

spEEdfrEaks

AN ORIGINAL SCREENPLAY

BY

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October 17, 2001

OPENING SCENE

DARK SCREEN

Movie opens with the sound of a car door opening, someone stepping inside, and keys rattling around attempting to find the key hole. After a couple of tries, we hear the key finally inserted into the slot and turned as the engine comes to life, the roar of the exhaust reverberating through the cabin. The sounds of harnesses being locked into place are eventually drowned out as the engine is revved hard a few times, each time the sound of an ear-piercing blow-off valve making its presence known. Each time the engine is revved we get a quick glimpse of a different part of the diagnostic gauges of the car: the tachometer, oil pressure gauge, air fuel gauge, and boost gauge . . . the final glimpse we see is of a hand take hold of the shift knob and snick it into first gear . . . the camera fades with the engine noise until there is total silence and darkness.

JEREMY

Let's go!

CAMERA

Camera fades in as we see a cloud of smoke enveloping the starter girl and two cars emerging at high velocity. A Subaru Impreza 22B takes the lead from a supercharged Mustang Cobra, still spinning it's wheels on takeoff. We are in downtown Philadelphia – a city re-known for its underground street racing scene. Accelerating through the first three gears, we hear the crescendo of engine noises from both cars: the miniature explosions contained within the flat-four and v8 power trains, the turbocharger spool up, the whining of the supercharger, equal-length header systems, as well as full cat-back and turbo-back exhausts. The series of sounds Brandon a symphony of engineering, generating an orchestral harmony, each time climaxing in the whistling of a relieving blow-off valve: The camera shifts to a view of the front of the 22B, it's massive Spearco intercooler reflecting the bright city lights, the Mustang moving further and further out of the camera's range of focus. The view changes to the interior of the 22B, where we see glimpses of the driver and his two passengers: Jeremy in the driver's seat, Reynard in the front passenger seat, and James in the rear passenger seat behind Jeremy.

JEREMY

(looking over to Reynard)

This shit's TOO easy!

REYNARD

HAHA!! Anotha' sucka's born every minute.

JAMES

(eating some McDonld's fries)

You made me drop half my fries!

REYNARD

(Leans over and grabs one of James's BBQ sauces and opens it)

Lemme see that.

Jeremy looks at Reynard and gives him an approving smile and nod as he power shifts into fourth gear.

CUT TO: The outside of the Mustang Cobra (camera makes a pan around front of the car, draped in black paint and fully limo-tinted, giving the impression of a sinisterly inhabited cockpit.

CUT TO: A shot of the interior of the Mustang.

DRIVER

Damn that muthafucka's fast!

PASSENGER

What `da fuck he have in `dat thing?!

DRIVER

I dunno, but I do know we gonna jack these fools!

CUT TO: A shot of the tinted windshield from the driver's point of view just as a container of BBQ sauce is splattered across it.

PASSENGER

What da' fuck was dat?

DRIVER

Dose muthafuckas are gonna pay!

(driver reaches into the center console after his last shift displaying a Beretta M92F)

CUT TO: A shot of the two cars slowing to a halt in front of a large parking lot filled with a dozen hooked up cars and twenty to thirty onlookers. Camera zooms in to a shot of both cars filling the screen just as they come to a complete stop. We can still see the remnants of the BBQ incident on the roof of the Cobra. Both drivers exit their cars, a fairly involved ritual, entailing contorting their bodies to escape the holds of the extensive roll cage modifications. Their companions follow suit. Jeremy has a satisfied look on his face, the other driver, not so smug as they begin towards each other.

JEREMY

(LAUGHING)

Thanks for the practice lesson. Now lemme see my money?

DRIVER

Your car's fast, I'll give ya THAT, but you ain't getting MA money.

JEREMY

If you don't have my money, I'm takin something of your's with me.

(Jeremy steps closer to the Driver of the Mustang, glancing over at his car)

DRIVER

The only thing you be getting is JACKED fool!

(driver reaches from within his jacket and quickly pulls out the Beretta, immediately pointing it at Jeremy's face)

JEREMY

You don't wanna do that.

(James puts a hand over his mouth, shaking his head, trying not to laugh)

Looks like trouble.

DRIVER

Oh yeah, why not?

In a split second Jeremy takes hold of the gun, and uses it as leverage as he places the driver's arm in an arm lock causing him to drop the gun in the process. Jeremy begins to draw the driver of the Mustang closer to the 22B, the driver frantically trying to break free of Jeremy's grasp. On the way to the car, Jeremy puts the driver into a strangle–hold, choking him into submission. James and Reynard immediately turn their to the attention to the passenger of the Mustang, who had already begun to come to the aid of his friend.

JEREMY

So ya want my car, huh? How hot do ya think that intercooler is?

REYNARD

Pretty fuckin hot, I'd say.

(continuing to stare down the passenger of the other vehicle)

JEREMY

I'm keeping my car!

(Jeremy touches the driver's head to the steaming intercooler for a second and lets him go, the driver giving off a squeemish cry of pain.)

JEREMY

(picking up the Beretta)

Thanks for the gun.

JAMES

I figured he wouldn't wanna pay up.

CUT TO: Jeremy, Reynard, and James walking towards the 22B. The camera pans around to an old Caprice Classic flying by at a high rate of speed, it's headlights flashing and it's horn blaring. Seconds later, the sounds of police sirens start to be heard in the distance.

BYSTANDER

Five-O!

CUT TO: Shot of the 22B. Everyone is scrambling to get to their cars. Jeremy steps in the driver's seat and opens up the center console, revealing a small cache of firearms.

JEREMY

Another one to add to the collection.

(He drops the gun inside and closes the console)

CUT TO: View of the 22B pulling away from the parking lot swerving around a bunch of stumbling bystanders. The camera elevates and zooms out as the Impreza races off into the distant horizon, the sun beginning to light up the sky as the street lights start to flicker off. The camera switches to a shot of the driver of the mustang clenching his face and reeling in pain. Left on the ground in front of his car, his passenger is nowhere to be found. Police sirens appear to be nearing the scene. The final street lamp above the driver switches off as the camera fades out.

TUNING 101

CAMERA

Camera fades in with the 22B heading down Deercor Road. Two cuts of the car driving past the camera with the camera following the car's direction. First from the right, and then from the left. Each time the car passes the camera, we hear the exhaust tone more distinctly than the previous scenes, as the sounds of the rumbling exhaust are intermittently interrupted by harsh backfiring emanating from the exhaust canister.

After the second run by the camera, the 22B slows to a stop at the light to Beaver Dam Road. We see the light change to green and the camera switches angles to a forty-five degree angle shot slightly left and above the car. The car stumbles upon acceleration, nearly stalling out as the driver fights to keep the engine alive. The last shot we see is the car pulling into the driveway of a shop, the sign on top of the building reading: TURBO TECHNIQUES.

CUT TO: Frontal shot of the 22B pulling into the first bay onto a set of 4-wheel Mustang Dynos. The car is now bucking almost out of control. Something is definitely wrong. Kai walks up to the car from behind an s-14 engine on a lift, his face looking a little disparaged.

KAI

What the hell did you do to this thing?!

(Pointing to the car with a ratchet in hand)

JEREMY

(stepping out of the car)

It's runnin' a little rich, I have no idea what's goin on.

KAI

I told you I haven't finished setting up all the fuel maps and boost control for the TEC-3? Shiet!

(Kai begins running a compression test on the motor)

JEREMY

I can always count on you man, the perfectionist. Besides, I recalculated some of the fuel settings for the increased boost pressures . . .

KAI

(cutting Jeremy off and sounding a little alarmed)

What increased boost pressures??

JEREMY

I increased boost to 29-30psi from the standard 25, which I find a little bit conservative.

KAI

(head in hand)

Aw man, now you did it.

JEREMY

You bet I did it!! And thanks for showing me how to reprogram the TEC-3, by the way!! After programming the computer to allow the waste gate to stay open up a little more I noticed that the engine was beginning to run a little fuel starved . . .

KAI

(interrupting)

No SHIT!

JEREMY

(hands out to sides)

. . . Lemme finish. I countered that by retarding the timing by .2 degrees and increasing fuel pressures to compensate for the change in airflow ratios. However, I still noticed the #2 cylinder was running lean around 6700rpm and up. Just for safe measure I ran separate fuel rails for cylinders 2 and 4 and increased the fuel pressures some more at those levels, EVER SO SLIGHTLY. HAHA!! No more starved cylinder.

KAI

OKAAAY, but did you notice the boost creep at 7000rpm?

JEREMY

(extremely surprised)

The what?

KAI

The tests that I was running showed boost creep starting at 7000 rpm and spiking at 7300 rpm, even with the TEC-3 managing the boost pressures and after I installed new waste gate springs.

JEREMY

(sheepishly)

Oh, I seeeeee. What level of boost are we talking about?

KAI

(now calmed down)

35psi.

JEREMY

JESUS CHRIST!! I don't understand. I checked out the egt's. They were steady at 1580 degrees, a tad bit high but well within operating parameters.

KAI

Heh, I see you were havin trouble with it runnin rich, huh? Man, that car was buckin so wild . . .

JEREMY

Don't finish that sentence . . . please.

KAI

It's runnin rich because I've preset the computer to go into limp mode whenever something like this happens. But you should be used to that.

JEREMY

To what?

KAI

TO YO SHIT GOIN LIMP ON YA!! HAHAHAHA!!

JEREMY

Kiss my ass!! I'm way too tired to come up with something witty to say. You don't think I fucked up the engine, do you?

KAI

Nah, I don't think that's the problem. I'll reset the TEC-3 to my original fuel maps and boost settings and work off that. We're definitely overlooking something, though.

(Tyler walks into the garage from the back office)

JEREMY

How's it goin Tyler?

TYLER

Not bad. Just tryin to finish up some book-keeping work for the shop. What are you guys up to?

JEREMY

Nuthin much. You know, the usual car tuning.

TYLER

Hey Jeremy, you still up for goin trail-breaking this weekend? I put new rail sliders on my Defender. Besides, I think it should be far enough out in the boonies to fire off my new sniper rifle.

JEREMY

What kinda sniper rifle you get?

TYLER

It's a marine corps issue M-41A1. I have a friend that works in the supply division down in Quantico. He put in a requisition order through a dummy account for me. Nobody knows this thing exists.

JEREMY

You're not playin around, huh?

TYLER

I don't joke when it comes to weapons.

JEREMY

Okaaaaay, Tyler. You and Kai are collecting a pretty extensive armory.

TYLER

Hey, you can't talk. I've heard of your own little gun collection.

JEREMY

Trophies, Tyler. Merely trophies.

TYLER

So, you wanna go off-roading?

JEREMY

Maybe, I'll have to see what plans arise. Might have time to go.

TYLER

(walking back into the office)

Lemme know either way.

JEREMY

You gotta show me that gun sometime.

TYLER

(closing the door)

Sure, sure.

Jeremy and Kai walk around to the side of the car and Kai grabs hold of one of the bars of the rollcage on the way out of the garage, shaking the whole car with it.

KAI

(letting go of the bar)

Woah, that cage ain't goin anywhere.

JEREMY

So what do we do about this boost creep problem?

(we hear the sound of another car off in the distance getting closer to the shop)

KAI

Let's get this thing strapped to the dyno and check. I'll figure something out.

(tilting his chin to the direction of the oncoming car. Jeremy turns around to see)

JEREMY

(voice dropping off)

You always do.

Kai walks around to the front of the 22B to check on the results of the compression test, effectively obscured from view by the carbon fiber hood. Camera cuts to a shot of a gun metal s2000 slowing down in front of the shop and pull into the driveway, coming within an inch of stripping off the front splitter of the car's bodywork. The gleam of the sun's reflection from the massive GT-R style front mount intercooler nearly blinds Jeremy who now recognizes the car. The driver flicks a finished cigarette out of the side window as the car creeps up to the garage. Jeremy puts a hand to his ear, attempting to elicit a response from the driver who revs the engine up to the insane 9000 rpm redline with a familiar: vrrrrooom pshhhhhht!!

JEREMY

(walking up to driver's side door)

What a sweet sound.

REYNARD

(stepping out of the car)

Yes it is. What's goin' on?

(Holds out hand to shake Jeremy's hand)

JEREMY

Not much, just getting another reprimand from Kai

(making a yapping gesture with his hand before shaking Reynard's hand)

KAI

(from behind the 22B)

I heard that!!

REYNARD

(trying to peek around the 22B)

HAHA!! How's in goin, Kai?

KAI

(steps out from behind the car and walks over to Reynard and Jeremy. He extends his hand out to Reynard who shakes it.)

What's Up, What's Up?

REYNARD

Nuthin really. You guys doin anything tonight?

(Pulls out a cigarette and proceeds to light it, Jeremy follows suit)

JEREMY

Got nuthin planned. Why, anything goin on?

REYNARD

You guys up for goin to Buzz tonight? AK 1200 and PVD are spinnin'. Should be awesome!

JEREMY

You know me. I'm always up or it.

KAI

Hmmmmm. AK 1200, huh? Might have to check that out.

REYNARD

So did Jeremy tell ya about our crazy night? You shoulda been there.

KAI

(looking over at Jeremy)

No, but I'm looking at the aftermath right now.

(Jeremy gives him the hand)

REYNARD

The G-tech clocked a 10.78 quarter on his best pass!! That's awesome!!

JEREMY

(taking a drag from his cigarette)

So when are we gonna take your car up to Philly? We gotta get some numbers on the board for this bitch.

(pointing to the s2000).

REYNARD

Soon. Very soon.

JEREMY

What's James up to?

REYNARD

I dunno, Those Spoon seats he ordered came in. He's prolly putting them in now.

KAI

How's his Civic Type-R holdin up? Has he figured out the proper v-tec changeover point?

(Rubbing his chin and looking up at the sky)

I remember the days of normally aspirated tuning.

REYNARD

I dunno. He said something about e-mailing Spoon for updated settings on his LINK. Now that he's gone full conversion Spoon Civic: intake, exhaust, headers, cams, high compression pistons, forged rods, lightened flywheel and knife-edged crank, the car drives completely different. It's a beast! If it's made by Spoon, James most likely has it on his car.

JEREMY

A true spooning aficionado.

(pretending to have a girl in front of him and giving her a reach-around)

KAI

HAHA!! No matter what, Jeremy'll ALWAYS bring up sex.

JEREMY

You're one to talk, man.

REYNARD

(taking a final drag from his cigarette)

So what's wrong with the car?

KAI

I'm not sure yet. At first glance, doesn't look like there is any internal damage done to the engine. I ran a compression test on the motor and everything seems to be fine. But you can never be too sure. Until I find out what's causing those boost spikes I'll have to recalibrate the TEC-3 for some lower boost levels.

(Looking to Jeremy)

I think we could compromise at 27psi. That okay?

JEREMY

Yeah, that's fine with me.

KAI

Jeremy and I were just about to run some dyno tests on the car.

REYNARD

Awesome. Time to play.

Reynard follows Kai into the garage to start dyno tuning the car. Jeremy stays and looks over Reynard's car while he finishes up his own cigarette. He looks out to the street and sees a cherry red Volkswagen Jetta VR6 pull into the driveway, its temp tags still on. The Jetta is parked next to the s2000, completely obscuring it from view. Hope emerges from the driver's seat and Mei from the passenger side, talking on her cell phone.

JEREMY

(walking up to the car)

So you FINALLY got it, huh? It's about time.

HOPE

(giving Jeremy a hug)

Yuppers. I like it.

Mei screams: You got Taro Ice???? You suck, Jeannie! Jeremy and Hope turn, give a okaay look, and continue talking.

JEREMY

Does this mean Sam is gonna ride in YOUR CAR now?

HOPE

Nope. Sam can take his own car.

JEREMY

(making cat-fight sounds)

So when are you gonna get started modding it?

HOPE

I just bought it, I think I'll leave it stock for now.

JEREMY

Whatever. I give it two weeks.

(Jeremy walks over to Mei as she hangs up her phone)

How's it goin, Mei?

MEI

(gives Jeremy a hug)

Hey Jeremy! How was last night?

JEREMY

Oh, you know, the usual shit: racing, racing, and oh yeah, . . . RACING!!!

HOPE

Crazy boys! Who else is here?

JEREMY

(pointing over to his car)

Kai and Reynard are over there looking at my car. Where's Sam?

HOPE

He had to meet up with his sister earlier. He'll stop by later. So what did you do to your car NOW?

JEREMY

Nothing. Just drove it around a little. Oh yeah, Reynard said there's a crazy party tonight at Buzz. PVD and AK 1200 are spinnin tonight.

MEI

Oh yeah, I got that e-mail this week. Is anyone going?

JEREMY

I think we are. So far it's just me, Kai, and Reynard.

MEI

Kai didn't tell ME that.

KAI

(yelling from behind the car. We can hear Reynard laughing in the background)

JEREMY, WHY IS THERE SKIN STUCK TO YOUR INTERCOOLER?!?!?!?!?

(Mei and Hope look at Jeremy unapprovingly)

JEREMY

(looking clueless)

WHAT?

CUT TO: A shot of the front of the shop. We see Reynard's s2000 being dwarfed by Hope's stock Jetta. Not surprisingly, Reynard's car looks cleaner than the new car. The camera elevates and zooms out as we see Mei, Hope, and Jeremy walking into the building, presumably to greet Kai and Reynard. On the way, Jeremy gives a what? sign and Mei gives him a nudge as the camera fades out.

SPRINGS, SHOCKS, SPRINGS, SHOCKS

CAMERA

Camera fades in with a shot of the outside of Jeremy's apartment complex in College Park. We see a multitude of cars parked in front of the building. The camera zooms in so we get a close-up shot of the cars; each vehicle representing a different character personality.

Jeremy's Subaru Impreza 22B – a true homologation of the retired WRC car, down to the 60mm DMS coilovers and full carbon fiber dashboard. The car has been stripped with four Recaro seats occupying any space not taken up by the 10-point rollcage. The car wears 18-inch Prodrive 7's by Speedline. This car is the dirtiest of the lot. We can hardly see the rally blue paint and WRC badging as it is caked on with dried mud. No doubt about it, this car was built for one purpose . . . to have fun. License Plate reads: WRC

Reynard's Honda s2000 – it never rains where this car is parked. Pristine and shiny. One could eat off of it; not that Reynard would ever let anyone eat off of it. The 18-inch Volk Racing LE-37's tucked in the wheel wells give the car a sporty, yet upscale look. The car has a very aggressive, Super GT style-stance – with ground clearance of about an inch. He and Kai took a sledgehammer to the speed bumps one night, just so Reynard could get to Jeremy's apartment. License Plate reads: BOOSTED

James's Honda Civic Type-R – a USDM Spoon Civic, down to the Spoon high pressure radiator cap. All of the Spoon aftermarket parts have been imported and installed including the 7-pound, 15-inch Spoon racing wheels. All of the settings, suspension and engine, have been forwarded to James for track duty. Spoon still e-mails him asking for sponsorship rights to place badges on his car, but he won't have it. A true enthusiast's car. License Plate reads: SPOON

Tommi's Mitsubishi EVO 6 (Tommi Makkinen Edition) – nothing really added to this car – not that anything's needed. One would think it were showroom stock if not for the 18-inch OZ Racing F1 Cups and carbon fiber hood. The car retains somewhat of a rally stance, with a ground clearance of 4.5 inches. The addition of a bike/snowboard rack to the roof gives the car a purposeful, utilitarian kinda look. License Plate reads: SAMURAI

Michael's Mazda RX-7 Type-R – its external effects and Racing Hart 19-inch Type-C2 wheels help to draw attention away from the extensive entertainment system found inside the vehicle: Alpine video screen HU, DVD changer, playstation 2 console, and full surround sound and Dolby Digital effects. The lightweight platform and components are offset by the weight of two massive ADS 312rs.2 subwoofers in a

carbon fiber enclosure driven by two McIntosh MCC222 amplifiers. The car has taken home a few IASCA trophies during the racing off-season. License Plate reads: FORCEFED

Mei's Audi S4 – has undergone the full Oettinger conversion. Wheels, front and rear splitters, side skirts, and rear wing. The car retains the full leather interior and OEM luxury accommodations. The car possesses a lowered, but conservative stance which gives it a don't fuck with this look. Ironically, through the tinted rear window, we can vaguely make out the outline of a Hello Kitty Sticker. License Plate reads: LATA

Kai's wide body BMW 2002 – hard to tell what kind of car this originally was. The body has been widened by a full four inches, hiding the massive 17x9 inch wheels in the front and the 17x10 inch wheels in the rear. He had the three piece wheels custom made by BBS and patterned them as deep-dish versions of the Konig Monsoons. The car has had it's roof chopped, giving it a very flattened, squat stance. License Plate reads: M3 EATER

CUT TO: A shot from outside the apartment looking through the sliding window. We can see Kai, James, Tommi, and Michael sitting on the floor, taking turns playing GT3 on the big screen TV. Mei and Aaron sit on the couch behind them watching in boredom. The sounds of cheers and insults start to get louder as the camera shot gets closer to the glass. The camera eventually moves through the glass, entering the apartment.

JAMES

(playing GT3)

Anybody hear from Wesley yet?

KAI

(also playing GT3)

He called me . . .

(makes mistake)

SHIT! He called me and said he was headin up.

(loses the race)

Demmit!

MICHAEL

I told ya you shoulda picked the RX-7 instead, Kai.

(takes controller from Kai)

Lemme see that.

KAI

(handing over controller)

Yeah, yeah, yeah.

MEI

Where's Hope and Sam? Should I even ask?

AARON

Hope called me earlier and said they were gonna meet us . . . but that was a couple hours ago.

CUT TO: A shot from down the hall. Gerry is exiting the bathroom and walking towards the kitchen. Jeremy and Reynard pass Gerry on the way out of the kitchen holding a couple beers. We hear some final comments from Jeremy alerting us to the subject of conversation.

JEREMY

. . . stay hard `nard.

GERRY

Hey Jeremy, ya got any more beer?

JEREMY

(walking away with Reynard to the balcony to smoke a cigarette)

Yeah, check the fridge!

Gerry leaves the kitchen and walks over to the computer double-fisting a couple beers and starts checking his e-mail as the front door opens. Jezebel and Jonathan enter.

JEZEBEL

Hey Guys!!

JONATHAN

(running over to the TV)

Dude, GT3! I've been practicing at home!

MEI

(getting up from the couch)

JEZEBEL!!!!

Jezebel proceeds to greet the room, giving everyone hugs and asking them how they're doing. Jonathan gets up from GT3 and does the same. Jezebel reaches into her bag and pulls out a bong.

JEZEBEL

So who wants to smoke?

GERRY

(getting up from the computer)

Oh yeah.

(rubbing his hands together)

I need to come up with some ideas for my new movie . . . and this is JUST WHAT I NEED! A little SMOKEY, SMOKEY!!!

Jezebel and Gerry walk over to the dining room table and begin to smoke up. Mei walks over moments later and takes a couple hits. Hope and Sam eventually enter the apartment, followed by Lynn, Casey, and Wesley. They all take turns greeting everyone, Jeremy and Reynard come in from the balcony.

JEREMY

Hmmmm, smells like . . .

(sniff, sniff)

WEED!

JEZEBEL

Yeah Jeremy. You wanna smoke?

JEREMY

Don't hafta ask me twice.

(walks over to the table)

JEZEBEL

Now remember, Jeremy. This is Gary's shit. Take it easy this time.

JEREMY

Don't worry, I will.

The camera follows Jeremy until he passes Casey and Kai, playing Counterstrike, on his way to join Jezebel, Gerry, and Lynn in their smoking wonderment.

CUT TO: Hope, Aaron, and Mei sitting on the couch. Tommi, Michael, and Jonathan are on the floor playing GT3. The guys are jumping around like madmen, accidentally bumping into the couch and eliciting cold stares from the girls.

HOPE

We would've been here sooner but Sam was fixing something in his car.

MEI

Don't even talk to me about Kai. He's the one with a garage. The guys are ALWAYS over. I love cars and all . . . but I don't LOVE cars.

HOPE

It's ALWAYS like, 'it won't take long . . . just give me a minute . . .' I'll usually just go back in the house and watch TV.

AARON

Tommi does the same thing to me. These guys live and breathe cars.

TOMMI

We don't talk about cars ALL the time. We do other stuff.

MEI

Like what, Tommi?

TOMMI

Work. . . .

(thinks for a little bit)

. . . .To pay for car stuff.

SAM

(walking by the couch with Reynard and James)

I dunno what's wrong with my shift light. It doesn't come on all the time . . .

HOPE

See what I mean?

(gives Sam a quick mean, but jokingly glance. Sam returns the look)

Anyway, I saw this cool jacket at Banana today . . .

CUT TO: A shot of the outside door as James, Sam, and Reynard exit, walking towards Sam's car: a black A3 Quattro.

SAM

. . . I dunno what the problem is. It was working fine yesterday.

REYNARD

I had that same problem with mine a while ago. You might have a loose ground.

(Sam unlocks the car and Reynard opens the car door and peeks inside)

JAMES

So what have you done to this thing?

SAM

I'm not sure. I talked to Michael and Kai about what I should get. I don't remember what kind of suspension set up they ended up putting in it, though. You should ask them. I also got an ABD Racing Intake and Techtonics turbo-back exhaust. All I know is that this thing is WICKED fast!

JAMES

We'll have to speed-check your A3 on the way down to Buzz. It should be a fun ride down there.

REYNARD

(reaching under the dashboard)

It always is. Too bad you missed the drive down to College Park, Sam. Crazy!

SAM

I would've been able to meet up with you guys but had to wait for Hope. She was busy fixing her hair or something. She takes FOREVER to get ready.

JAMES

So you like your mods so far?

SAM

Oh yeah. But I can't wait to upgrade the turbo!

REYNARD

(from under the dashboard)

HAHA! Anotha playa!

JAMES

Upgrading the turbo, huh? Uh-oh.

REYNARD

(still under the dashboard)

Shit! I can't reach it!

SAM

What are you looking for?

REYNARD

(getting up from under the dashboard and lighting a cigarette)

There's a black ground wire that runs from the shift light. I can't seem to reach it.

SAM

Lemme try.

(Sam switches places with Reynard)

In the background we see Kai, Tommi, Michael, and Jeremy come out of the apartment building and walk towards Sam's car. James turns to look at them as Jeremy stumbles and nearly falls on his face.

JAMES

(catching Jeremy)

Woah!! You okay Jeremy?

JEREMY

(getting up)

Yeah . . . I'm okay. Just a little . . . uh . . . (snaps) just a little . . . uh . . . (snaps) . . .

KAI

High?

JEREMY

Yeah! That's it!

MICHAEL

What are you guys up to?

JAMES

We're trying to fix Sam's shift light.

KAI

Ah yes . . . the infamous ground problem.

REYNARD

Hey Kai, you guys ever figure out what was causing that boost spike on Jeremy's car?

KAI

We never figured out what was causing the spike, but after couple runs on the dyno we did notice that at 28psi the injectors were starting to go static. Again, it doesn't explain why the boost was spiking but after changing to bigger injectors the problem mysteriously went away.

JAMES

What size injectors were you running?

KAI

We originally were running 550cc/min injectors, which should easily be able to support 350–450 crank hp. I thought it was rather odd that they were already becoming static at those boost levels. I'm guessing they may have been failing anyway. So we switched them out and replaced them with some nice, meaty, 750cc/min injectors just in case. Problem solved. We were even able to up the boost to 32psi!!! Jeremy was pretty happy at that point.

JAMES

So if you were maxing out the injectors you were originally using, which were supposed to support up to 450hp . . .

(slowing his speech)

. . . what kinda numbers did the dyno runs show?

JEREMY

(starting to sober up)

Are you ready for this?

We achieved a peak 422hp at 7320 rpm and 344 lb/ft of torque at 4960 rpm! With a fairly flat power band from 3200–7500rpm.

REYNARD

Holy shit!!

SAM

(getting out of the car)

Goddamn!! I can't wait to have that kinda power in this thing.

KAI

Oh, I'm sure you will eventually. Gotta take baby steps, man. Baby steps.

TOMMI

That sure is a lot of power. I'm pretty content with my 300hp numbers. So Sam, what have you done to your car?

SAM

(sticks his head back under the dashboard)

Ask Kai.

(Pops the hood)

CUT TO: Inside the apartment as Lynn gets a phone call. We hear the person on the other line.

LYNN

Hello?

BRANDON

(sounding a little flustered)

Hey Lynn, it's Brandon.

LYNN

Oh my GOD! How are ya doin? I haven't seen you . . .

BRANDON

What are you doing tonight?

LYNN

I think we're heading down to Buzz pretty soon. Why?

BRANDON

Cool. Can you meet me down there at say, 3?

LYNN

Sure, we'll just . . .

BRANDON

Gotta go.

(hangs up)

LYNN

That was weird.

CASEY

What's goin on?

LYNN

My friend Brandon just wanted to meet up with us at Buzz.

CASEY

What's so strange about that?

LYNN

He just sounded really weird.

CASEY

He was prolly just fucked up, like us. Want another hit?

(Hands over the bong)

We see everyone hanging out and having a good time. We can't hear distinct conversations, just muttered words and slurred speech. We hear Gerry almost cough up a lung after a hit. Camera fades out with the sounds of Gerry shouting:

GERRY

Fookinese! . . .

CLUB RACING

CAMERA

Scene begins with a shot of the outside of Jeremy's apartment building as Gerry, Lynn, Casey, Wesley, Aaron, Jonathan, Jezebel, Mei, and Hope exit and walk up to the rest of the guys, still standing around Sam's A3.

AARON

Hey Tommi, you're still looking at Sam's car? Don't you have to get to work?

TOMMI

What time is it?

AARON

11:30.

TOMMI

Oh yeah.

SAM

You're not going with us?

TOMMI

I would, but I have to be at work at 12.

Tommi and Aaron say goodbye to everyone and walk off to Tommi's car. In the background of the conversation we hear his car turn on and start to pull out of the parking lot.

MEI

You guys ready to go down to Buzz?

KAI

Yeah, just finishing up a few things.

(checks the connections on the battery post of Sam's car)

All done.

JEZEBEL

Hey Jeremy, you okay to drive?

JEREMY

Yeah, I'm fine. Always ready to drive.

JAMES

Time for that speed check, Sam.

Sam closes the hood of his car as everyone walks towards their cars. Gerry gets into Jeremy's 22b, Reynard gets into his s2000 with Jonathan, Lynn and Jezebel ride in Mei's s4, Kai and Wesley get into Kai's 2002, Sam and Hope ride in Sam's a3, Casey gets into Michael's rx-7, and James rides solo in his Spoon Civic. In sequence the cars start their engines down the line. Each car pulling out of their parking space and out of the apartment complex. They make their way out onto Cherry Hill Rd and then north on route 1 onto 495 towards Richmond; s4 in the lead, followed by the 2002, s2000, 22b, rx-7, Spoon Civic, and a3. The cars get on the onramp to 495 and start accelerating onto the highway. The camera tracks the seven cars until they merge onto the highway and the cars move off the screen.

CUT TO: A shot from within Reynard's car. Through the windshield we see Kai's 2002 start to get on the onramp to 295 south. When there's enough room for a pass, we see the s2000 move to the right, overtaking Kai's 2002 and beginning to overtake Mei's s4. Shot changes to a tracking shot of the seven cars on the onramp with Reynard's car overtaking Mei's car and Kai's following suit. Shot changes again to the interior of Mei's car.

LYNN

I can't wait to see Brandon. I haven't seen him in seven years.

MEI

He just called you . . .

(we see Reynard's car pass by Lynn's window, followed by Kai's)

Dammit

(Lynn turns around to see)

CUT TO: A shot of 295 facing the cars head on as they get onto 295. In sequence they cross over the lanes and end up in two lines. We can see the two lead cars, the s2000 and the 2002, but all the other cars disappear behind them as they take their positions behind them. Shot changes to the inside of Reynard's car as his Valentine One goes off.

JONATHAN

What's that?

REYNARD

(we hear the engine slowing down)

Radar. We've got cops ahead.

Reynard looks over to Kai past Jonathan. Through the passenger side window we see Kai look over to Reynard, and giving a thumbs up as he slows down.

REYNARD

He picked it up. Definitely a cop.

JONATHAN

You both have radar detectors?

REYNARD

We all do. You can never be too careful.

(Gestures his head forward)

And there they are.

The camera pans around from a shot of Reynard to a shot through the windshield showing four cop cars lined up on the shoulder as they come around the bend in the road; the closest car has its driver draped across the roof, aiming his laser at Reynard's car.

CUT TO: A shot of the cars as they pass the camera stationed at the cop's position. As they do we see the readout on the cops laser that reads: 55mph. The shot changes again to the inside of Kai's 2002. We hear the Valentine One still going off as we see rearview mirror, just as the cops disappear from view around a corner. As the cops disappear from view we hear the beeps from the Valentine One get lower and lower. Finally, when the beeps stop we hear all of the cars accelerating again.

KAI

Oh, it's on.

(accelerating)

Dammit!

A shot of the cars as they approach the New Carrollton exit at high speed. Up ahead of the cars we see a Chevy Malibu merging onto the right hand lane. Scene shifts to a shot above and behind of the two rows of cars and in the foreground the merging Malibu. The car's in the left hand lane begin to draw further and further away from each other. Shot changes to a full screen view of Reynard's car as it begins to accelerate off the screen with Jeremy's car behind it. As the camera shifts backwards towards Jeremy's car the gap opens up to reveal Kai's 2002 which merges into the left lane towards the camera. The sequence repeats with Jeremy and James's car, which let Sam's car into the left lane. Finally, James and Mei's car let's Michael's car in from the right hand lane. Shot changes again to a shot above and behind the cars as the Malibu merges into the freed up right hand lane. The cars disappear around the bend in the highway.

VAMPIRE SYNDROME

CAMERA

Camera fades in to the sound of electronic beats and cheers. We see a line of partiers waiting in line to enter Buzz. The line easily extends to surround half of the building. The camera moves to a closer shot of the crowd, near the front of the line, where the group waits anxiously to get inside.

JONATHAN

Good you could come out, Wesley. We haven't hung out with you in a while.

WESLEY

Yeah, I know. I've just been working. Good thing too, cause you motherfuckers never call me to hang out. And you call yourselves friends.

JEZEBEL

(joking)

It's not like you call us either, you bastard.

WESLEY

Oh Jezebel, you know I love you.

(gives Jezebel a hug)

GERRY

What is all this lovey-dovey crap. Who needs friends like us when you got Jack?

(reaches in his pocket and pulls out his flask of whiskey)

Ah, there you are. Ya miss me?

(takes a shot)

CASEY

Ger, you'd marry that bottle if you could.

GERRY

Why, you jealous, Casey? Don't worry, I'll still bend you over from time to time to keep things interesting.

(Gerry pretends to have Casey bent over in front of him)

LYNN

That's nasty, Gerry.

CUT TO: A shot of the inside of the club. The music is louder and more intense than before. Mei, Jeremy, Michael, James, Reynard, and Wesley are huddled around a set of couches, listening to the music and reveling in the feelings brought on by various elicit substances. Michael sits at the edge of the circle, pondering the thought of rolling.

JEREMY

You sure you wanna try this?

MICHAEL

WHAT?

JEREMY

(leaning closer to Michael and holding a finger to Michael's ear)

You sure you wanna do this?

MICHAEL

Why not? By the looks of things, seems like you guys are havin a lot more fun than I am.

Jeremy gives Michael a pill and a bottle of water as Michael proceeds to throw the putrid tasting pill into his mouth, drinking half the bottle of water in the process. Michael gives a cringe and an approving thumbs up to Jeremy.

CUT TO: A shot of James and Reynard as they get up from the couches and walk towards a set of giant speakers lining the sides of the club. They cover their ears and stick their heads into the speaker, feeling the pounding beats through their chest cavities. We see James mouthing something to Reynard but cannot hear him say, fuckin awesome! As he does, the camera begins to follow Hope and Sam as they skip by Reynard and James. Sam is carrying a set of strings with glow sticks attached. He proceeds to start twirling them around, causing the surrounding crowd to stop and watch in stupefied awe. They all seem to have a glazed, deer-in-headlights look. Sam finishes up with a jump-spinning maneuver, much to the crowd's delight. He hands the strings to Hope who starts her own routine. The camera follows the spinning glow sticks around

and around as they accelerate faster and faster. The image begins to get muddy until all we see is one blob of light filling the screen. The camera zooms out and we see a single light in the club. The scene changes to a shot of Jezebel, with a dazed, yet satisfying look on her face. She focuses intently on that single light source while Jonathan rubs her back from behind. Wesley jumps onto the seat next to Jonathan and Jezebel and puts his arm around Jonathan.

WESLEY

How are you Wesley's doin.

(rubs Jonathan's shoulders)

JONATHAN

Dude, I'm feelin pretty good!

WESLEY

Jezebel, how are we doin?

(no response)

Jezebel?

JONATHAN

Heh, she's doin pretty good too, from what I can imagine. She hasn't said a word in the past hour.

A passerby glances at Jezebel and flashes a micro light in her face. Her attention is taken away from the light for a second but immediately returns her attention to the original light source. Casey and Lynn walk up to Jezebel. Casey waves his hand in front of her face without a hint of a response from Jezebel.

JONATHAN

Don't bother.

Lynn sees a her friend Brandon walk by and grabs a hold of his arm. As she grabs it, he flinches and jumps back from her.

LYNN

Brandon? How's it goin?

Lynn's friend glances around a few times and then moves closer to Lynn. She gives him a huge hug.

BRANDON

Lynn! Am I glad to see you!

LYNN

I've missed ya man! What have you been up to?

BRANDON

I can't talk to long. Can you PLEASE do me a favor.

LYNN

Yeah, sure.

BRANDON

Please take this package and hold it for me. I'll meet you on Sunday at the Loch Raven Reservoir . . . 2 o'clock.

(stuffs the package in Lynn's purse)

LYNN

Uh, I don't think . . .

BRANDON

I can't tell you now, PLEASE, just do this for me. Meet me at Loch Raven at 2 on Sunday.

(runs off)

CASEY

What did Brandon want?

LYNN

I dunno. He wanted me to hold on to some package or something. I wonder what's in it?

(Takes a look at the package)

Casey turns to look at the light that Jezebel is staring so intently on and squats down in front of her, effectively covering the light source. Jezebel immediately jumps forward and bites Casey on the shoulder.

CASEY

(jumping back and revealing the light source to Jezebel)

JESUS CHRIST! Fuckin' bit me! BITCH!!

(Jezebel smiles and regains her focus on the light)

CUT TO: A shot of Jeremy, James, and Reynard standing by the bar. Jeremy and Reynard are both trying to light their cigarettes as a beautiful girl walks by and starts dancing on the dance floor. Reynard and Jeremy both stop flicking their lighters and watch as the girl walks by. James laughs hysterically.

JAMES

HAHA!! You guys crack me up!

JEREMY

(finally lighting his cigarette)

Damn that girl was hot. For some strange reason I have the sudden urge to start dancing. I'll be back.

(walks off to dance with the girl)

REYNARD

And he says I'M a DOG!!

(he spots another girl and watches her pass in the other direction. James laughs again)

CUT TO: A shot of the whole club, with the camera panning around showing the true size of the club. The camera fades out and back in giving the sense that more time has passed. Mei, Jeremy, and Michael are sitting on the couch. Jeremy is bouncing around in the seat, shining his micro lights directly into his face and flinching. Mei looks at Michael who just seems to be looking around, observing all of the crazy antics of the others in laughter.

MEI

You feel anything yet?

MICHAEL

Nothin. What am I supposed to feel?

MEI

Don't worry, you'll know you're hitting when you do. You just know.

(turns to Jeremy and rubs his shoulders)

I KNOW you're hittin!

JEREMY

(slurring his speech)

HAHA!! What gave it away? The fact that I'm gritting my teeth like crazy or the fact that I'm so intrigued by these lights?

(shines them into his face again)

How are you doin'?

MEI

I haven't REALLY started hittin yet.

(looks over at Michael who now has a spaced out look on his face)

KEKE, Michael, you okay?

MICHAEL

uh . . . huh.

Jeremy gets up from the couch and begins a routine with his micro lights as Michael stares intently. More of the group begin to appear and surround the couch that Michael is sitting on until everyone is standing around Michael. One by one, they all begin to pull out a light source and perform a routine to the sounds of the music. The music starts to fade out with the beats until all we can hear is the sounds of the cymbals loud and clear, with the bass and drum beats muddled. The view changes to a shot seen through Michael's eyes. We eventually can see only the light as all of the objects including the friends around him slowly disappear until all we are left with are lights moving around in total darkness. The music continues to buildup into a climax where all of the lights meld into one, engulfing all of the dark spots on the screen and leaving a bright white screen. Instead of lights moving across the dark screen we see a single, darker object darting across a white screen. The camera zooms out to reveal a shot of Michael's pupil, darting around inside of its socket. The camera continues to pan out showing his whole face, a large smile on his face. The camera switches to a view of James and Kai standing around, watching Michael. James gives Kai an elbow nudge and speaks into Kai's ear as the camera fades out.

JAMES

Looks like Mikey likes it!

A NIGHT TO REMEMBER

CAMERA

The camera fades into a shot of Jezebel, Jonathan, Casey, Lynn, and Wesley sitting on a couple benches downstairs. Reynard and James are standing by a speaker to their left, surveying the crowd for any cute girls. Jonathan lights up a cigarette and Jezebel asks for one. He opens the box and finds no more so Jezebel asks Lynn who reaches into her purse and finds the package given to her earlier.

LYNN

What the hell is this?

(pulls out the package)

JEZEBEL

I dunno. But I wonder if we can smoke it?

(takes a cigarette from Lynn as Jonathan lights it)

CASEY

When were you supposed to meet up with Brandon?

(in the background we see two figures eyeing the group)

LYNN

He said at 2 on Sunday, at the reservoir.

(the figures start to walk towards the group)

I gotta go to the bathroom.

As Lynn begins to get up the figures grab her and start fighting for her purse. She kicks one of them in the shin as Casey gets up to grab one of the assailants. As he does the assailant turns around and stabs Casey with a small knife. Jonathan and Wesley get up but then see the knife-wielding individual swipe at them. They back away as the other man lets go of Lynn and runs off with the package. Reynard and James see what's going on and run up to the other attacker as he turns and points the knife in their direction. Jezebel grabs Lynn while Wesley and Jonathan pick up Casey from the ground.

MAN

You guys better stay the fuck away from us.

(behind the man we see a bouncer getting ready to give the man a bear hug)

BOUNCER

Alright guys, you're outta . . .

The man blocks off the bouncer's grasp and stabs him with the knife. A few other bouncers come to his aid, delaying his exit.

LYNN

Jonathan, Jezebel!! Go get the others!!

Jonathan and Jezebel run towards the main room.

CUT TO: A shot of Kai, Mei, Michael, Gerry, and Jeremy sitting on a set of couches in the upstairs room. Jeremy has the girl from the previous scene on his lap and is giving her a massage. Michael still has a contented look on his face. Mei and Kai are laughing at Gerry hysterically as he performs his dance routine. Jezebel and Jonathan run upstairs. On the front of Jonathan's shirt we can see some of Casey's blood. The group on the couch have smiles on their faces which change to horrid stares as Jonathan comes into focus.

JONATHAN

We've got a problem guys!

JEREMY

What the fuck happened to you?

(sliding the girl over)

JONATHAN

I'm fine, but Casey's cut up pretty bad!

MEI

What happened?

JEZEBEL

(hysterical)

I dunno. Some guys were trying to grab something from Lynn and Casey tried to fight them. They
STABBED HIM!!

KAI

Where is he now?

JONATHAN

Lynn, Reynard, Wesley, and James are with him. They saw the whole thing.

Everyone jumps up from their seats and begin to run downstairs. Jeremy jumps up to follow them, but then runs back and leans over to the girl he was with and quickly asks her for her phone number which he types in his phone. He runs after the rest of the group.

JEREMY

(gesturing a phone call)

I'll call ya!

CUT TO: A shot of the group running down the stairs as Jeremy catches up with Michael.

MICHAEL

You got that girl's number?

JEREMY

Yup. Ya never know.

On the way to find Casey, the group finds Hope and Sam dancing downstairs. They are told of the incident and immediately come out of their roll.

CUT TO: A shot of the entrance to Buzz as Kai, Gerry, Reynard, Jeremy, James, and Michael run out of the building. They are joined by the rest of the group moments later, Wesley and Sam carrying Casey on their shoulders. Lynn, Jezebel, Jonathan, and Hope are tending to his wounds. The two assailants are seen in a red Skyline GT-R which races past the club.

WESLEY

(pointing to the car)

Those are the guys!

KAI

You okay, Casey?

CASEY

Yeah, I'll be alright.

(Clutches his stomach)

Just get those mother fuckers!

KAI

(Talking to Mei, Hope, Jezebel, Jonathan, and Gerry)

Okay. You guys stay here with Casey and wait for the ambulance to arrive. We'll go see if we can get these assholes.

Reynard, Michael, James, Wesley, and Jeremy start running towards the cars. Kai and Sam say goodbye to their respective girlfriends. Sam throws his keys to Hope.

SAM

Take my car and follow Casey to the hospital. Call me when you hear anything.

HOPE

Be careful, Sam.

SAM

I will.

(runs off)

LYNN

What are you guys gonna do.

KAI

(running away)

We'll figure that out later!

CUT TO: A shot of the cars in the parking lot showing the guys running to their cars. Jeremy reaches into his car and begins to divvy up some of the guns contained in his center console.

JEREMY

(handing a gun to Reynard)

We might need these.

JAMES

(talking to everyone)

Everybody call the next person in line. We'll set up a three-way calling system between all of us.

(gets into his car)

Jeremy gets into his car as Sam jumps into the passenger seat. Michael climbs into his RX-7 while Kai gets into his car. Reynard makes his way into the s2000 with Wesley riding shotgun. All of the cars come to life with a thunderous eruption and tear off down South Capitol Street. We see an interior shot of three of the cars as the phone sequencing begins.

REYNARD

(dialing . . . we hear the sounds of the phone ringing. On the other line we hear Kai pick up)

Kai, you there?

KAI

yeah, hold on.

(Kai proceeds to call Jeremy)

Jeremy, you there?

JEREMY

Yeah, I'm here.

CUT TO: Interior of Kai's car. Through the windshield we see that the car's are on New York Ave, heading towards 295N. The scene changes to the red Skyline stopped at a red light. We can see the driver of the GT-R look back as he sees the group of cars gaining and begins to accelerate from the stoplight, cutting off a white Dodge Caravan in the process. The group manages to run the red light in pursuit of the Skyline. The camera changes views again to the interior of the 2002.

KAI

Okay, we all here?

EVERYONE

(through Kai's phone)

Yeah, we're here.

REYNARD

(through Kai's phone)

Okay, we see him. He's getting onto 295 north.

CUT TO: A shot of the five cars accelerating. Kai's car takes a quick lead, immediately followed by Reynard, and Michael and Jeremy, and then James. Kai, Michael, James, and Reynard slow down as the group comes up to a set of potholes in the road. Jeremy barrels over them without flinching.

JEREMY

Hang on, Sam!

The five cars slowly begin to gain on the GT-R. The Skyline takes the onramp to 495 towards Baltimore, drifting the turn in the process. The group follows suit. By this point the group has gained a considerable amount of distance on the Skyline. Jeremy takes the lead, 150 feet behind the Skyline. Followed by Reynard, Michael, Kai, and James. The group continues to creep up on the Skyline which makes a quick maneuver around a semi on its right. Jeremy and Kai follow on the right, Reynard, Michael, and James on the left. Through the rear glass of the GT-R we see a figure pull out a tec-9 submachine-pistol, just as Reynard's car gets in front of Jeremy's.

CUT TO: Inside Reynard's car.

REYNARD

What the . . .

WESLEY

LOOK OUT!!!

CUT TO: A shot from behind the s2000 showing the GT-R in the background. The rear glass of the GT-R vaporizes sending a flurry of 9mm bullets towards Reynard's s2000. Reynard swerves to the left avoiding most of the barrage. However, some of the bullets tear through the right side mirror; others wedge themselves into the passenger side door. The camera switches to inside of the s2000. We hear Kai on Reynard's phone and see his car through the side window as it passes Reynard's.

KAI

Holy shit! You guys alright in there?

(Through Reynard's windshield we see Kai stick his arm out of the side window, MP5K in hand. He returns automatic fire into the GT-R, shattering it's taillight and forcing it to swerve in response)

CUT TO: An overhead shot showing the six cars, Grand Theft Auto style. The Skyline swerves in between cars, followed by the five pursuers. We can see muzzle flashes from each of the cars; automatic fire from the Skyline and 2002, semiautomatic from the others. The pursuing cars continue to make erratic dodges to the left and right, still matching the pace of the Skyline. As the cars pass bystanders, the startled drivers swerve as well, oftentimes in the path of the pursuit cars, making the five pursuing cars swerve more violently. The cars make their way onto 29 north and eventually 70 east, traveling in excess of 160mph in the process. Kai's car remains in the lead.

CUT TO: An interior shot of Kai's car as Kai reloads his MP5H. As he does we see muzzle flashes through the front windshield of the 2002, emanating from the GT-R. The scene switches to a shot of the front of the 2002 as bullets tear into the front of the car, shattering a headlight and rupturing the front mount intercooler. The holes immediately start to release the pressure contained within the intercooler. The scene switches again to the interior of Michael's car. We hear Kai through the phone. Through the windshield and side window of Michael's car we see the 2002 slowing down.

KAI

Dammit, I'm loosing boost pressure!! You guys stay with him and watch out!! I'll catch up with you guys later! FUCK!!!!

MICHAEL

Alright, Kai . . .

(We hear bullets impacting on the car)

. . . SHIT!!

(Returns fire)

We'll get `em!! Kai, get a hold of your brother and try and get him to meet up with us with some heavier weapons! We're a little outgunned here!

KAI

(through Michael's phone)

Aight!

CUT TO: A frontal shot of the GT-R coming up on a semi. Nearing the exit to 695 the Skyline deliberately cuts off the semi, forcing the driver to swerve. The semi begins to jackknife and tilt. The shot switches to the interior of James's car: a quick shot of James followed by a view through the windshield through his eyes. We see the semi start to tip over and skid, blocking the path to 695. Some of the semi's 18 tires begin to tear apart in the process leaving obstacles for the oncoming cars.

JAMES

Head's up guys. Avoidance drill!!

CUT TO: A shot of James's car from the side. We can see the tip of Reynard's car just forward of James's, Michael's just forward of Reynard's. All of the cars brake in unison as the camera keeps moving forward. As the cars move off the screen we see Jeremy's 22B fly passed the camera, oblivious to the rubber obstacles. The shot changes to the interior of Jeremy's car. We hear James over the phone.

JAMES

What the hell are you doing?

JEREMY

I'm gonna go for it!!

(Sam turns to Jeremy with a shocked look on his face)

CUT TO: A shot from behind and above the four cars. We see the semi completely tipped over and blocking all of the lanes to the 695 onramp. Jeremy's car is accelerating ahead of the other three, which are slowing to avoid the truck wreckage.

JAMES

You crazy bastard! We'll take Security Blvd and meet up with you on 695.

(We see the three remaining cars accelerate up the ramp to the Security Blvd park and ride. Jeremy's 22B continues towards the semi)

CUT TO: Inside the 22B. Jeremy turns to Sam.

JEREMY

I hope your harness is on, Sam. Learned this in rally school!

(Sam starts to latch the two loose harness straps)

SAM

Oh shiiiiiiiiiiiiiiii . . .

CUT TO: A shot of the 22B running up the grass in between the two onramps. Just barely missing the semi's entrails. The car bounces unapprovingly and the scene switches to a shot of the front of the 22B as it comes around the corner of the onramp, still on the grass, and finally makes a jump over the camera. The scene switches to a view from behind the car, which lands five feet below on the paved surface. The shot switches again to the interior of the car upon impact, showing Jeremy and Sam as they are shaken within their race seats.

SAM

. . . iiiiiiiiiiiiiiiit!!!!!!

CUT TO: A shot of Reynard, Michael, and James's cars racing up Security Blvd, blasting through stop lights at well over 130mph. Scene switches to the interior of Michael's car, from behind Michael. Through the windshield we can see a cop car at an intersection a few miles away. The cars are closing the distance to the cop car quickly.

MICHAEL

He better not pull out.

CUT TO: A shot from facing towards the front of the cop car, off to the side. The car is inching up to the intersection. The camera switches to the interior of the cop car, looking in through the passenger side window. The driver and passenger are both eating donuts and taking sips of their coffee. They are tired and oblivious to the roar of the screaming engines as the cars approach, seen through the driver's side window. The camera switches to a shot from between the two cops as the cars blow by, forcing the cops to spill their coffee.

COP 1

What the fuck was that?!?!?!?

COP 2

(Turns on siren and looks down the street. The cars are already over the horizon. The cop turns off his siren)

I . . . don't . . . know . . .

CUT TO: A frontal shot of the GT-R on 695 followed closely by the 22B, the cars swerving from lane to lane, still exchanging fire. The two cars are still dodging cars as they take the turn around the Owings Mills Blvd/795 interchange. The scene switches to the interior of the 22B, as Tyler gets on the phone.

TYLER

Jeremy, where are you guys?

JEREMY

We're on 695 . . . just passed Owings Mills.

TYLER

Good, good. I'm setting up on the 695 overpass over the 83 north onramp.

JEREMY

Setting up what?

(swerving)

TYLER

You'll see. Just make sure you make him get off on 83N and when I tell you . . . BRAKE!

JEREMY

Kai . . . right.

CUT TO: A shot of the two cars getting near the 695/83 interchange. Jeremy tries to make a pass to the left, forcing the GT-R to swerve over on to the 83N ramp. Scene cuts to Tyler standing on the overpass, his Defender 90 blocking traffic. He drapes an M40A1 sniper rifle over the overpass wall just as the two cars come into view. He takes his sights and yells on the phone.

TYLER

Ready Jeremy? . . . NOW!!!!

(Fires off a couple rounds)

CUT TO: A shot of the two cars. The 22B panic stops as two rounds rip through the driver's side windshield of the GT-R. The driver loses control and ends up smashing the car into the wall of the overpass. The camera switches a shot of the smoking wreckage, the 22B drawing closer. As the car comes to a halt, Sam and Jeremy jump out, their guns trained on the car's doors. Sam reaches the GT-R wreckage first. Seeing the two occupants dead on arrival, he reaches into the car and grabs the package which first caused the chase. He looks at it while we hear Jeremy on the phone with everyone.

JEREMY

Get down here now, guys!

(looks to Sam)

What is it?

SAM

I dunno.

(looks at the car as it begins to catch fire)

SHIT!! Let's get outta here!!

CUT TO: A shot of Sam and Jeremy running towards the 22B. The car races past the Skyline just before it explodes. The scene switches to the interior of the car. Jeremy talking to everyone.

JEREMY

Where are you guys?

REYNARD

We're heading towards the 83 onramp.

JEREMY

Watch out!! There's flaming GT-R around the underpass!

REYNARD

Okay.

CUT TO: A shot of the three cars passing the camera on the onramp. They do not slow down at all as they disappear into the flames. The scene switches to a shot from the other side of the underpass, the cars emerging from the flames as they pass the camera. The shot switches again to the rear of the cars as they disappear down 83N. As the camera starts to fade we hear James's voice on the phone.

JAMES

Jeremy, Tyler, we'll meet you guys and Kai at the shop.

WAKE UP CALL

CAMERA

The scene begins at DC General hospital the next morning. We see a shot of Mei's, Sam's, Tyler's cars parked out in front. As the camera moves closer to the building we hear Tommi's voice begin to speak as the scene fades into Casey's hospital room.

TOMMI

So what happened last night?

LYNN

It all happened so fast. I remember getting this package from my friend, Brandon to hold . . . then before I know it, Casey's been stabbed.

TYLER

Yeah, all I remember is getting this frantic call from Kai telling me to meet you guys with some of the heavy weapons.

JEREMY

You weren't kidding.

TYLER

I never joke around when it comes to weapons.

JEREMY

I believe that.

MEI

How are you feeling, Casey?

CASEY

I've been better . . . but considering what happened last night, I feel pretty lucky. Everything seems like one crazy-assed nightmare. I was just bummed that the paramedics gave me something to counter the effects of the ecstasy. Dammit! I was STILL rolling!!

TYLER

Yeah, Kai and Reynard were pretty pissed that their cars were shot up.

MICHAEL

The night could've been worse. At least Jeremy got a phone number.

JEREMY

Nope. Looked at my phone. I guess I forgot to save it. I'm such a dumb ass!

(The group laughs)

CASEY

Man, that sucks.

MICHAEL

(sarcastically)

Smart Wesley.

(Jeremy flashes a mean look to Michael)

CASEY

What the hell is in that package those guys wanted, anyway?

SAM

Not sure. We found a CD-ROM inside. Kai tried to access the files but they were all encrypted.

TOMMI

I might be able to ask a couple people at work to hack into the data files. I'm sure it's nothing too extensive.
. . . pretty easy for those hacker guys at Digex.

JEREMY

That's cool. But try and keep it low-key for now. Until we find out what's on that CD, I'd rather not let too many people know we have it.

LYNN

Either way, I still might be able to find out a few things from Brandon. I tried calling him earlier but his phone number's been disconnected. He's supposed to meet me at Loch Raven tomorrow at 2.

JEREMY

Did you say Loch Raven? As in the reservoir?

LYNN

Yeah, Jeremy. Why?

JEREMY

There are always huge street racing meets on Sunday nights at Loch Raven. People usually run for money or pink slips. The reservoir roads are left open at night and the cops are usually done patrolling for the occasional love-stops on the side of the road. Pretty dangerous with all of the twisty roads and lack of street lamps. There are some really hooked up cars that show up there. Judging by the GT-R those two guys were driving last night, I wouldn't be surprised if there was a connection between some of the street racers and this 'package' we've stumbled across.

CASEY

Whatever's on that CD must be pretty important to send me to the hospital like this. It was pretty freaky riding in that ambulance last night.

JEZEBEL

The important thing is that you're okay. Just get plenty of rest and you should be walking around in no time!

JONATHAN

Yeah, the doctors say you'll be able to get outta here in a couple days. You are one lucky sonofabitch!

Jeremy takes out his phone and starts dialing. Kai picks up the phone and we hear Kai through Jeremy's phone during the conversation.

JEREMY

Kai.

KAI

What's goin on, Jeremy?

JEREMY

Where are you.

CUT TO: A shot of Kai in his garage. In the background we see Reynard and James shaking Kai's intercooler, rattling the slugs within it. We now hear Jeremy through Kai's phone.

KAI

I'm at the shop with Reynard and James. We're checkin out the damage from last night.

JEREMY

You think we can have the cars ready by tomorrow night?

KAI

Yeah. No problem. . . Why?

JEREMY

We're goin to Loch Raven. . .

(fade out)

LOCH RAVEN MEET

CAMERA

Camera fades into a shot of Loch Raven Reservoir. The camera pans around the park showing the lake and the surrounding trees. The camera eventually picks up a cop car pulled over next to an 80's Oldsmobile Cutlass Sierra. The cop is giving the couple inside the Cutlass a citation for loitering. When finished, the Oldsmobile drives off the screen, followed by the cop car. The only sounds we hear are of the crickets and night crawlers. The camera starts panning around to the other edge of the street. We can start to hear the sounds of exhausts breaking the silence of the landscape. The camera spots a deer, which turns its head in

the direction of the exhausts, trying to find the source of the rumbling. The sounds are eventually complemented by fifty to sixty cars which pull out of a side street to the camera's position. With exacting precision they park one by one on the side of the road. The deer runs off.

CUT TO: A shot of the cars parked at 45 degree angles to the street, facing the camera. Their headlights are on providing a lighted starting grid for the street racers. There are already two cars lined up on the grid: A royal blue Nissan Slivia and a metallic silver BMW E36 M3. Both cars are heavily modified. The race begins as the two cars accelerate towards the camera, passing it on either side.

CUT TO: A shot of the two cars from behind as they pass the camera on either side, beginning to fade into the darkness, the only light emanating from the headlights and rear taillights of the two cars. The cars move further and further out of the camera's focus, eventually going around a bend leaving the camera in total darkness.

CUT TO: A shot from inside Mei's s4. Lynn is riding in the passenger seat while Jezebel and Jonathan sit in the rear. Through the windshield of the s4 we can see Sam's a3. In front of Sam, we catch a glimpse of Reynard's s2000 as they make a right hand turn from Providence Road into the reservoir. On the corner we see a parked Civic Si. The driver is outside of his car, waving them on.

MEI

This must be the place.

CUT TO: A frontal shot of the cars: Michael's RX-7 in the lead, followed by a 22B, Spoon Civic, s2000, a3, s4, and 2002, as they make a right turn into Loch Raven Reservoir, the RX-7 flashing its high beams at the lookout as it makes the right. The scene switches to the interior of Mei's car again. Through the windshield we can see the cars getting closer to the starting grid as more cars are parked off to the side of the road.

MEI

You know where you're supposed to meet up with your friend?

LYNN

I have no idea. He just told me to meet at the reservoir. I didn't think it would be this huge!

JONATHAN

(Looking around)

Dude, Jeremy wasn't kidding about the size of these meets! I don't know how you're gonna find him.

JEZEBEL

I'm sure the guys know a couple people here who'd know how to find him.

CUT TO: A shot of the cars pulling into a small lot in the center of Loch Raven. They all proceed to park and the passengers disembark and walk towards each other. On the way, Kai, Reynard, Jeremy, James, and Michael recognize a few people standing around and proceed to mingle with them. The others meet up in front of the cars.

SAM

(looking around like a kid in a candy store)

Man, this is crazy! Now I know why the guys always come to these things.

HOPE

I hope Tommi has some good news about what's on that CD.

(the rest of the group walks over)

REYNARD

Alright, we talked to a couple of the guys around here to see if there has been anything suspicious goin on lately, new cars, whatever. One of the guys told us that there has been a black Supra that has been cleaning house out here. They've gone home with a few people's rides, including a red Skyline GT-R.

JEREMY

(lighting a cigarette, Reynard follows)

Anybody hear from Tommi yet?

LYNN

He's supposed to meet us here after work. I hope he was able to figure out what that CD had on it.

KAI

I'm sure he'll pull through. For now, I say we just mingle with the crowd until this Supra shows up.

CUT TO: A shot of the group splitting up and walking over to random cars. The camera fades out and fades back in to a shot of the girls huddled around Mei's car.

MEI

I wonder where your friend is?

LYNN

I don't know. It's been a couple hours and he still hasn't turned up. I'm getting worried about him. I hope he's okay.

HOPE

He'll prolly turn up. Geez, it's getting pretty boring sitting here waiting though.

(A group of guys starts walking over)

JEZEBEL

Hey Mei, maybe we can meet up with the guys later. AFTER they figure something out.

WESLEY 1

Hey ladies. Mind if we join ya?

MEI

Uh, YEAH, WE DO!

WESLEY 2

What's with the attitude?

(puts his arm around Hope)

HOPE

Not interested.

(pushes him away)

WESLEY 3

What's a group of fine ladies doin over here looking all hot and shit?

LYNN

Waitin for our MEN!

WESLEY 4

You know if I had one of you I wouldn't leave ya alone.

JEZEBEL

That's good to know. Now FUCK OFF!

WESLEY 1

DAMN, MAN!

(turns to the guys)

Bitches must be on the rag or something.

(They walk away, the girls give them the finger in unison)

CUT TO: A shot the Wesley's cars with their hoods up. A group of onlookers are listening to them as they talk about their engines. The camera slowly moves to each car, catching parts of their demonstrations.

REYNARD

. . . The forced induction is supplied by a Turbonetics T68-1, ceramic ball bearing turbo. We borrowed an intercooler from an R-34 Skyline GT-R, customizing the piping to support the application. We lowered the compression ratio to 9.0 to 1 and closed the deck to let us dial in more boost . . .

JEREMY

. . . the 22B comes standard with uprated Sti internals that are already built to high tolerances. The block is a closed deck design which allows for high boost applications and comes equipped with oil squirters to cool the forged rods. We chose a Garrett T4 ball-bearing turbo for the application, which provides more than enough forced induction capability. A Greddy front mount intercooler is used to cool the intake charge . . .

JAMES

. . . Why did I stay normally aspirated? Well if you've ever heard a 1.6L DOHC engine at 10,000rpm, you'll know why. Everything within the stock Civic Type-R engine has been upgraded. We started by balancing the engine's internals, using forged rods and high compression pistons from Spoon, titanium retaining springs and sodium-filled titanium valves, knife-edged crank . . .

We enter the Kai's conversation as one of the onlookers asks Kai a question.

BYSTANDER 1

Have you nitroused it?

Poor man's performance as far as I'm concerned. In the street racing scene it's too often used as a band aid for lack of proper tuning. I'll admit, nitrous has been used in drag racing applications with favorable results, where short bursts of power are required. But then again, I didn't build a quarter mile car, I built a track car.

As far as I'm concerned, laughing gas has two uses, the dentist's office and to cool the intake charge of a TURBO application. Besides, turbos provide a powerful advantage in any racing environment . . .

BYSTANDER 2

Whatever man. I've got a nitroused Integra Type-R that'll blow the doors off that 2002 of yours.

(Lynn is seen walking up to the group talking on the phone, the rest of the group with her)

KAI

Heh, just tell me when and I'll run. I have no doubt in my mind that my s14 engine with evolution internals and 35 pounds of boost will smoke your ITR AND take you on the track. That is of course, you have enough left in that bottle of yours for a track run AFTER the drag race.

LYNN

(hands the phone to Kai)

It's Tommi.

KAI

What's goin on Tommi? Where are you?

(bystander 2 waves Kai off grudgingly as he walks off)

CUT TO: A shot of the interior of Tommi's car, we hear Kai through Tommi's phone.

TOMMI

I'm on my way to Loch Raven. I was able to get a couple of my buddies at Digex to break into the files on the CD. It's really strange.

(looks at print outs)

Looks like a driving route from the Federal Reserve Bank in Washington to . . . I don't know where this is.

KAI

Alright Tommi, just meet us over here with the CD. We'll figure the rest out later.

CUT TO: A shot of Kai as he gets off the phone with Tommi. We hear Tommi through Kai's phone.

TOMMI

Okay, I should be there in a few minutes.

(hangs up)

LYNN

What did he say?

(Jeremy walks up to Lynn and Kai)

KAI

He said the CD had diagrams for a route from the Federal Reserve Bank in DC.

JEREMY

Federal Reserve Bank and street racing? What's the connection?

KAI

I'm not quite sure . . .

(The black Supra arrives behind Kai, who turns to look at it)

. . . but we're about to find out.

CUT TO: A shot of a black Supra pulling up to the parking lot. It has limo-tinted windows giving an intimidating effect. Two girls and three guys step out of the car and walk over to Michael, standing by his RX-7. Jeremy, Reynard, and James start eyeing the girls.

MAN 1

That's a nice car you got there.

MICHAEL

Yours isn't that bad either.

(the rest of the group walks up)

MAN 1

Looks pretty fast, but then again, LOOKS can be very deceiving!

MICHAEL

Improper assumptions can be just as damaging.

MAN 1

You race much?

MICHAEL

A little.

MAN 1

You come here just to run your mouth or your car?

MICHAEL

That depends. What can I win?

MAN 1

How about the title to my supra? You think you can put your car on the line?

MICHAEL

I think I can hold my own.

MAN 1

That's what I like to hear.

(talks to one of the girls)

Let's get this race started.

Both drivers scramble to their cars and start their engines. Jeremy walks up to Michael's car.

JEREMY

You sure you know what you're doin'? I've never raced for titles before. Pretty ballsy, even for me.

MICHAEL

I'll take that as a compliment.

(revving the engine)

There's a first for everything, right? I've run Supras before. They're really not too much of a problem. On these backroads, I'm sure I can outhandle them.

JEREMY

Alright . . .

(holds his hand out, Michael shakes it)

. . . Watch out, though. Something tells me this Wesley is gonna be drivin to win, no matter what.

MICHAEL

So am I.

(Michael pulls out to the starting grid)

FIXING THE RACE

CAMERA

Scene begins with the two cars lining up on the make-shift starting grid. The camera has a rear corner shot of the rx-7 and the supra as they take to the line. Each of the cars take turns performing burnouts to help warm the tires for the upcoming launch. The cars bordering the starting grid flash their high beams indicating the race is ready to be run. Each of the drivers gives a thumbs up indicating that they are ready. A starter girl walks in between the two cars and prepares to signal the start. Scene switches to a shot of Sam, Kai, and Jeremy standing to the side of Michael's car.

SAM

What do you think.

KAI

About what?

SAM

The race. How is it matched up?

KAI

I think Michael has a really good chance of taking this. I'm positive he's got a weight advantage over the Supra. Those things are pretty heavy. Not sure about power, though. I know that supras can be tweaked to almost 1000hp . . .

(we hear the cars take off)

CUT TO: A rear shot of the two cars taking off. They both are a little tail-happy as their rear ends come loose, but are immediately guided to a straight line by their drivers. Just like the cars in the previous scene, they eventually disappear into the night. Camera switches back to a shot of Sam, Jeremy, and Kai.

JEREMY

There's gotta be a connection between these races and the CD. I know it.

CUT TO: A far shot of the two cars as they come into view from around a hard right-handed corner. We see the headlights light up the area seconds before the two cars come screaming around the corner. The supra has a slight lead but the rx-7 regains the number one position after the turn. The cars continue to get closer to the camera, taking two more turns at high speed before passing the camera from underneath. The camera changes to a shot from within the supra's cockpit as the driver downshifts into second gear just before a left-handed turn. The camera view changes again to a shot from the driver's perspective. Through the windshield we see Michael's rx-7 with a slight lead ahead of the supra just before the turn.

DRIVER

This Wesley's good.

CUT TO: A shot from the rear quarter panel of the supra facing forward. We can see the rx-7 in the lead and braking before the turn. The supra takes a position directly behind the rx-7, drafting it for the proper line into the turn.

CUT TO: A quick shot of Michael as he powershifts into third gear. View changes to a shot through Michael's eyes, just before coming around a right hand turn leading to a straightaway. Through the windshield we see a deer in the middle of the road just as the road straightens out. Camera changes to view of Michael.

MICHAEL

Shit!

(makes a quick braking maneuver and turns the wheel)

CUT TO: A shot of the rear of the supra, about twenty feet from behind. Michael's car is completely hidden from the view of the camera. The two cars split up, to either sides of the deer, exposing both cars and the deer in the center as both cars accelerate away from the camera. The camera keeps moving forward into the deer. Just before the shot changes we see the camera as it moves into the deer's stunned, transfixed eyes which morph into Kai's eyes as the camera zooms out again, eventually showing his face, and then his whole body as we see him holding the printouts of the driving route.

KAI

I know there's a connection.

In the background we see Jeremy and Reynard talking to the two girls from the supra and joking around. James is talking to a group of guys next to a Porsche Boxster-S. He finishes and grabs Jeremy and Reynard, telling them something while the girls walk off. We can tell that Jeremy and Reynard are having trouble paying attention as the girls walk off. Tommi, Jonathan, and Sam walk up to Kai.

KAI

So what do you think?

JONATHAN

Dude, it's awesome here.

KAI

You should come out with us more often.

SAM

Figure anything out?

KAI

I'm drawing a blank here. It just doesn't make sense.

(Jeremy and James run up to Kai while Reynard goes looking for the girls)

(To Jeremy)

Fraternizing with the enemy, huh?

JEREMY

Nah Kai, not me. I'm working on getting some insider info.

KAI

Looks to me like you're workin' on getting' inside a little somethin', somethin'.

JAMES

You won't believe this.

KAI

What's goin on?

JAMES

Two of the guys I talked to over there are friends with the Wesley who `owned' that Skyline we ran the other night.

KAI

Yeah, so?

JAMES

Now get this. He was arrested the other day for reckless endangerment and driving.

KAI

Huh?

JAMES

That's what I said.

JEREMY

(interrupting)

Apparently, the guys driving the Skyline were never found when the cops showed up. And the title was still under the original owner's name. The cops mistakenly put two and two together and . . .

KAI

(interrupts)

The cops were oblivious to the true perpetrator! You could have the perfect getaway vehicles for a robbery and no one could trace them to you!! It's not like these street racers would ever report their cars stolen after losing their cars in a race anyway.

JEREMY

I have no doubt that these guys are planning something big with all these hooked up cars. And I have an idea on how we can figure out what that plan is.

CUT TO: A shot of the two cars coming around another right hand turn. The rx-7 is still leading the supra, which tries desperately to regain the lead, to no avail. At one point the supra taps the rx-7's bumper, forcing the rx-7 to slide out a little. The camera shifts to a view of the inside of Michael's car as he corrects the skid.

MICHAEL

Motherfucker!

CUT TO: A wide-angle shot of the two cars heading down a straightaway. Michael's car in the foreground. The supra trying to make a another pass. The camera changes to a shot of the interior of Michael's car as he gets a phone call. We hear Kai on Michael's phone.

MICHAEL

I'm a little busy here, Kai.

(shifts into fourth gear)

KAI

Michael, you CAN'T win the race!!

MICHAEL

WHAT?!?! Are you crazy?!?!

CUT TO: A shot of Kai on the phone, everyone surrounding him.

KAI

You gotta throw the race! I can't explain right now.

CUT TO: A shot of Michael. We hear Kai on Michael's phone.

MICHAEL

You know what I've got riding on this race?

KAI

We'll get your car back. But ya gotta trust me on this.

MICHAEL

I'm fuckin drivin one of your cars in the meantime.

KAI

Whatever. Just DON'T WIN THE RACE!

MICHAEL

Man, you REALLY owe me on this one.

(Hangs up)

CUT TO: A shot of the two cars from the side and above as they enter a left handed turn. The rx-7 brakes hard and comes to the outside of the turn as the supra comes around the inside line and gains the lead. The camera swivels around to a shot of the cars from behind, just as they begin to pass the camera. The rx-7 is now drafting the supra as the cars disappear around a right-handed corner. We hear Michael's voice as the cars disappear.

MICHAEL

KAI owes me BIG TIME for this!

CUT TO: A shot of the two cars heading back towards the starting grid. They stop at the grid and the two drivers get out. The driver of the supra walks up to Michael as the camera gets closer. We see the driver's group and Michael's group in the background behind their respective drivers.

DRIVER

You weren't THAT bad of a driver.

MICHAEL

Don't worry, I could've taken ya.

DRIVER

Oh yeah? I don't think you could say that while you CHOKED on one of those final left-handers. So hand over the title.

(Michael hands over the title to his car)

Where do ya live? I'll make sure I drive it by your house every now and then just so you don't miss it too much.

MICHAEL

You sonofabitch!

Michael lunges at the driver but Sam and Tommi hold him back. Immediately, the driver and his crew draw their guns, eliciting a similar response from Kai, Jeremy, Reynard, and James. The camera swivels around, showing all of the gun-wielding characters with their guns trained on members of the rival group. Michael is still trying to break free from Sam and Tommi.

DRIVER

You don't wanna do that.

KAI

I don't think YOU wanna do that.

DRIVER

Oh yeah? I don't think you can make that statement seeing as you're outnumbered here.

KAI

Oh, are we?

(pulls out a radio and speaks into it)

Cuya, you there?

TYLER

(through the radio)

Yeah, I'm here.

KAI

How are we doin'?

CUT TO: A shot above and behind Tyler laying prone with his sniper rifle up on a hill overlooking the starting grid, his Defender 90 in the foreground. The camera switches to a view from within the viewfinder. The crosshairs trained on the driver's head. The camera switches to a close-up shot of Tyler's face and upper body as he speaks.

TYLER

Just give me the word, and I'll have the driver's head splattered across that shiny supra of his.

CUT TO: A shot of the group again. Sam and Tommi let Michael go now that he is calmed down. Everyone still has their guns trained on each other.

KAI

Okay, you won. Now I suggest you take off before I decide to tell Tyler to make your head a permanent hood ornament on your car.

DRIVER

(lowers his weapon, his group follows suit)

Heh. You guys know how to bargain.

(looks to one of the girls)

Think you can handle this thing?

(points to Michael's car)

GIRL

No problem.

The three guys get into the supra while the two girls take over Michael's car. The two girls blow a kiss in Reynard and Jeremy's direction before they take a seat in Michael's rx-7. Jeremy and Reynard look at each other and smile as Mei hits both of them on the head. The cars tear off into the night, the rx-7 making a 180 degree burnout before exiting. Michael walks up to Kai.

MICHAEL

What the HELL was that all about?!?!

KAI

(putting his arm around Michael. They start walking towards the camera)

I'll tell ya later. You still have that Clifford G4 installed right?

CUT TO: A far shot from above and behind our group as they walk towards their cars. The camera continues to zoom out and fade as the group gets to their cars.

WHERE IS IT?

Scene opens with a shot of Digex as the 2002, EVO 6, 22B, Spoon Civic, and s2000 pull into the parking lot. A shot of a group of workers standing outside the building on a smoke break are staring at the cars. One of them drops his cigarette out of his mouth. Kai, Wesley, Reynard, Jeremy, James, Michael, and Tommi get out and start walking towards the door, eliciting more stares as people walk past them towards the cars.

TOMMI

I guess we're not keeping things low-key around here anymore, huh?

JEREMY

(turning on his alarm)

Hey, they're actually looking at my car now.

REYNARD

You'd be surprised how many looks you'd get if you washed your car more than once a year.

JEREMY

Washing cars is highly overrated.

The guys enter the building. Scene switches to a far shot of the elevator doors from down the hall as they open. The guys step out of the elevator and begin walking towards the camera. The camera begins to move towards them as they walk.

WESLEY

Another crazy night, huh?

MICHAEL

You could say that. I just wished I could REALLY race that Wesley. I had him!

JEREMY

You're never gonna forgive us for this, are ya?

MICHAEL

As long as I can get my car back in one piece. Otherwise, you guys owe me.

JEREMY

Yeah, yeah, yeah.

REYNARD

Those girls were pretty hot, huh?

JEREMY

Oh yeah. Man, they were smokin'! And they could drive too!! My kinda women. I just wish we could've talked to them longer.

MICHAEL

You lost my car AND you didn't introduce me? You guys are really holdin out on me!

The camera eventually closes the distance to the guys by the time they turn and enter a room to the right. The camera follows them into the room. The camera cuts to a shot of a large desk that the guys sit down in

front of, a large computer sitting on top of the desk. Camera switches again to a shot from over Tommi's shoulder as he turns on the computer.

JAMES

So what are we doing here?

JEREMY

The reason we let those guys walk off with Michael's car is because he has Clifford's G4 alarm system in it.

JAMES

What does that mean?

MICHAEL

One of the reasons I bought this alarm was in case the car got stolen, it emits a beacon telling me where to locate the car. Kinda like my own, personal low-jack device. Never thought I'd ever have to use it, though.

(gives a stare to Kai and Jeremy who hold their hands out in don't look at me fashion)

TOMMI

Okay, I've uploaded the Clifford data.

CUT TO: A shot of the computer screen. The dialogue proceeds with the characters pointing to different parts of the screen.

KAI

So what do we have here? Where's the car?

TOMMI

(pointing to screen)

What I can gather is that Michael's car is right here.

WESLEY

(pointing to the screen)

That's right off Boston Street, close to work. Right by Night Shift.

REYNARD

Oh yeeeah. Night Shift.

JEREMY

I guess we're gonna have to wait till tonight to check out the place. What's everyone else up to?

Kai pulls out his phone and start dialing . . . phone rings. We hear Mei pick up and talk through Kai's phone.

MEI

Hello?

KAI

Hey Mei. What are you guys up to?

Scene switches to the DC General, inside Casey's room with the rest of the group. We now hear Kai through Mei's phone.

MEI

We're at the hospital checkin up on Casey.

KAI

How's he doin'?

MEI

Better. He should be getting outta here in a couple days.

KAI

Cool. We might have a lead on what the hell is actually goin down with all of these cars, including Michael's. But we have to wait till tonight. Where are you guys going now?

MEI

We're on our way to Szechwan Best to grab something to eat. We can all meet up there.

Scene switches to Digex. We now hear Mei through Kai's phone.

KAI

Okay, we'll meet up with ya in a few minutes and let you guys know what we found.

MEI

Cool. Lata.

(Kai hangs up)

TOMMI

(setting up a connection between his Palm and the computer)

Okay, I'm gonna setup an interface between this computer and my Palm V so that we can track the car from on the move. All I need to do is download a link from the Clifford site.

REYNARD

That's awesome! You gotta show me how to do that later on, Tommi.

KAI

(getting up)

Yeah, me too. Now let's get outta here and get somethin to eat. I'm starving!

The group gets up to leave as the camera fades. The camera enters the dining room where Mei, Lynn, Jezebel, Jonathan, Hope, Sam, Aaron, and Tyler sit. Tyler finishes ordering for the group as the guys enter. They all greet each other as the guys take a seat at the table.

TYLER

What's goin on?

KAI

We located Michael's car. It's somewhere in downtown Baltimore, near Boston street.

SAM

Any idea of why these guys would want the cars for?

KAI

Nope, but we're gonna check out the area tonight. Hey Lynn, have you heard from Brandon yet?

LYNN

No . . . I've been trying to call him but all I get is his answering machine. God, I hope he's okay.

KAI

What do you know about your friend, Brandon?

LYNN

I haven't spoken to him in a while. He just got transferred here a few months ago from California.

JEREMY

Transferred? What does he do?

LYNN

I think he's an mechanical engineer. I think he works for Northrop Grumman.

AARON

What division? I wonder if he works in my building? I could check tonight when I go in to work.

JEREMY

Cool. Maybe we can start to find some answers here.

PIECING THINGS TOGETHER

CAMERA

Scene begins that night with a black GMC Yukon inching up to the intersection of Boston street crossing under the overpass of I-95. In the background we can see Night Shift. The truck makes a right onto Boston street heading towards Baltimore. The camera switches to a view from inside the Yukon.

TOMMI

We're getting close to Michael's car.

WESLEY

Hehe. The club I work at is right around the corner.

TOMMI

Take a left at the next street. It should put us in the vicinity of the car.

JEREMY

(to Michael)

See, I told you we'd find it.

MICHAEL

(gives a look of disapproval)

They better not have done anything to my car.

TOMMI

(pointing to a warehouse on the right)

This should be the place.

KAI

(making a left hand turn)

I'll circle around the area and make sure the place isn't still occupied.

A shot from behind the Yukon as it makes a left down the next street. The camera cuts back to an interior shot of the Yukon.

KAI

(stopping the truck)

Okay, it doesn't look like there's anybody around. Reynard, you and James stay here and let us know if you see anything. Tommi, Jeremy, Wesley, Michael and I will check out the area.

(exits the truck)

Shot of the truck as the group runs across the street towards the warehouse. Camera cuts to a shot of the group running behind the warehouse through a couple bushes. Jeremy gets stuck in a pricker bush.

JEREMY

(quiet scream)

Goddammit! Fuckin pricker bush!

(frees himself and keeps running)

The group makes their way around to a section of the rear fencing as the camera follows. Wesley takes out a set of bolt cutters and begins cutting a section of the fence out. When finished, the group climbs through and runs towards the rear door of the complex. Camera switches to a shot of the group as they run towards the camera and to the door. Kai looks through the door's window, checking the door for an alarm system. The rest of the group keeps a look out.

KAI

Strange. Doesn't look like there's a security system.

JEREMY

(starts to pick the lock)

Good. Makes my job that much easier.

KAI

You sure you know what you're doin'?

JEREMY

(working the lock)

Of course I do. A couple buddies of mine used to boost cars. They showed me a couple tricks of the trade.

(turns the handle)

They taught me well.

Camera shot from inside the complex as the door opens and the group rushes inside. Jeremy stays by the door. As soon as they enter their flashlights are turned on as they reconnoiter the room. As Wesley and Michael pass the camera, the camera starts to pan around, following them to a set of vehicles covered by tarps. In the background we see Kai and Tommi moving towards a set of computers. The shot changes to a view of Tommi and Kai as they get to the computer.

TOMMI

Hmmmm, I wonder what's on this thing?

(turns on the computer)

Hmmmm, that's odd. There's nothing on this computer.

KAI

What do you mean?

TOMMI

There aren't any files on the computer. . . . Hey Kai, you have that CD on you?

KAI

(taking out the CD)

Yeah, why?

TOMMI

Something seemed very strange when we decrypted the files the other day . . .

(sticks CD into ROM drive)

. . . When we checked the parameters, it showed a large amount of memory that wasn't accounted for in the driving directions I printed out. I have a feeling that . . . WOAH!

Camera changes to a shot of the screen as the computer begins to open up the files, which fill the screen.

TOMMI

This isn't what we found the other day.

KAI

Well, let's have a look at what we got.

Shot of Wesley and Michael as they approach the cars. Wesley partially lifts up one of the tarps revealing a black e30 M3. Michael does the same with the next tarp and finds his rx-7.

MICHAEL

There you are.

They continue with the two remaining cars and find a Toyota altezza and an e36 M3. From across the building we hear Kai call to Wesley and Michael.

KAI

Hey guys, check this out!

Michael and Wesley make their way to the computer where Tommi, Kai, and Jeremy are standing.

WESLEY

What did you find?

TOMMI

When I originally checked out this CD-ROM it had driving directions from the Federal Reserve Bank . . . but when I opened the files on it with this computer I found these blue prints for what looks like . . .

KAI

An engine. And that's not your standard Otto Cycle engine, either.

MICHAEL

What's that? A gas turbine engine?

JEREMY

Looks like it.

WESLEY

So what's the deal here?

JEREMY

If this engine design actually exists, we'd have some crazy horsepower under the hood with a turbine! No need for the conventional reciprocating engine design.

WESLEY

You mean like jet cars and shit?

JEREMY

Not exactly. You can stick a gas turbine under the hood of any car and have the turbine directly turning the transmission. A turbine engine takes care of all the limitations of a reciprocating engine: they can rev higher because they have almost no moving parts, and no reciprocating mass. Plus, they don't need a cooling system and almost no lubrication. What's more, they can run off any flammable liquid. Swamp gas works great!! Grandpa after eating 12 hot dogs can get you to work and back!! The only downside is that they get horrible gas mileage, but by the looks of these figures, seems like they've accommodated for that.

MICHAEL

Looks like they've perfected a CVT, too.

WESLEY

What's that?

MICHAEL

Constantly variable transmission. Turbines tend to prefer constant revs. The only way one could harness the power of the turbine is with a CVT.

WESLEY

So we could make some serious bank off this disk!

MICHAEL

Looks like the plans are incomplete. Are there any other files on the CD?

TOMMI

I can't find any others. Looks like we may have to . . .

Tommi gets interrupted by Reynard through Kai's radio.

REYNARD

Kai, you guys better get your asses movin, we've got company.

JEREMY

Let's cover up those cars and get outta here.

KAI

Reynard, where are you guys?

CUT TO: A shot of the black supra as it passes the Yukon. The camera pans around to the driver's side window as Reynard and James come out of hiding.

We're still here. The supra just passed us and seems to be heading towards the warehouse.

CUT TO: A shot of the group as they start throwing the tarps on top of the cars as Tommi shuts down the computer.

KAI

We exiting the building now. We'll meet up with you.

REYNARD

(through Kai's radio)

Okay.

Camera switches to a shot of the group as they run outside the rear door. A far shot of the guys as they close the door to the warehouse and lock it. The camera pans around as they run towards the rear fencing, just as

the black supra pulls into the front garage door. Camera cuts to a shot of the Yukon as the guys approach. They all climb into the truck and pull away. Camera switches again to the interior of the truck. As Tommi gets a phone call.

TOMMI

Hey Aaron, what's up?

Camera switches to Northrop Grumman. Aaron's on the phone.

AARON

Lynn's friend does work here and he's in the office tonight. Should I go talk to him?

Camera switches to inside the truck.

TOMMI

(to the guys)

Aaron says that Wesley Brandon is at Northrop right now. Should she talk to him.

JEREMY

No. I think we should take a trip to Grumman right now and pay him a personal visit of our own.

Scene changes to inside the parking structure at Northrop Grumman. We see the door to the garage open as Brandon walks to his car. The camera tracks him as he walks across a few rows of cars. We see a view from his perspective as he inserts his key into the keyhole. From the glass of the driver's side window we see a couple figures standing behind him. He turns around quickly and in the camera we see a quick shot of Reynard and Jeremy followed by Jeremy's fist as he decks him. The screen goes blank.

The screen remains blank while we hear muffled voices getting louder and louder.

KAI

Hey asshole! You awake yet?

A shot of Brandon as he wakes up to Kai slapping him. We are inside of the Yukon.

BRANDON

What the FUCK?!?! Who the hell are you guys? What's goin on?

KAI

We should be asking you the same thing.

JEREMY

As for who we are? Let's just say that we're a bunch of Lynn's disgruntled friends. Don't even ask why. What you should be asking yourself is what to say to keep us from kickin the shit outta you.

(raises his fist)

BRANDON

(holding hands up)

You're friends with Lynn? I've been trying to get in touch with her . . .

KAI

Apparently, not hard enough. So what the hell are you doing getting her involved . . . and us too?

BRANDON

You have to believe me, I didn't wanna get her involved. I just had to . . .

JEREMY

Save it, buddy. Save it for her fiancé, who's now in the hospital because of you.

BRANDON

What about Lynn, is she okay?

JEREMY

Yeah, she's fine, lucky for you.

BRANDON

Thank God. I didn't want to give it to her but . . . I had to get rid of the CD.

KAI

How did you get a hold of it anyway?

BRANDON

It's been a project we've been working on for sometime now. The design has actually been completed, and a prototype already built in conjunction with the CVT. We've been trying to get the company to market this new design, but the company has been wishy-washy about it now that the new military contracts have skyrocketed with the conflict in Afghanistan. A couple of the engineers came up with the idea of selling off the prototype design independently. It seemed like a good idea, until we tried to find someone to buy it off of us.

KAI

Why was that such a problem?

BRANDON

We made a few inquiries to get some initial buyers lined up, except one of them happened to be hooked up with the Triads.

JEREMY

(mouthing)

Oh shit!

BRANDON

We found another buyer who was willing to pay for the prototype and the disk. That's why I asked Lynn to meet me at Loch Raven. One of our buyers was supposed to meet us there.

JEREMY

Why didn't you just deliver it yourself? Why'd you give it to Lynn?

BRANDON

I had stolen the disk from Northrop Grumman last week and was going to deliver it to the buyer on Sunday, but we started to receive death threats from a couple of the triads. A couple of us backed out already but the stakes were too high, so I decided to go through with it. I was on my way home from work on Friday but on the way I noticed I was being followed. I didn't know what to do so I called Lynn. I figured I could give it to her to hold, figured they wouldn't harm some innocent bystander.

JEREMY

Must be pretty important to go through all of this trouble. How much money are we talking here?

BRANDON

\$55 million, including the prototype.

JEREMY

(Big Smile on his face)

That's what I'm talking about.

WESLEY

I knew we could make bank on this.

KAI

Any other details you could give us?

BRANDON

I know the prototype engine is scheduled to be moved from its current location in Washington DC sometime this week – Wednesday or Thursday. I've already made arrangements with the driver of the truck to meet at a designated location, that was saved on the CD for when I gave it to the buyer. I've since gotten in touch with them to designate a new location for the pickup.

KAI

Get in touch with your driver and tell him you've found a replacement.

BRANDON

That shouldn't be a problem, but why?

KAI

I have a feeling these guys who we ran into the other night are planning something big during the transfer of the engine. It'll be in your best interests to have somebody more competent in front of the wheel just in case. Michael, you wanted to drive something while you don't have a car. . .

MICHAEL

I wasn't thinking of a truck, though. But for 55 million I'll drive anything.

KAI

Do you think you could find out the details of the move, specifically, when and where this prototype is going to be moved.

BRANDON

I should be able to find out tomorrow. What are you guys gonna do?

KAI

Not sure yet, but we'll come up with something.

(Looking over at Michael)

Sorry, man. Looks like we're gonna need your car again.

MICHAEL

That's what I figured.

MOVING TIME

CAMERA

Scene begins with a shot of the Northrop Grumman facility in Washington, DC. The rear garage door opens as a 20-ton truck exits the building, Michael in the driver's seat.