

THE SMASHING MACHINE

Written by

Benny Safdie

SHOOTING DRAFT - JUNE 28TH, 2024

THE YEAR IS 1997:

MARK KERR, handsome with gentle eyes and an athletic grace that seems to defy his size, walks determinedly through a wall of smoke and down the aisle of a large hall filled with booing screaming fans. He marches forward unaffected by the surrounding crowds. This is a mixed martial arts/MMA Tournament that was one of the precursors to the UFC. The room is nowhere near the stadiums they would play just a few years later.

Suddenly we start hearing an announcer narrating his entrance. It feels as if we are watching an old tape broadcast of his fight.

1997 VALE TUDO ANNOUNCER 1 (O.S)
 Freestyle wrestler Mark Kerr. 6' 1"
 260 pounds from Toledo Ohio, and
 again his forte is freestyle
 wrestling and this is his first
 professional fight.

*
 *
 *

We see Mark snake through the crowd and get closer to the ring. The look of determination still on his face. The Announcer continues as Mark steps through the ropes and enters the ring and has a conversation with his cornerman. He gets a drink of water.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
 This guy... we expect a lot out of
 this guy 'cause his cornerman,
 Richard Hamilton, who brought in
 three of the toughest Americans
 ever to step into this ring -- that
 would be Dan Severn, Don Frye and
 Mark Coleman -- he told us earlier
 today that this guy is the best
 he's ever seen.

*
 *
 *
 *
 *
 *

Suddenly we see his opponent, a Giant, PAUL VARLENS. The camera cuts to him entering through the same triangle and smoke. It is clear the crowd loves him. Announcer 2 cuts off his partner. We hear him talk as Varlens enters the ring scaling the top rope and entering the ring like a winner. He's huge in comparison to Mark.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
 And now coming in the biggest here.
 Paul Varlens... 6' 8" 330 pounds from
 San Jose, California.

*
 *
 *

(MORE)

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
*He's one hell of a striker and he's
 had eight years of wrestling
 experience, too, but he is much
 better on his feet.*

*
*
*

The two fighters dance in their corners, ready to go. Mark looks like he has something to prove.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
 And there is Sergio Bartorelli
 getting the fighters ready, as we
 await the opening bell.

*
*
*
*

The referee signals the beginning of the fight. Varlens charges at Kerr and puts his head right into Kerr's chest.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
 And this fight is underway! Look at
 them, Mark Kerr, Paul Varlens
 circling one another. And there is -
 - Kerr is going right at him with a
 knee to the midsection. And another
 knee! And a kick to the side -- I
 was not expecting this from Kerr!
 Oh, but Sergio Bartorelli is
 stepping in between them. He is
 separating the fighters, sending
 them each to their corner.

*
*
*
*
*
*
*
*
*
*

Suddenly the referee comes in and starts yelling at Mark Kerr.

1997 VALE TUDO REFEREE (SERGIO BATARELLI)
 No kick!

MARK KERR
 I'm Sorry. So sorry.

The referee walks over to check on Varlens.

1997 VALE TUDO ANNOUNCER 1 (O.S)
 Oh he's getting a warning. That's
 right: you cannot kick with shoes.
 Any other kicks after this will be
 considered a disqualification.
 Meanwhile, Varlens seems to be
 okay.

*
*
*
*
*
*

The referee sends the fighters back together. Varlens approaches with care and his hands in position to block any more kicks.

*

Kerr puts his head down and charges Varlens and smashes him down onto the mat. The whole ring shakes.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D) *
 And Kerr is going at him -- he is *
 trying to take him down -- can he *
 take him down? Oh -- a huge *
 takedown on Varlens! A double-leg *
 takedown by Kerr! *

Kerr is now on top of Varlens smothering him. He's using his
 elbows and sheer power to pin Varlens to the canvas. *

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D) *
 Look at him jockey for position, *
 wrestling skills on full display. *

Kerr sends a vicious knee kick to the head of Varlens. It
 smashes him right in the face.

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D) *
 And oh -- a knee to the face! *

Kerr is now holding Varlens' face flat against the canvas
 with one hand. Kerr's body is fully up in the air and he is
 in total control of Varlens. Varlens swats and tries anything
 to get free, but Kerr is just too strong. He sends another
 knee clean to the face!

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D) *
 WOW, BEAUTIFUL KNEE TO THE FACE! *
 And another knee to the face! *

Kerr hits Varlens with another knee. He is in complete
 control holding him down and gathering his strength for more
 knees and holds.

Kerr starts pummeling Varlens in the face as Varlens uses his
 arms to helplessly block more knees. Kerr sees the opening
 and lets his hands fly. *

1997 VALE TUDO ANNOUNCER 1 (CONT'D) *
 I'll tell you what, Varlens is one *
 tough kid, but he is taking some *
 brutal shots to the face here. *

Kerr simply holds him down and gets hits in wherever there is
 an opening. He hits him with punches and knees. Whenever
 Varlens switches guards, Kerr switches the hits.

Varlens hopelessly tries to knee Kerr in the back.

Kerr keeps Varlens' pinned down but doesn't hit him. Varlens
 can only guess where the hits will come from and it's a bit
 sad to see him so clueless as to where he needs to block.

1997 VALE TUDO ANNOUNCER 1 (CONT'D)
 His face is getting destroyed right
 now.

*
 *
 *

Kerr sees Varlens will to hold on fade away. He feels the win within his grasp and lets his punches fly! Each punch landing with a thud.

*

Kerr hits with a REALLY clean punch!

*

Varlens is hurt. He grabs his face with both hands. Kerr smells blood and goes in! He lets his knees fly over and over again.

Kerr is in total control and Varlens is curled up in a ball as Kerr has his way with him. The referee is in place to stop the fight.

*

1997 VALE TUDO ANNOUNCER 1 (O.S) (CONT'D)
 Bartorelli is watching on. He has --
 yes, he has stopped the fight! It
 is over! And Kerr wins in his
 debut! That's right, Varlens was
 unable to stop the fight --
 Bartorelli had to step in. Woah,
 look at that -- some serious cuts
 there.

*
 *
 *
 *
 *
 *
 *

Varlens rolls on the ground blood covering his face. Kerr calmly walks over to his corner and gets towed off. He looks totally clean. There is barely a scratch on him.

Varlens' team applies pressure to the cuts on his face. Slowly some free jazz saxophone starts entering the score. We hear it playing as Kerr watches on as Varlens gets the medical attention he needs.

*

TRANSITION AND CUT TO POV OF THE MOVIE RINGSIDE

But Kerr doesn't have the face or look of a fighter who has just completely dominated. There is a **Radical Empathy** behind his eyes as he watches on.

Mark walks over to the referee and asks to check on Varlens. We jump out of the broadcast and go in the ring.

MARK KERR
 Is he ok? Can I ask him?

The referee nods and points him to Varlens. He bends down and gets close to Varlens' face. He give him a loving tap on the quad.

Varlens' team exposes his face and he lumbers up and goes to stand. We go back into the broadcast as music still plays. The Announcers fade off into the distance.

Varlens tries to stand but falls to the ground. *

Kerr again watches on nervous for what looks like a friend. *
 VARLENS' CORNERMAN

VARLENS' CORNER

Paul, Paul wake up, it's okay, it's okay, take your time, breath, breath.

Kerr looks on with fear and compassion. Varlens' Corner gets Paul to sit up. He holds his hand.

VARLENS' CORNER (CONT'D)

Hold my hand, breath, breath. Do you know where you are? What's your name.

PAUL VARLENS

Paul. I was in a fight. I'm sorry

VARLENS' CORNER

Nothing to be sorry for, it happens
 It's over, it was a good time,
 you're okay.
 (to Sergio)
 He's ok.

Varlens finally gets to his feet with the help of his team and the crowd goes wild!

Kerr smiles but stays in his corner taking deep breaths.

The referee announces the stoppage to the judges at the side of the ring and walks over to Kerr and holds his hands way up in the air. The two parade around the ring. Kerr checks in on Varlens one more time and the crowd lets out another cheer. At this point the announcers have drifted off and we begin to see Kerr tear through the next opponents in the tournament, only now we here Kerr narrating the experience. He speaks about what it's like in the ring.

2

INT. 1997 WORLD VALE TUDO CHAMPIONSHIP - BRAZIL - NIGHT

We see a montage of the fights as Kerr speaks.

1997 UFC MALE INTERVIEWER (V.O.)
And what are you thinking at the
beginning of a fight?

*
*
*

The following images are in slow motion.

MARK KERR (V.O.)
The second that bell rings you can
just look at some people and you
can just tell...

*
*
*

*We see a close up of Kerr calmly looking at his next opponent
in the ring at this battle Royale Martial Arts Tournament.*

MARK KERR (V.O.)
They are scared to death. You can
see it in their eyes, you can even
smell it in their sweat. Wow. But
it isn't until the first time I can
put my hands on them and assert
myself on the other person that you
can really feel, like almost
instantly, if the person is going
to give in or not.

*
*
*
*
*
*
*
*
*

*Kerr's opponent, MESTRE HULK, looks across from him and looks
defeated before the fight has even begun.*

1997 UFC ANOTHER INTERVIEWER (V.O.)
So what happens next?

*
*

Hulk and Kerr circle one another.

*

Kerr lifts up SMALLER FIGHTER (1997 VALE TUDO) and slams him
to the ground and hooks him down with brute strength.

MARK KERR (V.O.)
It's simple... Am I going to him
before he hurts me, and if he
happens to hurt me then I am going
to hurt him two times as bad.

*
*
*
*
*

*Kerr looks down at his opponent and lets his kicks fly
freely.*

*

MARK KERR (V.O.)
Let me tell you something: When you
get punched in the face you can
have two reactions, you can either
cower away or you can want to
punish the person for punching you.

*
*

He fakes a kick and barrels down on top of his opponent smothering them with his strength. He smashes away as his opponent is helpless.

MARK KERR (V.O.)

But I developed the third way. You know if I get kicked or if I get punched I am going to something different then punish you. I am going to physically impose my will onto you.

*
*
*
*
*

Punch in the face clean.

MARK KERR (V.O.)

You feel when that happens the person just lets go and totally withers away in your arms.... And that's... That's a pretty powerful thing.

*
*
*
*
*
*

Another punch clean.

MARK KERR (V.O.)

It's crazy because in the beginning I was kinda having fun. I was operating on this animal instinct that just took over. I'm going to try and explain it, but it's kind of strange, y'know? The whole thing felt very...evolutionary. I mean I wrestled in college, but this is something totally different.

*
*
*
*
*
*
*
*
*

1997 UFC MALE INTERVIEWER (V.O.)
What do you mean?

*
*

Kerr is now on top of the fighter punching as they attempt to climb out of the ring. Kerr holds on as his opponent is now crawling out for dear life.

*

Suddenly Kerr stops fighting and is holding on for dear life. He will not let his colleague go flying out of the ring. The referee comes in and stops the fight as Kerr gently lets go.

*

1997 UFC MALE INTERVIEWER (V.O.)
What do you mean?

*
*

Finally we see Kerr really smile as his hand is held up high. He enters the crowd and laps up all of the praise like a little kid.

MARK KERR (V.O.)

The moment I felt that rush, that first hit, I realized I was going to be in a place that was something, that was almost magical

*
*
*
*
*

We see 5 unique Brazilians in the crowd cheering.

*

His opponents' face is covered in blood and he looks completely dejected and taken totally by surprise.

*

3

INT. 1997 WORLD VALE TUDO CHAMPIONSHIP - BRAZIL - NIGHT

We are seeing Mark vs. Another Bloody Opponent (Fabio Gurgel). His face is bright red with blood. Mark watches patiently for an opening and then suddenly launches his head right into the face of the other fighter.

MARK KERR (V.O)

You get to a point where you ask yourself, will you stick your finger in an opponent's cut? Spread it out a little bit more, just to win, just to make him feel pain?

*
*
*
*
*

1997 UFC MALE INTERVIEWER

Haha, I guess I would.

*
*

MARK KERR

Of course you would!

*
*

We see Mark rubbing his hands over the cuts and face of that Bloody Opponent. The Referee rushes in and stops the fight.

*

MARK KERR (CONT'D)

You know why? Because winning is the best feeling there is. And keep in mind this was a tournament down in Brazil so if you won, you didn't go home, you went on and you fought the next guy, and then the next guy right after that, and the next guy and then the next guy. By the end, you felt like a god.

*
*
*
*
*
*
*
*
*

1997 UFC MALE INTERVIEWER

Incredible.

*
*

Kerr walks down the aisle with his hands in the air. He's holding the Vale Tudo Championship belt.

MARK KERR

Honestly, when you win, nothing else in this world matters. It kind of might be the best feeling in the world. And it's a feeling I didn't know was possible. I mean, fuck, man, I'm getting chills right now just telling you about this.

*
*
*
*
*
*
*

TITLE CARD: THE SMASHING MACHINE

4

INT. 1997 UFC DRESSING ROOM - EVENING

THE YEAR IS STILL 1997:

Kerr sits bare chested wearing his signature shorts with eyes on the back. He sits on a stool in front of about four REPORTERS from various countries. He speaks to a female interviewer who records the interview on a small handy-cam.

*

1997 UFC MALE INTERVIEWER

So Moti, The Hammer, he's a tough tough guy. Big guy and he has the advantage of having fought in the octagon before. What advantages to you feel you have over him?

MARK KERR

Well I feel really good on a cardiovascular level, I've increased my power too which is nice, But hey Moti is a really tough guy. Really tough guy.
(Thinking of an analogy)
I would say it's like the difference between a flashlight and a laser beam.

1997 UFC MALE INTERVIEWER

That's an interesting analogy, I'm not sure I understand it though. What to you mean?

*

MARK KERR

Well A flashlight spreads all over the room and a laser is really focused.

1997 UFCE MALE INTERVIEWER

And which one are you?

MARK KERR

Oh, definitely a laser beam.
Definitely a laser beam. I have to
take all of my emotions pinpoint
them like a laser beam. I have to
100% concentrated on what am I
doing. I can't have my emotions
running around everywhere like a
flashlight.

1997 UFC MALE INTERVIEWER

That's pretty great actually.

*

MARK KERR

Yeah, if everything isn't in check
then your fear and anxiety can just
slap you in the face!

Suddenly we see the fighter MARK COLEMAN, White Massive
Midwesterner. He is sort of an elder statesmen even though he
and Kerr both are roughly the same age. He enters the small
media room, nothing like what we have come to see from UFC
fights of today.

Everyone turns and looks. It's as if Michael Jordan has just
entered.

Mark Kerr lets out a big smile.

1997 UFC MALE INTERVIEWER

This has really be fantastic. Thank
you so much your time.

*

MARK KERR

Thank you, thank you so much.

MARK COLEMAN

Get your ass up everyone's waiting
for you out there!

MARK KERR

Hey maaaannnnn.

The two exchange a loving hug. A photographer yells out to
them.

1997 UFC PHOTOGRAPHER

Kerr, Coleman, can I get quick
photo?

Kerr and Coleman look at one another and pose. Mark puts his
arm around his friend and protege. Coleman smiles wide while
Kerr takes on a more serious face.

The flash goes off and the image stays visible in the frame as the photo is taken but slowly disappears as the flash wears off. (This is a special effect where we see them frozen in time and disappear slowly.)

MARK COLEMAN

Good luck out there buddy, the only thing different is the shape of the ring.

Coleman looks to the reporter seated and jokes.

MARK COLEMAN (CONT'D)

It's his first time in the Octagon.

1997 UFC MALE INTERVIEWER

(laughing)

I've been telling him the same thing.

*
*

MARK KERR

(to both on the way out)

THIS IS UFC 14! There's only been 14 of these fucking things

*
*

Coleman laughs and walks to sit down with the same interviewer as Kerr but is stopped by a ANOTHER UFC INTERVIEWER.

1997 UFC ANOTHER INTERVIEWER

Excuse me Coleman, can I just ask you a quick question about your plan on taking on Bobish.

*
*

MARK COLEMAN

Oh Bobish -

(to Kerr)

Get him down early!

*

He loses his train of thought.

MARK COLEMAN

What was I saying sorry.

1997 UFC ANOTHER INTERVIEWER

You were talking about Bobish.

*

5 INT. UFC FIGHT 1997 - NIGHT

Kerr holds up a fist as he walks out towards the screaming crowds.

Music blasts, what sounds like electronic bag pipes, and smoke blares out as Kerr makes his way down the aisle of fans with the same look of determination and gentleness that defines him. We see Kerr enter the Octagon!

BRUCE BUFFER (O.S)
MARK "THE SMASHING MACHINE!!!!!!"
KERRRRRR!!!

CUT TO:

6 INT. DOCTOR ROBERT CORTEZ'S OFFICE - WAITING ROOM - DAY *

TINT. DOCTOR ROBERT CORTEZ'S office - waiting room - day *

THE YEAR IS NOW 1999:

Kerr sits in khakis and a blue short sleeve button down shirt with sunglasses folded up and hanging in between the buttons. He wears a white baseball cap pulled down tight.

An OLDER WOMAN sees him sitting in the small chair with a black eye. She tries to make eye contact with him. Finally Mark notices.

MARK KERR
Hi.

The Old Woman looks away.

MARK KERR (CONT'D)
You're probably looking at my eye.

PEGGY
How did that happen?

MARK KERR
Have you ever heard of Ultimate Fighting Championship. UFC? They are kinda the first ones-

PEGGY
Is that Boxing?

MARK KERR
Well there is some boxing in it, but what it really does is it takes martial arts that have been around for thousands of years and puts them against one another to see which one is best.

(MORE)

MARK KERR (CONT'D)

I myself have a wrestling background and I could be fighting someone with a karate background, or a boxing background..

PEGGY

Oh I heard about this, that's the bloody thing they are trying to ban?

MARK KERR

Yeah that's it. That's it. A lot of the popularity comes from the stereotype that its the bloodiest and goriest sport you could ever see.

PEGGY

Yeah, I can't to that it bothers me.

MARK KERR

For a lot of people it should, but..

PEGGY

Do you hate each other when you fight?

MARK KERR

Absolutely not. Absolutely not. No.

A Nurse interrupts the conversation.

DOCTOR CORTEZ'S NURSE

Sorry to interrupt, Mr. Kerr,
Doctor Cortes is ready for you.

*
*
*

MARK KERR

(to the nurse)

Thank you so much.

(to the older woman)

It was nice talking to you.

Suddenly the little kid next to her motions for a piece of paper. He grabs it and runs up to Mark and tugs on his shirt.

MARK KERR (CONT'D)

Hey there little man.

PEGGY

I'm so sorry he's a little shy but I think he wants your autograph.

*
*

Mark smiles his megawatt smile.

MARK KERR
Of course, what's your name?

The little kid looks nervously to his Grandma. Afraid to speak.

PEGGY
His name is Cosmo but also make it out to his brother Murray.

Mark signs the magazine and heads into the office and tussles his hair as he runs back happy with the autograph.

7 INT. DOCTOR CORTEZ'S OFFICE - EXAM ROOM - JUST AFTER. *

We see Kerr looking around The Doctor's office. He is much larger than the room allows. He looks at various bottles of medicine that are lying around the office.

He spots a vial of something injectable. He looks to the door before he picks it up and inspects the label.

He hears something at the door: It's the doctor coming in.

Mark looks frozen and his eyes say he is doing something wrong. No matter how hard he tries the truth is in his eyes.

Mark quickly puts down the drugs and sits on the wax paper pretending he wasn't doing what he was doing.

DOCTOR CORTEZ enters. *

DOCTOR CORTEZ
Hi Mark. *

MARK KERR
Robby, how you doing?

DOCTOR CORTEZ
You must be jet lagged a little bit huh? *

MARK KERR
Yeah I just flew in this morning.

DOCTOR CORTEZ
Where was it again? *

MARK KERR
Japan.

DOCTOR CORTEZ
So UFC is in Japan now?

*

MARK KERR
No, it's kind of like an NBA and
ABA situation, just different
leagues, this is Pride.

DOCTOR CORTEZ
So what's going on?

*

MARK KERR
Well I am having a ton of pain,
like an 8 on the pain scale. I
think I tore, actually two things:
something in my shoulder and my
knee. Yeah.

DOCTOR CORTEZ
Why don't you take off your shirt.

*

Mark unbuttons his shirt as The Doctor closes the door. We see Mark is considerably more battle tested than when we saw him before. He is older and been through more battles.

He has multiple shoulder scars from various surgeries and many new bruises.

MARK KERR
This dude just came ready to fight
man.

DOCTOR CORTEZ
What happened with the shoulder?

*

Mark turns his body.

MARK KERR
I think it is actually just a
rotator injury actually.

The Doctor starts moving Marks arm around, testing his mobility.

DOCTOR CORTEZ
You lose any motion at all.

*

MARK KERR
Kind of, oooff, that hurts right
there.

The Doctor holds down Mark's shoulder and lifts up Mark's Arm.

MARK KERR (CONT'D)
Yeah right there, that's it.

DOCTOR CORTEZ *
You feel that huh.

MARK KERR
Yeah.

The Doctor proceeds with the conversation testing out various angles of strength on Kerr's shoulder.

DOCTOR CORTEZ *
Did you feel anything pop or...

MARK KERR
You know, the only thing I felt pop was my knee.

DOCTOR CORTEZ *
Ok lay down and let's test it out.

Mark lays down and again we see the battle scars all over his knees. The Doctor proceeds to test the mobility there. He pokes and prods.

DOCTOR CORTEZ (CONT'D) *
Any pain when I do this?

We see Mark thinking.

MARK KERR
Yeah....

The Doctor presses a pressure point on the knee.

DOCTOR CORTEZ *
Right here?

MARK KERR
Yeah that's it.

DOCTOR CORTEZ *
Right there?

MARK KERR
Yeah, that's where the screw is right?

DOCTOR CORTEZ *
I think so yeah.

The Doctor stretches it and Kerr grimaces.

MARK KERR

Oooofff oww. That's it.

WE CUT TO the x-Ray room as Dr Cortes performs the exam on Mark. *

8 INT. DOCTOR CORTEZ'S OFFICE - FRONT DESK - JUST AFTER *

Mark waits with his hands clasped, smiling at the RECEPTIONIST.

DOCTOR CORTEZ'S RECEPTIONIST *

Hey! Hi, How you doin?

MARK KERR

I'm good, you know it was really good in there, so I'm just here to kind of close it all out and get these things in order.

She looks down at his prescription.

DOCTOR CORTEZ'S RECEPTIONIST *

Oh okay, um, do you want me to just send these script's over to Safeway like normal?

MARK KERR

Um actually, ya know what, I think I'm switching over to A-Z I think they deal my insurance a little better so so yeah-

DOCTOR CORTEZ'S RECEPTIONIST *

Okay yeah, I can switch it over to them. They would probably have it by the end of the day.

MARK KERR

You know what, I can just pay out of pocket this month, cause Safeway can be a real hassle you know, they hold onto that stuff with like a death grip.

DOCTOR CORTEZ'S RECEPTIONIST *

It's really no problem for me to switch from A-Z, it'll take like two seconds. *

MARK KERR

Yeah...It's really- I just think this month out of pocket is probably best

DOCTOR CORTEZ'S RECEPTIONIST

Are you sure? Some of these might be expensive.

*

MARK KERR

Well, I don't get punched in the face for nothing you know.

She laughs.

DOCTOR CORTEZ'S RECEPTIONIST

Okay, gimme two minute's and I'll send it over.

*

MARK KERR

Thanks so much.

9

INT. PHOENIX COMMERCIAL GYM - DAY

Mark is covered in sweat sitting on a folding chair recovering from a massive work out.

A YOUNG MMA FIGHTER talks with a FRIEND. They ogle and point in Mark's direction but he has no idea. At the Friend's prodding, the Young Fighter cautiously approaches Mark.

YOUNG MMA FIGHTER

Excuse me sir?

MARK KERR

How you doing buddy?

YOUNG MMA FIGHTER

I'm not bothering you... Are you Mark Kerr?

Mark smiles that smile and nods his head.

MARK KERR

(laughing)

Yeah that's me.

YOUNG MMA FIGHTER

You mind if I shake your hand?

MARK KERR

Oh yeah no problem.

The Young Fighter paces back and forth and looks up to the heavens and puts his hands on his head.

YOUNG MMA FIGHTER

This is crazy like, ummm, this is like- ha... I got my first MMA fight this weekend and I'm in the same gym as Mark Kerr, Like I honestly cant believe it, it's kinda crazy.

MARK KERR

You're gonna be fine. Just focus on the other opponents weakness and use your strength, you look like a strong guy. You'll be ok.

YOUNG MMA FIGHTER

Honestly coming from Mark Kerr, I believe you but I'm so freakin' nervous, like my hands are shaking. I can barely eat or drink.

Mark laughs.

MARK KERR

I was the same way when I first fought.

YOUNG MMA FIGHTER

No way.

MARK KERR

Yes... yes..

He sits down on a workout machine next to Mark and settles in.

MARK KERR (CONT'D)

The first time I fought I would get so nauseous, you know, cause I'm not a street fighter, but I was like I gotta do something I have no money, I had absolutely no money. I was absolutely scared to death, I wasn't even thinking about winning it. I was just didn't want to get fucking hurt. That's just what it was.

The Young Fighter laughs.

MARK KERR (CONT'D)

I'm serious, Before I fought
Varlens, this guy is 6 foot 8 300
pounds... I literally couldn't even
drink a dixie cup.

(shows the size with his
hands)

You know one of those little cups?

YOUNG MMA FIGHTER

Yeah.

MARK KERR

I couldn't even take a little sip
of that!

YOUNG MMA FIGHTER

No way!

Mark makes a funny slurping noise. The Young Fighter laughs
even harder.

MARK KERR

I wish I was kidding! I was walking
around heaving like-

(making throw up noises)

It was just a little smidgen of
water in my stomach and I could
barely keep it down! But at that
point I was talking to myself like,
I can't believe I'm doing this, I
can't believe I'm fucking doing
this. What happened was as soon as
I got out there in the ring. As
soon as that bell rang. It all went
away. You know all that fear and
anxiety that your feeling, that I
was feeling. It just all just
disappeared you know. I just became
totally focused in on the other
person.

YOUNGER MMA FIGHTER

Wow...

MARK KERR

Yeah, it wasn't like 'I'm gonna
beat the crap out of the other guy'
it was more like, Ok. I'm gonna get
the job done. I am gonna do what I
need to do. I am gonna just get
this over with. I am gonna protect
myself.

(MORE)

*

MARK KERR (CONT'D)

And look don't get me wrong you can want beat the crap out of him, just don't make that you're main motivation or whatever. Just keep yourself centered and I think you're gonna do great man.

YOUNG MMA FIGHTER

That's deep. That get's me right in the heart so thank you.

MARK KERR

Thanks pal you too.

10

INT. MARK KERR'S PHOENIX HOUSE - KITCHEN - DAY

DAWN STAPLES, brunette long hair attractive but something is off behind her eyes, stands at a blender station surrounded by protein powders, vitamins, and fruit.

The camera slowly zooms in on her as she carefully measures out two scoops from the protein powder. *

After pouring two scoops into the blender, Dawn rinses and dries the scoop with a paper towel. She wets her hands and wipes down the counter to make sure no residue is left. She gets a new paper towel and dries off the counter. *

She takes a clean knife and cuts up a banana in the half opened peel and puts that in as well. She washes her hands off the banana residue and uses a fresh paper towel. *

She opens up a ton of cabinets searching for some peanut butter. *

She finally finds in on top of the refrigerator, and shakes her head to herself. *

She grabs it and a spoon and scoops out two scoops: each time she brushes it off with her finger. She licks her finger and then washes her hands and the spoon together. She dries both and puts the clean spoon in the dishwasher. *

She turns it off quickly and opens up the fridge and pours in a bunch of skim milk. The station is immaculate. *

She continues blending the shake as Mark approaches wearing a *

Loose fitting long sleeve shirt and white sweatpants. He has a cell phone attached to his hip and he looks tired. *

Dawn smiles and hands him the shake.

DAWN

Here, made this for you.

Dawn lovingly caresses and squeezes her shoulder while he also takes the shake and takes a sip.

MARK KERR

You used the skim milk right?

DAWN

Yup just like last week.

Mark nods his head and calmly.

MARK KERR

I switched to whole milk this week.
It's ok though, I can just make
another one.

Dawn watches as Kerr downs half of the glass before he pours the rest down the drain.

He goes into autopilot making his shake. His method is like a bull in a china shop. Protein powder spills all over the counter. He leaves the crusted powder covered scooper on the counter. He scoops the peanut butter with a spoon and licks his fingers. He doesn't wash his hands and tosses the dirty spoon into the sink. *

This is all too much for Dawn. She leaves the room and sits down on the couch next to her cat, SNEAKERS. *

She turns the TV louder, it is playing the *Maury*. The camera pans off of her and at the TV before panning back to Dawn. *

Mark walks into the room and sits down on the opposite side of the big couch. *

MARK KERR (CONT'D) *

Come on, how many times have I said not on the couch. She's already destroyed it. It's expensive. *

DAWN *

What?! She's just a lazy girl who wants a belly rub... look at her! She's so cute just like her Daddy. *

Kerr picks up Sneakers and puts her on the floor. She hisses at Kerr. *

MARK KERR *

Well she sound's just like her mommy. *

Dawn laughs. *

DAWN
I can keep her on my lap. *

MARK KERR
I'm sorry Sneakers, I didn't mean
it! You know I love you. Whose a
good girl. *

Sneakers jumps up on the couch. The two sit and watch TV as
they pet the cat. *

MARK KERR (CONT'D)
Thanks for the smoothie by the way. *

DAWN
Don't even start with me. *

Mark laughs "You want a hug ?", she nestles against him. *

MARK KERR
He's definitely not the father by
the way. *

DAWN
How do you know???

MARK KERR
You can just tell. *

The two watch TV together. *

11 INT. PHOENIX COMMERCIAL GYM - DAY *

Mark lays on his back as Dawn holds and deeply stretches his
hamstring. They are both dressed in gym attire. Mark wears
shorts and a loose fitting blue t-shirt and a white baseball
cap.

Dawn wears a skin tight workout outfit with split top and
pants. She is proud of her body but it is also clear this is
her fitness phase. Her excitement here feels a little forced
but still very fun.

She straddles Mark's other leg with one hand on his stomach,
which doesn't give an inch to all of the weight she is
placing on it.

She slowly starts putting her weight into the stretch.

Mark's face shows a subtle amount of pain but it turns
quickly to relief.

Dawn pushes the stretch deeper. The more she stretches the more turned on it seems she gets.

Mark feels the same way but can't help but laugh.

MARK KERR
(laughing)
I think that's good on my
hamstrings.

DAWN
(playfully)
It's just so strong that's all.

Mark uses all his core strength and flexibility and lifts his head as high off the ground as he can and Dawn meets him halfway and they share a deep kiss.

MARK KERR
Can we get to work now?

DAWN
I guess so...

He hops up off the ground and walks over to the squat rack and packs on an incredible amount of weight. He proceeds to get under the bar and prepare himself for a set.

Mark powers through as Dawn watches this display of power.

We see every muscle in his body twitch and work to push and move the weight just as Dawn sees it.

Suddenly we hear the bar get re-racked.

MARK KERR
You're up.

DAWN
With that weight???

MARK KERR
Yeah let's see.

Dawn gets under and tries to lift it off the bar and it goes nowhere.

MARK KERR (CONT'D)
I'm ready whenever you are.

DAWN
Fuck you.

Dawn gets out from under the bar and removes all the plates except one on each side. She then grabs a bar pad and puts it on.

MARK KERR
Don't do *that* to me.

DAWN
What?!?!

MARK KERR
Ok enough futzing around give me ten good ones.

Dawn focuses her energy and gives ten clean good squats.

LATER - *Mark does a seated overhead press. The camera zooms in through the hole of the weight.*

Mark does shoulder shrugs with an impressive amount of weight. His backwards baseball cap holds his sweat.

Mark is covered in sweat, sitting on an exercise bench.

12 INT. PHOENIX COMMERCIAL GYM - JUST AFTER.

The two leave the gym walking arm in arm. They seem happy. Mark shows a glimpse of sadness, only fleeting. The camera follows them up the stairs and past the line of treadmills.

13 INT. MARK KERR'S PHOENIX HOUSE - LATER

Mark does a standing barbell curl, shirtless with a winter hat on in a small home gym.

LATER -

NOTE: The camera follows and walks with Mark handheld all in one take here.

Mark walks around the house after a shower. He wears only blue jeans and no shirt. We watch as he walks through doorway after doorway barely fitting through, room after room. The house is big but it doesn't seem big enough for him.

He finally finds a wooden box, this is what he has been looking for. He grabs a leopard print towel and takes the box to his office. He sits in a rolling chair and opens one of the drawers.

Mark's hand rifles through all of the clutter. He shuffles it all around until we see a hypodermic needle with an orange cap on it.

Mark takes it out of the office and takes the box and towel with him to the bathroom.

We follow him as he sits on the edge of the jacuzzi bathtub and carefully lays out a towel and opens up the box.

Mark places a vial of Nalbuphine on the towel.

Mark takes the cap off of the needle with his mouth and pulls the maximum amount the needle will hold.

He flicks the tip and extends his right arm exposing a large vein with bruising around it.

He inserts the needle and mixes it with some blood and plunges the whole thing into his arm. His hands show dexterity, care and muscle memory through the whole process.

He slowly pulls the needle out and applies a small amount of pressure with his finger. He counts to himself, barely audible, still with the cap between his teeth.

MARK KERR

(muttering)

1 Mississippi, 2 Mississippi, 3
Mississippi, 4 Mississippi, 5
Mississippi.

Mark lets go. Re-caps the needle, throws it away and puts on a blue dress shirt.

He looks in the mirror to make sure he doesn't mess up the buttons. It doesn't look like he's just done drugs, this is routine.

14 INT. PLANE TO TOKYO - DAY

We hear Jack Clement Sing "When I Dream" play over the following scenes

Mark sits in a coach seat wearing sunglasses and silver 'wrap around the back of your head' headphones. He listens to a CD player as he tries to stay comfortable in the small plane.

PILOT (O.S)

Thanks for flying with us today and
settle in for a comfortable ride of
11 hours and 28 minutes.

(MORE)

PILOT (O.S) (CONT'D)

Should be smooth with a bit of turbulence as we get closer to Japan but nothing crazy. I'll make sure to keep the seatbelt sign off as much as I can.

Mark turns to the GUY AT THE WINDOW.

MARK KERR

I'm sorry to bother you but would you mind lifting the blind for a second? I just want to see if the sun is setting.

The Guy agrees immediately

*

The shade is lifted and we see a beautiful sun set in the sky.

Mark takes off his sunglasses and takes it in.

15 INT. JAPANESE TAXI - DAY

We look out the front windshield at Tokyo in 1999 and the camera zooms out and pans over to see Kerr sleeping against the window. We see the cab from an overhead pass as well.

16 EXT. JAPANESE STREET - DAY

We see a closeup of a delivery Vespa weaving through traffic exposing the nondescript Tokyo skyline.

16A EXT. BUILDING ELECTRONIC DISTRICT TOKYO BOOTH- DAY

Mark walks around the corner and approaches an eclectic electronic store filled with lights and speakers. He approaches the back and asks the SHOPKEEPER to see the boxes on the shelf behind him.

MARK KERR

Konnichi wa. Can I see those please...

(beat)

So these are just mini cd's.

SHOPKEEPER

Better sound. New Technology. No skip.

MARK KERR

Wow... I'll take two.

*

SHOPKEEPER
Ahh for someone special.

MARK KERR
No it's just a backup for myself.

The SHOPKEEPER, older Japanese man, fishes out two boxes from behind him. He also finds two Minidisc's of Pink Floyd's *The Wall* and holds them up to Mark.

SHOPKEEPER
My gift. Arigato.

MARK KERR
It's one of my favorites, thank you
so much. *

Mark bows as he accepts the gift.

16B OMIT

17 EXT. SUBWAY STEPS - DAY

We see Mark riding an escalator to a raised train platform. He enters into the caverns of tile and steps on another escalator that leads him to an information booth.

MARK KERR
Konichiwa. Ogenki Des ka.

We see Mark Kerr looking through his wallet to pay for a ticket with a TICKET TAKER.

TICKET TAKER
(In Japanese)
Ahhhh, you speak Japanese! You should go out to the country side and visit some of the smaller towns if you have time they are very beautiful.

MARK KERR
(smiles his megawatt smile)
Yeah I don't understand, I'm sorry. I just know a couple words here and there.

TICKET TAKER
Ahhh, ok. So English?

MARK KERR
No, I'm American.

TICKET TAKER
I love America.

MARK KERR
Me too. Me too.
(awkward pause)
I'll take a ticket to Narita
please.

17A INT. SUBWAY JAPAN - DAY

Mark sits on the train listening to his CD player. He looks out of the window and the camera pans off of Kerr and zooms into the countryside in the distance.

17B EXT. SUBWAY STATION/ BUS STATION - DAY

Mark get's off the train and exits onto the street of a smaller village. He makes his way into a bus shelter and gets in line on one of the colored lines for a bus to the countryside.

17C EXT. JAPANESE CITY/BUDDHIST TEMPLE (TOKYO OR BY TRAIN STATION)

Mark walks along a road surrounded by rice fields and continues down a country road where farmers mow their lawns. Mark approaches a Buddhist temple and enters inside. The camera connects him from outside in and we sit with mark as he sits down and says a silent prayer.

18 INT. TOKYO HOTEL - LOBBY - DAY

Mark sits with THREE OLDER JAPANESE BUSINESSMEN. He counts out an envelope full of 20\$ bills.

He speaks with one of them, an older man with DARK GLASSES. He speaks slowly because of the language barrier.

MARK KERR
Umm... The contract it said, past
contract three thousand three
hundred.
(beat)
Ok?

1999 PRIDE OLDER JAPANESE MAN (HOTEL LOBBY)
It says *remaining*.

Mark nods his head.

MARK KERR
Remaining... Remaining... So for
one month no contract. No Money.

1999 PRIDE OLDER JAPANESE MAN (HOTEL LOBBY)
Yes. No contract.

The other two men nod their heads. Mark can't help but laugh.

MARK KERR
Am I speaking too fast?

All of the men burst into laughter. Mark still doesn't understand.

MARK KERR (CONT'D)
I need the rest of the money.

1999 PRIDE OLDER JAPANESE MAN (HOTEL LOBBY)
Yes. Yes.

18A INT. ESCALATORS TOKYO HOTEL - DAY

Mark Kerr goes up one escalator. On his way up he notices Mark Coleman going down the other side. When they meet in the middle the two Hi-Five.

18B INTERIOR MINI SHOPPING MALL HOTEL - JUST AFTER

Mark Kerr walks through the miniature mall just off the lobby of the hotel. He walks into a store that sells Japanese glassware and pottery as well as various silk scarfs.

A camera from the across the hall picks him up as he walks up to a locked glass case inspecting the art.

MARK KERR
Excuse me, can-can I just have a
look at one of the artwork in the
cabinet over here?

A SMALL SHOPKEEPER looks up.

SMALL SHOPKEEPER
Sure let me grab the key for you,

She walks over and unlocks the lock using a lanyard attached to her neck. She hands him the pot.

SMALL SHOPKEEPER (CONT'D)
Which one would you like to see?

MARK KERR
Just the ceramic the bowl please.
That one right there.

She gently opens the cabinet and hands him the bowl.

SMALL SHOPKEEPER
There you are

Mark gently inspects it with his calloused hands. He feels the ceramic and we hear his hands run over the rough parts of the bowl.

MARK KERR
Wow

SMALL SHOPKEEPER
(with an accent)
Yes it is so artistic and very
expensive.
(in Japanese)
You have a very good eye for art?

MARK KERR
(smiling)
I'm sorry what did you say? I
didn't understand.

SMALL SHOPKEEPER
You have a good eye!

MARK KERR
(smiling)
I'll take it.

He hands the pot to the Shop Keeper.

SMALL SHOPKEEPER
Arigato.

Mark walks over to a table of silk scarves. He hovers his hand over them almost to feel which one's energy will attract his hand. He stops over a beautiful Rainbow one.

MARK KERR
And I'll take this too. It's for
my girlfriend, she loves colors.

19 INT. TOKYO HOTEL - LOBBY - JUST AFTER

The entire lobby is crawling with fight fans and fighters. We see a JAPANESE PHOTOGRAPHER getting ready to take a photo. It's another photo of Mark Kerr and his friend and old trainer Mark Coleman.

Again we see them pose in their casual clothes with big smiles. The flash goes off and again we see the image/photo linger on screen and slowly disappear as the scene continues.

19A INT. TOKYO HOTEL LOBBY - DAY

Coleman sits down in a club chair across from a JAPANESE JOURNALIST.

1999 PRIDE JAPANESE JOURNALIST 1 (HOTEL LOBBY)
How do you know Mark Kerr?

MARK COLEMAN

I knew Mark Kerr for a long time because I wrestled him in 1988. I was a senior in college and he was a freshman in college. So way back then I knew who Mark Kerr was. So we were competitors and friends also, but he's a buddy of mine.

*

20 OMIT

21 OMIT

22 INT. TOKYO HOTEL - LOBBY (CONTINUED) - DAY

1999 PRIDE JAPANESE JOURNALIST 1
Who started professional first?

*

*

MARK COLEMAN

And I just happened to get into the fighting game before he did, and I was able to help Mark get started and I used to train him, we trained together... I was his first manager actually. And he's doing very well right now.

*

*

*

23 OMIT

24 INT. TOKYO HOTEL - LOBBY (CONTINUED) - DAY

1999 PRIDE JAPANESE JOURNALIST 1 (HOTEL LOBBY)
 Thank you so much and good luck
 with the matches later.

25 OMIT

26 OMIT

27 INT. TOKYO HOTEL - BALLROOM - DAY

There is a room full of Journalists, Photographers and
 Fighters. All of the Fighters pose in front of a gold
 curtain striking the meanest poses they can come up with. *

Mark Kerr stands with his arms akimbo looking forward with a
 slight absence behind his eyes. Something isn't right.

28 INT. TOKYO HOTEL - PRESS AREA - BALLROOM - JUST AFTER - DAY

Mark sits with a lav mic clipped to his shirt. He speaks with
 JAPANESE JOURNALIST 2.

JAPANESE JOURNALIST 2
 So, what do you think about your
 opponent, Igor Vovchanchyn? He's
 from Ukraine, he's a very famous
 fighter for being a hard puncher. *

MARK KERR
 I think it will be one of the
 toughest fights for me in that he
 has a lot of experience. *

28A OMIT

28B INT. TOKYO HOTEL - PRESS AREA- BALLROOM - JUST AFTER - DAY

CUT BACK TO:

MARK KERR
 You know I am going to have to have
 a very clean fight, a technical
 fight, in order to be victorious.

Japanese Journalist 2 (HOTEL ROOM) asks a question in
 Japanese. Mark listens and nods.

JAPANESE JOURNALIST 2
So what if you've lost last time,
you remember that??

Mark smiles and laughs to himself.

MARK KERR
I've never lost a fight, so I'm
sorry I can't really answer that
question.

JAPANESE JOURNALIST 2
I know but as a Human. Sometimes
they lose. I have to ask you what
you think that would feel like?

MARK KERR
I honestly couldn't tell you. I've
never lost a fight really. It's
true.

JAPANESE JOURNALIST 2
Thank you for your time, you are a
great fighter.

*
*
*

29 INT. TOKYO HOTEL BALLROOM - 1999 PRIDE PRESS CONFERENCE - DAY

The audience is filled with Fighters, Trainers and various
press people. Both Mark Kerr and Mark Coleman sit and listen
as a YOUNG FEMALE PRIDE DIRECTOR speaks while seated at a
table with THREE PRIDE EXECUTIVES.

YOUNG FEMALE PRIDE DIRECTOR
We apologize if we kept you
waiting... we would like to start
with the following rule changes.

A YOUNG MAN hands out stapled pages to each of the people in
the audience.

Mark Kerr and Mark Coleman take a copy and start flipping
through the papers as she speaks. Mark wears a flowing beige
polo sweater and a Bad Boy hat.

After each rule change there is a pause for the Japanese
translation.

YOUNG FEMALE PRIDE DIRECTOR (CONT'D)
The following actions are now
deemed to be illegal: Number 1
biting... Number 2 Eye Gouging...
Number 3 head butting.

The room takes in these new rules as TWO DEMONSTRATORS stand up and take up a fighting position.

YOUNG FEMALE PRIDE DIRECTOR (CONT'D)
(gesturing towards the
demonstration)

And now in this position the knee
and kick to the face are faults.

IGOR'S UKRAINIAN TRANSLATOR stands up reading from the packet. Both Marks take notice, but Kerr's eye contact drifts, he appears to be in two places mentally.

IGOR'S UKRAINIAN TRANSLATOR
I'm sorry I would just like to make
sure that we understand correctly.
If the opponent is in the position
where his face is *upward*. Is it
allowed for the person standing to
kick in the face?

We hear the question get live translated into Japanese.
Everyone eagerly awaits the answer. "Haie!"

YOUNG FEMALE PRIDE DIRECTOR
Yes, that is ok.

Everyone writes down the rule.

30 EXT. TOKYO DOME - DAY

We see crowds forming and vendors selling shirts and young people dressed to the nines.

Someone on a megaphone directs people to the right entrances for the fights.

31 INT. PLANE TO TOKYO - DAY

Dawn sits in coach. She is fast asleep on one of those blow up sleeping things for the plane table.

A FLIGHT ATTENDANT comes up and gently wakes her up.

FLIGHT ATTENDANT
Excuse me miss, I'm gonna have to
ask you close your tray table as
the pilot has started his decent.

DAWN
Oh ok, of course, thank you.

Dawn puts up the tray table and squeezes out the air on her pillow contraption and rolls it up.

32 EXT. TOKYO SUBWAY STATION - DAY

The camera is zoomed in on a train leaving the station. It pans down slowly to reveal a sea of people on a crowded neon filled street in the daytime.

Suddenly we spot DAWN IN THE MIDDLE OF THE MADNESS! She is smiling ear to ear at being in this wonderland.

33 INT. TOKYO HOTEL ROOM - MARK'S ROOM - JUST AFTER

Dawn stands at an ironing board in a slip with her hair perfectly done up with long loose brunette curls.

34 INT. TOKYO DOME - ARENA - JUST AFTER

The stadium is packed. The crowds are twice the size of UFC/ Young people fill the place to the rafters. This is clearly the place to be when it comes to Mixed Martial Arts.

We see a small section of cheering seats higher up in the dome.

People are serving beer out of futuristic contraptions and everyone is dressed like it is a night out in their coolest clothes. The fashion is off the charts.

Photographers stand at the ready behind massive zoom lenses and judges and commentators look over their notes.

The lights go out and music starts blasting. Dancers descend from where the fighters will enter. The show is about to start as they hype up the crowd.

34A OMIT

35 INT. TOKYO DOME - DRESSING ROOM - NIGHT

Mark Kerr lies on his back. He is covered in sweat and his eyes are closed. We pan down his body to see he is being stretched by Mark Coleman who watches on. Mark Coleman is acting as Kerr's trainer tonight.

Dawn lightly knocks on the door and enters the dressing room.

DAWN
 Guess who it is?!?!

Coleman looks at the door and quickly looks at Kerr with judgment, "Why did you bring her?" Coleman is clearly bothered by Dawn's presence. The camera cuts wide and we see Dawn is in the room dressed for a night out. There is clearly tension in the air as no one is talking. Coleman releases the stretch

Dawn clocks this. Kerr seems silent and stressed out. Coleman grabs his bag a bucket and some towels and heads out of the room.

MARK COLEMAN
 I'm gonna go check on the timing,
 I'll be back.

He gives his friend a loving shake of the leg, as he leaves the room, he gives a very curt but polite nod to Dawn as he leaves the room. The camera follows him out of the room.

CUT TO:

36 INT. TOKYO DOME - OUTSIDE DRESSING ROOM - CONTINUOUS

We follow Coleman as he exits the dressing room. He presses the elevator button and waits for it to arrive.

35A INT. TOKYO DOME - DRESSING ROOM - NIGHT

There is a TV playing the current fights. Kerr is getting up and sits down on the chair and watches the fights.

Dawn pulls up a chair and gets very close to him. She looks at his face.

DAWN
 Are you ok?

Kerr shakes his head in frustration. He can't believe it. *

MARK KERR
 I thought we were going to meet
 after the fight. *

DAWN
 I'm here to support you... Are you
 high? *

Kerr's looks off in disbelief and his body tenses up and he just subtly shakes his head no. *

DAWN (CONT'D)

I'm sorry baby. Come here come here.

*
*

Dawn puts her arm around Kerr and she gives Kerr a kiss on his cheek. He pulls away and holds in his tension as she wipes away her lipstick.

Kerr moves his head away. He hates being touched right now.

Dawn sits back in her seat in disbelief and the two silently watch the fight on TV.

36A INT. PRIDE ELEVATOR - JUST AFTER.

Coleman rides the elevator fuming at the intrusion.

*

37 INT. TOKYO DOME - DRESSING ROOM - CONTINUOUS

*

Dawn and Kerr are in the middle of a all out fight. Kerr is trying his shoes and arguing at the same time. Dawn paces as she can't handle it anymore.

DAWN

Halfway across the fucking globe ok. You asked me to come!

MARK KERR

I said thank you.

DAWN

After you acted like a total fucking dick in front of your friend. You didn't even say hello to me, you know how messed up that is.

MARK KERR

I don't know how else to tell you I am focusing.

(beat)

It has nothing to do with you.

DAWN

You think that's a nice thing to say to me!?

MARK KERR

I don't know what to say, I don't want to fight.

DAWN
 Would it be easier if I punched you
 in the face?

*
 *

MARK KERR
 Yeah, punch me in the face! You are
 really out of control right now.

*

DAWN
 Oh don't you dare start with me on
 that--

A Young Pride Employee meekly knocks on the door. They have
 clearly been listening to the fight. Coleman is with her.

1999 PRIDE YOUNG EMPLOYEE (DRESSING ROOM)
 Sumimasen Mr. Kerr they need you
 downstairs.

*

Mark stares at Dawn totally unsure of how to feel, as he
 turns his head we see him smile to the Employee.

MARK KERR
 Let's do this.

Mark claps his hands together hard.

38 INT. TOKYO DOME - ELEVATOR - JUST AFTER

We see Coleman standing stoically wearing a red shirt with a
 fresh towel around his neck. He holds a bucket of ice. He is
 Mark's Cornerman for the fight.

The camera turns and sees Mark Kerr looking down towards the
 floor of the elevator next to Dawn. The three ride the
 elevator in all it's uncomfortable nature.

The elevator doors open and Mark Kerr bolts out first.

Coleman right behind him and Dawn walking behind them in her
 high heels.

39 INT. TOKYO DOME - HALLWAY - CONTINUOUS

Mark walks up to a table with two FIGHT OFFICIALS who check
 and tape his gloves. The hallway is filled with activity.

Dawn and Coleman stand behind him

*

A PRIDE EMPLOYEE with a headset gives Mark the signal. We
 hear the crowd erupt into applause as music and smoke
 machines Blare. Mark steps through the doors.

40

INT. TOKYO DOME - WALKWAY TO ARENA RING - CONTINUOUS

Mark Kerr puts his hands up in the air and begins his walk to the ring. A PRIDE CAMERAMAN walks backwards filming Mark in CU. The image is shown on a large Jumbotron above the entrance to the stadium.

We finally CUT and see Mark Kerr, shirtless, in his corner. Mark bows to all four sides of the ring and raises his arms in the air.

Coleman cheers his friend on.

Igor is announced as he enters the walkway and into the ring. he also bows to each of the four sides.

Dawn cheers from her ringside seat.

DAWN
Let's go Mark!

Mark bobs up and down in his corner as does Igor. The Referee looks to both sides and starts the fight.

DING! DING! DING!

Our POV is ringside from multiple cameras looking from the outside in.

Both men come out with their hands in boxing position.

MARK COLEMAN
Hands up! Hands up!

Mark marches forward and throws a couple of punches. Igor simply backs away from each one.

Mark keeps on the pressure and throws a hard kick to Igor's thigh and then tries a front chest kick but Igor throws a straight right to Mark's face!

The crowd reacts: OH!!!!

Mark falls forward onto Igor clinching him up as he recovers from the hit. Mark looks out into the audience and makes eye contact with Dawn.

DAWN
Come on Mark! Come on baby! You got this!

Mark holds tightly onto Igor as Igor tries to wrestle out of his grasp.

He successfully uses his arms and shoulders to wriggle free from Kerr's grip and quickly throws and lands a short right hook to Kerr's head.

Mark is angry now. He throws a hard right hand and connects! He then puts his head down and tries to take Igor down to the canvas.

At first Igor doesn't go down but Kerr adjusts his grip and successfully gets underneath him.

Igor throws his legs around Mark's waist and gets ready to take the fall. The two go down hard!

MARK COLEMAN

That's right! Stay on top of him!

Mark lifts up and throws a hammer punch right onto Igor's face. Igor can do nothing but try and push Mark off with his legs.

MARK COLEMAN (CONT'D)

Stay on there! Stay on there! Get up on him!

Instead of letting Igor go, Kerr reaches down trying to get a hold behind Igor's head.

Dawn watches on in silence.

MARK COLEMAN (CONT'D)

It's your fight baby! It's your fight!

Mark puts all his weight on Igor's legs, nullifying any chance of a kick and starts trying to pound this one out.

But Igor is crafty and creates some distance.

MARK COLEMAN (CONT'D)

STAY DOWN! STAY DOWN!

Mark grabs one of Igor's feet and attempts to put it in a hold. As he goes to sit down with it, Igor's foot slips out.

DAWN

Damn it!

MARK COLEMAN

Don't let him up!

Mark stands over Igor and tries to stomp on his midsection. He misses and jumps down to pin him down but Igor anticipates as he stands up blocking punches with the back of his head.

The two square off. Mark breathes heavily. Igor throws a right hook that knocks Mark off balance!

Mark is shaken and throws a kick to his midsection to try and slow him down. Igor catches the kick and responds with a hard overhand right that **KNOCKS MARK TO THE MAT!**

Mark Coleman and Dawn are both stunned.

Kerr looks up at Igor with a look of shock that lasts but a millisecond before he gets up and barrels towards him head first trying to bring the fight down on the ground where he feels more comfortable.

Igor wraps his arm around his neck and brings Mark down but not in the way he wanted.

MARK COLEMAN (CONT'D)
Keep breathing! Just breathe!
You're gonna be alright Mark.

Mark now lies on top of Igor in a trance state. Breathing heavily as punches rain down on him. He either can't react or is choosing not to... Igor punches and lands at will from underneath Kerr.

DAWN
(wincing at the pain)
Come on Mark. You got this.

Mark keeps Igor pinned down as he throws punches.

MARK COLEMAN
It's your fight still. It's your
fight baby!

But Mark seems paralyzed on top of Igor as he gets hit with blow after blow to the head.

Dawn and Mark Coleman wince with pain as they encourage him to keep going.

Kerr suddenly snaps out of it and sits up while attempting to tie up and put Igor's foot and ankle into a submission hold.

Igor, from the floor, simple kicks with his other foot and it lands square on Mark's face.

Mark again freezes. He breathes deeply. Igor senses danger and throws a quick jab that wakes Mark up.

Mark throws a hammer fist that hits Igor and opens up a cut on his right eye.

MARK COLEMAN (CONT'D)

Let's do it! You're awesome! Give
him a one two punch! Get your
second wind! You want to get your
second wind KERR!!! Keep fighting.

Fighters gather in the wings of the arena sensing an upset.
They all watch with total seriousness.

Igor manages to break free kicking Kerr off of him and onto
his back.

MARK COLEMAN (CONT'D)

Get up Kerr! Get up! GET UP! GET
UP!!

But Mark can't get up fast enough. Igor lunges forward and
lands a KNEEE DIRECTLY INTO KERR'S FACE!

Mark is stunned. Things start moving in slow motion. He paws
at Igor's legs but it's no use.

ANOTHER KNEE LANDS ON MARK'S FACE!

Mark's body gives out. Igor puts all his weight on top of
Mark's back.

Mark has both hands now covering his face as Igor throws two
hard knees to the top of Mark's head.

The Referee gets down and taps away Igor's leg.

Igor listens and backs away from Kerr who is unable to get
up.

The Referee waves off the fight. It's over MARK HAS LOST!

1999 PRIDE ANNOUNCER 1 (O.S.)
AND KERR IS OUT! OH MY GOD! Kerr
has been knocked out by Igor
Vovchanchyn.

*
*
*
*

Igor jumps up in the air and spins around as the crowd roars.

1999 PRIDE ANNOUNCER 1 (O.S.) (CONT'D)
But -- but wait. Vovchanchyn is
wild in celebration. He slayed the
beast.

*
*
*
*

Coleman runs into the ring and gives Kerr a big hug as he
tries to comfort him and get him standing.

Igor climbs on the ropes and takes in the cheers.

Coleman helps Kerr up. Kerr immediately rushes the Referee.

We see him trying to yell over the crowd noise. He is in total disbelief.

MARK KERR

What was that? Wasn't that a foul??

The Referee bows towards Mark almost as an apology. Coleman rubs off the sweat on Mark's face and tries to get him to calm down. Mark is angry but he's not yelling.

MARK KERR (CONT'D)

I know it. And you know it. How was that not a foul? He hit me on the top of the head with a knee. No?

*

Igor celebrates with blood dripping down his face.

1999 PRIDE ANNOUNCER 1 (O.S.)

Oh, you know what? I think it was a foul. There are no knees allowed on the ground

*

*

*

*

1999 PRIDE ANNOUNCER 2 (O.S.)

That's right. There are no knees allowed to the head...

*

*

*

Mark realizes he isn't getting anywhere with the Referee.

The following also happens in one handheld shot. No cuts.

Mark marches off to the side of the ring and steps between the ropes.

Dawn reaches out to try and comfort Mark but he barrels right past her through the crowd and towards the back area.

He takes the tape off his gloves. He is breathing heavily as he tries to understand what just happened.

The camera heads into an area of total darkness when suddenly light pours in from the double doors that Mark has smashed open.

41

INT. TOKYO DOME - BACKSTAGE HALLWAY - CONTINUOUS

Mark searches the hallways for someone to talk to. He spots a man dressed in a blazer and a crisp white T-shirt, NOBUYUKI SAKAKIBARA one of the owners of Pride.

MARK KERR

Mr. Sakakibara?

MR. SAKAKIBARA
Yes...

MARK KERR
Hi nice to meet you.

Kerr politely bows as is custom in Japan.

MARK KERR (CONT'D)
How are you?

MR. SAKAKIBARA
I am fine, and you?

MARK KERR
Uhh, not so good.

MR. SAKAKIBARA
Ahhh.

MARK KERR
Bad referee... Vovchanchyn... Bam
no stop....

Mark demonstrates the knee to the head for Mr. Sakakibara.

MARK KERR (CONT'D)
Vovchanchyn bam again, no stop. And
then I am on the ground getting
ready for him to call foul and he
says match over.

Mark mimics the referee as Mr. Sakakibara watches on with
total seriousness. He nods his head.

MARK KERR (CONT'D)
Wrong...
(reacting to the nods)
Yeah, wrong referee.

MR. SAKAKIBARA
Ok. Ok. I talk to him.

He grabs Mark's hands and clasps them with reassurance.

MARK KERR
Arigato. Arigato. Thank you.

Mr. Sakakibara and his group all walk off as the camera and
Mark head into the waiting elevator door.

A PRIDE EMPLOYEE holds the door as Mark Kerr and the camera
enter.

42 INT. TOKYO DOME - ELEVATOR - CONTINUOUS

Mark continues untying his gloves. He is breathing very heavily. The pace speeds up with each passing floor.

The doors open and Mark rushes out. The camera struggles to follow. His body gets smaller in the frame as it reaches another set of double doors.

Mark throws the doors open and the camera rushes into place before it closes. Mark's breathing is out of control at this point.

43 INT. TOKYO DOME - DRESSING ROOM - CONTINUOUS

Mark grabs a chair and flops himself down into the seat. He continues to try and undo his glove when he can't hold it back anymore.

His back starts heaving and he starts hysterically crying.

The camera gives him his space and stays back. Kerr pulls the towel over his head and gives into the emotions. The tears and cries wail in the empty room.

We hold on this image of our fallen hero.

44 INT. TOKYO DOME - DRESSING ROOM - JUST AFTER

We enter with Coleman as he carefully enters the dressing room. He walks about to Kerr who is bruised and swollen.

MARK COLEMAN

You took that. Know that, you took
that and everyone will respect
that.

*
*
*

Kerr looks forward trying to understand what happened.

MARK COLEMAN (CONT'D)

It's all surface level too you'll
look totally normal in like a week
tops.

*
*
*

Kerr is back.

MARK KERR

Yeah, you're right. It's not too
bad is it?

*
*

Coleman watches the transformation with disbelief.

MARK KERR (CONT'D)

My hands aren't broken. My. My feet
are fine. My knee is a little
twisted. Head's a little banged up.

Dawn approaches, she is genuinely afraid for him. She lovingly caresses his head as Kerr pulls out his mouthguard. We see the spit and force with which it is lodged into his mouth.

MARK COLEMAN

Igor's a tough motherfucker

*

Dawn comes over with a big bag of ice.

DAWN

Here, this should help.

MARK KERR

Thanks.

Mark wraps a towel around the bag of ice and plops it onto the back of his head.

*

Mark Coleman gets up to leave. Dawn quietly follows him as he leaves. he speaks in hushed tones as Kerr ices his wounds.

DAWN

Hey Colman, Is he gonna be ok? I've
never seen him like this...

*

*

MARK COLEMAN

He should be fine, he seems ok.

*

DAWN

I actually knew it before he
stepped into the ring. Something
didn't seem right.

*

*

*

MARK COLEMAN

What do you mean?

DAWN

He just wasn't as serious you
know...

Coleman nods as Dawn continues her train of thought.

DAWN (CONT'D)

Like for the past two weeks we have
been out drinking and stuff.

MARK COLEMAN

And you decided to just not say anything?

DAWN

What? I'm not the one fighting...
He seemed fine with it, I mean even
if I said anything he wouldn't
listen to me, but I honestly just
though he would never lose.

*
*
*
*
*

MARK COLEMAN

Shit happens. Just make sure he's comfortable.

*
*
*

We follow Mark Coleman as the smile drops from his face and he walks towards the elevator. The camera catches a slight glimpse of Dawn going over and tending to Kerr's wounds but ultimately leaves with Coleman out the hall and to the elevator.

*

45 INT. TOKYO DOME - ELEVATOR - CONTINUOUS

The same Pride Employee from the elevator sees Coleman and asks him a question.

1999 PRIDE EMPLOYEE 1(ELEVATOR)
How is he doing?

MARK COLEMAN

He's ok. It's hard the first time you lose. But he'll come back. He's still a champion you know.

*

1999 PRIDE EMPLOYEE 1(ELEVATOR)
(to self)
Good. Good. Arigato Gozimas.

*

46 INT. TOKYO DOME - SUMO DRESSING ROOM - JUST AFTER

Kerr is dressed and cleaned up a bit. He still ices his head when Dawn comes back in as Mr. Sakakibara leaves the dressing room with a small entourage.

Dawn politely nods her head as she passes by them and sits across from Kerr.

DAWN

What did they say?

MARK KERR

They're gonna call it a no contest.

DAWN

Oh my god! That's incredible.

But Mark is not sharing her excitement. She tempers her happiness, and puts her hand through his hair.

DAWN (CONT'D)

What's wrong? That's a good thing right? *

MARK KERR

(holding back emotion)

I don't do that for a no contest. *
 It's just here I am risking *
 everything, literally everything *
 because the reward is so good, that *
 feeling at the end is unlike *
 anything else. *

DAWN

Yeah... It's a lot on the line.
 Heavy.

MARK KERR

You have no idea... the highs from *
 this thing I'm doing are like no *
 other highs in the world. *
 (beat) *
 You know. *

DAWN

Yeah I can only imagine. *

MARK KERR

Having 40 thousand people out there *
 cheering for you, that's orgasmic! *

DAWN

(joking)

Well I can understand that.

MARK KERR

(totally serious)

I'm not kidding, Dawn, what I am *
 talking about is like a real high *
 high. It's so pure because it's *
 just two of us out there, two *
 people, competing in the most *
 primitive form possible. The *
 competition is a wild feeling. *

Dawn is getting a window into Mark as he gets more and more emotional. *

DAWN

And you just had that no? The competition. You just fought and had that feeling so why are you so unhappy?

*
*
*
*

MARK KERR

(disappointed)

That's not the feeling I'm talking about.

DAWN

I don't know what that means, what is the feeling?

*
*

MARK KERR

It's that *maybe* I could have that feeling...

DAWN

Yes, yes, That feeling. You had that though right cause you fought.

*
*

MARK KERR

You don't need to respond to everything I say.

*

DAWN

I know, I know, I just am trying to understand.

MARK KERR

You're doing it again.

DAWN

What?

Mark shakes his head and slightly exhales in disbelief through his nose. Dawn doesn't but desperately wants to, when there is a knock at the door. It's Igor!

Mark looks up and a big smile overtakes his face, such a sudden emotional shift but totally genuine. He gets up and walks over to Igor. The two give a nice hug to one another.

Dawn can only look at Igor and feel angry. It is with the difference of both emotions that we see the disconnect.

IGOR

How are you?

MARK KERR

Ok. I am ok. Did they talk to you?

Igor looks blankly at Mark. Mark looks to the Ukrainian Translator from before.

MARK KERR (CONT'D)
Did they talk to him about the...
The no contest?

IGOR'S UKRAINIAN TRANSLATOR
He says, I'm sorry.

MARK KERR
It's totally ok. It's a natural
reaction to a knee in that
position. My face was right there
it's a natural reaction.

The Translator translates Mark's words for Igor and IGOR'S MANAGER who also listens not far behind. They both nod along. When she finishes Mark continues.

MARK KERR (CONT'D)
But from Pride 1 all the way till
Pride 6 you are allowed to knee and
now for Pride 7.
(with disbelief)
They changed the rules?!?!

How Mark can be this empathetic and understanding is a wild superpower!

IGOR'S MANAGER
YES! YES!

IGOR
Yes confusing, confusing.

Mark nods and looks to Igor's bandage and points to his own eye.

MARK KERR
How many stitches?

Igor makes a sewing motion with his hands and a noise to go with it. Mark holds up 7 fingers.

MARK KERR (CONT'D)
How many, 7?

IGOR
4.

Mark changes his hands to show four fingers and Igor nods and smiles. Mark bows his head and gently rubs the back of his head.

MARK KERR

Take a look at that, feel that!
That's you!

Igor laughs and pulls down his shirt collar exposing a large scratch on his neck.

MARK KERR (CONT'D)

Me?!?

IGOR

Yes!

Mark shows Igor the inside of the top of his right ear.

MARK KERR

This also you got pretty bad.

Igor winces in pain.

MARK KERR (CONT'D)

This is what you hit me with.

Mark motions the punch he used.

MARK KERR (CONT'D)

You're very good. That was very good.

Igor smiles wide and lovingly places his head on Mark's Shoulder. The two laugh and hug in such a deep loving way.

Dawn can only watch from the outside. She can't access Mark on this same level. It is hard for her and we see it all on her face and in her eyes.

MARK KERR (CONT'D)

Next time I am gonna try to not too-

IGOR

(cutting him off looking
to translator)

My favorite. My favorite.

IGOR'S UKRAINIAN TRANSLATOR

He was ready to fight anybody but you. He has such respect.

Mark takes this in. IGOR'S CORNERMAN comes in and puts his arms around both fighters.

IGOR'S CORNERMAN

The best! Two of the Best! Let's get a photo.

Igor smiles.

MARK KERR
Awww get over here.

Igor's Cornerman hands a camera to one of the photographers.

MARK KERR (CONT'D)
No, no, Dawn you take it!

IGOR
Please, one.

Dawn is snapped out of her state by the request. She puts on a smile. She takes the camera and looks through the viewfinder at the three men.

They all pose: Mark has the biggest smile on his face and his long arms draped over Igor and his manager. Igor has a stoic face with a large thumbs up while his manager smiles ear to ear.

We see Dawn's eye *CLOSE!* It is welled up with tears but she hides it and takes the photo.

Again this image sticks on the screen frozen in time and fades away as the scene continues. Mark and Igor say goodbye as the room fills with more press people and photographers.

Dawn wipes away her tears. No one has noticed.

47 INT. TOKYO DOME - MAKESHIFT FIRST AID ROOM - JUST AFTER.

Mark and Dawn stand with a PRIDE NURSE looking through bandages, ice packs and various other first aid items. The room is filled with other fighters and Pride employees. *

The Pride Nurse holds up a heated bandage and hands it to Kerr.

MARK KERR
Maybe like 3 of them.

1999 PRIDE NURSE (MAKESHIFT 1ST AID)
Three????!! Noooo, just one.

Mark waves his hands over the table in disbelief.

MARK KERR
You don't have any strong pain medication?

1999 PRIDE NURSE (MAKESHIFT FIRST AID)
Pain medication??

Mark rubs his hands together to try and get his point across.

MARK KERR
Narcotics. Like opiates or...

The Nurse is deeply offended.

1999 PRIDE NURSE (MAKESHIFT FIRST AID)
No. No.

Mark is shocked by the reaction.

MARK KERR
No?

1999 PRIDE NURSE (MAKESHIFT FIRST AID)
You must umm... Certification?

MARK KERR
(defeated)
Certification, yes, I see.

1999 PRIDE NURSE (MAKESHIFT FIRST AID)
Yes. Permission.

MARK KERR
Ok, I'll just take some Advil then,
8 of them should be good.

1999 PRIDE NURSE
No, no, no only 4 at a time.

MARK KERR
I know, 4 now 4 for later. You only
gave me one heating pad!?!

The nurse empties out 8 Advil into a small plastic cup and hands it to Mark. Mark throws 4 of them back without any water and shows the nurse he is putting the other 4 in his pocket.

47A EXT. TOKYO STREETS PACKED WITH NEON - NIGHT

FADE TO: *

Mark and Dawn walk together but not together through a cramped but classically Tokyo street. Dawn looks at Kerr and asks.

DAWN

Do you want to hold my hand?

MARK KERR

Sure.

The two "hold hands" and walk in a crowded bend of a street.

We hear Mark's voice over this image.

MARK KERR (O.S) (CONT'D)

Hi Joan what's going on? Here's a question for you...

48 OMIT

*

49 INT. MARK KERR'S TRUCK - DRIVING - DAY

The camera films the nice area Mark currently lives in. We hear his voice and slowly pan into a french over of Mark on the cell phone in his car as he drives through the suburbs of Arizona.

MARK KERR

I was just calling Rob to see if you wanted to give me a script for Voltaren or maybe something a little bit better. Voltaren is actually pretty soft on my stomach when I do take it. It is an NSAID after all... Yeah... Umm... I guess it's just a pill right. It's just one tiny pill. I mean for me preferably I would want it in injection form except I can't come in there everyday and get a shot when I need it. You know that would be ideal and I know you can't do that. Is Rob in the office all day? You know whenever he gets a chance to call me back just have him do so ok? Thanks so much Joan, Yeah I am just getting home right now, I'll be here... Thanks.

*

50 EXT. BOB'S BURGER RESTAURANT - DAY

Mark Kerr Drives up and pulls into a spot at a BOB'S BURGERS.

Mark goes up to the door but it is locked. He sees JEFF, a large man waiting patiently at the counter. Kerr tries to get his attention but he is already talking to the BOB'S WORKER.

JEFF
Excuse me?

BOB'S WORKER
Yes.

JEFF
I'm sorry to bother you but I've been waiting for a while and I would like to get a number 2 if I may.

MCDONALD'S WORKER
Yeah a number 2. I am just dealing with a whole bunch of people here so once I'm done with them, I'll get to you.

JEFF
Ok.

She goes back to dealing with the drive through.

Mark knocks on the door a couple times to get's Jeff's attention. Jeff goes to open the door.

The Worker spins around.

BOB'S WORKER
Hey! No no don't let him in!

Jeff holds up his hands, they are very large. He is showing he is complying.

BOB'S WORKER (CONT'D)
You're gonna have to go all the way back, through the drive through ok. I don't have enough people working today ok.

The drive through waves him around. And goes back to her customers outside.

JEFF
Sir, I'm sorry you're gonna have to go around.

Mark nods and gives a thumbs up to Jeff as he walks away.

51 EXT. BOB'S BURGER RESTAURANT - DRIVE THROUGH - CONTINUOUS

Mark walks up to the ordering board. He jumps up and down triggering the drive through.

BOB'S WORKER
Good afternoon and welcome to
Bob's. What can I get for you?

MARK KERR
Can I get the double cheeseburger
meal with a diet coke and medium
fries?

BOB'S WORKER
Is that all?

MARK KERR
I think so yes.

BOB'S WORKER
Ok pull up to window 1.

Mark walks up to the window. The Worker is shocked to see him outside of his car.

BOB'S WORKER (CONT'D)
Where's your car? This is a
liability.

MARK KERR
Can you just make an exception this
one time?

The Worker looks Kerr up and down, elevator eyes.

BOB'S WORKER
Of course, that will be \$3.64

Mark hands her a 5 dollar bill takes his change and burgers and walks to his Car. On the way to the car, he dusts a full burger like it's nothing.

52 EXT. MARK'S HOUSE PHOENIX ARIZONA

Mark Kerr gets out of his car and walks into his house. It is a nice house that blends into the earth tones of the American southwest.

53 INT. MARK KERR'S PHOENIX HOUSE - BEDROOM - EARLY MORNING

Mark is now healed up from his fight and he lays in bed over the covers in his bed. He has no shirt on and his face is covered with messy stubble. Dawn is laying down sleeping beside him.

Mark moves to wriggle off the bed but his body cause the whole bed to bend and shake inevitably waking up Dawn.

Mark climbs back in bed and puts his hand on her belly over the covers. The two look at one another with deep affection in their eyes.

Dawn tiredly reaches up and puts her hand on his face and caresses the stubble that is so new on Mark's face.

She rubs her hand over his beard for 10 seconds or so as they share this moment.

MARK KERR
Go back to sleep ok.

Dawn nods and turns away. Mark gets up and leaves the room.

54 INT. MARK KERR'S PHOENIX HOUSE - JUST AFTER

Mark, now with a shirt on, looks very different than before. His face and body language is totally lethargic.

He sits in front of the sports highlights as he nurses a plate of eggs and bacon but seems to not be eating any of it, he is simply pushing the food around his plate.

DAWN
Come on Mark, you gotta keep eating.

MARK KERR
I know.

DAWN
You're not gonna feel any better unless you eat.
(then)
I can't keep seeing you like this and telling me you're going to quit.

*
*
*
*
*

MARK KERR

I'll try. I really will this time.
I think I got this under control, I
just need to get through this
moment in time and then It'll
happen.

*
*
*
*
*

DAWN

We were supposed to go on a hike
today.

*
*
*

MARK KERR

We are going on a hike.

*
*

Mark puts a heaping amount of scrambled eggs into his mouth.
He slowly starts chewing his food.

DAWN

You're not even hiding it from
me... You're just leaving them
around the bathroom and you want me
to believe you???

*
*
*
*
*

Dawn sits down next to him. Mark looks at her and with a
mouth full of food he says with total fear in his eyes.

MARK KERR

Please don't treat me like a
fucking child. I was trying to be
nice and loving to you-

*
*
*

DAWN

Then stop acting like a fucking
child.
(beat)
This is totally insane. You fucking
lost! Get over it.

*
*
*
*
*
*

Mark quietly gets up with his plate and walks out of the
room. He places his plate on the kitchen counter as he goes
to open the door. It slams against the wall.

*
*
*

He kicks his foot clear through the door. Mark's foot goes
straight through the bottom leaving a large hole.

*
*

Mark then punches and elbow the door. He makes a giant hole
in it.

*
*

Dawn watches on in shock.

*

Mark grabs the top of the door and snaps it in half ripping
it straight off the hinges.

He throws it on the floor, picks up his plate and walks into the kitchen. He speaks to Dawn in a calm voice as he disappears away from camera.

MARK KERR

Why can't you just hug me. Why
can't you just hug me and treat me
like a man...

Dawn is speechless as Mark sits down in the kitchen and eats his meal.

She turns the volume up on the TV and walks into the kitchen to get something to eat and drink.

As she walks by Mark she actively ignores him. After getting her things and on her way back into the living room Mark intercepts her and reaches out and gently squeezes her wrist.

A silent apology. Dawn looks down and sees a sad little puppy.

MARK KERR (CONT'D)

I just want you to treat me like a
man.

*

Dawn get's up and walks over to Kerr and pushes the table out to make room for her to sit on his lap. She sits down and gives him a REAL DEEP LOVING HUG.

Mark feels this love.

DAWN

I love you my big strong man. I
love you.

MARK KERR

(Face pressed against her
hard muffling his voice)
Thank you Dawn. I love you too.
This is all I wanted I swear to
god.

DAWN

I know. I know it is.

Dawn lovingly caresses his face and sits across from him and takes the fork out of his hand. She picks up a nice big chunk of egg and with her other hand she slowly and lovingly opens his mouth and feeds him.

*
*
*
*

The two look at one another with deep love. Kerr chews and swallows his food.

*
*

They share a deep long knowing look and hug. *

55 EXT. MARK COLEMAN'S COLUMBUS HOUSE - DAY

We pan across a quaint housing development of connected homes in Columbus, Ohio.

56 INT. MARK COLEMAN'S COLUMBUS HOUSE - JUST AFTER.

The house is filled with memorabilia, trophies, belts and photos of Coleman fighting past and present.

Coleman is sitting in a small lounge wearing a track suit holding his older Daughter MCKENZIE in his lap. She reaches up and touches his swollen black eye.

MARK COLEMAN
(playfully)
Owww!

MCKENZIE
How did that happen Daddy?

Coleman's wife, ELIZABETH, high waisted white/blue jeans and simple T-shirt. She is almost the opposite of Dawn. She asks her a question.

ELIZABETH
You know what daddy does...

McKenzie laughs.

MCKENZIE
He kicks and punches.

She hits him in the stomach and Coleman makes a loud noise and throws his head back pretending to be knocked out. Elizabeth holds up McKenzie's arm like she's the champion.

ELIZABETH
Yes he does that for work, He's the best kicker and puncher actually.

MCKENZIE
I want to be a fighter!

Coleman immediately wakes up and looks to McKenzie in a joking but serious manner.

MARK COLEMAN
No no no no no... You're gonna be a veterinarian or a teacher. Ok.
(MORE)

MARK COLEMAN (CONT'D)
No fighting for you.

Elizabeth holds up Mckenzie's hands in the air.

ELIZABETH
YOUR FUTURE UFC HEAVYWEIGHT
CHAMPION, MCKENZIE COLEMAN.

MARK COLEMAN
Ok now I got some serious
competition.

Coleman picks up Mckenzie and spins her around the room as she laughs uncontrollably.

57 *OMIT*

58 INT. MARK COLEMAN'S COLUMBUS HOUSE - CONTINUOUS

Elizabeth comes in and waves off the fight. Coleman puts his hands in the air and engages in a faux interview for his family.

MARK COLEMAN
And the winner is daddy! Feels good
to get back on the winning column.
On pay day I'll get my girl... A
new play house?

*
*
*
*

Suddenly the phone rings.

MARK COLEMAN (CONT'D)
(into phone)
Hello.

Elizabeth mouths "Who is it??" Coleman covers the phone.

MARK COLEMAN (CONT'D)
It's Dawn she's freaking out.
(into phone)
Ok...ok... Dawn please just relax,
What is it...

59 INT. MARK KERR'S PHOENIX HOUSE - LIVING ROOM

Dawn is on the phone. Mascara bleeds all over her cheeks.

DAWN
Please Mark I don't know what to
do, I don't know what to say.
(MORE)

DAWN (CONT'D)

He just was laying there and he wouldn't wake up. I love him so much I don't know what to do.... I touched him and he didn't move!

60 INT. MARK COLEMAN'S COLUMBUS HOUSE - CONTINUOUS

We watch Coleman's face go white and his knees buckle.

MARK COLEMAN

(holding back tears)

Is he alive????? Thank fucking god.
I will be there as soon as I can.

61 EXT. ARIZONA HOSPITAL - EMERGENCY ROOM ENTRANCE - DAY

Mark Coleman walks in the bright sunlight with a baseball cap. The camera pans with him and zooms into him as he enters the emergency room doors. The camera holds on the doors as they shut.

62 INT. ARIZONA HOSPITAL - MARK KERR'S ROOM - JUST AFTER.

The camera follows Coleman. He walks down one hall and looks at a map on the wall. He turns back around and walks up to the nursing station.

MARK COLEMAN

I'm looking for Mark Kerr. Do you know where he is???

Dawn hears Coleman and comes out from behind a wall. She has mascara all smeared on her face. Coleman rushes over and gives her a deep hug.

MARK COLEMAN (CONT'D)

I know. I know.

Dawn cries into his shoulder.

MARK COLEMAN (CONT'D)

You think it's ok I go in, is he sleeping?

Dawn, unable to speak just nods her head yes.

Coleman walks past a waiting area to the room with "Kerr" scribbled underneath the room number. He walks in and sees Kerr totally helpless lying in the hospital bed.

Coleman sees Kerr and the two flash megawatt smiles.

MARK KERR

Oh man Coleman! what's a site for
sore eyes, jesus chrimey!

Coleman gives Kerr a deep hug and a kiss on the cheek.

MARK COLEMAN

(Smiling ear to ear)
What's going on bud???

Kerr starts raising the back of his hospital bed. He is in a
lot of pain.

MARK KERR

You know I really --

MARK COLEMAN

(cutting him off nicely)
Looks like you are in kinda a
little rough shape.

MARK KERR

(Smiling)
Yeah... You know you know you
should really see the soap they
have in here... It's like fucking
glue. You know it's doing a number
on my hair I can tell you that.

Coleman smiles but shifts tone.

MARK COLEMAN

So uhh, what, what the fuck
happened?

MARK KERR

I uhhhh.

MARK COLEMAN

(continuing)
You got sick or something?

MARK KERR

yeah... I got sick. I got sick. It
was pretty unbelievable actually.
It was pretty unbelievable.

MARK COLEMAN

It was.... bad.

Coleman watches carefully.

MARK KERR
(nodding in agreement)
It was bad. Bad. That's the right
word. IT was bad... It was bad...

Coleman just stares at him waiting for him to drop the act
but he still plays along.

MARK COLEMAN
But keep going and tell me what
happened please.

MARK KERR
So so... yeah so I was on the floor and I couldn't wake up.
And Dawn came over and she
couldn't wake me up either,
and ummm... that's weird.

MARK COLEMAN (CONT'D)

MARK COLEMAN (CONT'D)
All good keep going.

MARK KERR
You know me I never have any verbal
pauses.

MARK COLEMAN
(nice and comforting)
I know, I know. I know.

MARK KERR
So she called the ambulance and the
paramedics came and they couldn't
wake me up and ummm... I just said
it again... and ummm... This is
getting ridiculous.

MARK COLEMAN
Hey! You're good.

Coleman just sits watching with total seriousness.

MARK KERR
So they put me in an ambulance and
ummm I think I was in a fixed
state. You know... I could hear
everything, you know, and I was
aware of everything. And they were
asking me a lot of questions. And I
know I got a couple of them wrong.

Mark Coleman smiles a bit.

MARK KERR (CONT'D)
I mean they asked me who the president was?! And umm.

MARK COLEMAN
(smiling like an old pal)
What'd you say????

MARK KERR
(laughing)
I said fucking Ronald Regan can you believe it?!?

Coleman laughs. Mark Kerr smiles and laughs for the first time and we see he is missing his two front teeth.

MARK COLEMAN
Shit they should know you'd say that regardless!

MARK KERR
I know! That's what I was trying to tell them. I don't know this on a good day. And so it really was... I just kinda seemed a little unfair to me you know. And I, I really -

MARK COLEMAN
(cutting him off)
Mark.

MARK KERR
I really just think-

MARK COLEMAN
Mark... Stop. Please.

Suddenly Kerr's face explodes and snot flies out of his nose. He hides his face under his hospital gown and lets it all go. He thinks of everything he would have lost. It's the most ugly cry.

MARK COLEMAN (CONT'D)
(soft and quiet)
Hey. I didn't come out here cause I love Phoenix dude.

Mark is now hysterical, covering his face with his hospital gown.

MARK KERR
I know.

MARK COLEMAN

I came out because I want to see you get better... alright. I can't keep seeing you like this.

MARK KERR

(still hysterical)

I know I am so sorry. I am so sorry. I am so sorry. I am so god damn sorry.

MARK COLEMAN

(even gentler)

Hey. Don't apologize. Please don't apologize alright. Look at me.

MARK KERR

I can't. I can't. I don't know what to do... I just want to...

Kerr devolves into gibberish.

MARK COLEMAN

(getting more strong)

Hey. Look at me. I am one of your best friends in the world and I am here for you because I love you.

Kerr keeps crying.

MARK COLEMAN (CONT'D)

Did you hear me.... I love you!

Coleman gets up and pulls him in close and lets Kerr cry into his shoulder (an image we will see again later only reversed).

MARK KERR

I love you too. I love you too. Thank you so much. Thank you so much! I don't want to die.

MARK COLEMAN

You're not gonna die. Look around we are here in this room together. You got this.

MARK KERR

I know. I know.

The cameraman slowly steps back and lets the two have their moment.

After about two seconds the camera pans over and we see Dawn watching the whole thing through the glass of the door. We end on this image.

*

CUT TO:

63 INT. MARK KERR'S PHOENIX HOUSE - HOME OFFICE - DAY

A drawer opens and a large hand rummages around the junk inside. We see maybe 30 syringes mixed in with all of the other office supplies.

Kerr is throwing them all into a plastic bag. He wears a pair of jeans and no shirt.

He searches deeper and deeper and finds vial after vial. Needle after needle. The depths of the addiction become more and more clear with each and every vial and needle he puts in the bag.

Kerr finds a small velvet pouch. He gently opens it up and inside are even more empty drug bottles.

Kerr lumbers his body onto the floor and starts picking up needles and bottles from piles and spots underneath his desk. The amount of paraphernalia and drugs is mind blowing.

64 OMIT

*

65 INT. MARK KERR'S TRUCK - DRIVING - JUST AFTER

Kerr drives with conviction through the streets of Phoenix.

He wears sunglasses but his face looks healthier.

JUMP CUT:

66 EXT. MARK KERR'S TRUCK - DUMPSTER - JUST AFTER

Kerr opens his door and takes out the bag. He carries it with grace and dignity.

The camera stays in the car and zooms in on Mark as he approaches a dumpster. He gently lays it in the dumpster and slams the lid down.

Mark walks back to the car and gets in. He starts the car but the camera pans back over to the dumpster and zooms in as he drives off.

67 EXT. SIERRA TUSCON REHABILITATION CENTER - DAY

Mark stoically walks down the sidewalk with a rolling suitcase and turns and walks towards an addiction treatment center. The camera zooms in as he disappears into the building. The large gate closes behind him. The camera holds on Mark for as long as it can as he walks down towards the facility.

68 EXT. TOKYO SUBWAY STATION - DAY

WE SEE Mark Coleman appear coming up from the nearby escalator.

The camera pans with him as he walks deep into Tokyo all on his own. We follow him out of the train station.

69 INT. TOKYO HOTEL - INTERVIEW ROOM/BALLROOM - DAY

Coleman steps onto a scale to be officially weighed for the event. He steps off the scale and in front of a backdrop for a photograph.

Coleman now stands in his white fighting shorts and no shirt posing: He is in great shape.

MARK COLEMAN
That's it?

The PHOTOGRAPHER nods yes.

Mark Coleman buttons his shirt as he moves across the ballroom to an interview pod. He moves slowly as if something is on his mind. He slowly sits down and gives a slight nod to the JAPANESE PHOTO/INTERVIEW CREW.

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)
Thank you for having me today. I
have a little bit of a strange
question for you.

MARK COLEMAN
Ok.

1999 PRIDE JAPANESE JOURNALIST 3
Uh are you okay to fight without
your friends...

MARK COLEMAN
Mark Kerr?

1999 PRIDE JAPANESE JOURNALIST 3
Yes, Mark Kerr.

Coleman gives a sad smile.

MARK COLEMAN
You know I had actually been really
concerned about him for a
while...Just as a friend.

*
*
*

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)
I know your feeling.

MARK COLEMAN
I think losing the match with Igor,
or whatever it was... a no contest,
might actually be good for Mark. It
might lead to him coming back
stronger than ever. I know how much
he loves it here, he definitely
feels horrible.

*
*
*
*
*
*

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)
Are you ok? You look a little bit
sleepy.

MARK COLEMAN
(slightly annoyed)
Yeah I am ok, I am just getting
ready to fight in 2 days
so...focused.

*

Coleman hits his head with his fist.

*

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)
What makes your style change with
your old style?

MARK COLEMAN
Oh man. In the beginning I was out
there fighting on pure instincts.
As more rules come into play I have
had to learn a whole bunch of new
skills.

*
*
*

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)
So what makes you keeping
motivated.

MARK COLEMAN
Many people told me to stop
fighting and to give it up just
cause I lost a couple of fights...
But I got a family you know.
(MORE)

*
*
*

MARK COLEMAN (CONT'D)

And I've heard of worse ways to make a living.

(laughing)

It's really that simple. I'm really just looking forward to Sunday night. I think it's gonna be a good one.

*
*
*
*
*
*

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)

Which do you prefer, which is better. Fighting in Japan or in UFC?

MARK COLEMAN

It's funny there's so much arguing back home about what is the real league, which has the real champion. I don't pay too much attention to that, all I know is the respect I get here from the Japanese people and the organization means a lot to me.

*
*
*
*

There is a long beat. This is the end of the interview.

1999 PRIDE JAPANESE JOURNALIST 3 (BACK ROOM)

Ok, thank you so much for your time, and please don't forget sign on the poster please.

MARK COLEMAN

No problem.

He goes to sign the poster.

70 OMIT

71 INT. TOKYO DOME - BACK RING - JUST AFTER.

1999 PRIDE TV PERSONALITY

What I see in Coleman -- and this is a difference between him and Ricardo Morais -- is Coleman is probably a quiet guy, but he's got this explosive, passionate side to himself. Look at that look in his face!

*
*
*
*
*
*
*

WE SEE THE CU OF A BELL: DING DING DING!!

Coleman goes for the takedown but RICARDO MORAIS, a giant Brazilian fighter, holds his ground when Coleman throws an overhand right that CONNECTS!

Ricardo stumbles and Coleman charges at his legs as he stands up. He gets an arm behind one of his knees and uses all his weight and force to THROW HIM TO THE GROUND!

The crowd goes wild.

Coleman has Ricardo pinned to the ground. With blood streaming down his own face he goes to town on Ricardo's body. The Referee Steps in and stops the fight!

1999 PRIDE TV PERSONALITY (CONT'D)
 Coleman has won here at Pride Eight
 Fighting Championships! That was a
 clear and decisive victory over
 Ricardo Morais. It is so great to
 see Coleman back at the top of the
 sport after some tough, tough
 fights. He clearly has worked long
 and hard to get back to this place -
 - and mindset.

*
*
*
*
*
*
*
*
*
*

Coleman pounds his chest and raises his arms in the air!
 COLEMAN'S CORNERMAN picks him up and they lap up the praise together.

Morais sits up dazed and confused as his cornerman comforts him.

72 OMIT

73 EXT. SIERRA TUSCON REHABILITATION CENTER - DAY

We see a large sign with the name of the Rehab place on it. We slowly pan from that sign to see Dawn waiting patiently leaning up against her red sport's like car.

A smile bursts onto her face!

We cut to Mark Kerr looking fresh as ever in blue jeans and a white t-shirt with a sweater tied around his waist.

He is also smiling wide as he walks up the hill with a rolling suitcase towards the large gates of the addiction treatment center.

They both wait for the gate to open, it feels like an eternity.

He drops the bags and the two give each other a BIG HUG. He picks her up and spins her around. It's amazing.

They put all of Mark's things into the car and drive off.

73A EXT. ARIZONA STATE FAIR - DAY

We see a rider having fun on a swing ride. We see someone shooting at a shooting game. We see kids having fun on a merry go round. We see crowds milling around a giant "Hellevator."

We end this montage on a CU of a sizzling funnel cake. We hold on the image as it is finally scooped out with the specialty strainer and covered with powdered sugar. The camera pans with it as it is handed to Dawn and Kerr. The rides glow and buzz behind them.

FUNNEL CAKE WORKER
You want a beer with that? It comes with a beer.

DAWN
I'm ok with water.

She gives a small smile to Mark who is touched by this show of support.

The camera pans with them as they walk through an alley of food carts and rides. The lights are on just as the day is turning to night. Dawn eats funnel cake totally oblivious to all of the powdered sugar getting all over her.

They approach a giant ride called the GRAVITRON!

73B EXT. GRAVITRON RIDE JUST DOWN THE ALLEY - DUSK

The ride is covered in lights and spins at a million miles a second.

DAWN
Yes!!! Let's do it.

MARK KERR
Are you crazy, with my tummy... No way in hell. I can't do this. Sorry.

*
*
*

DAWN
But it's the GRAVITRON! You won't get dizzy on it.
(MORE)

*
*

DAWN (CONT'D)

I swear to god on the inside its
completely still and peaceful.

*

Mark looks skeptical as he looks at the ride.

*

DAWN (CONT'D)

It only looks like it's spinning
from the outside...it's all about
perspective. Trust me please

*

*

*

*

The ride stops and 6 to 7 people come out looking a little
woozy. Mark peeks in and sees the middle of the ride looks
stationary.

MARK KERR

(to the RIDE CONDUCTOR)

Can I stand in the center with you,
that doesn't move right, I get a
little motion sick.

RIDE CONDUCTOR

I'm sorry as much as I would love
to there be some serious liability
issues with that.

*

*

*

MARK KERR

Then where would you suggest I go
if I don't want to be sick on the
ride.

*

*

*

RIDE CONDUCTOR

I suggest you don't go on the ride
if you can't handle it.

*

*

*

DAWN

I'm gonna do it. Here hold my
funnel cake!

*

Dawn hands him her stuff, kisses him and runs into the ride
with about 5 other people. The door closes with a loud sound.

Mark steps to the side and starts eating Dawns Funnel cake.

74

INT. ARIZONA STATE FAIR - GRAVITRON RIDE - NIGHT

Dawn leans against the padded wall waiting as the ride turns
on and slowly picks up speed. We see this from the POV of the
Ride Conductor so it's spinning faster and also from the
people on the ride which is not spinning at all.

As the ride gets to its operating speed we live with Dawn as
her body sticks to the wall. She smiles as she rotates her
body upside down and smiles defying the laws old gravity.

We stay in this moment of freedom with her as she plays with her new found super power.

Mark stands alone outside, watching the graviton spin. *

74A EXT. ARIZONA STATE FAIR - GLASS HOUSE - JUST AFTER.

Mark and Dawn are lost in the glass house. They call out to one another as they try and meet up to leave the maze but they just can't seem to connect. This means something but both of them don't see it only we do. It's fun and beautiful but with a tinge of oddness. Why can't they connect.

74B EXT. ARIZONA STATE FAIR - CHILDRENS MERRY GO ROUND

Mark rides in a small chariot with a bunch of teenagers and little kids. Mark smiles and has a great time.

DAWN
(laughing)
Is it too fast for your tummy? *

MARK KERR
This is my speed baby. This is my speed.

We see a wide shot before cutting to the derby

75 EXT. ARIZONA DEMOLITION DERBY - NIGHT

We see two beat up cars smash into one another. One of the cars starts smoking. The DRIVER hops out of the car and runs off to the side as a fire crew comes in and puts out the small fire.

We see Dawn and Kerr watching the event, they both cheer on as the car is picked up by a forklift and moved off of the field. The DERBY ANNOUNCER starts speaking.

DERBY ANNOUNCER
Alright everybody take your place and get ready....

The cars all rev their engines.

DERBY ANNOUNCER (CONT'D)
I see everyone is set, let's count it down: 5...4...3...

DAWN
THREE!

MARK KERR
TWO!

DAWN
One! One! MARK KERR (CONT'D)

DERBY ANNOUNCER
Let's SMASH some cars!

The cars start revving their engines and SMASHING into one another!

Dawn is cheering her head off. Mark's is just as excited. He cheers wildly as the cars get ready to *Smash* into one another.

Suddenly one of the cars smokes and an "Ambulance" comes and takes the driver out.

DERBY ANNOUNCER (O.S) (CONT'D)
And a surprise attack leaves 45
stunned!

Mark's smile slowly fades. We get close on his face as he looks to individual cars. We hear the announcer but only see Mark's face as the cars pulverize one another.

Dawn is in her own world loving the fun and vibe in the air. Mark just is on a different wavelength and we see this shift slowly happen.

Smash!

Crunch!

DERBY ANNOUNCER (O.S) (CONT'D)
I can't imagine they are going to
let him continue after that hit...

Smoke!

DERBY ANNOUNCER (O.S) (CONT'D)
97 is showing no mercy and he's
lining up for a kill shot!

Skid!

DERBY ANNOUNCER (O.S) (CONT'D)
And that's it 97 is out! He can't
move! He's delirious! And there's
another hit! He's got to get
himself started before... oooooo
that one is it. It is over!

Mark is now dead silent watching these cars and seeing himself.

Dawn cheers on as car 97 is lifted up by a forklift and discarded on the side of the road.

Mark looks up at Dawn as she cheers, they are in two different worlds.

She looks at him and smiles the most loving smile. Mark unsure of what to do **FORCES A SMILE OF LOVE FOR THE FIRST TIME.**

76 INT. PHOENIX SPORTS BAR - NIGHT

Dawn sits with her friend, JAQUELINE. Dawn is polishing off the bottom of a strawberry daiquiri.

DAWN
Aye!!! Owwww, BRAIN FREEZE!!!

JAQUELINE
(laughing)
Put your tongue on the roof of your mouth!

Dawn tries this but it's not helping.

DAWN
(through her tongue)
It's not doing anything.

Jaqueline hands her a glass of water.

JAQUELINE
Drink it!

Dawn chugs the water and the freeze goes away.

DAWN
Thank god that was horrible.

Jaqueline laughs as the lights in the restaurant go dark. She looks around wondering what is happening. Suddenly THE WAITER comes out with a piece of cheese cake with a huge sparkler in the top.

THE WAITER
HAPPY BIRTHDAY TO YOU! HAPPY
BIRTHDAY TO YOU!

DAWN joins the two in singing with a slick smile on her face.

THE WAITER AND DAWN
HAPPY BIRTHTHHHHHDAAYYYY DEAR
JAQUELINE...HAPPY BIRTHDAY TO YOU.

Jaqueline mouths "Fuck you" to Dawn from across the table. When the song is over the lights turn on and Dawn and Jaqueline wait for the sparkler to die out. It takes 5 seconds extra.

77 INT. JAQUELINE'S JEEP GRAND CHEROKEE - ARIZONA STREET - DAY

Jaqueline drives as Dawn puts eye drops in and does her make up.

DAWN
He's on his whole high horse tick
and it's really fucking annoying.

JAQUELINE
I can't even imagine.

DAWN
It's weird it's almost like he
doesn't love me.

JAQUELINE
Shut up.

Dawn stops with her make up and looks over at Jaqueline.

DAWN
What? I mean when he was using he
needed me to take care of him, now
he's always just looking down on
me. It's shitty.

JAQUELINE
I'm sure it's just early that's
all.

Dawn rolls her eyes and goes back to her make up.

DAWN
Right.

78 OMITTED

*

79

INT. MARK KERR'S PHOENIX HOUSE - KITCHEN - DAY

Mark is in the kitchen preparing a smoothie. Dawn strolls in clearly hungover from her night out.

DAWN

Aye, remind me never to go back there again, that place is the worst...I feel like I need a big ol' pizza.

*
*

She looks for some Advil. She finds it and puts four in the palm of her hand. Mark glances down at them.

MARK KERR

Four really?

DAWN

Yeah it's to guarantee I don't have a headache.

*
*

MARK KERR

That makes a lot of sense.

DAWN

I thought so, that's why I said it.

*

There is a long silence as they both move through the kitchen. Dawn is heating up a frozen burrito. She watches the burrito turn.

Mark mixes up a shake in silence. He finally breaks through.

MARK KERR

You do realize I've only been out of rehab for a couple of days , I mean come on.

*
*

DAWN

Oh please really? I didn't do it in front of you.

*
*

MARK KERR

It's just not nice to me, that's all.

*
*

DAWN

Well I could say the same thing about you. You're not being very nice to me.

*
*
*

MARK KERR

Really? How is that? I haven't done anything.

*
*

DAWN

Well first of all, just because you got your shit together for 21 days doesn't make you any better than me.

(beat)

I'm sorry, I didn't mean that.

Mark looks hurt and turns and walks away.

DAWN (CONT'D)

Just so you know just because you have a problem with something doesn't mean everyone in the world has the same problem you do.

*
*
*
*
*

MARK KERR

(to himself but just loud enough)

On the other side of pain is where the magic is.

DAWN

What did you just say? What does that mean?

*
*

MARK KERR

(dejected)

It's nothing. You wouldn't understand.

*
*

Kerr walks into the living room. He takes out his cell phone and calls someone. Dawn yells after him.

*

80

INT. MARK KERR'S PHOENIX HOUSE - LIVING ROOM - DAY

Mark enters the living room as he waits for the phone to connect. Dawn rushes in behind him.

DAWN

Who are you calling?

MARK KERR

Nobody.

(into phone)

Hi Jeff it's me Mark.

DAWN

(flippantly)

Oh your sponsor. I'm so scared.

*

Mark shoots her a dirty look.

DAWN (CONT'D)
 (sing-songy)
 You're no fun anymore, you're just
 a little tattle tale square.

*

Mark can't hold back.

MARK KERR
 (calmly and vulnerable)
 Dawn, I am in a really horrible
 place right now and I just need you
 to understand me. Please. Your
 behavior is so unhealthy for me.

*

*

*

*

Dawn senses this vulnerability.

*

DAWN
 That's it though, I do understand
 you and I can see that you're sad.
 I want to help you and your not
 letting me. I love you...Why do you
 need to call him?

*

*

*

*

Mark pauses. Is this real?

DAWN (CONT'D)
 Oh fuck you.

*

*

Dawn storms off and slams the door to the bedroom.

*

The Camera is in the hallway and doesn't see in either room.
 It pans from one door to the other.

*

*

MARK KERR (O.S)
 (very muffled)
 Did you hear what I'm dealing with?
 I just feel really uncomfortable in
 my own house.

*

*

*

Dawn sticks her head out the door and yells towards the
 office.

*

*

DAWN
 I'm really sorry that you can't
 have the fun I get to have because
 i CAN STILL GET DRINKS WITH MY
 FRIENDS. Keep trying to convince
 yourself the rest of us are the
 real pieces of shit!

*

*

*

*

*

*

*

The camera pans back to Mark's door and we hear a bit more of
 his conversation.

*

*

MARK KERR
 (very muffled)
 I know you're right, I know.

The Camera whips back to Dawn's door as she is leaving in a frenzy with a suitcase. She is also holding the Ceramic Glazed Gold Bowl that Mark bought her on his last trip. Before heading down the stairs she launches it at his office door. It bounces off and breaks on the floor.

DAWN
 I HOPE YOU AND JEFF WILL HAVE A
 LOVELY TIME TOGETHER. MAYBE HE WILL
 GET OFF ON WASHING YOUR FUCKING
 UNDERWEAR!

She picks up her bag and storms out.

81 EXT. MARK KERR'S PHOENIX HOUSE - CONTINUOUS

We find Kerr looking around the house.

MARK KERR
 Dawn.... Dawn????

Kerr makes his way through the house and walks into his bedroom. He sees the mess left behind and breaths a sigh of relief.

He looks down and sees the Bowl he bought her shattered on the ground. He is truly hurt.

We watch as Kerr gently gathers all the pieces so he could glue it back together at a later date. He places them on his desk in a pile.

Kerr makes his way through the house and walks into his bedroom. He sees the mess left behind and breathes a sigh of relief.

He walks into his kitchen and pours himself a glass of OJ. He chugs the whole thing and quickly pours another glass.

82 INT. TOKYO HOTEL - 2000 PRIDE PRESS CONFERENCE - DAY

THE YEAR IS NOW 2000:

YOUNG FEMALE PRIDE DIRECTOR and a PRIDE EMPLOYEE stand on a stage in front of a room of press and fighters. Mark Coleman and Mark Kerr are both present along with all of the other biggest names in Pride.

YOUNG FEMALE PRIDE DIRECTOR

Today we are happy to have our greatest fighters in one room together for this press conference. Please give a round of applause for them.

The room applauds.

YOUNG FEMALE PRIDE DIRECTOR (CONT'D)

We felt it important to gather everyone together today for a big announcement... We will be holding a tournament to find the best fighter on the planet... Europe, Asia, Brazil, Ukraine, United States and Japan. We will hold a series of matches and fights over two events leading to a championship fight that will result in the number 1 fighter in all of the world.

A PRIDE HYPE EMPLOYEE walks out and holds a large gold belt over her head.

Kerr and Coleman smile at one another. We see Igor and GRACIE and other familiar faces. The entire room bursts into applause.

CUT TO:

83 INT. TOKYO HOTEL - 2000 PRIDE PRESS CONFERENCE - JUST AFTER

All of the fighters sit behind a long table with a fancy white tablecloth and flowers. Microphones are positioned in front of each fighter.

YOUNG FEMALE PRIDE DIRECTOR

...And also we regret that we disappointed the fans last time with the cancelation of the main card of Enson Inoue vs Mark Kerr. And we apologize for this inconvenience. We have received Mark's word that this will not happen again and he has asked for some time to address his Japanese fans regarding his inclusion in this special tournament.

Mark Kerr, dressed in a black blazer with pink shirt with oversized lapels, nervously moves a microphone in front of him.

MARK KERR

Hello and thank you to everyone for allowing me to be here today.

(clears his throat and fighting back emotions)

I want to apologize first and foremost to the Pride organization and staff. You have been extremely understanding to me as I have gone through my personal struggles.

(deep breath)

I also want to apologize to my fellow warriors up here: We all go through hard times and my favorite thing about this business is the love I get from all of you.

(sincerely looking towards the fighters flanking him on both sides)

Thank you for your understanding and affection.

(taking a second and looking out to the crowd)

And finally to the Japanese people.

I know that you have been questioning whether I was the fighter you thought I was, and one of the biggest regrets in my life is the answer to that question. I wasn't, and I am ashamed about that and I promise you I will work as hard as ever to make this up to you. Thank you.

The entire table of fighters applauds and the room gives Mark his much needed redemption.

A camera from the side zooms in on Mark Coleman who is seated next to Kerr. He smiles a genuine smile and the camera zooms into his hand which lovingly squeezes Mark's thigh under the table. Mark looks over at him and smiles a sweet smile.

CUT TO:

All the fighters pose for the photographers.

*

85 EXT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

The camera is zoomed in on the sign as the LA sun bears down on it. t slowly zooms out as Mark Kerr's Land Cruiser breaks the frame and parks right out back.

Kerr gets out looking fresh with sunglasses and his gym outfit and bag. He wears a light blue sweater over his outfit.

He enters the store as the camera zooms out showing the whole neighborhood.

86 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark sits alone in a padded room waiting for someone. Suddenly, BAS RUTTEN, 6'1" Dutch American trainer/fighter, enters the room with a big smile. *

BAS *
Look at who the cat dragged in! *
Markito! *

MARK KERR *
Basito! *

The two give one another a deep hug. *

Bas looks him up and down.

BAS *
(pinching his belly)
I guess we got some work to do.

MARK KERR *
Too many donuts.
(handing him a list of
rules)
Look at this.

Mark hands Bas the list and ties his shoes. *

BAS *
Elbows allowed? *

MARK KERR *
No. *

BAS
No knees anymore too?

MARK KERR
I don't think so.

BAS *
Wow they are taking all your
weapons.

MARK KERR *
(laughing)
Coleman has been working on his *
striking. He keeps telling me they *
are taking the game off the mat.

BAS *
He's not wrong. Look how he beat *
Ricardo. Enson is gonna do the same *
thing and come at you strong. *
Whatever he does let him come and *
go backwards. By the way what do we *
never do when we go backwards? *

MARK KERR *
Never in a straight line. *

BAS *
That's right! Always sideways. When *
he's tired, take him down and just *
hit him in the head. *

MARK KERR *
So no striking? *

BAS *
No, you need to know striking to *
get him tired then you can take him *
down. *

Bas goes to pick up gloves for Mark. *

BAS (CONT'D)
You ready????

MARK KERR
I think so yeah.

BAS *
It's a yes or no question Mark. *
You're ready? *

MARK KERR *
I'm ready. *

BAS *
Look who decided to show up! *

Bas hits the bell, picks up pads, starts the times and the *
recording. *

BAS (CONT'D) *
 We actually have to wait 10 seconds *
 for the timer. *

A voice is heard on the loudspeaker. It is a recording of Bas *
 calling out numbers that correspond to different moves. *

A voice is heard on the loudspeaker. It is a recording of Bas *
 calling out numbers that correspond to different moves. *

RECORDING (O.S)
 Two minutes. Two! Four. Two.

Mark punches the pads Bas holds, teaching him how to deceive *
 the opponent. *

RECORDING (O.S) (CONT'D) *
 Defense. *

The timer beeps. Bas grabs a big black pad. Mark immediately *
 knows what to do and starts pounding the pad with powerful *
 leg kicks. *

The camera pans across two photos. One is a 35mm snapshot
 photograph of Bas and Mark (Wearing a denim outfit) both
 smiling outside. The other is a photo of Mark and Bas in the
 ring holding up a trophy covered in ribbons. Mark smiles and
 hugs a laughing and giddy Bas.

87 OMIT *

88 OMIT

89 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - JUST AFTER *

We see Mark is splayed out on the ground *drenched* in sweat
 and his muscles swollen from the exercise. His body fills up
 the entire blue mat on the floor of the gym. His hand wraps
 and boxing gloves crumpled up beside him. Bas wipes his face
 and head with a towel.

BAS
 How you feel?

Mark just waves. *

BAS (CONT'D) *
 (smiles) *
 Good, that's how you should feel. *
 You're ready to get up? Because *
 that was just a warm up. *

90 OMIT

91 OMIT

*

92 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

*

DING DING DING!

BAS
Let's go!

Mark is exhausted but he gets into his fighting stance. Bas hits him on the quad with a hard kick!

BAS (CONT'D)
The rip effect is my body goes
backwards when I kick. You see.

Mark nods. Bas proceeds to push Mark around the gym with punches and kicks. Mark looks helpless.

BAS (CONT'D)
Come on! This is too easy.

Mark tries to retaliate but is smothered by Bas' speed and accuracy.

BAS (CONT'D)
I can tell you this will be his
plan, let's go!

Mark kicks at Bas who grabs his leg. He throws a short jab and kicks Mark with his right leg IN THE CHEST CLEAN!

MARK KERR
OHHHHH!!!

Mark spins out of it and stays standing. Bas smiles.

BAS
There you go.

Bas applies pressure again but it all catches up with Mark.

MARK KERR
Time out, time out.

They both start laughing. Mark shakes his head in disbelief.

MARK KERR (CONT'D)
When we start working on grappling
I'll get you back for that.

BAS
Oh yeah???

"My Way" sung by Elvis in 1977 comes in and plays under the following images.

CUT TO:

Mark is rolling on the floor with HGE TRAINING OPPONENT 2 and totally dominating him. BAS watches.

Mark gets on top and spins around with his leg in a hold.

Bas taps out!

Mark stands up completely winded and out of breath. He holds his hands up in the air like a champion.

93 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark now spars with HGE TRAINING OPPONENT 2. He has them in a tight headlock. His opponent tries to spin out of it but Mark holds tightly.

The Opponent can't take it anymore and he taps out. The Camera zooms in as they tear off their head gear in frustration and spit out their mouth guard.

Mark walks around with a determined face.

94 EXT. REDONDO BEACH STEPS - DAY

Mark puts on a weighted vest and gathers his breath before sprinting up the famous steps.

95 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark jumps rope with skill and grace. His enormous legs move with such lightness they seem to defy gravity.

Mark walks through a maze of heavy bags in an empty side of the gym. OTHER PATRONS look on in amazement at his dedication and strength.

96 EXT. REDONDO BEACH STEPS - DAY

Mark's calves swell under the stress as he climbs up the stairs.

A pelican flies above and dives into the ocean disappearing completely under the water.

WE GO UNDERWATER WITH THE PELICAN! We watch as the birds body contorts and hunts fish with surprising dexterity. We live in the surreal world for 15-30 seconds.

Mark runs up the steps.

The pelican reappears out of the water and flies high up into the sky as the sea water drips off of him.

97 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark does crunches shirtless. He struggles through the pain.

He lunges through the empty gym.

98 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

He spars with Bas who tries to slap at Mark's face while he is on the ground. This just makes Mark angrier and Mark applies even more pressure.

*
*

He sits up and watches, blocking every feint and slap. His focus is unbreakable.

Mark now spars with another opponent, takes him to the mat with a double leg take down.

*
*

99 EXT. REDONDO BEACH STEPS - DAY

Mark continues to run up the steps with grace and speed.

100 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

"What is a man.... What has he got... If not himself then he has naught. Not to say the words he truly feels... And not the words of the one who kneels... Let the record show I took the blows and did it... My way!!!"

Mark and Opponent 2 grapple on the mat, Bas watches.

*

101 EXT. REDONDO BEACH STEPS - DAY

Mark reaches the top of the steps and looks around briefly before calmly going back down. There is no celebration in this stairs scene.

102 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark and Bas both sit exhausted. The camera gets extremely close on Mark's face.

Mark sits at a weighted exercise machine slumped over catching his breath.

He stares ahead feeling nothing except the moment.

"The record shows... I took the blows..."

Mark rides the Air-Dyne bike. *

Mark sits in the empty gym, exhausted and drenched. *

Mark does curls, shirtless. *

Bas holds a punching bag for Mark to hit. *

Mark and Bas spar. *

Mark does a seated overhead press. The camera zooms in through the hole of the weight. *

Mark does shoulder shrugs with an impressive amount of weight. His backwards baseball cap holds his sweat. *

103 EXT. REDONDO BEACH STEPS - DAY

Mark holds the handrail as he calmly walks down towards camera. He navigates around a man with a metal detector.

104 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

"I did it my way!!!!!!!!!!!!!"

We see about 6 JAPANESE JOURNALISTS in the gym with cameras. They watch as a shirtless Mark Kerr wails at the pads Bas is holding up in front of him.

His power and determination are infectious and the journalists aren't even taking photos: they simply watch and smile.

The music fades out and Mark's voice is heard as he continues his demonstration.

CUT TO:

105 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - JUST AFTER

Mark is being interviewed by one of the JOURNALISTS.

MARK KERR

Standing up and kicking and punching isn't my expertise but Bas pushes me and it prepares me in the best way possible. It's good to be back with Bas.

HGE JIU-JITSU JAPANESE JOURNALIST

Would you say you are ready for your match against Enson?

MARK KERR

This is really crunch time for the next 20 days. Working out getting back into the groove has really opened up a different doorway inside me. When I step inside the ring it's like nothing else in life.

(pauses and imagines the feeling.)

I feel so alive.

*
*
*

HGE JIU-JITSU JAPANESE JOURNALIST

Wow.

MARK KERR

It's true. Through a physical experience like a fight I can have a truly emotional experience. It's like a snake shedding his skin.

(smiles to himself)

Almost, like a new rattle it's tail.

HGE JIU-JITSU JAPANESE JOURNALIST

Ahhh, you are almost reborn.

MARK KERR

Exactly. Exactly. Actually you should probably say I'm like a baby with a rattle. Hahaha.

The journalist laughs at the joke as the HEAD OF PRIDE walks over to Mark.

HGE JIU-JITSU JAPANESE JOURNALIST

Thank you so much.

MR. Sakakibara steps up and shakes Marks hand.

MR. SAKAKIBARA

I am very... Impressed. You look very strong and dedicated.

MARK KERR

Thank you that means so much to me. I will not let you or the Japanese people down.

He looks to his TRANSLATOR and says a bunch of words in Japanese.

MR. SAKAKIBARA'S TRANSLATOR

He is very impressed with you, and he wants you to try your best. But no more fooling and no more doing all of the things that you have been doing so far.

MR. Sakakibara continues his statement.

MR. SAKAKIBARA'S TRANSLATOR (CONT'D)

And he is relying on you 100%, so he has every confidence in you that you can do it, so you need to do your best.

MARK KERR

(pointing to his chest)

I really appreciate that. I have a uh, new heart, ya know a bigger heart. Much bigger heart. And I have the best trainer.

They look over at Bas and back to Mark.

MARK KERR (CONT'D)

More importantly, Better heart.

Bas walks over and puts his arm around Mark. The two share a true meaningful moment.

MARK KERR (CONT'D)

Thank you. Thank you.

The two share a deep meaningful hug.

Suddenly flash bulbs start going off like crazy!

Mark sees this and the two turn and pose for the cameras. As they snap away Mark gives Bas a big kiss on the cheek.

Everyone laughs.

106 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - ANOTHER DAY *

Mark and Bas train when suddenly Bas slumps over. There are probably 5-7 other fighters working out in the gym and they all surround him as he is collapsed on the floor clutching his arm. *

MARK KERR

He's having a heart attack go and get someone right the fuck now!

BAS

(through screams and pain)
It's not a heart attack, it's my arm, the tendon. AHHH FUCK!!!

MARK KERR

Did you tear it? *

Mark runs to his locker and rifles through his vitamins and medicine. He takes out a syringe and fills it up from a half full vile of NUBANE. *

BAS

That's the shit that stopped my career. I need to go to the hospital. This is gonna last an hour and a half. *

Mark comes back.

MARK KERR

Look Bas, If I give you a little of this you're pain is gonna go away.

BAS

Anything please, I feel like I'm dying.

Mark starts cleaning Bas' arm and acting like a real surgeon. *

MARK KERR

I swear to god this is old, I'm not using. Honestly in five seconds all of your pain will be gone. *

Mark injects the needle into Bas' arm.

Before he can even process this he completely relaxes. His pain completely disappears. *

BAS

Wow. I feel like a freaking plant.

MARK KERR
I told you.

BAS
How the hell did you fight on this.

MARK KERR
Honestly you kinda just get used to it.

BAS
It's sooo hot in here. Now I know why you were always sweating.

*
*

MARK KERR
Just breathe...

Mark lifts Bas up and helps him to his chair. He takes the syringe and breaks off the needle and throws both the needle and the full vile in the garbage.

After Mark leaves the camera walks over (or pans down) to the trash and looks inside and zooms in, the vile is in the trash.

107 INT. TOKYO DOME - ARENA - DAY

We are back in Japan for the first fights of the tournament. The excitement is palpable as fans walk around the empty arena as the technicians practice the light shows that will happen during the fights. Bas, dressed in a suit, speaks with an American TV PERSONALITY for a sports broadcast. Bas is one of the Color Commentators for the fights too!

STEPHEN QUADROS
Hi everybody, welcome to Pride GP 2000 Opening Round. I'm Stephen Quadros, the Fight Professor. And I'm here with Bas. We have 16 men competing in 8 different fights. One fight we are very excited about is the matchup between Mark Kerr vs. Enson Inoue! That's gonna be a great fight.

*
*
*
*
*

BAS
It's gonna be a really great fight. I think there is a lot of conditioning work we did. Mark Kerr trained really hard for this. Last fight he was not in a good condition, but this time he is.

STEPHEN QUADROS

That's great to hear. One thing we've all been interested in is the potential clash of the Americans in this tournament.

*

BAS

Oh yeah.

STEPHEN QUADROS

Have you spoken to either Kerr or Coleman about the thought of fighting such a good friend for a life changing amount of money?

*

BAS

That's an intense question. I have not but I can only imagine that it's deep in each other's heads. We've all fought friends. In fact my first fight was against a friend of mine. So I told him I'm gonna knock you out and then I'm gonna buy you a beer, sounds good? And it's gonna be the same with Mark and Mark, they are professionals and are just going to be focusing on the opponent in front of them today.

*
*
*
*
*
*

108 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - DAY

Mark Kerr looks at the glossy press booklet highlighting all of the fighters in the tournament. He wears a bright yellow Nautica crew neck sweater. He smiles as he looks at photos of himself in action.

He flips through the book and sees a great action shot of Mark Coleman.

MARK KERR

Hey Coleman, you see this?

The camera pans across the dressing room and we see Mark Coleman also flipping through the book.

MARK COLEMAN

Which page.

MARK KERR

7. They caught you mid breath.

*

Mark Coleman flips through and finds his photo. He smiles.

MARK COLEMAN

I was tired. You see Page 5? Mid
kick.

*
*

Mark flips back a few pages and gets lost in the photo.

The two each lose themselves in the pictures.

MARK KERR

Coleman, you want to go out and
have some fun?

MARK COLEMAN

What'd you mean?

Mark Kerr gets up, the camera pans and follows with him.

MARK KERR

Follow me.

Mark walks by and gently taps Coleman on the shoulder. The
two walk towards the dressing room door and out into the
hallway and towards the elevator.

109 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - CONTINUOUS

Kerr and Coleman squeeze into the elevator with an ELEVATOR
OPERATOR. The elevator slowly moves down to street level.

110 INT./EXT. TOKYO DOME - HALLWAY TO OUTSIDE - CONTINUOUS

Kerr and Coleman both walk towards the exit. A PRIDE EMPLOYEE
opens the door for them exposing HUNDREDS OF SCREAMING FANS!

FANS

WHOOA!!!! WOWWWW

Kerr holds up his fist and the crowd goes crazy. Coleman
waves uncomfortably.

Kerr slaps him on the back and massages his shoulder.

MARK KERR

Pretty fucking cool isn't it????

Coleman smiles and decides to walk to the adoring fans.

Kerr decides to do the same. The CROWD LOSES ITS MIND!!!

The two pose for photos and sign autographs. They look at
each other in disbelief.

111 INT. TOKYO DOME - ARENA - NIGHT

MASSIVE SMOKE MACHINES BLARE AGAINST THE COLORED LIGHTS.

Thousands of screaming fans are illuminated as they cheer.
CHEERLEADERS run down the steps further hyping up the crowd.

The stadium is packed.

8 of the fighters (Fujita, Goodridge, Shoji, Vovchanchyn,
Coleman, Kerr and Inoue) stand in the ring respectfully
listening to TOMOYASU HOTEI play the Japanese National Anthem
on electric guitar. All 40,000 Fans sing along.

*
*
*

Mark Kerr looks around in awe.

Massive Fire jets shoot up in the air once this is finished.

The PA ANNOUNCER announces the next countries National Anthem
in English.

PA ANNOUNCER (V.O)
Please rise for the Star Spangled
Banner.

A YOUNG SINGER steps out into the middle of the ring. There
is silence in the stadium. Suddenly we hear a pleasant drone
fill the room. There is the sudden trickle of a harp in the
distance and birds chirping. It is completely other worldly.
The synth plays a subtle melody and suddenly the voice comes
in softly and on it's own time.

Kerr and Coleman Look at one another and smile.

They both look to the ground and around realizing they are
the only Americans in the arena. What does this mean? What is
the idea of the dream? How did we do this thing America? How
did we make our country???? Can it sustain? All of these
thoughts bubble in our characters heads and we see 14 other
unique Japanese fans all take in this remarkable and deep
performance. We lose ourselves in this moment and before we
realize it... It's over.

*

Kerr and Coleman clap as the Singer bows and takes the polite
applause.

112 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - NIGHT

All of the Fighters are getting into the mindset.

Coleman shadow boxes and kicks in an effort to stay loose.

Igor is back and is also jumping around trying to stay loose.

Kerr simply sits and looks forward. He is determined and nervous. He bounces his leg with such speed it feels as if the floor will crack under its weight.

113 INT. TOKYO DOME - ARENA - NIGHT

Mark Coleman walks to the ring as fans scream.

Massaki Satake walks up to the ring. *

114 INT. TOKYO DOME - MAKESHIFT DRESSING ROOM - NIGHT

Mark Kerr's gloves are tied up and taped by Bas. The two look determined. *

On the TV screen we see Mark Coleman in the ring about to start his match.

115 INT. TOKYO DOME - ARENA RING - NIGHT

Mark Coleman runs up to his OPPONENT and tries to take him down.

His Opponent hits with abandon trying to stop the attack. This is for naught as Coleman lifts him up off the canvas and throws him down hard onto his back.

116 INT. TOKYO DOME - HALLWAY - NIGHT

Mark Kerr walks stoically forward followed by Bas who carries a bucket of ice and bottles of water. They pass through tape check and throngs of PRIDE EMPLOYEES. They arrive at the door Mark bobs up and down to stay loose. Camera gets close. *

We see a close up of Mark Kerr's face. His eyes are closed and he seems supremely relaxed. *

117 INT. TOKYO DOME - ARENA RING - NIGHT

Mark Coleman is on top of his Opponent. His head is bent almost 90 degrees to protect his face. He lets his hands fly destroying his Opponent.

STEPHEN QUADROS (O.S.)
And there's the neck crank! *

Sensing an opening he grabs his Opponent's head and bends it towards his own putting him in a tough hold. *

118 OMIT

119 INT. TOKYO DOME - ARENA RING - NIGHT

Satake taps out. The REFEREE waves off the fight. *

STEPHEN QUADROS (O.S.) *
 And there's the tap from Satake! *

Coleman wins!!! He hops up to his feet and runs around the ring.

STEPHEN QUADROS (O.S.) (CONT'D) *
 A huge victory for Mark Coleman, as *
 he secures his spot in the finals *
 of Pride 2000 Grand Prix. Look at *
 that rare show of emotion as he *
 climbs the ropes. *

He jumps up on the ropes and pumps up the crowd.

CUT TO:

120 INT. TOKYO DOME - ARENA RING - NIGHT

STEPHEN QUADROS (O.S.) *
 Next up is Mr. "Ice Cold" Igor *
 Vovchanchyn, as he looks to move on *
 to the finals of the Pride 2000 *
 Grand Prix. *

We see IGOR'S OPPONENT, ALEXANDER OSTUKA, is covered in blood *
 as he and Igor roll around on the canvas. *

STEPHEN QUADROS (O.S.) (CONT'D) *
 And there it is! Another decisive *
 victory from Igor Vovchanchyn as he *
 moves onto the final round. *

121 INT. TOKYO DOME - ARENA RING - NIGHT

We see KAZUYUKI FUJITA'S fight waved off as he jumps up and *
 and celebrate wildly his victory against Hans Nijman. *

STEPHEN QUADROS (O.S.) *
 So another promising Japanese *
 fighter made it past the first *
 round of this tournament and into *
 the finals. *

122 INT. TOKYO DOME - ARENA RING - NIGHT

Igor's hand is raised in victory! He celebrates and gives his opponent a big hug.

123 INT. TOKYO DOME - ARENA RING - NIGHT

Ebenezer Fontes Braga has lost his fight and collapses to the floor in tears as the Referee holds up his Akira Shoji's arm in victory. *

124 INT. TOKYO DOME - WALKWAY TO ARENA RING - NIGHT

As the camera zooms out we see him standing with his arms akimbo and one leg tucked slightly behind the other. He is silhouetted. *

Suddenly the crowd goes ballistic.

2000 PRIDE ANNOUNCER
ENSON INOUE!!!!!!

Smoke machines go wild and the lights start flashing as Enson makes his walk to the ring. Enson is also all business as he enters the ring.

STEPHEN QUADROS (O.S.) *

Enson Inouse has carved into the back of his head the Japanese character for "death." Something tells me he's not too happy with Kerr for having to drop out of their fight in Pride Eight back in November of last year. *

It's Mark's turn.

2000 PRIDE ANNOUNCER (O.S.) *

MARK KERRRRRRR!!!!!!!!!!

STEPHEN QUADROS (O.S.) *

I gotta say, to see Mark back out there after everything he's been through is truly remarkable and we should all commend him for such a turnaround... But this is his first real test against the dangerous and promising new fighter in Enson Inoue, and I can't help but ask myself, Does Mark Kerr still have it in him? Can he still fight after everything he's been through? *

(MORE)

STEPHEN QUADROS (O.S.) (CONT'D)

I guess we'll find out the answer
to that question very soon.

*
*

Mark walks to the ring with a TV CAMERAMAN flanking his side. He's in the moment totally calm. When he gets to the ring he quickly takes off his shirt. He is in incredible shape.

*

125 INT. TOKYO DOME - ARENA RING - CONTINUOUS

He looks across the ring and sees Enson and politely nods.

Enson returns the gesture as they both bounce and stay loose. The tension is palpable as the Referee points to each fighter.

KERR/ENSON MATCH REFEREE
(to Enson)
Are you ready?

Enson nods yes.

KERR/ENSON MATCH REFEREE (CONT'D)
(to Mark)
Are you ready?

Mark nods yes as well. The Referee then gestures: "THE FIGHT IS ON!"

Enson goes to strike at Mark who immediately dodges the punches and puts his head down into Enson's midsection.

Mark lifts Enson up and smashes him down onto the canvas.

Enson desperately tries to avoid Mark's grabs.

Mark sits up and keeps his distance as he peppers Enson with punches to the head.

Sensing an opening, Mark goes in but ENSON KICKS MARK IN THE FACE!

The crowd goes wild, but Mark is undeterred, he grabs hold of Enson's leg and tries to bend it down, but Enson is able to kick with the other leg forcing Kerr to retreat.

Enson stays on the ground as Mark stands over him. They both catch their breath for a bit. Mark lets his legs fly, kicking at Enson's thighs as he stays on the ground, Enson will not move.

Mark gestures a "come on" gesture before continuing his barrage.

The Referee pushes Mark back and motions for Enson to stand up. He then sends the fighters back towards one another.

Mark goes right back at Enson's midsection and takes him down to the ground with ease.

He starts punching and elbowing Enson on the ground.

Enson tries to get Mark off but Kerr is too powerful and possessed. He simply pushes Enson's head down and pounds away.

He switches from punching the body to punching the face. It is nonstop.

Mark give a hard knee to Enson's legs. We see blood pouring out of his nose. Mark keeps the pressure on. He presses on Enson's neck with his forearm before quickly punching him in the face.

Mark will not let up, he hammer punches Enson to oblivion.

DING! DING! DING!!!

*

The fight bell rings and Mark sits back and smiles a wry smile. He did it and he knows it. Bas jumps in the ring and hugs him.

*

*

STEPHEN QUADROS (O.S.)

*

Kerr has done it! He has come back from the brink to win a place in the finals of the 2000 Pride Grand Prix.

*

*

*

*

*

Coleman, who has already finished his fight, is now see celebrating in the audience. He can't help it, he jumps into the ring.

*

*

*

STEPHEN QUADROS (O.S.) (CONT'D)

*

Not only has he kept himself in the running for that \$200,000 cash grand prize but he's also proven that he still has it in him, and he's someone who could really win this whole tournament.

*

*

*

*

*

*

*

The two hug one another. They look deep into each other's eyes.

*

*

The Referee holds up Kerr's arm: MARK WINS!!!

STEPHEN QUADROS (O.S.) (CONT'D)
 That was a vintage performance from
 Kerr and he and Bas should be
 extremely proud of that
 one....There he is...Mark Kerr.

*
*
*
*
*

It was a war. Mark leans back exhausted and then gently taps Enson on the chest lovingly three times and then lovingly shakes his chest saying with the gesture "Good job big fella"

STEPHEN QUADROS (O.S.) (CONT'D)
 All those fighters you see in the
 ring will go into the finals on May
 first, two thousand. The winner of
 the tournament walks away with a
 whopping two hundred thousand
 dollars. Life-changing money. Now
 that's no chump change.

*
*
*
*
*
*
*

Mark stands up and smiles wide and bows to the crowd serenading him with cheers.

Enson collapses on the ropes in sorrow. ENSON'S TRAINER comes over to console him.

Mark looks over and sees Enson in tears. He calmly walks up to him and gives him a deep hug. Two brothers.

*

126 INT. TOKYO DOME - ARENA WALKWAY - CONTINUOUS

*

Mark leads his crew with his megawatt smile and medal. Everyone wants a high five and Mark makes sure to give each and every fan a bit of gratitude.

WE HAVE NEVER SEEN MARK THIS HAPPY!

MARK KERR
 AHH HAAA!!! HEY!!!

He doesn't want this moment to end. Cameras flank him and the cheers won't stop.

127 INT. TOKYO DOME - ARENA RING - JUST AFTER

Mark Kerr and Mark Coleman stand in the ring with 5 other fighters as they hold up their fists for a photo. The camera flashes them and the image freezes on the screen and slowly fades and disappears as we hear the TV Personality off camera as the Fighters disperse out of the ring.

STEPHEN QUADROS (O.S)

Those 8 fighters will go into the finals and championship which will both be held on May 1st 2000. The Winner of the Tournament gets \$250,000. Life changing money. The first of its kind in this brilliant young sport.

*

A 6th fighter runs into the ring. They have just been stitched up. They say hello to all of their fellow fighters and join the pose at the end of the line. Mark turns to them and smiles. The camera zooms in on Kerr's smiling face.

STEPHEN QUADROS (O.S) (CONT'D)

Now that's no chump change.

*

The crew disbands and Mark Kerr is left alone like a kid at a party with no one to talk to. Suddenly Mark Coleman comes in and rubs Kerr's shoulder. The two smile and they start talking and we can't hear their words but suddenly the audio breaks through the crowd noise.

MARK COLEMAN

So it looks like it just might happen... you and me.

MARK KERR

We always said we couldn't turn it down.

MARK COLEMAN

And this is for 200 thousand.

MARK KERR

I'm not gonna hold back, I'm gonna give it my 100 percent.

MARK COLEMAN

Oh there's no other way, let's fucking scrap....

The two hug.

MARK COLEMAN (CONT'D)

This is pretty wild isn't it.

MARK KERR

Just wild... Just wild.

*

130 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY *

Dawn is sitting in front of the mirror of the space. She is holding a wrapped present. *

Bas gives her a side eye and silently shakes his head.

We see Mark sparring with someone in the distance.

They circle one another. Mark straight kicks HGE SPARRING PARTNER in the chest/stomach area. They block it with their hands.

MARK KERR

Don't block with your hands it exposes your face.

HGE SPARRING PARTNER nods in agreement, thankful for the lesson. Mark has his way with him.

His kicks are powerful and more effective than before. They push his opponent around the ring.

DING DING DING!

She smiles brighter than ever. *

DAWN

Here I wanted you to have this.

MARK KERR

What is it???

DAWN

Just a present, Open it dummy.

Mark opens the present and **SEES THE GLASS BOWL ALL GLUED TOGETHER.**

DAWN (CONT'D)

You remember this?...There's this Japanese theory Kint Sugi I think it's called? *

MARK KERR

Oh yeah....I heard of that.

DAWN

(bashfully breezing through)

Well they say when you repair stuff it makes it more beautiful because the object has more meaning due to its history, I don't know.

(MORE)

DAWN (CONT'D)

They said to use gold, but I only had crazy glue so I hope it's ok. I think it's supposed to look a little bad.

Mark looks at the object with care and love.

MARK KERR

It's the most beautiful thing anyone has ever done for me. It's just so beautiful. Thank you. I love you.

*
*
*
*

Dawn stops him with a kiss.

DING! DING! DING!

Mark, surprised the rest is over so quickly, jogs back to the mats to continue sparring. He looks over at Dawn with **PURE LOVE**.

Bas looks on through a clenched jaw.

131 EXT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - ALLEY BEHIND - DAY

Mark sits balanced on the windowsill. He is alone and totally exhausted. He takes a couple of deep breaths.

132 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - DAY

Mark packs his gym bag up. He's mid conversation with Bas. *

MARK KERR

-So tomorrow I was thinking I could train for an hour or something, back at the hotel, and then I gotta take off and start driving back to Phoenix.

*
*

Bas looks at Mark. We see his temple pulse with frustration.

BAS

Ok.

Bas looks at Mark in shock. How could he be leaving him?? Bas decides to confront him.

BAS (CONT'D)

So next week what are you gonna do? Whose gonna do it for you?

Mark shoots Bas a look. There is a 3 second showdown. Bas knows what he did and Mark knows too. Mark lets this one go... He continues packing up his stuff.

MARK KERR
I gotta figure it out.

There is another moment of silence as Bas watches on.

BAS
Cause you gotta keep this level up,
you know that right?

MARK KERR
I know. I know.

Bas looks over his shoulder at Dawn on the other side.

BAS
You really think it's a good idea? *

Mark takes a minute before responding.

MARK KERR
I know what I'm doing. *

Dawn appears again. She puts her hand on Mark's shoulder. Mark lovingly covers her hand with his own.

MARK KERR (CONT'D)
Time to go?

DAWN
Yeah. I'm gonna pull the car
around. *

Mark carries his large gym bag and other odd items he's taking back home with him. He stands and hugs Bas. *

BAS
I'll see you in Japan. *

MARK KERR
I'll see you in Japan. *

133 EXT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - CONTINUOUS *

Mark packs his stuff into the back of his truck. Dawn is in the front passenger seat. *

Mark makes eye contact with Bas.

134 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - CONTINUOUS
 Bas waves at Mark from. He can't help but hope so he smiles. *

135 EXT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - CONTINUOUS
 Mark puts his head down and gets into his truck and drives away.

136 INT. HOLLYWOOD GIANT ELITE JIU-JITSU CLUB - CONTINUOUS
 We stay close on Bas as he watches Mark drive away.

137 INT. OHIO STATE - NCAA GYMNASIUM - DAY
 Mark Coleman wrestles with a WRESTLING PARTNER in an empty gymnasium at the school.
 Coleman's power and determination is clear as he grapples with his Partner.
 His Partner kicks out his legs to the side and tries to flip out of Coleman's hold.
 Coleman acts fast and puts all his weight on his Partner's side.
 Suddenly his Partner slides out of the hold and finds himself on top of Coleman.
 Coleman arches his back and with superhuman strength simply flips his Partner onto his back and re-asserts his dominance.

OHIO STATE WRESTLING PARTNER
 FUUCCCCCKKKKKK!!!!

Coleman's Partner starts pounding away at his midsection. We watch on as this sparring becomes heated.
 Coleman's Partner regains dominance and Coleman throws a hammer fist that collides directly with his shoulder.

MARK COLEMAN
 Fuck!

The sparring pauses for a second as Coleman shakes off the stinger. He comes right back to the fight though with a smile.

MARK COLEMAN (CONT'D)
 Saved your ass there.

OHIO STATE WRESTLING PARTNER
Let's see, let's see.

The two collide into one another. Neither one wants to fall. We cut out right as they both reach a nexus of competitiveness.

138 EXT. MARK KERR'S PHOENIX HOUSE - POOL - DAY

Mark Kerr, dressed in silver track pants and a white polo shirt with a cellphone attached to his hip, opens the sliding door that leads out to his pool. He walks with a large butcher knife.

MARK KERR
(extremely sincere)
Dawn what happened to this??? You were supposed to prune the base to keep it growing up top. I want it to look like the road runner cartoons.

DAWN
It's just a little nub of a thing.

MARK KERR
Yeah but that steals the water and ruins the integrity of the larger arms.

He passes by Dawn who is sunbathing on one of the two lounge chairs around the pool.

He walks over to a lone Saguaro Cactus he has growing in the corner of their yard.

DAWN
I'm sorry I didn't think it was a big deal.

Mark just shakes his head at her with disappointment.

DAWN (CONT'D)
You know it's just a plant right.

MARK KERR
It's a Saguaro Cactus.

Dawn rolls her eyes as Mark Kerr walks over to the cactus.

Dawn silently gives him the middle finger when he's not looking.

Kerr inspects the nub and checks for others before he bends down and gently starts trimming off the offshoot.

He steps back and admires his work.

DAWN

You would make a great father.

Mark shakes his head in disbelief.

MARK KERR

That's a very nice thing to say to me. I am being serious, it is very nice. I just want to say that I am not ready yet still.

DAWN

I wasn't forcing it.

MARK KERR

Then why would you bring it up?

DAWN

Just to be nice.

MARK KERR

Well I am not angry, I am just frustrated. I'm frustrated because you make me say no all the time.
(gestures around)
I'm traveling all the time and the little time I do have is completely taken up *by this*.
(gestures around)
I don't know what it is you want me to do?

DAWN

I was just saying what I thought was a nice thing.

MARK KERR

It is nice, really nice... it's just not the right time.

DAWN

Ok.

Mark walks over to Dawn and hands her the knife. He makes sure to spin it around and hand it to her handle first.

As Mark walks away towards the pool equipment area. Dawn simply flips the knife around blade side out. Mark grabs the pool net and gives dawn a look.

Dawn smiles at him. Mark doesn't smile back. He simply rounds his hot tub and proceeds to fish out all the gunk floating in the pool.

We zoom into his face as he gets lost in this unspoken metaphor and we pan down along the pole and watch as the net collects the leaves and sludge.

139 INT. PHOENIX BARBER SHOP - DAY

Mark is sitting in a chair with the cape draped over his body.

MARK KERR
Here we go...

BARBER *
Are you sure you don't want to do a
1 or a .5?

MARK KERR
Why?

BARBER
I mean once you shave it down to
the skin you never know what's
gonna happen. Look at me?

MARK KERR *
Is that gonna happen to me???

BARBER
That's between you and god my man.

MARK KERR
Well fuck it, it's for a fight so
let's go straight to skin.

BARBER *
Will do.

MARK KERR
It's about 3 weeks out so you think
I will get a little stubble growing
in?

BARBER
Oh for sure.

MARK KERR

Ok good, maybe I can mess him up a little bit with it.

The Barber laughs as the clippers take off the first layer almost to the skin. The barber applies some hot shaving cream to Mark's scalp.

MARK KERR (CONT'D)

Wow, that's hot.

BARBER

Don't be such a baby.

The Barber continues his shave. We are now seeing a familiar face.

140 INT. MARK KERR'S PHOENIX HOUSE - DAY

Mark enters the house with his freshly bald head. He is smiling ear to ear.

MARK KERR

Dawn?!

Mark presents himself. *

MARK KERR (CONT'D) *

What do you think?

There is a moment of shock followed by a genuine smile.

DAWN

(smiling)

Where did my baby go!

MARK KERR

He's right here. *

The two kiss. She rubs her hands all over his new head.

141 INT. MARK KERR'S PHOENIX HOUSE - THAT NIGHT

Dawn is dressed in a leopard print skin tight outfit. The house looks ready for a party.

DAWN

(Calm as if nothing is wrong)

Honey...

MARK KERR

Yeah.

DAWN

Why is Coleman calling you? Did you call him?

MARK KERR

No, I'm sure he's just checking in on me.

DAWN

Cause Bas also called too.

She turns the corner into the kitchen and we see Mark. *

MARK KERR

Dawn... These are my friends and its completely normal for them to call me. I'm sure they were just checking in.

DAWN

So he just called you out of the blue?

MARK KERR

Well no cause I am sure they were just calling to see how I am feeling about the fight in a couple weeks.

DAWN

Ok, That makes sense.

Dawn goes into the living room. The tension is thick. *

She gets back up and comes back to the doorway.

DAWN (CONT'D)

So they weren't calling to make sure you wouldn't cave and bring me to Japan?

Mark is in shock. **Mark takes a swig of beer. He's not sober.**

MARK KERR

You listened to my answering machine?

DAWN

(defiantly)

Yes I did. So do you agree with them?

MARK KERR

What are you talking about?

DAWN

Say you don't want me to go with you to Japan.

MARK KERR

I'm not gonna do that Dawn, it's really so simple, I just need like 2 days. A couple of days to focus that's it.

*

DAWN

I don't get it, You are saying I can't help you focus?

MARK KERR

That's not it at all, it's just this is a really big deal for me and I am just asking you for a couple days, that's it, a couple of days. Bas is saying its just to really focus on the fight no distractions.

Dawn nods her head in agreement.

DAWN

Ok I get it. I get it.

MARK KERR

Thank you.

Mark takes another beer out of the fridge. Dawn takes a veggie platter into the living room.

*

*

DAWN

You know what, I don't get it.

MARK KERR

Oh give me a fucking break.

DAWN

No, I cook for you, I make you your smoothies, I clean you underwear, I make your appointments and just keep this whole household running and yet I am just a big fucking distraction???? How does that work.

MARK KERR

I know that and appreciate it all I do. It's just it's gonna be a crazy tournament.

DAWN

Say you don't want me to go.

MARK KERR

I'm not gonna do that. It's confusing the situation.

DAWN

What's confusing about it. Just look at me and tell me you hate me and you don't want me to go.

MARK KERR

I'm not gonna do that, how many times do you need me to say that? How many times do I have to rewrite my boundaries, please. This is fucking exhausting.

DAWN

I don't get it, why don't you talk to *me* about your fight, why do you exclude me. I want to know how your training is going I want to know how you are feeling about your body.

*

MARK KERR

Don't do that! Don't do that! Ok. Don't you all of a sudden act like you give two shits about my fighting or what I do. All you want is to be involved! All you want is to insert YOURSELF into the situation like always. IT'S ALWAYS ABOUT YOU!

*

DAWN

You can keep telling yourself you're serving me dinner when it's just your fucking leftovers.

MARK KERR

Oh that's good did you read that in one of your books.

DAWN

Yeah I did so what, It's how I feel.

MARK KERR

Well you want to know how I really feel!? You want to know what just sucks and just isn't nice?!? That while I am working my ass off to stay sober-

DAWN

(cutting him off)

I'm sure your sponsor would love to hear about this beer.

Mark **THROWS THE BEER BOTTLE AGAINST THE WALL!** He gets close to Dawn.

*
*

MARK KERR

DON'T YOU WORK MY FUCKING PROGRAM!
YOU STOP IT! YOU STOP THAT RIGHT NOW.

DAWN

You want to hit me?! You want to hit me big strong man?!?!?

Mark backs down and turns away and walks into the living room trying to hold it all together. Dawn follows him.

*

MARK KERR

I have had hit up to fucking here! Ok! I am working my ass off trying to win a life changing amount of money and you are out at happy hour with your friends eating ADVIL AT 2:30 in the fucking afternoon! You think that's nice and encouraging? NO! It's not! It's rude and it's selfish and It's fucked up and that's WHY YOU AREN'T COMING TO JAPAN!

DAWN

I KNEW IT! I KNEW IT!!!!

MARK KERR

(sing-songy)

There you go again, All about Dawn!
All about you!!!

DAWN

Have you once stopped to ask me WHYYYYY I am out drinking so early? Huh? Have you asked me why I have no one else to talk to but my friends!?

(MORE)

DAWN (CONT'D)

Have you once thought about me and my feelings. NO YOU HAVEN'T, you're too caught up with your stupid friends and your stupid fighting!

MARK KERR

Well this stupid fighting paid for this fucking house! It paid for that fucking car and god damn it it probably paid for your fucking dress. I can't fix your insecurities. Whatever is going on in that head of yours is a fucking inside job.

DAWN

Ohhhhh, If that's what you think this is about then you don't know a damn thing about me.

Mark sits down on the couch and collects his thoughts and his breath.

MARK KERR

I think it's best if you leave.

Dawn is in shock at this response. It is not how she thought this would plan out.

DAWN

What about the party?

Kerr takes a deep breath.

MARK KERR

It's canceled.

Dawn has an involuntary hand twitch, everything is going wrong and she's trying to compute the uncomputable.

DAWN

(softer and scared)

We can't do that, I already ordered the food and we have everything ready... people are already on their way over. We can't just cancel it. Come on sweetie everyone is excited; I was excited. It's to send you off for you're big fight.

MARK KERR

(sternly)

I think you should go back a bag
and leave.

JUNGLE LAND BY BRUCE SPRINGSTEEN at 6:30 seconds starts playing. Dawn stands in shock staring at Mark avoid eye contact with her. She looks completely hollow as she calmly walks away. Mark puts his head in his hands and breathes a sigh of relief.

There is a moment of calm as we hear Dawn start packing a suitcase in the other room. Suddenly we here the buttons pressed on a safe. Mark looks up. **Suddenly he hears his fun safe open and the click of a gun chamber.**

All of the blood leaves his body. He jumps up and runs through the house. The camera runs with him to the bedroom. He sees Dawn lifting **the gun** to her own head.

Without even missing a beat Kerr jumps across the king size bed and hits the gun our of her hands with so much force she basically does a cartwheel.

Dawn gets up and runs out of the room and into the bathroom. She locks the door.

Kerr hops off the bed and runs to the door. **He hears pill bottles shaking up and down.**

142 INT MARK KERR'S PHOENIX HOUSE - BATHROOM DOOR - NIGHT

He calmly knocks on the door.

MARK KERR (CONT'D)

Dawn. Sweetie. Please open up. It was just a misunderstanding and I think we can talk this through. Just open the door and look into my eyes and you'll see how I feel.

He hears a pill bottle open. He has to act.

KERR POUNDS INTO THE DOOR. IT BUDGES BUT STAYS LOCKED. HE PUTS HIS SHOULDER DOWN AND GIVES IT EVERYTHIGN HE'S GOT. THE DOOR DENTS AND FLIES INWARD BREAKING OFF SOME WOOD.

He sees Dawn about to poor an entire bottle of Cold and Sinus pills down her throat.

He springs forward and slaps it out of her hand. Mark immediately wraps his arms around her and holds her in the tightest bear hug you can imagine. Tight as he can.

DAWN

Get the fuck off of me you dumb
piece of shit... You're hurting me!

MARK KERR

(calmly and seriously)
I'm not hurting you I'm holding
you.

DAWN

I wasn't gonna do anything!! I
wasn't gonna do anything!

MARK KERR

Dawn it's ok, I got you.

Mark holds her tight as she tries to thrash around.

DAWN

I'm calling the police and I am
going to tell them you are abusing
me! GET YOUR FUCKING HANDS OFF ME.
THIS IS CRAZY! I WAS JUST
PRETENDING!! PLEASE MARK STOP!

Mark just hugs and ignores.

MARK KERR

Dawn I'm just holding you Dawn. I
won't let go. I swear. I won't let
go. I have you.

DAWN

I wasted my entire fucking life
with you. YOU FUCKING DRUG ADDICT
PIECE OF SHIT!

MARK KERR

Just breathe...Just breathe.

Mark drowns out the screams and calmly leans back against the
wall all while holding dawn close to his chest.

The two slide to the floor as she screams for her life.

We hold on a wide angle shot from the shower of the two on
the floor.

143

INT. MARK KERR'S PHOENIX HOUSE - NIGHT

TWO POLICEMEN are in the house we come in right as they bust
the door down. Dawn is screaming her head off. The Cops rush
to restrain her.

They drag her right past camera and the camera follows behind as she yells and screams. The cops take her outside and put her in the back of the cop car.

144 EXT. MARK KERR'S PHOENIX HOUSE - CONTINUOUS

We watch the cop car pull away with Dawn in the backseat screaming. We don't hear what she's saying.

145 INT. MARK KERR'S PHOENIX HOUSE - LIVING ROOM - CONTINUOUS

THE POLICE OFFICER talks to Mark. We barely hear this audio as the music overtakes the soundtrack. *

POLICEMAN *

Walk me through everything that happened. *

MARK KERR *

We had an argument, I threw a beer bottle at a wall, that explains the glass in the kitchen. I can't believe this happened... I eventually asked her to pack her stuff and leave then I heard the safe open and I saw her with the gun, I didn't know if she was going to point it at me, then she pointed it at her head and I managed to knock it out of her hand. Then she locked herself in the bathroom and I heard the pills so I broke the door and held her, that explains the bruises you may have seen on her arms. *

POLICEMAN *

We're going to take her to a doctor to make sure she's not a threat to herself or others, they'll assess her and keep her for 72 hours at the hospital, you'll be able to see her. Any information you can give the doctor will help... There's not criminal activity here, we get these calls all the time... I'm just going to take a look around then I'll be on my way. *

The Police Officer leaves the room and walks around the house, taking notes. Mark leans back in a big leather chair. *

146

INT. TOKYO DOME - 2000 PRIDE PHOTOSHOOT 2 - DAY

Back in Japan, we hear the final moments of Bruce Springsteen wailing over the fading music of the song. This is Mark's internal wail as he stands with his megawatt smile and fresh new look. He is now sporting a goatee and an earring. He has his arms on his hips and looks into the camera lens. Click!

2000 PRIDE PHOTOGRAPHER 2 (PHOTOSHOOT 2)
Thank you so much. Are you excited
or nervous.

MARK KERR
Oh I would be lying if I didn't say
I was nervous. I mean what a
comeback this would be for me if I
won, I mean I wouldn't want it to
be against that guy.

Mark points across the room and we see Mark Coleman giving an interview with a JAPANESE JOURNALIST. The camera pans with Kerr's point.

2000 PRIDE JAPANESE JOURNALIST (PHOTOSHOOT 2)
Which fighter would you like to win
the next round, Fujita or Mark
Kerr?

Mark looks at the Journalist and smiles wryly.

MARK COLEMAN
HmMMM.
(beat)
Yeah that's a difficult question...
I'm not gonna answer that one.

2000 PRIDE JAPANESE JOURNALIST (PHOTOSHOOT 2)
I totally understand.
(looks at cards)
Let's say... If Mark Kerr wins...
Would it be hard for you to fight
such a good friend of yours?

MARK COLEMAN
Yes it's gonna be very difficult,
we've been friends for a long time.
I know him very well, but I have a
family to support so I'm not gonna
hold back and I'm sure he's not
gonna hold back.

2000 PRIDE JAPANESE JOURNALIST (PHOTOSHOOT 2)
Ok, thank you very much and good
luck.

Mark leaves the interview and walks across to Kerr, gives him a hug. *

MARK COLEMAN

All they keep asking me is if we can fight each other.

MARK KERR *

Let's give them a little taste. *

They fake spar and then pose for photos together. *

147 OMIT *

148 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - NIGHT *

Mark Kerr paces the room. Igor and his Manager both sit and watch a private closed circuit television playing the match that has been rolled out into the room. Fujita watches in his corner. *

Bas and HGE Training Opponent 1 sit and watch the TV.

BAS

Coleman's about to go.

Mark sits down next to Igor and the group of 6 all crowd around the tv and watch with anticipation.

STEPHEN QUADROS (O.S.) *

Mark Coleman enters the finals off the heels of a decisive victory against Satake in the first round. Given his recent losses before that match, this could be Coleman's last chance at this elusive championship. He has a tough task ahead of him in Akira Shoji, a promising fighter looking to make a name for himself, but a victory here tonight would pit him against the winner of Kerr vs. Fujita later this evening. Coleman's trainer has told us that he has been working on his boxing game recently and that we should, quote, "watch out for some KO's." *

We see the Coleman and AKIRA SHOJI, Japanese Heavyweight, walk out to the center of the ring on the small television. *

149 INT. TOKYO DOME - ARENA RING - CONTINUOUS

We match cut right to the action. *

COLEMAN'S CORNERMAN narrates the fight.

COLEMAN'S CORNERMAN
Jab Mark jab.

Coleman is deadly serious. The two fighters circle the ring.

150 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - NIGHT

On the TV screen we see Coleman run at Shoji and try and lift him up.

Kerr watches intently. Igor Watches. Bas watches.

151 INT. TOKYO DOME - ARENA RING - CONTINUOUS

We match cut to the real ring. Shoji spins around the hold and throws Coleman to the mat pinning him against the ropes in the corner.

Shoji starts hammering away at Coleman's face. Coleman looks like he's in trouble but he slips out and launches a barrage of punches knocking Shoji back.

Jab. Hit!

Jab. Hit!

152 INT. TOKYO DOME - COMMUNAL FIGHERS LOUNGE - NIGHT

Kerr watches. He bounces his leg. He looks nervous.

CU of the TV we see Coleman destroying Shoji with punches. He has really become a devastating striker.

MARK KERR
Coleman can fucking hit. *

BAS
Yeah.

Igor whispers something to his manager and points to the screen. The Manager nods along.

153 INT. TOKYO DOME - ARENA RING - CONTINUOUS

Coleman bear hugs Shoji.

COLEMAN'S CORNERMAN
Body! Body! Body!

Coleman listens and starts pounding his body. They wrestle as Coleman punches away, eventually we see there is a fist sized bruise that's appeared on Shoji's side.

COLEMAN'S CORNERMAN (CONT'D)
Good body shot! Good Body shot.

Coleman picks Shoji up and throws him to the ground and starts pounding away.

COLEMAN'S CORNERMAN (CONT'D)
Uppercut.

Coleman throws a vicious uppercut.

154 INT. TOKYO DOME - COMMUNAL FIGHTERS LOUNGE - NIGHT

We see a close up of Kerr's eyes as he watches the fight.

On the small TV we see the bell ring. Shoji's face is all bloody and Coleman raises his arms in the air. HE WON.

STEPHEN QUADROS (O.S.)
And that is it! Mark Coleman
virtually put a beating on Akira
Shoji - and the judges have to have
seen that. There you have it folks,
it's a unanimous decision win for
Mark "The Hammer" Coleman. It was a
dominant, one-sided victory that
brings him one step closer to the
grand prize. Coleman will await the
winner of the fight between
Kazuyuki Fujita and his good
friend, Mark Kerr.

*
*
*
*
*
*
*
*
*
*
*
*

Bas and his NEW TRAINER start packing up the ice and various tools they need for the fight. There is also a PRIDE CAMERAMAN filming the scene as well.

Igor and his Manager get up and go to their dressing room.

Kerr gets up and gets ready for his turn. The camera pans back to the TV. We see the referee holding up Coleman's arms before he and Shoji hug one another.

155 INT. TOKYO DOME - WALKWAY TO ARENA RING - NIGHT

In between fights, the cleaning crew washes the blood stains off the mat while the crowd mingles. *

STEPHEN QUADROS (O.S.) *

Kazuyuki Fujita presents a tough, *

tough challenge for Kerr, as he is *

one of the best heavyweights in the *

division. A win here would cement *

Fujita's place in history. From the *

looks on his face and his attitude, *

Fujita appears to be a man on a *

mission. And something tells me it *

might take a wrecking ball to stop *

him. *

Mark stands waiting for his introduction.

2000 PRIDE ANNOUNCER (O.S.) *

MARKKKKKK KERRRRRRR!!!!!!!!

Smoke machines and lights go off as Kerr starts his walk. *

The crowd goes wild. Mark gives thumbs up to the crowd as he *

walks pretty quickly to the ring.

STEPHEN QUADROS (O.S.) *

Kerr is fresh off his miraculous *

win over Enson Inoue in the first *

round, and he looks to keep his *

good fortune going with a win *

against one of the toughest *

fighters in the division. Will Kerr *

silence his critics here with a *

win, or will all his hopes and *

dreams come crashing down? If Kerr *

is in any way similar to the man I *

know he is... he will want to win *

this fight and tournament more than *

life itself. *

All of his team struggles slightly to keep pace with him. *

Kerr takes off his shirt and awaits his opponent's entry. *

KAZUYUKI FUJITA!!!!!!!!!! The stadium erupts in cheers. We see *

KAZUYUKI FUJITA, with his bleached hair, as he walks to the *

ring by himself.

Fujita hops into the ring and takes his shirt off.

Kerr and Fujita bow to one another. The Referee looks to both *

fighters to check if they are ready. He then motions along *

with a bell.

KERR/FUJITA MATCH REFEREE
GO!!!!

The two fighters walk to the center of the ring.

Fujita launches right in and hits Kerr hard in the face with a jab.

Kerr counters with a violent kick to the midsection.

Fujita wants to keep it a striking match but Kerr will have none of it. He picks Fujita up high!!!! And throws him down on the canvas.

Now that he is situated on top, Kerr starts smashing away. Fujita can only hope to block some of these punches.

Fujita is stunned but he stands up to avoid more punishment. *

The two kick and punch at one another when Kerr grabs Fujita's leg and gets the fight back on the ground.

Kerr goes for another knee but Fujita blocks it and pushes Kerr off to the side.

Fujita gets up and dances around the ring.

Mark looks tired. He is breathing heavily.

Fujita sees this and throws a hard straight right. It hits Mark but he bends down and tries to get Fujita onto the ground again.

His hand is too close to Fujita's knee so he doesn't quite have the leverage. That coupled with exhaustion causes him to fall to the canvas himself with Fujita now on-top.

BAS

That's illegal Ref! Mark, you gotta reposition yourself! *

*
*

Mark puts his hand in place just in time to block the incoming knee.

Missing the knee, Fujita spins around to attempt a choke hold but Kerr simply stands up out of it and re-centers himself in the ring.

The two stand up again. They both throw punches at the same time but Fujita dodges Kerr's fist and lands a hard right hand that stuns Kerr.

Kerr tries to punch back but Fujita's guard is tight and Fujita lands a hard uppercut of his own.

Desperate, Mark goes for another takedown. He is successful in that he is on top of Fujita, but on top of his back and not his stomach. This allows him to simply slide out the back of the hold.

The two stand up and exchange punches.

BAS (CONT'D)
Body shot! Body shot!

Kerr is too tired though, he has a hard time keeping his hands up so he throws a lazy side kick that Fujita simply grabs with both hands.

He gets Kerr down onto the ground. Kerr tries his hardest to force an ankle hold but Fujita pounds away at Kerr's head and midsection at will.

Mark has both his hands covering his head. He is not fighting back at all.

Fujita looks up at The Referee. The Referee just watches, he is not stopping the fight now.

Fujita understands and repositions slightly and continues pounding on Mark's mid section.

BAS (CONT'D)
Mark get up!

Fujita realizes the punches aren't enough. He stands up and **LINES UP A KNEE.... RIGHT INTO KERR'S RIBS!**

BANG. Kerr tries to hold up an elbow to block the next knee.

The camera can't see Kerr's face, it runs around to the other side of the ring and we see Kerr's face clearly in CU.

It is emotionless. His head reacts to knees and punches and we hear the sound of his flesh getting hit hard, but he takes these blows.

Bas can't look.

Kerr BLINKS even as he is getting hit. We hear and see punch and kick after punch and kick. Kerr just takes it.

We cut back wide and Fujita stands up with Kerr on the ground.

BAS (CONT'D)
Get up Mark!

Mark stays on the ground as Fujita winds up and he knees Mark as hard as he can!

The crowd goes wild.

Fujita does it again.

Mark takes it.

Fujita does it even harder!

DING!

The fight is over. Mark has lost.

Fujita jumps into the arms of his trainer. He picks him up and runs him around the ring as if he was an airplane.

Kerr slumps over on the ropes as Bas pours water over his head.

Mark goes to sit down but he can't. He stands up and is completely exhausted and emotionally destroyed. He slowly walks in circles with his head down.

The Referee motions for both fighters to come to the center of the ring.

He takes a deep breath and swallows what seems to be tears as he walks to the center for the announcement of the winner. They stand in silence.

KAZUYUKI FUJITA!!!!!!!!!! The Referee raises Fujita's arm and points to him as the winner.

STEPHEN QUADROS (O.S.)
 Oh my goodness, Kerr has lost! He
 is out of the tournament! This has
 to be the first major upset of the
 evening!

*
*
*
*
*

Mark looks absolutely exhausted. He walks away out of the ring. The camera follows him on his journey.

STEPHEN QUADROS (O.S.) (CONT'D)
 I have no idea what happened to
 Mark out there. He just couldn't
 move. This is truly shocking.
 (MORE)

*
*
*
*

STEPHEN QUADROS (O.S.) (CONT'D)

Fujita moves on to fight Mark
 Coleman for a place in the final
 fight of the evening as we await
 the winner of the Vovchanchyn
 versus Sakuraba fight and we get
 closer to that two hundred thousand
 dollar grand prize. *

His walk to the back spans the entire rainbow all the way
 from deep reds, to yellows, to blues and finally to bright
 white pouring out of the double doors that Kerr opens and
 lets close behind him leaving the camera in the dark.

156 INT. LUXURY OPERATING ROOM - NIGHT

Mark and Bas and crew walk up the steps into the back of the
 luxury operating room. Bas guides mark to a very comfortable
 looking chair.

MARK KERR
 Can someone dim the lights? *

BAS
 Just keep your eyes closed, let me
 get you some ice.

He is breathing heavily, it isn't until now that we realize
 how badly he's been hurt. There is a massive gash on his
 chin.

Bas walks to the other side of the room and gets an ice pack.
 He pops it and wraps it in a small towel.

DOCTOR CORTEZ comes in and wheels up a stool to Mark. *

DOCTOR CORTEZ
 (to Mark)
 Hey Mark, how you feeling? *

Mark nods but doesn't say anything. Bas comes back with the
 towel and icepack.

BAS
 Just keep you're eyes closed and
 put this over it and relax.

Mark is totally in another world. He isn't responding to
 anyone around him. He just breathes.

The Doctor gets a clean towel and gently dabs the wound.

DOCTOR CORTEZ
 Mark? Mark? Can you hear me. *

Mark snaps out of it and lifts his head slightly.

MARK KERR
Yeah.

DOCTOR CORTEZ *
Do you know what happened to you? *

MARK KERR
I lost.

DOCTOR CORTEZ *
That's right. And where are you?

MARK KERR
Japan. Do I need stitches?

DOCTOR CORTEZ *
Yes. You do.

MARK KERR
Can someone dim the lights please.
It's so bright.

DOCTOR CORTEZ *
Here, just take another towel. *

DOCTOR CORTEZ gives Kerr a towel and Mark puts it over his eyes. *

MARK KERR
I just literally could not move. I
couldn't move. I really couldn't
move. I was just dead.

Bas gets close to Mark and puts his hand lovingly on his head.

BAS
I have to go back to the table to
do work ok. You gonna be ok? Keep
those eyes covered.

Bas starts buttoning up his shirt.

MARK KERR
I'll be ok.

BAS
Love you pal.

Without looking and through the towel.

MARK KERR
Thanks for everything Bas. Really.

Bas is overwhelmed but holds it inside. Bas says good by to Doctor Cortes. We end on Mark with his eyes covered. *

157 INT. TOKYO DOME WALKWAY- JUST AFTER.

Mark Coleman busts through on to a glass suspended walkway. He squeezes by a CONCESSIONS PERSON and quickly walks up to a PRIDE SECURITY EMPLOYEE at the end of the walkway.

MARK COLEMAN
Where's Kerr?

The Employee points to the left.

PRIDE SECURITY EMPLOYEE
He's over there. *

Coleman rushes off in that direction. The camera follows him.

157A EXT. LUXURY OPERATING SUITE - CONTINUOUS

Coleman gets to the area. He knocks on the heavy industrial door. Dr. Cortes gets up from a nearby seat. *

MARK COLEMAN
(to Dr. Rob)
Is Kerr in there? How's he doing?

DOCTOR CORTES
He's good, he has a gash, he just needs some stitches. *

MARK COLEMAN
Can I go in.

DOCTOR CORTEZ
Sure... *

Coleman slowly approaches the metal door as he approaches he sees Kerr limping towards him. He stops in the door way and the two settle into a two shot.

MARK COLEMAN
Hey buddy. How you feeling?

MARK KERR
I'm just a little banged up.

MARK COLEMAN
 Shit happens. It's a crazy ass
 sport. Be proud of yourself.

*
 *
 *

Mark, wearing a big unbuttoned white henley t-shirt.

MARK KERR
 You heard, right? He's not coming
 next round. Fujita's injured.

*
 *

Coleman pauses. He's not sure where this is going.

MARK COLEMAN
 I know... I know.

MARK KERR
 (raising his eyebrows)
 It's yours to win Cole.

Coleman looks at Kerr with gentle eyes.

MARK COLEMAN
 For real?

*

MARK KERR
 Oh yeah. It's all your's buddy.

The two share a deep meaningful hug. RADICAL EMPATHY!

MARK COLEMAN
 I'll fucking get it.

*
 *

158 INT. TOKYO DOME - LUXURY OPERATING SUITE - JUST AFTER

A cotton ball covered in iodine is dabbed onto Kerr's cut. We see Kerr is lying down on the table as he winces at the pain.

DOCTOR CORTEZ
 I'm going to tell you what I'm
 doing as I go. How does that feel?

*
 *
 *

MARK KERR
 No no it's just a little cold.

On the TV we see Igor and Coleman walking to the ring, both in the ring ready for their fight.

*

159 INT. TOKYO DOME - ARENA RING - CONTINUOUS

Igor bows to the audience.

STEPHEN QUADROS (O.S.)
 So Mark Coleman is coming into this
 finals looking fresh as ever after
 his good friend Mark Kerr
 inadvertently did him a favor after
 Fujita injured his knee in their
 fight together.

*
*
*
*
*
*
*

Coleman bows to the audience.

STEPHEN QUADROS (O.S.) (CONT'D)
 The question is: will Coleman be
 able to avenge Kerr against his
 nemesis, Igor Vovchanchyn, or will
 Igor continue his reign as the top
 heavyweight in the division? I
 should also note, this is the first
 time a Pride event has ever been
 broadcast in North America, and I
 think they are in for a real treat.

*
*
*
*
*
*
*
*
*

160 INT. TOKYO DOME - LUXURY OPERATING SUITE - JUST AFTER

DOCTOR CORTEZ inserts a large needle into the cut and injects
 novocain.

*
*

The doctor prepares the needle for stitching.

161 INT. TOKYO DOME - ARENA RING - JUST AFTER

Igor and Coleman circle one another as the fight begins.

Coleman backs Igor down and throws a sharp jab. This sets up
 his opening to lift him up and throw him to the ground in the
 corner of the ring.

Coleman lords over Igor with his waist resting on his knees.

Igor hits Mark in the face. Nothing.

Coleman pushes Igor's knees to the side and gets on top of
 Igor and puts him into a neck hold.

162 INT. TOKYO DOME - LUXURY OPERATING SUITE - JUST AFTER

Kerr is now covered in white sheets and the only visible part
 of his body is his chin. DOCTOR CORTEZ proceeds to sew up the
 large gash in Kerr's chin. We see this in close detail.

*

163 INT. TOKYO DOME - ARENA RING - JUST AFTER

Coleman is in exactly the same situation Fujita had Kerr in. Coleman is lining up knees to the head. Igor tries his best trying to time his blocking, and he blocks 2 out of 3 but it is really hurting.

The crowd is going wild.

Coleman switches up his knees to bypass Igor's arm.

Coleman hits him with a solid 4 knees to the other side of Igor's head.

As Coleman lines up one more, IGOR TAPS OUT! THE REFEREE STOPS THE FIGHT!

STEPHEN QUADROS (O.S.)
 There's the tap! Wow, Igor has
 tapped out!

*
 *
 *

Coleman jumps up in the air! HE WON 250K!!!

STEPHEN QUADROS (O.S.) (CONT'D)
 Mark Coleman has won the Pride Two
 Thousand Grand Prix, look at the
 excitement in that man! He's crazy
 excited! And he's running to the
 fans, he's running to the fans. He
 just won two hundred thousand
 dollars!

*
 *
 *
 *
 *
 *
 *
 *

Coleman tries to jump over the ropes but misses and falls to the mat, he is still happy. He climbs out and goes to the fans and soaks it up.

*

164 INT. TOKYO DOME - LUXURY OPERATING SUITE - JUST AFTER

Mark Kerr looks up at DOCTOR CORTEZ in front of him and blinks and looks around. He is again in the same place as his fight but with more clarity.

*

165 INT. TOKYO DOME - ARENA RING - JUST AFTER

As Coleman is celebrating, the ring is filling up with the HEADS OF PRIDE FIGHTING and other CEREMONIAL EMPLOYEES. They hold the trophies and belts that will be presented to Coleman, and Igor.

*
 *
 *
 *

Coleman parades his ENORMOUS trophy around the ring wearing his championship belt.

166 INT. TOKYO DOME - LUXURY OPERATING SUITE - JUST AFTER

Kerr shakes hands with DOCTOR CORTEZ. The two share a deep meaningful hug. They thank one another. *

MARK KERR

You think I can shower? *

DR. CORTEZ

Yeah, go ahead. *

167 INT. TOKYO DOME - WALKWAY TO BACKSTAGE/MAKESHIFT DRESSING ROOM - NIGHT

Coleman is led to his dressing room in the same place as before. The camera follows Coleman as he enters his room but stops at the doorway/curtain as Coleman takes a seat. The trophy has already been placed down the floor. *

We zoom into his championship belt and then pan up to his face as the camera zooms back out showing Coleman alone in this small room. *

168 INT. TOKYO DOME - LOCKER ROOM - CONTINUOUS

Kerr enters the locker room and turns on the shower. As he tests the water temperature as it's heating up, he becomes overwhelmed with relief and smiles to himself.

Kerr steps into the shower and pumps some soap onto the ground. He uses his foot to create suds and "wash" the floor. He then uses his hands to direct the water to wash away the soap down the drain.

Mark sits down in the shower and let's the water relax him. Mark is no longer on his own two feet.

As he takes this moment in the door flies open. It's the JANITOR. He comes in and picks up the trash and noisily dumps it into his larger rolling can.

Kerr looks up in the direction of the noise.

THE CAMERA ENTERS THE SHOWER WITH MARK GETTING SOAKED ALONGSIDE HIM FOR THE FIRST TIME. *

We look at Kerr as he accepts his fate and who he is and we see him smile. It's a genuine smile. This is the real Mark Kerr.

CUT TO:

169

EXT. PHOENIX SHOPPING CENTER - SUPERMARKET - PRESENT DAY

THE YEAR IS NOW 2024:

The image is now IMAX. The camera is zoomed all the way into a supermarket. The image is blocked by about 5-6 patrons of all ages and ethnicities. They all clear out and one man is exposed.

It looks like maybe it's Mark Kerr but we only see him through the open door of the Frozen food aisle. He waits a beat and chooses his food.

He turns to walk towards camera and the checkout when suddenly the camera pans down.

We cut to a long lens shot from WAYYYYYY across the street of the automatic doors of the supermarket exit from about 1000 feet away through trees and bushes.

We hold on this shot for 10 seconds we know the man who was in the store is about to check out. We see someone enter the first doors.

The camera jolts to motion with excitement. It quickly reframes and slowly pans with the person as they walk closer to the doors.

The doors open revealing MARK KERR (played by himself). He pushes a cart full of groceries towards camera and his car.

The camera pans with Kerr as he walks towards us. We feel the distance as the branches in between the camera and Kerr flash by the frame.

A third camera picks him up as he walks by a large Photoshopped Food Mural on the side of the grocery store. He turns and walks directly toward camera.

Kerr notices the camera. He makes direct eye contact with the lens. He looks across the street and see's another camera hiding and filming.

He shakes his head with a small smile. As he heads to the car.

He stops and opens the trunk. He pauses for a second looking forward.

He looks back at the camera and shakes his head to himself in disbelief that we are still following him.

He goes back to his world and finishes packing up his truck.

Timi Yuro's "Make the World Go Away" plays LOUD!!!

As he closes his trunk and pushes the cart all the way back to the front of the John Brooks Grocery Store. He is respectful, he would never just leave it in the lot.

As he walks back to the Cart drop off area we see the following text:

"Mark Kerr currently lives in Scottsdale, Arizona and is the proud father of a Son with whom he co-parents with Dawn."

"He lives a happy, normal life in the Southwest. At his current job he laughs that people talk to him and have no idea where he's been."

"Mark has been retired from fighting since 2009."

"In the years since, UFC has gone on to become a 10 billion dollar business. Star fighters can make millions of dollars per fight and everyone knows their names."

"THE SMASHING MACHINE"