

YAKUZANO

by

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YAKUZANO

OVER BLACK

Weird mumbles. Faint Native American chant.

1 EXT. DESERT - CENTERVILLE - DUSK 1

A vast expanse. Dust devils. Cacti. Carcasses. Condors.

A GREYHOUND BUS

approaches a wind-blown, sun-bleached town.

THE BUS

raises dust as it lumbers over a bridge/culvert and past --

A SIGN

that says:

Welcome to Centerville  
Home of Judd's Gold Mine

Past that sign is --

ANOTHER SIGN

that says:

Mine Closed

THE BUS

passes --

A SIGN

that says:

No Cars And Trucks Beyond this Point!

AN ARROW

with the text:

Park Here!

points to --

A WIND-BLOWN, TUMBLEWEED-FILLED DIRT FIELD

with weather-worn, seemingly abandoned cars and trucks, near --

2 EXT. CENTERVILLE'S CREMATORIUM - DUSK 2

Smoke rises from an ominous chimney.

A walkway lined with blooming potted flowers leads to --

AXEL

in a tank top, bare arms covered with crossed-out tattoos of men's and women's names, sprinkling ashes into a pot from --

A MOUND OF ASHES

on a table. A wind gust sends the ashes flying.

3 EXT. CENTERVILLE - MAIN STREET - DUSK 3

The bus raises dust on unpaved streets and lawn-less homes.

4 EXT. CENTERVILLE - MAIN STREET - DUSK 4

The bus stops at the post office. The bus doors swing open.

SOMEONE

with an athletic bag exits the bus.

SOMEONE'S FEET

raise dust as they step onto the street -- and we hear a few bars of "*The Good, The Bad, and The Ugly*".

THE BUS

drives off in a cloud of dust.

JACK

a nice-looking young Amerasian looks the dusty town over.

JACK'S POV

Not a person in sight.

A DOG

sleeps on a sidewalk.

HIGH ANGLE

Jack with his bag.

(CONTINUED)

4 CONTINUED:

4

ANOTHER ANGLE

Behind Jack is the post office. Someone is inside it.

5 INT. CENTERVILLE POST OFFICE - DUSK

5

A grizzled man in his 60s.

THE BADGE

on his uniform says CHIEF OF POLICE.

THE NAME TAG

bears the name JEBEDIAH JUDD.

JEBEDIAH

picks up a container with a picture of a CRIPPLED CHILD,  
empties the container and pockets the money.

He looks at the picture of the Crippled Child, drops a nickel  
in the container, and notices --

THROUGH THE GLASS DOOR

Jack outside on the sidewalk.

6 EXT. CENTERVILLE - MAIN STREET - DUSK

6

A door SLAMS behind Jack. Jebediah approaches.

JEBEDIAH

What brings you to my town, son?

JACK

A bus.

JEBEDIAH

A bit smart in the mouth there, aren't  
you?

JACK

No, Sir. Just honest.

JEBEDIAH

Visiting someone in my town?

JACK

No, Sir.

(CONTINUED)

JEBEDIAH

Why are you here then?

JACK

Bus stopped here and the driver said  
this is where I need to get off.

JEBEDIAH

What else did he say?

JACK

That there's only one road to here,  
and that he has dropped a lot of people  
off here but never picked anyone up.

JEBEDIAH

Said that, did he? Well, let me  
tell you something, people don't  
leave here because *they like it*  
*here!!!* THERE'S ONE! HALT! STOP!!

Jebediah draws his revolver. Fires at something. Turns to Jack.

JEBEDIAH

Did you see it?

JACK

See what?

JEBEDIAH

(leans close to Jack)  
Are you one of them?

JACK

I don't know. I'm one of me.

Jebediah takes a deep breath, looks like he is about to shoot  
Jack, but then 'smiles', showing his teeth and unconcealed  
ire.

JEBEDIAH

What's in the bag there? Open it.

JACK

Why?

JEBEDIAH

Why? Because I said so.

Jebediah raises his revolver.

Jack opens the bag.

(CONTINUED)

6 CONTINUED: (2)

6

JEBEDIAH

Show me what's in there.

Jack pulls out a fancy, glistening championship belt.

JEBEDIAH

That's quite a thing you got there.  
Must be quite a story behind it.

Jebediah puts on reading glasses and studies the belt.

JEBEDIAH

Champion. Never met a champion before,  
and in Mixed Martial Arts --

(scrutinizes Jack)

If you're not visiting someone, why  
are you here?

JACK

I'm on my way to Hammond.

JEBEDIAH

Why?

JACK

To see my father.

JEBEDIAH

Why?

JACK

*Why?*

JEBEDIAH

It's the way you said "my father".

JACK

Oh. Well, I never met him.

JEBEDIAH

Really. Never met your father.

JACK

No.

JEBEDIAH

So how you getting to Hammond?

JACK

Don't know. Maybe you can tell me.

(CONTINUED)

6 CONTINUED: (3)

6

JEBEDIAH

Well, there's no bus from here and I don't see how you're gonna get there this time of day. You got any money?

JACK

I do. Why?

JEBEDIAH

It's late, you need a place to stay -- and I got just the place for you.

JACK

(firm)

I'd rather get to Hammond.

JEBEDIAH

(firmer)

I'd rather get to that in the morning.

He places his arm around Jack and walks off with him.

A RAVEN IN A TREE

CAWS ominously.

7 INT. DORIS' B &amp; B - LOBBY - NIGHT

7

Jack stares at the dusty turn-of-the-century furniture and the TICK-TOCKING cuckoo clock.

JEBEDIAH

It's the town's first two-story building. Has the original wallpaper.

THE ORIGINAL WALLPAPER

is peeling in big chunks. Here and there -- a bullet hole.

JACK

looks for an exit.

JEBEDIAH

wraps his arm around Jack.

JEBEDIAH

Has that lived-in feeling, doesn't it? Doris, our mayor, owns it. Having a B & B is kind of a hobby of hers. She was born right there in that room.

(MORE)

(CONTINUED)

7 CONTINUED:

7

JEBEDIAH (CONT'D)

Still lives in it too. Considering how people move around these days, that's pretty amazing, don't you think?

JACK

I...

JEBEDIAH

Ri-ight. WHOA! THERE'S ONE!

Jebediah draws his revolver and fires two rounds into a corner!

BANG! BANG! Dust flies.

JEBEDIAH

I think I got it.

(re-holsters revolver)

Place might need a bit of dusting here and there but it's homey. No breakfast, though. Doris doesn't like to cook for strangers.

THE CUCKOO

pops out and CUCKOOS.

JEBEDIAH

sighs.

JEBEDIAH

You'd think that bird would wear itself out after all these years, but no such luck. It seems to get louder with each passing year. And Doris loves it. She has no real children.

(sighs)

Oh, well, you go right ahead and take the last room down the hall on your left. Best room in the house. Has its own privy.

(another sigh)

Doris says I snore so I have my own room.

(clears his throat)

Well, you go right ahead and unpack. I have things to do.

(beat)

What's your name?

JACK

Jack.

(CONTINUED)

7 CONTINUED: (2)

7

JEBEDIAH

Really? Jack? You sure? Where you from "Jack"?

JACK

Does it matter?

JEBEDIAH

No. What's your father's name?

JACK

Karl.

JEBEDIAH

Karl what?

JACK

Connors.

JEBEDIAH

Karl Connors. In Hammond. Ri-ight. Well, be seeing you... Jack.

Jebediah heads for the door.

JACK

What about a key?

JEBEDIAH

Doris doesn't believe in 'em. But don't get your hopes up. When she sleep walks it's to my bed.

(beat)

Anything else?

JACK

What about something to eat?

JEBEDIAH

Why, thank you, son. I appreciate the invite.

Jack's face tells us that's not what he meant.

JEBEDIAH

I'll meet you at Betty's Diner. Out that door and turn right. Early-Bird Special is from 5 to 6. The food is guaranteed to keep you regular. I know, been eating there for many years.

(beat)

You don't *have* to buy me supper, you know.

(CONTINUED)

7 CONTINUED: (3)

7

JACK

I don't?

JEBEDIAH

But I appreciate it. Food tastes better when someone else pays for it and I welcome the company. Doris is in bed nurturing a stiff neck. She gets a little carried away sometimes when... well, let's leave it at that. Passion is a wonderful thing, son. It's like being one with God. And I like being one with God.

Jebediah gets a distant look on his face.

JEBEDIAH

Ever wonder what God looks like?  
What God thinks? Feels?

He moves closer to Jack.

JEBEDIAH

If we knew that we would change our lives, wouldn't we? We would do just about anything to end up there with Him when we're done on Earth. All we need is a sign.

Jebediah leans very close to Jack.

JEBEDIAH

Are you a sign?

JACK

Not that I know.

JEBEDIAH

Right. We never know, do we?  
(sighs)  
Well, I'd better get back to work, if you can call it that. Not much happens around here since I closed the mine and outlawed cars and trucks. And there's hardly anyone interesting to talk to after my patrolman won the lottery and moved to Palm Springs -- What's that?

Jack has taken out his cell phone and is looking at it.

JACK

My cell phone.

(CONTINUED)

7 CONTINUED: (4)

7

JEBEDIAH  
They don't work here.

JACK  
I see that. Why not?

JEBEDIAH  
I don't want them to.

JACK  
Oh. Does that phone work?

Jack points to an older wall phone.

JEBEDIAH  
Who are you going to call?

JACK  
My father.

JEBEDIAH  
You seem nervous.

JACK  
Well, I've never talked to him.

JEBEDIAH  
Why not?

JACK  
Like I said, I've never met him.

JEBEDIAH  
Right. You said that. You *have* met  
your mother, I hope. Where is she?

JACK  
She's dead.

JEBEDIAH  
Oh. Sorry.  
(beat)  
I can be a bit... overbearing.

JACK  
A bit.

JEBEDIAH  
Siblings?

JACK  
No.

(CONTINUED)

7 CONTINUED: (5)

7

JEBEDIAH

Relatives?

JACK

No. So, does that phone work?

JEBEDIAH

Don't know. Never use it. Don't have anyone to call.

He grabs his belt and pulls his pants up a bit.

JEBEDIAH

I appreciate you buying me supper, son. The town is broke and only angels can live on air -- and I'm no angel. See you at the diner, then.

Jebediah leaves.

Jack dials a number on the wall phone and HEARS:

DORIS' VOICE

May I help you?

JACK

Karl Connors, please.

8 INT. DORIS' B &amp; B - DORIS' BEDROOM

8

A nice-looking mature woman wearing a neck brace, DORIS has on a headset and talks into a microphone at a small PBX board.

On her bed, a lap top computer with lit screen.

DORIS

This is Doris Diddle, the mayor.  
Who is this?

INTERCUT WITH:

JACK

holding the wall phone receiver.

JACK

Jack Connors.

DORIS

Who are you calling?

JACK

My father.

(CONTINUED)

8 CONTINUED: 8

DORIS  
I'll put you through.

A DIAL TONE is followed by RINGS.

9 EXT. CONNORS FARM - MOON LIGHT - NIGHT 9

A farmhouse basks in moonlight. A phone RINGS.

10 INT. CONNORS FARM - LIVING ROOM - NIGHT 10

The PHONE RINGS next to KARL CONNORS, a man in his late 40s, early 50s sitting in a worn Lazy Boy with a self-help book.

ON WALLS AND SHELVES

Religious and spiritual items and books of every kind.

THE TELEPHONE

continues to RING.

KARL

picks up the telephone receiver and answers almost meekly:

KARL  
Karl Connors. Who's calling?

11 INT. DORIS' B & B - LOBBY - NIGHT 11

Jack articulates each word carefully.

JACK  
Jack... your... son...

12 INT. CONNORS FARM - LIVING ROOM - NIGHT 12

Karl takes the receiver from his ear. Stares at it.

JACK'S VOICE  
Hello --

Karl brings the receiver to his ear.

KARL  
Uh... where are you?

JACK  
Centerville.

(CONTINUED)

12 CONTINUED: 12

KARL

Cen...

Karl hangs up. He is in utter shock. Clasps his head.

13 INT. DORIS' B & B - LOBBY - NIGHT 13

Jack gets a disconnect tone. Again dials the number.

14 INT. DORIS' B & B - DORIS' BEDROOM 14

Doris has been listening.

DORIS

You'd like to be reconnected.

15 INT. CONNORS FARM - LIVING ROOM - NIGHT 15

The phone RINGS.

KARL

clasps his head harder.

THE PHONE

continues to RING.

KARL

disconnects the call -- and MOANS, unable to confront reality.

16 INT. DORIS' B & B - LOBBY - NIGHT 16

Jack listens to a few more rings, then hangs up, fails to SEE --

DORIS'S EYE

peering out through a bullet hole in the peeling wallpaper.

17 INT. DORIS' B & B - JACK'S ROOM - NIGHT 17

We hear Jack turn off the shower. His bag and belt are on the dresser. Jack enters, drying himself with a towel.

ON HIS BACK

-- a tattoo with two palm-size Japanese *kanji* characters.

There's a KNOCK on the door. Jack opens it.

18 INT. DORIS' B & B - HALLWAY - NIGHT 18

Axel, the androgynous person from the crematorium stands there.

AXEL  
How much do you weigh?

JACK  
Why?

AXEL  
I need to know.

JACK  
Why?

AXEL  
In case something happens to you.

JACK  
Like what?

AXEL  
Something.

Axel walks off toward the lobby.

JACK  
Hey! I asked you a question.

Axel stops, turns and calmly studies Jack.

AXEL  
What makes you think you get an answer?  
Axel smiles mockingly and is out the door.

19 EXT. BETTY'S DINER - NIGHT 19

A BETTY'S DINER sign blinks atop a 1950s diner.

20 INT. BETTY'S DINER - NIGHT 20

Red and white checkered tablecloths. Red plastic booths.  
Men with baseball caps. A few women. Quiet conversations.

A TICKING CLOCK  
shows 8 PM.

A JUKEBOX

plays Elvis Presley's "Love Me Tender."

(CONTINUED)

20 CONTINUED:

20

JACK AND JEBEDIAH

are having supper in a booth.

JEBEDIAH

I'm not much for small-talk so people around here know it best not to ask me a question unless they know they will like the answer. I'll give you the same prerogative.

Jebediah picks up a salt shaker and pitches some salt over his shoulder.

JEBEDIAH

Now, prerogative, there's a good word. Pre-ro-ga-tive. Taste it. Roll it around in your mouth. Pre-ro-ga-tive. Sounds foreign, doesn't it? Ever wonder what it really means?

JACK

Can't say that I have.

Jebediah points at Jack with his fork.

JEBEDIAH

You're measured by what you know, son. Learn something every day. Read a book if you have to. How's your food?

JACK

It's --

JEBEDIAH

Right. I knew you'd like it.

Jack forks a glob of food and holds it up.

JACK

What is this?

JEBEDIAH

What does it taste like?

JACK

I don't know, chicken maybe.

JEBEDIAH

Things and people aren't always what they appear to be, son.

(CONTINUED)

JACK  
I'll try to remember that.

JEBEDIAH  
Never *try*, son -- DO! Try allows  
for failure. Do doesn't.

JACK  
Okay. I will *do*. So, what is this?

JEBEDIAH  
Prairie oysters.

JACK  
There are no oysters on the prairie.

JEBEDIAH  
Don't think so?

We hear a motorcycle arrive. The sound subsides and stops.

JACK  
So, what am I eating?

JEBEDIAH  
Calf testicles.

Jack pushes his plate away.

PLI-ING!

ANGLE ON THE FRONT DOOR

RHONDA RHODES

An attractive Caucasian woman with a motorcycle helmet in hand  
heads for Jack, plops down beside him and slides in tight.

RHONDA  
Hi! I'm Rhonda Rhodes with *Ultimate  
Fighting Magazine*. Got a minute?  
(notices Jack's food)  
Wow! Prairie oysters! Love those  
little rascals. Miss!

She hails the waitress, KENNISHA, who is African-American,  
pretty, smart and temperamental -- and someone you don't hail!

RHONDA  
Yoo-hoo! Over here, miss! Prairie  
oysters, but hold the gravy!  
(to Jack)  
I like to see what I'm eating.

(MORE)

(CONTINUED)

RHONDA (CONT'D)  
 (to Kennisha)  
 Thanks, miss, that's all I wanted.

Kennisha comes to the table and puts her hands on her hips.

KENNISHA  
 That's all you want?! Well, let me tell you what I want! I don't want you to "Miss" me! I was married! So don't come in here jive-assing like you own the place. My name is Kennisha. K-e-n-n-i-s-h-a. Just like it says here on my name-tag. It doesn't say 'Miss', does it? It says Kennisha, and Kennisha is going to get your babybullballs *after* she serves the nine orders ahead of you. And Kennisha does own the place. Got that?

RHONDA  
 Got that. Thank you, Kennisha.

Kennisha snorts and leaves.

RHONDA  
 Kennisha is so... sweet. And you are?

JEBEDIAH  
 Jebediah Judd. Chief of Police.

RHONDA  
 Chief of Poh-lice!! Wow! I bet you can tell a few stories, but so can Jack here --  
 (leans in on Jack)  
 You did an amazing job of disappearing when you left Tokyo. Amazing.

JACK  
 If I did such an amazing job, how come you found me?

RHONDA  
 I'm real good at what I do.

JEBEDIAH  
 You didn't answer his question.

RHONDA  
 (proud smile)  
 His destination was on his landing card.

(CONTINUED)

JEBEDIAH

You two know each other?

RHONDA

Not really.

JEBEDIAH

But you know of him?

RHONDA

Oh, yeah.

JEBEDIAH

How's that?

RHONDA

He's like real big news in mixed martial arts. He is Yakuzano.

JEBEDIAH

An' that means what?

RHONDA

That he is owned by the Yakuza.

JEBEDIAH

And who is that?

RHONDA

The Japanese mob. Tokyo branch.

(to Jack)

May I? I'm starving.

She skewers a bunch of Jack's prairie oysters with a fork, stuffs them in her mouth and chomps away.

RHONDA

(mouth full)

You should have seen him at this Yakuza mobster lady's mixed martial arts championship in Tokyo!

FLASH CUT: JACK FIGHTING A BAD-ASS JAPANESE MMA FIGHTER

JEBEDIAH

You were there, were you?

RHONDA

Oh, yeah! And Jack here was amazing. He beat her champion! Really amazing.

(CONTINUED)

20 CONTINUED: (5)

20

FLASH CUT: JACK KNOCKS-OUT THE BAD-ASS JAPANESE FIGHTER

JEBEDIAH

Really? That amazing? And a mobster lady? A gangster?

RHONDA

You bet. A bad one. Anyhow, *Ultimate Fighting Magazine* is putting out a special edition on Jack here and --

JEBEDIAH

You're rambling! Slow down.

RHONDA

Jack, you wanna tell him or should I?

JEBEDIAH

You. He doesn't talk that good.

RHONDA

Right. Okay. Jack here gets to live in a fancy penthouse, can have anything he wants, money, girls, you name it, an' all he has to do now and then is fight someone.

JEBEDIAH

How is it that you know all this? What were you doing over there?

RHONDA

I can't believe I'm here! This is so *exciting*! There's this price on Jack here! An' they put this tattoo on his back and whoever brings that tattoo to the Yakuza lady gets all that money and the penthouse. It's so *major*! It's like the biggest story ever! I might get a Pulitzer and I'm from like nowhere!

Rhonda takes a breath, hears silence -- and notices the other guests staring at her -- as is Kennisha.

RHONDA

Oh, hi, Kennisha. Was I too loud?

KENNISHA

You were.

(CONTINUED)

20 CONTINUED: (6)

20

RHONDA  
I'll simmer down.

KENNISHA  
That's good. Then I won't have to  
ask you to leave.

Kennisha walks off.

JEBEDIAH  
Miss, what's your name again?

RHONDA  
Rhonda Rhodes.

JEBEDIAH  
Miss Rhodes, how do you know all  
this?

RHONDA  
I have really, really good sources.

JEBEDIAH  
So what does all this mean?

RHONDA  
That some really, really *bad* people  
will be coming here, and --

PLI-ING! CRASH!

21 INT. EXT. BETTY'S DINER - NIGHT

21

The front door comes off its hinges and lands on the floor.

A PAIR OF SIZE 22(!) GREEN ALLIGATOR BOOTS

step onto the door. In the boots is --

TEX MCNEMESS

-- a huge, mean-looking man with a filleting knife in one  
hand and a bad-ass-looking gun in the other.

TEX  
Listen up, people! I'm looking for  
Jack and you people better point him  
out to me or I'll kill every damn one  
of you. You got ten seconds.

THE CLOCK

is suddenly VERY LOUD.

(CONTINUED)

21 CONTINUED:

21

RHONDA

locks her eyes on Jack.

JACK

can't believe this is happening.

JEBEDIAH

can't believe something is happening.

TEX

can't believe no one says anything.

TEX

SOMEONE SAY SOMETHING! DON'T MAKE  
ME KILL A BUNCH OF INNICENT PEOPLE!

'INNICENT' PEOPLE

slide under their tables.

JEBEDIAH

decides he, too, is 'innicent' and slides under the table.

TEX

raises the huge gun.

TEX

People, I really don't wanna do this --

HIS FINGER

squeezes the trigger.

THE GUN

fires!

THE REVOLVING DESSERT DISPLAY

is HIT and showers --

THE JUKEBOX

with glass shards, bits of pies and puddings -- and the phrase  
"Love Me Tender" repeats over and over.

(CONTINUED)

21 CONTINUED: (2)

21

TEX

shoots --

THE JUKEBOX

that SHATTERS and Elvis' "Love Me Tender" leaves the building.

TEX

takes a deep breath and ROARS:

TEX  
 LAST CHANCE, PEOPLE! GIVE ME JACK  
 OR... OR... OR I'LL SHOOT THE  
 GOLDFISH!!!

THE GOLDFISH

disappear behind plastic seaweed.

JACK

stands up.

JACK  
 I'm Jack.

RHONDA

is impressed.

RHONDA  
 Wow, Jack, you're The Man! Good  
 luck!

She slides under the table and joins Jebediah as --

KENNISHA  
 SIT DOWN, JACK! YOU, BIG BOY! GET  
 OUT!

KENNISHA

has a carafe of hot coffee in her hand.

KENNISHA  
 GET OUT!

TEX

sneers at Kennisha.

(CONTINUED)

21 CONTINUED: (3)

21

TEX

Miss, don't you tell me what to do!

He shouldn't have said that --

KENNISHA

smacks Tex with the carafe of coffee.

TEX

SCREAMS as he is drenched with scalding-hot liquid.

KENNISHA

reaches for another coffee carafe.

KENNISHA

Stop hollering or I'll smack you  
with another one!

TEX

is in agony.

TEX

BUT IT *BURNS!!*

KENNISHA

is unrelenting.

KENNISHA

OF COURSE IT BURNS! IT'S HOT COFFEE!  
Get out of my place! GET!

TEX

pleads:

TEX

Lady, I need Jack --

JACK

stands and faces Tex.

JACK

I'm right here. What do you want?

TEX

ROARS and charges at Jack like a bull does a matador.

(CONTINUED)

21 CONTINUED: (4)

21

THE FIGHT BETWEEN JACK AND TEX

is much like a wasp battling a rhino. It goes on for quite a while during which the equally tough combatants just about destroy the diner, when suddenly --

TEX

clutches his chest and drops, his head contacting the floor with a sickening thud.

THE GOLDFISH

come back out from behind the aquarium's plastic seaweed.

TIME LAPSE:

22 EXT. BETTY'S DINER - NIGHT

22

Jack, Rhonda, Jebediah and others watch Axel load a gurney with Tex into a Judd's Funeral Home hearse.

RHONDA

You can't blame Jack for this, Chief.

JEBEDIAH

I do. He killed that poor man.

RHONDA

Come on, Chief! The guy obviously died of a heart attack. Besides, Jack acted in self defense -- damn!

JEBEDIAH

What is it?

RHONDA

I should have taken *pictures!* I'm so *stupid!* How *could* I forget to take pictures? Can y'all hold it a minute? I got a camera in my ba --

JEBEDIAH

YOU TAKE OUT A CAMERA AND I'LL HAVE YOU EAT IT!

TICK-TOCK, TICK-TOCK.

23 INT. DORIS' B &amp; B - LOBBY - NIGHT

23

Jack and Jebediah stand near the TICK-TOCKING cuckoo clock.

(CONTINUED)

23 CONTINUED:

23

JEBEDIAH

(low)

I put what's-her-name in the room behind the cuckoo clock. Those two should get along fine. They're just about as annoying.

(beat)

Son, this is a peaceful town and I aim to keep it that way. I'll cover for you. Big Boy isn't likely to have relatives wanting to claim him so Axel will have him planted by morning. Well, best you move on tomorrow.

JACK

Okay.

JEBEDIAH

Axel will give you a ride to where you need to go. But I don't want to seem unfriendly so let's have breakfast before you leave. Let's meet at Betty's at 9. You and Axel can leave after that. Nothing personal, you understand?

Jack nods and walks off to his room.

JEBEDIAH

watches Jack leave and then walks off to his own room.

RHONDA'S DOOR

closes surreptitiously.

THE CUCKOO

cuckoos.

24 INT. DORIS' B &amp; B - JACK'S ROOM - NIGHT

24

Jack is fast asleep. Moonlight filters in through the window.

THE DOOR

to his room is slowly opened. Someone enters the room stealthily, closes the door and approaches Jack's bed.

A HAND

approaches Jack's exposed throat.

(CONTINUED)

24 CONTINUED:

24

JACK

wakes up.

JACK

What the --

Rhonda's hand moves from his throat and caresses his cheek.

RHONDA

Sssh. I can't sleep. It's the cuckoo clock. And there's no lock on my door.

JACK

Put a chair against it.

RHONDA

The door opens out.

JACK

So what do you want?

RHONDA

To sleep next to you.

JACK

Why?

RHONDA

*Why?* I *like* you, Jack. It'll be okay. We'll just sleep, okay?

She slides under the covers next to him.

In the distance, a LOVE-SICK CAT HOWLS for a mate.

A moment passes.

RHONDA

-- you smell nice --

Another moment passes.

JACK

Hey!

RHONDA

Shhh. It's okay.

She kisses him on the cheek. Disappears under the covers.

25 EXT. BETTY'S DINER - MORNING

25

Jack comes walking down the street, still caught up in 'Love's Haze', half asleep and fresh out of the shower.

He smells something in the air and looks up at --

THE SKY

against which a thin streak of smoke rises.

JACK

finds --

A LONG LINE OF PEOPLE

at the diner's door-less entrance.

SOMEONE

notices Jack and nudges the next person.

MORE PEOPLE

poke each other and stare at --

JACK

as he approaches, perplexed by all the people and the attention he is getting as he joins the end of the line.

SOMEONE

Uh, sir, you can go ahead of me.

JACK

Oh, thanks. What's that smell?

SOMEONE

Smoke from the Chief's crema --

Someone stops mid-sentence as he SEES --

JEBEDIAH

in the doorway of what was Betty's front door.

JEBEDIAH

Let's take a drive, son.

26 INT. JEBEDIAH'S POLICE CAR - DAY

26

Jebediah is driving. Jack is in the passenger seat.

JACK

What's with all those people?

JEBEDIAH

It's really something, isn't it?  
How are you feeling, son?

JACK

Fine. Sorry I was late.

JEBEDIAH

No problem, son. You had a hard night.

JACK

How's that?

JEBEDIAH

Thin walls, son. You were amazing.  
Sure were. Youth is amazing. I still  
remember mine, this one time --  
(gets lost, comes back)  
Oh, well, that was then, this is now  
and here we are in my little town.

JACK

What about Axel? He was to drive me --

JEBEDIAH

Forget leaving! You saw all those  
people! They're here to see you, son.  
Heard all about you. You're a celebrity.

JACK

I'd like to get to Hammond, if you  
don't mind.

JEBEDIAH

I do mind. Doris will be at Betty's  
in a bit. The three of us need to  
talk. Seems you've been sent to save  
our town, son. Well, here we are.  
Thought you'd like to see one of my  
enterprises.

Jebediah stops outside --

27 EXT. CENTERVILLE'S CREMATORIUM - DAY 27

Jebediah gets out and walks around the old-style police car and pointedly opens the door for Jack who gets out and SEES --

AXEL

pulling off long purple latex gloves, having just placed --

TEX'S SIZE 22 GREEN ALLIGATOR BOOTS

side-by-side and planted with Ivy Geraniums at the end of a long row of boots and shoes, all with flowers in full bloom.

JEBEDIAH

Gardening is a hobby of Axel's. Well, seeing that Axel's work is done, let's get back to Betty's.

28 INT. BETTY'S DINER - DAY 28

Jebediah and Jack enter. Jebediah heads for his booth, Jack heads for Kennisha cleaning up a table at a distant booth.

KENNISHA

Young man, I did *not* appreciate what you and that big man did to my diner!

JACK

I'm sorry, ma'am. I'm very sorry.

KENNISHA

You really are, aren't you?

JACK

Yes, ma'am.

KENNISHA

What do you need?

JACK

(low)  
I'd like to use a phone.

Kennisha looks off at Jebediah, then steps closer to Jack.

KENNISHA

You any good at listening?

JACK

Yes, ma'am. Sorry about your place.

(CONTINUED)

KENNISHA

You said that. Sit.

Kennisha pushes Jack into the empty booth, sits down across from him and says hushed:

KENNISHA

You need to leave Centerville. Today.

JACK

Why?

KENNISHA

Want to die here?

JACK

I don't want to die anywhere.

KENNISHA

Then leave. Get out of here. Today. This a bad place. So bad you don't want to know how bad. Don't let the Chief fool you with his -- never mind.

JACK

No, I want to hear. Tell me.

KENNISHA

He is evil. Rules this town. Pays people's bills, takes care of their problems -- and you don't want to know how. People who go against him disappear but no one objects.

JACK

Why not? How can he get away with it?

KENNISHA

Who will pay their bills? The State? Hah! He has powerful friends in high places. Politicians. Like-minded people.

JACK

So?

KENNISHA

So there's no one to stop him!

JACK

So why don't you leave then?

KENNISHA

I can't. The diner is all I have.

(CONTINUED)

JACK

But you're smart. You could do well  
anywhere.

KENNISHA

I'm *black*! What's *wrong* with you,  
boy?! What planet are you from?!

(sighs)

I'm sorry. Shouldn't have said that.  
My son was in the Army. Got killed  
over there. Wasn't much of him left  
to bury. I'm bitter. Angry. Fed up.

JACK

I'm sorry.

KENNISHA

There you go again with the sorry.

JACK

You just did the sorry yourself.

KENNISHA

Smart ass.

JACK

Yes, ma'am. I'm sorry.

A moment passes.

JACK

Why do you call your place Betty's  
when that's not your name?

KENNISHA

You seen any black people here?

JACK

No -- well, you.

KENNISHA

I'm it. Others were smart and left.  
You ask why Betty's. White people  
want black people to have names that  
fit. Simple names, like Betty.

(beat)

Leave. You're not safe here.

JACK

How do you know?

(CONTINUED)

KENNISHA

Does it matter? I *know*, isn't that enough? It's your *life* we're talking about. Your *life*! Got it?

JACK

Yes, ma'am.

KENNISHA

My van is parked at the parking field outside town. Says Betty's Diner on it. Key is on the right front tire.

AXEL (O.C.)

You got my lunch?

Axel stands there.

KENNISHA

It's on the kitchen pass-through.

She watches Axel walk off.

KENNISHA

Axel grew up here. Was a girl. Went away and came back a boy.

(beat)

Now, that's my only key so don't lose it. Call me when you're done with it and let me know where it is. Phone number is in the glove box.

(beat)

You wanted to use a phone. I got one.

JACK

Why are you nice to me?

KENNISHA

Gotta be nice to someone. You're it.

Kennisha hands Jack a land-line receiver through a window.

KENNISHA

It's ringing.

JACK

listens to the rings. Hears the phone be picked up and the call be disconnected. Hands Kennisha the phone. Walks off.

(CONTINUED)

29 CONTINUED:

29

KENNISHA

writes down the number showing on her phone display.

30 INT. BETTY'S DINER

30

Jack approaches the booth with Jebediah, then just stands there.

JEBEDIAH

You look a bit long in the face.

JACK

Yes, well, I need to leave.

JEBEDIAH

You can't leave, son. Doris!

Jebediah waves to someone off-camera and beams a big smile.

JEBEDIAH

Here she is. Aw, just look at her!!

Doris is greeting other diners.

JACK

Did you hear me? I need to leave!

JEBEDIAH

Did you hear *me*? You *can't* leave. Grand jury has to clear you of killing that poor fellow last night. You don't want to be a fugitive from justice, son, not in my town and State. And to make sure you will stay in my town, I have asked some folks with law enforcement experience to assist you. Burt! Virgil! Meet the champ!

BURT AND VIRGIL

two bad-ass-looking bad-asses seated two booths away point their index fingers at Jack as in a promise of things to come.

JEBEDIAH (O.C.)

Hello, darling!

DORIS

slides in next to Jebediah who beams with pride and puts his arm around his honey.

(CONTINUED)

JEBEDIAH

Jack, this is Doris, our Mayor.  
Doris, this is Jack, our Champ.

DORIS

It's so nice to meet you in person!  
(ever so bubbly)  
It's so exciting to have you here!  
Someone must have let the Internet  
know. A travel agent booked rooms  
for some Oriental people at \$1,000 a  
night! They specifically asked to be  
near you, Jack. You're a real  
*celebrity!*

JEBEDIAH

Celebrity is good, son. Real good.

DORIS

They paid extra to have two cars in  
town.

JEBEDIAH

You lifted the ordinance for them?

DORIS

I did. Doris has a present for Jeb later.

JEBEDIAH

You're a naughty girl, Doris.

He grins and hugs Doris. Turns to Kennisha at a nearby table.

JEBEDIAH

Kennisha, may I order, please?

Kennisha approaches. Wipes her face with her apron.

JEBEDIAH

Some coffee for the young man or  
whatever else he wants.

JACK

I really don't want anything, ma'am.

KENNISHA

You don't? Well, best you all vacate  
that table then and get going.

DORIS

Kennisha, are you upset about  
something?

(CONTINUED)

KENNISHA

Upset!?! Now, why would I be upset?! Just because my place is all tore up and my regulars are angry as hell cause they can't find empty seats?!

DORIS

Oh, Kennisha, a couple of days ago you were complaining about a lack of customers and too many empty seats.

KENNISHA

That was then and this is now! A couple of days ago I had a front door and time to watch Oprah! Today I got aching feet and no time to do nothing but wait on people. Don't sit there and glare at me, Chief of Po-lice! You've been sitting there all morning drinking free coffee! Finish your coffee and move your skinny butt out of that seat and make room for a paying customer.

JEBEDIAH

Now, Kennisha --

KENNISHA

Don't you "Now, Kennisha" me! I know you work for nothing, but *I* don't!

JACK

Ma'am --

KENNISHA

Yes, I'll get you some nothing.  
(beat)  
But you really ought to eat something.

Kennisha walks off.

DORIS

Jeb, maybe Axel should talk to Kennisha about some kind of medication?  
(big smile for Jack)  
Jack, it's so nice to have you here.

JEBEDIAH

Sure is.

DORIS

You've done a great thing for our little town.

(CONTINUED)

JEBEDIAH

Sure have. Forget what I said last night, son. We *like* having you here.

DORIS

We sure do.

JEBEDIAH

Sure you don't want steak and eggs, son?

DORIS

The town is paying.

JACK

I don't want anything to eat, thank you. I just want to leave.

JEBEDIAH

We went over that. You're staying. Now, let's get to the nitty gritty.

He places a large sketch pad on the table.

JEBEDIAH

I've been playing with some visual concepts.

DORIS

An' Jeb is quite an artist. He's done some interesting charcoal studies of me. Would you like to see them?  
(leers shyly)

Although, they are a bit naughty.

JEBEDIAH

Drawing has always been a hobby of mine, son.

JACK

Please don't call me son.

AXEL

shows up, whispers something to Jebediah, hands him a key and leaves.

JEBEDIAH

absentmindedly places the key on the table near the window.

(CONTINUED)

JEBEDIAH

Drawing lets my mind wander. And I  
like it when my mind wanders --

His mind wanders. A moment passes. He comes back.

JEBEDIAH

Thank you. So, what do you think of  
this, son?

He holds up a poster-like sketch of Jack in a fighting stance  
with the caption: CENTERVILLE'S FIGHT TO THE DEATH!

JEBEDIAH

It's just a draft but you get the  
idea.

JACK

I sure do.

JEBEDIAH

Good. I'll work on it some more,  
color it in, and Doris will make  
copies that Axel can distribute.  
It'll be good, son. Real good.  
Trust me.

JACK

Trust *you*?

JEBEDIAH

Thank you, I appreciate that. Doris  
and I aim to squeeze this for all we  
can.

DORIS

We sure do.

JACK

(caustic)  
You do, do you?

DORIS

(big smile)  
Oh, yes!

JEBEDIAH

Gotta strike while the iron is hot  
and it's hot now. A friend of mine  
at the Attorney General's office  
called and said --

(CONTINUED)

DORIS

(interrupts)

Let me! One of the people coming for you was arrested at an airport! Some Oriental man wanted for murder in six countries! Isn't this *exciting*?!

JACK

It sure is.

DORIS

Oh, Jeb, what if people can't find our little town?

JACK

You could put a sign on the highway.

DORIS

Jeb, I *like* that idea!

JEBEDIAH

I do too, darling, but that sign would have to be pretty big and those take time. And this could be over in a couple of days, right, son?

JACK

Right. Maybe even sooner.

JEBEDIAH

Really?

Jebediah is distracted by the silence in the diner.

JEBEDIAH

Son, you might want to acknowledge the folks in here --

Jack looks up and notices --

EVERYONE IN THE DINER

staring at him.

JEBEDIAH

waves to someone.

JEBEDIAH

Do something. Make 'em feel appreciated. Some walked a long way to see you.

(CONTINUED)

30 CONTINUED: (6)

30

JACK

Really?

JEBEDIAH

Yes. We'll have a meet-the-press and autograph session later today.

JACK

Meet the press, huh?

JEBEDIAH

Just our local paper. Doris is the editor. Folks been told to not bother you in person. Best that way. Oh, hello, Sam, good to see you.

Jebediah shakes an older fellow's hand.

JEBEDIAH

Like the action, Sam? I knew you would.

SAM

tries to speak but is overcome with emotion and leaves.

JEBEDIAH

leans closer to Jack.

JEBEDIAH

Son, you need to acknowledge their presence.

JACK

Why?

JEBEDIAH

(hard)  
Because I asked you to!  
(forced smile)  
Nod, son. Smile. Wave to them.  
Anything. Just -- do something!

Jack glares at Jebediah. Turns to the crowd and nods.

CAMERAS FLASH.

JEBEDIAH

*Smile* at them, son.

(CONTINUED)

30 CONTINUED: (7)

30

JACK

attempts a smile. Can't. His lips stick to his teeth.

JEBEDIAH

leans closer yet to Jack and hisses with a forced smile.

JEBEDIAH

You're *scaring* them. *Wet* your lips,  
son, *then* smile.

JACK

complies, albeit reluctantly, and smiles at the crowd.

THE CROWD

waves to Jack.

MORE CAMERAS FLASH.

JEBEDIAH

pats Jack's shoulder.

JEBEDIAH

Atta boy. You made 'em happy. Strange  
people have been arriving all morning --

He moves the window curtain aside, opens the window and looks  
outside.

JEBEDIAH

-- and are still arriving. Cheese and  
rice! Visitor parking must be full!  
And these look like your people, Doris.

31 EXT. CENTERVILLE MAIN STREET - DAY

31

A DARK MERCEDES LIMO and ECONO VAN pull up near the diner.

ON THE LIMO'S BACK DOOR

a logo in Japanese *Kanji* characters.

IN THE LIMO'S BACK SEAT

MATSUI, an attractive young Japanese woman wearing an old-  
fashioned black hat with a lace veil, lifts the veil and  
blots her damp forehead with the back of her hand, revealing  
a forearm that is heavily tattooed from the wrist up.

(CONTINUED)

31 CONTINUED:

31

IN THE VAN

Heavily tattooed Japanese thugs.

THE STREET

is quiet. No one moves.

It's quiet -- too quiet.

A LOCAL

placing lawn chairs near a 'CHAIRS FOR RENT' sign notices the quiet and scurries into his home.

THE VAN

shatters the quiet with blaring Japanese 'New Age' music.

A CATERING TRUCK

playing "America The Beautiful" pulls in near where --

A LEMONADE KID

setting up a lemonade stand yells protests at the driver.

THE CATERING TRUCK DRIVER

gives the Lemonade Kid his middle finger.

32 INT. BETTY'S DINER - DAY

32

Jebediah slowly closes the curtain. Grins.

JEBEDIAH

Looks like show time.

DORIS

Oh, goodie!

JACK

Goodie?

DORIS

Aw, we *like* you, Jack. Don't we, Jeb?

JEBEDIAH

We sure do.

(CONTINUED)

DORIS

And we're not going to let anyone take this away from us, are we, Jeb?

JEBEDIAH

Nope. We're on this 24/7.

JACK

24/7. Can't ask for more than that.

JEBEDIAH

Nope. Since the people coming for you are highly motivated, and since they found you here, there's no reason to believe they wouldn't find you just as easily somewhere else, right?

JACK

Right.

JEBEDIAH

Plus here you are with friends -- and we've got everything under control.

DORIS

You've done such a good job, Jeb. Doris has something for you later.

She squeezes Jebediah's thigh and turns to Jack.

DORIS

Jeb has everything under control, Jack. He really does.

JACK

Oh, good. Well, since you don't need me for anything.

Jack gets up from the table.

DORIS

He's not planning to leave Centerville, is he, Jeb?

JEBEDIAH

Of course not, Doris. He might be fast but he knows that a bullet is faster. Don't you, son?

JACK

You took the words right out of my mouth.

(CONTINUED)

32 CONTINUED: (2)

32

JEBEDIAH

So where are you off to, son?

JACK

Oh, for a run. A light work out.

JEBEDIAH

Good. Light work outs are good.  
Real good. Gets that blood going.

DORIS

Jack, I'd like to learn a light work  
out. I have these little -- bumps  
I'd like to get rid of.

JEBEDIAH

I like your little bumps.

DORIS

You're so romantic, Jeb --

She squeezes Jebediah's thigh again, then turns to Jack.

DORIS

So, how do you work out?

JACK

How do I -- ?

Jack starts to walk off but is stopped by Jebediah.

JEBEDIAH

Jack, you didn't answer Doris' question  
and I don't like that one bit.

JACK

Chief, you are keeping me from my father  
and I don't like *that* one bit!

They glare at each other. Tension mounts. No one notices as --

THE LEMONADE KID

reaches through the open window, takes the key and is gone.

DORIS

Well, now, boys. Let's be friends.

That's not to be. Jack walks off.

33 EXT. BETTY'S DINER - DAY

33

People in line wave to Jack as he heads for Doris' B & B.

(CONTINUED)

33 CONTINUED:

33

JACK

does not wave back, nor does he *look* back -- if he did he would notice --

A RED-CLAD FIGHTER

stealthily following Jack from a distance among the trees that line the street, and --

A PURPLE-CLAD FIGHTER

stealthily following Jack at a distance among the trees on the *other* side of the street.

THE FIGHTERS

let it be known with angry gestures and *subtitled grunts* that each sees the other as an intruder.

JACK

is near Doris' B & B when some distance away from him --

THE FIGHTERS

engage each other in a spirited brawl.

LEMONADE KID (O.C.)

Hey, Champ, you're gonna need this.

THE LEMONADE KID

shows Jack a car key.

LEMONADE KID

You need this to drive Kenisha's van.

JACK

(a beat, then)

I can't drive.

LEMONADE KID

Why not? I can and I'm only 12.

JACK

There was no need where I'm from.

LEMONADE KID

You're here now so get on with it.

The Lemonade Kid throws Jack the key and walks off.

34 INT. DORIS' B & B - LOBBY - DAY

34

Jack enters and finds:

MATSUI

in an arm chair, quite drunk and with a tall glass in her hand, her hat askew and her face obscured by the veil.

MATSUI

How are you, Jack?

JACK

can't conceal his anger and frustration and hisses:

JACK

Been better. Been much, much better.

MATSUI

looks away.

MATSUI

You soon much, much worse.

She finishes her drink and raises the empty glass.

OKAGA

-- Matsui's snake-like assistant appears, hands her a full glass, takes the empty glass and slithers off.

MATSUI

takes a long sip of her drink.

MATSUI

Why you not want be my champion?

INTERCUT:

JACK

I just wanted to win the championship.  
I didn't know about all the stuff  
that went with it.

MATSUI

Was in rules.

JACK

The rules were in Japanese and I  
don't read Japanese.

(CONTINUED)

34 CONTINUED:

34

Matsui takes another sip of her drink.

MATSUI

Why you no come Tokyo with me? Then  
all problem go away.

JACK

Not true. I would be owned by you.

MATSUI

I WANT YOU COME MY HOME TOKYO!

JACK

I DON'T WANT TO COME TO YOUR HOME!

The outburst ECHOES. They glare at each other. Her head sags.

JACK

Please don't cry.

MATSUI

My heart not your carpet, Mr. Connors.

She staggers off to her room. Closes the door behind her.

SWOOSH! SWOOSH!

DEMYAN

A Mongolian fighter with a badly scarred face, twirls a pair  
of glistening three-pronged scythes -- but he doesn't attack  
Jack, he merely needles him.

SWOOSH! SWOOSH!

JACK

ignores Demyan and enters his room, fails to see --

OKAGA

exit Rhonda's room, embrace her, and walk off.

35 INT. DORIS' B &amp; B - JACK'S ROOM - DAY

35

Jack sees his world championship belt, grabs it in sudden,  
blind fury and smashes it against the bureau.

A CIRCUIT BOARD

with blinking L.E.D. lights falls from the belt.

(CONTINUED)

35 CONTINUED:

35

JACK

stares at the blinking device, HEARS his door CREAK open,  
and SEES --

IN THE REFLECTION OF THE BRASS PLAQUE

at the belt's base --

A PISTOL

-- that FIRES!

JACK'S HEAD

is creased by the bullet.

JACK

is stunned and drops to the floor.

A CAUCASIAN ASSAILANT

in the doorway takes renewed aim with his pistol.

JACK

has nowhere to hide.

THE CAUCASIAN ASSAILANT'S FINGER

tightens against the trigger. We hear a THUD, then a GASP.

THE CAUCASIAN ASSAILANT'S THROAT

has been pierced by a three-pronged scythe and he crumples  
to the floor, writhing and gasping for breath.

DEMYAN

appears, removes the three-pronged scythe, wipes it clean on  
the dying Caucasian Assailant's clothes, and steps aside as --

MATSUI AND OKAGA

enter.

MATSUI

Gun against rules. Not honorable.

JACK

Any other rules I should know about?

(CONTINUED)

35 CONTINUED: (2)

35

The Caucasian Assailant groans horribly.

JACK  
He needs a doctor.

MATSUI  
He soon dead.

JACK  
And you don't care, do you?

MATSUI  
I am so sorry.

JACK  
If you're so sorry why don't you  
stop this? It's your championship!

MATSUI  
No, not my championship.

She leaves.

JACK  
turns to Okaga.

JACK  
Not her championship? Whose is it then?

OKAGA  
Matsui-san father. Big Yakuza boss.  
Die with Matsui-san mother and brother  
in accident.

OKAGA

is distracted by a not-so-distant POLICE SIREN, leans close  
to Jack and whispers conspiratorially.

OKAGA  
I have idea. You me talk later.

He scurries off.

36 EXT. CENTERVILLE - DAY

36

Jebediah tries with flashing lights and blaring siren to get  
his police car through the large crowd surrounding the red-  
and purple-clad fighters who are still slugging it out.

(CONTINUED)

36 CONTINUED:

36

JEBEDIAH

gets out from his car and climbs up on its roof.

JEBEDIAH

HOLD IT!

THE CROWD

ignores Jebediah and CHEERS as --

THE RED-CLAD FIGHTER

nails the purple-clad fighter with a back-handed fist.

JEBEDIAH

fires a shot into the air.

THE PURPLE-CLAD FIGHTER

stops in mid-air a swing at his red-clad opponent -- an opportunist who nails his purple-clad opponent in the keister.

JEBEDIAH

fires his gun again.

JEBEDIAH

I SAID *HOLD* IT!

THE CROWD AND THE TWO FIGHTERS

cower.

JEBEDIAH

bares his teeth.

JEBEDIAH

This tournament will be orderly,  
people! No improvisation -- what!?

OKAGA

waves an arm for attention from the back of the crowd.

JEBEDIAH

motions impatiently with his gun.

JEBEDIAH

Make room for that child back there!

(CONTINUED)

36 CONTINUED: (2)

36

THE CROWD

parts, and there's --

OKAGA

totally out of breath.

OKAGA

Gu... gu... gu... gun --

JEBEDIAH

What? It's a free country. Speak up!

OKAGA

B... B... B...

37 INT. DORIS' B &amp; B - JACK'S ROOM - DAY

37

Jebediah enters and finds Jack and --

THE CAUCASIAN ASSAILANT

who expires with a SIGH at the sight of Jebediah.

JEBEDIAH

I know this loser. An opportunist of the worst kind. Are you okay, son?

JACK

Learning something every day.

Jebediah turns the dead man's head with the toe of his shoe.

JEBEDIAH

Best Doris doesn't see this. She just had that floor refinished.

He reaches for his radio.

JEBEDIAH

Axel, bring the hearse, a mop and bleach to the B & B.

(turns to Jack)

Son, you need to wash up. We have a photo op in a few minutes.

JACK

We do, do we?

JEBEDIAH

We do.

(MORE)

(CONTINUED)

37 CONTINUED:

37

JEBEDIAH (CONT'D)

And wear what you wear when you do what you do. And be barefoot, son. Barefoot is good. Gives you that real authentic look.

(brings out a camera)

I need a head shot of you for some art work. Look at the camera and smile, son.

(aims the camera)

A *smile*, son, not a sneer! Love the camera. Look at the lens and say cheese.

JACK

I don't think so.

JEBEDIAH

Really? Fine. Be that way.

He takes the picture. Reaches for his radio.

JEBEDIAH

Where are you, Axel? Get over here! The Champion and I need to be somewhere in five. Let's go, Axel! Great things are happening! Go! Go! Go!

38 EXT. BETTY'S DINER - DAY

38

A HORDE OF PEOPLE photograph and video --

JACK

as he stands ill-at-ease in his street-clothes next to --

JEBEDIAH

who has water-combed his hair and smiles big while holding his stomach in and pushing his chest out, as --

DORIS

walks around in the crowd collecting money in a pail.

JEBEDIAH

isn't happy and HISSES at Jack out of the corner of his mouth:

JEBEDIAH

You could have put that pajamas outfit on for me. Wouldn't have killed you. Wouldn't have hurt you a bit, but you had to pull a power play, didn't you?

(CONTINUED)

38 CONTINUED:

38

PEOPLE IN THE CROWD

begin to SHOUT questions.

JACK

holds up his hands in surrender and turns to Jebediah.

JACK  
That's it. I'm leaving.

JEBEDIAH  
What! You can't leave *now*!

JACK  
Really? Watch me.

JEBEDIAH  
But -- all these people, they're here to talk to you.

JACK  
You talk to them.

JEBEDIAH  
Where are you off to?

JACK  
A run. That light work out.

Jack strides off. A CROWD follows him.

JEBEDIAH AND DORIS

field questions from the remaining crowd.

KENNISHA (O.S.)  
You can be proud of Jack, Mr. Connors.

39 EXT. OUTSKIRTS OF CENTERVILLE - ROAD

39

Kennisha and talking with Karl Connors standing by his car, an older Volvo station wagon bedecked with "See Yourself in Others" and "One World, One People, One Chance" stickers.

KARL  
How can I? He is a fighter!

KENNISHA  
He is your son!

Karl gets in his car and drives off -- away from Centerville.

40 EXT. CENTERVILLE - DAY

40

Jack strides through a residential part of town with a HORDE OF PEOPLE trailing him at a safe distance.

A SLOW-MOVING, DENTED CHEVY MONTE CARLO

pulls in behind the horde.

JACK

turns to the horde, raises his arms in a threatening, Frankenstein-like gesture and ROARS mightily.

THE HORDE

scatters.

JACK

takes off running with an impressive speed.

THE MONTE CARLO

takes off after Jack with an impressive ROAR.

JACK

dashes across a lawn.

THE MONTE CARLO

comes around the corner with SQUEALING tires.

JACK

hurdles a fence.

THE CHASE

is on --

MONTAGE - THE CHASE

Through alleys and homes, rose gardens and hedges.

41 INT. HARRY'S GARAGE/WORKSHOP - DAY

41

Jack dashes in through an open side-door -- and almost knocks down HARRY using a metal-cutting chop-saw.

(CONTINUED)

41 CONTINUED:

41

HARRY

Hey!

JACK

Hey!

Jack continues out the open garage door.

THE CHASE CONTINUES

over lawns and rooftops, across parks and streets.

42 EXT. INDUSTRIAL STREET - DEAD END - DAY

42

Jack comes around a corner and finds himself at a dead end.

He looks for an escape route --

THE WALLS

are topped with razor-blade wire. VROOOOM!

THE MONTE CARLO

appears and SCREECHES to a stop.

BURT AND VIRGIL

step out -- dressed in full prison guard riot gear.

JACK

assumes a fighting stance.

JEBEDIAH'S POLICE CAR

comes around the corner and SCREECHES to a stop.

JEBEDIAH

steps out -- pissed off, but hiding it fairly well.

JEBEDIAH

That was some light work out, son.  
You probably covered several miles.

JACK

Probably.

JEBEDIAH

If I didn't think you and I had an  
understanding I would think you were  
looking to leave town.

(CONTINUED)

JACK

Really? You think so?

JEBEDIAH

I do. With the key to Kennisha's van you could have disappeared for good.

JACK

Really?

JEBEDIAH

Yes, really. Burt and Virgil will now make sure you don't get lost again.

Burt and Virgil march closer, shuffling their feet prison guard style, Billy clubs in hand.

JACK

Got yourself a full service department there, don't you, Chief?

JEBEDIAH

You don't seem very friendly, son.

JACK

I don't feel very friendly.

JEBEDIAH

Why not? Doris and I like you.

JACK

But not well enough so I can meet my father.

JEBEDIAH

I can't let you leave, son. You're this town's salvation! Doris got real worried when you went running.

JACK

That's real nice of her.

JEBEDIAH

She *is* nice. Right now she is over at the high school gym having it spruced up for the tournament. And more contestants have arrived.

(sighs)

You need to keep any unscheduled altercations away from her B & B, son. Doris doesn't want any more blood stains on her floors or any furniture breakage.

(CONTINUED)

42 CONTINUED: (2)

42

JACK  
I'll see what I can do.

JEBEDIAH  
See, you *can* be nice when you want to. Good. Now I'd appreciate that you let Burt and Virgil give you a ride back to the B & B. And get some rest, son! You might last longer.

43 INT. DORIS' B &amp; B - LOBBY - DUSK

43

Jack enters with Virgil who pointedly and repeatedly smacks his Billy club against the palm of his hand.

JACK  
That might hurt after a while.

Virgil stops with the Billy club.

VIRGIL  
You aren't gonna be a problem, are you?

JACK  
What do you think?

Virgil bares his teeth threateningly and HISSES:

VIRGIL  
I'll be right outside.

He smacks his hand again for added effect -- a bit too hard. That hurt! He grimaces, stifles an "OW" and goes to open the door, but can't get it open, no matter how hard he pushes.

JACK  
It opens in.

VIRGIL  
Right.

Virgil leaves.

HIS SILHOUETTE ON THE FRONT DOOR'S FROSTED GLASS

shows him smack the Billy club against the palm of his hand -- and we hear an OW!

OKAGA (O.S.)  
Ask Matsui-san change rules.

(CONTINUED)

43 CONTINUED:

43

JACK

turns and finds --

OKAGA

with beer bottle in hand.

OKAGA

If Matsui-san change rule, she no  
more *yakuza* boss. Maybe I new *yakuza*  
boss. Maybe more better for you.

44 INT. DORIS' B &amp; B - JACK'S ROOM - NIGHT

44

Jack comes out from the shower wearing only a towel, revealing  
his fabulous physique and, on his back, the tattoo -- the  
same Japanese *kanji* character logo as on Matsui's limo door.

He can't find his street clothes, only his fighting clothes and --

THIS NOTE:

Dear Jack,  
Your street clothes are in the laundry.  
Love,  
Doris

JACK

reluctantly puts on his fighting pants when --

THE WINDOW

EXPLODES into a myriad of GLISTENING shards through which --

A BLACK-CLAD FIGURE

leaps into the room.

JACK

engages --

JI JONG

a Korean fighter.

THE FIGHT BETWEEN JACK AND JI JONG

is intense. Both combatants are exceptionally fast and agile.

(CONTINUED)

44 CONTINUED:

44

JI JONG

is a powerful puncher, but he is evenly matched with --

JACK

who fights for his life - not for a penthouse in Tokyo, girls, money and fancy cars - and punches Ji Jong so hard that Ji Jong loses his balance and back-peddles out the door, across the hall and through another door and into --

45 INT. DORIS' B &amp; B - DORIS' BEDROOM - NIGHT

45

The combatants continue the slugfest in Doris' dainty boudoir.

DORIS

WHIMPERS as she peers out from under her covers -- under which is the SHAPE of yet another person.

This isn't Doris' day...

HER ANTIQUES

are smashed to bits.

DORIS

gets angrier and angrier with the demise of each piece, but she also SHUDDERS at the sound of the BLOWS.

JI JONG'S FACE

becomes unrecognizable.

JACK

backs off and assumes a neutral stance, giving Ji Jong an opportunity to save himself, but --

JI JONG

is a fool and attacks Jack -- and is rewarded with two spinning back-kicks to the head.

CRACK! CRUNCH!

JI JONG

drops and goes into convulsions -- it's not pretty.

(CONTINUED)

45 CONTINUED:

45

DORIS

pokes the body under the covers next to her.

DORIS  
Do something, Jeb!

JEBEDIAH  
(from under the covers)  
I've got no clothes on, woman!

DORIS  
At least ask him to leave!!!

JEBEDIAH  
(from under the covers)  
Son, would you please leave.

JACK

leaves.

JI JONG

groans.

DORIS

tries to pull the covers off Jebediah, but he resists.

DORIS  
An Oriental man is dying on my floor,  
Jeb! Don't just *lie* there! You want  
any more of Doris you'd better *do*  
something! Look at my room! Look at  
my things! And look at that man  
bleeding on my rug! *Do* something!  
You are the Chief of Police!

JI JONG

lets a final MOAN escape.

DORIS

hits the shape in the bed next to her.

DORIS  
That man just died on my rug, Jeb!  
Now will you do something?

(CONTINUED)

45 CONTINUED: (2)

45

JEBEDIAH

peers out from under the covers.

JEBEDIAH

One must never interfere with Fate,  
Doris. These people understand that.

We hear the soft CHANTING of a Buddhist prayer.

46 INT. DORIS' B & B - MATSUI'S ROOM - NIGHT

46

Matsui prays by a portable shrine with pictures of an older Japanese man and woman and a boy of Jack's age and look.

47 INT. DORIS' B & B - JACK'S ROOM - NIGHT

47

Distant chanting. Rhonda watches Jack perform a remarkable strength and stretching exercise.

RHONDA

Can I ask you a couple of questions  
for my story? Why did you leave Tokyo?  
You could have had that penthouse.  
Money. Anything you wanted.

JACK

I'm not for sale.

RHONDA

You're so sweet.  
(beat)  
You knew people would come after you?

JACK

Yes, they told me.

RHONDA

The champion has to have a tattoo?

JACK

Apparently.

RHONDA

How did you get it?

JACK

Her people jumped me in the locker  
room right after the fight. Gave me  
an injection that knocked me out.  
When I woke up I had the tattoo.

(CONTINUED)

RHONDA  
Does it hurt?

JACK  
I know it's there. Why?

RHONDA  
I've got this thing about pain.

JACK  
What do you know about pain?

RHONDA  
I don't want to talk about it.

JACK  
But you want me to talk about this  
and that.

RHONDA  
Sorry. Okay, ask me another question.

JACK  
I can't think of anything I want to  
know.  
(off her look)  
Fine. What kind of high school did  
you go to?

RHONDA  
A big one.

JACK  
How big?

RHONDA  
So big that no one heard me scream  
when the football team raped me.

Jack stops what he is doing.

RHONDA  
What?

JACK  
I, uh --

RHONDA  
You what? You don't have a clue  
what that feels like, do you?

JACK  
No.

(CONTINUED)

47 CONTINUED: (2)

47

RHONDA  
DON'T START MAKING LIKE YOU'RE SOME  
GODDAMN EXPERT THEN!

A deafening silence follows, then:

JACK  
Hey, I had no idea that --

RHONDA  
That what?! Skip the violins! You're  
clueless just like all other men!

And with that Rhonda leaves the room, slamming the door shut.

JEBEDIAH (O.S.)  
Jack, come out here! I need to talk  
to you!

48 INT. DORIS' B &amp; B - LOBBY - NIGHT

48

Jebediah rages at Jack now fully dressed in his fighting garb.

JEBEDIAH  
Axel is working as fast as he can  
with the bodies, but you and I need  
to get some things straight!

He sees Matsui looking at them from her door.

JEBEDIAH  
Walk with me.

He puts his arm around Jack and walks him out the door,  
pushing aside Burt and Virgil who are standing guard outside.

49 EXT. DORIS' B &amp; B - NIGHT

49

Burt and Virgil follow at a respectful distance as --

JEBEDIAH

walks Jack away from Doris' B & B.

JEBEDIAH  
Didn't I ask you to keep all mayhem  
outside? But you didn't listen, did  
you? You just had to wreck Doris'  
bedroom, didn't you? I've never seen  
her this upset!

(MORE)

(CONTINUED)

JEBEDIAH (CONT'D)

She is absolutely convinced this will mess with her orgasmic ability, and she likes her orgasmic ability, son, as do I. So I need you to --

JACK

shakes off Jebediah's arm.

JACK

You need to stop patronizing me! And stop calling me "son"! And don't pretend to be my friend because I'm not your friend! I'm just fodder for your self-serving bull-shit!

JEBEDIAH

looks like he is about to have a stroke.

JEBEDIAH

Burt! Virgil!

BURT AND VIRGIL

draw their Billy clubs.

JACK

gets in a fighting stance.

BURT AND VIRGIL

quickly put away their Billy clubs.

JEBEDIAH

draws his revolver and aims it at Jack's head.

JEBEDIAH

I can end you right here.

JACK

faces Jebediah.

JACK

Sure you can. Go ahead. Shoot me. Show us what you're made of.

(CONTINUED)

49 CONTINUED: (2)

49

JEBEDIAH

wavers -- but cocks the revolver.

JACK

is unrelenting.

JACK

Go ahead and shoot, Chief. Go ahead.  
Shoot!

JEBEDIAH'S FINGER

quivers on the revolver's trigger.

JACK

gets deeper into that Zone in which nothing matters but the righteousness of the moment.

JACK

Go ahead and shoot, big man. Go  
ahead! SHOOT, DAMMIT! SHOOT!!!

JEBEDIAH

feels this to be the moment of reckoning.

JEBEDIAH'S FINGER

squeezes the trigger.

BURT AND VIRGIL

just stand there with eyes like saucers.

JEBEDIAH

is totally committed. His face hardens.

JEBEDIAH'S TRIGGER FINGER

begins to move the trigger -- BANG!

MATSUI

stands there with a smoking pistol in her hand.

MATSUI

He my champion! I say when he die!

(CONTINUED)

49 CONTINUED: (3)

49

JEBEDIAH

is white in the face, looks up at --

HIS UNIFORM CAP

that is askew and has a bullet hole in its crown.

JEBEDIAH

Burt... Virgil, do something.

BURT AND VIRGIL

reach for their Billy clubs.

CLICK! CLI-ICK!

MATSUI'S THUGS

aim major automatic weapons at the three *gaijin*.

BURT AND VIRGIL

freeze.

MATSUI

aims her pistol at Jebediah.

MATSUI

Which eye you no like?

JEBEDIAH

swallows hard.

HIGH ANGLE

Everyone holds their ground. No one moves. Silence -- except for an idling motorcycle.

JEBEDIAH

removes his finger from the trigger and lowers his revolver. Takes off his cap. Looks at the hole in its crown, then at --

MATSUI

aiming her pistol at him, ready to both kill and die.

JEBEDIAH

thinks. Spits. Thinks some more. Grimaces and clears his throat.

(CONTINUED)

49 CONTINUED: (4)

49

JEBEDIAH

Well now, maybe we can compromise.

MATSUI

bares her teeth and HISSES:

MATSUI

I already compromise. You not dead.  
Now we make deal.

JEBEDIAH

stares at her.

JEBEDIAH

What kind of deal?

MATSUI

growls something to her thugs who grab Okaga.

MATSUI

You kill him --  
(points to Okaga)  
-- and I give you him!

She points to Jack.

JEBEDIAH

Throw in some cash and you got a  
deal.

A motorcycle drives off.

50 EXT. CENTERVILLE JAIL - NIGHT

50

An older, somber building.

JEBEDIAH (O.S.)

I know you're upset, Doris.

51 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

51

Jebediah sits with a phone cradled to his ear at a desk  
littered with poster-sized sketches of Jack facing fierce-  
looking foes and text announcing 'A FIGHT TO THE DEATH.'

JEBEDIAH

I can hear it in your voice, darling.

(CONTINUED)

51 CONTINUED:

51

He straightens a framed photo of George W. Bush hanging crooked on the wall. It tilts right back -- will not hang straight.

JEBEDIAH

No, it will not happen again.

Again he tries to get the picture to hang straight. It won't.

JEBEDIAH

He is right here.

52 INT. CENTERVILLE JAIL - CELL - NIGHT

52

Dark and dank. Foreboding.

A RAT

sniffs the air.

A SPIDER

approaches a fly trapped in a web.

JEBEDIAH (O.S.)

No, he's not going anywhere.

JACK

is unconscious and his hands are shackled behind his back to an eye-bolt fastened half-way up the wall.

His championship belt lies atop a stainless steel bunk.

JEBEDIAH (O.S.)

Burt and Virgil are fine. A little banged up, that's all.

VIRGIL

is severely banged up and balancing on crutches.

JEBEDIAH (O.S.)

Yes, I'll tell them you're concerned.

Virgil lifts Jack's head with the tip of a crutch, revealing --

JACK'S FACE

that is badly bruised.

(CONTINUED)

52 CONTINUED: 52

JEBEDIAH (O.S.)  
Well, I was thinking ten percent of  
the gate to the city and ninety  
percent to you and me as organizers.

VIRGIL  
hobbles out from the cell and into --

53 INT. CENTERVILLE JAIL - CORRIDOR - NIGHT 53

Burt studies his face in a locker door's mirror.

BURT'S FACE  
is also a mess. One eye is shut, the other nearly so.

JEBEDIAH (O.S.)  
Right. And we want to comply with  
the tax code and the city charter.

54 INT. CENTERVILLE JAIL - CELL - NIGHT 54

Jack begins to come to.

JEBEDIAH (O.S.)  
Right. I agree, nothing illegal.

55 INT. CENTERVILLE JAIL - CORRIDOR - NIGHT 55

Burt dabs a cut on his cheek with iodine. Winces.

VIRGIL  
Hurts, huh? Damn kid. I'll be right  
back. I'm gonna ask the Chief a favor.

JEBEDIAH (O.S.)  
We don't want to be looking over our  
shoulders, do we, Doris? No, there's  
no time for an LLC. No, they cannot  
get DNA from ashes.

Virgil hobbles toward an open door and into --

56 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT 56

Jebediah sees Virgil and angrily motions him away.

VIRGIL  
starts to say something anyway.

(CONTINUED)

56 CONTINUED:

56

JEBEDIAH

throws a heavy book at Virgil and reaches for another.

VIRGIL

flees.

JEBEDIAH

I lost you there for a minute. Your  
battery might be getting low.

ON A NEARBY DESK

are various artist's supplies such as paints, brushes and  
containers of PAINT THINNERS and ACETONE.

JEBEDIAH

No, Doris, that was not a metaphor  
about you.

FIGHT TO THE DEATH POSTERS

are tacked to the walls, as is --

A PALM SPRINGS POSTER

JEBEDIAH (O.C.)

Right -- and we're better organized.

OKAGA

sits shackled to a chair, his mouth duct-taped shut.

JEBEDIAH (O.C.)

Of course it's for the good of the  
town.

JEBEDIAH

goes to work on a poster as he talks.

JEBEDIAH

And it's fun and progressive, isn't  
it?

OKAGA

MOANS.

JEBEDIAH

glowers at Okaga.

(CONTINUED)

56 CONTINUED: (2)

56

JEBEDIAH

Of course I remember that was the  
slate you were elected mayor on.

OKAGA

MOANS again.

JEBEDIAH

waves angrily at Okaga.

JEBEDIAH

Just a second, darling.

He cups the phone's speaker with his hand and HISSES at Okaga:

JEBEDIAH

Be quiet!

He selects another paint brush and color as he listens.

JEBEDIAH

Absolutely. If we hadn't, some other  
town would have and with us he'll be  
in a nice urn. Bronze? I'll tell Axel.

57 INT. CENTERVILLE JAIL - CELL - NIGHT

57

Jebediah drones on in the distance as we hear --

LEMONADE KID (O.S.)

Hey, Champ, you okay?

JACK (O.S.)

-- not really --

JACK

has his feet against the wall and is slowly 'walking' in a  
counter-clockwise direction -- unscrewing the eye-bolt to  
which his handcuffs are attached.

58 EXT. CENTERVILLE JAIL - NIGHT

58

The Lemonade Kid stands atop a trash can, whispering:

LEMONADE KID

Wanna talk?

59 INT. CENTERVILLE JAIL - CELL - NIGHT

59

Jack stops 'walking' the wall. He now hangs upside down, straining to talk:

JACK  
-- not really --

INTERCUT:

LEMONADE KID  
Why not? What are you doing?

JACK  
I'm -- kind -- of -- hanging around.

LEMONADE KID  
Shouldn't you be planning an escape?

JACK  
Shouldn't -- you be home -- in bed?

LEMONADE KID  
I don't live at home. I live under a bridge. Kenisha says you can save Centerville. Will you?

JACK  
Why -- do you -- live -- under -- a bridge?

LEMONADE KID  
I have a sister. Well, are you going to put Jebediah out of business?

JACK  
I -- hadn't -- thought -- about it.

LEMONADE KID  
You should. Be a real champ.

RHONDA'S VOICE  
Be quiet, kid -- and get lost.

60 EXT. CENTERVILLE JAIL - NIGHT

60

Rhonda leans unfriendly-like over the Lemonade Kid.

LEMONADE KID  
Fine, but not because you said so. Jack, think about what I said. Be a champ, not a chump. Bye.

(CONTINUED)

60 CONTINUED:

60

The kid leaves. Rhonda gets on the trash can.

RHONDA  
You okay?

INTERCUT:

JACK  
I'm fine. Busy.

RHONDA  
Wanted to make sure you're okay.

JACK  
I am. Good night.

RHONDA  
Good night.

JEBEDIAH (O.S.)  
No need for death certificates.

61 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

61

Jebediah is doing knee bends with the phone to his ear.

JEBEDIAH  
No need to bother with paperwork, Doris.

Stretches his hamstrings while cradling the phone to his ear.

JEBEDIAH  
There's no problem, trust me.

62 INT. CENTERVILLE JAIL - CELL - NIGHT

62

As Jebediah drones on, Jack 'walks' the wall, unscrewing the eye-bolt -- that suddenly SQUEAKS!

BURT'S VOICE  
Hey, uh, I think I heard a rat in the kid's cell.

VIRGIL'S VOICE  
So?

BURT'S VOICE  
I never liked rats. Go check it out.

(CONTINUED)

62 CONTINUED:

62

JACK

jumps down to the floor and just stands there as if he was still shackled to the eye-bolt as --

VIRGIL

shuffles in on his crutches, keeping a safe and respectful distance from Jack while scrutinizing the cell floor.

VIRGIL

See a rat in here?

JACK

looks Virgil straight in the eye.

JACK

Sure do.

VIRGIL

starts to say something. Decides not to. Leaves.

JACK

re-climbs the wall and continues to unscrew the eye-bolt.

63 INT. CENTERVILLE JAIL - CORRIDOR - NIGHT

63

Virgil hobbles to Burt who is still gazing in the mirror and assessing the damage to his face.

VIRGIL

No rat. Would you stop looking at yourself! You're worse than a girl.

BURT

Look what the kid did to my face!

VIRGIL

So? He knocked out my best tooth.

He withdraws a tooth from his shirt pocket, holds it daintily between his thumb and finger, studying it.

BURT

So put it back in.

VIRGIL

Oh, yeah. Move over.

(CONTINUED)

Virgil pushes Burt aside, looks at his mouth in the mirror and tries to stick the tooth back into its hole in his gum.

VIRGIL  
Ow! That hurts, man.

Virgil holds up his tooth and looks at it with great sadness.

VIRGIL  
Damn -- and not a single cavity.

He throws the tooth into a trash can.

VIRGIL  
I hate that kid. Remember when we whacked that guy who disrespected us at Pelican Bay, how sorry he was as he died. I wanna be there when this kid gets whacked.

BURT  
You will be. Chief wants us to whack the kid tomorrow night.

VIRGIL  
Why not today?

BURT  
The kid's got a bunch of fights tomorrow during the day. Then there's the main event tomorrow night and that's gonna be something really special. It's first come, first serve.

VIRGIL  
Hey, our *dinner*! Axel hasn't brought our dinner! Where the hell is he?

BURT  
Probably burning the one from the B&B. Each one takes a couple of hours.

VIRGIL  
I'm hungry. Go tell tell the Chief.

BURT  
Uh-uh. He's pissed off with us as it is. Might put us back in our cells.

VIRGIL  
And we only had two more weeks. We shouldn't have taken his offer.

(MORE)

(CONTINUED)

63 CONTINUED: (2)

63

VIRGIL (CONT'D)

Should have said, "Thank you, Chief,  
but we'll take our chances in court."

(beat)

Can he really get us life for the  
bank job we did?

BURT

Probably. It would be our third felony  
an' he's got the video tape and  
powerful friends in powerful places.

VIRGIL

Yeah, he does.

We HEAR a distant SQUEAK.

VIRGIL

There's that rat again.

64 INT. CENTERVILLE JAIL - CELL - NIGHT

64

Jack is half-way up the wall and upside down when the eye-  
bolt SQUEAKS again, then comes out -- and he falls face down  
to the floor and inadvertently lets escape a MOAN.

65 INT. CENTERVILLE JAIL - CORRIDOR - NIGHT

65

Virgil cups a hand to his ear.

VIRGIL

I think I heard the kid moan.

He shuffles off on his crutches toward Jack's cell, stops  
and turns to Burt.

VIRGIL

Why do I care that the kid moaned!  
He could die right now for all I  
care! He should die, the son-of-a-  
bitch, after what he did to us!

(hit with an idea)

Hey, Burt, you could kill the kid in  
the ring! You'd look good as champion.  
You got all your hair and all your  
teeth. You should kill the kid!

BURT

How? The Oriental lady said no guns.

They fail to notice Jack peer out from his cell.

(CONTINUED)

VIRGIL

Use a Billy club! It's a martial arts weapon!

BURT

It is?

VIRGIL

Oh, yeah! They use 'em in Martial Law! And you're good with clubs, Burt. I've seen you crack skulls. You could *club* the kid to death! It'd be a piece of cake since he's handcuffed and all!

With his hands still shackled behind his back to the eye-bolt, Jack slips out of his cell and toward an emergency exit.

BURT

Virgil, whacking some smart-ass in the yard is one thing, whacking this kid is something else. And I don't wanna live in Tokyo. Having fish on Fridays is enough. Naw, I'll stick to robbing convenience stores. An' this kid is no perp, he's an athlete.

VIRGIL

Son-of-a-bitch should be a dead one.

BURT

Tomorrow he will be. Chief said to whack the kid no matter what after the main event.

VIRGIL

Be nice if we could shoot the son-of-a-bitch. Be a lot quicker than beating him to death.

Behind them --

JACK

opens the emergency exit and slips out into the dark night.

Jack moves from shadow to shadow. He stops and listens.

It's quiet -- too quiet.

(CONTINUED)

66 CONTINUED:

66

JACK

begins to run.

A MOTORCYCLE

starts up with a PURR and --

A BLUE-CLAD FIGHTER

appears from out of the shadows, following Jack and swinging a menacing bola.

67 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

67

Still on the phone, Jebediah is distracted by Okaga, now blue in the face and frantically tapping the floor with his feet to get Jebediah's attention.

JEBEDIAH

Doris, I have to call you back.  
Someone here wants to talk to me.

He hangs up the phone and approaches Okaga.

JEBEDIAH

What's *wrong* with you? Don't you people have any manners? Can't you see I'm on the phone? Now, I'm going to take that tape off, but no more hollering. Got that?

Okaga nods.

Jebediah tears the tape off Okaga's face -- which HURTS!

Okaga HOLLERS. Jebediah raps him on his head with a knuckle.

JEBEDIAH

Stop! We have a deal. No hollering!

Okaga lets escape a MOAN.

Jebediah leans close to Okaga.

JEBEDIAH

Now what is it? D'you need to go?

Okaga struggles to speak.

JEBEDIAH

You got something to say, say it!

(CONTINUED)

67 CONTINUED:

67

Okaga struggles to gather talking strength.

OKAGA

-- heart -- my -- heart --

JEBEDIAH

Don't start with that heart routine again! Next you'll probably try the old "There's someone behind you" trick.

He re-tapes Okaga's mouth.

JEBEDIAH

I'm not going to say this again. I have work to do. You and I have a deal and it's real straight forward. All you have to do is sit here until Axel has room in the oven. Make the best of it. Think nice thoughts.

Okaga groans and rolls his eyes.

JEBEDIAH

Stop groaning! Think of some of the nice things you've done in life.

Another desperate grunt from Okaga.

JEBEDIAH

You must have done something nice in your life!

Yet another desperate grunt from Okaga.

JEBEDIAH

I really don't know what else to suggest.

An anguished-filled grunt from Okaga.

JEBEDIAH

That's enough! I have things to do.  
(articulates)  
Things-to-do.

Okaga lets out a beauty of a GRUNT. Jebediah raps him on the head with a knuckle.

JEBEDIAH

Think of a good dinner. A nice sunset. Anything. Just don't be a problem. I have enough of those.  
(MORE)

(CONTINUED)

67 CONTINUED: (2)

67

JEBEDIAH (CONT'D)

Now, for the last time: Tap-your-  
feet-only-when-you-need-to-go. Got  
that?

C/U OF OKAGA'S EYES

Filled with despair.

68 EXT. CENTERVILLE - PARK - NIGHT

68

C/U OF JACK'S EYES

Filled with caution.

C/U OF JACK'S EAR

listening to the night.

It's quiet -- too quiet.

JACK

studies the surroundings.

JACK'S POV

The sleeping town.

HIGH ANGLE

Jack starts to run with his hands cuffed behind his back.

C/U OF MOTORCYCLE ENGINE

-- as the high-tech bike stealthily takes off.

C/U OF THE BLUE-CLAD FIGHTER'S BARE FEET

-- as they stealthily take off.

C/U OF THE BOLA-LIKE WEAPON

-- swinging menacingly from the blue-clad fighter's hand.

JACK

runs through a residential neighborhood.

ANOTHER ANGLE

The blue-clad fighter gains on Jack.

(CONTINUED)

68 CONTINUED:

68

BURT'S VOICE

Pawn shop won't give us much for the kid's belt. It's all beat to shit.

VIRGIL'S VOICE

It's gotta be worth *something*.

69 INT. CENTERVILLE JAIL - CELL - NIGHT

69

Jack's smashed belt lies on the stainless steel bunk in the otherwise empty cell.

BURT'S VOICE

So?

VIRGIL'S VOICE

So go get it.

BURT'S VOICE

Why should *I* get it?

VIRGIL'S VOICE

Because I can't carry dick shit on account of my crutches and because you owe me.

BURT'S VOICE

After this I don't owe you squat.

Burt's steel-heeled boots approach.

BURT'S VOICE

Oh, shit. Oh, shit.

VIRGIL'S VOICE

Oh shit what?

BURT'S VOICE

Oh shit the kid is gone. Oh, shit!  
Chief! CHIEF!!

70 EXT. CENTERVILLE - NIGHT

70

Jack is running hard and fails to notice his stealthy blue-clad pursuer gaining on him with the WHOOSHING BOLA.

JEBEDIAH'S VOICE

GOD DAMN IT! GOD DAMN IT! FIND HIM!  
FIND THAT SON-OF-A-BITCH!

71 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

71

Enraged, Jebediah literally kicks Virgil and Burt out of his office, opens a window and inhales the night air and HEARS --

OKAGA

gasping for breath.

JEBEDIAH

turns around and stares at --

OKAGA

who just then stops breathing and lets out a last breath.

JEBEDIAH

loses it.

JEBEDIAH

Oh, no! God damn it! GOD DAMN IT!

He kicks a trash can. Papers fly. He kicks the flying papers.

JEBEDIAH

GOD DAMN IT!

He kicks a wall -- and hurts his foot.

JEBEDIAH

Ow, shit. Shit fuck piss!

He jumps around on one foot, composes himself and leans into the face of the now very dead Okaga.

JEBEDIAH

You just had to go and die on me,  
didn't you?

Jebediah grabs Okaga by the collar and shakes him violently.

JEBEDIAH

You just couldn't wait until Axel  
was ready for you, could you? You  
just had to become another problem  
for me, didn't you? WE HAD A DEAL!  
YOU AND I HAD A FUCKING DEAL!

He lets go of Okaga, mutters "Asshole", and pushes Okaga's head with his index finger.

(CONTINUED)

71 CONTINUED:

71

OKAGA'S CHAIR

begins to teeter.

JEBEDIAH

pushes a little harder.

OKAGA'S CHAIR

slowly topples backwards.

OKAGA'S HEAD

hits a table with a THUD and knocks over --

A PLASTIC JUG LABELLED ACETONE

that loses its cap and --

ACETONE

begins to pour onto the floor.

JEBEDIAH

Now look what you did!

JEBEDIAH

kicks Okaga's chair.

OKAGA

topples onto the floor -- under the splashing acetone stream.

72 EXT. CENTERVILLE - RESIDENTIAL STREET - NIGHT

72

A lit fountain splashes serenely in someone's front yard.

The serenity is disturbed by --

A MOCKINGBIRD

on a branch rendering a lovely medley of calls.

THE BLUE-CLAD FIGHTER

approaches in the street below, running stealthily and gamely swinging his bola-like weapon while closing in on Jack and --

A PARKED CAR

with an arguing TEENAGE COUPLE inside.

(CONTINUED)

72 CONTINUED:

72

SHE

suddenly opens the passenger door and dashes out.

HE

goes to follow her and opens the driver's door -- which the blue-clad fighter runs into. SMACK!

THE BOLA

flies through the air. WHOOSH! WHOOSH! WHOOSH!

SMACK!

The mockingbird's lovely medley ends.

BIRD FEATHERS

float to the ground, revealing --

THE DARK ECONO VAN

with Matsui in a front seat.

MATSUI

snaps her fingers.

THE VAN'S SLIDING DOOR

opens and several dozen(!) Asian fighters exit.

73 EXT. CENTERVILLE - STREET - NIGHT

73

Jebediah's police car comes around a corner.

74 INT. JEBEDIAH'S POLICE CAR - NIGHT

74

Burt is behind the wheel. Virgil is in the passenger seat, fumbling with the radio.

BURT

Virgil, it's not that complicated!  
You've seen it used enough times!

VIRGIL

Chief got me rattled, Burt! Fifteen  
to life! Life!

BURT

Just push the damn button on the mike!

(CONTINUED)

74 CONTINUED:

74

VIRGIL  
 Okay. Okay.  
 (keys the mike)  
 Hello? Chief?

JEBEDIAH'S VOICE  
 Found him yet?

VIRGIL  
 Uh, no, any idea where he might be?

INTERCUT WITH:

75 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

75

Jebediah comes un-glued.

JEBEDIAH  
 IF I DID, WOULD I BE HERE IN MY  
 OFFICE?

VIRGIL  
 Uh, right. Okay if we whack the kid  
 when we find him, okay?

JEBEDIAH  
 WHAT DO YOU THINK?

VIRGIL  
 Right. Just wanted to make sure. 10-4.

Virgil stares at the mike, then at Burt.

VIRGIL  
 Burt --

BURT  
 What?

VIRGIL  
 If we whack the kid, what about the  
 Chief's tournament?

76 EXT. HARRY'S GARAGE/WORKSHOP - NIGHT

76

Jack tries the side-door. It's not locked.

77 INT. HARRY'S GARAGE/WORKSHOP - NIGHT

77

Jack flips the light-switch on with his shoulder, and there's --

(CONTINUED)

77 CONTINUED: 77

THE METAL-CUTTING CHOP-SAW

Jack had seen when he tried to get out of Centerville.

JACK

turns on the chop-saw that begins to HOWL.

78 EXT. HARRY'S GARAGE/WORKSHOP - NIGHT 78

Lights go on in nearby houses.

SOMEONE'S VOICE  
It's Harry being creative again --  
(through open window)  
I'M CALLING THE COPS, HARRY!

79 INT. HARRY'S GARAGE/WORKSHOP - NIGHT 79

The CHOP-SAW HOWLS and SPARKS fly as Jack - strictly by feel and on pure guts as he cannot see what he is doing behind his back - cuts off the link that joins the handcuffs.

His hands now free, Jack turns off the chop-saw and leaves.

JEBEDIAH'S VOICE  
Burt, Virgil. 6 Rock Lane. Code 4.

80 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT 80

Jebediah hangs up the radio mike and turns to Doris who has tears in her eyes.

JEBEDIAH  
Sorry, Doris. I had a business call.  
You were saying?

DORIS  
You hung up on me, Jeb.

JEBEDIAH  
When?

DORIS  
Before.

JEBEDIAH  
I'm a bit stressed, darling.

(CONTINUED)

DORIS

Let's call off the tournament an'  
retire to Palm Springs. I'll get a  
boob job. New teeth. Huh, Jeb? Huh?

JEBEDIAH

Doris, we can't call off the  
tournament. It's all *arranged!*

DORIS

But --

JEBEDIAH

THE GYM IS SOLD OUT, FOR GOD'S SAKE!

DORIS

You're yelling and using His name in  
vain.

JEBEDIAH

I'm so goddamn sorry!

DORIS

Jeb, let's take the money and run.

JEBEDIAH

With dozen of contestants in town  
who for the sheer fun of it would  
unscrew our heads and crap in them?  
WHAT'S WRONG WITH YOU?!

DORIS

You're stressed, aren't you?

JEBEDIAH

A bit.

DORIS

They say stress can be good for you.  
Brings a man religion. And I'm an angel.

JEBEDIAH

You sure are.

DORIS

(sniffs the air)  
What's that awful smell?

JEBEDIAH

Acetone.

RHONDA'S VOICE

Hey Chief --

(CONTINUED)

80 CONTINUED: (2)

80

Rhonda stands in the doorway.

RHONDA  
What's new with Jack and the  
tournament?

JEBEDIAH  
Why?

RHONDA  
Well, remember, I'm a reporter and --  
(sniffs the air)  
What's that awful smell?

JEBEDIAH  
Acetone.

DORIS  
Dear, exactly what is Jack to you?

RHONDA  
He's quite special.

JEBEDIAH  
How special?

RHONDA  
(smiles)  
He's the key to my future.

81 EXT. HARRY'S GARAGE/WORKSHOP - NIGHT

81

Hiding in the shadows, Jack ponders which direction to go.

A FAINT, DISTANT POLICE SIREN.

Jack takes off, running flat out.

82 EXT. INDUSTRIAL AREA - STREET - NIGHT

82

Jebediah's police car comes around the corner with BLARING  
SIREN and FLASHING LIGHTS -- pursued by Matsui's econo van.

VIRGIL (O.S.)  
There he is!

83 EXT. INDUSTRIAL AREA - STREET - NIGHT

83

Jack in the distance.

VIRGIL (O.S.)  
Faster, Burt! Faster!

- 84 INT. JEBEDIAH'S POLICE CAR - NIGHT 84  
Virgil beats on Burt.  
VIRGIL  
Go! Go! Go!
- 85 INT. MATSUI'S ECONO VAN - NIGHT 85  
Matsui and her thugs beat on the driver to drive faster.  
MATSUI AND OTHERS  
@\*%&\*\*! @\*%&\*\*! @\*%&\*\*!
- 86 EXT. LONG DEAD END ALLEY - NIGHT 86  
Jack runs into a dead end alley, followed by Jebediah's car -- that is followed by Matsui's econo van.
- 87 EXT. DEAD END STREET - BURT AND VIRGIL'S POV - NIGHT 87  
Jack slows as he sees the wall.  
VIRGIL (O.S.)  
He's trapped! Ha-haa! We got him!  
WE HEAR Burt ease off the gas.
- 88 EXT. LONG DEAD END ALLEY - NIGHT 88  
Matsui's van closes in on Jebediah's car.
- 89 INT. JEBEDIAH'S POLICE CAR - NIGHT 89  
Virgil is elated and beats on Burt some more for good measure.  
VIRGIL  
We got the son-of-a-bitch!
- 90 EXT. DEAD END STREET - BURT AND VIRGIL'S POV - NIGHT 90  
Jack leaps over the razor-blade wire and disappears.  
VIRGIL (O.S.)  
Damn! We don't got him, Burt!
- 91 EXT. DEAD END STREET - NIGHT 91  
Matsui's econo van tries to pass Jebediah's police car.

(CONTINUED)

- 91 CONTINUED: 91
- SPARKS FLY as the two vehicles grind to a stop, wedged between the walls.
- BURT (O.S.)  
Now what?
- 92 INT. MATSUI'S ECONO VAN - NIGHT 92
- Matsui and her thugs try to open the doors. Can't. Argue and swear in Japanese (subtitled in English).
- MATSUI AND OTHERS  
@\*%&\*\*! @\*%&\*\*! @\*%&\*\*!
- 93 INT. JEBEDIAH'S POLICE CAR - NIGHT 93
- Burt and Virgil try to open the doors. Can't. Argue and swear in English (subtitled in Japanese), then simmer down.
- BURT  
The kid could get away. Call the Chief.
- VIRGIL  
What do we tell him?
- BURT  
We? Tell him you lost the kid.
- VIRGIL  
Why do I have to tell him I did?
- BURT  
Cause you're holding the mike! Never mind! Hang on!
- 94 EXT. DEAD END - NIGHT 94
- Burt suddenly floors it and backs Jebediah's car up with SQUEALING tires. SPARKS FLY as it brushes against the wall.
- Matsui's econo van driver floors it as well and backs up SQUEALING tires. SPARKS FLY as it brushes against the wall.
- The two vehicles race backwards side by side until they reach the street, then turn in different directions and race off.
- 95 EXT. CENTERVILLE - NIGHT 95
- Jebediah's police car races along with Burt at the wheel.

96 INT. JEBEDIAH'S POLICE CAR - NIGHT

96

Burt and Virgil look for Jack.

VIRGIL

So what do we tell the Chief?

BURT

What's with the we again?! You tell him!

Virgil sighs. Keys the mike.

VIRGIL

Say, Chief --

97 INT. CENTERVILLE JAIL - JEBEDIAH'S OFFICE - NIGHT

97

Jebediah watches Doris put on fresh lipstick.

VIRGIL'S VOICE

Chief?

Jebediah reaches for his mike.

THE PHONE

rings.

JEBEDIAH

keys his mike.

JEBEDIAH

Hold on, Virgil.

He picks up the phone.

JEBEDIAH

Chief Judd. Who? Ultimate Fighting Magazine? Yes, I called. Well, I've been a bit busy myself. Right, I called about one of your writers. Rhodes... Rhonda Rhodes --

Listens. His face tightens.

VIRGIL'S VOICE

-- uh, Chief, we lost the kid --

JEBEDIAH

YOU WHAT!?!

(CONTINUED)

97 CONTINUED:

97

Jebediah loses it and kicks --

THE TRASH CAN

that hits --

A DESK LAMP

that falls to the floor next to the acetone-drenched Okaga.

THE LIGHT BULB

shatters!

AN EXPLOSION

blows apart --

THE WOODEN CHAIR

to which Okaga is shackled and --

OKAGA IGNITES

into a fire ball, RISES into the air, his head aglow in a corona and his arms flung to his side - giving us a vision from "Passion Of The Christ" - and then CRASHES behind a desk.

JEBEDIAH

gets on his feet, crosses himself and looks up at the ceiling.

JEBEDIAH

Hallelujah. I have seen the Light.  
You send me, Lord.

DORIS

too gets on her feet and, equally awe-struck, she too looks up at the ceiling and beyond.

DORIS

Me too. And I'm with him.

She points at her Jebediah.

ACETONE AND PAINT-THINNER JUGS

licked by flames EXPLODE!

(CONTINUED)

97 CONTINUED: (2)

97

DORIS

is sent into the Palm Springs poster. SMACK!

98 EXT. CENTERVILLE JAIL - NIGHT

98

The building is engulfed in a fireball, out of which --

JEBEDIAH'S BODY

comes flying.

JEBEDIAH

lands in some bushes with the wind knocked out of him.

He stirs. GROANS. His belt-radio CRACKLES:

VIRGIL'S VOICE

Uh, Chief, about the kid --

Dazed, Jebediah reaches for his belt radio.

JEBEDIAH

About who?

VIRGIL'S VOICE

The kid.

JEBEDIAH

What kid?

VIRGIL'S VOICE

The kid. You know, the kid --

As Jebediah tries to collect himself, a faint voice --

DORIS' VOICE

Jeb, my neck --

Jebediah keys his belt-radio.

JEBEDIAH

Axel --

99 EXT. PARK - NIGHT

99

Jebediah's police car comes around a corner.

Matsui's econo van comes around another corner.

The two vehicles head right at each other.

100 IN JEBEDIAH'S POLICE CAR 100

Burt's and Virgil's eyes widen.

101 THE ECONO VAN 101

approaches rapidly.

ON BURT AND VIRGIL

their eyes narrow.

BURT

(in English with  
Japanese subtitle)

I'm not yielding for no foreigner.

VIRGIL (O.S.)

(in English with  
Japanese subtitle)

Hell no.

IN ECONO VAN

Matsui's and her thugs' eyes widen.

102 JEBEDIAH'S POLICE CAR 102

approaches rapidly.

ON MATSUI AND HER THUGS

their eyes narrow.

DRIVER

(in Japanese with  
English subtitle)

I'm not yielding for no foreigner.

MATSUI

(in Japanese with  
English subtitles)

Hell no.

103 EXT. PARK - NIGHT 103

The two vehicles race toward each other.

A GOPHER

shuts its eyes and turns away its head. KA-BOOM!

104 EXT. CENTERVILLE JAIL - NIGHT 104

Jebediah stands. His body CREAKS. His belt-radio CRACKLES:

VIRGIL'S VOICE

-- uh, Chief --

JEBEDIAH

What?

Much static on the radio.

JEBEDIAH

Where are you?

VIRGIL'S VOICE

-- Sandstone Park --

JEBEDIAH

Come and pick me up.

VIRGIL'S VOICE

-- can't --

105 INT. JEBEDIAH'S POLICE CAR - NIGHT 105

Burt is smashed against the steering wheel.

Virgil is wedged against the smashed windshield, the radio mike jammed against his mouth.

VIRGIL

Not... that I wouldn't... like to --

106 EXT. PARK - NIGHT 106

Jebediah's police car is wedged under Matsui's econo van, out of which crawls --

MATSUI

with banged up face.

MATSUI'S THUGS

crawl out behind her. Their faces are banged up as well.

JEBEDIAH (O.S.)

I love you, honey bun --

107 EXT. CENTERVILLE JAIL - DAWN 107

Jebediah waves to Doris on a gurney in Axel's hearse.

DORIS

mumbles something. We can't hear what. Just as well.

JEBEDIAH

closes the hearse door.

THE HEARSE

drives off.

JEBEDIAH

sighs and shields his eyes from --

THE SUN

peeking over the horizon with its first rays of the day.

108 EXT. OUTSKIRTS OF CENTERVILLE - ROAD - DAWN 108

The morning sun finds Jack striding out of Centerville at a good clip. He comes to --

A CULVERT/BRIDGE

and HEARS:

LEMONADE KID'S VOICE

Looks like you're a chump, not a champ.

Jack looks --

UNDER THE BRIDGE

and finds the Lemonade Kid with everything a youngster might want: solar charger for the iPad, tent and sleeping bag, 10-speed bike -- and a whole lot of unhealthy packaged snacks.

JACK

Looks like you're living here.

LEMONADE KID

Looks like you're leaving here.

(CONTINUED)

108 CONTINUED:

108

JACK

Looks like it. Why are you all the way out here? Town is back there.

LEMONADE KID

Being here gives me a head start. I'll get out into the world one day.

JACK

What will you do when you get there?

LEMONADE KID

Make a difference.

Off Jack to --

109 INT. CENTERVILLE JAIL - MORNING

109

Jebediah is in a deep funk at his charred desk in his charred office when he is startled by:

JACK'S VOICE

Let's go. Let's do this. But here's the deal: I win, you and Doris leave town.

110 EXT. CENTERVILLE GYM - DAY

110

Late arrivals dash from parked cars and trucks toward the entrance decorated with hundreds of balloons.

111 INT. CENTERVILLE GYM - DAY

111

The din of lots of people and the Centerville School Band.

BLEACHERS

packed with people.

AT THE GYM'S CENTER IS A BOXING RING

In a row of wheel chairs placed side-by-side, sit --

DORIS

in complete body cast with large openings for her eyes and mouth -- around which someone has painted red lips;

BURT

with bandaged head, blackened eyes and both arms in casts;

(CONTINUED)

111 CONTINUED:

111

VIRGIL

with bandaged head and jaw, a broken arm and leg;

MATSUI'S THUGS

in an array of assorted bandages; and

MATSUI

in a tennis umpire's chair, her hat's veil failing to conceal the splint on her broken nose and her hateful glare at --

JEBEDIAH

in his tattered and burned uniform berating Axel.

JEBEDIAH

For Heaven's sake, Axel, you've known these people all your life!

AXEL

is water-combed and dressed in a tuxedo.

AXEL

I've never talked to live ones, Chief -- and these are looking at me.

JEBEDIAH

leans close to Axel and hisses:

JEBEDIAH

They'll be looking at your corpse if you don't get this show going.

AXEL

jumps up into the ring with microphone in hand.

AXEL

La... ladies and ge... gentlemen!

THE CROWD

hushes.

AXEL

points with elegant flourish to Doris.

(CONTINUED)

111 CONTINUED: (2)

111

AXEL

The Yoram of Diddleville, Doris Hidden!

DORIS

growls with anger over having her name mispronounced.

AXEL

catches his faux pas.

AXEL

Uh, the Mayor of Centerville, Doris  
Diddle!

DORIS

strains to be noticed inside the plaster and bandages.

AXEL

Proudly presents --  
(dramatic pause)  
Twelve back-to-back fights!

THE CROWD

goes crazy.

AXEL

And now, Diddleville's Piece of  
Chalice -- Jebediah Judd!

JEBEDIAH

takes stage in pain and announces with difficulty.

JEBEDIAH

Let -- the -- games -- begin!

THE CROWD

goes wild.

112 INT. CENTERVILLE GYM - DAY

112

THE BAND

plays what sounds like an Olympic Overture.

CONFETTI

falls from the rafters as --

(CONTINUED)

112 CONTINUED:

112

JACK

enters with Rhonda carrying water bottles and towels.

THE CROWD

rises and cheers as --

JACK AND RHONDA

climb into the ring.

THE CROWD

gasps as --

THE CHALLENGERS

appear. Twelve of the meanest-looking fighters ever seen line up in front of Doris and the others on Infirmary Row.

MATSUI

consults the fight card.

MATSUI

Who Dong Poo?

AXEL

grimaces.

AXEL

I... I... I didn't mean to.

DONG POO

raises his hand.

DONG POO

Me Dong Poo.

MATSUI

You ready?

DONG POO

No. Chinese.

MATSUI

rolls her eyes and motions for Dong Poo to enter the ring.

(CONTINUED)

112 CONTINUED: (2) 112

THE SPECTATORS

grow even more quiet. The tension is unbearable.

A SPECTATOR

can't take the tension and runs SCREAMING from the building.

113 INT. CENTERVILLE GYM (CONT'D) - DAY 113

Dong Poo faces Jack.

Rhonda whispers something to Jack and gives his neck a squeeze.

JEBEDIAH

gives a signal.

THE BAND

again renders an Olympics-like overture.

MATSUI

gives the signal to begin.

JACK'S FIGHT WITH DONG POO

doesn't last long.

DONG POO

is wheeled out on a gurney by Axel.

JACK

returns to his corner. Rhonda hands him water and a towel.

114 INT. CENTERVILLE GYM (CONT'D) - DAY 114

MATSUI

consults her fight card. Can't make out the name. Gets irritated. Points to another fighter.

MATSUI

You go.

OLAF TRYGGVASON

a blond giant of a man, shakes his head.

(CONTINUED)

114 CONTINUED:

114

OLAF  
No. Norwegian.

MATSUI

bares her teeth.

MATSUI  
You go!

OLAF

is quite proud of his Norski heritage and starts to correct her -- but decides not to when he SEES --

THE PISTOL

in Matsui's hand.

OLAF

enters the ring and faces Jack. Tension mounts.

IN THE BLEACHERS

The interest gets more intense, the betting heavier.

THUD!

OLAF

lands spectacularly on Doris -- who is amazingly LOUD!

ANOTHER FIGHTER

enters the mat.

POW! CRUNCH! WHAP!

Another fighter is carried out.

A MONTAGE OF SPECTACULAR FIGHTS

ends with Axel wheeling out the last fighter and Rhonda leaving.

JACK

stands in the ring, exhausted, bruised and bloodied, being cheered by the spectators when --

KENNISHA'S VOICE  
Hold it!

115 INT. CENTERVILLE GYM (CONT'D) - DAY

115

Kennisha and Karl enter the gym and approach the ring and Jack.

KENNISHA

Jack, someone here to see you.

KARL

I'm Karl Connors. Your father.

Jack offers Karl his hand. Karl doesn't take it.

KARL

I can't. I abhor violence.

With that Karl walks away, Kennisha beside him, pleading.

JACK

is in an emotional turmoil, HEARS THE ECHO OF --

KARL'S VOICE

-- I abhor violence --

-- and is blindsided by a kick to his head that knocks him down to the canvas.

RHONDA

stands there in black fighting attire and fighting stance.

RHONDA

Get up.

JACK

gets to his feet. Stares bewildered at Rhonda.

JACK

Why -- what --

RHONDA

delivers a round house kick that returns Jack to the canvas.

JACK

struggles to get back on his feet.

RHONDA

kicks Jack a third time -- and again he goes down.

(CONTINUED)

115 CONTINUED:

115

JACK

gets to his feet ever so slowly. Another vicious roundhouse kick returns him to the canvas yet again.

RHONDA

pummels Jack with blows and kicks -- and HISSES:

RHONDA

Die, you son-of-a-bitch! Give me  
that championship!

JACK

gets back on his feet -- but is just about unconscious.

RHONDA

unleashes a vicious spinning back-kick to Jack's head.

JACK

manages to block the kick but just stands there, reeling.

RHONDA

pummels

Jack

with blows when someone taps her on the shoulder and there's --

MATSUI

in a fighting stance.

RHONDA AND MATSUI

duke it out in one heck of a fight when -- a SHOT RINGS OUT!

RHONDA

drops -- shot through the head.

JEBEDIAH

lowers his still-smoking revolver.

116 EXT. CENTERVILLE POST OFFICE - DAY

116

A Greyhound bus pulls in at the bus stop.

(CONTINUED)

116 CONTINUED:

116

THE BUS DRIVER

exits the bus with a stack of newspapers and passes --

JACK AND MATSUI

facing each other, Matsui dreading the moment.

MATSUI

Where you go now?

JACK

To see my father.

MATSUI

If you come *my* home I change rules.

JACK

I can't do that.

MATSUI

Why not?

JACK

It wouldn't be me.

MATSUI

But I *like* you, Jack.

JACK

I've come to prefer people who don't.

MATSUI

You make big mistake.

JACK

It's mine to make, isn't it?

(beat)

I have to go.

He walks off toward Kennisha's van idling nearby with Kennisha at the wheel.

Jack gets in and the van drives off.

117 EXT. CENTERVILLE - DAY

117

The van drives past the post office door and --

A NEWSPAPER RACK

displaying the headline

(CONTINUED)

117 CONTINUED: 117

Governor Honors Chief  
Killed Serial Killer

118 EXT. CENTERVILLE - MONTAGE - DAY 118

The van continues past --

BETTY'S DINER

where Axel is waving goodbye, continues past --

CENTERVILLE'S JAIL

now recognizable only by the sign, through --

CENTERVILLE

that now seems to be a brighter and happier place, over --

THE BRIDGE/CULVERT

under which there's no trace of the Lemonade Kid, and past --

THE WELCOME TO CENTERVILLE SIGN

when we HEAR:

DORIS' VOICE  
Be gentle with me, Virgil.

119 EXT. PALM SPRINGS VILLA - DAY 119

Wearing a wide-brimmed hat and a gauzy, flowing Gatsby-esque negligee, Doris reclines on a lounge chair while getting a manicure from Virgil wearing a smock and apron.

DORIS  
That's nice. Oh, thank you, Burt.

BURT

in a waiter's outfit, shows Doris a silver tray with two tall glasses with colorful liquid and adorned with umbrellas.

DORIS

reaches for a glass, takes a sip, smiles broadly with great satisfaction and raises her glass to --

(CONTINUED)

119 CONTINUED:

119

JEBEDIAH

dressed in polo shirt and shorts and reading the Wall Street Journal in a lounge chair and being offered a glass by Burt.

JEBEDIAH

That will be all for now, Burt.

Burt slinks off.

DORIS

You to, Virgil. Off with you. Here's to you, Jeb darling.

Virgil slinks off.

JEBEDIAH

raises his glass.

JEBEDIAH

And here's to you, darling.

They toast each other and their newfound, blissful existence.

DORIS

That nice boy, Jack. Wonder what happened to him?

120 EXT. CONNORS FARM - DAY

120

Jack and Karl working side-by-side, getting to know each other.

DORIS' VOICE

Oh, we must not forget that nice Japanese lady.

121 EXT. PALM SPRINGS VILLA - DAY

121

Jebediah and Doris take another sip.

JEBEDIAH

Here's to the Japanese lady.

Glasses CLINK.

MATSUI'S VOICE

(in Japanese, subtitled)  
Yes -- find Jack -- kill him.

122 EXT. TOKYO SKYLINE - ROPPONGI HILLS TOWERS - NIGHT 122

To establish.

123 INT. PENTHOUSE - NIGHT 123

Matsui hangs up a phone. Looks out the window. Weeps quietly.

FADE OUT:

NOT THE END