

# YOU'RE DEAD MEAT, PIPLOWSKI

by

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**BLACK.** The **SOUNDS** of a Little League baseball game. Then:

WALLY (V.O.)  
I peaked when I was twelve.

**EXT. BASEBALL FIELD - NIGHT**

**WALLY PIPOWSKI (12)**

-- innocent and adorable, strides to the plate.

Two dozen **GIRLS** giggle and cheer. Wally swings, the ball soars into the night for a game-winning home run.

WALLY (V.O.)  
I was the smartest kid in the seventh grade, and the best Little Leaguer in my hometown of Blaauvelt, New Jersey. Girls wanted me and boys wanted to be me.

His teammates mob him. **FREEZE FRAME** on Wally's smiling face.

WALLY (V.O.)  
Then along came Virgil Starkwell.

**EXT. PLAYGROUND - DAY**

**FREEZE FRAME** on:

**VIRGIL STARKWELL (12)**

-- a man among boys. His face is twisted in a snarl, his right fist cocked and ready to pulverize.

**END FREEZE FRAME:** Virgil straddles Wally.

VIRGIL  
You're dead meat, Piplowski.

Wally catches Virgil's fists with his face.

WALLY (V.O.)  
Me and my best friend Ray were his favorite targets.

Virgil slugs...

**RAY MCCARTY (12)**

-- chunky, with a Bon Jovi fetish.

WALLY (V.O.)  
Pre-Virgil, we were a dynamic duo.

**MONTAGE**

Wally and Ray strut through the playground and the seas part for them... they dance with a flock of **GIRLS** at a party... they sing and play guitar at a talent show to screaming **FANS**.

WALLY (V.O.)  
Post-Virgil, our lives were dominated by fear and suffering.

**EXT. BROOK - DAY**

Wally and Ray are tied up with fishing line. Virgil grabs a handful of Ray's long locks.

VIRGIL  
I want you to squeal like a pig.

Wally's eyes get wide.

WALLY (V.O.)  
Virgil got off on making kids mimic barnyard animals.

A **QUICK MONTAGE** as Virgil forces a series of **KIDS** to --

VIRGIL  
Moo like a cow... Quack like a duck... Bray like a donkey...

**BACK IN THE PRESENT** -- Ray squeals, and Virgil nearly wets himself laughing. He catches his breath, picks up a carton of bait and plucks out an enormous WORM.

VIRGIL  
I wanna see a pig eat a worm.

WALLY  
No, I'll do it.

VIRGIL  
Wall-gina, ain't that precious?  
Standing up for your tub of lard boyfriend.

Virgil takes out a SECOND WORM, bigger than the first.

VIRGIL  
You can both eat them.

Wally and Ray gag.

WALLY (V.O.)  
I faked illnesses to stay home from  
school.

**INT. WALLY'S CHILDHOOD BEDROOM - DAY**

Wally lies in bed, his **PARENTS** bring him soup and juice.

WALLY (V.O.)  
The days I went were a fight for  
survival.

**EXT. PLAYGROUND - DAY**

Virgil BODY SLAMS, DROP KICKS and PILE DRIVES Wally and Ray.

WALLY (V.O.)  
And my social life was ruined.

**INT. MOVIE THEATER - NIGHT**

Virgil tosses an extra-large soda on Wally and Ray.

**INT. ROLLER RINK - DAY**

Wally holds hands with a **PRETTY GIRL** during a couples skate.

Virgil skates by and COLD COCKS Wally.

WALLY (V.O.)  
I couldn't even escape Virgil on  
the baseball field.

**EXT. BASEBALL FIELD - NIGHT**

Wally at bat. Virgil pitches and HITS Wally in the head.

WALLY (V.O.)  
I locked myself in my bedroom and  
watched movies, training for the  
day I'd get to slay my Goliath.

**INT. WALLY'S CHILDHOOD BEDROOM - NIGHT**

Wally shadow boxes and practices karate kicks while watching  
Stallone and Swayze kick ass.

WALLY (V.O.)  
 High school was hell. My  
 preadolescent cuteness turned into  
 puberty with acne and braces. And I  
 had a monster around every corner.

**INT. HIGH SCHOOL SWIMMING POOL - DAY**

Wally, skinny and awkward, and Ray, fat and awkward, stand on the edge of the pool. A shadow looms over them. It's Virgil.

He tackles Wally into the water and holds him beneath the surface.

WALLY (V.O.)  
 I got really good at holding my  
 breath underwater.

Wally's face goes calm.

WALLY (V.O.)  
 Ray, not so much.

Ray thrashes like a marlin on a hook as Virgil dunks him.

**SECONDS LATER** - Ray coughs up a gallon of water.

WALLY (V.O.)  
 We weren't the only ones Virgil  
 terrorized.

**I/E. HIGH SCHOOL - DAY**

Virgil punches **BOYS**, big and small, including Ray and Wally.

WALLY (V.O.)  
 But we were definitely the objects  
 of his psychopathic affections.

**INT. HIGH SCHOOL AUDITORIUM - DAY**

The whole school watches an ANTI-DRUG VIDEO. It cuts to a home video of Ray in his bedroom. Wally looks at Ray questioningly. Ray is frozen with fear. Virgil grins.

**IN THE VIDEO** -- Ray sings and dances, squirts lotion into his palm. A close-up on his face as he jerks off.

The student body roars with laughter. Ray flees.

WALLY (V.O.)  
Lucky for Ray, there was no such  
thing as YouTube back then.

**INT. PROM - NIGHT**

Wally, in a tux, sits alone at a table.

WALLY (V.O.)  
When Virgil had sex with my prom  
date, during the prom, it was time  
for revenge.

**INT. PROM - BATHROOM**

Wally watches Virgil hump a tipsy redhead: **BETH**.

WALLY (V.O.)  
High school was over, I was ready  
to move on with my life and let go  
of the past.

**EXT. PARKING LOT - NIGHT**

Wally squares off against Virgil. The entire senior class  
hoots and hollers. Ray crosses himself.

Wally does a JUMPING SPIN KICK...

...that misses Virgil by a mile.

WALLY (V.O.)  
Maybe opening with the jumping spin  
kick wasn't a good idea.

Virgil tackles him and unloads a fusillade of punches.

**FREEZE FRAME** on Wally's face as he braces for impact.

WALLY (V.O.)  
My life went downhill from here. I  
married the first girl I laid.

**INT. JUSTICE OF THE PEACE - DAY**

Wally marries BETH, his cheating prom date. She's pregnant.

WALLY (V.O.)  
 Our union lasted 'til our son's  
 first birthday. When I caught Beth  
 cheating. Again.

**INT. WALLY'S CHILDHOOD BEDROOM - DAY**

Wally enters, wearing a party hat, to find Beth riding a  
**CLOWN** like it's the final turn of the Kentucky Derby.

WALLY (V.O.)  
 Virgil skipped town after  
 graduation. But he left me a nice  
 parting gift.

**EXT. WALLY'S OLD HOUSE - NIGHT**

Virgil drops a deuce on top of a VW Jetta. Then dumps  
 gasoline all over the car and sets it ablaze.

**LATER**

Wally stares at the charred remains and roasted feces.

WALLY (V.O.)  
 I went to college and became a  
 teacher. That lasted a month.

**INT. JUNIOR HIGH CLASSROOM - DAY**

Wally stands in front of a **SIXTH GRADE CLASS**, miserable.

WALLY (V.O.)  
 Truth is, I have a hard time  
 holding a job. Nothing interests  
 me... Ray and I are as tight as  
 ever. And Ray is literally as tight  
 as ever. He had lap band surgery.

**IN A SPLIT SCREEN BEFORE/AFTER PICTURE OF RAY**

-- he shrinks before our eyes.

WALLY (V.O.)  
 He's turned his passion for Bon  
 Jovi into a, well, career.

**INT. BAR - NIGHT**

Ray, a Bon Jovi circa 1988 doppelganger, rocks out on a small stage at a bar. Backed by a drum machine and a laptop, he's literally a ONE MAN BAND.

WALLY (V.O.)  
He's a bit obsessive about the look.

**INT. TATTOO PARLOR - DAY**

Ray shows a **TATTOO ARTIST** a picture of Bon Jovi's SUPERMAN TATTOO. He gets the same one.

**INT. PLASTIC SURGEON'S OFFICE - DAY**

Ray shows a **PLASTIC SURGEON** a picture of Bon Jovi's CHIN. He gets the same one.

**INT. BAR - NIGHT**

While Ray performs...

**KEVIN MCCARTY (30s)**

-- a beefy mound of muscle, works the sound and light board with fanatic zeal. He tries to high-five Wally, gets left hanging.

WALLY (V.O.)  
That madman is Ray's cousin Kevin. They weren't close as kids, but reconnected a few years ago on Facebook. Kevin was kicked out of the Marines for selling steroids, but got a big settlement because the military police roughed him up.

**EXT. MILITARY BASE - DAY**

Kevin fights a half dozen MPs... winds up in traction.

WALLY (V.O.)  
The only good thing in my life is my son, Patrick.

**EXT. PARK - DAY****PATRICK (12)**

-- a goofy redhead, plays catch with his father. He sucks.

**INT. RESTAURANT - DAY**

Wally, now a waiter, with a semi-permanent frown on his face.

WALLY

I sure as hell hope he doesn't end  
up like me.

Wally pauses. He's been telling the entire thing to an --  
Elderly **CUSTOMER**.

CUSTOMER

What's today's soup?

Wally shrugs. He couldn't care less.

A flurry of FINGER-SNAPPING draws his attention.

He turns around, and a **BUSINESSMAN**, 40, flails at his table  
like he's being dragged out to sea. Wally trudges over.

BUSINESSMAN

I've been coming to this place for  
twenty years and this is the worst  
service I've ever received.

The look on Wally's face hasn't changed. He imagines that the  
Businessman is VIRGIL.

VIRGIL AS BUSINESSMAN

I wanna speak with a manager.

Wally doesn't move or even blink. Sweat pours off his face.

VIRGIL AS BUSINESSMAN

Hey, Wall-gina, are you brain dead  
or something? Go get your manager.

Wally clenches his fists, his heart pounds.

WALLY

(mumbles)

I used to fuck guys like you in  
prison.

VIRGIL AS BUSINESSMAN  
What? What did you say?

WALLY  
I used to fuck guys like you in  
prison.

The businessman gasps - he's seated with his **WIFE** and **KIDS**.  
They sit stunned.

Wally dashes from the table and approaches his **MANAGER**.

WALLY  
The guy at thirty-three wants to  
see you. After you talk to him,  
you're gonna fire me, so I'll save  
you the trouble and quit.

Wally hands over his apron.

**I/E. NISSAN (MOVING) - DAY**

Wally pilots his battered Altima, chugs a can of COLT .45.  
He double-takes at something and pulls over.

**EXT. PLAYGROUND - DAY**

A **BIG KID** (12) has Patrick in a headlock.

Wally jumps out of the car and marches over.

For a moment, Wally sees himself in Virgil's vise-like grip.  
He blinks, and the illusion ends.

WALLY  
Excuse me. Hey. Excuse me.

BIG KID  
What do you want?

WALLY  
Would you like it if I put you in a  
headlock?

BIG KID  
What are you, a pervert?

WALLY  
You're the one who's got that kid's  
face jammed in your crotch.

The big kid lets go and stomps off.

Wally offers a hand up to Patrick, noticing he's wearing a DRESS and MAKEUP.

PATRICK  
Thanks, dad.

WALLY  
Why are you wearing a dress?

PATRICK  
(lies)  
Mom didn't have time to do laundry.

WALLY  
I could teach you. It's easy.

Patrick shrugs.

WALLY  
What's with the makeup?

PATRICK  
I'm wearing a dress, so why not?

**INT. NISSAN (MOVING) - DAY**

Wally and Patrick drive in silence, upset and anxious.

WALLY  
What's the deal with that creep?  
Has he picked on you before?

PATRICK  
(lies)  
No. Never.  
(then)  
Were you drinking beer in the car?

Patrick holds up an empty beer can. Wally snatches it, tosses it out his window.

WALLY  
Home sweet home.

A gaggle of GINGER-HAIRED KIDS play on the front lawn. Patrick gets out of the car, waves goodbye.

Wally waves back, tries to keep his composure.

**EXT. BAR - NIGHT**

A neighborhood joint. A faded banner "HOME OF *ONE JOVI* : NORTHERN NEW JERSEY'S #1 ONE MAN BON JOVI COVER BAND" hangs above the entrance.

**INT. BAR - NIGHT**

Ray sits behind a keyboard/drum kit and does a damn good version of "Livin' on a Prayer."

Too bad there's hardly anyone there to appreciate it.

Except for a **MYSTERIOUS STRANGER** -- who keeps his face hidden, and ducks out just before the set is finished.

Kevin works the light and sound board. He sings along and clumsily dances.

Wally watches from the bar and drinks a beer, depressed.

**ON THE TV:** a PROMO featuring the one and only Virgil Starkwell with "MOST WANTED" splashed across the screen. Wally doesn't notice Virgil's mugshot over his shoulder.

For the big finale, Ray rises from the stage in a harness and sails across the dance floor. He gets suspended in mid-air. Kevin works the controls but nothing happens. The song ends.

RAY

Good night, Blauvelt. I'm One Jovi,  
and I'll be back here tomorrow  
night at eight. Thank you!

Kevin pounds the controls. Ray suddenly plummets and smashes to the floor. Wally and Kevin cringe.

**MOMENTS LATER**

Wally stands over his fallen friend. Kevin holds bags of ice to various parts of Ray's body.

KEVIN

Crap equipment just froze up on me.  
I'll take it back to Sam Ash first  
thing in the morning. If you wanna  
fire me, or suspend me or just not  
pay me for the night, I completely  
understand.

RAY

It's cool, Kev. You can't fire  
family.

Kevin lifts Ray from the floor, hugs him.

KEVIN  
I'm just glad you're OK.

Ray limps to the bar with Wally. Kevin packs the gear.

RAY  
(to the Bartender)  
The usual, please.

The **BARTENDER**, a portly old-timer, makes a cosmo.

BARTENDER  
I gotta charge you for this.

RAY  
What do you mean? I get free drinks  
in my contract.

The bartender holds up the **CONTRACT** and rips it.

BARTENDER  
Our door count was four. I gotta  
let you go, Ray.

RAY  
I've been performing here for five  
years. I'm an institution. People  
are gonna riot.

BARTENDER  
This "One Jovi" thing wasn't  
supposed to be a long-term  
engagement. People want karaoke.

Ray scoffs and gulps his cocktail.

RAY  
OK, I got it. What if I host  
karaoke and perform afterwards?

BARTENDER  
Ray, we need some new blood in  
here. You've been replaced.

The bartender hands Ray a **GLOSSY PHOTO** of **JERSEY GIRLZ KARAOKE**, a team of sexy, singing strippers.

RAY  
You're gonna have strippers hosting  
karaoke?

Kevin overhears -- and drops the equipment. He charges over.

KEVIN  
 (to the bartender)  
 Strippers and karaoke? When?

Wally shuts him up with a GLARE. Ray bites his lower lip, tears roll down his cheeks.

RAY  
 What's mom gonna say about you  
 choosing money over blood?

BARTENDER  
 It was her idea, Ray.

Ray's dad hands him a box of tissues.

The PROMO of Virgil is on the TV -- again unnoticed.

BARTENDER  
 And six bucks for the cosmo.

**EXT. BAR - NIGHT**

Ray and Kevin load the equipment into Ray's van. A portrait of Ray as a Bon Jovian ROCK GOD is airbrushed onto the side of the van. Wally takes down the "One Jovi" banner.

Ray is on the verge of a breakdown.

WALLY  
 Strippers doing karaoke sounds fun.

KEVIN  
 It's fuckin' genius. Still, getting whacked by your pops, that's cold-hearted assassin shit. If your father wasn't my uncle, I'd beat him over the head with a telephone receiver 'til his skull caved in.

RAY  
 That won't be necessary. Bon Jovi said, "Success is falling nine times, and getting up ten."

KEVIN  
 We could burn the place down.

RAY  
 Let's just go get drunk.

WALLY  
 I second that emotion.

KEVIN  
I can make it look like an  
electrical fire.

Wally and Ray stare at Kevin, dumbfounded.

**INT. WALLY'S APARTMENT - NIGHT**

Sparsely furnished. The only adornments on the walls are PICS of Wally and Patrick, Wally and Ray, and Ray's PROMO POSTERS for ONE JOVI. Kevin toasts Ray.

KEVIN  
Keep your chin up, dude. If I was a chick, I'd totally let you bone me right now, so you'd know how cool and talented and hot you are.

RAY  
That's sweet of you, Kev.

KEVIN  
Should I call some of my *lady friends*, get a party going?

WALLY  
When you say "lady friends" do you mean "hookers?"

KEVIN  
"The difference between a hooker and a ho ain't nothin' but a fee."

RAY  
Dude, just put on the Yankee game.

Wally turns on the TV... and the remote FALLS from his hand. Ray drinks, sees the TV and SPITS beer in Kevin's face.

KEVIN  
Something wrong with the beer?

No response from Ray. He and Wally just stare at the screen.

**ON THE TV:** Virgil's glowering mugshot on an AMERICA'S MOST WANTED style show, with a handsome, intense HOST.

HOST ON TV  
---the FBI'S Ten Most Wanted. His name is Virgil Starkwell.

Wally stares at the screen, lost.

HOST ON TV

Starkwell has a rap sheet a mile long, with everything from attempted murder to extortion. The reward for his capture is a cool million dollars. If you have any information on his whereabouts, please call our Crimebusters! tipline.

Kevin turns off the TV.

KEVIN

Who's Virgil Starkwell?

RAY

A guy we grew up with. He used to pick on me and Wally.

WALLY

He took away my childhood, my innocence. Nothing's been the same since.

KEVIN

Motherfucker, did he molest you?

WALLY

No, not in the traditional sense. I just have a lot of regrets. I'd be a different person if I never met Virgil. Happier, more successful.

KEVIN

Bro, you've been carrying this around your whole life? That's fuckin' weird.

Wally looks away, ashamed.

KEVIN

When I was ten, this big, ugly high school dropout kicked my ass and stole my bike. That bike was a gift from grandma, right before she died. So, I loaded up a tube sock with rocks, and I got my bike back. Nobody ever stole from me again.

(beat)

Anyone need a beer?

Wally and Ray don't respond. They're still stunned by what they just saw on TV.

**INT. WALLY'S APARTMENT - LATER**

A pyramid of beer cans on the coffee table. Kevin and Ray are passed out. Wally throws a blanket over them.

**INT. WALLY'S APARTMENT - BEDROOM - LATER**

Wally drags a box from his closet. It's full of MEMORABILIA from his youth. He digs out his high school YEARBOOK.

He sits and thumbs through it. He sees RAY'S PHOTO, and HIS OWN PHOTO. He stops on VIRGIL'S PHOTO.

And tears out the page.

**INT. WALLY'S APARTMENT - DAY**

Kevin and Ray are still passed out.

Wally drinks a Gatorade and surfs the web. Virgil's yearbook photo is taped to the wall above his computer, now with a TARGET drawn around it.

Wally googles "BOUNTY HUNTER."

Ray wakes up, moves his hair from his face, nods to Wally. He puts a hand over his mouth and dashes to the bathroom.

Ray retches, just as Wally clicks on the home page for "ZANE THE BOUNTY HUNTER", a reality TV star.

**INT. DINER - DAY**

Wally, Kevin and Ray sit in a booth. Kevin loads his coffee with sugar.

WALLY

It's time to take back what Virgil took from us.

RAY

How are we gonna do that?

WALLY

We're gonna become bounty hunters and scour the earth looking for that motherfucker. And we're gonna catch his sorry ass and put him away for the rest of his natural born life.

Ray stares at Wally. The **MOTHER** with her **KIDS** at the next booth stares at him, too.

KEVIN

I wanna be a bounty hunter!

WALLY

I knew you would, Kevin. What do you say, Ray?

RAY

Bounty hunters?

KEVIN

Bounty hunters get tons of pussy.

WALLY

We could all use more physical intimacy in our lives, but this is about making things right for me and Ray. And for Patrick.

KEVIN

A thousand percent agreed. I'm just saying, there are perks.

Ray's still not convinced.

WALLY

Ray, do I need to remind you that this is the guy who broke into your house, set up a camera in your bedroom, then made a video of you masturbating and showed it to the whole school?

RAY

Just say it a little bit louder, I don't think the people at the counter heard you.

The **WAITRESS** refills their coffees and stares at Ray.

WAITRESS

That was you? I lived down in Bayonne and I heard about that. Tore up my bedroom 'cos I was scared somebody would do it to me. I used to masturbate a lot. A lot.

She walks away.

KEVIN

I'd pay to watch her masturbate.  
Not much... twelve, fourteen bucks.

RAY

We're not cops. We have zero  
experience doing anything like  
capturing a fugitive, let alone a  
guy on the FBI's Ten Most Wanted.

KEVIN

My six months in the Marine Corps  
taught me that when you're part of  
team, like we are, the possible is  
impossible.

WALLY

We're gonna have help. You heard of  
Zane the Bounty Hunter?

KEVIN

Who hasn't heard of Zane the Bounty  
Hunter!?

WALLY

We're gonna pay Zane to come with  
us to hunt Virgil.

RAY

I'm broke and you're broke.

WALLY

Which is another good reason to  
catch Virgil. A million dollars  
split four ways...

Kevin rubs his hands together.

KEVIN

That's like... four... six...

RAY

No, I'm saying Zane isn't gonna do  
this for free.

Wally looks at Kevin, who's still trying to do the math.

KEVIN

I got my lawsuit loot. Money's not  
an object.

WALLY

Thank you, Kevin. Now, finish your breakfast. We have a meeting at one with Zane.

**EXT. BOOKSTORE - DAY**

BOYS and MEN that live with their parents stand in line.

**INT. BOOKSTORE - DAY**

**ZANE THE BOUNTY HUNTER (35)**

-- a chiseled metrosexual, laughs in Wally's face as he signs "KICKING ASS AND TAKING NAMES: HOW A HARVARD GRAD BECAME AMERICA'S MOST FAMOUS BOUNTY HUNTER."

ZANE

You want me to take rank amateurs on the road to hunt down an FBI's Ten Most Wanted criminal?

Ray hands him a print-out of Virgil's YEARBOOK PHOTO.

RAY

We'll pay you.

ZANE

You got a million bucks?

WALLY

More like twenty grand. But the reward for capturing Virgil is a million dollars, so after we recoup our expenses, you keep the rest.

Zane considers this, looks at the yearbook photo.

ZANE

That's generous, but maybe I'll just catch Starkwell on my own, and save myself the hassle.

**ARCHIE COOK**

-- a crusty old hombre in a black leather jacket, sits nearby, defiling copies of Zane's book. Archie looks up, interested.

WALLY

This guy terrorized us when we were kids.

KEVIN  
Not me, just these two.

WALLY  
We need help.

ZANE  
You need help, all right, but I'm not a shrink. Now, step aside, there's a lot of people waiting to get my autograph.

Wally and Ray start to leave. Kevin doesn't budge.

KEVIN  
You know, Zane, you're being a dick. My friend came to you with a sincere offer to do something totally awesome, and you dismiss him like a pile of monkey shit!

**SECURITY GUARDS** step forward.

ZANE  
(to security)  
Get 'em outta here.

KEVIN  
I want you to apologize.

WALLY  
That's not necessary. Let's go.

KEVIN  
Dude, stand up for yourself.  
(to Zane)  
I'm never watching your show again.  
And I wouldn't wipe my ass with your book.

Kevin RIPS the book in half. He stomps to the exit. On the way, he PUNCHES the head off of a CARDBOARD CUTOUT of Zane, then topples a display of Zane's books.

**EXT. BOOK STORE - PARKING LOT - DAY**

Ray, Wally and Kevin slump to the van.

RAY  
So what now?

WALLY

We should leave before the cops arrive and arrest your cousin.

RAY

You know what I mean.

Wally can tell Ray's ready to pack it in.

WALLY

What? Back there? Screw Zane. We just gotta keep looking.

ARCHIE (O.S.)

You wanna catch Virgil Starkwell?

The guys turn, Archie stands there. Dark clouds hide the sun.

ARCHIE

(hisses)

Bounty hunters track down the worst of the worst. Murderers, rapists, shit you wouldn't scrape off your boot with a blowtorch. Your target is usually facing life behind bars, so he's not gonna go quietly. And if he's gonna go, he'll do his damndest to take you with him.

(out of breath)

Archie Cook. I'm the man for the job.

WALLY

No offense, but...

KEVIN

You're really fuckin' old.

ARCHIE

I've caught more Ten Most Wanted criminals than the FBI.

Archie flips open his wallet and pulls out crumbling NEWSPAPER CLIPPINGS.

Archie's hands shake as he shows off his faded memories from a generation ago.

ARCHIE

This is when I caught Tony "Boom-Boom" Tedesco. Pretty vicious knife fight under the boardwalk in Atlantic City...

Archie pauses, and nearly COUGHS up a lung. The guys stare at him, uncomfortably.

RAY

Can I get you some water?

Archie shakes his head, and spits. He pulls a FLASK from his jacket and drinks.

ARCHIE

Back in '79, I tracked down the guys who pulled off the First Fidelity heist, and got *most* of the cash back.

He gives them a devilish grin.

RAY

Mr. Cook, you should scrap book these.

ARCHIE

I ain't the arts and crafts type. And call me Archie. You were gonna pay that dipshit Zane twenty, I'll do it for ten. Plus half the reward.

WALLY

It's not about the money, it's just... you don't appear to be in the best of health.

ARCHIE

I could still whoop your ass.  
(to Kevin)  
And his.

KEVIN

Why don't we get you back to the home, gramps? Time for your nap.

Kevin tries to hustle Archie away...

ARCHIE

Get your fuckin' hands off me, you dumb Irish pig.

Archie SLUGS Kevin in the jaw.

ARCHIE

And I ain't your grandfather, Molly. 'Cos if I was, you wouldn't be such a bitch.

KEVIN  
Let's do this.

Kevin raises his fists. Archie attacks, moves like the middleweight champ, and DROPS Kevin on his butt.

Wally and Ray watch with their jaws on the asphalt.

ARCHIE  
We got a deal, boys?

Archie offers Wally his hand. They shake on it.

**EXT. BETH'S HOUSE - DAY**

A **REDHEAD GIRL** (5) stares at Wally.

REDHEAD GIRL  
Are you my daddy?

WALLY  
No, sweetie, Cliff the policeman is your daddy.

PATRICK (O.S.)  
Hey, dad.

Wally turns and sees Patrick wearing a DRESS and MAKEUP.

WALLY  
(tries)  
Hey, buddy, you look nice.

PATRICK  
(lies)  
The washing machine is broken.

WALLY  
Right. I'm going away on a trip. I just wanted to say goodbye, and give you a cell phone, so you can call me whenever you feel like it.

Wally hands Patrick a CELL PHONE.

PATRICK  
Cool. Thanks, dad.

He hugs Wally.

WALLY

And I could show you how to get out of a headlock, in case you ever need to.

Patrick shrugs. Wally gets down.

WALLY

Go ahead, put me in a headlock.

Patrick complies, halfheartedly.

WALLY

You bring your hand up like this, and...

Wally puts his hand under Patrick's chin and pushes. Patrick goes down.

BETH (O.S.)

The hell are you doing, Wally?

Beth stands there, PREGNANT, with a BABY in her arms.

WALLY

Just teaching Patrick some self-defense.

BETH

Isn't that like the deaf leading the blind?

WALLY

(sarcastic)

You look great, Beth. Pregnancy suits you well.

She flips him the bird.

WALLY

(to Patrick)

I have to go.

PATRICK

Is everything OK, dad?

WALLY

It will be. When I get back, everything will be great.

INT. VAN (MOVING) - DAY

Wally looks at Virgil's yearbook photo, Ray drives. Kevin leans forward.

WALLY

(to Ray)

You tell your dad what we're doing?

RAY

I said I'm going on tour. Don't think he believed me.

KEVIN

We're gonna have so much fun. We'll probably get to kill somebody.

RAY

I'm not killing anybody.

KEVIN

Ray-Ray, you might have to, dude. It could be one of those "you or them" situations. I get hard just thinking about it.

WALLY

You should see a doctor about that.

KEVIN

Doctors don't know shit. They've been trying to make me take stuff my whole life. Look around, you got all these unhappy limp dick motherfuckers popping pills so they can get through their workday, then they come home and pop more pills so they can fuck their wives. We're animals. You, me, Ray-Ray.

WALLY

You're definitely more of an animal than me.

KEVIN

The difference between us and a dog is like a couple chromophones. You watch the shows where the dogs are crazy and shit, it's always 'cos their owners cuddle them and don't make 'em work for food or affection. We're essentially dogs.

(MORE)

KEVIN (CONT'D)

If we don't work, I mean really work, use our bodies, hunt, fight for survival, then we go crazy, too. And we end up taking a fuckin' pill just to get a boner. Erection malfunction is Mother Earth's way of saying to a dude, "You are such a fuckin' pussy, that I don't want you to create more fuckin' pussies, such as yourself." It's brilliant. I should do an audio book.

A moment of silence.

WALLY

How 'bout some music?

KEVIN

I made a mix.

He spins the dial on his iPod. "Time 4 Sum Aksion" by Redman blares from the speakers.

**EXT. PULASKI SKYWAY - SUNSET**

Ray's van motors along on the steel bridge, heads towards dark and ominous JERSEY CITY, NJ.

**INT. VAN (MOVING) - NIGHT**

Wally locks his door and rolls up his window. The guys stare at the bleak cityscape.

WALLY

We're not in Blauvelt anymore.

**EXT. CITY STREET - NIGHT**

Not the kinda place you'd stop and ask directions, which is fine, since there's not a soul in sight. The van parks. The guys look around. Kevin pees on a vacant storefront.

WALLY

(to Ray)

At least he's housebroken.

RAY

You sure this is where Archie said to meet him?

Wally looks at a street sign.

RAY

I think I'll wait in the--

A **MASKED FIGURE** blocks his path. He jams a GUN in Ray's face. Wally gasps. Kevin's stream stops.

MASKED FIGURE

Gimme your wallets and phones.

RAY

Holy fuck! That's a gun!

WALLY

Everybody be cool. Do what he says.

Kevin gives his things to the thief, who puts them in a bag.

MASKED FIGURE

Better not be piss on your stuff.

KEVIN

Relax, man, I could pee on a dime.

Ray's hand shakes as he holds out his wallet and phone, they fall to the pavement.

MASKED FIGURE

That's how people get shot.

Ray releases a high-pitched SQUEAL. He's frozen in terror.

Kevin rolls his eyes and picks Ray's stuff up for him, handing it over.

Wally starts to put his phone and wallet in the bag and the phone RINGS. It's PATRICK.

WALLY

It's my son.

MASKED FIGURE

Do I look like I give a shit?

WALLY

I can't tell because of the mask,  
but probably not.

Wally deposits the wallet and phone in the bag.

The Masked Figure turns, Kevin reaches into his jacket, comes out with a BIG GUN and FIRES. The Masked Figure drops.

KEVIN

You see that shit?! One shot!

He waves the gun, Wally and Ray duck for cover.

WALLY  
Where'd you get that thing?

KEVIN  
Christ, he's still alive. I better  
finish him off.

Kevin raises the gun and marches over to the Masked Figure.

KEVIN  
You picked the wrong people to rob,  
fuckface.

The Masked Figure draws his gun, FIRES, and shoots the gun  
out of Kevin's hand.

KEVIN  
Ow!

Wally and Ray raise their hands in surrender.

WALLY  
(to the Masked Figure)  
Can we call it even?

The Masked Figure rises and PUNCHES Kevin in the jaw.

He pulls off the mask... it's Archie.

ARCHIE  
You potato-eating moron, I haven't  
been shot in thirty years...  
Get me to a doctor.

**INT. DOCTOR'S OFFICE - NIGHT**

A place where people get treated for things they don't want  
the police to investigate.

Wally, Ray and Kevin sit with bloody **THUGS** and **GANGSTERS**.

Wally talks on his cell --

WALLY  
(into phone)  
...I know Uncle Ray wears makeup. I  
just, you're only twelve and Uncle  
Ray didn't start wearing makeup  
until he was eighteen. OK, well,  
it's late so get to sleep. I love  
you, kiddo.

Wally hangs up.

KEVIN

There is something liberating about wearing a dress.

WALLY

I wouldn't know.

A pair of **GOONS** carry a **GUY** with an **ARROW** through his chest. They go straight in.

RAY

Where are we?

Wally notices that the TV in the corner is playing the **VIRGIL STARKWELL** episode of the **AMERICA'S MOST WANTED**-type show. He tenses.

KEVIN

If Archie dies, you think they can press charges against me?

Wally breaks his gaze from the TV.

WALLY

Let's hope he doesn't die.

**CINDY SALINGER (30ish)**

-- enters. She's an attractive blonde, and the blood-soaked head doctor of this underground clinic.

CINDY

I'm Dr. Salinger. Are you the ones who brought in the old man with the gunshot wound to his buttocks?

The guys nod. Wally is smitten.

CINDY

You should probably leave town. Or hire a good attorney. We have business cards on the counter.

KEVIN

He died?

CINDY

He was quite old. I did the best I could. I'm sorry.

She tries to keep a straight face... then LAUGHS.

CINDY

I'm just messing with you. It's not often I get to give good news. He'll be out in five minutes.

**EXT. DOCTOR'S OFFICE - PARKING LOT - NIGHT**

The guys help Archie hobble to the van.

KEVIN

Archie, I'm sorry I shot you.

ARCHIE

I woulda done the same thing. I didn't expect you to be packing. Buy me a bottle of Cutty and we're straight.

**INT. ARCHIE'S APARTMENT - NIGHT**

To call it a "dump" would offend your local dump. Archie pours tall glasses of Cutty Sark, passes them out. Ray sips and gags.

ARCHIE

I figured if a shithead like Zane the Bounty Hunter can get a book deal, I can, too. My life story is a helluva lot more interesting than his.

WALLY

You wrote a book?

ARCHIE

More like an outline. I'd need a ghostwriter or something. Shoulda done it when I was younger, but I wasn't into the whole marketing and business thing. Now, I'm on death's door and nobody's interested.

WALLY

I'm interested.

RAY

Me, too.

KEVIN

If you did an audio book, I'd check it out, but I don't have time to read.

ARCHIE  
Catching Starkwell should help me  
get this thing off the ground. And  
pay for my funeral.

RAY  
Sounds like a plan.

ARCHIE  
Tomorrow, it's for real. Once you  
go through that door, there's no  
turning back.

Archie gulps his drink.

ARCHIE  
Get some rest.

He hobbles to his bedroom. Wally and the guys look at each  
other, deadly sober.

**INT. ARCHIE'S APARTMENT - DAY**

The gang sits around a table. Archie sets a STUN GUN,  
RETRACTABLE POLICE BATON, and PEPPER SPRAY in front of them.

ARCHIE  
You do whatever it takes to capture  
the target and get home safely. If  
that means putting a charge into a  
fella, blinding him with some  
pepper spray, or beating him like a  
pinata, well, he shoulda  
cooperated.

Archie holds up a WANTED POSTER. An **EASTERN EUROPEAN THUG**  
**(40s)** stares back at them.

ARCHIE  
This is Dragan Mocacevic.

KEVIN  
"The Serbian Slasher." He used to  
play for the Devils.

WALLY  
Until he got suspended for breaking  
that guy's neck.

KEVIN  
Dude was asking for it.

ARCHIE

There's a five thousand dollar bounty on his Cro-Magnon ass. Today, you're collecting your first target.

RAY

How are we gonna do that?

**LATER**

Wally holds a cell phone to his ear.

WALLY

Hi, this is Wally from TV City calling for Dragan.

(covers phone)

It's him!

(back on phone)

I have some great news, you've won a flatscreen television... Fifty-five inches... We need you to be there to sign for it. Perfect, see you at three o'clock.

**EXT. CITY STREET - DAY**

The guys stand at the back of the van, Archie puts BRICKS in a TV box. Wally, Ray and Kevin wear baggy TV CITY shirts that barely conceal the handcuffs, batons and pepper spray on their utility belts.

ARCHIE

Lesson number one in fugitive apprehension is using the element of surprise. You grab your target, kick him in the balls and have him cuffed before he knows what the fuck is happening.

WALLY

Are we just gonna barge in there without a warrant?

ARCHIE

Bounty hunters don't make arrests. We don't worry about how we find these shitbirds. They're guilty. We grab 'em, turn 'em over to the authorities and collect our dough.

RAY  
Do I have time to go to the  
bathroom?

Archie glares at him.

RAY  
I can hold it.

KEVIN  
You sure I don't need my gun?

ARCHIE  
Not for this guy. Non-lethal force.

Kevin pouts.

ARCHIE  
Tell him you're bail recovery  
agents and you're there to bring  
him in.

KEVIN  
Do we get badges or anything?

ARCHIE  
You're gonna get my fist in that  
fat mouth of yours if you don't  
stop asking questions and go get  
your target.

The guys take a deep breath. Ray is sweating buckets.

ARCHIE  
He gives you any shit, you know  
what to do.

Kevin and Ray lift the TV box and follow Wally. Archie grits his teeth and rubs his right arm. He digs into his pocket for an ASPIRIN BOTTLE.

**EXT. DRAGAN'S HOUSE - DAY**

Wally rings the doorbell. A vicious dog BARKS inside. Wally steps back.

The door opens, an **AMAZON WOMAN** stares at them, holding the studded collar of a blood-thirsty PIT BULL.

AMAZON WOMAN  
What you want?

WALLY

We have the TV that Dragan won.

She slams the door shut. There's SHOUTING. The door opens. **DRAGAN**, a six foot six, 300-pound beast, glares at them.

WALLY

Hello, sir, we have your prize.

DRAGAN

I don't remember signing up for no contest.

WALLY

If you don't want a free TV, I guess we can take it back.

DRAGAN

Give it to me.

The dog barks. Dragan single-handedly takes the box from Kevin and Ray. The guys GULP.

Wally holds up a clipboard.

WALLY

At the X, your signature and date.

Dragan takes the clipboard and pen, looks at Kevin, senses something's up.

He PLUNGES the pen into Wally's shoulder, SMASHES Ray across the face with the clipboard.

Kevin charges, but the door slams in his face. Wally staggers and screams. Kevin rears back and kicks in the door.

KEVIN

C'mon!

Ray and Wally reluctantly follow.

**INT. DRAGAN'S HOUSE - LIVING ROOM - CONTINUOUS**

There's a whole family of GIANTS awaiting them.

The dog leaps at Kevin... he ducks and it lands on Ray. The beast pins him down and bites Ray's hair.

It turns into a free for all brawl.

Kevin fights three people at once.

An **OLD WOMAN** grabs the pen jutting out from Wally's shoulder and pushes. Wally drops to his knees in agony, reaches for his pepper spray and blasts her with it.

He rises, sees Ray and the dog, grabs a fish tank and dumps it on them. The dog releases Ray and runs out the door, whimpering. Ray weeps.

Kevin subdues the last family member with his stun gun.

Wally just stares at the pen in his shoulder. Ray spits a fish out of his mouth.

KEVIN

Where'd he go?

A motorcycle roars down the driveway. They look out the bay window, see Dragan blaze out on a Kawasaki.

**EXT. CITY STREET - CONTINUOUS**

Ray's van cuts him off...

Dragan SMASHES into the airbrushed portrait of Ray.

Archie hops out from behind the steering wheel. Dragan rises, ready to rumble.

ARCHIE

Time to take out the Euro-trash.

Archie fakes a jab and drives his right foot into the big man's groin. Dragan drops.

Wally and the guys stagger down the front steps. The PEN still protrudes from Wally's shoulder.

ARCHIE

Cuff this piece of shit.

Wally tries to handcuff Dragan... it's rough going.

ARCHIE

You trying to cuff him or get him pregnant?

WALLY

I got it.

Wally winds up cuffed to Dragan. Ray and Kevin cringe. Wally frees himself.

Archie nudges him aside, drops a knee on Dragan's left kidney and snaps the bracelets on.

ARCHIE

Easy as your mama. You boys need to practice.

A Miata suddenly screeches up...

**LINDA (50s)**, looks great for any age, bolts out of the car.

Ray goes to intercept her.

RAY

Ma'am, take it easy. We're bounty --

Linda BOPS him in the jaw.

Archie grabs her from behind.

LINDA

Archie, what the fuck?

ARCHIE

Knock it off, Linda.

WALLY

You two know each other?

LINDA

I was married to this shithead for ten years. Then I pulled my head outta my ass and divorced him.

ARCHIE

(re: Dragan)

Traded down if you ask me.

LINDA

Not where it counts.

Archie grits his teeth.

LINDA

You can't just come here and take my husband.

ARCHIE

Your piece of shit husband is a wanted man. I'm just doing my job.

LINDA

You're a stupid prick.

ARCHIE

And you're a dumb bitch, so we're even.

LINDA

Go fuck yourself, Archie.

ARCHIE

You look great, Linda. Shame you're wasting it on this maggot.

LINDA

You look like shit and you smell worse. Why are you limping?

ARCHIE

The stupid mick over there shot me in the ass.

LINDA

(to Kevin)

Good for you. Shoulda aimed higher.

KEVIN

I'm rusty.

ARCHIE

This ain't a tea party. Let's go.

The guys get into the van with Dragan. Linda flips Archie the bird as he drives off.

LINDA

Assshole!

**EXT. POLICE STATION - DAY**

Wally and the guys lean on the van. The PEN is still protruding from Wally's body.

KEVIN

You want me to take that out?

Wally guards himself.

WALLY

I think I'll let a doctor do it.

Archie strolls down the steps and counts their cash.

INT. VAN (MOVING) - DAY

Kevin turns to Archie.

KEVIN

Not bad for our first try, huh?

ARCHIE

Let's not start sucking each other's dicks just yet. He woulda got away if I wasn't there.

(beat)

But it was the most fun I've had in a long time. Drinks are on...

Archie grimaces, and slumps in his seat.

RAY

Arch, you OK?

ARCHIE

Feels like somebody dropped a Buick on my chest.

Archie tries to steady himself, but keels over.

WALLY

I think he's having a heart attack.

Ray weaves through traffic. Wally lays Archie down.

WALLY

C'mon, Arch. Stay with us.

Archie's fading fast.

WALLY

We gotta do CPR.

Ray swerves and skids. Wally straddles Archie.

WALLY

Kevin, give him mouth to mouth.  
I'll do chest compressions.

Kevin hesitates.

WALLY

Just do it!

Kevin puts his lips on Archie's and blows.

Archie is just conscious enough to register abject HORROR.

**INT. DOCTOR'S OFFICE - DAY**

Bloody **HOODLUMS** wait. The room gets brighter as the van's headlights shine through the glass doors. The hoods look up from their magazines and cell phones.

The van screeches to a stop and just taps the glass doors.

Ray, Kevin and Wally barge in carrying Archie.

WALLY

This man is in cardiac arrest!

Nobody moves. Everyone there is in pretty bad shape.

The **RECEPTIONIST** looks up from her desk.

RECEPTIONIST

You can't park there.

Wally sees a portable DEFIBRILLATOR on the wall, grabs it. Kevin and Ray lay Archie on the floor. Wally turns on the machine, puts the paddles together, there's JUICE.

WALLY

Clear!

Kevin grasps Archie's shoulder. Wally delivers the charge, Kevin gets ZAPPED and falls over. Archie GASPS. Wally sighs in relief.

**LATER**

Kevin's hair stands on end, he's woozy. Wally paces. Ray puts Archie's articles in a SCRAP BOOK.

RAY

(to Wally)

When did you learn CPR?

WALLY

I took a Red Cross course after Patrick was born.

Cindy, the doc who previously treated Archie, enters. Wally can't take his eyes off her.

CINDY

You guys again?

RAY

How is he?

KEVIN

And please don't fuck with us, it's  
been a rough twenty-four hours.

CINDY

(to Wally)

You saved his life.

Wally grins. Kevin hugs Ray.

WALLY

My name's Wally.

CINDY

Wally, are you planning on keeping  
that pen in your shoulder for the  
rest of your life?

**INT. EXAMINATION ROOM - NIGHT**

Wally sits on the table, Cindy puts on rubber gloves.

WALLY

How'd a nice girl like you end up  
working in a place like this?

CINDY

Who says I'm a "nice girl"?

She looks in his eyes and deftly RIPS the pen from his flesh.  
Wally winces.

CINDY

Lose your shirt.

Wally gingerly takes off his shirt. He puffs out his chest.  
Cindy puts gauze on the wound. He cringes.

CINDY

The short story is I'm paying off  
my brother's gambling debts. Why  
are you here?

WALLY

I'm a bounty hunter.  
(off her look)  
In training.

CINDY

You're a little young for a mid-  
life crisis.

WALLY

My whole life is a crisis.

She looks at him, intrigued. Then injects a needle into his shoulder. Wally gasps.

WALLY

So, doc, when I get back from my bounty hunting trip, I'd like to take you to dinner.

CINDY

That's very forward of you.

WALLY

I'm trying out something new.

CINDY

Congratulations, it's working.

She hands him her BUSINESS CARD.

**INT. RECOVERY ROOM - NIGHT**

Archie lies in bed, the guys gather around him.

ARCHIE

(to Kevin)

Just 'cos you stuck your tongue down my throat don't mean we're going steady.

KEVIN

I don't know, Arch. I'm pretty sure you tried to grab my cock when I was I doing mouth to mouth.

ARCHIE

Pansy-ass mick.

(beat)

Thanks for saving me, boys.

Ray holds up the SCRAP BOOK.

RAY

I made this for you.

Archie thumbs through... it's amazingly elaborate.

ARCHIE

You just whip this up while you were sitting out there?

RAY

(sings)

"I dug up this old photograph/  
Look at all that hair we had/  
It's bittersweet to hear you laugh/  
Your phone is ringin' I don't wanna  
ask--"

ARCHIE

I can do without the musical  
accompaniment, Miss Streisand.

RAY

That was Bon Jovi.

Archie examines the pages, he gets misty-eyed.

ARCHIE

This is my life. I don't have  
snapshots from birthday parties and  
Christmas mornings. I was too busy  
chasing monsters. Linda raised the  
kids, none of 'em talk to me  
anymore. Never even met my  
grandchildren.

WALLY

Now you have a second chance.

ARCHIE

That good-looking lady doctor said  
they have to crack me open, do a  
triple bypass.

WALLY

These days, it's like getting your  
tonsils out.

ARCHIE

I'm sorry I let you down.

WALLY

That's crazy talk. You've got us  
headed in the right direction.

ARCHIE

You're not ready to go after a guy  
like Starkwell on your own.

WALLY

We don't have a choice.

RAY

If Archie doesn't think we should do it...

WALLY

My life so far is a complete failure and catching Virgil is my shot at redemption... I'll go alone if I have to.

KEVIN

Bro, you're not gonna be alone.

Kevin puts a hand on Wally's wounded shoulder. Wally cringes.

KEVIN

Sorry, dude.

He switches to the other shoulder. All eyes on Ray. He hems and haws.

KEVIN

Ray-Ray, what would Jon Bon Jovi do?

RAY

He'd hunt down Virgil and write a hit song about it.

Ray extends his hand to Wally.

RAY

Let's get the motherfucker.

Wally takes his hand, Kevin hugs them both.

ARCHIE

When you're done with your little orgy, I got an old friend at the Bureau. He can give you all the information they have on Starkwell. He likes scotch. By the case.

WALLY

Thanks, Arch.

ARCHIE

I want you to take my jacket.

He nods toward the black leather jacket in the closet.

WALLY

I can't.

ARCHIE

It'll make you look tough. Had it for thirty years and it's been damn lucky.

Wally puts it on. It does make him look tough.

WALLY

I'm just borrowing it.

The guys shake Archie's hand and start for the door.

WALLY

Arch, I called Linda. She's outside.

ARCHIE

Why'd she waste her time coming here?

Linda stands in the doorway.

LINDA

'Cos in case you died, I didn't want my last memory of you to be me flipping you off and calling you an asshole... you asshole.

She starts to cry. Tears form in Archie's eyes. She races to him. Wally and the guys leave.

**EXT. PARKING LOT - DAY**

A sedan parks beside Ray's van. Kevin opens the back of the van and removes a case of Johnny Walker.

An **FBI AGENT**, Archie's contact, pops the trunk. They swap the scotch for boxes of FILES.

FBI AGENT

You better move fast on Starkwell. He's stayed free this long because he's always on the move. Wherever he is, he'll be gone with the wind in less than a week.

**INT. ARCHIE'S APARTMENT - DAY**

The guys gather around the table, the files are piled high.

WALLY

The Virgil Starkwell we knew is a choir boy in comparison to what he's become. He's spent half his adult life behind bars, and in that time, he's built up a network of underworld connections across the country. For the right price, he'll extort, steal, kidnap or kill. About five years ago, he got into a beef with some Tijuana gangsters over a drug deal. They sent a crew of ex-cons to assassinate him. Virgil mailed a different body part back to the bosses every day for a year.

KEVIN

Fuck, the postage on that must have been ridiculous.

RAY

I guess we got off easy.

WALLY

The FBI analysis is that he's lying low and trying to put together a big score. Something that will get him out of the country and buy his way to freedom in a non-extradition country. So, like the G-Man said, the clock's ticking... Virgil works with a crew. They've been together for years.

Wally holds up a mug shot of **CHANG (40)**, a nightmare.

WALLY

Eugene Chang is an ex-Green Beret who went to work for the Medellin drug cartel. He and Virgil formed a mutual admiration society after a near death experience.

### **FLASHBACK**

A prison cell. Chang wraps PIANO WIRE around Virgil's neck, it's a bloody knock down drag out fight that ends in a draw. Both men are exhausted. They grin.

Wally lifts another mug shot, **KENDALL TURNER (35)**, a behemoth.

WALLY

This is Kendall Turner. He looks familiar because he used to play for the Oakland Raiders.

**FLASHBACK**

Turner viciously sacks a variety of quarterbacks.

WALLY

When he wasn't breaking quarterbacks in half, Turner financed a drug dealer from his old neighborhood. Things were good until his business partner caught a murder charge and gave him up.

**FLASHBACK**

Turner enters the prison yard and gets attacked by **ARYAN GANG MEMBERS**. He's tough as nails, but overmatched. Virgil and Chang step in, kick ass and give him a hand up.

Wally holds up a mug shot of **ANNA PAVLICHENKO (20s)**. A sneering punk rock beauty.

WALLY

Last but not least, is Anna Pavlichenko. Her father was a decorated Red Army sniper. When the Iron Curtain fell, he went to work for the highest bidder.

**FLASHBACK**

Bosnia. Anna, 10, serves as the SPOTTER for her **FATHER** as he takes out **ENEMIES** by the bushel.

WALLY (V.O.)

The apple didn't fall far from the tree.

A sniper battle across a bombed out town. Anna's father catches a bullet between the eyes.

Unfazed, Anna picks up his rifle, waits patiently for her **FATHER'S KILLER** to come down from his perch, and drops him with a single shot.

WALLY

She was found by UN Forces, and relocated to Brooklyn, where she lived with relatives... And continued the family business.

**FLASHBACK**

Anna, 15, perches in an abandoned warehouse and plies her trade on unwitting **CRIMINAL TARGETS** down below.

WALLY

She hooked up with Virgil a few years back.

**FLASHBACK**

Virgil and Anna lock eyes at a bar.

**SECONDS LATER** -- she's tearing his clothes off.

WALLY

Anna is Virgil's eye in the sky. If she sees something she doesn't like, she shoots it.

Ray buries his head in his hands. Kevin takes Anna's photo.

KEVIN

Can I keep this? Or do you have a better one?

WALLY

There's a whole file.

Wally tosses the folder to Kevin. Ray looks nauseous.

RAY

Where do we start?

WALLY

Chicago.

**EXT. HIGHWAY - NIGHT**

Ray's van rolls into Chi-town.

**EXT. DIVE BAR - NIGHT**

A cesspool in a bad neighborhood.

Ray's van sits across the street.

**INT. VAN - CONTINUOUS**

Wally shows a PICTURE of **MELVIN HAWKINS (35)** -- a lean, nasty mofo, covered in ink -- to Ray and Kevin.

WALLY

Meet Melvin Hawkins. He and Virgil did time together at Joliet State Prison. Since their release, they've collaborated on a few jobs, but the Feds could never get the charges to stick.

RAY

Why not?

WALLY

The witnesses all disappeared.

Ray moans. Wally pops a matchstick into his mouth and makes a hard face in the mirror.

WALLY

This guy's a hardcore criminal. We can't show any fear.

RAY

Maybe I should just wait here.

Kevin flashes his STEEL.

KEVIN

Gun or no gun?

WALLY

No gun. We're just talking to the guy.

Kevin reluctantly puts his GUN into a case.

**EXT. DIVE BAR - NIGHT**

The guys strut across the street, trying to look hard. Wally wears Archie's leather jacket.

**INT. DIVE BAR - NIGHT**

Packed with **THUGS**, **HOOKERS** and **EX-CONS**. The matchstick drops from Wally's mouth.

Melvin stands behind the bar. Wally and the guys saddle up. Melvin ignores them while everyone else stares them down.

WALLY

Excuse me, Melvin...

Melvin turns around and gets in Wally's face.

MELVIN  
Nobody calls me Melvin.

WALLY  
Mel?

MELVIN  
What do you want?

WALLY  
I have a few questions about Virgil Starkwell.

A flicker of fear in Melvin's eyes.

MELVIN  
Are you police?

WALLY  
I went to school with Virgil, and I'm planning a reunion.

MELVIN  
I suggest you walk the fuck outta here, before you get carried out.

The **HOODLUMS** surround the guys.

WALLY  
Well, if that's how it's gonna be.

Wally extends the retractable POLICE BATON. Melvin grins, raises a BAT. His guys have PIPES and CHAINS.

MELVIN  
You boys never heard of "The Chicago Way?"

KEVIN  
(whispers to Wally)  
You shoulda let me bring my gun.

WALLY  
(whispers)  
You shouldn't have listened to me.

Ray crosses himself, grasps a can of PEPPER SPRAY. Kevin extends his POLICE BATON and grips his STUN GUN.

Mel and his boys ATTACK. Ray ducks and crawls out the door.

It's quick and brutal. Wally and Kevin get a couple of shots in, but are overwhelmed.

**EXT. DIVE BAR - NIGHT**

Wally and Kevin get tossed to the curb.

Police cars arrive. **COPS** climb out.

MELVIN

Officers, these men attacked us and  
we were just defending ourselves.

The cops grab Wally and Kevin.

COP

You're under arrest.

Wally gives him an incredulous look.

**INT. JAIL CELL - NIGHT**

Wally and Kevin are beaten and lumpy.

A **JAIL COP** marches in...

JAIL COP

Piplowski, McCarty, let's go.

**EXT. POLICE STATION - NIGHT**

Ray walks beside his battered buddies.

RAY

I'm sorry, but it was purely  
instinctual to run. If we're  
animals, I'm a gazelle.

KEVIN

I'd be a hippopotamus. Those  
fuckers are ferocious. You look at  
'em, they're cute and lovable, but  
they'll tear your ass up.

WALLY

How'd you get the bail money?

RAY

Pawned my Les Paul.

KEVIN

Yo, Wallinator, what animal would  
you be?

WALLY

I don't know. A dolphin?

KEVIN

That's fucking lame. How about a cobra? Or a piranha?

Wally ignores Kevin.

WALLY

After we catch Virgil, we'll buy your guitar back.

RAY

I won't hold my breath.

(beat)

But I did follow Melvin home, if you still want to ask him some questions.

**INT. MELVIN'S APARTMENT - NIGHT**

Melvin sits on a ratty couch in his underwear, watches ZANE THE BOUNTY HUNTER on TV and sips a beer.

MELVIN

Oh Zane, I'd love to turn your pretty ass out...

He sticks his right hand into his underwear.

The door smashes open -- Kevin, Wally and Ray pile in.

KEVIN

Bro, are you jerking off to Zane the Bounty Hunter?

Melvin throws a beer bottle at Kevin -- he ducks and it HITS Ray in the face.

Melvin and Kevin square off. Kevin blocks all of Melvin's attacks and counters with hefty KICKS and PUNCHES. Melvin bounces from wall to wall. Kevin puts him in a choke hold.

Melvin struggles to break free. Ray grabs an empty beer bottle and breaks it on Melvin's head.

KEVIN

Yeah, Ray-Ray, get some!

RAY

Doesn't feel so good, does it?

WALLY

How can we find Virgil Starkwell?

Melvin tries to spit at Wally, doesn't have enough breath.

WALLY

I think he needs some air.

Kevin throws him through a screen door and onto the balcony. He hoists Melvin up by his ankles and holds him over the edge. It's three stories down.

KEVIN

How's this?

WALLY

Better than I expected.

(to Melvin)

When was the last time you saw him?

MELVIN

It was a year and a half ago. He said he was going to Colorado to visit a guy named Bill Bonner...

WALLY

Who's Bill Bonner?

MELVIN

A survivalist. Plotting to overthrow the government and all that shit.

WALLY

How do we find him?

MELVIN

Bonner's off the grid. He built a whole compound inside a mountain. Virgil gave me a map, it's in the safe. Combination's 36 left, 12 right, 0 left.

Ray opens the safe and holds up a MAP.

WALLY

Let him up.

Kevin starts to lift, but loses his grip and..

...bye bye Melvin.

WALLY

Why'd you drop him?

KEVIN

He's sweaty. My hands slipped.

They look over the balcony, Melvin lies on his back. The guys look at each other: oh, shit...

But then Melvin coughs and moans. Relieved, Wally sighs, and leans over the railing.

WALLY

That's what we call "The Jersey Way."

**EXT. HIGHWAY - DAY**

Ray's van rolls into Colorado.

**EXT. AIRFIELD - DAY**

A faded sign reads "CARTER'S CHARTERS." A half dozen WWII-era PLANES sit in a hangar.

**CARTER (80)**, an original Tuskegee Airman, sits in a rocking chair, studying the map the guys got from Melvin. He removes his thick glasses and stares at Wally.

CARTER

You sure you wanna be messing with old Bill Bonner? Nice boys like you better think twice about going into those caves after that mad man.

WALLY

We know what we're doing.

CARTER

(points to map)

We can touch down here, and it's a two mile hike to your destination. We fly at night, 'cos it's safer.

RAY

Why is it safer at night?

CARTER

Cover of darkness makes it harder for him to shoot us down.

The guys shudder.

**EXT. AIRFIELD - NIGHT**

The bounty hunters load on to an ANCIENT PROP PLANE.

RAY  
Musicians and small planes... I  
don't know about this.

WALLY  
Ray, you're not famous enough to  
die in a plane crash.

Carter struts to the plane in his bomber jacket, looking like he stepped out of a WWII photo.

**INT. PROP PLANE - NIGHT**

Carter straps in, starts the engine. Everyone wears headsets and mics. Ray looks at the doorway... it's wide open.

RAY  
Mr. Carter, the door's open.

CARTER  
Fell off some years back. It's  
fine.

Ray looks at Wally.

WALLY  
If he says it's fine, I trust him.

CARTER  
There are parachutes under your  
seats.  
(smiles)  
Just in case...

RAY  
This Bonner guy better know how we  
can find Virgil.

Carter releases the brake and the plane heads down the runway, gains speed and takes off. Ray and Kevin hold hands.

**I/E. PROP PLANE (FLYING) - NIGHT**

Smooth sailing. Ray and Kevin still hold hands.

CARTER  
We'll be landing in two minutes.

WALLY

See guys? Piece of cake.

Suddenly, anti-aircraft fire explodes around the plane. Carter starts with evasive maneuvers. The guys SCREAM and hang on for dear life.

CARTER

You might want to put on those parachutes.

**EXT. MOUNTAINSIDE - NIGHT**

A HUNTER in mountain camouflage and a ski mask raises a STINGER MISSILE, locks on the plane, and FIRES.

**INT. PROP PLANE (FLYING) - CONTINUOUS**

Carter sees the MISSILE closing in. He puts the plane into a nearly vertical climb.

CARTER

Hang on. This is gonna be close.

Carter closes his eyes, waits for impact.

AN EXPLOSION ROCKS THE PLANE.

Carter grips the controls. They've lost a wing and go into a TAILSPIN. The guys holler and pray.

Carter keeps his cool, and regains equilibrium... Just in time to see a ROCK FACE a hundred yards in front of him.

He pulls up and the plane scrapes the mountain.

SMOKE and FLAMES fill the cabin. Carter steadies the plane as best he can.

CARTER

You definitely want to put on those parachutes.

The guys dig beneath the seats and grab the chutes, Ray struggles to get his on.

CARTER

I'm gonna take her up as high as she can go, and you jump for it. Count to three and pull the chute. If you survive the jump, get down the mountain as fast as possible.

(MORE)

CARTER (CONT'D)  
 Bonner knows you're coming, and you  
 won't stand a chance. Go now!

Wally and Kevin take off their headsets, ready to jump. Ray stands to join them, his headset still on. He gets yanked back. Wally and Kevin help him up.

RAY  
 I can't do this!

WALLY  
 Yes, you can!

Wally grabs him and throws him off the plane. Kevin follows him into the night.

WALLY  
 (to Carter)  
 You gonna be all right?

Carter waves off his concern with a LAUGH --

Wally nods and dives out of the plane.

**EXT. SKY - NIGHT**

Wally free-falls. He pulls the chute. WHOOMP! It deploys. For a moment, it's peaceful.

KEVIN (O.S.)  
 Wally! This is fuckin' awesome!

Kevin waves, he's a few hundred feet below.

WALLY  
 Where's Ray?

KEVIN  
 Over there!

Wally looks towards the horizon. Before he sees Ray's parachute, he hears Ray's high-pitched SCREAMS.

WALLY  
 Did Carter bail out?

KEVIN  
 Yeah. He--

BULLETS rip through their parachutes.

WALLY  
Jesus Christ!

They fall faster. Kevin draws his GUN and returns FIRE.

**EXT. MOUNTAINSIDE - NIGHT**

Ray CRASHES in a heap, ROLLS until he comes to a stop on a big rock.

Fifty yards away, Wally touches down, almost on his feet, his momentum taking him toward a cliff.

WALLY  
Stop! Stop! Stop!

He can't brake and goes over the edge.

The parachute catches on a dead tree. Wally dangles over a five hundred foot drop.

WALLY  
Help! Ray!

Ray hears Wally and staggers toward his shrieks. He sees the parachute, follows it over to the edge, sees Wally and SCREAMS. Wally SCREAMS in return.

RAY  
Wally, man, you just relax and I'll just relax and, once Kevin gets here, we'll pull you up.

The parachute gives and Wally DROPS another five feet.

WALLY  
Ray, you have to pull me up now!

The dead tree is coming up from its roots.

RAY  
OK, OK, I'm gonna start pulling.

WALLY  
Yes! Start pulling!

The tree SNAPS, and the parachute slides toward the precipice. Ray dives, grabbing the chute by his fingertips.

Wally SLAMS up against the jagged rocks. Ray HOLDS ON for dear life.

RAY

I'm gonna save you, man. I'm not  
gonna let you plummet to your death  
and die alone in some dark crevice.

Ray digs in, strains.

RAY

(sings)

"I guess this time you're really  
leaving/  
I heard your suitcase say  
goodbye..."

Ray continues singing Bon Jovi's "I'll Be There For You." It gives him strength. He's starting to pull Wally up.

Wally joins in and sings, too. They're making progress. The singing gets stronger. Wally's almost up...

The hunter who fired the Stinger creeps up behind Ray and raises a SHOTGUN.

The hunter nearly pulls the trigger... but stops and listens to the song, watching Ray. The hunter lowers the rifle.

Ray reaches over, grabs Wally's hand and hoists him up. They hug, exhausted.

**BILL BONNER (60)**, a grizzly former academic, and two more **HUNTERS** join the first.

They have Kevin - his hands are tied behind his back.

Noticing they have company, Wally and Ray break their embrace and raise their hands.

KEVIN

Sorry I got captured, dudes. I  
landed right in their fuckin' laps.

Bonner cracks Kevin in the face with his rifle - he drops like a sack of potatoes. Bonner stands over Wally and Ray.

BONNER

When I'm through with you rats,  
falling off a cliff to your death  
is gonna seem like a bubble bath.

He smashes them in the face with the butt end of his rifle.

**INT. DUNGEON - NIGHT**

Wally lies on the floor, unconscious. He gets doused with a BUCKET OF WATER and wakes up, his feet and arms chained to the wall. He sees Ray and Kevin across the room, chained up and soaking.

Bonner hands the bucket to the hunter in camouflage, who's focused on Ray.

BONNER

Are you maggots FBI? CIA? KGB?

WALLY

We're tourists.

BONNER

You know what I do to smart alecks?  
I cut out their tongues.

Bonner unsheathes a BOWIE KNIFE, grabs Wally by the face.

WALLY

Okay, fine... We're bounty hunters.

Bonner grins, scrapes the blade along Wally's cheek.

BONNER

What's the reward up to these days  
for the capture of the *most*  
*dangerous man in America*?

WALLY

Are you referring to yourself?

Bonner glares at him.

WALLY

(lies)  
A hundred million dollars.

BONNER

That's got to be the biggest bounty  
ever.

WALLY

By far. They're only offering a  
million for Virgil Starkwell.

BONNER

That's because Starkwell's a punk  
without any beliefs or convictions.  
You can't compare a common criminal  
to a revolutionary.

WALLY

We would never be so presumptuous as to think that we could capture the great Bill Bonner. It would be like catching a unicorn. We came here seeking your counsel. We're after Starkwell.

BONNER

I tried to help that boy see the light, but he's too far gone. What a waste.

WALLY

So you'll help us?

BONNER

As much as I despise a perverted cretin like Starkwell, he's a necessary pawn in this war. You people, on the other hand, are the enemy. And I don't have any use for prisoners. Enjoy the last night of your lives, bounty hunters. I sentence you to death by firing squad at dawn.

Bonner storms out... but the hunter lingers for a moment.

BONNER

(to hunter)

Let's go.

The hunter snaps out of it, follows him and shuts the door.

RAY

Death by firing squad?

WALLY

It could be worse.

RAY

That's not comforting.

KEVIN

Maybe Carter will rescue us.

RAY

We're dead.

(to Wally)

And it's all your fault.

(MORE)

RAY (CONT'D)

This whole idea of becoming bounty hunters and catching Virgil is easily the worst idea you've ever had. And you've had a ton of awful ideas.

WALLY

At least I didn't devote my life to pretending to be Jon Bon Jovi.

RAY

I love playing music and making people happy. What joy do you bring to the world?

KEVIN

Dudes, c'mon...

WALLY

You got the same tattoo as the guy. And what about your chin? If Bon Jovi ever heard about you and your obsession, he'd get a restraining order. We're about to die, Ray, why don't you just admit that you're too chicken shit to be yourself? You've written a thousand songs over the years, and I've never heard you play one of them in public.

RAY

They're not ready.

KEVIN

They're ready, Ray-Ray. Promise me, when we get back to Jersey, you're gonna play them.

RAY

Earth to Kevin, there's no way we're getting outta here.

KEVIN

Oh, yeah? Watch this.

Kevin uses every ounce of his being to try to break his bonds. GROANS, GRUNTS, HEAVES... and succeeds in nearly giving himself a stroke.

KEVIN

(breathless)

OK, we're dead.

RAY  
 (to Wally)  
 You know, man, you're one to talk.  
 What kind of example are you  
 setting for Patrick?

WALLY  
 That's low, Ray. Even for you.

RAY  
 He must be so ashamed. A man of  
 your age that can't even hold a  
 steady job.

WALLY  
 Maybe I'll just grow my hair out,  
 put on some makeup and sing.

RAY  
 Your voice sucks.

WALLY  
 At least my father didn't fire me  
 because I was killing his business.

The door opens. The hunter walks in, stops in front of Ray,  
 reaches out with a gloved hand and touches his face.

RAY  
 Oh, hello.

The hunter touches his hair, smells him, looks at his tattoo,  
 and steps back. Ray smiles weakly. The hunter charges forward  
 and KISSES RAY ON THE LIPS.

WALLY  
 (to Kevin)  
 They're gonna rape us all night and  
 then shoot us.

The Hunter removes the mask and hat. Underneath, it's a WOMAN  
 and... she's gorgeous. Her name is MARY (30ish).

KEVIN  
 She could rape and shoot me  
 anytime.

Mary kisses Ray again.

MARY  
 I love you, Mr. Bon Jovi. I always  
 dreamed you'd come for me.

She frees him from his shackles.

KEVIN

(to Wally)

I think you owe my cousin an apology.

MARY

I'm Mary. Can I call you "Jon"?

RAY

Sure. Mary, you're beautiful.

MARY

You think so?

RAY

(sings)

"What I'd give to run my fingers  
through your hair/  
Touch your lips, to hold you  
near..."

She kisses him again.

MARY

My stepfather hates your music. He made me throw away SLIPPERY WHEN WET and NEW JERSEY when me and my mom and my younger sisters moved here back in 1989.

She unlocks Wally and Kevin.

MARY

But I knew all the songs by heart, so I wrote down the words and kept them in a special place. My sisters and I sing your songs every day.

She takes out a thick bundle of papers.

MARY

I drew this picture of you from memory. The poster used to hang above my bed back in Omaha.

She shows him a SKETCH of the famous -- if you're from New Jersey, anyway -- 1988 Bon Jovi Superman Tattoo POSTER. It does look like Ray.

MARY

You were the last thing I saw before I went to sleep.

(MORE)

MARY (CONT'D)

And this picture is still the last  
thing I look at every night before  
I close my eyes. Now you're here.

The door opens, **ROSE** and **DARLA**, identical twins, come in  
giggling like school girls. They're tens. They squeal when  
they see Ray. The women dance and scream.

KEVIN

This day's kinda turning around.

MARY

Jon, would you sing a song for us?

WALLY

Maybe we should escape first.

MARY

Please, Jon.

The sisters join in with the begging. Rose hands Ray a small  
CASIO KEYBOARD.

ROSE

Would you play "Runaway?"

RAY

On one condition.

(beat)

You girls come with us.

MARY

To New Jersey?!

RAY

We sure as hell aren't leaving you  
here.

MARY

I've always wanted to be a Jersey  
Girl...

The sisters cry tears of joy.

ROSE

I can't wait to see the New Jersey  
Turnpike.

DARLA

And the Meadowlands.

MARY/ROSE/DARLA

The Shore!

Ray turns on the keyboard, plays and sings "Runaway." The girls sing along. Kevin dances with the twins. Wally keeps an eye on the door, but can't help but join in.

**INT. STUDY - NIGHT**

Bonner sits in a robe and slippers and bangs away on an old typewriter. Mary stands at the door with a tray of milk and cookies.

BONNER  
You're late, Mary.

She sets the tray down. Bonner drinks the milk.

MARY  
I'm sorry, father. I was cleaning  
my knives and I lost track of time.

BONNER  
You went to see the prisoner.

He takes a cookie and chomps on it.

MARY  
(re: the typewriter)  
How's your new manifesto coming?

BONNER  
Don't try to change the subject,  
child. You think he's gonna take  
you away on a white horse and  
you'll live happily ever after in  
his castle?

MARY  
It's a steel horse he rides.

BONNER  
Mary, that man and his friends are  
the enemy. He's using his long  
hair, precious lips and skintight  
jeans to seduce you. I'm not  
blinded by his beauty and angelic  
voice like you are.

Mary struggles to speak.

BONNER  
We have to kill them now. Then  
you'll understand.

Bonner takes a GUN from his drawer, charges to the door.

MARY

Father!

BONNER

Don't try to stop...

He stumbles, drops the gun.

MARY

Sleep tight.

Bonner falls over.

**LATER**

Bonner is strapped to his chair. Wally, the guys and the sisters surround him.

BONNER

I raised you sows like my own and this is how you repay me, you Judases? Your mother is surely rolling over in her grave.

MARY

You're a murderer. We could never be like you.

BONNER

(to Wally)

Be done with it already. Turn me in and get your hundred million dollars.

WALLY

Sorry to burst your bubble, but you're not the most wanted man in America.

BONNER

Liar. Don't try to torture me with your falsehoods.

WALLY

We don't want you, we want Virgil Starkwell.

BONNER

You're a fool. You've just made the most glorious capture since Napoleon surrendered at Waterloo and you'd trade it for a bottom feeder like Starkwell?

The guys stare at him, unmoved.

BONNER

So if I tell you how to find Starkwell, you'll let me be?

WALLY

Sounds like a fair trade.

BONNER

You need to talk to Slim Valentine. He's Virgil's fence. He'll know how to find Virgil.

RAY

(whispers to Kevin)  
What's a fence?

KEVIN

A dude that buys stolen property from a criminal.

WALLY

Now we're getting somewhere, Bill. How do we get in contact with Mr. Valentine?

BONNER

I can arrange it. But you can't show up empty-handed. You need to bring him something he can sell.

WALLY

What do you have in mind?

Bonner looks at his step-daughters.

**STILL LATER**

Bonner talks on a satellite phone.

BONNER

Slim, it's the damn economy. Donations aren't what they used to be, so it's time to sell.

(beat)

Of course, they're still virgins.

Kevin and Ray perk up. Bonner hangs up.

BONNER

You have to be in Texas by noon tomorrow. You're likely to be killed, but what do I care?

WALLY

Then we should get going.

Kevin grabs Bonner, cuffs him.

BONNER

Hey, we had a deal.

WALLY

I changed my mind. You shot down our plane, then you threatened to cut out my tongue...

RAY

And worst of all, you wouldn't let the girls listen to Bon Jovi.

The sisters glare at their stepfather.

RAY

Big mistake.

Wally grabs the satellite phone, takes Carter's business card from his pocket, and dials.

**EXT. MOUNTAIN - DAY**

A plane swoops through the morning fog. Wally, the guys, the sisters and Bonner stand on a stretch of flat land.

The plane touches down. The cabin door opens. Carter greets them with a smile.

CARTER

Didn't think I'd ever see you boys again.

WALLY

Same here.

Kevin hugs Carter.

**EXT. AIRFIELD - DAY**

The sisters wait in the van. Bonner sits in the dirt.

WALLY

(to Carter)

The FBI is gonna pick up that trash, and leave you with a tax free reward of two hundred and fifty thousand dollars.

BONNER  
A quarter million? That's all?

CARTER  
You boys didn't have to do that,  
but I'm glad you did.

They shake hands.

WALLY  
Let's roll.

Wally and the guys hop into the van. Ray revs the engine. They peel out, kicking up a storm of dust that envelopes Bonner. Carter waves goodbye.

**EXT. HIGHWAY - NIGHT**

The van zooms past a sign: "DON'T MESS WITH TEXAS."

**INT. JAIL - COMMON AREA - NIGHT**

Bill Bonner talks on a pay phone.

BONNER  
(into phone)  
You just let Virgil know a team of crackerjack bounty hunters is on his trail. They're going to Texas to put the squeeze on the Cowboy... I don't know their names, but these fellas mean business.

**INT. JAIL - CELL - NIGHT**

Bonner trudges in, and realizes he's not alone.

ZANE  
Good evening, Mr. Bonner.

Zane the Bounty Hunter flashes his pearly whites.

**EXT. MOTEL - NIGHT**

Wally distributes keys to Ray and Kevin.

WALLY  
We should hit the road at five. So don't stay up all night...

Kevin grins and waves to Rose and Darla.

**INT. MOTEL ROOM - NIGHT**

Wally lies in bed, watches ZANE THE BOUNTY HUNTER on TV.

He picks up his phone, scrolls down to PATRICK on his contact list... and notices the time. It's too late to call.

He puts the phone down with a sigh and flips through the files on Virgil and his gang.

**EXT. HOLLYWOOD HILLS HOUSE - NIGHT**

A big, secluded house not far from the HOLLYWOOD SIGN.

**INT. HOLLYWOOD HILLS HOUSE - LIVING ROOM - NIGHT**

Nouveau riche decor, including a huge portrait of a **MIDDLE-AGED COUPLE**, that Chang and Turner cover with NAPALM.

The boogeyman himself, Virgil Starkwell, stomps in, holding a cell phone. A deadly serious look on his face. Chang and Turner stop for a moment.

VIRGIL  
Where's Anna?

**EXT. HOLLYWOOD HILLS HOUSE - BACKYARD - NIGHT**

The MIDDLE-AGED COUPLE from the portrait are tied to adjacent trees with gags in their mouths and shiny red apples atop their heads.

BANG! The apples EXPLODE.

Across the yard, Anna, blindfolded, holds a WALTHER P38 PISTOL in each hand. Virgil approaches.

Anna holsters her guns and removes the blindfold.

VIRGIL  
We've got a bounty hunter problem.

**EXT. MOTEL - NIGHT**

Ray sits under the stars with Mary, sings "Love's the Only Rule" and plays the keyboard. She applauds.

MARY

I can't believe you still make great songs after all these years.

RAY

It's easy to do what you love.

MARY

When we get to New Jersey are we going to meet Richie and Tico? And the one with curly hair?

Ray clenches his jaw.

RAY

Dave Bryan. We'll see what we can do. Those guys are super busy.

MARY

There's something else I want even more than that.

She kisses him.

RAY

Mary, wait. I have to tell you something.

MARY

Do you have a girlfriend? Of course you have a girlfriend.

RAY

I don't have a girlfriend.

MARY

Of course you don't have a girlfriend... You don't want to be tied down to one girl. You're always on the road, telling the day by the bottle that you drink... How does that work exactly?

RAY

Mary, I'm not Jon Bon Jovi. My name's Ray McCarty and I live in Blaauvelt, New Jersey. Up until very recently, I made a meager living as ONE JOVI, a one man Bon Jovi cover band. Which means, I perform Bon Jovi songs, or songs in the style of Bon Jovi.

MARY

Are you just saying this because I'm ugly and you don't want to be with me?

RAY

You're the most beautiful girl I've ever seen. The reason I'm telling you is because I wanna be with you and it makes me sick to think I've lied this whole time.

MARY

But your hair and voice, your chin, and the tattoo?

RAY

They're a costume.

MARY

Is it Halloween?

RAY

They let me be somebody else. Somebody people love and respect. Somebody who's not me. I'm sorry.

Mary looks away. It's the longest silence of Ray's life.

MARY

Kiss me, Ray McCarty from New Jersey.

RAY

Really?

She nods, and he kisses her. It's long and passionate. They come up for air.

MARY

I want to... you know...

RAY

I do, too. But I want it to be special. Not in some flea bag motel.

MARY

Ray, I've lived in a cave for twenty years.

RAY

That's a great point.

They kiss again.

**INT. MOTEL ROOM - NIGHT**

Kevin lies on the bed with Rose and Darla. They're kissing, but Kevin's distracted and distant.

ROSE

Is something wrong, Kevin?

DARLA

Are we disgusting to you? Do we make you want to throw up?

KEVIN

Nothing could be farther from the truth. You two are amazing. This is like my most hot, incredible fantasy come to life... And I think Mother Earth is saying, "Go fuck yourself."

The sisters look at him, confused.

KEVIN

I can't get it up.

ROSE

You can't get what up?

Kevin hops out of bed.

KEVIN

Both of you are so beautiful and innocent, like fawns. Plus, you're virgins... I've never had sex with a girl that was anywhere close to being a virgin. All the women I've banged have been nasty, skanky, filthy whores, with vaginas like old catcher's mitts. This is very overwhelming for me... I'm not worthy of the honor and privilege of popping your cherries.

The sisters stare at him, tears rolling down their cheeks.

KEVIN

Oh, don't cry. That usually doesn't happen until after sex.

DARLA

We're crying because what you said  
was so romantic.

ROSE

Kevin, I wish you could see  
yourself like we see you.

DARLA

You're our hero. And we need you to  
save us from a fate worse than  
death: adult virginity.

Kevin looks in the mirror, sees himself as an ACTION MOVIE  
HERO with aviator sunglasses, glistening muscles, a fat  
stogie, and big-ass explosions.

The twins get out of bed, and kiss him. He kisses them back,  
and glances in the mirror, his pants monstrously bulging.

**EXT. MOTEL - SUNRISE**

The sisters pile into the van, dressed in skimpy clothing.  
Wally passes out coffee from a cardboard tray.

WALLY

Morning, ladies. Ready to get sold  
into prostitution?

**EXT. GUARD SHACK - DAY**

The van reaches a GATE. A pair of **ARMED GUARDS** signal for  
them to stop.

GUARD

This is private property.

WALLY

We're making a delivery.

Rose and Darla giggle and show off their cleavage.

GUARD

Welcome to Texas.

**EXT. RANCH - DAY**

The van parks in front of a Texas-sized ranch.

**SLIM VALENTINE**, a roly-poly cowboy, marches down the steps.

Wally swings out of the van --

WALLY  
(bad Russian accent)  
Slim Valentine?

SLIM  
In the flesh.

Wally throws open the van's door, revealing the sisters.  
Slim's eyes get wide and he giggles uncontrollably.

He squeezes and examines Mary and her sisters like they're  
cattle. Ray clenches his jaw.

WALLY  
My friend, these girls still belong  
to me. Until I get the money, you  
may look, but no touch.

Slim looks into Wally's eyes, spits tobacco juice.

SLIM  
Since when is Bill Bonner doing  
business with commies?

WALLY  
Mr. Bill is businessman, who likes  
the money. I have the money. And  
maybe I should give you history  
lesson, mother Russia is no longer  
communist country.

SLIM  
You'll always be Reds to me. C'mon,  
I don't want my pretty ladies  
melting in this heat.

**INT. RANCH - LIVING ROOM - DAY**

An ostentatious display for the spoils of Slim's life of  
crime. Western antiques, art, furniture and a FIREPLACE so  
big you could burn an oak tree. Slim looks over the sisters.

An **ARMED THUG** watches, paying special attention to Kevin.

RAY  
(whispers to Wally)  
What's with the accent?

WALLY  
(normal voice)  
It just kinda happened.

SLIM

Ivan, my thinking on this is I keep one and sell the others to a Saudi prince.

WALLY

It is of no interest to me what you do with these whores. The sooner you pay me, the sooner me and my comrades can be on our way.

Slim fixes his eyes on Mary.

SLIM

I'll take her.  
(to thug)  
Give these commies their money.

The thug pulls a duffle bag out from under a table. It's filled with BRICKS of HUNDREDS.

SLIM

Now if you'll excuse me, I'm gonna take my new filly for a ride.

Mary and Ray lock eyes. Slim leads her out of the room. Ray is beside himself, but Kevin grabs his shoulder, holding him back.

The twins flirt with the thug. Wally counts the money.

Mary and Slim return, but she has his arm twisted behind his back and a KNIFE to his throat.

The thug reaches for his GUN, but Rose and Darla CHOP him down and disarm him.

SLIM

What kinda stupid game are you people trying to play?

WALLY

(dropping the accent)  
We're bounty hunters.

SLIM

You're not a Russkie?

Wally shakes his head.

SLIM

Shit, son, I'll double whatever it is you're gonna get paid for handing me over.

WALLY  
We're after Virgil Starkwell.

SLIM  
I'd strangle my mother between my hairy thighs before I'd give up any information on that monster. He don't forgive and he don't forget. Seriously, you can turn me in right now and I'll gladly spend the rest of my life in prison sucking cock for breakfast, lunch and dinner before I'd cross Virgil Starkwell.

WALLY  
Is he really that bad?

SLIM  
Don't get me started. Just saying his name makes me wanna evacuate my bowels.

Wally looks at Ray: *What now?*

**INT. GUARD SHACK - DAY**

The guards listen to Bon Jovi's "Lost Highway" on the radio and wilt in the heat. One guard wields a fly swatter, eyes following his prey.

The fly settles on the window and the guard strikes. SPLAT!

**SIMULTANEOUSLY**: Two bullets SHATTER the glass --  
-- and the guards' skulls.

**INT. RANCH - LIVING ROOM - DAY**

Slim sits on his couch, arms crossed.

RAY  
We won't tell him how we found him.

SLIM  
If you found Virgil, he'd know it was me that told you.

WALLY  
I'm gonna count to three...

SLIM

You can count to three million, I  
ain't talking.

Kevin grabs an ANTIQUE MODEL HORSE from the massive  
fireplace.

KEVIN

Nice horsey.

SLIM

Don't--

Kevin DROPS it and STOMPS on it. Slim grimaces.

KEVIN

(sarcastic)  
How clumsy of me.

Kevin quick KICKS a lamp and it SHATTERS.

KEVIN

I'm like a bear in a Chinese  
restaurant.

Wally turns to Ray, at a loss for words.

**EXT. RANCH - CONTINUOUS**

Anna sets up her M82A1 SNIPER RIFLE. She's hidden amongst the  
tumbleweed a few hundred feet from the house.

She raises a LEXID, a handheld x-ray imaging device, that can  
literally see through walls. A moment later, she sees the  
shapes of all the people in Slim's living room. Kevin is  
still busting up Slim's shit.

She makes a quick diagram of their positions in the room,  
with a corresponding number to each person. There's EIGHT in  
total, counting the thug on the floor.

**INT. RANCH - LIVING ROOM - CONTINUOUS**

The floor is littered with debris, and Slim is despondent.

KEVIN

I could do this all day, with  
everything you own. Or you could  
start talking...

Kevin takes a WINSLOW HOMER PAINTING off the wall and hands  
it to Rose and Darla. They hold it like a target.

Slim starts to protest. Kevin winds up and throws a HAYMAKER that splits the canvas and...

BOOM! A massive explosion rocks the house.

**EXT. RANCH - CONTINUOUS**

Ray's van RISES twenty feet in the air, propelled by a huge FIREBALL.

Anna squeezes the trigger.

**INT. RANCH - LIVING ROOM - CONTINUOUS**

BULLETS pierce the walls. Wood splinters, glass flies, feathers float from the furniture.

Mary dives on Ray, protecting him. Wally hides in the fireplace. Kevin takes cover in a doorway.

Rose and Darla creep to opposite windows, using coffee tables as shields.

Rose opens fire while Darla watches to see where the return fire originates.

BANG! She sees the flash of light in the shrubs. Rose's coffee table EXPLODES into dust, she falls back.

KEVIN

Rose!

He charges across the room, HOT LEAD missing him by millimeters. He shields her. They roll to temporary safety.

**EXT. RANCH - CONTINUOUS**

Anna opens a case that holds a GRENADE LAUNCHER.

**INT. RANCH - LIVING ROOM - CONTINUOUS**

A TEAR GAS GRENADE sails through a broken window and rolls across the floor, spewing toxins.

It's immediately joined by ANOTHER.

And ANOTHER.

MARY

Tear gas! Close your eyes and hold  
your breath for sixty seconds!

Wally inhales.

A **QUICK FLASHBACK** - to Virgil tackling Wally into the pool.

Wally glances up the open fireplace - BLUE SKIES - his eyes get wide. He looks back to his friends, but they're already shrouded by the gas. He starts to climb.

**EXT. RANCH - CONTINUOUS**

Anna struts toward the front door, wearing a GAS MASK, a Walther pistol in each hand.

**INT. RANCH - CHIMNEY - CONTINUOUS**

Wally climbs, tears in his eyes, he's in pain, fading...

**FLASHBACK** - to holding his breath underwater - then a calm comes over him.

The same serenity washes over him now, he digs in... almost there... his face purple with oxygen deprivation...

**EXT. RANCH - CONTINUOUS**

Wally's hand pokes out through the chimney. He lifts himself into the fresh air, gasping for breath... He takes half a second to recover, then hops onto the roof.

He tiptoes across the shingles, sees the flaming wreckage of the van. He loses his footing --

WALLY

Shit!

-- and tumbles off the side of the house.

OOF! He crashes to the dirt. The sisters' CASIO KEYBOARD lies right in front of him.

**INT. RANCH - LIVING ROOM - CONTINUOUS**

Anna enters with her GUNS raised. The smoke is starting to clear. She can hear COUGHING and WHEEZING.

She turns and sees Ray and Mary on the floor, helpless. She grins, aims and...

THWACK! Wally smashes the keyboard over her head. White and black keys fly everywhere. Anna falls to her knees.

She's in dreamland.

Wally drops the broken keyboard, glares at Slim.

WALLY  
Ready to start talking about  
Virgil?

**EXT. RANCH - DAY**

Ray and the girls sift through the wreckage, grab the salvageable clothing and gear. Kevin holds the X-RAY DEVICE, tests it out on the house, then his crotch.

KEVIN  
Damn, this thing is sweet.

He turns the x-ray on Rose and Darla. He angles it to Mary... and Ray grabs it away from him.

Slim says a silent prayer, then looks at Wally.

SLIM  
Starkwell grew up in northern New  
Jersey.

Wally and Ray almost smile.

WALLY  
We're familiar with his background.

SLIM  
You ever heard of a town called  
Alpine?

WALLY  
Sure, home to some of the richest  
people in the country.

SLIM  
Virgil's planning to break into the  
house of Hillman Brothers CEO Mark  
DeLay. DeLay's vacationing, and  
there's nobody looking after the  
ten million dollars in cash,  
artwork and jewelry residing under  
that expensive roof.

(MORE)

SLIM (CONT'D)

An old friend installed the security system. I got access codes and everything.

WALLY

(grinning to the guys)  
Looks like we're going home. I'll call Carter and see if he can give us a ride.

RAY

What about her?

Anna is hog-tied in the dirt.

WALLY

Hopefully, the coyotes will get her before the FBI arrives.

(to Anna)

How were you supposed to let Virgil know you did your job?

She glares at him. Mary kicks her, hard.

MARY

The man asked you a question.

**LATER**

Wally, Ray, Kevin and Slim lie face down in the dirt. Rose and Darla pour corn syrup mixed with red food dye over their heads and bodies.

Mary snaps PHOTOS with Anna's iPhone.

MARY

A portable phone that can take pictures? This is crazy.

Wally gets up, looks at the photos and hits SEND.

WALLY

We have a plane to catch.

**EXT. PRIVATE AIRPORT - DAY**

Wally, the guys, the sisters and Slim march down the tarmac. Rose and Darla lug the bag o' cash.

WALLY

Thanks for your help, Slim. And for the cash donation to get the girls settled in their new life.

The sisters smile.

SLIM  
 Just make damn sure you capture  
 Virgil. You screw this up, he'll  
 kill you, me and every person we've  
 ever talked to.

One of Carter's OLD PLANES touches down.

WALLY  
 This is us.

SLIM  
 You're gonna fly to Jersey in that  
 heap of tin?

The door opens and Carter lowers the air stairs.

SLIM  
 Good luck.

The guys and sisters board the plane.

**INT. AIRPLANE - DAY**

The guys and girls get strapped in. Ray checks under the seat for a parachute.

RAY  
 (to Mary)  
 Just in case.

Carter pushes the throttle and they take off.

**EXT. RANCH - DAY**

Slim steps out of his Cadillac, and finds himself ambushed by Zane the Bounty Hunter, and a dozen **COMMANDOS**.

ZANE  
 Word is, you're gonna tell me how I  
 can find Virgil Starkwell.

**EXT. PLAYGROUND - DAY**

Virgil stands in his old stomping ground. He's incognito in shades and a hat.

KID'S VOICE (O.S.)  
 Hey, Piplowski, nice dress.

Virgil turns and sees Patrick get shoved to the ground. He takes off his sunglasses, and shakes his head in awe.

**EXT. BETH'S HOUSE - SUNSET**

Virgil watches as Patrick trudges up the steps. Beth stands on the porch and flirts with a **NEIGHBOR**. Chang and Turner pull up in a MOVING TRUCK.

TURNER  
Any word from Anna?

VIRGIL  
Not since I got the photos.  
(beat)  
She'll be there.

**EXT. NEW YORK SKYLINE - NIGHT**

The best view in the world.

MARY (V.O.)  
It's more beautiful than I  
imagined.

Now rotate 180 degrees to the Jersey side of the Hudson.

**INT. AIRPLANE (FLYING) - NIGHT**

Mary and the sisters press their faces against the windows.

ROSE  
Look at all the factories!

**EXT. TETERBORO AIRPORT - NIGHT**

Wally and the guys say goodbye to Carter.

CARTER  
Don't forget to write.

Mary and the sisters inhale deeply.

MARY  
What's that smell?

RAY  
It's New Jersey.

MARY  
 (hugging him)  
 I love it!

RAY  
 I love it, too.

Wally taps his watch. Ray nods, his face hardens.

**EXT. DELAY ESTATE - NIGHT**

A ten foot high stone wall surrounds the monstrous French Chateau style home and its park-size surroundings. Not a creature is stirring.

**EXT. WOODED ROAD - NIGHT**

Just outside the walls, a RENTAL VAN is parked in the shadows.

Wally stands beneath a tree. He takes out his cell phone and dials Patrick.

**INT. PATRICK'S BEDROOM - NIGHT**

Patrick sews a DRESS on his bunk bed. There are so many beds it's like a barracks.

PATRICK  
 (answering his cell)  
 Hey, dad!

**INTERCUT**

WALLY  
 Hey, kiddo, what are you doing?

Patrick puts down the needle and thread.

PATRICK  
 Studying.

WALLY  
 Pat, I know I haven't been the best father. I wish I'd set a better example for you...

PATRICK  
 Are you dying?

WALLY

No. I've actually never felt more alive. Well, except for the day you were born... You're a great kid, and I love you.

PATRICK

I know you love me.

WALLY

Don't let other people tell you who you are... When I was your age, I let someone put a label on me, and it stuck for twenty years. The worst thing is, I started to believe it... So, always stand up for yourself, even if it hurts.

PATRICK

I will.

WALLY

I have to go. If everything works out, I'll be home real soon. Bye, kiddo.

PATRICK

Bye, dad. I love you.

Wally hangs up the phone and walks over to the van.

**INT. RENTAL VAN - NIGHT**

Kevin, Ray and the girls look at Wally, full of anticipation.

WALLY

This is it.  
(to Ray)  
Blaze of glory.

Everyone feels the weight of the moment.

KEVIN

If you don't mind, I made a playlist to commemorate this special occasion.

A SENTIMENTAL SONG plays.

KEVIN

I know I'm not the easiest guy to get along with.

(MORE)

KEVIN (CONT'D)

Both of you have been extremely patient with me and my idiocentricities. You're my best friends. Thank you for letting me be part of this. This has been the best time of my life.

RAY

(sniffles)

Kevin, I'm so glad you friend requested me on Facebook. Your passion and enthusiasm have been a fire that's kept me warm and safe through the storm of the last few years.

(sings)

"Blood on blood/One on one/  
We'd still be standing/  
When all was said and done/  
Blood on blood/One on one/  
And I'll be here for you/  
Till Kingdom come/  
Blood on blood..."

Ray and Kevin hug. Wally and Ray look at each other... and the floodgates open.

RAY

I'm sorry I acted like an asshole while we were held captive by Mary's stepfather.

WALLY

I'm sorry, too.

RAY

Your friendship means everything to me. If we survive, I'm gonna start playing my own music. Well... in addition to Bon Jovi's, of course.

They hug. Wally composes himself and checks his watch.

WALLY

It's time.

**EXT. DELAY ESTATE - NIGHT**

Wally, Ray, Kevin and the sisters creep across the lawn, taking cover in shrubs that give them vantage points of the entire grounds.

The moving truck arrives at the front gate. Chang punches in the access code and the gate opens. The truck rumbles up the driveway and comes to a stop.

Wally and Ray hold their breaths. The passenger door opens and Virgil steps out, surveys the property.

Wally and Ray quietly gasp.

The hairs on the back of Virgil's neck rise - he stops and stares into the darkness where Wally and the gang are hiding. It's unsettling.

He sniffs the air, as if detecting old prey.

Wally holds Anna's iPhone, sends a text.

Virgil's cell phone BEEPS. He looks at it.

TEXT MESSAGE FROM ANNA: "I SEE YOU"

Virgil grins, puts the phone away.

VIRGIL  
(to Chang and Turner)  
Anna's in place.

Turner opens the back of the truck, unloads a half dozen EMPTY SUITCASES. Chang picks the front door locks with ease.

Virgil stops again and looks in the direction of Wally.

TURNER  
(to Virgil)  
Something wrong?

Virgil breaks his gaze, and marches into the house.

**INT. DELAY ESTATE - FOYER - CONTINUOUS**

Chang enters the security code. They're greeted by a museum-quality art collection.

Turner gets right to work and takes down the paintings. Virgil and Chang march upstairs carrying the suitcases.

**EXT. DELAY ESTATE - NIGHT**

Wally looks at Kevin and Ray.

WALLY  
Ready or not, here we come.

They sprint out of the bushes.

**INT. DELAY ESTATE - MASTER BEDROOM - NIGHT**

Virgil and Chang enter the walk-in closet, which is the size of a Nordstrom's. Chang counts down a row of shoes, removes a pair of Jimmy Choo's.

There's a KEYPAD, he enters the PIN.

A SECRET COMPARTMENT opens, revealing a VAULT.

**EXT. DELAY ESTATE - NIGHT**

Wally uses Anna's LEXID X-RAY IMAGING DEVICE to look inside the house. He can see Virgil and Chang upstairs, Turner in the living room. He gives Kevin a GO SIGNAL.

Kevin dashes from the shadows and jams a KNIFE into the back tire of the moving truck.

Wally keeps an eye on the Lexid, sees Turner approaching, carrying an armful of artwork.

Kevin goes to slash another tire, unaware Turner's coming.

Wally RUNS at Turner, who hears the FOOTSTEPS. He drops a million dollars worth of art and spins around just as Wally sails through the air to tackle him.

Turner STIFF ARMS Wally and sends him onto the cobblestone driveway. He reaches for a GUN to finish off Wally and...  
....ZAP! Kevin appears from behind and stun-guns him.

Turner and all his three hundred fifty pounds land between Wally's legs with a THUD!

Kevin rolls Turner off Wally and handcuffs him.

KEVIN  
You OK, Wally?

WALLY  
I think my scrotum burst.

KEVIN  
I don't see any blood. Open your pants, lemme look...

Kevin goes to investigate more closely.

WALLY  
Just help me up.

**INT. DELAY ESTATE - MASTER BEDROOM - NIGHT**

Chang opens the vault, and finds CASH and JEWELRY piled from floor to ceiling. Even Virgil is awed.

VIRGIL  
We're gonna need more bags.

**INT. DELAY ESTATE - FOYER - CONTINUOUS**

Wally, Ray, Kevin and the sisters creep in. Wally uses the Lexid to locate Virgil and Chang... and HERE THEY COME.

**INT. DELAY ESTATE - HALLWAY - CONTINUOUS**

Virgil and Chang drag suitcases in each hand.

**INT. DELAY ESTATE - LIVING ROOM - CONTINUOUS**

Kevin and Ray stretch a BLACK NYLON ROPE across the staircase. In the dark, it's imperceptible.

Ray grasps his stun gun.

Virgil and Chang hustle down the stairs. Virgil hits the rope, and FACE PLANTS. Chang comes down beside him.

Wally goes to kick Virgil in the teeth, and with his adrenaline surging... he MISSES and falls.

But Ray is right there and ZAPS Virgil.

Kevin clobbers Chang and handcuffs him.

Wally stands, grabs Virgil, and slams him against the wall.

WALLY  
(breathless)  
Hello, Virgil. Long time, no see.

It takes a moment for Virgil to recognize his attacker.

VIRGIL  
Piplowski? What the fuck?

Wally head butts him. They both reel in pain. Wally turns Virgil around, drives his face into the wall, cuffs him.

VIRGIL  
You're the bounty hunter?

WALLY  
You inspired me.  
(beat)  
Say hi to Ray McCarty.

VIRGIL  
(laughing)  
Looks like somebody had their  
stomach stapled.

RAY  
If I was you, I'd have my asshole  
stapled, because you're going to  
jail, dickhead.

KEVIN  
Nice one, Ray-Ray!

VIRGIL  
Where's Anna?

WALLY  
My guess would be an interrogation  
room at the FBI Field Office in  
Dallas.

Virgil stares at Wally, shocked. Wally gets in his face, so close, it's awkward.

WALLY  
You know how long I've waited for  
this? How many times I dreamed  
about paying you back for all the  
shit you put me through? Every  
minute of every hour of every  
single day of my life. And you know  
how sometimes you build something  
up in your mind for so long that  
there's no way the actual event  
could ever live up to the  
expectation?

VIRGIL  
No, I don't. Because I'm not a punk  
bitch like you, Wall-gina.

WALLY  
Wrong, Virgil. Tonight, you're my  
punk bitch. And I get to fuck the  
shit out of you the way you fucked  
the shit outta of me and Ray.

Kevin gives Ray an inquisitive look.

KEVIN  
Something you guys forgot to mention?

RAY  
It's the adrenaline talking.

Wally grabs a handful of Virgil's greasy hair and drags him to the front door.

**EXT. DELAY ESTATE - NIGHT**

Wally walks outside and gets a BRIGHT LIGHT in his face.

ZANE  
I'll take it from here.

Zane stands with a **TV CREW** and his **COMMANDOS**.

WALLY  
The hell you will.

Zane studies the guys.

ZANE  
You're the bozos from my book signing?

WALLY  
And we just captured a Ten Most Wanted criminal, without your help.

ZANE  
Bravo. But the fantasy ends now.

WALLY  
We're bringing him in, Zane.

The commandos raise their guns.

ZANE  
There's too much money at stake here for that to happen.

RAY  
You're gonna pretend you caught him?

ZANE  
It's Hollywood, it's all pretend.

WALLY  
We're in Jersey.

Wally starts to walk. A BULLET kicks up at his feet.

ZANE  
That was a warning shot.

Wally looks at Ray and Kevin. He shoves Virgil toward Zane.

ZANE  
We need the keys for those  
handcuffs.

Wally and Kevin toss him the keys. Kevin throws them far over Zane's head. A PA chases after them.

ZANE  
I'm a businessman. I won't let your  
hard work go unrewarded. The suits  
will take care of you.

A pair of NETWORK SUITS wave from their nearby sedan.

ZANE  
(to crew)  
Showtime.

The commandos grab Virgil, Chang and Turner and take them inside. A MAKEUP GIRL gives Zane a quick touch up.

#### INT. TRAILER - NIGHT

Wally and the guys huddle with the suits. They look like they've been violated.

NETWORK SUIT  
We'll match the FBI reward of *one million dollars*. On top of that, you sign a confidentiality agreement, and we pay each of you *fifty thousand dollars a year for the next twenty years*. All you gotta do is sign on the dotted line and keep your fucking mouths shut.

He offers Wally a pen. Wally looks at Ray and Kevin.

#### INT. DELAY ESTATE - LIVING ROOM - NIGHT

A commando unlocks Virgil's cuffs. Virgil gives a nod to Chang and Turner...

They quickly pounce and subdue the commandos and seize control of their weapons.

Zane walks in, unaware.

ZANE  
Let's get going, I got reserv--

Virgil points a gun at him.

VIRGIL  
Ready for the money shot?

ZANE  
Oh no, please...

He turns to escape, trips and knocks himself out.

**EXT. DELAY ESTATE - NIGHT**

Virgil and his boys charge out the front door with GUNS BLAZING. They hop into a PRODUCTION TRUCK and haul ass.

Wally and the guys step out of the trailer, only to enter pandemonium.

MARY  
They're getting away!

**EXT. WINDING ROAD - NIGHT**

Virgil and his boys blow through a RED LIGHT.

Wally, Ray, Kevin and the girls roar after them in the RENTAL VAN, gaining.

A high-speed chase.

The truck and van play BUMPER CARS.

Turner leans out of the truck and OPENS FIRE. Ray swerves. Lots of cars and property get destroyed.

BULLETS pierce the van's windshield and engine.

**INT. RENTAL VAN (MOVING) - NIGHT**

The steering wheel SEIZES, SMOKE pours from the hood.

RAY  
 I can't steer!  
 (beat)  
 And I can't brake!

The van barrels through the front window of a...

**I/E. TAE KWON DO STUDIO - NIGHT**

An ALARM BLARES, SPRINKLERS come on and put out the fire from the engine.

Wally looks up from his airbag.

WALLY  
 Everybody alive?

MOANS and MOVEMENT. Everybody's in one piece. They slowly pull themselves from the wreckage.

POLICE LIGHTS flash outside.

MARY  
 We'll handle the cops. You guys go.  
 Finish this!

Wally, Ray and Kevin dash out through the back.

Mary and her sisters toss their WET HAIR and UNBUTTON a few buttons on their shirts. A PAIR of **COPS** approach.

MARY  
 Hello, officers. We had a little  
 accident.

Rose and Darla giggle, wave and gyrate. The cops wave back.

**EXT. PARKING LOT - NIGHT**

Kevin SMASHES a car window.

KEVIN  
 Don't feel bad, this is what  
 insurance is for.

**MOMENTS LATER**

The car zooms off.

**INT. STOLEN CAR (MOVING) - NIGHT**

Wally's cell phone RINGS. He looks at it.

WALLY  
Patrick. What timing.

He answers.

WALLY  
(into phone)  
Hey, kiddo.

VIRGIL (V.O.)  
(over phone)  
What is the deal with your kid and  
the dresses?

WALLY  
Virgil?

All the air is sucked out of the car.

VIRGIL (V.O.)  
You fucked up my retirement party,  
and you need to fix it. So bring me  
those suitcases and you'll get the  
gingerbread girl back. Meet me in  
the playground in twenty minutes.  
And if I get even a whiff of bacon,  
you'll get Patricia back in flat-  
rate envelopes.

The line goes dead. Wally turns to Ray and Kevin, panicked.

**EXT. DELAY ESTATE - NIGHT**

A zoo of COPS and MEDIA. Zane receives first aid. Wally, Ray,  
and Kevin watch from the shrubs.

WALLY  
What are we supposed to do? Just  
walk in and take the suitcases?

KEVIN  
That's a great idea.

**MOMENTS LATER**

Kevin SCREAMS at the top of his lungs and STREAKS NAKED  
across the lawn. The COPS stop what they're doing and look at  
him. Wally and Ray tiptoe into the house.

**INT. DELAY ESTATE - FOYER - NIGHT**

Wally and Ray grab the suitcases.

**EXT. DELAY ESTATE - NIGHT**

Kevin SINGS and does JUMPING JACKS in front of a group of cops. A COP shoots him with a TASER.

WALLY

Talk about taking one for the team.

Wally and Ray dash to the wall, toss the SUITCASES over.

**INT. STOLEN CAR (MOVING) - NIGHT**

Ray drives, Wally is beside himself.

WALLY

What have I done? What have I done?

Ray takes a deep breath. His face hardens.

RAY

Shut the fuck up, Wally.

WALLY

Excuse me?

RAY

Patrick doesn't need a wussy man moaning about the sad state of affairs. So grow a pair, and get ready for the fuckin' fight of your life.

Wally stares at Ray, stunned. Ray tries to keep his steely facade going.

WALLY

You're right, thank you.

RAY

You're fuckin' welcome.

Wally sets his jaw. Ray exhales.

**INT. AMBULANCE - NIGHT**

Kevin lies on a stretcher, his privates covered by a blanket. He notices the KEYS in the ignition.

**EXT. PLAYGROUND - NIGHT**

Back to where it all began.

Wally and Ray take the suitcases out of the stolen car. A minivan approaches. Wally holds his breath.

The minivan stops, and Virgil opens the door.

Wally can see Patrick in the back. Chang and Turner pull him and BETH out of the minivan.

BETH

Wally, what kinda mess have you gotten us into, you dumb ass?

WALLY

Are you OK, Pat?

VIRGIL

He's wearing lipstick and nail polish.

WALLY

I don't have a problem with that.

VIRGIL

Hey Wall-gina, you know your daughter does a brilliant impression of a horse?  
(to Patrick)  
Neigh like a horse, princess.

Patrick just stares, too scared.

VIRGIL

C'mon, ginger. Show your old man.

Patrick does a *weak impression*.

VIRGIL

That fuckin' sucked. Don't make me look like a liar, kid.

Patrick musters the strength and does a surprisingly good horse. Virgil - and Beth - burst into laughter.

VIRGIL

Shit, put that on the internet, it would get a billion views. People love the sounds that barnyard animals make.

WALLY  
Do it again, Pat.

Patrick NEIGHS. Virgil doubles over.

While he's distracted, Wally yells for Patrick to --

WALLY  
Run!

Patrick bolts. Beth slugs Turner in the groin and takes off.

Ray charges at Chang. Chang pulls a gun and SHOOTS RAY.

WALLY  
Ray!

Virgil punches Wally, knocking him down.

Chang gets Patrick in his sights, then, lights and sirens, he turns --

-- and gets RUN OVER BY AN AMBULANCE!

Kevin leaps out, still naked. He cradles Ray in his arms.

KEVIN  
Stay with me, buddy. Don't go into  
the light.

Kevin leans in for mouth to mouth. Ray's eyes open.

KEVIN  
You're alive!

The bullet went through his shoulder.

RAY  
You're naked.

Wally stands, sees Ray is alive.

He faces down Virgil...

WALLY  
I'm not afraid of you, Virgil.

VIRGIL  
You should be.

WALLY  
That scared kid you knew is gone.  
Now, it's your turn to fear me.

Virgil considers this for a moment. Wally looks like a man with nothing to lose.

VIRGIL  
You're dead meat, Piplowski.

Wally attacks, whips Virgil's head back with a punch. BLOOD trickles from Virgil's nose. Wally's eyes light up. Doubt creeps into Virgil's face.

Kevin and Ray grin from ear to ear.

KEVIN  
This is fuckin' boner-ific. Get some, Wal--

Out of nowhere, Turner kicks Kevin in the head -- but Kevin is unfazed, and glares black.

KEVIN  
Oh no, you didn't.

The heavyweights square off. They go BLOW FOR BLOW. By the third round, Turner is toast. Kevin HUFFS and Turner falls.

Wally and Virgil scrap. It's a beat down, just like old times, with one major wrinkle: Wally takes everything Virgil can dish out and keeps coming back for more.

Virgil can't believe it. Wally charges on his last legs, Virgil puts him in a headlock.

Patrick's eyes get wide as dinner plates.

Wally slips his hand under Virgil's chin and does the HEADLOCK BREAKING MOVE. Virgil falls.

Wally raises his right fist, and everything SLOWS DOWN.

He's twelve years old again.

His knuckles hit Virgil's jaw and his cheeks RIPPLE. Wally unloads decades of anger with his right hand.

Each strike is a different Wally:

12...15...18...TODAY...

Wally delivers the *coup de grace*, sends one of Virgil's INCISORS sailing into the night air.

Wally falls back, drained.

Everything returns to normal speed.

POLICE CARS roar into the playground.

Kevin and Ray lift Wally up.

WALLY  
(to Ray)  
You got shot.

RAY  
It really hurts.

The police grab Virgil.

Patrick races to Wally.

PATRICK  
Dad, you kicked his ass! That was  
awesome!

Patrick hugs him. Beth gives Wally the eye.

BETH  
Damn, Wally, look at you, all  
masculine and shit.

She strokes his arm, turned on...

WALLY  
Don't do that.

BETH  
(purrs)  
You want me to rub something else?

He gently keeps her at arm's reach... something she's not  
used to. She crosses her arms, frowning.

The cops march Virgil to a squad car...

... but he breaks away, and CHARGES at Wally!

PATRICK  
Dad! Six o'clock!

Wally shoves Beth out of harm's way -- and does a JUMPING  
SPIN KICK. The same move that failed him at the prom.

**FREEZE FRAME** as -- this time -- his foot catches Virgil flush  
on the face.

Virgil hits the deck, unconscious and down for good.

Wally grasps his inner thigh in pain.

WALLY (V.O.)

I pulled my groin, but it was totally worth it. That kick marked the end of an era.

(beat)

The dark clouds that hung over my head disappeared. I was a new man, with new peaks to reach. And thanks to the reward, I was relatively wealthy.

**INT. BAR - NIGHT**

Ray takes the stage. He's traded in his 1980's Bon Jovi costume for a MODERN look. He sings an ORIGINAL SONG, it's Bon Jovi-esque, but his own style, and it's great.

Mary and her sisters act as back-up singers, tricked out in drool-inducing outfits.

Kevin works the sound and lights. He high-fives Wally.

The place is packed!

The bartender - Ray's dad - looks over to the unemployed **KARAOKE STRIPPERS** and shrugs: what're you gonna do?

Ray's dad watches his son with pride.

The same **MYSTERIOUS STRANGER** stands in the corner.

**EXT. HOUSE - DAY**

Wally shakes hands with a **REALTOR**.

WALLY (V.O.)

I bought a house.

**INT. WALLY'S NEW HOUSE - LIVING ROOM - NIGHT**

Wally and Patrick watch ROAD HOUSE.

WALLY (V.O.)

Patrick moved in with me, and Beth's only demand was that I still pay full child support.

**EXT. SCHOOL PLAYGROUND - DAY**

Patrick skips rope, in a skirt.

WALLY (V.O.)  
 My son likes to wear lady's  
 clothing. And I'm cool with it.

**INT. WALLY'S NEW HOUSE - GARAGE - DAY**

Kevin teaches Patrick and Wally how to box.

WALLY (V.O.)  
 If anyone has a problem with that,  
 they're gonna get their asses  
 kicked by a boy in a dress.

**INT. EXAMINATION ROOM - NIGHT**

Wally walks in with a bouquet of Gerber daisies.

WALLY (V.O.)  
 I paid off Cindy's brother's debt.  
 Can't have my girlfriend working  
 for gangsters.

Cindy treats a **THUG** with a **KITCHEN KNIFE** in his back. She  
 stops for a moment, surprised.

Wally hands her the flowers... and, with sudden bravery,  
 kisses her.

The thug nods in approval.

**INT. KITCHEN - DAY**

Kevin sits down to breakfast with Rose and Darla.

WALLY (V.O.)  
 Kevin and the twins live together.  
 Everyone's happy, so we'll keep our  
 fingers crossed.

**EXT. BACKYARD - DAY**

A kid's birthday party. Archie beams with pride as he watches  
 his **GRANDCHILDREN**. Linda puts an arm around him.

WALLY (V.O.)  
 Archie had his heart surgery and  
 reconciled with his family. He's  
 making up for lost time.

**MONTAGE**

The guys do TV interviews, public appearances.

WALLY (V.O.)  
 We were able to use the publicity  
 from catching Virgil to get  
 Archie's book published.

**INT. BOOKSTORE - DAY**

Archie signs at the same store as Zane's signing.

WALLY (V.O.)  
 It's a best-seller.

Kevin gets the AUDIO BOOK version.

**INT. PRISON CELL - DAY**

Virgil sits on his bunk, seething with anger.

WALLY (V.O.)  
 Virgil and his entire crew were  
 sentenced to life in prison without  
 parole. I sent him a few mementos  
 of our time together.

INTERNET ARTICLES hang from the wall, all trumpeting the capture of an FBI'S Ten Most Wanted criminal by a team of amateur bounty hunters. There's also a PICTURE of Ray and Wally flipping the bird to the camera.

**INT. CHURCH - DAY**

Ray kisses Mary at the altar. Wally, Kevin, and Archie are groomsmen. Rose, Darla, and Cindy are bridesmaids.

WALLY (V.O.)  
 Ray and Mary tied the knot. I made  
 a few calls and found them a kick  
 ass wedding band.

**INT. RECEPTION HALL - NIGHT**

The curtain opens to reveal...

DAVE BRYAN, TICO TORRES, RICHIE SAMBORA and THE MYSTERIOUS STRANGER himself...

JON BON JOVI

Ray starts to cry tears of joy. Mary and her sisters scream hysterically.

Jon motions for Ray to join him on stage...

Ray nearly passes out, Kevin and Wally help him up.

Ray and his idol share a microphone.

**EXT. HOUSE - NIGHT**

A rundown house in a rough part of town.

WALLY (V.O.)

The network suits that tried to pay us off came back with another offer.

A VAN pulls to a stop. The side is AIRBRUSHED with WALLY, RAY, and KEVIN as bad ass bounty hunters.

WALLY (V.O.)

This time we took it.

The three men hop out, followed by a CAMERA CREW. Kevin kicks in the front door, they storm the house.

**FREEZE FRAME** on Wally's face. He's a bad motherfucker.

WALLY (V.O.)

And I've finally found a job that interests me. I'm a man. I need to hunt.

**THE END**