

1 INT. CAR ENGINE - NIGHT. 1

We're close on a maze of metal rods, tubes, and wires. It's only as we pull out that we realize it's the engine of a car. Over the image we hear a voice talking on a phone.

DRIVER O/S

...hundred thousand streets in this city, you don't need to know the route. You give me a time and place, I give you a five minute window. Those five minutes I'm yours. Whatever goes down I'm yours. Minute either side you're on your own...

As the engine ignites and roars to life we DISSOLVE TO:

2 INT. LOW RENT APARTMENT/ KOREATOWN/ L.A. - NIGHT. 2

A map of downtown L.A. spread out on a bed, dozens of different routes marked in pencil. The voice continues -

DRIVER O/S

...One last thing. You won't be able to reach me at this number again...

DRIVER hangs up the phone. He folds his map of LA and slips it in his duffel bag. A few clothes and other essentials are neatly packed inside. He zips the bag shut and takes one last look at a cheap TV set. On screen, a movie is playing. On a radio, the LA Clippers are taking a pounding from the New York Knicks.

3 INT. UNDERGROUND PARKING LOT/ APARTMENT/ KOREATOWN - NIGHT. 3

Driver strides through a dimly lit car park, carrying his duffel bag. A YOUNG COUPLE emerge from their car after a late night out. Driver lowers his eyes, avoiding their gaze as he makes his way towards a sleek 1970's Chevelle

4 INT/EXT. DRIVER'S CAR/ ALVARADO - NIGHT. 4

The Clippers-Knicks game plays on the car radio now. Driver is only half listening, focused on the road. We see his face in the passing neon lights. Feline good looks. Impassive blue eyes. Something almost melancholy in his unwavering gaze. He drives carefully, letting other cars overtake.

5 EXT. APARTMENT BUILDING/ ECHO PARK - NIGHT. 5

Driver glides into the parking lot of another low-rent apartment block.

6 INT. UNDERGROUND CAR PARK/ APARTMENT/ ECHO PARK - NIGHT. 6

Clutching his duffel bag Driver heads towards the car park elevator. Hurrying out in the opposite direction he sees a pretty GIRL in her 20's wearing a waitress outfit. Their eyes meet briefly, before Driver walks on.

7 INT. APARTMENT/ ECHO PARK - NIGHT. 7

Driver heads down the hallway and unlocks the door to his new apartment. It's not all that different from his last one. Clean, sparse, and anonymous. He doesn't even bother to walk in. He tosses his duffel bag inside and locks the door again.

8 INT/EXT. DRIVER'S CAR/ SILVERLAKE BOULEVARD - NIGHT 8

Driver's back on the road, the basketball game still playing on the radio. He drives past a row of brightly lit Mexican food shacks on Silver Lake Boulevard and turns into a run down garage lit up with a neon sign - *Shannon's Picture Car Warehouse - vintage cars.*

9 INT. SHANNON'S GARAGE/ SILVERLAKE BOULEVARD - NIGHT. 9

SHANNON, the owner of the garage, has a distinctive limp. Driver follows him past rows of vintage cars.

SHANNON

...Plain Jane cheap like you asked for but with a hundred and sixty horsepower inside. You get any sleep?

DRIVER

Not this week.

As Shannon grins we feel the familiarity between them.

SHANNON

I can offer you some Halcyon.

DRIVER

Won't work.

They head past more cars -- Fords, Dodges, Buicks -- until they arrive at a plain looking Impala.

SHANNON

There she is. Silver Impala. Most popular car in the state of California...

Driver casts his eyes over the unimpressive vehicle then holds out his hand for the keys.

10 INT/EXT. SILVER IMPALA/ TOY DISTRICT/ DOWNTOWN L.A. - NIGHT. 10

The basketball game is approaching the end of the third quarter. Driver's behind the wheel of the Impala now, cruising past rows of dingy toy stores on 3rd Street. He glances at his watch. It's 9:50. He checks his mirror then turns into a side street.

11 INT/EXT. IMPALA/ ELECTRONICS SUPERSTORE/ DOWNTOWN - NIGHT. 11

A vast electronics superstore dominates the deserted street. Under the pale yellow glow of the street lamps, Driver sees signs advertising a '*huge blow out weekend sale*'. He pulls over, making sure he has a good view of the entrance. On the radio, the basketball commentator is getting more excited.

BASKETBALL COMMENTARY

...This is some comeback from the Clippers!
Only a few minutes ago they looked dead and
buried!...

Driver reaches under the seat and pulls out a small handheld scanner. He switches it on, tuning it to the right frequency. Crackling police dispatches are interspersed with the basketball commentary now.

POLICE SCANNER

...9 Adam 81, what is your current
location?...Repeat, what is your current
location?...

BASKETBALL COMMENTARY

...Another unbelievable three pointer from
Davis and the Clippers are within five!...

Out of the corner of his eye Driver sees two MEN approach. He doesn't react, expecting them. They cut through the fence with bolt cutters and approach the main building. Driver watches them pull on their masks, then one of them takes out a shotgun and blasts the lock to the front door. Instantly the alarm shrills. The only thing Driver does is to turn on his stop watch.

BASKETBALL COMMENTARY

...Time out Knicks...

The stop watching keeps ticking away, the siren blaring, the commentary continuing, the police scanner crackling.

The storefront is hidden in shadow, impossible to tell what's going on inside. Driver looks at his stop watch. Almost three minutes. One of the masked men emerges now, carrying a duffel bag. He hurries over and gets in the back of Driver's car without a word. There's no sign of the other robber.

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11 CONTINUED:

The commentary continues, so does the crackling on the police scanner. Four minutes. Still no sign of the second armed robber. His companion in the back starts to look nervous, wondering what's happened to his partner.

Driver doesn't betray a hint of nerves. Four and half minutes on his stop watch. Thirty seconds more and he's on his way.

Suddenly the second robber appears from the shadows, running as fast as he can to the getaway car. He jumps into the back seat a few seconds short of five minutes and Driver screeches off.

12 INT/ EXT. SILVER IMPALA/ STREETS/ DOWNTOWN - NIGHT. 12

Driver thunders over the 1st Street bridge towards Boyle Heights, then eases his foot off the gas, slowing to a steady speed. In the back seat the two armed robbers rip off their masks, looking pumped up with adrenalin. Driver studies them in his rear view mirror, then swerves right on Mission Street as his police scanner crackles to life.

POLICE SCANNER
...Attention all units...211...Superstore
on Traction Avenue...Suspects headed
Eastbound on 1st Street...Driving a Silver
Impala...

Driver swings sharply into 4th Street now, crossing the L.A. River again, heading back in the same direction he came.

POLICE SCANNER
...Airships dispatched...Downtown and Boyle
Heights...All units standby. Repeat, all
units standby...

Up ahead, the lights of Downtown L.A. glitter against the night sky. Hovering between the neon green glow of the skyscrapers Driver sees the red and white glint of a police helicopter. He switches off his headlights, turning left on Santa Fe Avenue.

13 INT/EXT. IMPALA/ALLEYWAYS/INDUSTRIAL AREA/DOWNTOWN - NIGHT. 13

The armed robbers watch in tense silence as Driver weaves in and out of the industrial alleyways with his lights switched off. It's as if he's trying to find his way out of the maze or probing to see if there's anyone out there.

POLICE SCANNER
...1 Baker 11, headed south on Boyle
Avenue...No sign of suspects...Repeat, no
sign of suspects...

The armed robbers look relieved when suddenly a police car glides past at the end of the alleyway, its lights also off.

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13 CONTINUED: 13

It's like catching a glimpse of a passing shark's fin. Driver taps the brakes gently, his car sliding to a stop. He stays there a moment, then eases the Impala forward, turning in the same direction as the black-and-white.

14 INT/EXT. IMPALA/ LA RIVER INDUSTRIAL AREA/ DOWNTOWN - NIGHT. 14

It's a high-risk strategy but Driver follows the black-and-white at a distance, hidden in the darkness, knowing other squad cars won't be checking the same route. The police car makes its way through the dimly lit industrial zone, unaware it's being shadowed. Driver turns his car radio up a whisper.

BASKETBALL COMMENTARY

...And for the first time in the game the Clippers have the lead. 71 to 69. Seven to go in the Fourth here at the Staples Centre...

Driver turns the sound back down. Up ahead, the police car swings left, disappearing from view. Driver slows down too, anticipating the next obstacle. He doesn't have long to wait. In the distance he suddenly sees the piercing beam of a police chopper's search-lights, sweeping the area one more time.

Driver floors the gas, speeding straight towards the approaching helicopter. The armed robbers are too stunned to protest. They just sit there, watching the sweeping searchlights getting closer and closer.

Then suddenly it becomes clear what Driver's doing. Up ahead, there's a small underpass below the 7th Street bridge. Driver slides the car under the safety of the bridge just before the chopper's searchlights spot them.

15 INT/EXT. IMPALA/ UNDERPASS/ LA RIVER INDUSTRIAL AREA - NIGHT.15

The roar of the helicopter thunders overhead. The underpass is crammed with dirty mattresses and shopping carts. Sleeping HOBOS can be seen under dirty blankets. Driver waits for the echo of the helicopter to fade, then moves forward again.

16 INT/EXT. IMPALA/ OLYMPIC BOULEVARD/ DOWNTOWN - NIGHT. 16

Gloomy yellow street-lamps shine down on the industrial zone. Rows of delivery trucks are parked outside the meat-packing factories. Driver cruises cautiously down the deserted street. The crackling of the police scanner and the droning of the basketball commentary add to the tension. Finally up ahead he sees car-lights streaming back and forth on Broadway.

DRIVER

Get down...

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16 CONTINUED: 16

The armed robbers lie flat on the back seat, paying Driver more respect now.

17 INT/EXT. IMPALA/ BROADWAY/ DOWNTOWN - NIGHT. 17

There's a steady flow of traffic on Broadway. Driver falls in behind the other cars. On the radio, the basketball game is still playing.

BASKETBALL COMMENTARY

...Three thirteen left on the clock.
Dunleavy calls a time out and it's the
Clippers by one...

The passing head-lamps light up Driver's face. There's not a trace of emotion in his eyes -- even when he spots a patrol car approaching in the opposite direction.

BASKETBALL COMMENTARY

...Buckle up your seat belts Clippers fans.
This game really is too close to call...

The two cars pass each other slowly. Driver sees the cops in the Black-and-White peering at the Impala as they head past. He turns down the basketball game and focuses on the scanner.

POLICE SCANNER

...This is 1 David 16...Silver Impala
headed South on Broadway and
Pico...Couldn't get a look at her license
plates...Appears to be only one occupant...

In the back seat, the armed robbers wait nervously for the police dispatch to respond.

POLICE SCANNER

...1 David 16...why don't you check her
out...

As soon as he hears this Driver swerves sharply into the next street.

18 INT/ EXT. IMPALA/ SIDESTREET OFF BROADWAY/ DOWNTOWN - NIGHT. 18

Driver guns around the block now, building up speed.

POLICE SCANNER

...This is 1 David 16...We lost the suspect
somewhere between Broadway and
Grand...Possible evasive action...Request
airship and additional units...

19 INT/ EXT. IMPALA/ WEST PICO BOULEVARD/ DOWNTOWN - NIGHT. 19

Driver bursts out onto Pico now. A squad car headed in the opposite direction slows down as it sees him but is caught up in the flow of traffic, unable to turn round and give chase.

POLICE SCANNER

...1 David 11...suspect headed West on Pico...

Driver threads his way through the vehicles in front of him, so smooth and effortless it's hard to tell how fast he's going. He glances up as he hears the dull rumble of a police chopper overhead. The helicopter is almost directly above him, swinging its search-beam back and forth to get a lock on his position.

Driver pushes the car as fast as it will go, but there's no way of outrunning the chopper. Blue light floods the asphalt around him as he guns down Figueroa.

POLICE SCANNER

All units...pursuit in progress...silver Impala...Headed North on Figueroa...

Even now Driver doesn't panic, turning his attention back to the basketball game.

BASKETBALL COMMENTARY

Thornton pulls up from behind the arc, misses. Rebound New York. One eighteen to play...

Driver swerves sharply towards the sparkling lights of the Staples Centre.

20 INT/EXT. IMPALA/ STAPLES CENTRE/ PARKING LOT - NIGHT. 20

The terraced parking lot looms up ahead. A sign above the barrier says '*Season Ticket Holders Only*'. Driver punches in a ticket and roars into the parking lot.

21 INT. IMPALA/ STAPLES CENTRE PARKING LOT - NIGHT. 21

The Impala screeches from one level to the next. With a game going on, the parking lot is almost full. Finally Driver pulls into a free parking space.

BASKETBALL COMMENTARY

...Thirty seconds remaining and all the Knicks have to do is run out the clock...

Driver glances in his side mirror. Behind him, dozens of FANS are already streaming out into the parking lot before the game is over, hoping to avoid the inevitable traffic.

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21 CONTINUED: 21

BASKETBALL COMMENTARY
 ...Gordon back to Davis...Davis for
 three...This is unbelievable!...

The jubilant commentary continues, but Driver isn't listening anymore. The game has served its purpose. More fans flood into the parking lot. Dozens of cars pull out of their places.

BASKETBALL COMMENTARY
 ...What a remarkable comeback...Outplayed
 for most of the game, the Clippers have
 shown incredible resilience...

Driver glances at the armed robbers and nods. It's time. They climb out of the car, merging in with the crowd. Driver watches them disappear, then slips on a Clippers cap, climbs out of the Impala himself and heads towards another car.

22 EXT. STAPLES CENTRE/ DOWNTOWN L.A. - NIGHT. 22

Outside the parking lot, the police are waiting, stopping anything that looks like an Impala, shining their flashlights into the windows. Wearing his Clippers cap and a Clippers sticker on his new car, Driver calmly drives past them, making his getaway.

DISSOLVE TO:

23 EXT. FILM SET/ SAN PEDRO/ LOS ANGELES - DAY. 23

Driver's face is fixed ahead, sunglasses hiding his eyes. As we PULL OUT we see to our surprise that he's wearing a policeman's uniform. It's only as we pull out further that we see several other 'POLICE OFFICERS' sitting in the same fold up chairs, reading car magazines and scripts as they're powdered by MAKE-UP GIRLS, and realize we're on a movie set.

Driver glances up from his script and sees another STUNTMAN being fitted with an SFX mask. The stuntman now looks identical to the STAR of the movie who stands nearby.

ASSISTANT DIRECTOR O/S
 I need you guys to sign this contract...

Driver takes the form along with all the other stuntmen and signs it without a glance.

24 EXT. FILM SET/ SAN PEDRO/ LOS ANGELES - DAY. 24

Shannon is discussing a car stunt with another AD, using two toy cars on the hood of a cop car to demonstrate the danger.

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