

A Late April Chase

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BASED ON A TRUE STORY

EXT. HOLLYWOOD HILLS - NIGHT

A lonely mountain road winds around the very top of the Hollywood Hills. It's a beautiful night - one of those rare occasions where the smog has lifted to give a clear view of the starry sky and full moon. The colorful lights of Los Angeles stretch as far as the eye can see in every direction, and the hills themselves are dotted with specks of light from the Hollywood mansions that cover the hill. Suddenly, headlights come into view as two cars screech around the corner, the second one in hot deadly pursuit of the first.

INT. SECOND CAR - CONTINUOUS

JULES NOBLE, a weathered man of 28 who looks much older than his age suggests sits at the wheel, a determined look on his perpetually tired face. He is not dressed in uniform, nor is his car equipped with a siren of any sort, yet the interior of his car suggests that he is a detective or agent of some sort. A voice suddenly blares through his radio.

RADIO

Unit 652, what's your status?

He grabs a radio-mic and talks into it.

JULES

In pursuit of suspect heading west on Mulholland. One passenger, female.

RADIO

Do you have identification of the suspects?

JULES

Negative.

Ahead is a turn in the road overlooking the edge of a cliff. The first car doesn't slow down. Jules's eyes go wide.

JULES (CONT'D)

(still holding radio)

Holy shit.

EXT. HOLLYWOOD HILLS - NIGHT

The first car makes a near-impossible drift around the corner, not bothering to slow down. Jules follows, a little less elegantly.

INT. FIRST CAR - CONTINUOUS

At the wheel is TED WEATHERS, a haggard drug dealer with wild hair and an overgrown beard. In the passenger seat is APRIL CARLISLE, an incredibly good-looking girl in her late twenties who seems way too innocent to be in a situation such as this.

TED

Well? Do something!

She takes a pistol from her hip, leans out the window, and begins firing at their pursuer.

INT. SECOND CAR - CONTINUOUS

Jules instinctively ducks behind his steering wheel, still gripping his radio. He loses control of his car for a moment but quickly regains it.

JULES

Fucking shit.

(into his radio)

Where's my FUCKING backup?!

RADIO

Be advised, we have units en route,
eta five minutes.

More gunshots slam into his windshield.

JULES

I don't have fucking five minutes
god dammit!

He takes his own gun from his belt and shoots through his windshield, making even more holes in the already bullet-ridden glass.

INT. FIRST CAR

Ted and April duck to avoid the incoming hail of bullets. Behind them Jules mercilessly rams into the car, jolting the two of them in their seats like ragdolls.

TED

Hurry up and take him out!

APRIL

I'm trying!

April reaches across the backseat to grab a submachine gun. Slaps in a magazine. Unleashes hell through the rear windshield.

EXT. HOLLYWOOD HILLS - CONTINUOUS

Another sharp turn in the road. The first car makes another drift, making the near-impossible turn seem easy. The second car has a little more trouble, given the distraction of the incoming gunfire. It comes dangerously close to the edge of the cliff and spins out to a stop, the rear end of the car leaning over the side of the road.

INT. SECOND CAR - CONTINUOUS

Jules is bleeding from his forehead from glass cuts. He no longer has a windshield. His car looks like swiss cheese.

JULES

(shaken)

Jesus fucking Christ!

He takes a moment to regain his composure, starts the car again and goes back in pursuit, trying to close the increasing gap between the two cars. He reloads his gun while driving, not an easy task. He's pissed off.

JULES (CONT'D)

You wanna be like that huh?

EXT. HOLLYWOOD HILLS - CONTINUOUS

The second car speeds like a raged bull in pursuit of the first, madly turning corners with no sense of grace. Jules has clearly lost his sense of caution to his fury, but he manages to close the gap between the two cars.

INT. FIRST CAR - CONTINUOUS

Ted sees Jules's headlights in his rear view mirror.

TED

God damn stubborn fucker.

April slaps a new clip into her gun and turns around to carefully aim through the back window.

APRIL

Drive still.

INT. SECOND CAR - CONTINUOUS

Jules himself is driving with one hand but paying more attention to the pistol in his other. He stares down the sights.

INT. FIRST CAR - CONTINUOUS

April has lined up Jules for the kill, but he gets the shot off first. His bullet tears through Ted's shoulder and he loses control of the wheel. April sprays bullets through the roof of the car as she's thrown back into her seat. She screams as the car careens out of control.

EXT. HOLLYWOOD HILLS - CONTINUOUS

By sheer luck, the car crashes into the side of the hill rather than flying off the cliff. The impact looks dead serious.

Jules comes to a stop and steps out of his car. He cautiously and slowly approaches the crashed vehicle, gun pointed ahead of him. He peers into the driver side window to see a blood-covered Ted. He's not moving.

JULES

(sighs)

Ted... you idiot.

Suddenly, he notices the empty passenger seat. He looks around, alarmed. Spots April running up the hill.

JULES (CONT'D)

Fuck...

He runs back to his car and grabs the radio.

JULES (CONT'D)
I need immediate medical attention
here. Get an ambulance here now!

He doesn't bother for the response and runs up the hill after April.

EXT. BUILDING - MOMENTS LATER

A titanic abandoned complex once used as a telecommunications hub sits on the top of the hill. April, panting and still carrying her submachine gun, runs in.

INT. CORRIDOR - CONTINUOUS

She clambers into a deserted corridor. Shattered glass and junk litter the floor. The walls have been vandalized and torn apart. She turns the corner to enter a jumble of stairs and hallways and stops. As quietly as she can, she tries to lose herself in the maze, occasionally stepping on pieces of glass and broken tiles.

INT. ATRIUM - CONTINUOUS

She goes into the first doorway she finds to enter an enormous room, once an elegant atrium but now a ruin of its mighty grandeur. Moonlight streaks through the broken windows. She takes in the sight.

JULES
Freeze.

Jules has a gun pointed right at her. She turns. The full moon illuminates her pretty features. For the first time, Jules gets a good look at who he's chasing.

He stares. His expression suddenly changes. He recognizes her. We CLOSE IN on Jules's face. Apparently there has been some significant history between the two.

FADE TO:

WHITE

INT. CLASSROOM - 5 YEARS EARLIER

Jules and April sit side by side in a small arena filled with cadets.

The speaker is a man in uniform highly decorated with awards. Jules is hanging on to every word he says, but April is too busy doodling a note to pay attention. She slides it over to Jules and gives him a wink. He looks at it - it's a cute-looking drawing of her and Jules back to back armed to the teeth, shooting into an endless mob of gun-toting terrorists surrounding them. It says, "Us in 5 years."

EXT. SHOOTING RANGE - 5 YEARS EARLIER

Jules is at an outdoor sniper range with April spotting next to him. His first shot misses. He makes adjustments. Second shot glances the edge of the target dummy's head. He moves over and shows April how to adjust the sight for wind and distance, and takes the spotting position. April looks into the sight and fires. A perfect headshot. Jules drops his binoculars and gawks. She smiles.

INT. AGENT CAR - 5 YEARS EARLIER

Jules sits in the passenger seat as April drives. They are in a large indoor parking lot filled with orange cones. He points at the various buttons in the car interior, going over which switch is which and how to use the radio and siren.

She suddenly speeds up and drifts across the side wall of the lot, not knocking down even a single cone, while Jules grips his seat for dear life. She bursts out laughing after the car comes to a stop. After recovering from his shock, he manages to chuckle out a laugh as well.

JULES

Wow...

EXT. PARK - 5 YEARS EARLIER

Jules and April walk side-by-side in a public park on a beautiful autumn afternoon, eating ice cream. They looking inconspicuously normal for two agents trained to deal out death. They sit down on a bench.

APRIL

Do you think we'll still be together 5 years from now?

He thinks about it for a moment, then looks directly into her eyes.

JULES

Of course.

(smiles)

We're partners for life.

INT. ATRIUM - PRESENT

Taking advantage of Jules's momentary hesitation, April shoots a gas tank attached to the far wall. It explodes, throwing the two of them against the far wall. April, expecting the blast, gracefully parries the blast without even falling and bolts. Jules was far less prepared for the impact.

Cut and bruised, Jules struggles to get up and chases after her.

JULES

I hate my life.

INT. CUBICLES - PRESENT

He follows the sounds of her footsteps back into the hallway and into a huge maze of cubicles. Her footsteps have stopped. He holds his gun at the ready and hugs the walls, alert for any sounds or movement. Slowly and cautiously, he moves around.

April's foot kicks up from one of the cubicles and knocks the gun out of his hand. She tries to swing her own gun around, but he grabs it first and presses the magazine release, rendering her gun temporarily useless.

The two highly trained agents go into an impressive display of unarmed combat, looking more like an elegantly coordinated dance than the deadly brawl it is. Each of them throw swift kicks and punches, only to be blocked, parried, or dodged by the other. It's a stalemate.

INT. ARENA - 5 YEARS EARLIER

Jules and April have just completed the graduation ceremony from the academy. Both of their uniforms are already decorated with many awards. They hug each other.

INT. CUBICLES - PRESENT

The two continue their extremely fast-paced melee that only years of experience could allow them to do. April's speed and nimbleness is balanced by Jules's strength and dexterity.

EXT. FIELD - 5 YEARS EARLIER

Jules and April are side by side, in the middle of a gunfight. They are covering each other's backs.

INT. CUBICLES - PRESENT

April begins to show signs of slowing down, but Jules is still churning at full speed - his blows begin to land on their marks, and she's forced backwards. Jules makes a feint, then his following kick goes straight into her stomach, knocking her to the ground.

INT. BAR - 5 YEARS EARLIER

Jules and April are at the bar with the rest of the agents on their team. They all laugh merrily, toasting each other, celebrating a successfully completed mission.

INT. BUILDING - PRESENT

While down, April knocks Jules's feet out from under him in a roundhouse kick, putting him at the clear disadvantage. Instead of following up with more blows, she turns and runs. Jules wastes no time. He picks up his gun from where it dropped and chases after her.

EXT. BUILDING - CONTINUOUS

The outside of the building is another slew of metal walkways and staircases leading to adjacent warehouses. He hears the sound of footsteps above him. He looks up to see April scaling one of the many ladders leading to the rooftops. He follows after her, but a sudden burst of bullets ricochets right in front of him, forcing him to take cover. He returns fire, then follows her to the:

EXT. BUILDING ROOFTOPS - CONTINUOUS

The rooftops are an obstacle course of chimneys, ledges, poles, and piping. April glides through them like a gymnast performing a well rehearsed routine. Jules keeps up with much less style, giving the appearance of clumsy bulldog chasing after a nimble cat.

EXT. ROOFTOPS - 5 YEARS EARLIER

Jules is suddenly running on a different rooftop, during the day, and April is running by his side. They are chasing down a man who expertly weaves across the skyscape.

The end of the rooftops comes into view. There's nowhere left for the man to run after that. Jules yells after the man.

JULES

It's over! You've reached the end!

The man doesn't stop. Continues running.

EXT. BUILDING ROOFTOPS - PRESENT

He returns to the present. Grits his teeth from the memory and runs faster.

The end of the rooftops comes into view. There's nowhere left for April to run after that. Jules yells after her.

JULES

It's over! You've reached the end!

She doesn't stop. Continues running. To Jules's dismay, she jumps off the edge, but at the last minute grabs a pole overhanging the ledge and using her momentum swings herself back around through a window on the floor below.

Jules leans over the edge of the roof and looks down at the broken glass.

JULES (CONT'D)

(mutters)

I can't believe you fucking did that...

INT. ABANDONED OFFICES - CONTINUOUS

April lies on the floor, clearly in pain from her fall, but she hasn't moved. Instead, she has her gun trained on the window she just came in through, prepared to mow down Jules if he should follow her in.

A window explodes inward to her left. Jules flies in, pistol blazing blindly in an attempt to provide himself with cover fire. It works. She's sprays wildly while trying to take cover from his unexpected entrance. Both miss wildly.

They are in what appears to be an enormous office break room. The two scramble to take cover behind whatever old furniture they can find.

JULES

(loudly)

You're fast as hell April, but
you've never been good at live fire
scenarios.

He peers around the edge of the sofa he's behind.

JULES (CONT'D)

I'd hate to have you turn yourself
in in a body bag.

APRIL (O.C.)

Yea? Well last time I checked you
were too soft to take anyone down.

Jules aims at the upturned table where her voice is coming from.

A bullet hole tears through the table right beside April's head. She flinches, visibly shaken, but keeps her composure. She shoots off a blind shot over the table, then rolls behind a different counter.

JULES

Times change. You know that better
than me.

Jules tracks April's movement with his gun as if he has X-ray vision, taking more shots. April moves frantically behind cover to keep herself from being torn to pieces. She tosses an empty bottle she finds on the ground in an attempt to buy time and distract Jules. He shoots it in midair.

JULES (CONT'D)
You never should have come back
April.

He reloads a new clip into his gun.

APRIL (O.S.)
(earnestly)
Jules, please.

Jules takes aim.

APRIL (CONT'D)
(pleading)
It doesn't have to be this way. We
don't have to do this.

He freezes. Memories stir.

FADE TO:

WHITE

INT. CRACK HOUSE - 4 YEARS EARLIER

Jules and April are pinned down by gunfire behind a giant wooden crate. It won't hold for much longer, beginning to crack and splinter. They need to find new cover - fast. Jules tosses a smoke grenade over the crate.

JULES
Get out now! I'll cover you! Get
out! Go! Go!

Jules rises and unleashes a volley of automatic fire through the haze. April hesitates a moment and looks at him, then immediately rushes out to take cover behind an adjacent wall. Suddenly, a grenade flies through the air towards her. Jules notices it first, and his eyes go wide.

JULES (CONT'D)
GRENADE!

Time slows down. April turns and looks down as the nade rolls by her feet. Before it explodes, she's knocked off her feet as Jules dives in and pushes her down to the ground, protecting her from the grenade blast with his own body.

EXT. CRACK HOUSE - 4 YEARS EARLIER

The neighborhood is eerily quiet after the gunfight. Jules gives April the last of his medical supplies, despite his own beat-up condition. He wraps a bandage around a wound on her leg and gives her a shot of painkillers.

JULES

Here. You need it more than I do.

APRIL

Thanks.

INT. OFFICE - 4 YEARS EARLIER

Jules is alone with the CHIEF in his office. The Chief pats him on the shoulder and smiles. They are like father and son. Jules hands the Chief a medal.

JULES

I can't take this. Give it to April. She deserves it more than I do.

CHIEF

Always the humble one. Have you considered the promotion I've put you up for again. You can't keep turning it down forever.

JULES

(smiles)

I've told you before. I can't transfer unless I get to keep the same partner.

CHIEF

(sighs)

You sure are difficult sometimes.

INT. APARTMENT - 4 YEARS EARLIER

Jules returns to the apartment he shares with April with an enormous bouquet of exotic flowers.

JULES

April?

There's nobody in the living room. He walks into the bedroom. April is in bed with another guy. We recognize him as Ted.

The two of them both stop what they're doing and stare at Jules, dumbfounded.

INT. ABANDONED OFFICES - PRESENT

JULES

"We?!" You gave up "we" a long time ago!

With the memory fresh on his mind, he tosses a flashbang right where April is hiding. It explodes in a blinding burst of light and noise, while Jules walks forward and empties his clip into the table, fully intent on bringing this fight to a permanent end.

Much to Jules's surprise and chagrin, April pops out to his left, gun aimed at him. She had managed to get the jump on him this time. He turns, looks right into her eyes. They are filled with remorse.

Her single shot tears through his shooting forearm. The gun drops from his hand and grabs his arm in pain. April lowers her gun and looks at him, tearful.

APRIL

I'm sorry...

She turns and runs. Jules stares after her. CLOSE IN on his face.

EXT. PARK - 3 YEARS EARLIER

JULES

Don't associate yourself with Ted. You know he's a known convict. It won't be long before we're sent out to. What are you gonna do then?

APRIL

Yea. I know. You're right.

JULES

Promise me you're going to stop seeing him okay?

April doesn't respond. She doesn't look at him.

JULES (CONT'D)

April?

APRIL
(looking down, quietly)
Okay...

INT. ABANDONED OFFICES - PRESENT

Jules takes the gun and holsters it, draws his knife from his belt and rips off a section of his jacket.

INT. HEADQUARTERS - 3 YEARS EARLIER

JULES
I'm supposed to bring him in
dammit, and you're running around
with him?! I straight up lied to
the Chief today when he asked for
the mission status. You need to
stop this shit right now. I can't
cover up for you anymore.

April stares down, ashamed. She doesn't respond.

JULES (CONT'D)
What do you see in him anyways?

APRIL
I don't know, okay! I know he's bad
for me. I just...

JULES
You just what?!

APRIL
Well, you're never around anymore!
Ever since you got promoted!

INT. ABANDONED OFFICES - PRESENT

Jules wraps the jacket cloth around his arm in a makeshift bandage as he chases after April through the office corridors.

EXT. - 3 YEARS EARLIER

Ted is lying on the ground, beaten and cuffed, with Jules and April standing over him, screaming at each other.

JULES

You know how much shit I've put up with for you? You know how much I've fucking sacrificed? For what?! So you can throw it all fucking away?!

APRIL

I know! Please Jules, just, I can't let him...

JULES

(interrupting)

And what have you done back for me in return besides fuck my shit up? You know how much deep shit I'm in cuz of you? I'm fucking sick of this.

APRIL

(crying)

Jules, please...

JULES

You have to pick now.
(breathes, then calmly)
It's either me, or him.

CLOSE ON April's teary face.

EXT. HOLLYWOOD HILLS - PRESENT

April runs out of the building into the moonlit hills of Hollywood. The Hollywood sign can be seen in the background, and further away is the kaleidoscope of colors from the night lights of Los Angeles. The cool night breeze blows through her hair. She stops and catches her breath, grips her side - she's been injured, but she's only moments away from freedom.

JULES

Stop.

Jules stands behind her, aiming a pistol with his good arm. She turns to face him. They stare at each other. Their eyes reflect different pains that their relationship has brought upon them. April finally breaks the silence.

APRIL

Are you gonna shoot me?

JULES

I will if you move. I'm dead serious.

Sirens sound in the distance. April breaks the stare and looks down. When she looks back up at him, a tear flows down her cheek.

APRIL

So I guess this is how it ends.

(beat)

I'm sorry for everything... I wish I could make it up to you. I just...

(she takes a breathe to regather her emotions)

I just hope you know, all this time, I've never stopped caring about you.

She turns and begins to walk away. Jules tenses, aims his gun. CLOSE INTO his eyes.

INT. WAREHOUSE - 5 YEARS AGO

Jules is alone in a warehouse, cornered by three terrorists. There's nothing he can do - he drops his weapon. The nearest one knocks him in the face with the butt of his rifle. Two shots ring out. The two terrorists in the rear drop. The one remaining turns around, surprised, and is taken down by another shot. April walks into the warehouse, gun still smoking, looking like the angel of death.

JULES

I thought I told you to go.

APRIL

(smirking)

I know you're glad I stayed.

She offers him a hand.

EXT. DESERT - 5 YEARS AGO

Jules has taken a hit while moving out in the open. He grunts and falls. The rest of his squad takes cover, all except April.

JULES

Get out of here! Go! What are you doing?!

April runs out in open fire to drag him into cover.

INT. OFFICE - 5 YEARS AGO

Jules is addressing a small team of people. He is giving a briefing for a top secret mission.

JULES

You don't have to accept this mission. Actually, I don't expect any of you take this mission. It's by volunteer basis only.

April is the first to step forward.

APRIL

You know I'm always with you.

INT. HOSPITAL - 5 YEARS AGO

Jules is lying on a hospital gurney, barely conscious, bleeding heavily as doctors rush him into a room. He's seriously injured. April runs beside to him, gripping his hand.

APRIL

You can make it through, you always have. I believe in you. We're partners for life, you can't give up now.

MORE FLASHBACKS

A million other memories flash through Jules's mind. Despite all the pain she has caused him, April has done so much for him.

INT. BUILDING - PRESENT

We close on Jules's face. He still has the gun pointed at her. He can still take her down. A struggle of emotion, but he can't bring himself to do what he knows he must. He squeezes his eyes shut.

A shot rings out in the night.

Jules glances down at his chest. Red slowly creeps through his shirt.

April stops in her tracks. Turns around, confused. An expression of horror spreads across her face.

He touches it unbelievably and looks the red on his fingertips. Falls.

Behind him stand Ted, bloodied but still very much alive from the car crash, holding a smoking gun.

APRIL

No!

She runs toward Jules. From a top-down view, we see her sobbing over Jules's fallen body, as Ted drops his gun in shock. He recognizes the body.

TED

Oh, shit...

The sounds of sirens grow louder.

FADE TO BLACK.