

JAZZ BAND

EPISODE 105

"DARK SIDE TANGO"

Written by
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Directed By
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Based on
"The Autumn Rain Sessions"
The Animated Series

OVER BLACK: CHARLIE PARKER and DIZZY GILLESPIE'S noir tune, "A NIGHT IN TUNISIA" plays. Over which we hear...

JET (V.O.)
(re: music)
Hear that? He's playing triplets,
eighths and sixteenths all in a
single phrase.

FAD (V.O.)
I hear a bunch of random notes that
don't go with the melody.

1 INT. FAD'S CAR (MOVING) - CRETE CITY - 8 YEARS AGO - NIGHT 1

JET, wearing a goatee and close cut hair, sits shotgun, his ISSP partner, FAD, older, grizzled, is behind the wheel. As Jet pulls on a BULLETPROOF VEST, we notice he's got TWO GOOD ARMS and a WEDDING RING on his finger.

The conversation between them is playful ribbing - they've argued about the jazz greats a million times before.

JET
It's the same melody, Bird's just
playing it double time then
throwing in a bluesy lick. That's
why the song is genius.

FAD
It's genius... Until all that
aimless, squawking bullshit.

JET
Bird was composing on the spot.

FAD
I got your Bird right here.

Fad pulls a FILE FOLDER from the console and tosses it to Jet. Clipped to its cover is a SURVEILLANCE PHOTO of --

TWO PEOPLE talking in an alley: UDAI TAXIM, 40s, street-hard, prison tats. The SECOND PERSON IS SHADOWED and partially turned away. THE ONLY THING VISIBLE, glinting in the light, is that they are wearing A POLICE BADGE. *
*
*

JET
(re: the shadowed person)
I know that slouch. *

FAD
You know her because it's Duero.

JET
It's not Duero.

FAD
Duero just bought a lake-house. On
a lieutenant's salary?

JET
Duero's a cub scout.

FAD
You like Phillips for this?

JET
It's not Phillips or Duero.

FAD
Alright, Sherlock, give it to me.

JET
Chalmers.

FAD
Chalmers? Not a chance.

JET
His record's too perfect. Nobody
closes that many cases without an
inside line.

(then, re: photo)
That's Chalmers talking to Udai.

FAD
(shaking his head)
I'm sticking with Duero as my
primary. I'd put money on it.

Jet pulls 2K of WOOS from his pocket, and clips them to the
visor. Like they've done this a thousand times before.
History between them.

JET
I got a hard two K says Chalmers is
our dirty cop.

Fad grins. Clips 2K of Woos to the visor.

FAD
I'll take your money.

2 **EXT. APARTMENT BUILDING - CRETE CITY - CONTINUOUS** 2 *

WIDE ON: A dark street lined with apartment buildings. Lights on high poles cast long shadows. As the CAR enters FRAME and parks. Jet and Fad exit the car and head into the building...

3 **INT. STAIRWELL - APARTMENT BUILDING - CONTINUOUS** 3 *

Jet and Fad draw their guns as they head up the stairs.

FAD

*Gettin' Udai to name our actor,
things could get messy.*

JET

*Sure. But maybe he goes down easy.
(then)
Speaking of names, Alisa and I
finally picked one...*

FAD

Yeah? Let's have it.

JET

*(proud father to be)
Kimmie.*

FAD

*That's a great name. Short for
what? Kimberly, Kimbra, Kimball?*

JET

Nothing, man. Just... Kimmie.

As they head inside the building our NOIR MUSIC TAKES OVER...

4 **INT. HALLWAY - APARTMENT BUILDING - MOMENTS LATER** 4

Jet and Fad, geared up and guns out, enter a long, dank hallway. A bulb flickers.

As they move down the hall, a door opens and A WOMAN peeks out. Jet badges her.

JET

Stay inside. Keep your door locked.

The Woman closes the door. The bolt lock slamming into place.

Jet and Fad continue down the hall arriving at an apartment door. Jet nods to Fad: this is it.

Fad takes a position aside the door as Jet lines up to kick it in. But then--

Jet and Fad hear a CREAK from the end of the hallway. They turn to find--

UDAI (the man we saw in the PHOTO) entering the hallway - he wasn't inside. UDAI stands in shadow, looking at them. Stark still.

Jet furrows his brow.

Udai reaches into his coat, drawing a GUN--

BLAM, BLAM, BLAM--! Bullets SLAM into the wall and a GLASS SCONCE beside Fad, showering his face and eyes in glass shards--

BLAM, BLAM, BALM--! More bullets from Udai fly toward Jet, forcing him to cover as HE FIRES BACK AT UDAI, but--

Udai is already beating a retreat-- And Jet's bullets don't find purchase--

Jet turns to Fad, whose face is bleeding, eyes wincing in pain:

JET (CONT'D)
You alright?

FAD
I'm fine.
(re: Udai)
Go-- Go-- Get him--

And Jet takes off after Udai--

5 **OMITTED** 5 *

6 **EXT. FIRE ESCAPE - APARTMENT BUILDING - CONTINUOUS** 6 *

Charging down the stairs, Udai hears Jet arrive on the fire escape above him-- *

BLAM, BLAM, BLAM--! Udai's bullets force Jet back, giving Udai the time to slam through a MESH METAL SECURITY DOOR-- *

BLAM, BLAM, BLAM--! Jet's bullets chase Udai to the bottom of the stairs. None hitting his moving mark. And as Udai takes off down the alley-- *

Jet leaps off the side of the fire escape, landing on an adjacent low roof. He then jumps down to the alley using a PARKING PAY STATION as a stepping stone... *

7 **EXT. ALLEY - SIDE OF APARTMENT BUILDING - CONTINUOUS** 7 *

... Jet lands hard in the alley. And as he scrambles to his feet to continue his pursuit, Udai turns back and-- *

BLAM, BLAM, BLAM--! Jet ducks behind a brick wall that takes the damage instead of his face. After a beat-- *

Jet checks around the wall, just in time to see Udai rounding the far corner-- *

JET *

God-- Damn! *

And Jet's back in the chase-- *

8 **EXT. ALLEY 2 - APARTMENT BUILDING - CRETE CITY - CONTINUOUS** 8 *

Udai rounds into the alley at full tilt. A moment later-- *

Jet rounds into the alley. Gun drawn, he's got Udai in his crosshairs-- *

JET *

Stop! It's over, Udai! *

Suddenly-- The HIGH-BEAMS of a car crash to life, blinding Jet. As he squints to adjust his eyes, A FIGURE steps beside the light - in silhouette - and raises a GUN. Then--

BLAM, BLAM, BLAM, BLAM, BLAM, BLAM--!

MUSIC STOPS AND TIME SLOWS DOWN AS BULLETS RIP THROUGH JET, SEVERAL HITTING HIS LEFT ARM.

ANGLE UP, LOOKING STRAIGHT DOWN: Jet hangs on to the threads of consciousness as blood seeps from his chest, and his arm lays limply at his bloodied and bleeding out.

As the sounds of SIRENS wail in the distance...

COWBOY BEBOP -- MAIN TITLE SEQUENCE

SMASH CUT INTO:

9	<u>INT. KITCHEN - BEBOP - SPACE - NIGHT [PRESENT DAY]</u>	9	*
	ON JET'S MECHANICAL ARM, as a SCREWDRIVER tightens a bolt.		*
	From the living room speakers: CHARLIE PARKER and DIZZY GILLESPIE'S <i>noir</i> tune, "A NIGHT IN TUNISIA" plays on the turntable.		*
			*
	JET (O.S.)		*
	... it was a reaction to swing,		*
	which was dominated by propulsive		*
	rhythms...		*
	Jet gives an impassioned lecture on the history of bebop jazz as he continues to tinker on his arm.		*
			*
	JET (CONT'D)		*
	But in bebop, though, the emphasis		*
	went from bass drum to hi-hat.		*
	Sitting at the counter, Faye nods her head, glassy-eyed. Ein lounges in the corner, yawning...		*
			*

JET (CONT'D)

Now Parker's, "KOKO" Starts with a simple sax and trumpet. Bird and Dizz trading eight-bar phrases then, *BANG!* Bird does a solo th--

*

Just then, Spike enters, annoyed, wearing a bathrobe.

*

SPIKE

Jet, is the thermal regulator down again?

*

*

JET

Not that I know of.

*

*

SPIKE

Well, there's not a drop of hot water in the pipes.

*

*

*

FAYE

Uhhh... that's on me.

*

*

(off Spike's look)

*

I like my shower bath shower scaldingly hot.

*

*

SPIKE

Your what?

*

*

FAYE

Shower bath shower.

*

*

(off Spike and Jet's looks)

*

It's how you clean yourself.

*

(then)

*

Seriously...? Okay-- Baths are great. But gross. I mean, who wants to sit in a tub of hot water, and stew in your own filth. So... You start with a shower, where you can wash all the grime off. Then you get in the bath, at which point, you soap, shave, exfoliate--

*

*

*

*

*

*

*

*

*

SPIKE

(asides to Jet, re: Faye)

-- *How long is she staying--?*

*

*

*

FAYE

-- side-note, you should invest in a luffa-- And once all the deliciousness in the bath is done, you get back in the shower to rinse off. Ergo, a shower bath shower.

*

*

*

*

*

*

*

Spike and Jet stare at Faye for a good long beat, like she's *
an alien child. Then-- *

FAYE (CONT'D) *
Were you guys raised by wolves? *

Spike and Jet look to one another... Then, they let out a *
WOLF HOWL--! And as they enjoy a *self-entertaining-laugh*, Faye *
rolls her eyes. *

The moment is broken when-- *

They hear the twangy banjo of a BIG SHOT ALERT! *

Ein BARKS enthusiastically at the sound of it. And as Jet starts for the Monitor Room-- *

10 **INT. BRIDGE - BEBOP - SPACE - CONTINUOUS** 10

Spike, Jet and Faye gather around-- *

The VID-STICKS: As JUDY rushes in, half made up, adjusting her hair and boobs. *

JUDY
(blurts, excited)
It's the big one, Cowboys! A prison ship has--

PUNCH joins her, adjusting his hat. *

PUNCH
(correcting Judy)
-- a prison transport ship has crashed on Europa, so-- *

JUDY
(interrupting him back)
-- We've got prisoners fleeing in every direction-- *

PUNCH
-- You know what that means! It's time for... *

From stage left a **1960S-ERA GAME SHOW STYLE LEADERBOARD** (lights flashing and bells ringing on it) is pulled onto the stage behind Punch and Judy by A LASSO-STYLE ROPE. *

JUDY THE LEADER BOARD--! PUNCH (CONT'D) THE LEADER BOARD--! *

BACK ON: Spike, Jet and Faye *

SPIKE
There's gonna be a lot of red meat out there. *

JET
Good day for the Bebop. *

FAYE *
(champing at the bit)
How far's Europa? *

JET *
(checking the console)
Gate-to-moon, we could hit Europa's *
air space in twenty, give or take. *

Jet turns his attention BACK TO THE VID-STICKS where: *

BOUNTY SHEETS of the fleeing criminals flash across the *
screen as Punch loads the "BOUNTY" side of the leaderboard *
with NAMES PLACARDS of the fleeing convicts. (Along with *
their bounty value in Woos.) *

JET (CONT'D) *
(re: mugshots of male *
twins) *
The old Sutherland arsonists. We *
could take a run at them. *

SPIKE *
(shivering)
Twins creep me out. *

FAYE *
(re: mugshot of a nun)
Sister Mary-Joe's got a nice price *
tag. *

SPIKE *
(re: another mugshot)
Fat Elvis should be an easy get. *

As MUGSHOTS continue to flash up on the screen, and the *
LEADERBOARD continues to fill up with name placards, a *
MUGSHOT FLASHES UP ON THE SCREEN that gives Jet pause-- *

UDAI TAXIM (the man we saw in our opening). *

Jet's eyes drill down on Udai's face, the man who knew the *
name of the dirty cop in his division. *

Spike registers Jet's sudden mood-shift, and asides... *

SPIKE (CONT'D)
What is it...?

Jet doesn't answer. Instead he starts out of the room. *

SPIKE (CONT'D)
Hey, where you going? *

Jet turns back. *

JET
Out. You two, team up and go grab
some bounties. *

FAYE SPIKE
Team up? With her? *

JET
Yeah-- to watch each other's backs.
(off their looks,
explaining)
Every gun totting cowboy's gonna
want a piece of this turkey shoot.
Be a perfect storm to catch a
bullet in the ass. So pairing is
best for keeping your asses
covered. *

SPIKE
Who's gonna cover yours?

JET
Don't worry about me. *

Jet continues out. *

FAYE
But--

JET
(turns around and snaps)
I told you to team up! Now, team
up, goddamn it!

And Jet is out. Stalking down the hall to his quarters. Spike
and Faye trade "wtf" looks. Then-- *

FAYE
What's up with your boy?

SPIKE
No idea. But he's got his cop face
on.

FAYE
Meaning?

SPIKE
Meaning when he's like that, it's
best to just do what he says.

Off this we, CUT TO:

11 INT. JET'S QUARTERS - BEBOP - SPACE - MOMENTS LATER 11

ON Jet pulling out a worn FILE FOLDER. As he flips through it, we glimpse the following:

Newspaper HEADLINES: "**CORRUPTION INSIDE EUROPA DIVISION REVEALED**" with a PHOTO of JET. "**WITNESS TESTIFIES AGAINST DIRTY COP**" with a PHOTO of UDAI. A final HEADLINE, "**GUILTY COP GETS FIVE YEARS AT PLUTO SUPERMAX.**" Followed by copies of UDAI'S ARREST RECORD, CASE FILES, and MUGSHOT.

ON JET staring at Udai's MUGSHOT. He wants to choke the life out of the son of a bitch who pointed the finger at him.

Rage wrestles with reason until reason wins. As Jet pulls out his phone and makes a call.

JET (VIA PHONE)

Udai's out... Europa... A-hole was on the prison transport ship that crashed... Meet me at the place near the thing we went that time. I'll bring Udai's file.

*
*

Jet ends the call and crosses to his closet. He slides it open and there's only a few things hanging inside. Jet pushes them back, slides over a GARMENT BAG, and unzips it revealing a SUIT he wore back in his detective days.

As Jet takes out the suit with purpose.

SPIKE (PRE-LAP)

I think Ponzi Pete's a solid choice.

12 INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT 12

ON Spike, now dressed, and Faye staring at the LEADERBOARD.

FAYE

Please. I couldn't buy a can of cat food for his reward money.

(then, excited)

Now, T-Bone Wilson, I could get behind.

SPIKE

T-bone eats people.

FAYE

So?

SPIKE

So it took seven guys to take him down the first time. And he ate the faces off two of them.

FAYE

But he's worth the most money.

SPIKE

I like my face. So do many others.
(then, re: leaderboard)
How about Jimmy Two-Shits?

*

FAYE

(scoffs)
You wanna chase down juvies now?

*

*

SPIKE

And you object on what grounds?

*

*

FAYE

Because I'd like to make some fat stacks. What about School Girl five?

*

SPIKE

(re: leaderboard)
Afraid the Earl beat you to it.

ON THE VID-STICKS: Punch moves EARL TERPSICHORE's name up two notches on the leaderboard, while Judy slaps a WOOLONG MONEY SYMBOL over the MUGSHOTS of FIVE ROUGH LOOKING GIRLS, 20's.

FAYE

(getting steamed)
Jesus Christ. They're snaking all the good ones. This is some bullshit.

Faye goes and grabs her gun. As she checks the chamber...

SPIKE

What are you doing?

FAYE

Here's what I'm not doing. Staying here with a thumb up my butt.
(cocks her gun)
I'm going out.

SPIKE

Hold on, now. Jet's right. It'll be a shooting gallery out there. So let's hunker down a pick one.

Faye relents. Turns back to the leaderboard. As does Spike.

FAYE

Fine. Let's go after...

SPIKE

Stoner Stu.

FAYE (CONT'D)

Kangaroo Kid.

Uggggggg--! Then--

SPIKE (CONT'D)

I got an idea.

And with both Spike and Faye holding guns in their hands, Spike holds his gun up, and--

SPIKE (CONT'D)

We shoot for it. Winner picks the bounty.

Off this we, CUT TO--

13 **OMITTED**

13

14 **EXT. UNDER AN OVERPASS - DOWNTOWN - CRETE CITY - NIGHT**

14

On a MAN IN A TAILORED SUIT leaning against a LAMP POST. His face covered by a FEDORA, under his arm, a FILE FOLDER.

We hear the HONK of a CAR and the man looks up and we see it's Jet. He watches as a CAR (the same one from our opening) pulls up and parks.

FAD, now more grizzled, and a bit thicker around the middle. (Fad wears the same tie we saw him wearing in the flashback.) Fad hops out and both men grin.

JET

What is it with you and that tie?

*

FAD

(re: Jet's facial hair)

What's with the Yosemite Sam?
Christ, you could grate parmesan
with those mutton chops.

Jet laughs and the two men give each other a warm embrace.

FAD (CONT'D)

You look good. Fit. Makes me happy
to see you're doing okay.

JET

I am. You got fat. Maybe lay off
Connie's baked ziti.

FAD

Speaking of... Con packed some
extra slices in my cooler for you.

JET

Praise be to that.

As Jet looks to the car, he spots the WOOLONGS still hanging
down from the visor.

JET (CONT'D)

(re: the bills)

Bet's still on?

FAD

Have we met?

And just like that, they fall back into their routine. As Jet
opens Udai's file and flips through it:

JET

Udai doesn't have a lot of friends
in this city. I figure he'll try to
jump planet as fast as he can.

FAD

How? Spaceport's locked down
tighter than two coats of paint.

JET

Not if he has a new name.

(Fad nods)

Remember that case we worked in
Salt City?

*
*

FAD

With the paper-Guy for the White
Tigers. Donny? Danny...?

JET

Dagmar.

FAD

Dagmar.

(grins)

Know what I remember... him
breaking his teeth falling down a
flight of stairs.

*

JET

I remember you pushing him down
said stairs.

*
*

They laugh harder. Then:

JET (CONT'D)

A bounty I nabbed a while back said
Dagmar got paroled and jumped here.
Word on the street, he runs an
opium den in mid-town but still
does papers in the back.

FAD

By the hummus place?

JET

(nods)

Let's get us some *tzatziki*.

And we SMASH--

15 **INT. FAD'S CAR - UNDER AN OVERPASS - DOWNTOWN - CONTINUOUS** 15

Fad starts up the car. An old recording of "*Nights in Tunisia*" starts up from the radio. Jet grins.

JET

(re: the song)

Bird and Dizz at The Savoy.
Best record they ever made.

FAD

'Cause Dizz played trumpet on every
track.

JET

Bird playing sax is what made the
damn record.

FAD

I think all that facial hair messed
up your hearing.

Jet flips through the folder getting serious... Then--

JET

Look, all bullshitting aside, I've
had a lot of time to think. From
all angles. And here's what I know:
Chalmers pulled the trigger that
night. He set me up. He was first
on the

*
*
*

(MORE)

JET (CONT'D)
scene. And he made the case that
put me away. *

FAD
(what they both know) *
And... *he's dating your ex.* *

JET
This isn't about that. It took me
years to earn my reputation as a
good cop. And that smiling, jack-
hole took it from me. I want it
back. For my daughter, goddamn it. *

FAD *
Well then let's go get it. *

And as they drive off, we-- *

FAYE (PRE-LAP)
Okay, three, two, one--

16 OMITTED 16

17 INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT 17

FAYE
--SHOOT!

Spike holds out a fist while Faye mimes holding a pistol.

SPIKE
(re: what Faye's doing)
The hell is that?

FAYE
'Hunter.' I thought we were doing,
'Bear, Ninja, Hunter.'

SPIKE
Say what?

FAYE
(demonstrating)
Bear eats ninja; ninja kills
hunter; hunter shoots bear. Got it?

SPIKE
No. Bear eats what?

FAYE
Fine. We'll do foot, cockroach,
atomic bomb. Three, two, one, shoot-

-

Faye mimes an exploding bomb. Spike shrugs.

SPIKE

Yeah... I don't know that one either.

FAYE

Jesus.

(then, demonstrating)

Foot smashes cockroach; atomic bomb blows up foot; cockroach survives atomic bomb.

SPIKE

You just made that one up.

FAYE

No, I didn't just make it up.

SPIKE

How about we just go old school rock, paper, scissors.

FAYE

Oh my God, grandpa. Fine. Three, two, one, *shoot--*

Spike throws 'rocks' as Faye throws 'scissors.' Spike wins!

SPIKE

Sweet. Spoils to the victor.

Spike grabs his gun on the table. A smirk painting his lips, and a knowing twinkle on his eye.

But Faye is fixated on Spike's smirk.

FAYE

What?

SPIKE

What *what?*

FAYE

What's that's smirk on your face?

Spike considers... Then:

SPIKE

You're predictable.

(explaining)

You always throw the third choice.

FAYE

I do not.

SPIKE

(demonstrating)

Hunter, atomic bomb, scissors.
Every time. Third choice.

Faye realizes she's been had and eye-fucks Spike. Then--

FAYE

Well played.

(then)

Let's go nab your stupid, chump-
change bounty. Cat food awaits us. *

SPIKE

Cat food's better than no food.

But as they head out, we hear Judy's voice on the Vid-Sticks.

JUDY (O.S.)

Well shucks, Cowboys! It looks like
Stoner Stu has been captured. *

CLOSE ON: Judy slaps the woolong symbol over the MUGSHOT of STONER STU, 40's, shaggy. And THE CAMERA PULLS OUT to REVEAL the LEADERBOARD is now filled with woolong symbols over MUGSHOTS. Punch and Judy continue their commentary.

PUNCH

Earl Terpsichore is having himself
a helluva day. *

And as Punch moves Earl's name to the top of the leaderboard, and Judy begins removing captured bounties and replacing them with available bounties (mugshots)...

ON Spike, pissed.

SPIKE

Fuckin' hate that blockhead.

PAN over to Faye, beaming.

FAYE

You know, I can't help but notice
that T-Bone's still in play so...

But before Spike can respond, Punch's voice captures Spike and Faye's attention.

PUNCH

Yikes! Apparently the notorious T-Bone has just killed six bounty hunters.

ON THE LEADERBOARD: Punch places a TOMBSTONE SYMBOL with RIP on it over the names of a few of the bounty hunters.

JUDY

ISSP's Sniper Unit has been dispatched and asks all cowboys pursuing T-Bone to stand down.

And as Judy pulls T-Bone Wilson's name and mugshot from the board...

FAYE

Crap-shit-crap!

SPIKE

Is that like shower-bath-shower?

Faye shoots him a dirty look, as we CUT TO:

A CLOSE UP of **JULIA**. Through smoke, we see worried eyes. As the camera PULLS BACK, we realize we're inside--

18

INT. LIVING ROOM - PENTHOUSE - THARSIS - NIGHT

18

*

JULIA, in a cocktail dress, smokes by the open door. Vicious, head full of steam, pulls on his coat and adjusts his shirt cuffs.

VICIOUS

No. It's not happening.

There's tension in the air.

JULIA

I don't mind--

VICIOUS

(getting hot)

--I mind. Mao doesn't get to set terms. It's my goddamn meeting.

JULIA

Ana said that, "Mao wanted me there. For insurance."

Vicious paces.

VICIOUS

What, she's afraid I won't be able
to control myself?

JULIA

(a bit abrupt)
Then prove Mao wrong.

Vicious cuts her a look. Afraid she's crossed a line, Julia
back-peddles.

JULIA (CONT'D)

Of course Mao's afraid of you. And
this is her way of baiting you.
Don't let her win.

A tense beat. Then--

VICIOUS

You're right.

As Julia goes and straightens Vicious' tie, he notices her
hands are trembling a bit and takes them in his.

VICIOUS (CONT'D)

It hurts me to see you worry. Like
I'm incapable of keeping you safe.

JULIA

No. It's just... You have one shot
at Mao. Once it's out there...
There's no coming back. What you're
about to do, it has to go our way.

Vicious knows she's right.

VICIOUS

All will be well.
(then, with a cocky smile)
I'll kill the bitch with kindness.

As Vicious turns and heads for the door. And Julia follows,
her brow furrowing - knowing how hot and fast Vicious' blood
boils, we CUT TO--

19

INT. OPIUM DEN - CRETE CITY - NIGHT

19

*

TRIPPY MUSIC. A GIANT GLASS HOOKA IN THE CENTER OF THE ROOM
COOKS OPIUM. From it dozens of hoses lead to DOPERS lounging
in a LIVING-ROOM-LIKE environment.

Jet and Fad enter and approach an edgy SUICIDE GIRL, 20, who
is reading a rag behind the front counter.

JET
(to suicide girl)
Hey, where's Dagmar?

Suicide Girl doesn't look up.

SUICIDE GIRL
Busy. But we're running a special
on Neville haze. Pre-rolled.

Suicide Girl snaps her gum. Jet sighs as Fad slams his BADGE
on the bar. Suicide Girl gets real helpful:

SUICIDE GIRL (CONT'D)
He's in the back.

WITH Jet and Fad as they WALK past the LOUNGE to the back:

JET
So Jeffy's good?

FAD
Yeah. He's really bonded with his
new therapist.
(then)
Oh, and Chris loved the gift. Very
nice. You get his card?

JET
Yeah. Sorry I didn't make the
ceremony.

FAD
Hey, I'm sorry I've only seen you
twice since you got out.

JET
You know I wanted to be there...

FAD
(waving off the apology)
Stop. My oldest son graduates the
Academy in a room full of cops. I
get it. But I gotta tell ya...
(gesturing)
I miss "this."

JET
Me too.

They arrive at a door. Fad tries the knob but it's locked.
They share a look. Jet grins.

JET (CONT'D)
Especially this part.

As Jet BA-BANGS in the door and--

20 INT. BACK OFFICE - OPIUM DEN - CRETE CITY - CONTINUOUS 20

-- they BURST in to find DAGMAR, 50's, a quirky Steve Buscemi type, hunched over a cluttered desk, biting into a thick pastrami sandwich.

DAGMAR
Who the fu--!

Dagmar stops, recognizing Jet and Fad from back in the day.

JET
How ya doin' Dagmar?

DAGMAR
Jet Black. I heard you rolled a hard five up at Pluto Supermax.

JET
I'm rehabilitated.
(then)
Nice teeth. They new?

As Fad goes and rummages through papers on Dagmar's desk:

DAGMAR
Hey, what do you guys want from me?

JET
Udai. He's out and needs new papers. You seen him? *

DAGMAR
No. And I don't do that no more. *

As Fad picks up a piece of paper off the desk:

JET
What this?

DAGMAR
Nothing. Inventory.

Fad shows the paper to Jet. Then--

JET
Dagmar, you lying sack of shit. Got Udai's new papers right here. *

Jet rips up the paper, grabs Dagmar's head, and pries his mouth open. As Fad puts his hand in, Dagmar struggles until Fad yanks his hand out and he's holding Dagmar's grill.

Dagmar, looking like a one toothed, Jack-o'-lantern:

DAGMAR

Guys! Come on, I just got those!

JET

(re: grill)

They're nice. Look expensive.

Then Jet snaps off a molar. Dagmar groans.

JET (CONT'D)

That's for lying to us.

FAD

(re; Udai's papers)

When's he picking them up?

*
*
*

DAGMAR

He didn't say.

Now Jet snaps off a front tooth.

DAGMAR (CONT'D)

Okay, okay, okay. He's coming back in a few hours. I swear.

Satisfied, Jet tosses the grill back to Dagmar.

JET

Good.

(to Fad)

You good?

FAD

I'm good.

DAGMAR

Good.

(re: the two pulled teeth)

Toss me those, will ya? They're like ninety k a pop.

As Jet scoops up the two teeth and rattles them in his hand like a pair of dice.

JET

Oh, we're taking 'em for a coffee across the street. So when Udai shows, you call us.

JAZZ BAND EP. 105 "Dark Side Tango" Double Pink Pages 10/18/20 22A.

Dagmar nods, point made. As Jet and Fad exit--

21 **INT. OPIUM DEN - CRETE CITY - CONTINUOUS** 21

-- and head back towards the entrance when Fad suddenly pulls Jet into an alcove. Jet turns to Fad.

JET
What?

FAD
(throws a nod)
Chalmers and Duero are here.

Jet peers around the alcove and SEES--

CHALMERS and **DUERO**, 40s, are at the counter talking to Suicide Girl. **THEY DON'T SEE JET OR FAD.** *

Jet turns back to Fad, totally blindsided.

JET
Looks like our bet's a push.

FAD
How's that?

JET
Chalmers and Duero showing up here, means they're both dirty. They get to Udai first, they'll put a bullet in him.

Fad sees red.

FAD
That's not gonna happen. Not before we talk to him.
(then)
Hold your breath.

Before Jet can ask why, Fad grabs a chair and hurls it at the GLASS HOOKA. It SHATTERS. BILLOWING OPIUM SMOKE begins to fill the room--

Jet looks over to see Chalmers and Duero DROP TO THEIR KNEES overwhelmed by opium smoke as Fad pulls him out a SIDE-DOOR--

22 **EXT. SIDE-ALLEY - OPIUM DEN - CRETE CITY - CONTINUOUS** 22

They tumble out couching and gasping for air. Then, as they hear SIRENS approaching in the distance.

JET
The girl behind the counter must've called it in.

FAD
(blaming himself)
Shit. I just burned Udai's paper
guy. I'm sorry. I saw those two in
there and just lost it.

*

JET
Don't worry about it, man. We'll do
what we do. Work the case.

As they see the bubble lights of a SQUAD CAR zoom past the
mouth of the alley:

FAD
We gotta' go before Chalmers and
Duero come out and see us.

JET
We're fine.
(then)
Those two'll be tripping balls for
the next twelve hours.

Fad bursts out LAUGHING. Then Jet bursts out laughing. As
they head back to Fad's car...

FAD
Nothing like x-nine infused opium
to bring partners together.

JET
Alisa's gonna wake up, find
Chalmers boning the radiator.

Off this, we SMASH CUT TO--

23

INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT

23

*

ON Spike and Faye on the couch, once again, looking at the
leaderboard. Faye in the midst of quickly pitching bounties:

FAYE
Eddie Bazzuka?

SPIKE
Talk about chump change.

FAYE
Okay. Tony the Chop?

SPIKE
Did you read his sheet...?

Faye looks more closely at his details on the Vid-Sticks (we do not see Tony's details)... Then:

FAYE
Never mind.
(then, spotting one)
How about Pastor Pete?

SPIKE
No way. The Pastor's what you call a mole-man. He literally burrows himself into the ground. And I don't like, you know, dirt.

Faye stops. Looking at Spike. A REALIZATION:

FAYE
You don't want to work with me, do you?

SPIKE
(looks at her, beat)
Where'd that come from?

FAYE
You don't think I can do this. That's why you wanna chase the pussy bounties. You think I'm some Susie Cream-Cheese, don't you?

SPIKE
No. Course not.

FAYE
Bullshit!

Spike considers... then:

SPIKE
Okay, A, before we met, I'd never heard of you. And B, I've seen nothing since then that proves to me you're actually a bounty hunter.

Faye just stares at him a beat. Then, *oh yeah--*

Faye puts her leg on the coffee table and pulls up the side of her shirt. Under her rib is a sizable dent.

FAYE
...a souvenir from Joey Teeth. Dick-hole bites me right in the station while I'm turning him in.

*
*
*
*
*
*

Then, Faye shifts her shirt collar, points to a scar on her upper chest. *
*

FAYE (CONT'D)
And this is from Reggie Scissors.

Spike gives her a sideways look. Then--

SPIKE

Please...

He drops trou' and shows her a gnarly burn scar on his hip.

SPIKE (CONT'D)

... from Stella the Fella's blow torch.

FAYE

You took down Stella?

SPIKE

Biggest bounty we've ever caught.

Then, Spike shows her one of the scars on his chest.

SPIKE (CONT'D)

Got this one when we took down the Cunningham sisters.

(showing off another scar)

And this is when we nabbed Bohdan the Bison--

*
*

FAYE

What's all this "we" shit? "We took down", "we nabbed". Sounds kinda chickenshit to me.

(she scoffs)

I chase 'em solo.

SPIKE

Sure, nickel and dime grabs.

FAYE

Roland Dupree ain't nickel and dime.

That STOPS Spike. He looks at her a beat--

SPIKE

No way. There's no way that was you.

*
*

Faye holds Spike's look, "Yes, it was."

SPIKE (CONT'D)

Not possible. He was a blood money mercenary. A ghost geared to go megaton if anyone gets too close. With a singular identifying mark, he--

FAYE
-- chewed off his finger prints.

Spike waivers, surprised Faye knows this. Then--

SPIKE
Prove it.

And as a smile spreads Faye's lips, we CUT TO--

24 OMITTED 24

25 OMITTED 25

26 OMITTED 26

27 EXT. FAD'S CAR (PARKED) - UNDER A BRIDGE - CRETE CITY - NIGHT

Jet and Fad, their mouths covered in red sauce, eat BAKED ZITI from Tupperware on the hood. Tense. Into the convo...

JET
... so he's got no papers, no girlfriend--

FAD
-- no family to reach out to. *

JET
So what's Udai's next move?

FAD
Go to ground, maybe? *

Jet thinks on it. Then shakes his head.

JET
Nah, Udai was in a three by six for nine years. He wouldn't hide in a hole. *

They eat for a moment when Jet's MECHANICAL ARM locks up. He gives it a hard WHACK with his good hand and the ARM releases. He senses Fad staring at him.

JET (CONT'D)
What--?

FAD
(re: Jet's mechanical arm)
That night, if Udai hadn't put me on my back... If I'd have been faster... Gotten to you in time... *

(MORE) *

FAD (CONT'D)
(shaking his head) *
You'd still be whole. *

JET
Don't sweat yourself, brother. *
Things happen. And now you get to *
help me make it right. *

Just then, Fad's phone RINGS. Sees the caller I.D. Then--

FAD
It's Con.

JET
Take it.

Fad takes the call.

FAD
Hey, babe... Yeah, I'm with Jet
now... We're gonna finally make
this happen.... uh-huh, sure...
(then, to Jet)
We get this buttoned-up, Con's
making you a tiramisu. You come to
the house.

JET
Yeah. Sure.
(into Fad's phone)
Thanks, Con.

As Fad wraps up with his wife, Jet turns away and notices--

A tipped over TRASHCAN. A BOX gets swept up by the wind.

Jet watches the box bounce and float in the air when a
thought occurs. He chews on the thought for a good long beat.

As Fad gets off the call, Jet turns back to him.

JET (CONT'D)
Udai wouldn't hide in a hole. But
he'd hide in a box.

FAD
(as if reading his mind)
Like that dealer... Captain
Saturday. Hid in his own shipping
container... *

The energy shifts, as Jet talks it out: *

JET *
... Only way Udai gets off Europa *
without papers, stow away on inter- *
planetary container freighter-- *

FAD *
(building on Jet's logic) *
-- And the best place to slip in a *
container unseen...? *

JET FAD (CONT'D) *
The sorting station. The sorting station. *

As they fumble with Tupperware, and jump back into Fad's car-- *

28 INT. FAD'S CAR - CRETE CITY - CONTINUOUS 28

As Fad starts the car, the radio sings "NIGHT IN TUNISIA".

29 EXT. STREET UNDER BRIDGE - CRETE CITY - CONTINUOUS 29

As Fad's car zooms down the street...

JET (O.S.)
Come on. Bird kills that sax solo.

FAD (O.S.)
Because he's stabbing it to death
with a fork.

JET (O.S.)
Wha--? I can't even look at you.

CUT TO:

30 INT. FOUNDRY - SALT CITY - DAY 30 *

Decades of metal dust blanket GIANT FURNACES and CRUCIBLES
that GLOW RED HOT. Melted metals are stirred. And rivers of
liquid steel, copper, and aluminum are poured into a conveyor
belt of molds.

Standing before one such conveyor, is **A WOMAN** clad in
WORKER'S FORGING FABRICS. Welder's goggles cover her eyes.
Fire gloves her hands and forearms.

She slams A ROUNDING HAMMER into a piece of RED HOT STEEL
atop AN ANVIL. Sparks and glowing metal shards fly. She slams
the hammer down once again, before she looks up as--

Vicious approaches. Behind him is his Continental. Leaning
against the hood is Julia.

The woman stows the hammer and peels off the goggles to fully reveal herself. This is **MAO YENRAI** (late-40's).

Vicious is about to speak when Mao holds up her hand...

MAO

The first words out of that pretty mouth better be an apology.

(Vicious tenses)

You ask me for Gunther, my best hitman. I sent him to you, no questions asked. As a show of good faith between us. But I get him back in a box.

VICIOUS

Yes. Very unfortunate.

MAO

So who was this extraordinary mark that had the skills to end Gunther?

ANGLE ON: Julia. *Hitman? Who did Vicious want dead...?*

VICIOUS

It's... *immaterial.*

MAO

Is it?

VICIOUS

Reparations will be made.

Mao eyeballs him long and hard.

VICIOUS (CONT'D)

Handsomely.

Mao nods her approval. Then:

MAO

So what else did you come here to give me?

VICIOUS

Opportunity.

Mao gives Vicious a hard look. Both are CAPOS but while Vicious came up as a hitman, Mao came up as a laborer. And from where she stands, Vicious is the lesser of the two.

MAO

You think you and I are the same?

VICIOUS

I think we both like making money. The Elders are preventing us from doing that.

Mao smirks.

MAO

You're just pouting because they shut down your Red-Eye distro.

VICIOUS

You think they won't find out what you're into...? We are all subject to their dispositions. No?

Vicious clocks Mao's right eye twitch and realizes she's now thinking the same thing. As he leans in...

VICIOUS (CONT'D)

They need to be killed.

Mao reacts, surprised by his bluntness.

MAO

The stones on you.

VICIOUS

Those fossils are the only thing standing between *us* and absolute power.

MAO

Their temple is impenetrable. You couldn't get to them if you wanted. And even if you did, you'd never survive the Kobun's blades.

*

Vicious grins.

VICIOUS

So you've thought about it.

MAO

And who takes over? You?

VICIOUS

Not alone. We continue with the
Syndicate traditions. Three at the
top.

Mao can see where Vicious is going with this:

MAO

He wouldn't.

VICIOUS

He will. If you tell him to. *

MAO

Don't underestimate The Eunuch.
He's vile in ways you could never
imagine.

Vicious scoffs at the thought '*the Eunuch is vile*'. Mao
smiles, a realization dawning. *

MAO (CONT'D) *

You think he has no balls. But
that's not how Santiago got his
moniker. *

VICIOUS *

Enlighten me. *

MAO *

Have you ever seen the pruning
knives they use in the vineyards? A
small, curved blade perfect for
taking grapes off the vine. He used
that knife on the first man that
wronged him. Carved on him for
days. Until he finally, mercifully,
took his balls. *

VICIOUS *

Charming. *

MAO *

He did it to send a message. *

VICIOUS *

That he was a sadistic asshole? *

MAO *

(grins) *

In his words: "*You'll never know*" *

(MORE) *

MAO (CONT'D)

*power until you've tasted the
testicles of a man who has wronged
you."*

*
*
*

Vicious remains unimpressed.

*

VICIOUS

Hmmm... Tell him I have two to give
him. Percent that is. Of my net.
Plus the Ganymede territories.
(then)
The same for you.

*
*
*
*
*

Mao takes this in, impressed.

MAO

Good deal. But my answer is a "no".
Unless...

A very tense beat. Then--

MAO (CONT'D)

... your wife sings for me.

Vicious looks at her, stunned. Mao presses:

MAO (CONT'D)

Consider it my cherry on top.
(beat, then)
It's a small ask.

VICIOUS

(getting hot)
It's not a small ask. And you don't
ever ask anything of her. She's my
wife.

MAO

This is why I miss your partner. At least when he was around you were a bit muzzled. Now Fearless, he had it all. Level-headed. Ruthless. And a better killer than you'll ever be.

VICIOUS

Fuck Fearless!

(then, stepping to Mao)

The deal's off. I don't need you.

*
*

Just then, Julia's voice echos out:

JULIA (SINGING O.S.)

Swath me...

In honey,

Vicious and Mao turn to find--

Julia by the car, singing acapella. Her voice grows in strength as she gets deeper and deeper into the song.

JULIA (CONT'D)

Wrap me...

In stars.

This world has teeth,

My love...

As Mao relishes her victory, and Vicious fumes, we CUT TO--

31

INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT

31

CLOSE ON AN OLD SCREEN GRAB of PUNCH and JUDY flanking a LARGE MUGSHOT of ROLAND DUPREE, 50's, sun-cooked skin, black hole eyes. Below his MUGSHOT, in big letters, "Apprehended by Faye Valentine."

SPIKE (O.S.)

Holy shit.

FIND Spike, in utter shock, staring at the screen shot. He looks at Faye then at the screen grab, then back at Faye.

SPIKE (CONT'D)
Holy shit! That's amazing. How in
the world...

FAYE
So I had to get close enough to see
his gnawed fingers--

As Spike grabs a BEER from a SIX PACK on the coffee table,
and cracks it open:

SPIKE
And we all knew he was strapped to
the teeth with weapons.

As Spike drops on to the couch, we SMASH TO:

A SERIES OF STYLIZED SHOTS that tell a story.

--On a SPINNING RECORD. A needle drops and CLASSICAL *
ARGENTINIAN TANGO plays. *

CLOSE ON FAYE'S FACE giving us a seductive look.

CLOSE ON EIN: giving us a "wtf" look. *

PULL OUT TO REVEAL, Faye stalking to the music around Ein,
now perched on a high stool with Spike's jacket around him.

FAYE
But what most didn't know, the guy
loved to Tango.

As Faye picks up Ein and promenades him across the floor to
the music, we MATCH CUT TO--

32 **INT. MAIN CABIN - BEBOP - DANCE SEQUENCE (FLASHBACK) - NIGHT**

DARKNESS but for a BLUE PIN SPOT on Faye. In a Tango dress
with a long chain around her neck, Faye's promenading with
DUPREE, his Matador hat (similar to Ein's) hides his face.

CLOSE ON Faye's eyes focused on something up ahead. We follow
her gaze and go MICRO-CLOSE on Dupree's hands to see his
chewed off fingertips. WHICH WE WILL STYLISHLY INTERCUT WITH--

33 **INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT** 33

Faye doing the Tango, cheek to cheek with Ein.

FAYE
Once I had visual confirmation, all
I had to do was disarm him.

Spike sips his beer, as--

In perfect rhythm with the music, Faye plops Ein on the stool and lunges to the ground with her leg behind, in arabesque. As she stares up at Ein on the high stool, we MATCH CUT TO--

34 **INT. MAIN CABIN - BEBOP - DANCE SEQUENCE (FLASHBACK) - NIGHT**

Faye on the ground staring up at Dupree. As she slinks up his leg we INTERCUT with--

MACRO-SHOTS OF FAYE'S HANDS -- pulling a gun from Dupree's ankle holster -- roaming the back of Dupree's legs and slipping out TWO THROWING KNIVES from his SASH -- sliding inside Dupree's TOREADOR WAISTCOAT and pulling out a mean looking pair of BRASS KNUCKLES. BACK TO--

35 **INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT** 35

Faye swaying to the music, nose-to-nose with Ein.

FAYE
Then, after pulling his GAK, I
leaned in close and whispered...
(into Ein's ear)
Dip me.

As we MATCH CUT TO--

36 **INT. MAIN CABIN - BEBOP - DANCE SEQUENCE (FLASHBACK) - NIGHT**

Dupree dipping Faye in silhouette. But when he pulls her back up, Faye SLAMS the BRASS KNUCKLES into his face.

As Dupree falls back, unconscious--

37 **INT. MAIN CABIN - BEBOP - CRETE CITY - NIGHT** 37

Faye nudges Ein off the stool. Ein jumps to the floor, looking back up at Faye.

FAYE
(to Ein)
Play dead.

Ein doesn't respond to the command. Just happily stares up at her as he pants.

FAYE (CONT'D)
(to Ein)
You're punking my story, dog. Play
dead.

He takes a beat, then-- Ein plays dead.

FAYE (CONT'D)
And that's how I dunked Dupree.

Spike stands up, and claps and whistles.

SPIKE
Respect! Unadulterated, respect.

Faye takes a bow. Spike cracks a beer and hands it to Faye.

FAYE
Stick with me, kid, and I'll learn
you a few things.

SPIKE
I'm all ears.

Off this over, we CUT TO--

37aA **INT. LIVING ROOM - PENTHOUSE - THARSIS - NIGHT** 37aA

Vicious stalks around the room, still fuming. He can't even look at Julia.

JULIA
Why are you so upset? We got Mao--

VICIOUS
--You humiliated me. In front of
that fucking cow.

Julia tries to reason with him:

JULIA
You knew the minute you told Mao
the plan, you needed her to agree.
So I gave her what she wanted. You
got what you needed.
(then)
And since you owed her for
Gunther...

Vicious turns away from her. This is definitely not a topic he wants to discuss with her.

JULIA (CONT'D)
What was that about?

Vicious cuts her a hard look.

VICIOUS
(hot)
Corpses that won't die.

*
*

Vicious heads off. *

JULIA

Vicious-- *

Julia is left to contemplate what all this means, we CUT TO-- *

37A **INT. MAIN CABIN - BEBOP - CRETE CITY - LATER** 37A

Ein stares at Faye as she drinks a beer--

FAYE

No. I am not giving you a beer, so
you can stop looking at me like
that.

When Spike enters from behind with wet hair and a towel
around his waist.

SPIKE

Okay, forget what I said before.
Now, you have my full respect. This
shower-bath-shower thing is life
changing.

FAYE

(all smiles)
Riiiiight.

SPIKE

Now... talk to me more about the
loofah thing...

FAYE

Oh-- the best! So, when it comes to
loofahs, there are no bad choices.
Me, I prefer a classic body mitt.
But if you wanna go rip-shit riot,
you're gonna want the loofah-on-a-
stick...

And as Faye hands Spike a beer, like two old friends having a
gab on a Saturday night, we CUT TO--

38 **EXT. SHIPPING YARD - CITY 2 - NIGHT** 38

As Fad's car pulls into the bottom of FRAME and parks behind
a concrete wall, out of sight.

39 **INT. FAD'S CAR (PARKED) - CITY 2 - NIGHT** 39

Jet and Fad load their guns. Focused. It's showtime.

Both men settle in, eyes searching through the windshield,
for any sign of Udai. *

As Jet and Fad get out of the car... *

40 **EXT. SHIPPING YARD - CITY 2 - CONTINUOUS** 40 *

Jet and Fad, guns drawn, FLASHLIGHTS on, move between
SHIPPING CONTAINERS, checking the SECURITY SEALS on them for
any sign they've been opened. *

Through their shared silent language of gestures and nods,
they agree to split up down separate aisles. Fad peels off-- *

Jet stalks past one stack of containers after another,
checking seals. When, all of a sudden, the edge of his
flashlight illuminates -- A BROKEN SEAL on a SECOND-STORY
CONTAINER-- *Busted!* *

As Jet's eye's narrow and a subtle smirk spreads across his
lips, we CUT TO-- *

40A **INT. SHIPPING CONTAINER - SHIPPING YARD - CONTINUOUS** 40A *

Jet cautiously taking his first steps in the container. His
flashlight leading his way through a winding pathway of boxes
and furniture... He rounds a corner of stuff piled high, *sure*
that he's got Udai, but-- *

There's no one there. *Shit!* But suddenly-- *

A NOISE draws his attention to far end of the container. The
door there SLAMS OPEN, and UDAI jumps out of the container to
the ground, sprinting down the aisle! AS JET FOLLOWS-- *

40B **EXT. SHIPPING YARD - CITY 2 - CONTINUOUS** 40B *

Jet runs from inside the container onto the roof of another,
keeping Udai in his sights, until-- *

Udai disappears around a stack of containers-- *

Jet pursues, USING THE ROOF OF A PASSING FORKLIFT, to leap
frog to an adjacent stack of containers. Jet jumps down to
the ground on the far side, cutting off Udai-- *

Udai stops dead in his tracks. *

UDAI
You? *

JET
That's right, Udai. Running's over. *

Udai's takes a half step back, his posture defensive, his eyes terrified.

UDAI

Please, man, I was just doing what
he told me...

*
*
*

Jet lowers his gun.

JET

I'm not gonna kill you. I just want
the truth. *Who pulled the trigger*
on me--?

*
*

UDAI

It was one of your own, man. Some detective.

*
*

JET

Chalmers? Was it Chalmers?

UDAI

I don't know no Chalmers. I never got his name...

Udai's words trail off, his eyes-go-wide, as a figure in shadow comes up behind Jet.

UDAI (CONT'D)

(to the figure in shadow)

... I didn't tell him nothing, I swear--

BOOM--! Udai is shot in the face and he falls down, deader than shit. Jet whips around to find--

FAD, a smoking gun in hand, silhouetted by the yard lights.

Jet's devastated. And on his back foot with his gun by his side, having been caught off guard-

JET

No. No... Tell me it wasn't you.

*
*

But the look on Fad's face answers his question and the awful truth hits Jet like a hammer. That Fad, his partner and best friend, was the dirty cop all along.

It's a tragic tableau.

FAD

Things happen, Jet. In Life. Shit you don't see coming.

JET

What things?

Fad considers... A lot of pain and rage having built up over the years... He chooses to come clean:

FAD

Jeffy... His brain stopped developing at four.

*
*

JET

Yeah, I know.

*
*

FAD

What you don't know-- is how much
it costs to care for a seventeen
year old who still can't comprehend
you gotta drop trou' before taking
a shit.

*
*
*
*
*
*

JET

You could have come to me.

FAD

I could have done a lot of things.
(then)
I chose to go to them.

JET

The Syndicate.

FAD

It was a nice arrangement. They
wanted a man on the inside. I
needed lots of money. Win-win.

JET

All for Jeffy?

Fad looks at him.

FAD

At first. But then I realized I
liked having it. That's the thing
with money. Even when you stop
needing it, you still want more.

JET

So you let me twist.

FAD

They were my people, now. I was
paid to protect them. And you just
wouldn't let it go...

JET

I was doing my job.

Fad scoffs...

FAD

And there's the rub.

JET

I lost everything because of you.

FAD

I'm... sorry. And I'm sorry I gotta
put you down like this.

Fad FIRES--!

Jet instinctively twists his body and bends his arm into a
shield like position, bracing for the shot, and--

The BULLET hits the BICEP OF HIS MECHANICAL ARM, putting a
serious dent in his arm, but saving Jet's life.

Jet and Fad are both equally stunned. Then--

Jet reacts faster than Fad, bringing his gun up and getting
off a shot--

Fad takes Jet's bullet in the gut. Fad doubles over, hitting
the ground, mortally wounded.

As Jet approaches Fad... MUSIC SWELLS and "*NIGHTS IN TUNISIA*"
carries us through the following...

FAD (CONT'D)

You always were the better cop.

JET

(sadly)

Asshole.

*

*

And as Fad breathes his last breath, another CAR pulls up.

Chalmers and Duero hop out, guns drawn. They take in Udai and
Fad on the ground. Jet, still holding a gun, drops it.
Chalmers and Duero walk around the scene for a moment and
then holster their guns. Chalmers and Duero look to Jet.

DUERO

Fad killed Udai?

Jet nods.

CHALMERS

You killed Fad?

Jet nods again. After a beat, Chalmers turns to Duero:

CHALMERS (CONT'D)

Call it in to I.A.B. Let 'em know
our suspect is D.O.A..

Jet looks at Chalmers, surprised...

JET

You knew Fad was dirty?

Chalmers and Duero trade weary looks. Then--

CHALMERS

Been tracking him for months,
trying to build a case. If we'd
gotten to Udai first, he would've
given up Fad. *

Chalmers shakes his head, re: Fad's corpse. *

CHALMERS (CONT'D) *

You killed the only guy in creation
that could've cleared your name. *

Jet stands there, numb. He never could've imagined how wrong
this day would go. Chalmers gives Jet a sympathetic nod.

CHALMERS (CONT'D)

Shit, Jet... You have the worst
luck I've ever seen.

JET

I'm aware of that. So what now?

CHALMERS

Far as I'm concerned, these two
dirt-bags shot each other. *

From the distance, we hear SIRENS approach. *

CHALMERS (CONT'D) *

You should take off before the
cherries show up.

And Chalmers steps away, leaving-- *

Jet swirling in melancholy. He looks down at Fad... Then, he
pulls out 2k, tosses it on the body-- *

JET *

Bird was the better player. *

Jet takes one final look at the crime scene... Then he heads
off into the darkness, and we CUT TO--

41	<u>OMITTED (MOVED TO 37aA)</u>	41
42	<u>OMITTED (COMBINED WITH 40)</u>	42
43A	<u>OMITTED (MOVED TO 37A)</u>	43A

44 **INT. LIVING ROOM - PENTHOUSE - THARSIS - NIGHT** 44

Julia, wheels turning, pours herself a drink, when suddenly a thought lands for her. And we *FLASHBACK TO--*

45 **INT. FOUNDRY - SALT CITY - [FLASHBACK TO EARLIER]** 45 *

VICIOUS
Fuck Fearless.

Vicious SLAMS the table:

46 **INT. FOUNDRY - SALT CITY - [FLASHBACK TO EARLIER]** 46 *

MAO
*So who was this extraordinary mark
that had the skills to end Gunther?*

47 **INT. OFFICE - ANA'S - THARSIS - [FLASHBACK FROM EP. 103]** 47

After Julia notices a BOTTLE OF KUDO on Ana's BAR CART.

ANA
*(re: kudo)
I was feeling nostalgic.*

As we SMASH BACK TO--

48 **INT. LIVING ROOM - PENTHOUSE - THARSIS - NIGHT** 48

And Julia's heart pounding in her chest like a kick drum as she realizes:

JULIA
Oh my god... Fearless is alive.

And as suddenly everything in Julia's world has changed, we SLAM TO BLACK.

END OF EPISODE FIVE

APPENDIX

[NOTE: Bolded text indicates script narrative and Punch/Judy dialogue that plays directly against the scenes with Spike, Jet, and Faye in the Bebop.] *

10BS INT. BIG SHOT STUDIO - VIA VIDSTICKS 10BS *

[NOTE: THE FOLLOWING PLAYS UNDER A 2 6/8 PAGES OF JET, SPIKE, AND FAYE ON THE BEBOP] *

JUDY rushes in from CAMERA LEFT, half made up, adjusting her hair and boobs. When, all of a sudden she realizes -- THE CAMERA IS ROLLING! *

JUDY
(blurts, excited)
It's the big one, Cowboys! A prison ship has--

PUNCH joins her from CAMERA RIGHT, adjusting his hat. *

PUNCH
(correcting Judy)
-- a prison transport ship has crashed on Europa!, so-- *

JUDY
(interrupting him back)
-- We've got prisoners fleeing in every direction-- *

PUNCH
-- You know what that means! It's time for... *

From stage left a 1960S-ERA GAME SHOW STYLE LEADERBOARD (lights flashing and bells ringing on it) is pulled onto the stage behind Punch and Judy by A LASSO-STYLE ROPE. *

JUDY **PUNCH (CONT'D)**
THE LEADER BOARD--! **THE LEADER BOARD--!** *

And as Punch begins loading BOUNTY NAMES (about midway down including UDAI TAXIM) onto the leaderboard with their corresponding values, and Judy does the same with COWBOY NAMES, next to blank baskets for how much they've earned: *

[NOTE: Punch and Judy will continue to load up their sides of the LEADERBOARD as this scene progresses, pausing only to look to camera when they speak. Occasionally, BOUNTY SHEETS (a la ASIMOV's in EP. 101) appear over the screen.] *

PUNCH (CONT'D)

These are all hardened criminals
straight from the prison colony on
Pluto, Judy, and the rewards are
out of this world! But the number
one prize...

(realizing, as he looks at
the leaderboard)

Oh, god. It's Peggy "PigRot" McGee.

JUDY

Woo, doggy! She eats people! She
smoked a human rib rack for a
month. *

PUNCH *

And then she served it to her next
victim! *

BOUNTY SHEETS of the fleeing criminals flash across the *
screen as Punch loads the "BOUNTY" side of the leaderboard *
with NAMES PLACARDS of the fleeing convicts. (Along with *
their bounty value in Woos.) Included are the SUTHERLAND *
ARSONISTS, SISTER MARY-JOE, and FAT ELVIS. *

JUDY *

Wowie, that sure does earn her the
top slot and her seven-figure price-
tag!

PUNCH

That's right cowboys, whoever nabs
ol' PigRot will be pocketing a cool
two mill in Woos!

JUDY

Well that's sure to buy ya a lot of
steak dinners! If you're still in
the mood for steak, that is. *

PUNCH *

We've got a laundry list of drug
dealers, robbers, and killers here. *

As MUGSHOTS continue to flash up on the screen, and the *
LEADERBOARD continues to fill up with name placards, a *
MUGSHOT FLASHES UP ON THE SCREEN-- *

UDAI TAXIM's (the man we saw in our opening) BOUNTY SHEET. *

JUDY *

And all the best cowboys in the
solar system are headed Europa's
way, so the competition is sure to

(MORE) *

JUDY (CONT'D)

be fierce!

(then)

And just like that, Punch, Mr. Earl Terpsichore is on the board with four-hundred-and-twenty K and the first captures of the day.

Already eeking out the top slot, with two captures and 420K in Woos is Mr. Earl Terpsichore! But the day is still young...

*
*
*
*
*

PUNCH

But the day is still young, Judy. So cowboys, be prepared. You might get to use all your toys today, unless you want to be sporting Kentucky Bangs.

*
*

JUDY

Which brings us to a brief message from our faaaaaavorite sponsor.

Punch immediately reanimates.

PUNCH

Has this ever happened to you? After a long and tedious game of cat-and-mouse, you finally catch the bounty of your dreams, but when you go to cuff them, you see it -- they don't have any arms!

JUDY

The Will Rogers Cowboy Company has the perfect solution for you and all of your limb-less bounty needs. Introducing the 'Universal Cuff,' from AG Corp!

PUNCH AND JUDY

The Universal Cuff - keeping bounties and cowboys together across the universe.

A cheesy, infomercial-esque image of the UNIVERSAL CUFF, along with pricing info and a number to call, appears on screen. As our blessed twangy banjo takes us into commercial break...

12/17BS INT. BIG SHOT STUDIO - VIA VIDSTICKS

12/17BS

Among the now-full bounty leaderboard, we see: T-BONE WILSON (high value), JIMMY TWO-SHITS (low value), THE SCHOOL GIRL

*
*
*

FIVE (high value), STONER STU (low value), and KANGAROO KID (high value). *

Among the shuffling cowboy leaderboard, we see: EARL TERPSICHORE (AT #4), COWBOY ANDY (towards the bottom of the pack), BITCH CASSIDY (AT #1), BAILEY THE KID, and BENNY AND CLIVE, LIZZY CHESTNUT. *

JUDY *

Word on the outernet is Bitch Cassidy has recruited a gaggle of newbie cowboys to form some sort of posse. *

PUNCH *

Cassidy's posse is putting big numbers on the board, taking down scores that one bounty hunter can't handle. *

JUDY *

Unless that one bounty hunter is Earl Terpsichore! He seems to be having the kind of day solo gauchos dream of! *

PUNCH *

Whatever he's eatin', I'm buyin'!

JUDY *

Well, he posted his daily diet and meditation schedule on his profile. He's vegan by choice! *

PUNCH *

Really? I like him less now. *

JUDY *

My feelings exactly. From Venus to Pluto: vegans are the worst! *

Judy refocuses on the shuffling leaderboard. *

A twangy banjo tune plays, indicating a huge capture. *

PUNCH *

Hear that, cowboys? You know what that means. *

JUDY *

Another escapee has been captured!

PUNCH *

Who got the mark this time, Judy? *

JUDY

Terpsichore does it again!

Judy moves **EARL TERPSICHORE's name** and woolongs up two notches on the leaderboard (to #2), while Punch slides the SCHOOL GIRL FIVE placard into the 'captured' slot and replaces their name OVER:

JUDY (CONT'D)

Looks like Earl singlehandedly nabbed the School Girl Five!

PUNCH

Did you know he rides a electric vintage Harley?

JUDY

He does?!? We'll he can take me on a ride any day of the week!

PUNCH

Me too!

JUDY

In other news, Lizzy Chestnut just hooked a big fish... But could she reel 'em in, Punch?

PUNCH

'Fraid not! Miss Chestnut said a big old Say-oh-nar-ah to Sayonara Sal!

Punch throws SAL's name into the RIP slot and removes the woolongs.

JUDY

As you know, cowboys and cowgals, dead bounties mean no payout.

PUNCH

That's right, Judy. In our here Solar System, coppers only pay out for live heads!

A beat. As they both turn to look at the board:

JUDY

I sure do love me some leader board.

PUNCH

It's a who's who of space's biggest bad boys.

JUDY
Girls, too.

PUNCH
Space's biggest, baddest criminals.

She nods, when: A BANJO TWANG -- *

JUDY
**Well shucks, Cowboys! It looks like
Stoner Stu has been captured.**

**CLOSE ON: Judy takes the woolongs next to STONER STU and
moves them next to EARL's name as she moves him to #1.** *

PUNCH
**Earl Terpsichore is having himself
a helluva day.**

**And as Punch throws STU into the captured slot, Judy looks at
the board realizing:** *

JUDY
This one is sure to earn him a spot
in the history books, Punch.

PUNCH *

Very impressive! *

JUDY *

He sure is! *

Six ridiculously cartoony gun shot sound effects turn Punch's
attention to the leaderboards.

PUNCH *

**Yikes! The notorious T-Bone has
just killed six - count 'em - six
bounty hunters.** *

Judy moves **the names of a two of the bounty hunters** (the rest
weren't on the leaderboard) into the RIP slot and pours their
earned woolongs on the ground. *

JUDY *

**ISSP's Sniper Units have been
dispatched and asks all cowboys
pursuing T-Bone to stand down.**

**And as Punch pulls T-Bone Wilson's name and woolongs from the
board...** *

PUNCH *

No prize for that one, cowboys.

JUDY *
And speaking of the ISSP. *

PUNCH URGENTLY STEPS IN TO BLOCK JUDY FROM CAMERA.

PUNCH *
It's time for another word from our *
sponsor! *

23BS INT. BIG SHOT STUDIO - VIA VIDSTICKS 23BS *

Back from the commercial break, new names on the bounty *
leaderboard include: **EDDIE BAZZUKA, TONY THE CHOP, and PASTOR** *
PETE. *

After a few uncomfortable moments of silence, the familiar *
banjo twangs plays -- *

PUNCH
And that concludes our moment of
silence for the nine lost comrades--

JUDY
-- ten.

Judy removes Mustache Jackson's name and puts it in the RIP *
slot. *

PUNCH
Who else?

JUDY
Mustache Jackson.

PUNCH *
(nearly tears up) *
Bob? That's a regular heartbreak. I *
always liked that ol' guy. What *
happened?

JUDY *
Tony the Chop. Stood true to his *
name. Right through his neck. *

Overcome by the death of so many of his dear friends, Punch
blanches.

PUNCH *
So awful! *

JUDY *
Well that's a reminder, cowboys -- *
don't take a bite larger than you *
can chew.

PUNCH
(the first time we've seen
him be genuine)
We've lost a lot of great men --

JUDY
-- and women --

PUNCH
-- really? Who?

JUDY
I'm just saying. Be inclusive.

PUNCH
Okay! Men *and women* today.

A HORSE WHINNY interrupts him.

PUNCH (CONT'D)
(keeping enthusiasm up)
It's a real smorgasbord out there,
cowboys!

Punch looks to JUDY, then to CAMERA.

PUNCH (CONT'D)
Pop your popcorn cowboys, this is
gonna be a good one!

*

31BS

INT. BIG SHOT STUDIO [FLASHBACK] - VIA VIDSTICKS

31BS

*

The set does not have the leaderboard.

**CLOSE ON AN OLD SCREEN GRAB of PUNCH and JUDY flanking a
LARGE MUGSHOT of ROLAND DUPREE, 50s, sun-cooked skin, black
hole eyes. Below his MUGSHOT, in big letters, "Apprehended by
Miss Faye Valentine."**

*