib lurches as the cable strands tear.

Clancy sees a concrete ledge under the freeway, running from a pylon. Another lurch. Clancy leaps. He grips the concrete ledge. He's dangling. His feet scramble for purchase, but its smooth concrete.

The gangstas fire. The cable snaps. The jib breaks free and arcs toward Clancy. Clancy clammers onto the ledge as the jib smashes into the concrete, inches below him.

Clancy sits on the narrow concrete ledge below the freeway. He can hear, he can feel, the traffic a few yards above him.

He looks below. The jib is smashed and twisted, its apex is wedged into the wall. Clancy sees a GANGSTA climb up the jib.

Clancy looks around his ledge. He sees a wall at the end. No way out. He edges along the ledge. He looks up. There's a gap, maybe three feet wide. Sheer concrete walls. They separate the east and westbound lanes.

Clancy sees Gangsta clamber up the jib with his Ingrams. Clancy sees the lock on the articulated section of the jib arm. Clancy kicks at the lock. It doesn't budge. He kicks again.

Gangsta opens fire at Clancy.

Bullets spray by Clancy. He kicks again. The lock gives and the jib swings free. The jib arm collapses and Gangsta leaps, screaming.

He smashes onto the upturned teeth of the heavy mover's shovel.

EXT. FREEWAY LEDGE/FREEWAY - NIGHT

Clancy climbs into the gap. His back is wedged against one wall, his feet brace the other. He edges his way up. Up.

He climbs over the wall. Cars scream by at 80mph. Clancy flags a car.

DRIVER'S POV:

The DRIVER sees Clancy, filthy, bloodied in his torn white tee. He hits the horn and swerves.

Clancy holds up his badge. Cars honk their horns and veer and swerve.

Clancy sees the yellow Camaro charge up from the on ramp. Clancy turns and runs. He veers across traffic. Cars swerve.

Clancy leaps across the dividing wall between the east and west lanes. He sprints in the opposite direction. He sees the red Transam heading his way. A Latino BANGER leans out and aims his Kalash.

Clancy sees the off ramp below. He hits the pavement - hard - and lays there, stunned.

The RAM bears down on him. Closer. Closer. Only a couple of yards away.

Clancy leaps up onto the wall. Then topples and falls.

Clancy falls into a tree below. He tumbles from branch to branch. And thumps into the ground. Clancy rises groggily and staggers off like a punchdrunk prizefighter.

EXT. AMBUSH SCENE - NIGHT

Bella and Roskill stand by the fallen razor wire fence.

ROSKILL

They called in a tail light on the Nav.

They all stare at the Nav. It's up on bricks and is totally stripped.

ROSKILL

The quick and the dead around here.

Bella looks back down the street, to the Crown Vic two hundred yards away.

BELLA

All this over a busted tail light?

ROSKILL
(points to fallen fence)
SOCO found blood and LAPD uniform
in the razor wire.

BELLA
Do we know who was in the Nav?

ROSKILL
No. We got a chassis number.
Registered to a Russian -

BELLA
I just bet he's not with the
Bolshoi Ballet.

ROSKILL
Dmitri Gregoryan.

BELLA
Gregoryan, huh? He's pulled in a
busted tail light and it's a major
Russian Mafioso?

ROSKILL
Looks like it.

BELLA
Doesn't make sense. They pull over
Gregoryan, he's not going to kill a
cop.

Roskill shrugs - beats me. Shiller joins them.

BELLA
What's in place, lieutenant?

SHILLER
Everything I got. Bella, I'm sorry.
But I think you should face facts.
When cops go UTL, we usually bag
them... Unless they want to go UTL.

BELLA
You think he's gone missing
deliberately? Are you insane?
Why?... You think he blames himself
for this? You blamed him last time
you cocksucker.

SHILLER
You didn't blame him?

BELLA
(briefest pause)
I don't blame anyone.

Bella looks like she's about to throw up.

SHILLER

Roskill, go over to Gregoryan's.
See what you can find out.

A SOCO rises to his feet in b/g.

SOCO

Sir!

Shiller heads for the SOCO.

Bella almost throws up again.

ROSKILL

You all right, ace?

BELLA

Must have been something I ate.

ROSKILL

I've got your cell. I'll keep you
posted.

BELLA

Thanks, Roskill.

Roskill leaves. Bella takes a moment to compose herself.
Bella sees Shiller and SOCO following some sort of trail.

CUT TO:

Bella joins Shiller and SOCO and gazes at the smashed fence
to the wasteland.

BELLA

What is it?

SHILLER

Blood. Heading that way.

Bella scans the wasteland. Shiller is undecided.

BELLA

Shiller?!

SHILLER

I'll call in the choppers.

Shiller exits, leaving Bella staring at the wasteland.

97

INT. LEXUS - NIGHT

97

The Lex cruises a back street. Peake and Cashin sit in the
back. Dree is in front. Shift drives.

Dree is on his cell phone. He scrolls the navigation map and
disconnects. He points to the map.

DREE

The wash.

98 EXT. ALLEY/STREET - NIGHT

98

Clancy crouches in an alley. He looks out onto the street and sees the bridge over the wash. He looks left and right along the street - deserted.

He hears choppers. He sees the choppers approach. He frantically waves.

The choppers turn back.

Clancy hears the growl of the red Transam. It motors toward him. Its headlights wash over him. He sprints to a bridge and vaults over it -

99 EXT. WASH - NIGHT

99

- and lands in the concrete wash below. He hears a screech of tires and the yellow Camaro brakes above him. Reynard leaps out. Carlo follows, still twitchy from the Tazer.

Clancy sprints along the wash. Carlo opens fire, but his arms twitch and the bullets spray. Reynard grabs his Ingrams.

REYNARD

Fuck, man. You're like fuckin'
Frankenstein.

Reynard and Carlo leap into the wash and sprint after Clancy.

Clancy ducks and weaves. He sees a tunnel ahead. He sprints faster. Bullets pepper the concrete around him.

The black tunnel swallows him. Then Reynard and Carlo.

Dimly, we see Clancy pull out his Tazer and attach the last cartridge. He fires. Carlo screams and his Ingrams clatters across the concrete.

Reynard opens up with his Ingrams.

Clancy scrambles for the other Ingrams in the strobe of the firing automatic. Reynard and Clancy fire a hailstorm of bullets. Silence. Darkness.

Clancy hightails it from the tunnel with an Ingrams. He sprints along the wash.

Reynard emerges. He fires at Clancy. Clancy returns fire.

Click. He's out of ammunition. He drops the Ingrams and clambers up the wall of the wash. He falls back down.

Bullets pepper the concrete around him. He takes a running leap and hauls himself out of the wash.

He barrels along a street.

BACK TO:

Reynard sees Clancy get away.

REYNARD

Fuck! Fuck!

He re-enters the tunnel. Pause. He hauls the twitching Carlo out.

REYNARD

Fuck!

Carlo shimmies and shakes like he's got St Vitus dance. Reynard kicks him in the ass. And again.

100

INT. LEXUS - NIGHT

100

The Lex cruises past the bridge over the wash. Dree is on his cell.

DREE

Do not let him get onto Flo.

101

EXT. KILROY AND FLORENCE - NIGHT

101

Clancy sprints along the deserted Kilroy. He sees cars and lights and people ahead.

He reaches the cars and lights: Florence.

The Dodge RAM barrels down Florence from the east. The Red Transam closes in from the west.

Clancy sprints straight ahead.

The RAM and the Transam scream into the intersection and swerve into Kilroy. Cars honk and swerve.

Clancy runs straight on. Behind him are the street signs: Kilroy and Florence - Kil and Flo.

The Lexus glides along Kilroy.

Clancy sprints. The Lexus glides after him.

Clancy ducks into an alleyway. He leaps over and hides behind an old sofa.

The Lexus pulls up on the street, only yards away.

- 102 INT. LEXUS - NIGHT 102
- Shift, Dree and Peake scope the area.
- Dree looks at the map on the navigation system. It's a four by four block neighborhood.
- DREE
Welcome to the Killing Floor,
officer.
- PEAKE
Secure the 'hood.
- 103 EXT. NEIGHBORHOOD, STREETS - NIGHT 103
- SERIES OF SHOTS:
- A. A Corvette pulls up at a cross street and tooled-up GANGSTAS alight.
- B. Another block along: The Caddie pulls up at a cross street and X-R and UV alight.
- C. A Jaguar road blocks a street out of the Killing Floor.
- D. Armed Gangstas patrol an exit out of the Killing Floor.
- E. A block along: An airbrushed F350 pulls up and roadblocks an intersection. Tooled-up GANGSTAS alight.
- 104 EXT. CLANCY'S PARENTS' HOUSE - NIGHT 104
- Bella rings the doorbell. The door opens and JEANNIE, Clancy's mom appears in her gown and pajamas.
- JEANNIE
Bella. What's happened?
- HERB, Clancy's dad, appears behind her in his pajamas.
- HERB
Isabella! Don't you look beautiful.
We've been expecting you. Steaks
are in the fridge. Beer's on ice.
Where's that son of mine?
- JEANNIE
Herb, come inside and take your
pills. Come on, sweetheart.
- 105 INT. CLANCY'S PARENTS, LIVING ROOM - NIGHT 105
- Jeannie and Herb sit on the sofa. Jeannie forces water and pills on Herb and he swallows them.

HERB

Pills. Doctors. Doctors. Pills.

Bella sits in an armchair and glances at an old photo of Herb in his LAPD sergeant's uniform. She looks at his decorations and citations.

She sees the photo of Clancy and herself in their academy graduation uniforms.

HERB

I gotta fire up the barbecue, hon.
Bella and Clancy are here. For
dinner. Where is Clancy? Parking
the car?

JEANNIE

Herb, why don't you fix us some
coffee?

HERB

OK.

Herb rises and heads for the kitchen.

JEANNIE

What's wrong, Bella?

BELLA

They pulled over a defective tail
light. Lewis was shot. He's dead.

JEANNIE

Oh, no. Poor Lureen. And the
children... And Clancy?

BELLA

UTL.

JEANNIE

Unable To Locate. You never forget
the codes. You've got nothing? No
calls?

BELLA

No.

JEANNIE

This is Los Angeles. There's ten
million people out there. Someone
must have seen him.

Herb re-enters with a bottle of wine and frozen steaks.

HERB

Steaks are still frozen, honey. But
I've got some vino. Chianti
classico.

I know you love Chianti, Bella.
 (salutes)
 Detective... Must be hard on
 Clancy. Him being a uniform. And
 his wife a suit.

BELLA
 We were getting on top of it.

HERB
 Didn't have female detectives in my
 day.

Herb hands the steaks to Jeannie and wrestles with the
 Chianti and an opener.

JEANNIE
 It's like he's gone missing. But
 then he comes back. And you know,
 he's the man I fell in love with...
 Go find him, Bella. Bring him back.

106

EXT. NEIGHBORHOOD, ALLEYWAY/STREET - NIGHT

106

Clancy crouches in the shadows of the alleyway. The red
 Transam cruises by.

Clancy spots a house across the street, with an upstairs
 light on. He peers left and right along the street - empty.
 He scoots across the street.

A DREADLOCKED GANGSTA lights a hash pipe on the dark porch
 beneath the upstairs light. DREADLOCKED GANGSTA 2 is with
 him.

Clancy freezes. The yellow Camaro swings around a corner.
 Clancy hares back across the street.

DREADLOCKED GANGSTA
 You hear somethin'?

Clancy sprints down the alleyway. He glances over his
 shoulder and sees the Camaro pull up. He hears Reynard and
 the Dreadlocked Gangstas shouting questions and answers.

Clancy sees the Camaro swing into the alleyway. He vaults a
 wooden fence.

107

EXT. BACK YARDS, VARIOUS - NIGHT

107

The Camaro drives slowly by. Clancy catches his breath.

Growl. Clancy looks up and sees a pair of pit bulls. They
 bare their fangs. Clancy freezes.

The pit bulls charge. Closer - Clancy sees the whites of their eyes. Then their chains yank them back.

Clancy gasps his relief. They bark and their OWNER appears through his back door. He sees Clancy and grins.

He lets the pit bulls off their chains. They charge. Clancy freezes in fear.

They leap at him. He pulls the pepper spray off his belt and lets both PBs have an eyeful.

They go down squealing at his feet. The Owner bears down on Clancy.

OWNER

What you doin' to my dogs? What
sort of cruel motherfucker are you?
There's a law against cruelty to
animals, you motherfucking, dog
killing..

Clancy vaults the next door fence. There are bars on the windows. He hammers at the back door. He hears cars start up, shouting.

Clancy runs. He jumps over another fence. He sees an OLD GUY on the back porch. Clancy heads toward him. The Old Guy hauls out a shotgun and fires.

Clancy retreats and crashes over the side fence.

He falls into an inflatable wading pool and clambers out. He falls over a kid's bicycle. He gets to his feet and runs blindly on and over the side fence and collapses, exhausted, in a vacant lot.

108

EXT. VACANT LOT - NIGHT

108

Clancy slumps in the shadows. He takes a peek over a fence and sees -

The red Transam, the RAM and the customized Caddie are parked head-to-head in the middle of the street, motors purring. The gangstas are out of the cars, conferring.

They climb in to their cars. The cars spread out.

Clancy looks the other way down the street and sees a liquor store.

109

EXT. LIQUOR STORE - NIGHT

109

The store is closed. Clancy studies the iron grilles protecting the windows. He looks at the heavy metal door.

He sees residential windows above the store. He bangs on the door. No response.

He picks up stones and throws them at the window. Finally, a KOREAN GUY lifts the window.

KOREAN GUY
Are you crazy, you bum? We're closed.

CLANCY
(holds up badge)
I'm a police officer. I need to use your phone.

The Korean Guy checks out Clancy's torn tee-shirt and bloody face and arms.

KOREAN GUY
Police officer? Sure!

CLANCY
Can you call 911 for me? Please.

KOREAN GUY
Go down the park. Sleep it off.

Clancy looks at the metal door and shutters. He looks at the burglar alarm above the door.

CLANCY
Sorry.

Clancy swats the burglar alarm with his night stick. The alarm wails.

KOREAN GUY
You think LAPD are gonna come down here to answer burglar alarm? Now I know you not a cop.

The Korean Guy disappears and the alarm switches off.

Headlights swing around a corner and onto the street. Clancy sprints off.

110 EXT. VACANT LOT - NIGHT

110

Clancy crouches in the shadows.

CLANCY
So this is your Killing Floor, huh, Lewis?

He sees headlights approach. He hears a car. He peeks out of the shadows and sees headlights approach, slowly. He retreats into shadows.

The car pulls up. Shiny, sporty, Beverly Hills - a Nissan Z maybe. Clancy sees three FRAT BOYS in the Z.

CUT TO:

FRAT BOY 1 (front passenger) cuts three lines on a CD cover. Gangsta rap thumps from the Bang & Olufsen.

FRAT BOY 1
I don't know why people are so
scared about coming down here. It's
'tude, man, just their 'tude.

A rap on the window. The Frat Boys jump. They see Clancy, bloody and filthy in his torn tee. Frat Boy 1 gasps. The CD and cocaine go flying.

Clancy holds up his badge and ID.

CLANCY
Open the door. Police.

FRAT BOY 2
Cops!!!

FRAT BOY 1
Get the fuck out of here.

Frat Boy 3 (driver) engages the gears and hits the accelerator. The Z stalls.

FRAT BOY 1/FRAT BOY 2
Fuck!

Clancy hammers on the window.

FRAT BOY 1/FRAT BOY 2
Fuck!!!

Frat Boy 3 fires up the engine. Clancy leaps onto the hood, gripping the aerial. The Z screams away in a pall of smoking rubber.

The aerial snaps off. The Z swerves left and right. Clancy grabs at a windshield wiper. It snaps off. He grabs the other wiper. It snaps off.

Clancy is up against the windshield.

FRAT BOY 3
Fuck I can't see!

He swerves right and sideswipes a tree. He swerves left and sideswipes a rusty old Lincoln.

FRAT BOY 2
Oh, man, I told you it wasn't safe
down here.

FRAT BOY 1
Even the cops are fuckin' psycho.

FRAT BOY 2
Watch out!!

The customized Caddie barrels towards them from a cross street. Frat Boy 3 brakes and swerves.

Clancy flies off and hits the road - hard.

The Caddie brakes. The Z brakes. X-R and UV haul out of their car, Kalash's at the ready.

FRAT BOYS 1 2 & 3
Fuck!!!

Frat Boy 3 hits the gas. The Z fishtails and screams off.

X-R and U-V spray the Z with the Kalash's. Windows smash, hundreds of bullet holes riddle the shiny bodywork.

X-R and UV watch the Z limp off. They look around. Clancy has gone.

111 INT. PEAKE'S OFFICE - NIGHT

111

Peake sits behind his desk. He pops the locks on an aluminum attaché case and studies the contents. Hip-hop music plays faintly in b/g.

PEAKE
Beautiful.

Cashin sits in a leather sofa against the wall.

CASHIN
A work of art.

Cashin puts on the bravado.

CASHIN
And it's worth a lot of money.

Peake nods and Dree, who stands behind Peake, picks up a leather attaché and takes it to Cashin. Shift and SECOND GANGSTA stand beside the sofa.

Cashin pops the locks. It's neatly stacked with bundles of cash.

PEAKE
Two million dollars.

CASHIN
My deal with the Russians was five million.

Dree presses a gun to Cashin's temple.

DREE

Five million ain't worth shit to a corpse, motherfucker.

CASHIN

Kill me and you lose fifty million dollars.

Peake nods and Dree withdraws the gun.

PEAKE

You are alone. And you are in enemy territory. Two million dollars.

CASHIN

You don't understand. I have a supplier I have been working on for three years. He is the one man in the entire world who can supply me. If I don't have five million dollars by 9am, this whole deal bellies. And there's not a damn thing I can do about it.

Peake gazes at the contents of the aluminum attaché for a couple of beats. Dree joins him.

PEAKE

(whispers)

We need three million dollars. Can we do it?

Dree nods - leave it with me.

112

EXT. THE PARADISE - NIGHT

112

Clancy spots a brightly-lit bar along the street - The Paradise.

The DOOR BITCH, gorgeous and slinky, and the DOORMAN, the size of a small car, watch Clancy approach.

Clancy fishes his badge out of his pocket.

CLANCY

Hi. Can I use your phone?

Silence. Clancy sees a sign behind the Door Bitch - Dress Code.

DOOR BITCH

We got standards to maintain. We don't like no riff-raff at the Paradise.

CLANCY

I'm asking you politely, ma'am.
This is an emergency. I need to use
your phone.

Doorman and Door Bitch look impassively at Clancy and his torn and bloody clothes. Then Door Bitch smiles and gestures - go on in.

Clancy enters. The Door Bitch takes a cell from her pocket.

INT. PARADISE BAR - NIGHT

The Paradise is small but busy. People dancing and drinking. A dreadlocked MC spins the turntables.

Clancy enters and moves toward the bar. Eyes turn toward him and a wave of silence sweeps across the room.

The MC lowers the volume and hits a slow, incessant groove.

A young black bartender, AMBER watches Clancy approach. He flashes his badge.

CLANCY

I need to use your phone.

Amber glances nervously at a male BARTENDER, who gestures - down that hall. Clancy nods his thanks. He sees a bowl of beer nuts on the bar.

CLANCY

Mind if I have some? I haven't
eaten all day.

Amber pushes the bowl towards him and Clancy grabs a handful.

Clancy sees all eyes on him, silent. He heads nervously along the hall, munching on the nuts.

He finds a door. He knocks, waits a beat and enters.

113

INT. PEAKE'S OFFICE - NIGHT

113

Clancy sees a phone on a desk. Relief.

CLANCY

(holds up badge)
I have an emergency, sir. May I use
your phone?

Peake sits behind his desk.

PEAKE

Tough night, patrolman.

CLANCY

Peake? Detective Ray Peake? I heard you finished up.

PEAKE

Your Bella's husband, right? She OK?

CLANCY

Yeah.

PEAKE

You fucked up our operation.

CLANCY

There was a look-out. They knew we were coming.

PEAKE

That's the trouble with you uniforms. You think you're cops.

Clancy senses danger. He sees Cashin on the sofa and the aluminum attaché full of cash.

CLANCY

My partner was killed, Ray. I need to call it in.

Clancy senses, hears Shift move up behind him. He glances around. He sees Shift and Second Gangsta with gun's drawn.

PEAKE

You pull a guy over, for what...?

CLANCY

A busted tail light.

PEAKE

A busted tail light. An honest cop just doing his duty. And it's going to cost you your life. Where's the justice? If god was here right now, what would you say, officer?

CLANCY

You have twenty-eight days to pay your ticket, sir, or a citation will be issued and you will be compelled to appear in court.

Peake bursts into laughter. Shift and Second Gangsta join in. Cashin laughs uneasily.

PEAKE

You uniforms. You crack me up.

CLANCY

Not content being a cop, Ray.

PEAKE

I protect my own and serve nobody.

CLANCY

Was it you who ratted us, Ray?

PEAKE

Oh no. Believe it or not I was an honest cop.

CLANCY

And then?

PEAKE

I came home.

CLANCY

My partner was from around here. He said no one gets out of the Killing Floor.

PEAKE

He's right.

Peake nods at Shift - finish him.

Clancy whips off his ASP which extends with a rifle-like crack into the full night stick. He smashes the ASP across Shift's stomach, swivels and smashes his Maglite across Second Gangsta's's chops.

Peake whips an automatic pistol from his drawer and Clancy heaves the desk up and at Peake. Peake's gun fires a full clip at the ceiling.

The aluminum case swings through the air. Clancy ducks the case which shaves the top of his head. The ASP uppercuts through the air and into Cashin's balls. He drops like a sack of potatoes

Clancy wrenches open the door and legs it.

114

INT. PARADISE HALL/BAR - NIGHT

114

Clancy sprints down the hallway and into the bar.

Amber grabs a little handgun from under the bar. She closes her eyes and shoots. The bullet whistles past Clancy.

A BANGER with an Ingrams opens fire. Clancy ducks down behind the bar and crouch/runs.

The liquor bottles and mirrors explode above him. A beer tap smashes and beer cascades like a fountain.

Clancy crouch/runs at full pelt and cannons off the legs of the giant Doorman. The Doorman picks him up and throws him against the mirror. A lava lamp explodes.

Clancy falls to the floor. He gets up and Doorman piledrives a massive elbow into the top of Clancy's head. Clancy collapses and the crowd cheers.

Doorman reaches down to pick him up. Clancy grabs his ASP and smashes it into Doorman's knee. Doorman screams in pain.

Clancy grabs the smashed and jagged neck of a liquor bottle. He leaps on the back of the Doorman and wraps the cuffs around the Doorman's throat, pressing the jagged bottle neck into the Doorman's jugular.

Clancy is hanging by the cuffs wrapped around the Doorman's throat, his feet swing off the ground.

Clancy sees a hundred guns - even the chicks have got guns - from Midnight Specials to Ingrams trained on him. But the gargantuan Doorman shields him.

CLANCY
(to Doorman)
Door.

Clancy tightens the cuffs and Doorman's eyes pop. They edge toward the door. A hundred gun sights follow them.

Peake appears at the head of the hallway.

PEAKE
No way out of the Killing Floor.

Clancy ups the pressure on the Doorman's throat and he backs toward the exit.

They're almost at the door when Peake nods. Shift fires. Clancy swings around and bullet tears into Doorman's body. Doorman staggers out the door, Clancy hanging on grimly.

115 EXT. PARADISE BAR - NIGHT

115

Clancy hauls the dying Doorman out.

DOOR BITCH
I knew I shouldn'ta let you in.

Clancy hears the click of a gun. He wrenches the cuffs even tighter into Doorman's windpipe and whips him around.

Blam! Blam! Blam! Door Bitch fires three shots into Doorman. Clancy pushes Doorman into her and tears off into the night.

116 INT. SECURITY GUARD'S HUT - NIGHT 116

Shiller gazes at the burnt hut and the charred corpse. Bella joins him.

SHILLER

I've warned you, detective. You are on leave, you are not permitted on a crime scene.

BELLA

This is connected to the ambush, right?

SHILLER

Go home, detective. As soon as we find anything, I will let you know.

Shiller's cell phone rings.

SHILLER

Roskill?

117 EXT. SECURITY GUARD'S HUT - NIGHT 117

Bella sits in her Accord. She watches Shiller climb into his car. She punches in a number on her cell.

BELLA

What's happening, Roskill?

INTERCUT WITH:

118 EXT. GREGORYIAN'S MANSION, SWIMMING POOL AREA - NIGHT 118

Roskill is on his cell.

ROSKILL

I'm at Gregoryan's. Seems he's the victim of a hostile takeover.

Roskill looks at the dead Gregoryan, slumped over the patio table, head in a plate of food.

BELLA

He's dead?

ROSKILL

As Monday night in Minsk.

BELLA

Pros?

Roskill looks at the bodies around the table, the floor, and another, floating in the pool.

ROSKILL

Oh yeah.

He looks at the blood on the table, the walls, the floor.

ROSKILL

More borscht than Belarus.

BELLA

So who was in his Nav, Roskill?

ROSKILL

You tell me, Sherlock.

Bella disconnects. She gazes anxiously over the bright lights of Los Angeles.

BELLA

Don't forget to duck, honey.

119

EXT. BACK LANE - NIGHT

119

Clancy crouches by an old dumpster.

He hears a distant chopper. He looks up at the stars - no escape up there.

He looks along the lane and sees Dodge RAM cruise by. He looks the other way along the lane and sees the customized Caddie cruise by.

Clancy fishes his wallet out of his pocket. He looks at something inside, then takes out his wedding ring. He stares at it.

He hears footsteps and freezes. He puts the wedding ring back and pockets the wallet.

He sees a tooled-up BANGER and a YOUNG WOMAN at the end of the lane. The Young Woman leaves but the Banger approaches.

He stops a few yards away. It's Carlo. He lights a cigarette and he's stopped twitching.

Headlights swing into the lane from the opposite direction - 200 yards away. Clancy sees the broken gate to a derelict house fifteen feet across the lane.

The headlights move slowly toward him.

Carlo unzips his jeans and pees. Clancy grabs his Tazer. No cartridge. The headlights move closer. Carlo keeps peeing.

Clancy pushes the Tazer button to ON.

Carlo sees him and grabs the Uzi slung over his shoulder.

Clancy throws the Tazer. It skids into the puddle of urine. The puddle flashes blue and zaps up Carlo's streaming pee, to his dick, his urethra and maybe as far as his kidneys. Carlo screams as the 230V hurls him across the lane.

Clancy sprints across the lane and through the gate.

EXT. DERELICT HOUSE - NIGHT

Clancy runs across the back yard, then down the side path. He pauses. He hears the car pull up in the lane, doors open. He hears Reynard discover the Tazered Carlo.

REYNARD

Fuck, man! Not again.

Clancy sees the Young Woman enter a front yard several doors down.

Clancy sees the coast is clear and runs after her. He reaches the front gate.

EXT. FRONT YARD/BACK YARD - NIGHT

Clancy follows her up the path. She reaches the front door, fumbles with her purse and key.

Clancy sprints silently - he's within a few yards - but she doesn't hear him. She opens the door, enters and slams the door behind her.

Clancy sees the solid door. He sees the barred windows.

An inside light switches on. Then another. Clancy follows the lights along a side path. He finds a gate and opens it.

He sees a light in the back room - the kitchen - switch on.

Clancy peers through the kitchen blinds. He sees the girl walk around, open the fridge, close it, but he can't get a look at her.

He hears the back door open. He moves back and hears the scrape of a cigarette lighter. The girl is on the back porch, smoking. Clancy recognizes Amber - the bartender from the Paradise.

Clancy moves quietly beneath Amber. He edges under and past the porch to the stairs. Amber throws away her cigarette and heads for the back door.

Clancy sprints up the stairs and grabs Amber, one hand across her mouth.

CLANCY

I'm not going to hurt you. All right?

He hustles her inside.

120 INT. KITCHEN - NIGHT

120

Clancy kicks the door closed behind him.

CLANCY
Where's the phone?

Amber struggles, kicks.

Clancy sees there's no phone. He drags her to a door.

INT. LIVING ROOM - NIGHT

Clancy drags Amber across the room.

Clancy sees the phone on a stand. Relief sweeps across his face. He leads Amber toward it. He reaches for it.

CLANCY
I've got cuffs and I've got pepper
spray.

MERRILYN (O.S)
Get your hands off my daughter.

MERRILYN, 40, black, enters in her night gown, handgun drawn and aimed at Clancy.

CLANCY
I don't mean any harm, ma'am.

MERRILYN
Get away from my daughter! Back
off. Now!

Clancy releases Amber and backs off.

MERRILYN
On the sofa, Amber.

Amber moves to the sofa and sits.

MERRILYN
Who are you?

CLANCY
LAPD, ma'am. Please put down your
weapon.

MERRILYN
You got ID?

Clancy fishes his badge out and shows her.

MERRILYN

What are you doing breaking into my house?

Amber discreetly palms her cell from her purse.

CLANCY

I'm sorry, ma'am. It's an emergency.

AMBER

Don't listen to him, mama. Peake is looking for him.

MERRILYN

If Peake is looking for you, I should do you a favor and shoot you now.

Amber hits the mute button on her cell and punches in a number. The teenage MARVIN appears on screen. He mouths hello... hello.

CLANCY

My partner was shot and killed, ma'am. He was a good man. He came from round here. His father worked in an old slaughterhouse. His name was Lewis. Maybe you knew him.

Merrilyn's finger tightens on the trigger. Then slackens.

MERRILYN

I knew Lewis. We dated in junior high school. His family packed up one day and left. Clean break. Peake killed him? All these years and I thought he'd got out of the Killing Floor...

AMBER

Mama!

CLANCY

All I want to do is make a phone call, ma'am. One phone call.

MERRILYN

Have you any idea the pain and grief the LAPD has caused me and my family?

CLANCY

No, ma'am. And if we have, I'm sorry.

Clancy sees Merrilyn's gun hand is a little limp, the aim a little off. Amber sees it too.

AMBER

Mama, give me the gun.

CLANCY

Do not give her the gun. I have seen her with a gun.

MERRILYN

Amber?!!

CLANCY

Does your mama know about you smoking on the back porch, Amber?

Merrilyn throws a furious glance at Amber.

Clancy sees Merrilyn focus on Amber, the gun pointing away. He considers his move.

Merrilyn tightens her aim.

121 EXT. STREET CORNER - NIGHT

121

Marvin hangs out with his buddies. He looks at Clancy on his cell phone screen.

MARVIN

Hey, is that the guy Peake is looking for? He's in my house.

Marvin punches in a number on the cell.

MARVIN

Yo. This is Marvin... No, I do not answer to L'il Marvin. I am Marvin... I want to talk to Peake... Yeah, well he'll wanta talk to me...

122 INT. MERRILYN'S HOUSE - NIGHT

122

Clancy sees a bowl of popcorn on the coffee table.

CLANCY

Do you mind if I have some, ma'am? I haven't eaten all day.

Merrilyn nods at Amber, who pushes the bowl toward Clancy. He wolfs down a handful.

MERRILYN

You need to see a doctor.

CLANCY

A doctor would be good. But I really need to make one phone call.

MERRILYN

LAPD?!

CLANCY

My wife. The way things are going I
might never speak to her again.

AMBER

Mama, give me the gun.

Amber rises and her cell falls to the floor. All eyes turn to
it.

MERRILYN

Give him the phone, Amber.

A car engine roars. Headlights flare through the blinds.

Clancy moves toward the cell phone. Amber kicks it across the
room.

Clancy looks toward Merrilyn.

MERRILYN

(to Clancy)

Go!

AMBER

Mama!

MERRILYN

Go.

AMBER

Mama, are you crazy?

Merrilyn points upstairs. Clancy barrels up the stairs. Amber
runs to the door and lets Reynard and Carlo in. They open
fire with their Ingrams as Clancy heads upstairs.

Merrilyn buries her head in her hands as they shoot up her
house.

Reynard sprints and Carlo staggers up the stairs.

EXT. ROOFS - NIGHT

Clancy clambers out of a window and up onto the roof. He
hears a chopper. It flies by, maybe four hundred yards away,
its searchlight sweeping.

Clancy waves frantically, but the chopper swings away. He
hears footsteps stomping up the stairway.

Clancy runs across Merrilyn's roof and leaps onto next door's
roof.

Carlo climbs out of the window and onto the roof. He fires his Ingrams, but he's still twitching from the Tazer and his bullets spray.

CARLO
Motherfucker!

Reynard pokes his head out the window. He sees Carlo stagger forward but lose his footing. He sees Carlo fall off the roof and hit the ground with a thump.

REYNARD
Fuck.

Clancy sprints across that roof. He sees the next door roof is too far. He spots a shed in the back yard. He leaps -

123 EXT. BACK YARD - NIGHT 123

- onto the shed. And it collapses like a house of cards.

Clancy picks himself up from the dirt and dust. He's almost black himself.

He hears growling. He sees the two pit bulls, their heads nestling on their owner's lap. Their eyes are covered in clean white bandages.

PB OWNER
You!

He pulls out a gun.

Clancy grabs his pepper spray and blasts the PB Owner.

PB OWNER
Motherfucker!!

124 INT. MERRILYN'S LIVING ROOM - NIGHT 124

Merrilyn looks at her shot-up walls. She picks up a smashed photo of herself, Amber and Marvin from the floor.

AMBER
Why'd you do that, mama?

MERRILYN
One day you'll get married, Amber.
And one day, maybe you'll be
waiting on a phone call.

Merrilyn picks up the phone. She punches 9. 1. A hand takes the phone from her. It's Reynard.

125 INT. STATION, EVIDENCE ROOM - NIGHT

125

Bella stands at a bench with bagged evidence laid out before her. A SOCO passes by.

BELLA
Found anything in this lot?

SOCO
We ain't even got to it yet.

Bella picks up a baggie.

BELLA
Breath mints...

She picks up a bagged cell phone.

BELLA
(to SOCO)
This is Clancy's. I left a message
for him.

SOCO
Don't touch it, detective.

Bella puts it back down on the bench.

SOCO
They'll be bringing in stuff from
the Gregoryan's soon. We're so far
behind. Place is going to hell in a
Hyundai.

Bella's cell rings.

BELLA
Roskill.

INTERCUT WITH:

126 INT. GREGORYAN'S MANSION, SWIMMING POOL AREA - NIGHT

126

Roskill supervises the SOCOs taking their crime photos,
dusting for prints etc.

ROSKILL
Something kind of funny going on
here, ace. The table is set for
eight. And we've only got seven
stiffs.

BELLA
Someone didn't turn up?

ROSKILL

Nope. Appetizers are on the table.
Jumbo shrimp in a piquant
provencale sauce, if I'm not
mistaken. But hey, I'm no chef.

BELLA

What are you telling me, Roskill?

ROSKILL

Eight people are eating, then the
hard rain falls but only seven go
down... Hold on, ace?

A SOCO bustles up and opens an attache full of cash.

ROSKILL

We've got what looks about a
million dollars in crisp, clean C-
notes.

BELLA

So they weren't after the money. It
was a snatch.

ROSKILL

That's the theory. But hey, I'm no
Einstein.

BELLA

Hold on Roskill. The cash is clean?

ROSKILL

Clean as. Unsullied by human hand.

CUT TO:

Bella sits at a desk with a phone to her ear.

TREASURY OFFICER

(on phone throughout)
US Treasury.

BELLA

Hi, this is Detective Isabella
Jackson. I'm calling from LA.

TREASURY OFFICER

Aren't you the lucky one.

BELLA

I have approximately fifty thousand
dollars in hundred dollar bills.
Unused. Consecutive. Can you tell
me where they might have come from?

TREASURY OFFICER

Give me the numbers and I'll run a check. It'll take a few days.

BELLA

This is a major investigation. Multiple homicide. Can you hurry it along a little?

TREASURY OFFICER

Any investigation concerning the US Treasury is major, detective.

BELLA

OK. Number is AVB - that's Alpha, Vector, Beta. Zero, two, eight -

TREASURY OFFICER

Hold on. Take it back. Alpha, Vector, Beta?

BELLA

That's what I got.

TREASURY OFFICER

Are you sure?

BELLA

Sure I'm sure.

TREASURY OFFICER

Those bills have not been released, Detective.

BELLA

What???

TREASURY OFFICER

Those bills will not be circulated until November this year.

Bella sits there stunned.

127

INT. SOCO LAB - NIGHT

127

Bella and SOCO TECHNICIAN gaze at a pair of hundred dollar bills which are magnified and projected on screen.

SOCO TECHNICIAN

Hey, I'm no expert on money. I'm a fibers guy. But if that's counterfeit, I can't spot it.

SOCO Technician keys in information. Colored graphs appear on a computer screen.

SOCO TECHNICIAN

This is a legitimate C note. And this is Gregoryan's.

BELLA

Look identical to me.

SOCO TECHNICIAN

Me too.

SOCO Technician keys in more information. The screen goes black then two more colored graphs appear.

SOCO TECHNICIAN

That's the ink.

BELLA

Look identical.

SOCO TECHNICIAN

Me too. I'm only a fibers guy, but these look like triple-A bills.

BELLA

Triple A?

SOCO TECHNICIAN

A bank would pass them.

128

EXT. HOUSE/METH FACTORY - NIGHT

128

Clancy peers through a crack in the heavy curtains of a barred, rear window, but sees nothing.

The short barrel of an Ingrams kisses the back of Clancy's head. It's a GUARD.

GUARD

Nice and easy. This is an Ingrams MAC 11. Blowback 380. It fires one thousand two hundred rounds a minute.

CLANCY

That's an awful lot of bullets. Won't one do?

GUARD

This beastie kills you and slices and dices at the same time.

CLANCY

Fine, if you're making ratatouille.

Guard nudges the back of Clancy's head - let's go. Clancy looks all in.

CLANCY

Could you take my wallet out of my pocket?

GUARD

I will. After I kill you.

CLANCY

There's a photo I'd really like to look at.

Guard taps him. Halt. He takes the wallet from Clancy's pocket and opens it. He frowns.

GUARD

You are one weird motherfucker.

He shoves Clancy with his Ingrams.

CLANCY

Where we going, chef?

Guard says nothing. They move along the long, dark side of the house.

CLANCY

I guess it'll be quick. Twelve hundred rounds a minute. How many rounds a second, chef? Sixty seconds a minute... twelve hundred divided by sixty... oh, man I hate long division...

Clancy glances down and behind at Guard's shoes - still a couple of yards back - too far.

CLANCY

Let's see. It's two and carry... what the hell do you carry?

GUARD

It's twenty, man. Twenty rounds a second.

Clancy takes a short step and the Guard's shoes are only a couple of feet behind him. Clancy whips the Maglite back and up into the Ingrams barrel. The barrel flies up and Clancy backhands him with the Maglite. Guard collapses.

Clancy picks up his wallet and pockets it. He picks up the Ingrams and slings it over his shoulder.

He sees a curtain flicker at a barred window. A young BLACK DUDE peers through the bars, then snaps the curtains shut.

Clancy creeps up to the window. The young Black Dude has left the curtains open a crack. Clancy peers through and sees chemical apparatus. He tests the bars on the window: solid.

129 EXT. METH FACTORY, ROOF - NIGHT 129

Clancy is up on the roof. He pulls out his Swiss Army knife and inserts it under a roof tile. Slices it and removes it. Then another.

130 INT. METH FACTORY, LOFT - NIGHT 130

Clancy crawls along the joists on the ceiling. He listens. He can hear quiet voices. He steps forward - and the ceiling collapses.

131 INT. METH FACTORY - NIGHT 131

Clancy falls through the ceiling and into a pyramid of white powder on a bench. The bench collapses.

Clancy is covered in white powder. He points his Ingrams at the Black Dude and the young WHITE DUDE with him.

Clancy sneezes violently.

BLACK DUDE

Whatever you do, man - don't inhale!

Clancy sneezes again. He shows them his badge.

CLANCY

LAPD.

WHITE DUDE

No way, man. We were forced in to it, man.

BLACK DUDE

We are acting under coercion.

Clancy rolls his eyes at the b.s. He sniffs.

BLACK DUDE/WHITE DUDE

Don't inhale!

CLANCY

Boys, I don't care about the drugs. Just get me a phone.

WHITE DUDE

We don't have a phone.

CLANCY

Come on. Land line? Cell?

BLACK DUDE

They don't allow phones, man. Security.

Clancy curses and hammers the Ingrams' butt on the floor.

WHITE DUDE

Easy, man! Mellow!! These polymers
can be a little unstable

BLACK DUDE

We're just doing this to pay off
our school loans, man.

WHITE DUDE

You any idea how much a pharmacy
degree costs, officer?

CLANCY

Where do you go to school?

BLACK DUDE

UCLA.

CLANCY

Figures. What are you manufacturing
here, boys?

WHITE DUDE

A harmless recreational drug,
officer.

BLACK DUDE

It's our own stash, officer. For
personal use.

CLANCY

Yeah, sure... What is it? Meth?

WHITE DUDE

Meth is a very generic term.

BLACK DUDE

This is an analog. A kind of meta-
meta-meta-amphetamine.

WHITE DUDE

Supersonic speed.

BLACK DUDE

Mach 5 speed!

WHITE DUDE

From a little design of our own
making.

BLACK DUDE

A beautiful little polymer.

WHITE DUDE

Sexy!

Clancy considers. He points the Ingrams at a container of bubbling liquid. White Dude freaks out. He gestures - don't point that gun!

CLANCY
What's this?

BLACK DUDE
CO2S4PC3OH2

CLANCY
(points the Ingrams at a
tub of powder)
And this?

WHITE DUDE
P16CO12HO2.

CLANCY
Plus this?
(indicates Ingrams)
Equals?

Black Dude mimes - explosion.

WHITE DUDE
Boom!

CLANCY
You think they'll hear it downtown?

BLACK DUDE
Man, they'll hear it in San Diego.

Clancy grins.

CUT TO:

Black Dude pours a fuse trail of white powder from the apparatus to the door. White Dude adds liquid to fuse trail.

BLACK DUDE
It was a beautiful polymer, man.

CLANCY
Just think of it as destroying the
evidence, boys.

Clancy drops a bunsen burner on the fuse. It rips across he floor.

CLANCY
Shit!

WHITE DUDE/BLACK DUDE
Faaar out!

They hightail it out of the room. They race across the front room. White Dude wrenches open the front door.

BOOM!

CLANCY/WHITE DUDE/BLACK DUDE
Aaaagghhh!!!

The explosion hurls the three of them across the front yard.

132 INT. PEAKE'S OFFICE - NIGHT

132

Peake watches Cashin toot a line of white powder. They look up at the sound of the explosion. The windows rattle.

CASHIN
(coked-up confident)
I've been working on this for three years, man. You're not gonna let one uniformed cop fuck it up, are you?

Peake smiles like he could kill him. Peake's cell rings. He snatches it up and listens.

133 EXT. HOUSE/METH FACTORY, FRONT YARD - NIGHT

133

Clancy, Black Dude and White Dude groggily rise. The Black Dude is covered in white residue. The White Dude is covered in black residue.

The house is a wreck. But only a few smoldering timbers.

CLANCY
Where's the fire? The flames?

BLACK DUDE
We said the mix was combustible, man.

WHITE DUDE
Not flammable.

Clancy scans the skies for a chopper. He listens for a siren.

BLACK DUDE
Man, if no one calls it in...

WHITE DUDE
... no one's gonna come down here.

Clancy sees headlights approach - fast. He looks around for the Ingrams. He spots it across the yard. He runs for it as headlights bear down.

He picks it up and aims it at the approaching car - the customized Caddie.

Clancy fires. Whoosshh.

The bullets last all of five seconds. And rip the soft top roof off the old Caddie.

Click. Empty.

CLANCY

Shit!

The Caddie crashes through the front fence.

Clancy runs along the side of the decimated meth factory.

X-R and UV climb out of their Caddie.

CUT TO:

BLACK DUDE

Wow, man.

WHITE DUDE

That was kind of fun.

134 EXT. STREETS - NIGHT

134

Clancy sprints along a street. Headlights ahead. He turns down another street. Headlights.

Another street. His lungs are bursting. He passes an alley.

Someone emerges from the alley. It's Marvin. He sees Clancy sprinting. He recognizes him, grins and follows.

Clancy leaps over a rotten wooden fence. A dilapidated old warehouse stands before him.

135 INT. DRUG LORDS'S OFFICE - NIGHT

135

White DRUG LORD sits behind his desk. Dree sits before him. Two Gangstas stand behind Dree, Ingrams slung over shoulders.

DREE

I need to borrow a million. Cash.
Now.

DRUG LORD

Borrow? Do I have a choice?

The two Gangstas aim their Ingrams at him.

136 INT. GREGORYAN'S BEDROOM - NIGHT 136

Roskill is on his cell and holds a plane ticket.

ROSKILL

We found a plane ticket in the name
of John Cashin.

INTERCUT WITH:

137 INT. EVIDENCE ROOM - NIGHT 137

Bella sits on a stool at the evidence bench.

BELLA

Who is he?

ROSKILL

Give me a minute, will you?
(on another phone)
Fibbies tell me he was a Federal
employee. Ex-Treasury.

138 INT. SHILLER'S COUPE - NIGHT 138

Shiller cruises in his unmarked coupe. His cell rings. He
sees who it is, sighs and ignores it.

139 INT. EVIDENCE ROOM - NIGHT 139

Bella is on her cell.

BELLA

Shiller. Call me. Pronto.

She disconnects. Pike enters.

PIKE

Bella?

140 INT. SERGEANT'S DESK - NIGHT 140

Bella and Pike sit at sergeant's desk and stare at a computer
monitor.

PIKE

We put out an APB on Clancy, and
this just came through.

Pike hits a command button. Security camera footage appears
on screen. A man climbs up through the gap in the freeway
lanes. He wears a bloody white tee and dark trousers.

He clambers onto the freeway and waves at cars. The camera zooms in tight on the bloodied Clancy as he flashes his badge.

BELLA

Oh god... oh god... Clancy.

Bella touches him on the screen. She watches the red Transam chase him and watches him leap over the off-ramp.

The video finishes. Bella rewinds and hits pause.

Close-up of the bloodied Clancy flashing his badge.

141 INT. OLD SLAUGHTERHOUSE - NIGHT

141

Clancy stands, hidden in a corner of the filthy old building. He listens intently. Silence.

He pads across the floorspace and checks out the couple of huge floorspace areas and the smashed remains of an office.

Clancy reconnoitres. The bottom four feet of the walls are concrete and above this is rotting timber. Clancy sees a couple of rusty old rings set in the concrete. He sees a single old chain and pulley, also very rusty. It hangs from a revolving track fifteen feet above him, which is rusted and sags in spots.

Clancy hears a noise outside. He moves to a wall and stops. Listens.

INTERCUT WITH:

142 EXT. OLD SLAUGHTERHOUSE - NIGHT

142

Marvin pauses, listening. He moves on, scoping.

Clancy moves on. They're only separated by a wall.

Marvin punches in a number on his cell.

Clancy climbs up the staple ladder and onto the walkway which goes all the way round the walls. He moves to a broken window. He peers out.

He sees Marvin outside and below, talking on his cell. Clancy zeroes in on the cell.

A car pulls up and three BANGERS, two Latino, one black, jump out, Ingrams slung over their shoulders.

Clancy retreats into the building. He hides in the shadows and watches the three Bangers join Marvin.

MARVIN

He's round here somewhere.

They all look toward the old slaughterhouse.

Clancy retreats to a shadowy corner. He hears the creak of a wooden door forced open - front left. He hears a foot fall on broken glass - front right.

He retreats back. He stops when he hears the pad of feet landing on the slaughterhouse floor from a back window.

CUT TO:

LATINO BANGER 1 moves warily through building, his Ingrams drawn. He enters the main floorspace.

Clancy swings around and down on the chain and pulley, wraps the chain around Latino Banger 1's neck and hauls the pulley up. Latino Banger 1 flies up, choking. He thrashes, swinging in a circle, the Ingrams firing wildly.

BLACK BANGER enters. The swinging Ingrams slices him.

Silence.

Clancy tries to grab the Ingrams but Latino Banger 1 has it in his death grip. It's out of reach. Clancy heaves on the chain but the pulley wheel is rusted-stuck and Latino Banger 1 and the Ingrams remain out of reach.

Clancy hears scurrying footsteps. He races for the dead Black Banger and his Ingrams. Too late. He hears LATINO BANGER 2 closing in.

Clancy rolls into shadow and out of sight, flush against the wall.

Silence. Footsteps. Close by.

Clancy sees a rusty old slaughter hook hanging from a ring. He scrambles for it and grabs it. He retreats against the wall, just as Latino Banger 2 passes, Ingrams drawn, trigger finger itching.

Clancy swings the hook into Latino Banger 2's ankle and rips out his Achilles tendon. Latino Banger 2 screams in agony. Clancy swings the slaughterhook sideways into his jaw. Latino Banger 2 drops, out like a light.

Clancy rips the Ingrams from the Latino Banger 2's grip.

Clancy hears cars roaring outside. He scurries up the rusty staple-ladder to a ledge that runs right around the room.

He sees the yellow Camaro pull up in front of the slaughterhouse.

He runs to the side window and sees the red Transam pull up. Then the Dodge RAM and more cars pull up. Tooled-up Bangers and Gangstas pour out.

He sees Reynard and Carlo haul out of the red Transam and march toward the warehouse. Carlo is still twitching.

Reynard gives a signal and dozens and dozens of tooled up Bangers and Gangstas surround the old slaughterhouse.

CLANCY

Oh, shit.

143 INT. PEAKE'S OFFICE - NIGHT

143

Cashin grooves along to hip-hop playing from the Paradise.

CASHIN

(to Shift, re hip-hop)
Do you know him?

Shift gives a slight nod.

CASHIN

You've met him?

Another slight nod.

CASHIN

Wow. Can you introduce me?

Peake sits at his desk. His phone rings. He picks up.

144 INT/EXT. OLD SLAUGHTERHOUSE - NIGHT

144

Clancy peers through the upper front window and sees Peake's Lexus pull up. He sees Peake alight. He scopes the tooled-up Bangers and Gangstas.

No escape.

Clancy sinks to his haunches. He fishes the wallet out of his pocket. He removes his wedding ring and gazes at it. He puts the ring back in the wallet and pockets it.

He rises to his feet and peeks out the window. He spots movement outside and below. It's Marvin.

Clancy climbs onto the ledge and drops outside. He grabs Marvin from behind.

The Bangers and Gangstas open fire - a hail of bullets smash into the slaughterhouse.

Clancy grabs Marvin and heaves him and himself through the broken ground floor window. Bullets tear into the old wooden wall.

Clancy and Marvin shield behind the four feet of concrete wall.

Clancy takes his cuffs from his belt and cuffs Marvin by one hand to one of the rusty old rings.

CUT TO:

Clancy creeps to the upper window. He sees Gangstas and Bangers outside left, right and front. All armed.

145 EXT. OLD SLAUGHTERHOUSE - NIGHT 145

Peake stands amongst his gangsta troops and surveys the battlefield. Silence. The entire 'hood holds its breath. Peake nods.

Fifty automatic weapons open fire - hails of bullets tear into the old building.

146 INT. OLD SLAUGHTERHOUSE - NIGHT 146

Clancy is caught unawares. He sprints away from the wall but the old timber splinters and flies like shrapnel.

Shards and stilettos of wood arrow into Clancy's arms, torso and legs. He stifles screams and dives behind the four feet of concrete wall.

A Banger climb through a window. The Banger opens fire. Clancy feels the bullets splinter the wall round him. He fires back and the Banger goes down.

Clancy waits. A Banger climbs through the back window and Clancy picks him off. Clancy glances at the side windows - two of them.

147 EXT. OLD SLAUGHTERHOUSE - NIGHT 147

A Banger climbs through the side window - left.

Another Banger climbs through the side window - right.

148 INT. OLD SLAUGHTERHOUSE - NIGHT 148

The Bangers tread warily across the workspace. They pause - scoping.

Clancy fires from above and they both fall dead.

149 EXT. OLD SLAUGHTERHOUSE - NIGHT 149
Silence. Peake lets the smoke and the dust settle.

150 INT. OLD SLAUGHTERHOUSE - NIGHT 150
Clancy sits in the upper ledge corner. He grits his teeth as he pulls a stiletto of splintery wood from his bicep.
He sees Marvin discreetly remove his cell phone from his pocket.

151 EXT. OLD SLAUGHTERHOUSE - NIGHT 151
Peake nods his head. Bangers move into position for another assault.

152 INT. OLD SLAUGHTERHOUSE - NIGHT 152
Clancy approaches Marvin.

CLANCY
Cell phone.

Marvin reluctantly holds out the cell phone. Then he hurls it through the upper window.

Clancy puts the gun to Marvin's head. Marvin shuts his eyes and grits his teeth. But Clancy can't pull the trigger.

153 EXT. OLD SLAUGHTERHOUSE - NIGHT 153
Peake is about to give the assault signal when the cell clatters on the ground and skids. It bursts into its gangsta rap ring tone.

Peake signals - halt assault. Reynard picks up the cell.

154 INT. MERRILYN'S LIVING ROOM - NIGHT 154
Amber is on her cell.

AMBER
Marvin? Where you at?

REYNARD
(on cell)
Amber?

Merrilyn appears and looks at Amber questioningly.

AMBER
Where's Marvin?

155 INT. OLD SLAUGHTERHOUSE - NIGHT 155
Marvin and Clancy - as before.

CLANCY
What's your name?

MARVIN
Fuck you.

CLANCY
(calls out window)
I've brought a friend of yours to
the party, fellahs.

156 EXT. OLD SLAUGHTERHOUSE - NIGHT 156
Peake listens.

REYNARD
It's Li'l Marv.

Peake blinks.

REYNARD
Always be casualties.

157 INT. OLD SLAUGHTERHOUSE - NIGHT 157
Clancy sits beside Marvin.

CLANCY
Don't suppose you're a doctor?

Marvin says nothing. Clancy braces himself. Marvin winces as Clancy clenches his teeth and pulls out a six inch shard of splintery wood from his thigh. Clancy exhales noisily and staunches the wound with his hand.

CLANCY
That big artery's round there
somewhere.

MARVIN
Femoral. Femoral artery.

CLANCY
Smart kid.

MARVIN
Ain't you ever watched ER?

CLANCY
Missed the femoral by half an inch.
Must be my lucky day, huh?

158 EXT. OLD SLAUGHTERHOUSE - NIGHT 158

All eyes turn restlessly toward the silent Peake.

A car screeches to a halt. Merrilyn and Amber leap out.

MERRILYN

Where's Marvin? Where's my boy?

159 INT. OLD SLAUGHTERHOUSE - NIGHT 159

Clancy and Marvin look up at the sounds of raised voices.

MERRILYN (O.C.)

Marvin! Marvin, come here!!

CLANCY

Your name's Marvin... Is that your mother, Marvin?

Marvin determinedly stays silent.

CLANCY

(calls out window)

You ready to talk?

160 EXT. OLD SLAUGHTERHOUSE - NIGHT 160

Merrilyn marches up to Peake. Amber is in her tow.

MERRILYN

He is your nephew. You cannot kill your own flesh and blood.

REYNARD

(interrupts)

He's old enough. He knows the risks.

Peake marches toward the slaughterhouse.

PEAKE

This fucking up of my operations - is it personal? It's starting to get habitual.

INTERCUT WITH:

161 INT. OLD SLAUGHTERHOUSE - NIGHT 161

Clancy and Marvin - as before.

CLANCY

Is that former Detective Peake?

PEAKE

Talk to me, officer.

CLANCY

I need a car. And safe passage out of here.

162

EXT. OLD SLAUGHTERHOUSE - NIGHT

162

PEAKE

How about a 747, fuelled and cleared for take-off?

CLANCY

The Camaro will do nicely, Ray. Oh, and the man who killed my partner.

Reynard snarls and grips his Ingrams. Peake exchanges glances with Reynard.

PEAKE

Don't push it, officer.

Marvin shakes his head in disbelief.

MARVIN

Man, you don't really think they're gonna let you go.

CLANCY

Of course not. But better out there than in here.

CUT TO:

Peake returns to the others. They glare rebelliously.

PEAKE

Let him onto the street. He won't get far.

REYNARD

We've got him here. There's no way out.

Peake silences him with a glare.

TIME CUT TO:

Clancy hears a car driving up to the front of the slaughterhouse. He goes to the upper window and sees it's the yellow Camaro.

CLANCY

Turn it sideways and open the doors.

The car turns sideways. Carlo climbs out and opens both doors. Clancy sees there is no one inside.

CLANCY

Back it up to the door. And open the trunk.

Banger backs it up and pops the trunk. He kills the engine.

CLANCY

Keep it running.

Carlo fires it up. He climbs out.

CLANCY

Now back off.

Carlo backs off.

CLANCY

You oughta be a negotiator, Peake?
You're good.

PEAKE

I never negotiate.

CUT TO:

Reynard discreetly approaches Carlo.

REYNARD

When you get a clean hit on him,
take it.

CARLO

What about Marvin?

REYNARD

Always be casualties.

CONT INTERCUT:

CLANCY

Everybody, back off.

Everyone gives them clear passage.

Clancy uncuffs Marvin from the ring, but cuffs him to his own wrist.

CLANCY

Ever driven a car, Marvin?

MARVIN

I just steal 'em.

CLANCY

Careful, Marvin. Anything you say
may be taken down.

Clancy leads him toward the door.

CLANCY

Don't forget your seatbelt. I don't
want to give you a ticket... And
check the tail lights, will you?

Marvin doesn't get it, but says nothing.

Clancy and Marvin emerge from the slaughterhouse.

Merrilyn and Amber watch anxiously.

Carlo maneuvers toward a clean shot.

Clancy and Marvin are almost at the car. Marvin glances up
and sees Carlo sight his Ingrams.

Carlo aims. Twitches. Bullets spray. Clancy grabs Marvin and
hustles him back inside.

REYNARD

Motherfucker!!

Clancy hauls Marvin back to the ring and cuffs him.

CLANCY

Who is that guy? Is he a friend of
yours?

MARVIN

Yeah. A brother.

CLANCY

Your "brother" just tried to kill
you, Marvin. That's how much they
think of you. What the hell is
going on here, Marvin?

Merrilyn lays into Peake, scratching and kicking.

MERRILYN

Fuckin' motherfuckin',... That's my
son, you nearly killed. He's your
nephew!

A couple of Bangers pull her off.

REYNARD

(interrupts)

He knew what he was getting into.

MERRILYN

He's just a boy!

A pair of Bangers move to grab Merrilyn, but Peake shakes his head. Merrilyn marches up to the slaughterhouse.

MERRILYN

You let my son go. What you doin',
kidnapping my boy?

CLANCY

I think it's your mother, Marvin.

Marvin cringes.

MERRILYN

Holding him hostage, like some
terrorist?

CLANCY

I'm sorry, ma'am. He's the only
bargaining chip I've got.

MERRILYN

Bargaining chip? He's no bargaining
chip! He's a boy!

MARVIN

You stay out of this, mamma.

MERRILYN

Don't you go telling your mother
what to do. Who are you, taking a
child hostage? He's fourteen years
old, mister?

CLANCY

What??

MARVIN

Shut yo' mouth, mamma.

CLANCY

Fourteen???

MERRILYN

Why don't you kill him yourself?
Why don't you put a bullet in him
right now? What sort of policeman,
are you? What happened to protect
and serve?

Peake gives the nod and a pair of Bangers haul Merrilyn away.

MERRILYN

I want my boy back! Let him go!
Please, let him go.

Peake marches up to the slaughterhouse.

PEAKE

There will be no negotiations. We have to kill you. If Marvin is in the way, he dies.

163 INT. OPS ROOM - NIGHT

163

Bella stands by a wall map of Los Angeles. She adds a third push pin to the two already in the map. Pike joins her.

PIKE

A report's come in. A shoot up in a wash off Kilroy. A witness says he saw a guy run off. White, covered in blood, torn white tee, dark pants.

BELLA

(indicates the pins)
The ambush. The security guard.. the freeway..
(adds fourth push pin)
..the wash.

The pins form a straight line.

BELLA

The Killing Floor.

Shiller appears beside them.

BELLA

Shiller, the Russians, the Salvis, Lewis. All connected. And it's all about some counterfeit scam. Triple-A c-notes.

SHILLER

You wrapped it all up very quickly, detective.

BELLA

Ask Roskill. Check with forensic.

SHILLER

And who's responsible for this?

BELLA

Gangstas. From the Killing Floor.

Shiller cracks up.

SHILLER

Killing Floor? They're street bangers. Fifty dollar dopers. Carjackers.

BELLA

Not any more. Something, somebody
has turned them.

SHILLER

They're black. They're chicano.
Wipe out the Russians? Whack the
Salvis? All they ever whack is each
other!

BELLA

My husband is down the Killing
Floor with no back up.

SHILLER

Why don't you go fetch him,
detective?

Shiller smirks as Bella checks her gun and slides it down the
front of her jeans. Bella glares at Shiller, then strides
off.

164 INT. CORRIDOR - NIGHT

164

Bella marches through. Pike struggles behind her.

PIKE

Where are you going, detective?

BELLA

To find my husband.

PIKE

(points to shoulder)
Three stripes say you're going
nowhere.

BELLA

I'm on leave, sarge. I go wherever
I want.

165 INT. OLD SLAUGHTERHOUSE - NIGHT

165

Clancy and Marvin sit in a corner.

CLANCY

When I was fourteen I thought I was
mad and bad listening to Motley
Crue.

MARVIN

I bet you used to jack off all the
time.

CLANCY

Yeah, well, there was that.

Clancy uncuffs Marvin. He doesn't move.

CLANCY
What are you waiting for?

MARVIN
I'm not going.

CLANCY
What?

MARVIN
You think I'm crawlin' out of here
like some white-assed milkshake.

CLANCY
I get it. Some sort of honor thing,
huh? It went out with the Japanese
in World War II, Marvin.

He moves toward Marvin. Marvin heaves the key out the window.

Clancy stares Marvin in the eye.

CLANCY
You got a father, Marvin?

MARVIN
'Course I got a father.

CLANCY
Folsom? Pelican Bay? Lifer? I bet
he's a real hardass.

MARVIN
He runs the place.

CLANCY
No fun running a joint from the
inside, Marvin... My father is in a
kind of prison.

MARVIN
Yeah, sure.

Clancy points his Ingrams upwards and fires off a volley.

166 EXT. OLD SLAUGHTERHOUSE - NIGHT 166

Merrilyn screams.

167 INT. OLD SLAUGHTERHOUSE - NIGHT 167

Clancy moves to a window.

CLANCY

Peake!

Peake considers. He moves toward the front door. Stops.

CLANCY

Marvin doesn't want to come out.

PEAKE

You still alive in there, Marvin?

MARVIN

Yeah.

CLANCY

You got a funny concept of respect down here.

PEAKE

You wouldn't understand.

CLANCY

Just let your men know he's in here. Front right corner.

Peake heads back.

CLANCY

One thing. Why did you kill my partner? I'd just like to know.

PEAKE

It wasn't meant to happen.

CLANCY

It never is.

Peake marches back.

Marvin joins Clancy and they peer through the window.

MARVIN

What are they doing?

CLANCY

I dunno. If it was me, I'd put four men in a truck and crash my way in.

Clancy sits and slumps against the wall.

CLANCY

Don't be a hero, Marvin. Just stay out of the way. You've only got one life. You got a girlfriend? Tell her you love her...

Marvin sees Reynard, Carlo, and two tooled-up Bangers climb into the RAM.

CLANCY

What's happening, Marvin?

MARVIN

Looks like you were right. A RAM.

CLANCY

See? I'm pretty smart after all. I shoulda been a criminal mastermind... Or a suit.

Clancy takes his badge from his pocket and pins it on his ripped and filthy tee shirt.

MARVIN

That's not gonna save you.

CLANCY

No. It's not.

MARVIN

You're gonna die.

CLANCY

Yep... All I ever wanted was to take out the bad guys.

Clancy takes his wallet from his pocket, opens it and looks at it. He holds it up, showing something to Marvin.

MARVIN

Beautiful.

Clancy takes out his wedding ring.

CLANCY

My wife's a cop. She was on a major op. And I was the uniform back-up. There was kid selling hotdogs from one of those little barbeques. He disappeared. I figured he was a look out. Was he? Wasn't he? Never found out. I broke orders and went in. I thought I'd protect her. But I really went in to prove I was a better cop than she was. Now she can't have kids. I don't suppose you'll ever meet Bella, but if you do tell her she's a better cop than I ever was.

Clancy puts on his wedding ring.

CUT TO:

The RAM's engine roars.

BACK TO:

Clancy checks his Ingrams. He notices a gangsta's body on the floor. He sees a rivulet of dry blood.

CLANCY

What is this place?

MARVIN

An old slaughterhouse.

CLANCY

The killing floor...

(light bulb goes off in
his head)

"A river of blood flowing down to
the river"... Is there a river round
here?

MARVIN

There's a wash about a block from
here.

CLANCY

There must be a drain here
somewhere.

Clancy jumps to his feet.

CLANCY

Cattle'd come in here. They
slaughtered 'em here.

(stamps his feet)

There's a slope.

(follows the slope)

To here.

Clancy stamps on the ground. He scrabbles in the dirt and dust with his hands. He uncovers a rusty old drain cover.

Clancy tries to lift it. He can't. He whips out the Swiss Army knife and inserts it. The blade snaps.

Marvin sees the rusty old slaughterhook. He considers for a beat. Then he picks it up and throws it at Clancy's feet.

CUT TO:

The RAM heads toward the slaughterhouse.

BACK TO:

No time for thanks. Clancy heaves on the cover with the hook. He can raise it a few inches, before it flops back. He lifts again. Marvin joins him and helps Clancy heave.

CUT TO:

The RAM accelerates.

BACK TO:

Clancy drops in the hole, Marvin drops the lid and dives for cover -

- as the RAM bursts through the front door, Ingrams firing.

Reynard and Carlo and two Bangers leap out and strafe the building. Marvin covers up in his corner.

168 INT. DRAIN - NIGHT 168

Clancy lands with a thump. He hears squealing and squeaking. He turns on the Maglite.

Rats. As big as cats.

CLANCY

Oh, fuck.

He grabs his pepper spray and squirts. It's empty.

CLANCY

Oh, fuck.

It's a narrow tunnel. Clancy has to crawl.

169 INT. OLD SLAUGHTERHOUSE - NIGHT 169

The Bangers stop firing. Peake enters. He joins Reynard and Carlo and they look around. They look up. Peake sees Marvin in the corner.

PEAKE

Where is he, Marvin?

Marvin says nothing.

REYNARD

Here!

He points out the cover. Peake, Carlo and the two Bangers join him and haul the cover off.

Peake nods and the two Bangers drop into the drain.

170 INT. DRAIN - NIGHT 170

Darkness. Ahead the glimmer from the Maglite.

BANGER A

Look, man.

Squeal and squeak.

BANGER B

Fuck, man!

They open fire, slaughtering rats and opening a path.

They gain on Clancy. He hears the gunfire behind him.

BANGER A

You shoot the rats. I'll shoot him.

Clancy feels the bullets whistle around him.

He reaches the end of the drain. It's overgrown with weeds and grass. And a metal grille. The bullets ricochet around the drain.

Clancy kicks at the grille. And again. And again. It flies off.

171

EXT. WASH - NIGHT

171

Clancy falls out of the drain. He falls six feet into the concrete drain below. Thump!

The Bangers are only feet from the end. They fall out and thump, thump, hit the concrete below. They rise to their feet.

Whack! Clancy backhands one with his Maglite and the other with his ASP. The Bangers collapse. Clancy takes their Ingrams.

Clancy scrambles out of the wash.

The Lexus and the red Transam roar up. Clancy retreats into the shadows.

Peake, Reynard, Carlo, and a couple other gangstas alight. They see the unconscious Bangers in the wash.

REYNARD

He got away.

Peake nods. He considers his options.

CUT TO:

Clancy watches Peake and the others get into the cars and drive off. Clancy emerges from the shadows.

Clancy sees the bright lights of LA beckoning him.

CLANCY

What the hell is going on, Peake?

Clancy sees gangsta cars heading his way. He curses inwardly. Then he turns back, into the neighborhood.

172 INT. BELLA'S ACCORD - NIGHT

172

Bella cruises through the Kilroy and Flo intersection in her Accord.

She turns into a side street. She slams on the brakes and pulls up inches from the customized Caddie - roofless and banged up - which blocks off the street.

X-R and UV lean against the Caddie playing their Blackberries.

They watch Bella alight. She holds up her badge.

BELLA
Your car is obstructing a
thoroughfare, sir.

UV
Give me a ticket.

Bella flips her cell phone to a photo of Clancy.

BELLA
Have you seen this man?

Bella sees UV look discreetly at X-R. Bella draws her gun and aims.

BELLA
Where is he?

UV
I ain't seen him.

X-R
Dumb enough to come down here, he
won't be coming back.

BELLA
Cell phones.

UV
No way, man, this is the latest -

BELLA
Cells. In front of me. Now.

They throw the Blackberries on the street before her. Bella kicks them away. She throws handcuffs to UV.

BELLA
Loop them through the door handle.

UV

No way.

Bella shoots the cell phone. UV loops the cuffs through the door handle.

BELLA

You two cozy up and put 'em on.

They sit down and lock the cuffs.

BELLA

I'll be back to give you your ticket.

Bella leaps into her Accord.

173

EXT. NEIGHBORHOOD STREET - NIGHT

173

Clancy jogs along through the shadows. He hears a car behind him and slips into the shadows.

Bella's Accord cruises by.

Clancy waits till the car drives by then emerges. He sees the Accord turn a corner. He thinks he recognizes it. He shakes his head, dismissing the idea.

174

EXT. NEIGHBORHOOD SIDE STREET - NIGHT

174

X-R and UV are still cuffed to the door handle. UV strains to reach something hidden under the front fender. He has to wrench X-R's hand against the handle.

X-R

Hey, man!

UV

Stop complainin', pussy.

UV knocks a handgun off its magnet under the fender. It clatters on the road out of reach.

UV has to maneuver himself so he can reach the gun with his foot. He drags the gun toward himself and grabs it.

The two stretch the cuff chain between them. UV aims and fires at the chain. The bullet ricochets and grazes X-R's cheek.

X-R

Oww, fuck, man! Watch it!

UV

It's a bitty flesh wound. Stop moanin', pussy.

He fires again and the chain snaps.

UV retrieves his cell from the gutter and keys in number.

UV
(into cell)
PD. Female. In a car... I don't
know, man. Some Japanese car. All
look the same to me.
(disconnects cell)
Let's go find this bitch.

175 EXT. NEIGHBORHOOD STREET - NIGHT

175

Merrilyn, Amber and Marvin march along the street.

MERRILYN
I don't know what's got into you,
Marvin. You was a good considerate
boy. I lost a husband. I don't want
to lose a son.

Bella's Accord pulls up and Bella alights. She holds up her badge and the cell phone displaying the photo of Clancy.

BELLA
Sorry to disturb you. Have you seen
this man tonight?

All look at the cell phone photo.

MERRILYN
He was in my house. But he's gone
now.

BELLA
Do you know where?

Silence.

MERRILYN
He was trying to call you.

MARVIN
He's gone.

BELLA
Gone? Where?

MARVIN
He made it to a wash a couple of
blocks thatta way. He's way out of
here now.

Bella looks at Marvin uncertain whether to believe him.

MARVIN

You're Bella, right? He showed me a photo. And he was wearing a ring.

BELLA

Thank you.

MARVIN

He said if I ever run into you, to tell you you're a better cop than he ever was.

Bella nods her thanks.

176 INT. MARQUEZ'S STUDY - NIGHT

176

Marquez, 45, a wealthy drug dealer enters.

He freezes. Dree sits behind Marquez's desk. An attaché case with white powder sits on Marquez's desk.

MARQUEZ

What the fuck are you doing here?

DREE

I need to borrow two million dollars, Emilio.

MARQUEZ

Borrow two million dollars? Are you fucking crazy?

DREE

I don't have much time, Emilio.

MARQUEZ

You are fucking crazy.

Dree sighs and moves forward. He flings open slatted wooden doors.

Marquez watches him and sees two tooled-up Gangstas with his terrified WIFE and three young DAUGHTERS.

Dree looks at his watch impatiently and shoots the Wife in the temple.

177 INT. BELLA'S ACCORD - NIGHT

177

Bella sits in her Accord. She's on her cell.

BELLA

Sarge? Bella. I got a report that Clancy was heading west from the Kilroy Wash.

Yeah, I think it was reliable... Has he reported in? No? Shit...

She disconnects and stops the Accord.

BELLA

Where the fuck are you, Clancy?

A hand appears through the window with a handgun and holds it to her head.

UV

I thought you was coming back to give me my ticket. I'm gonna punch your ticket, bitch. Get outta the car. Hands where I can see them.

Bella discreetly covers the handgun in her waistband with her shirt. She gets out of the car.

UV

I always wanted to do this. Turn around, hands on the vehicle. Spread your legs.

Bella obeys. UV, holds the gun in one hand and runs his hand up her calf, her thigh. He finds her cell in her pocket and hurls it away.

Bella winces as he grabs her crotch.

BELLA

Be careful. It bites.

UV

Huh?

Bella removes her hand gun from the front of her jeans.

Bang!! She shoots UV in the hand on her crotch. UV drops his gun and screams in agony, blood pouring from his hand.

X-R aims his Uzi and Bella shoots him. UV grabs his gun and Bella shoots him.

178 EXT. PARADISE BAR - NIGHT 178

Clancy crouches in the shadows, watching the Paradise. He hears Bella's gunshot.

179 INT. PEAKE'S OFFICE - NIGHT 179

Peake and Cashin react to the gunshot.

SHIFT

There was a PD officer on the loose. Female. That's her taken care of I guess.

Shift's cell rings and he answers it. He disconnects.

SHIFT

They've got the money. They're on their way.

180 EXT. CONSTRUCTION YARD - NIGHT 180

A SECURITY GUARD shines his torch around the yard. Its beam picks up Gangsta's body, impaled on the sharp teeth of the heavy mover.

181 INT. EVIDENCE ROOM - NIGHT 181

Shiller sips a coffee, holds up the baggie of counterfeit money and gazes at it.

Pike enters.

PIKE

A body's just been called in. A Killing Floor gangsta. And Bella's not answering her cell.

182 EXT. PARADISE BAR - NIGHT 182

Clancy stands outside the Paradise, wondering how to get in. The door opens. Clancy steps aside and Bartender emerges.

Clancy steps forward. The Bartender reaches for the gun in his waistband and Clancy smashes him across the chops with the Ingrams. The Bartender drops.

183 INT. PARADISE BAR, HALL - NIGHT 183

Clancy moves along the hall to the office door.

184 INT. PEAKE'S OFFICE - NIGHT 184

Clancy enters. Shift fires at Clancy. Clancy hits the floor. He fires back and Shift drops - dead.

Clancy sees Peake grab a handgun from his desk. Clancy aims his Ingrams.

CLANCY

Mine's bigger than yours, Ray.

185 INT. BELLA'S ACCORD - NIGHT 185

Bella hears the shots. She pulls up outside the Paradise.

186 INT. PEAKE'S OFFICE - NIGHT 186

Clancy gestures to Peake - get on the sofa. Peake moves coolly to the sofa and sits.

Clancy sees the attaché cases on the coffee table.

CLANCY

So this is what it's all about,
huh? This is what you killed my
partner for?

PEAKE

Open it.

Clancy opens the attache case. It's full of money.

CLANCY

Nice.

PEAKE

It's all yours.

CLANCY

Will you throw in the attache?

PEAKE

Sure.

Clancy opens Cashin's aluminum attaché case. He pulls out a banknote plate.

CLANCY

You've got your own little kingdom
down here, Ray. Thought you'd print
your own money?

CASHIN

It's a bottomless well, officer. We
can go back whenever we want.

Clancy sees a bowl of Japanese rice crackers on the coffee table.

CLANCY

Mind if I have some? I haven't
eaten all day.

187 EXT. PARADISE BAR - NIGHT 187

Bella sees the metal door is ajar. She draws her gun and opens it and enters.

188 INT. PEAKE'S OFFICE - NIGHT

188

Clancy covers Peake and Cashin and chomps on crackers.

PEAKE

Take this much money home to Bella -
she'll soon forgive you for that
bullet.

CLANCY

You don't know how much damage that
bullet caused, Ray. You have no
idea how much she - we lost

They hear a floorboard creak in the hallway. Clancy gestures
with the Ingrams - quiet.

Another footfall. Another floorboard creaks.

Clancy's finger is on the trigger. He aims at the door.

The door bursts open and Bella enters handgun drawn. She aims
at Clancy. He aims at her. Their jaws drop.

CLANCY

Hi, darlin'.

BELLA

Hi, sweetheart. You OK?

CLANCY

I'm OK. You OK?

BELLA

Yeah.

Peake and Cashin look at each other. Bella aims at Cashin.
Clancy aims at Peake. Confused, they cross aims - Bella aims
at Peake and Clancy aims at Cashin.

Peake bursts into laughter.

PEAKE

Suits and boots just don't mix.

BELLA

Peake?

PEAKE

Hey, Bella.

BELLA

You finally nailed Gregoryan, Ray.
Any other cartels you want to take
out?

PEAKE

You ever notice we start a war - Mexico, Russia, El Salvador, Vietnam - they come over and start up a crime syndicate. And we let 'em. The Russians offered me ten cents in the dollar on the bent bills. I'm nobody's ten per cent man.

CLANCY

Ten per cent of something's a whole lot better than a hundred per cent of Folsom, Ray.

CASHIN

There's plenty of money to go round. Hey, we got a license to print!

Clancy and Bella ignore him.

CLANCY

Honey, I want you to get out of here. Now.

BELLA

It's not honey. It's Detective. And I'm not going anywhere.

CLANCY

Go and bring in back up.

BELLA

No. We call it in.

PEAKE

Which one of you's in charge here?

Clancy defers.

BELLA

We call it in.

A car pulls up outside. Clancy goes to the window. He sees Dree and two gangstas get out of a Black BMW.

Clancy looks toward the phone. Peake rips the receiver from the phone. He drops his cell on the floor and smashes it with his heel.

189

EXT. PARADISE BAR - NIGHT

189

Dree and the two Gangstas take attaché cases of money from the trunk of the BM. They look up as the door to the Paradise opens and they whip out their guns.

Clancy and Bella emerge from the Paradise. They use Peake and Cashin and the two attaché cases as shields.

CLANCY

Easy. Easy.

The yellow Camaro, then the red Transam, then the RAM pull in and Reynard, Carlo and other Gangstas and Bangers climb out, guns drawn.

Clancy and Bella with Peake and Cashin edge toward the Accord.

CUT TO:

Gangstas look to Reynard and Carlo.

REYNARD

They are not leaving the 'hood.

CARLO

What about Peake?

REYNARD

Always be casualties.

BACK TO:

Clancy, Bella, Cashin and Peake stand by Bella's Accord.

CLANCY

You driving?

BELLA

I think you'd better drive.

PEAKE

You want me to drive?

Clancy opens the door and pushes front seat forward. He gestures to Cashin to get in back, passenger side.

Cashin gets in and Clancy pushes Peake into passenger seat.

Bella covers Peake while Clancy comes around and squeezes into rear, driver's side.

CLANCY

God, I hate two doors.

Bella climbs in. She fires up the Accord and it eases past the Gangstas.

The Accord drives along a neighborhood street. The black BM, yellow Camaro, red Transam and RAM follow.

CLANCY

How did you do it, Ray? They were just a street gang. Blacks and Latinos, at each others' throats.

PEAKE

Leadership. Training. Organization. I owe it all to the PD. Oh, and throw in lots and lots of money.

Bella sees cars blocking the street. She stops. The other cars stop.

CLANCY

Back up and turn right.

Bella backs up and turns right. The convoy follows.

191 EXT. STREET - NIGHT 191

Shiller and Roskill speed along in the unmarked coupe. three Crown Vics follow.

192 INT. BELLA'S ACCORD - NIGHT 192

Bella drives along a neighborhood street. She sees a roadblock ahead.

CLANCY

Left.

193 INT. LEXUS - NIGHT 193

Dree watches Accord from passenger seat. Carlo drives, his Ingrams on his lap.

194 INT. BELLA'S ACCORD - NIGHT 194

Bella swings left into a side street. Another roadblock.

CLANCY

Right.

Bella swings right into another side street. The convoy follow. Roadblock.

Bella swings suddenly into narrow alley. Clear. She floors the gas pedal. 40... 50... 60...

The Accord screams across a cross street and squeezes through gangsta cars trying to roadblock.

65... 70... Peake and Cashin white knuckle. Bella and Clancy exchange hopeful glances in the rear vision mirror.

The airbrushed F350 rolls across the alley, blocking it.

Bella looks at Clancy in the rear vision mirror. He shrugs - you're driving, honey.

A Banger sees the Accord barreling toward him. He leaps out of the F350.

Bella wrenches the wheel and the Accord plows through fences, then caroms back into the alleyway.

The RAM smashes into the Caddie and they erupt in flames.

195

EXT. NEIGHBORHOOD STREET - NIGHT

195

Shiller and Roskill hear the explosion and see the afterglow.

SHILLER

That way!

Roskill swings the car. It skids around a corner of the wrong side of the road.

Bella sees the car sliding toward her. She hits the brakes and swings the wheel.

Smash!!

Peake recovers first. He clambers out of the Accord and grabs Cashin and the attaché cases. He takes the Ingrams from the semi-conscious Clancy and then hauls a groggy Bella out of the driver's seat.

Peake sees Shiller and Roskill getting out of the car. He opens fire with the Ingrams, shattering the windows.

Crown Vics, the yellow Camaro and the red Transam converge. Police and gangstas pour out, firing.

Bullets hail on the Accord, smashing the windows. Clancy covers up. He manages to raise his head and sees Peake taking Bella down an alleyway.

CLANCY

Bella!

Clancy tumbles out of the Accord wreck. He hares through the gun battle to the alleyway.

He sprints along it, but no sign of Bella.

196

EXT. OLD SLAUGHTERHOUSE - NIGHT

196

Cashin hands Peake his cell phone. He punches in a number.

PEAKE

I'm at the old slaughterhouse.

197 INT. BMW - NIGHT 197

Dree nods and disconnects the cell.

198 EXT. OLD SLAUGHTERHOUSE - NIGHT 198

Clancy sprints along the street. He sees Peake and Cashin - with the aluminum attache cases - hustle Bella through the smashed door of the old slaughterhouse.

Clancy quietly follows. He moves along to the smashed door and considers his options.

An Ingrams barrel jams into his neck.

REYNARD

You uniforms. Always trying to prove yourselves.

CLANCY

Goes with the badge.

REYNARD

Soon be one less badge. The bitch inside'll make it two less badges.

CLANCY

You've forgotten my partner. I haven't.

REYNARD

Three less badges.

Reynard gestures at the nightstick. Clancy unclips and drops it. He unclips and drops the Maglite.

Reynard covers Clancy and feels Clancy's ankles for guns.

They hear gunfire - close by.

CLANCY

Closing in.

Clancy puts his hands in his pockets. Reynard aims to shoot. Clancy pulls out the lining of his pockets. Empty.

REYNARD

Turn round. Hands on head.

Clancy obeys. We see he's palmed the Swiss Army knife.

199 INT. OLD SLAUGHTERHOUSE - NIGHT

199

Reynard pushes Clancy in.

REYNARD

Yo, it's me. Look who I got.

PEAKE

You lovebirds couldn't live together, but you're gonna die together.

Clancy and Bella look at each other. They see the wedding rings on each other's fingers.

A car roars up.

Peake and Reynard swing their weapons.

The BMW drives through he smashed door and pulls up. Dree and Carlo climb out.

Bella recognizes Dree. Her teeth bare.

BELLA

You.

CLANCY

Him?

DREE

Last time I saw you, you was bleedin' down the barrio. I shoulda finished the job, but, hey I'm the compassionate type.

CLANCY

You knew we were coming?

DREE

Oh yeah.

CLANCY

The kid on the hot dog stand.

DREE

Yeah.

(to Bella)

I'll finish you off this time.

Dree aims his Ingrams at her.

PEAKE

No. We may need her. Let's go.

Peake and Cashin pick up the attaché cases and the party moves to the BMW.

Police cars pull up outside.

Carlo moves to the front window and peers out.

He sees , Roskill, and SWAT and Police Officers take position, assault rifles drawn.

CLANCY

You gonna negotiate, Ray? You're good at it.

CLANCY

Shut it, patrolman.

CLANCY

I let Marvin go, Ray. One for one trade. Let her go. I'm the only one who witnessed anything.

BELLA

No, Clancy. I'm not going anywhere.

INTERCUT WITH:

200

EXT. OLD SLAUGHTERHOUSE - NIGHT

200

Shiller watches his SWAT team get into position for assault.

CUT TO:

Peake covers Clancy with his gun.

PEAKE

(to Carlo)

Who's out there?

Carlo peeks through window.

CARLO

SWAT. And a guy in a million dollar suit.

PEAKE

Shiller. He won't negotiate.

REYNARD

May as well kill these two now.

CARLO

How's that going to get us out of here?

Peake spots the tunnel cover.

PEAKE

The tunnel.

BELLA

Shiller!!

CUT TO:

Shiller is about to give the order to move in. Roskill looks at him.

SHILLER

Get your snipers into position. I will not negotiate with gangbangers.

CUT TO:

Reynard shoves Clancy with his Ingrams.

Clancy catches sight of the dead Latino Banger, still strung up from the rusty pulley with the Ingrams in his hand. Clancy looks at Bella. She follows his glance - how is that going to help us?!

Carlo peeks out window. He sees the snipers take position.

CARLO

They're moving in.

PEAKE

Keep us covered.

Peake and Cashin move toward the tunnel.

Dree glances away for a moment. Clancy swings the pocket knife blade into the palm of Dree's hand and slams it into the wall. The blade sticks, pinning his hand to the wall. Dree screams.

He fires wildly with his Kalash. Clancy grabs his gun hand and points it up. Dree fires into dead Latino Banger and the Ingrams falls at Bella's feet.

Bella opens fire at Peake, Cashin and Reynard who hide behind the BMW. Reynard opens fire.

Clancy dives and rolls to evade Peake's bullets and lands on a slaughter hook. He sees Carlo aim at Bella.

Clancy picks up the slaughter hook and hurls it at Carlo. It impales him right between the eyes.

Bella aims and shoots Dree, slicing and dicing him. His gun flies free, though his hand is still pinned to the wall.

Clancy grabs Dree's Kalash and rolls till he gets a clear shot at Reynard. He fires and fires and Reynard falls dead.

Bella covers Peake and Cashin and Clancy moves towards Peake. The only issue he has left is his cuffs. He offers them to Bella. She shakes her head.

The building almost explodes in gunfire as the SWAT team swarm in.

Clancy and Bella hit the floor.

Bullets rip into Cashin.

Bullets rip into Peake and he drops to the killing floor.

The firing ceases.

SWAT OFFICER
Throw down your weapons.

Bella and Clancy hold up their arms.

CLANCY
Police Officers.

Clancy and Bella look down at Peake's bloodied body.

A rivulet of blood trickles from the killing floor into the drain.

201

EXT. OLD SLAUGHTERHOUSE - NIGHT

201

Clancy and Bella emerge hand in hand from the slaughterhouse.

They see Shiller and Roskill beside their unmarked coupe. An unmarked Buick pulls up and two TREASURY AGENTS alight.

TREASURY AGENT
This your op?

SHILLER
Yeah.

TREASURY AGENT
Not any more it isn't.

They flash ID.

SHILLER
Treasury.

TREASURY AGENT
You'd better have left me witnesses, pal. And evidence... Nice suit.

CUT TO:

Dawn breaks.

Clancy and Bella sit on a ratty old abandoned sofa, holding hands.

CLANCY

Some 'hood! We didn't even get mugged.

BELLA

Marvin says you showed him a photo.

Clancy pulls his wallet out of his back pocket. He shows her a photo of... Shirley. She frowns. He flips the inner sleeve of the wallet, revealing a photo of Bella in her sexy pose.

BELLA

You showed him that?! It was for your eyes only.

Clancy chuckles.

CLANCY

Can we get some breakfast. I'm kinda hungry.

BELLA

Your place?

CLANCY

Somewhere there's some furniture.
(looks at what he's
sitting on)
I need a sofa.

A Crown Vic pulls up.

BELLA

You don't need furniture. Except maybe a crib.

They rise and Clancy opens the door.

CLANCY

A crib?

BELLA

There's something I have to tell you.

Clancy and Bella climb into the back seat of a Crown Vic. The Vic drives off into the rising sun, silhouetting -

- Bella whispering in Clancy's ear. Clancy grins - wider - wider and shakes his head in disbelief.

They kiss.

Blue (mm/dd/yyyy)

113.

202

202

THE END