

THE PLAN

by

Fechete Paul-Cristian

"THE PLAN"

IN THE MEMORY OF MY BROTHER, ANDREI. MAY HIS LAUGHTER BRING AS MUCH JOY AMONG ANGELS AS IT DID AMONG MEN...

OVER BLACK

We hear the SNORING of a man. The snoring continues as we--

FADE IN:

INT. APARTMENT - MORNING

A neat and carefully arranged apartment... CAMERA EXPLORES it, starting from entrance.

Shoes at the door, coat hanger on the wall...

THE KITCHEN

Clean... An EMPTY PLATE is on the table.

THE BATHROOM

The toilet seat is UP.

THE LIVING ROOM

A COUCH, the TV, a big EXOTIC PLANT in a corner...

We now approach a closed door. The snoring gets louder. We enter--

THE BEDROOM

Unexpectedly tidy... A MAN is sleeping on the bed. We only see his white feet. He is CHRIS.

A DESK in one side, supporting the COMPUTER...

A BIBLE, on the nightstand, next to a CLOCK that turns 7:30 and RINGS, annoyingly...

The snoring finally stops. Chris' feet flinch.

CHRIS (V.O.)  
That's how it starts.

INT. CHRIS' APARTMENT - MOMENTS LATER

(NOTE: For now, we only see Chris PARTIALLY, not discovering his identity just yet.)

TRAIL behind Chris' SWARTHY head, as he walks slowly towards the bathroom...

CHRIS (V.O.) (CONT'D)  
 Every single day...  
 (a beat)  
 You know, some people hate it. The routine...

Chris enters the bathroom and closes the door behind him. We stay outside, CAMERA FIXING the closed door.

CHRIS (V.O.) (CONT'D)  
 Doing the same things over and over again... Me? I like it.

We now hear a DRIPPING SOUND from inside the bathroom. The sound of Chris pissing, to be undoubtedly exact... Over this sound--

CHRIS (V.O.) (CONT'D)  
 I love knowing exactly what comes next. And the one thing I hate most... surprises. Never knowing what will happen. Some would say that's just the beauty of life. But not me... No, I like to have everything in order. I like my routine. And I like my life just the way it is because I know that God, the one who sets everything right, the one who creates every living being in this world, knows the path that every living being must follow. Including mine.

The dripping sound ends and we hear the toilet FLUSH.

CHRIS (V.O.)  
 And my path is a good path.

The bathroom door opens as we--

CUT TO:

EXT. NEW YORK STREET - MORNING

A SWARTHY, mid-twenties, MACHO guy, wearing a classy black suit, sunglasses, holding a suitcase, walks nonchalantly through the crowd.

CHRIS (V.O.) (CONT'D)  
 I've got a nice, satisfying job,  
 health insurance and above all, a  
 peaceful life. And I live it  
 knowing that there's always someone  
 up there looking out for me, every  
 single second.

EXT. SKY - SAME TIME

We see Macho from high above, as he stops to buy a hot-dog.

A WHITE DOVE

the divine symbol of the Holy Spirit, slowly descends from the  
 sky, accompanied by a SHORT, SOLEMN TUNE.

EXT. NEW YORK STREET - SECONDS LATER

Macho starts eating and walks on.

CHRIS (V.O.) (CONT'D)  
 (mouth full, enjoying)  
 So, I'm thankful for that. It makes  
 me enjoy every breath and every  
 bite I take. I'm telling you, once  
 you find your place in life, once  
 you're on your path, if you'll  
 trust God and let Him guide your  
 steps...

Macho steps off the sidewalk as the semaphore turns green.

CHRIS (V.O.) (CONT'D)  
 ...you'll always have a green  
 light.

AN AMBULANCE, sirens HOWLING, BRAKES violently, but it still  
 hits Macho hard, knocking him down, unconscious.

Chris, the driver of the ambulance, steps off and stares at  
 Macho in disbelief. Chris is holding a half-eaten hot-dog in  
 his hand.

A PARAMEDIC runs to check out Macho.

PARAMEDIC  
 (to Chris)  
 Guess his path ends here, huh?

CHRIS  
 (mouth full, lost)  
 Oh, God!

EXT. HOSPITAL - ESTABLISHING - DAY

A hospital...

INT. HOSPITAL - CORRIDOR - DAY

Chris walks down a long hospital corridor, deeply worried, accompanied by the sympathetic looks of MEDICAL PERSONNEL.

BRUNETTE NURSE  
Hey, Chris.

CURLY JANITOR  
'Morning, Chris.

BLONDE NURSE  
Hi, Chris.

Chris keeps going, oblivious. Finally, he gets in front of a door that has "DIRECTOR" written on it. From inside...

DIRECTOR (O.S.)  
(pissed off)  
I don't care! Are you an idiot?! Am  
I surrounded by idiots here?! I  
want them on my desk and I want  
them on my desk right now, you hear  
me?!

Chris listens. Then, he just stands in front of the door for a beat, gathering his courage. Finally, he makes a cross and knocks on the door.

DIRECTOR (O.S.)  
Yes! Enter!

Chris enters, closes the door behind him. We stay outside, CAMERA FIXING the closed door. Almost instantly...

DIRECTOR (O.S.)  
Get out! You're fired!

The door opens. Chris exits, shattered.

INT. HOSPITAL - CORRIDOR - DAY

Same hospital, different corridor...

Chris, relatively calm, walks towards the hospital exit. As he keeps walking, his face shows anger building up inside him. He walks faster and faster, angrily.

He reaches at the exit door and thrusts it furiously...

EXT. HOSPITAL - CONTINUOUS

...knocking down ANN, a beautiful, young, BLONDE nurse.

Chris looks at Ann, sprawled before him.

CHRIS  
Oh, God! I'm sorry! I-- Here, let  
me--

Chris helps Ann get up.

ANN  
(getting up, wobbly)  
It's OK, I'm OK, I'm fine, just  
fine!

CHRIS  
I'm so sorry, I was just--

ANN  
Oh, don't worry about it. I'm...  
I'm sort of used to this so it has  
almost no effect on me.

CHRIS  
Wemen boxing?

ANN  
Husband. Ex-husband.

Ann laughs STUPIDLY.

CHRIS  
Oh.

Chris and Ann just look at each other for a beat. They smile.  
Blood starts flowing from Ann's nose.

ANN  
So, where are you rushing to?

Chris just stares at the stream of blood on Ann's face.

ANN  
I'm Ann, by the way.

She stretches her hand. Chris shakes it, still staring.

CHRIS  
I'm--

Chris FAINTS. Ann looks at Chris, sprawled before her, numb.

EXT. NEW YORK AIRPORT - DAY

A plane lands.

ANDREW, a 29 years old black guy, is among the people stepping out of the plane. Short haircut, gold earring and a short, cool MOUSTACHE. He looks around, satisfied.

ANDREW  
(loud)  
Hello, New York!

The people around him wince.

EXT. NEW YORK BUS STATION - DAY

A bus arrives.

GRANDMA MA, 60 years old, outrageously FAT white lady carrying a gigantic suitcase, is getting out of the bus with much effort. She is holding a leash, pulling it, so her dog (that we do not yet see) would get off the bus too.

GRANDMA MA  
Come on Puffy, step down, we're  
here. Come on now, don't be afraid.  
New York is a nice city.

EXT. "HILTON" HOTEL - DAY

A BLACK MERCEDES pulls in front of the hotel, followed by a CONVERTIBLE CADILLAC.

TWO GUYS WEARING DARK SUITS get off the Mercedes and open the door of the Cadillac. Two huge TWIN GUYS get off the Cadillac and look around. JEREMY KRUGER, German, in his 50's, short, fat and bald steps off, fancy dressed. They all head for the hotel entrance.

A BRAND NEW FERRARI

arrives in front of the hotel too. Nat King Cole's "Love" BLASTS from it.

RAY FALCON, 70, skinny, wrinkled and short but full of vitality steps out of the Ferrari. Long cowboy shoes, blue jeans, blue shirt, dark sunglasses, cowboy hat... He takes off his sunglasses and looks around, pleased.

RAY  
(singing along)  
"And love is all that I can give to  
you, love is more than just a game  
for two, two in love can make it,  
take my heart but please don't  
break it"--

Two attractive young GIRLS pass by and take a look at Ray and his Ferrari.

RAY (CONT'D)  
--"Love was made for me and you".

The girls chuckle. Ray smiles, showing VERY FEW TEETH.

CUT TO:

POV

Black. Ann's smiling face slowly fades in. We're in...

INT. HOSPITAL CORRIDOR - DAY

Chris is sitting on a chair. Ann is near him.

ANN  
Do you do that every time you meet  
a woman or am I special?

CHRIS  
No. I mean, I don't do it every  
time. I just don't like seeing  
blood.

ANN  
Then you should stay away from  
hospitals. Anyway, it's not every  
day a guy knocks me out the way you  
did so you think you could at least  
tell me your name?

They both smile.

CHRIS  
I'm... I'm Chris.

ANN  
I'm pleased to meet you, Chris.

CHRIS  
Pleased to meet you too.

An uncomfortable beat as the two smile to each other again.

ANN  
So, visiting someone here?

CHRIS  
No, I... I work here. I mean, I  
worked here. As an ambulance  
driver. I got... fired today.

ANN  
Ouch! What did you do?  
(kidding)  
Ran someone over?

CHRIS  
(smiling, embarrassed)  
Yeah.

Ann gets serious.

ANN  
Ouch...

A beat.

CHRIS  
How about you? Been working here  
long?

ANN  
Well, this is actually my first day  
here. I came an hour early to get  
used to the place and I didn't even  
get a look at it cause...you showed  
up.

(a beat)  
Funny, isn't it?

CHRIS  
What?

ANN  
(thinking)  
This... Us... Me just starting to  
work here... You getting fired...  
The two of us meeting like this...  
(beat)  
I mean, it's kinda weird, isn't it?  
Makes you think about the meaning  
of it all.

CHRIS  
Yes.

ANN  
(absorbed)  
Maybe... Maybe it was supposed to  
happen like this, you know... Like  
it was premeditated or something...  
I sometimes think about that. Maybe  
there's someone up there who  
just... guides us, you know, tells  
us when to go, where to go, what to  
do...

CHRIS  
(absorbed too)  
Yes!

ANN  
Maybe that someone up there just  
made us meet like this.

CHRIS  
Yes. And maybe--

Ann laughs stupidly again, waking up from her thoughts.

ANN  
(amused of herself)  
Oh, boy. Don't mind me. I sometimes  
just get lost in my stupid  
thoughts.

CHRIS  
But--

ANN  
Well, I gotta go. It was nice to  
meet you, Chris. Maybe I'll see you  
again sometime.

CHRIS  
Well--

ANN  
(smiling)  
Take care now. Bye.

Ann heads down the corridor, leaving Chris staring after her.

CHRIS  
Bye...

Chris gets up and heads in the opposite direction, lost in  
thoughts. He BUMPS into--

A SHORT, FAT GUY, AROUND 50. His name is DON PEDRO and he's  
Italian. He's accompanied by a huge black guy, BOB and a  
short, thin guy with a deep scar on his left cheek, SCAR.

DON PEDRO  
(to Chris)  
Hey! You blind?

Chris keeps walking, unaware. Don Pedro and his boys walk down  
the corridor. We stay with them.

DON PEDRO  
Jesus Christ! Can you believe this?  
Some people...

BOB  
Some people, boss...

SCAR  
Some people...

INT. HOSPITAL - CORRIDOR - MOMENTS LATER

Same hospital, different corridor...

Don Pedro and his guys walk in silence. They stop in front of the door number 113. Don Pedro takes a deep breath and enters...

INT. HOSPITAL - ICU ROOM #113 - CONTINUOUS

SOMEONE is on the bed, ALL WRAPPED UP IN BANDAGES, comatose, on life support. We can't tell who it is.

Don Pedro approaches the bed.

DON PEDRO  
Joey. What have they done to you,  
Joey?

Don Pedro sits on the bed.

DON PEDRO (CONT'D)  
Look at you.  
(a beat)  
But don't you worry. I'm here now.  
I'm gonna take care of you. And...  
And I see they bandaged you well.  
That's good. That's very good.  
You'll be back on your feet in no  
time, you'll see.

Don Pedro SNAPS. He starts crying. Bob starts crying too. Scar is checking the medical record at the end of the bed.

SCAR  
Boss.

DON PEDRO  
(weeping)  
What?

SCAR  
I don't think this guy's Joey.

DON PEDRO  
(stops crying)  
What? Gimme that.  
(takes the record)  
Jane Dawson? You idiots! This isn't  
Joey.

BOB  
Then where is he, boss?

INT. HOSPITAL - ICU ROOM - DAY

Same hospital, different room...

SOMEONE is on the bed, ALL WRAPPED UP IN BANDAGES, comatose, on life support. We can't tell who it is.

Don Pedro and his boys enter the room. Don Pedro heads straight for the medical record at the end of the bed. He picks it up, examines it. He looks at the guy in bed and tears flood his eyes.

DON PEDRO  
Joey!

Don Pedro approaches the bed, squats to take a better look at Joey. He cries silently. Bob cries too. Don Pedro gets up, looks at Bob and Scar.

DON PEDRO  
I want you to find the ones who did this to him. I want you to find 'em and cut their veins one by one. No... I want you to bring 'em to me. I'll cut 'em myself.

BOB  
(weeping)  
Yes, boss.

SCAR  
But, boss, it was an accident.

DON PEDRO  
No, this was no accident. There are no accidents. There are just stupid people who call 'em accidents. But whoever did this to my nephew was not stupid. And I'm not stupid either. I'm gonna show 'em that.

SCAR  
I'm thinkin' we don't need to draw attention to ourselves just now. You know, 'till we take care of the German guy. We should let the cops handle this. If someone did this to Joey on purpose, the cops will find out and we'll get 'em afterwards.

DON PEDRO  
I'm thinking you're thinking too much. That can cause your head to  
(MORE)

DON PEDRO (CONT'D)  
 overheat and I'll have to put a  
 bullet in it to air it up a little,  
 you understand?

SCAR  
 Sorry, boss, I--

DON PEDRO  
 You shut up. I'll do the thinking.  
 You two go and do what I told you  
 to do.

SCAR  
 Yes, boss.

DON PEDRO  
 Besides, cops are idiots.

CUT TO:

EXTREME CLOSEUP OF

SAMUEL JANE, a young, inexperienced, emotional, anxious and  
 STAMMERED cop, as he is concentrating, carefully listening  
 to...

BONO (O.S.)  
 The one thing you gotta understand  
 is that you're the cop. You ask the  
 questions. He answers.

We are in...

INT. POLICE PRECINCT - DAY

Detective JOE BONO, experienced, sharp, is instructing Jane,  
 in front of the interrogation room door.

BONO (CONT'D)  
 And to get answers, you gotta be  
 real hard on him. You gotta scare  
 the shit outta him. Make it look  
 like... like your father raped you  
 when you were little and now you  
 wanna take it out on him. And when  
 you see he's beginning to crack--

Jane starts crying. Bono stops, looks at Jane, bewildered.

BONO  
 What? What?  
 (understanding)  
 Jesus Christ!

He looks around. They're alone.

BONO  
 (hesitating, gentle)  
 Hey. Hey, stop that, it's OK.  
 You're not the only one with a bad  
 childhood. My father used to beat  
 me till I fainted if I forgot to  
 bring him the newspaper in the  
 morning. And then he'd beat my  
 mother too cause she forgot to  
 remind me to do that.

Jane looks at Bono and starts crying harder. Bono has had it.  
 He SLAPS Jane hard. Jane stops crying.

BONO  
 (angry)  
 Now wipe that piss off your face  
 and be a fuckin' man! Pull yourself  
 together! We'll go in there and  
 you'll be the meanest motherfucker  
 that piece of shit has ever seen.  
 Got that?

Jane wipes his tears and nods "yes". They enter...

INT. INTERROGATION ROOM - CONTINUOUS

A huge, muscular BLACK GUY is sitting at the table. Bono sits  
 on a chair, across from him. Jane walks around the room,  
 trying to look intimidating.

BONO  
 OK. Here's the deal. You tell me  
 where you got the drugs from and I  
 promise to make it easy for you.  
 You don't tell me what I wanna  
 know, you'll have to give up the  
 protein shakes, 'cause where I'll  
 send you they only serve that if  
 it's your last wish. So, what's it  
 gonna be?

No reaction from Black Guy.

BONO (CONT'D)  
 It's like this, huh? You might  
 wanna think about it. You see, I  
 hate violence. But...  
 (aside, to Black Guy)  
 My partner here is not at all very  
 polite and he... How should I put  
 this... He has some severe  
 emotional problems. He looks quite  
 peaceful now, but in fact, he's  
 just waiting for me to get out.  
 Look at him.

Black Guy looks at Jane.

BONO (CONT'D)  
 (whispering)  
 He's been abused...

Black Guy now looks at Jane, somewhat worried.

BONO  
 So?

Still nothing...

BONO (CONT'D)  
 OK. Have it your way. I gotta go  
 outside for a sec. I'll leave you  
 two alone.

Bono exits and as soon as the door closes, Jane turns and KICKS THE EMPTY CHAIR, sending it flying into the wall. Jane instantly falls over the table, face contorted in pain.

(NOTE: Jane's stammering is proportional to his emotions but he has real problems with "P".)

JANE  
 (stammering badly)  
 You'd better start talking you  
 piece of chicken shit!

Black Guy looks terrorized.

BLACK GUY  
 (stammering too)  
 I'll talk! Just don't hurt me, man!

INT. HOTEL - ROOM 333 - DAY

CHICO, a 19 years old, tall and thin Latino, is making efforts to stand near Kruger's massage table. He is only in his boxers, sweat, beaten and terrified. Kruger's Twins watch him closely.

A YOUNG GIRL massages Kruger's HAIRY back. FOUR THUGS play cards at a table in the background, eating PIZZA.

CHICO  
 (Mexican accent)  
 Please, Mr. Kruger... I tell you  
 truth... I not steal from you...

KRUGER  
 (heavy German accent)  
 Go lower.  
 (relaxing)  
 Oh, yes. You're magic.

Kruger snaps his fingers. Twin #1 puts a cigarette in Kruger's mouth and lights it.

CHICO

Please--

KRUGER

(annoyed)

Shut up!

Kruger gets off the table and stands in front of Chico, looks up at him.

KRUGER (CONT'D)

No one steals from me, understand?  
No one! I'm a businessman and as a  
businessman I like... to do  
business. And I hate those who try  
to screw up my business,  
understand?

CHICO

Yes, Mr. Kruger.

KRUGER

And you... You said... You said  
"hey, let's have a piece of  
Kruger's cherry pie", didn't you?

CHICO

No, Mr. Kruger, I--

KRUGER

But you see, my cherry pie is mine!  
Mine only! And for trying to steal  
from me, I will make your life a  
nightmare.

A WOMAN'S MOANS of pleasure come from the next hotel room.

KRUGER (CONT'D)

I will make sure that you'll never  
try to steal from me again. I will  
show you how hell looks!

The moans from the next room get louder and louder.

KRUGER (CONT'D)

And when I'll see you crawl like a  
snake before me, screaming in pain  
then I will--

Kruger stops as the woman welcomes the peak of pleasure with the loudest and most erotic sound her kind has ever made.

KRUGER

Goddamn americans!

(back to Chico)

So, when I'll se you crawl--

THUG (O.S.)  
Sir!

KRUGER  
(irritated)  
What?!

THUG  
We've found it.

KRUGER  
What? Let me see that.

The Thug approaches Kruger, holding a QUARTER. Kruger examines it.

KRUGER  
Where did you find it?

THUG  
On the floor, under the table.

Kruger looks at Chico.

KRUGER  
(frustrated)  
OK, then. You can leave.  
(to Twin #2)  
Tip him and let him go.

Twin #2 gives some money to Chico who quickly puts on his BLUE SUIT that has written on the back:

"Jose's Pizza. Non stop delivery."

CHICO  
(relieved)  
Thank you, thank you!

Chico hurries out.

KRUGER  
(still angry)  
Goddamn Mexicans! They're all over the world. I hate them. They come to places like this for the cheap burgers and once they get their bellies full they start robbing people or stealing cars.

In the other room, the moans start again. Kruger looks up in despair.

INT. CHRIS' APARTMENT - DAY

Chris returns home. He enters...

## THE KITCHEN

Chris takes a box of milk from the fridge and drinks from it. Then, he BURPS loud. Almost at the same time, another burp resounds from somewhere in the apartment, like an echo. Chris is proud of his skill and burps again. He goes into...

## THE CORRIDOR

He passes by the bathroom when--

A LOUD BURP resounds from inside the bathroom, scaring Chris. Chris heads back into the kitchen and quickly returns with a SOUP LADLE. He KNOCKS DOWN the bathroom door to see--

## THE BATHROOM

Andrew is having a bubble bath. There are a few empty beer bottles near the tub. He smiles as he sees Chris.

ANDREW  
Hey! Happy birthday, little  
brother! Come here and give me a  
hug!

Covered only with spume, Andrew gets up to hug Chris.

## INT. CHRIS' APARTMENT - LIVINGROOM - DAY

Chris and Andrew are enjoying beer, talking.

ANDREW  
Three years, man. That's a lotta  
time.

CHRIS  
Yeah.

ANDREW  
So, what've you been doing?  
(ironic)  
Still letting yourself guided by  
the guy upstairs?

CHRIS  
Yeah, sort of...

ANDREW  
And does it work?

CHRIS  
Sort of... How about you? Still  
working in insurance?

ANDREW  
Nah, I quit. It just wasn't what I was looking for, you know... I need something more... stimulating.

CHRIS  
You mean you got fired again.

ANDREW  
Well, sort of...

CHRIS  
Alcohol again?

ANDREW  
(annoyed)  
Hey! Don't you start with that! I got no alcohol problems so don't start with that!

CHRIS  
You lost a dozen good jobs because of alcohol. I'd say that's a problem.

ANDREW  
If I got problems they're my problems so I suggest you leave them alone. Also, I'm your older brother, so I deserve some respect.

CHRIS  
OK, sorry. I was just kidding.

ANDREW  
Good. Kidding is good.

A beat.

ANDREW  
Now, I believe we should have a party.

CHRIS  
What?

ANDREW  
Come on, you only make 25 once in your life.

CHRIS  
No, no, no, we're not having a party. Every time you and me go to a party something goes bad and I end up with a bruised eye or something.

ANDREW  
 Call some friends, I'll go take  
 care of the rest.  
 (excited)  
 It's party time!

INT. CHRIS' APARTMENT - NIGHT

Loud music fills the place. The party is on, the place is crowded. KNOCKS in the apartment door... Grandma Ma enters. She looks around. She enters--

THE LIVINGROOM

Grandma Ma pales.

Chris, Andrew and a bunch of OTHER PEOPLE are having a beer drinking contest. Two half-naked STRIPPERS are dancing on the table. Everybody's having fun.

GRANDMA MA  
 (loud)  
 Holy Jesus and Mother Mary!

The music stops. The party freezes.

CHRIS & ANDREW  
 (surprised)  
 Grandma Ma?

CHRIS  
 What a great surprise Grand--

GRANDMA MA  
 (angry)  
 Shut up! Don't you say one more  
 word! I can only pray to the Lord  
 that I have come in time to try and  
 save whatever is left of your poor  
 souls.  
 (to the guests)  
 You are all going to burn in hell.  
 Get out! All of you!

CHRIS  
 But, Grandma, it's my birthday.  
 These are my friends.  
 (to the others)  
 Guys, this is Grandma Marie.

Chris steps forward to welcome Grandma Ma.

CHRIS (CONT'D)  
 Grandma, it's been so long. Let me  
 give you a hug.

Grandma Ma SLAPS Chris.

CHRIS  
Oh, come on, Grandma.

WHAM! Again.

CHRIS  
(irritated)  
Grandma! I'm not five years old  
anymore.

Everybody smiles. Grandma Ma prepares her shot and slaps Chris REAL HARD this time. Chris hits the floor and goes to sleep.

The guests rush out. Andrew cautiously pulls back, smiles.

ANDREW  
(to Grandma Ma)  
How-- How was your trip?

INT. CHRIS' APARTMENT - BEDROOM - MORNING

Chris, with his left eye blue and Andrew are sleeping next to each other in Chris' bed.

THE CLOCK. Turns 7:30 but does not ring.

PUFFY, a huge lady ROTTWEILER jumps on the bed and starts licking Chris' lips. Chris smiles, slowly opens his eyes and starts SCREAMING in terror. Andrew wakes up, looks around, sees Puffy and starts screaming too.

Grandma Ma arrives.

GRANDMA MA  
What in God's name is happening  
here? Puffy, get down girl! You two  
get dressed and wash yourselves.  
Breakfast's ready.

INT. CHRIS' APARTMENT - KITCHEN - MORNING

Chris and Andrew are having breakfast. Grandma Ma watches them. Puffy is eating too, near the table.

ANDREW  
(mouth full)  
This is good--

GRANDMA MA  
Don't talk with your mouth full!  
It's rude.

ANDREW

It's just us.

GRANDMA MA

It's still rude.

A beat.

GRANDMA MA

Two fine boys like you, selling your souls to the devil. You should be ashamed.

ANDREW

It was just a birthday party, Grandma.

GRANDMA MA

Party! That's all you think about. And then, when you're in trouble you wonder what you have done to deserve this or that. When was the last time any of you went to the holy Church, huh?

ANDREW

Come on, Grandma--

CHRIS

Three weeks ago.

GRANDMA MA

Three weeks ago! Your parents must be spinning in their graves right now.

ANDREW

(natural liar)

I've been to church last week.

Chris glares at Andrew. Grandma Ma calms down and smiles.

GRANDMA MA

You've done very well, Andrew. If you take care of your soul, the Lord will take care of it too. You can't do anything without His help. And you should know better. I remember when your parents, God rest their souls, found you at the door one morning. They saw in that a sign from God and they raised you like you were their own. And it wasn't easy, I can tell you that.

CHRIS

Thanks for breakfast, Grandma. It was delicious.

GRANDMA MA  
 You're welcome, Christopher. Do you  
 think you could take Puffy out for  
 a walk, now that you've finished?

CHRIS  
 Me?

ANDREW  
 Sure, we'll take her out. Thanks  
 for breakfast, Grandma.

Chris and Andrew get up.

GRANDMA MA  
 Let me have a look at you. Two fine  
 young boys. Come and give me a hug.

CHRIS & ANDREW  
 Grandma...

GRANDMA MA  
 Come on, you owe me that much.

The boys comply. Grandma Ma hugs them hard.

EXT. NEW YORK STREET - MORNING

Chris and Andrew walk side by side, looking at Puffy. Andrew  
 holds Puffy's leash.

CHRIS  
 I've never kissed a dog before.

ANDREW  
 You should be grateful she didn't  
 piss on you. I've seen that on  
 Animal Planet. It's like the  
 ultimate love confession of a dog.  
 But look at her. Don't you just  
 love her? These kinda dogs are just  
 beasts. If someone messes with us,  
 their toast, man. An animal like  
 this is always useful in New York.  
 Keeps you kinda safe. You never  
 know what could happen.

Suddenly, a black VAN stops near the sidewalk. Four THUGS get  
 off it and force Chris and Andrew inside. Puffy sits and  
 watches the scene, indifferent.

ANDREW  
 (struggling,  
 desperate)  
 Puffy! Get 'em girl! Get 'em! Rip  
 'em girl! Goddamn dog!

The thugs get Chris and Andrew in the VAN and the car speeds away. Puffy heads down the street.

EXT. MANSION - VERANDA - DAY

Don Pedro is sitting at a table, Bob and Scar near him.

Chris and Andrew are brought by the guys who kidnapped them. Bob starts to body-search Andrew.

ANDREW  
(angry)  
Hey! Don't touch me, you ape!  
You're lucky I have my hands tied  
up!

Bob keeps searching, in spite of Andrew's protests, but the search is taking a bit too long and Bob appears to enjoy it a bit too much.

ANDREW  
Hey! Hey!

DON PEDRO  
That's enough.

Bob doesn't hear or doesn't want to.

DON PEDRO  
Bob!

BOB  
(innocent)  
Yes, boss?

DON PEDRO  
That's enough.

Bob finishes the search.

DON PEDRO  
(to Chris and Andrew)  
You two, sit down.

Chris and Andrew obey.

ANDREW  
Who the fuck are you?

CHRIS  
(to Andrew)  
I don't think--

SCAR hits Andrew in the face hard.

CHRIS (CONT'D)  
 --you should talk this way to  
 them...

ANDREW  
 (to Scar)  
 What happened to you, shaving  
 accident?

Scar hits Andrew again.

DON PEDRO  
 We could play like this all day,  
 but I get bored pretty fast so  
 let's try something else. Which one  
 of you is Christopher?

CHRIS  
 I-- I am...

DON PEDRO  
 Guess I'm getting' old. You don't  
 look like a killer.

CHRIS  
 What?

DON PEDRO  
 "What?"  
 (a beat)  
 OK, let's cut to the chase. Do you  
 know this guy?

Don Pedro throws a picture on the table. It is a recent  
 picture of Kruger.

CHRIS  
 (examines the picture)  
 No. I've never seen him in my life.

ANDREW  
 Can I get a glass of whiskey?

DON PEDRO  
 This is Jeremy Kruger. He's a  
 German distributor for a large  
 European... let's say company.  
 Yesterday, he arrived in New York.  
 He's staying at "Hilton". He's  
 trying to sell his stuff here, in  
 MY town. Obviously, I cannot let  
 that happen. So, I called my nephew  
 all the way from Sicily, to get rid  
 of Kruger. My nephew is, by far,  
 the best in his... area of  
 expertise. He was... actually. You  
 see, things got... unexpected and  
 (MORE)

DON PEDRO (CONT'D)  
 my nephew has to eat and shit  
 through a straw for the rest of his  
 life.

ANDREW  
 Same straw? That must be  
 unpleasant.

Scar hits Andrew again.

ANDREW  
 Hey! What is it with you guys, you  
 all love to touch me?  
 (to Don Pedro)  
 So, this nephew of yours... What'd  
 he do? Got hit by a truck?

A beat.

DON PEDRO  
 (serious)  
 No, not a truck. An ambulance.

ANDREW  
 Cool.

Chris pales as he realizes.

CHRIS  
 (lost)  
 Oh, God!

DON PEDRO  
 Ah! Now you remember.

CHRIS  
 So you mean--

DON PEDRO  
 Yeap.

CHRIS  
 And he was--

DON PEDRO  
 Yeap.

CHRIS  
 And now he's--

DON PEDRO  
 Mhm.

CHRIS  
 Oh, dear God in heaven!

ANDREW  
Is there something I should know?

DON PEDRO  
Now, what I wanna know is who hired you? Cause I must say, you did a hell of a job. Almost got me fooled.

CHRIS  
(scared)  
What? Hey, listen, it was an accident! And I am very, very sorry! It's just that I was in a hurry and there was this guy who had a heart attack that we had to pick up quickly and I was driving very fast and--

Don Pedro raises a GUN before Chris' eyes. Chris freezes. Scar puts a gun to Andrew's head.

DON PEDRO  
I just want to know who.

CHRIS  
Oh, God!

ANDREW  
(scared too)  
Tell him what you know, Chris. I don't wanna die here!

CHRIS  
Shut up!  
(a beat)  
Listen... sir. I swear to God, the creator off all things, it was just an accident!

Don Pedro cocks the gun. Chris closes his eyes. Andrew too.

EXT. SKY - HIGH ABOVE THE MANSION

The White Dove, the one we've seen in the beginning, slowly descends from the sky, accompanied by the same tune.

EXT. MANSION - VERANDA - CONTINUOUS

Don Pedro thinks. He lowers the gun, to the relief of Chris and Andrew.

DON PEDRO  
(impressed)  
Damn. You're good. You're very good.

(a beat)  
 Here's what I'm gonna do. I'll give you one chance. If you blow this, you're both dead.

Chris and Andrew listen.

DON PEDRO  
 Since you made this mess, you're gonna clean it. I want you to eliminate Kruger for me.

CHRIS & ANDREW  
 What?

DON PEDRO  
 I don't care how you do it, it's up to your... creativity.

CHRIS  
 But I can't--

DON PEDRO  
 Cut the bullshit, will you? If you do it clean and I'll be satisfied with your work, I'll try to forget my only nephew is a vegetable on a hospital bed.

ANDREW  
 Hey, man, I understand you have your business with my brother but I don't see no reason to be part of this. I'm just the wrong guy in the wrong place at the wrong time, you know.

Chris glares at Andrew.

DON PEDRO  
 You're right, you are.  
 (to Scar)  
 Take 'im in the back and shoot 'im.

ANDREW  
 Whoa, whoa, whoa! Since you put it this way... I'll be happy to help.

DON PEDRO  
 Great. Now that we're set, I'll give you a car and fifty thousand dollars in advance, to cover your expenses. You'll get another million upon completion of the job. I'm a man of honor.

ANDREW  
 Now you're talking!

EXT. MANSION - PARKING - DAY

A BLACK FORD leaves in a hurry.

EXT. MANSION - VERANDA - SAME TIME

Don Pedro and his boys watch the Ford move away.

DON PEDRO  
 (to Scar and Bob)  
 I want you to watch them closely.  
 If they try to break the deal, kill  
 them.

SCAR  
 Don't worry, boss, we've put a  
 transmitter in the car. Latest  
 model, GPS, 3 meters approximation.  
 Bob's got the tracking device so we  
 know their every move. Show it to  
 the boss, Bob.

BOB  
 (puzzled)  
 Show what?

INT. FORD - MOVING - DAY

Chris is driving, Andrew rides shotgun, looking into a BLACK BAG.

ANDREW  
 I'll be damn... He was right man.  
 There's about fifty grand in this  
 bag. And this.

He pulls out a TRACKING DEVICE, examines it.

ANDREW (CONT'D)  
 Cool. This is a tracking device,  
 I've seen this on Discovery. GPS,  
 three meters approximation... There  
 should be a transmitter right...  
 (looks under his seat)  
 ...under the seat.

He brings to view the TRANSMITTER, a small sticky red thing.

ANDREW  
 But what the hell are we supposed  
 to do with these? I'm gonna put  
 them in the bag, might come in  
 handy.

CHRIS

No, you leave them the way they were. We're gonna turn everything over to the police and tell them the whole thing.

ANDREW

What? You outta your mind?

CHRIS

(surprised)

What do you mean?

ANDREW

You heard that guy. We don't do this, we're history.

CHRIS

So you mean you wanna do it?

ANDREW

You bet your ass I wanna do it. We're gonna do it together. It's our lives in stake. And a million dollars. And remember that you were the one who ran over that poor bastard.

CHRIS

It was an accident. I couldn't avoid it. It was meant to happen like that.

ANDREW

Yeah, well maybe it was meant to happen like that so we'd make a million dollars and live happily ever after.

(a beat)

Maybe it's part of the big plan the guy upstairs has for good people. People like you... and me.

CHRIS

But we're talking about killing a man, here, for God's sake! That's dangerous, that's stupid, not to mention that it's the worst sin a man could make!

ANDREW

He's a distributor! Do you even know what that is? I've seen it on Discovery. Distributors... they're like... they're just bad, man. So bad that they make me sick. I'm telling you, we're doing the world a favor. Just trust me.

CHRIS  
I don't know...

A beat.

ANDREW  
OK. I just wonder what would  
Grandma say if she'd find out about  
your porn magazines collection.

CHRIS  
(taken by surprise)  
What?

ANDREW  
I bet you still keep them on the  
top shelf, under the towels.

Chris is now really worried.

CHRIS  
You wouldn't...

ANDREW  
Yes, I would.

Suddenly, Chris hits the brakes, shaking Andrew.

ANDREW  
Shit man! What the hell--

CHRIS  
Shut up. Look.

He points to something outside. Andrew looks.

ANDREW  
What? I don't see nothing.

CHRIS  
There. The bitch.

Andrew looks at...

EXT. PARK - DAY

A gorgeous BLACK GIRL wearing tight sports wear, bent forward  
to tie her laces, showing an incredible behind.

ANDREW (O.S.)  
Oh, yeah, man! That's a fine bitch!  
Look at that ass! I'd give anything  
to spend some time alone with that  
ass. I'd caress it and play with it  
all night long.

INT. FORD - DAY

Chris looks at Andrew, disgusted.

CHRIS  
You're sick.

Chris exits the car. Andrew remains there, hypnotized by Black Girl.

EXT. PARK - DAY

Chris goes towards Black Girl, passes her by and heads towards... Puffy, the bitch, sitting a few feet away.

CHRIS  
(to Puffy)  
Here, girl. Here, girl.

Puffy starts to run. Chris looks around, grabs a BASEBALL BAT from a kid and starts running after Puffy.

CHRIS  
Stop! Hey!

Puffy keeps running. Chris follows her, running like mad. Puffy stops. She sees something that captures her attention. Chris keeps running towards Puffy and--

He KNOCKS DOWN Ann, the beautiful nurse. Chris falls on top of her.

Puffy looks at a POODLE. The poodle looks at Puffy. There's obviously chemistry between them.

There's obviously chemistry between Chris and Ann. They look into each others eyes. A beat. They get up.

CHRIS  
I'm sorry. Are you OK?

ANN  
Yes, I'm fine. Chris, right?

CHRIS  
(smiling large)  
Yeah.

ANN  
This is the second time in two days that we meet like this. I don't wanna think about what would happen if we'd take our... relationship to the next level.

Ann chuckles. Chris smiles.

ANN  
So, what are you doing here?

CHRIS  
I was... I was just trying to keep  
in shape, you know.

ANN  
Yes, this is a nice park. I come  
here every day. For my dog. He  
likes it here.  
(to the poodle)  
Come here, Ares.

Ares comes near Ann. Puffy approaches Chris from behind.

ANN  
(looking at Puffy)  
Is that your dog?

CHRIS  
What?

Chris sees Puffy near him and jumps aside, scared.

CHRIS  
Whoa!  
(relaxing)  
Yeah. This is my... dog.

ANN  
She's beautiful. What's her name?

CHRIS  
(confused)  
Umm... Buffy.

ANN  
Buffy... That's nice.  
(noticing the bat)  
What's with the bat?

CHRIS  
Oh, this... This is not a bat.  
It's... It's a stick. A dog stick.  
You know, I throw it and she gets  
it back.

ANN  
That big?

CHRIS  
Well, it's a pretty big dog...

ANN  
Can I?

Ann takes the bat from Chris.

CHRIS  
I don't think--

ANN  
Here, girl, catch!

Ann throws the bat behind her, over some bushes. Puffy doesn't move.

CHRIS  
She's tired.

SOMEWHERE IN THE PARK

Chico walks peacefully, enjoying a BURGER. Out of nowhere, a flying baseball bat hits him in the forehead, knocking him cold, with the burger still in his mouth. An ugly, FOAMING DOG approaches and starts eating the burger from Chico's mouth.

BACK TO CHRIS AND ANN

They're still talking.

CHRIS  
Yours looks pretty nice too. What kinda dog is it?

ANN  
It's a poodle. I got him for my birthday last year. I never had a pet before but now I couldn't live without him.

CHRIS  
Nice.

Ares is aware he's being admired. He steps near Chris and CALMLY URINATES on Chris' foot. Chris' eyes widen. Ann's too.

ANN  
(touched)  
Oh, he likes you!

CHRIS  
(admirably cotrolling  
his anger)  
Yeah. He's a cute... little dog.

Ann's pager BEEPS. She takes it out and looks at it.

ANN  
Oh, looks like I have to go. They need me at the hospital.

CHRIS  
Oh. OK. It was nice... meeting you...

ANN  
Yeah. Well, maybe we'll meet  
again... sometime.

They just stare at each other for a beat.

ANN  
Bye.

CHRIS  
Bye.

They start walking in opposite directions, with their dogs.

CLOSE ON Ann's face. Something is bothering her.

CLOSE ON Chris' face. Something is bothering him.

Chris and Ann go back, fast. They get face to face.

CHRIS  
(fast, emotional)  
Dinner tonight?

ANN  
(fast, emotional too)  
Can't. Lunch tomorrow?

CHRIS  
Great. Twelve o'clock?

ANN  
Great. Pick me up at work?

CHRIS  
Great. Bye

ANN  
Bye.

Chris and Ann quickly walk away.

INT. HOTEL - ROOM 333 - DAY

CLOSE ON a plastic bag filled with WHITE POWDER, on the table.  
A woman's FINGER dives in the powder, goes up and is sucked  
gently by beautiful, RED LIPS.

LAVINIA CHEN, a gorgeous mid twenties Chinese woman, enjoys  
the taste of her finger. Two CHINESE THUGS are near her.

LAVINIA  
Perfect.

Kruger smiles. He's sitting at the other end of the table. The  
Twins are near him.

KRUGER  
I told you. I only deliver  
perfection. And there's a lot more  
where this came from.

                  LAVINIA  
We will buy it all. On one  
condition.

                  KRUGER  
Name it.

                  LAVINIA  
You only deliver to us. We'll buy  
all you have. I hate competition.

                  KRUGER  
No problem.

                  LAVINIA  
Good. I see you know your business.

                  KRUGER  
                  (gets up, starts  
                  walking around)  
That's right. I've been in this  
business since I was a kid.

A WOMAN'S MOANS of pleasure overpass from the adjoining room.

                  KRUGER (CONT'D)  
                  (passionate)  
I've delivered merchandise all over  
the world. On every goddamned  
continent. My stuff is the best. I  
wanna extend to every possible  
market.

The moans from the other room get louder and louder.

                  KRUGER (CONT'D)  
I'm gonna start selling it  
everywhere. Soon, everyone will use  
my stuff. And then...

The moans from the adjoining room are now so loud that Kruger  
has to yell to make himself heard.

                  KRUGER  
                  (irritated)  
I will... I will...

The moans culminate with an ultimate sound of sexual pleasure,  
extremely loud and erotic.

Lavinia smiles. Everyone is stunned. Kruger is furious.

KRUGER  
 (trying to find his  
 words)  
 I will... Shit!  
 (to Lavinia)  
 Just a moment.

Kruger heads for the door. The Twins follow him.

INT. HOTEL - CORRIDOR - CONTINUOUS

Kruger heads straight to door #334. He KNOCKS hard in the door. No answer. He knocks again. A beat. Then, a gorgeous BLONDE partly opens the door and shows herself. She's wearing a slim robe that follows the generous lines of her body. She's obviously disturbed.

BLONDE  
 Yes?

KRUGER  
 (admiring)  
 Um...

Another woman, a BRUNETTE, gorgeous, topless and well built also, appears behind the blonde and starts caressing her.

BRUNETTE  
 (appealing)  
 Come back to bed.  
 (to Kruger)  
 I'm sure this can wait, right?

KRUGER  
 (smiles large)  
 Um... Sure... Sorry to interrupt.

We hear a door SLAMMING, in the back of the room.

RAY (O.S.)  
 Fresh as a baby's bottom! Ready for  
 round two, girls? Cause daddy sure  
 is!

Kruger pushes the door wide open. In the back, Ray is smiling, fresh, ready for round two. He has only a towel around his waist and he is wearing his hat.

INT. HOTEL - CORRIDOR - MOMENTS LATER

The Twins are carrying Ray through the air, in spite of his struggle. Kruger follows them.

RAY  
 Put me down, you freakin' monkeys!  
 I'm goin to whip your asses!

They get in front of the elevator. Kruger pushes the button and the doors open. The Twins put Ray in the empty elevator.

RAY  
What the hell is this supposed to be?

KRUGER  
(smiles evilly)  
Fun.

Kruger PULLS Ray's towel off and hits the elevator button. The doors close.

KRUGER  
This should help him chill out.

Kruger throws the towel to Twin #1 and walks away.

INT. HOTEL - RECEPTION AREA - MOMENTS LATER

A large number of REPORTERS, CAMERAMEN, PHOTOGRAPHERS, are bundling around three catholic INDIAN NUNS, two quite young and one quite old, wearing thick lens glasses. The crowd stops near the elevator. Cameras FLASH continuously.

A WOMAN REPORTER stretches her microphone towards the oldest of the three nuns.

WOMAN REPORTER  
Sister Mary, you are well known around the world for your formidable charity acts. Please tell us, what is the purpose of your visit here?

SISTER MARY  
(strong Indian accent)  
I have come here to bring to you my book, "The Wonders of God". And I must say all the funds from selling the book will be given to charity.

WOMAN REPORTER  
What is your book about?

SISTER MARY  
The book is about... about the wonders of God.

Sister Mary smiles large.

WOMAN REPORTER  
How do you find New York?

SISTER MARY

Well, it is my first time to America and I have only been in New York for a few hours but it does not seem like the crazy and faithless place I was told it would be.

The elevator doors OPEN. The flashes stop and everybody freezes in amazement as they see--

Ray, alone in the elevator, wearing ONLY his cowboy hat...

SISTER MARY

(shocked)  
Oh my God!

The two younger nuns FAINT.

Ray takes off his hat and puts it in front of his "family jewels". He smiles, embarrassed.

RAY

(mostly for himself)  
Oh, he's gonna pay for this.

The flashes start again.

EXT. "THE CHURCH" CLUB - NIGHT

Strong beats reverberate from inside. Young people waiting to get in. Big iron door, big SECURITY GUARDS watching it. It's an exclusive club.

Chris and Andrew arrive, in their Ford. They get off. Puffy wants to get off too.

ANDREW

(to Puffy)  
You stay there. We'll get you a beer if you behave.

Chris and Andrew head for the entrance.

CHRIS

I have a bad feeling about this. We should better get back home. Grandma must be worried.

ANDREW

Relax, it'll be fun, you'll see. Some friends of mine recommended this club.

CHRIS

And how are we supposed to get in? Look at all the people waiting.

ANDREW  
 Those people don't have fifty  
 thousand dollars and a black and  
 pleasant older brother to get them  
 in.

INT. "THE CHURCH" CLUB - NIGHT

Chris and Andrew enter and are amazed to see--

Pandemonium... A sea of people, dancing and having fun...  
 DANCERS, dressed in SEXY NUN OUTFITS, dance in cages hanging  
 from the ceiling. BARTENDERS are dressed in MINISTER SUITS.

CHRIS  
 (shocked)  
 Oh my God!

ANDREW  
 (arranges his  
 moustache)  
 Amin, brother! Now, come on. It's  
 party time!

Andrew grabs Chris and they head for the bar. They sit down. A  
 big, muscular, long-haired BARTENDER arrives to take their  
 order.

BARTENDER  
 Good evening, my name is Priest and  
 I'll make sure you'll wash all your  
 sins tonight. What would you like  
 to start with?

ANDREW  
 (impressed)  
 Nice! I'll have a whiskey, dry,  
 double.

PRIEST  
 Excellent choice.  
 (to Chris)  
 How about you, sir?

CHRIS  
 A Cola. I'm driving...

Priest looks at Chris, then starts laughing, extremely amused.  
 He finally calms down a bit, yells to another bartender,  
 nearby.

PRIEST  
 Hey, Jimmy, get me a Cola here,  
 this guy's driving!

Jimmy starts laughing too, as do some people nearby who look  
 at Chris. Chris is smiling, trying to hide his embarrassment.

ANDREW  
 (to Priest)  
 Hey! Is there a problem?

PRIEST  
 Problem? There's no problem.  
 Except... I wonder if mommy knows  
 her boy took the car tonight.

Priest and a few other bartenders laugh. Chris frowns. So does Andrew. All of a sudden, Chris and Andrew throw themselves at Priest, over the bar. They both grab on to Priest and start punching him in the face until he blacks out.

Other bartenders come to help Priest.

Andrew punches a BARTENDER, knocking him down.

Chris takes a punch in the face.

Andrew punches another BARTENDER, sending him down.

Chris takes a punch in the face.

Andrew grabs a BOTTLE and hits a BARTENDER in the head with it.

Chris takes a punch in the face.

Five SECURITY GUARDS struggle to put Andrew down. They finally succeed.

Chris takes a punch in the face and falls down. We now see the guy who punched him, a small, poorly fed JANITOR.

EXT. "THE CHURCH" CLUB - NIGHT

Two SECURITY GUARDS throw Chris and Andrew into the street. They get up, moaning in pain. They walk to their car.

ANDREW  
 That was intense, my little  
 brother.

CHRIS  
 Yeah, we showed them.

ANDREW  
 We sure as hell did. Now, let's get  
 home. We've had enough for one day.

CHRIS  
 Yeah.

They get to the car, climb in.

INT. CAR - CONTINUOUS

Chris starts the engine. Puffy licks Andrew's face.

ANDREW  
Hey. Good girl.

Chris puts it into gear, and the car starts moving, slowly.

ANDREW (CONT'D)  
Yeah, give uncle Andrew a kiss,  
girl. Give one to uncle Chris too,  
he's a mean machine.

A BRICK falls out of nowhere on the Ford's hood.

EXT. CAR - NIGHT

The car brakes violently.

INT. CAR - NIGHT

Andrew is shaken. Chris too.

ANDREW  
Damn, bro! What the hell is this?

CHRIS  
(enlightened)  
It's a sign!

ANDREW  
What?

CHRIS  
Come on.

Chris gets off the car.

ANDREW  
Hey, where you going?

Andrew gets off too.

EXT. STREET - CONTINUOUS

Chris goes ahead, Andrew follows him.

ANDREW  
What the hell are you doing, man?

They stop in front of a (real) church, across the street from  
"The Church" club, not far from it.

CHRIS

Come on.

He heads for the church entrance.

INT. CHURCH - MOMENTS LATER

Quiet. Chris and Andrew enter. Chris heads slowly for the altar, followed by Andrew. They talk in low voices.

ANDREW

(nervous)

Can you please tell me what are we doing in an empty church in the middle of the night?

CHRIS

Can't you see? It's a sign.

ANDREW

What sign? There's no one here man. This place gives me the creeps.

Chris keeps advancing.

ANDREW

Come on, man. Shit!

CHRIS

Ssst! You can't say "shit" in a church!

We hear the sound of broken glass and then--

FATHER PERRY (O.S.)

(loud)

Shit!

FATHER PERRY, in his 50's, appears from somewhere in the back, accompanied by two suspiciously looking BLACK GUYS. He sees Chris and Andrew.

FATHER PERRY

Yes?

CHRIS

Good evening, Father.

FATHER PERRY

I was just on my way out. Can I help you?

CHRIS

I believe so. I think we need some... some guidance.

FATHER PERRY  
 Very well, my sons.  
 (to the black guys)  
 Wait for me outside.

INT. CONFESSIONAL - MOMENTS LATER

Chris and Andrew are both crammed inside.

CHRIS  
 Forgive us, Father, for we have  
 sinned.

ANDREW  
 We're about to sin, actually.

FATHER PERRY  
 What do you mean, my sons?

CHRIS  
 Well, we're about to do  
 something... not very... religious.

ANDREW  
 Kill someone.

A beat.

FATHER PERRY  
 Kill who?

CHRIS  
 A guy who--

ANDREW  
 (overlapping)  
 A bad guy. A very bad guy.

FATHER PERRY  
 (shocked)  
 Oh, God. That is indeed not very...  
 religious. And how do you intend to  
 do that?

ANDREW  
 Go inside, shoot him in the head,  
 get out.

FATHER PERRY  
 Shoot him in the head? With a  
 pistol?

ANDREW  
 Yeah.

A beat.

FATHER PERRY

Oh, God, oh, God! Oh, that is not good, my sons... Not good at all... Pistols leave a lot of mess. If you want to do something right, I advise you to use a rifle and take him out from distance. That way you'll do it clean and you'll have very few chances of getting caught. But that's all up to you. I just gave you an advice. Now, I'm in a hurry and I did this in my free time so it's gonna cost you.

INT. CHRIS' APARTMENT - BEDROOM - NIGHT

Grandma Ma is sitting at Chris' computer, typing fast, smoking. She smiles.

ON COMPUTER SCREEN

We see Grandma is on a chat channel. Her nickname is "XXX60". She's chatting with a certain "S3X-MACHINE".

XXX60

So I'll see you tomorrow, then?

S3X-MACHINE

I'll be waiting for you.

BACK TO SCENE

We hear the apartment door and Chris and Andrew's hushed voices. Grandma quickly puts out her cigarette, spits on it, throws it under the carpet. She heads towards the bedroom door. We TRAIL behind her. She exits the bedroom closing the door. We stay in the bedroom, CAMERA FIXING the door.

CHRIS (O.S.)

Grandma. We didn't mean to wake you. Go back to sleep.

GRANDMA MA (O.S.)

(angry)

Wake me? I was awake all night, sick worried about you! Look at you two! Did you get into a fight?

ANDREW (O.S.)

Chris started it.

CHRIS (O.S.)

What? I didn't--

GRANDMA MA (O.S.)

(outraged)

Well, Christopher!

We hear a SLAP and then a body hit the floor.

ANDREW (O.S.)  
I tried to stop him, Grandma.

INT. CHRIS' APARTMENT - BEDROOM - MORNING

Chris is sleeping peacefully.

THE CLOCK. It turns 7:30 but does not ring.

A LOUD GUNSHOT makes Chris jump up in an instant, scared.

Andrew is near the bed, wearing a brand new white suit and a WEIRD LOOKING CAP THAT COVERS HIS WHOLE HEAD AND HIS EYEBROWS. He's scared too. He's holding a COLT in one hand and a piece of cleaning cloth in the other.

He looks at a HUGE HOLE in the ceiling, above him.

ANDREW  
Shit, this baby's angry!  
(to Chris)  
Rise and shine, it's almost noon,  
Grandma's gone and we've got a full  
day ahead of us.

INT. CHRIS' APARTMENT - LIVINGROOM - MORNING

Chris is admiring himself, dressed in a new BLACK SUIT, as Andrew is straightening his tie.

ANDREW  
Yeah, now that's a look.

CHRIS  
Don't I get a hat too?

ANDREW  
Nah. You don't need it. Now, the  
accessories.

Andrew pulls out from behind the couch a HUGE BLACK BAG, filled with guns of all sorts: pistols, Uzi's, grenades... He pulls out a SNIPER RIFLE and shows it to Chris.

ANDREW  
This will suit you just fine.  
Silencer, ten rounds clip, fast  
reload, two miles effective range  
and deadly accurate. I tell you,  
man, this is for pros only.

CHRIS  
Where did you get all this from?

ANDREW

This is New York. You can find anything if you know where to look. Anyway, I thought we should do this nice and clean. I got up early this morning and I did some research. Looks like our guy is gonna be in his room all day long. I also found a very nice spot across the street, with a great view over the hotel. We're gonna go there and wait for the right moment. Then, BANG! One nice placed shot and job done.

CHRIS

I don't know about this...

Andrew puts the rifle in the bag and puts the bag on Chris' shoulder, pushing him away.

ANDREW

Don't worry, everything's gonna be all right. I've got it all planned. Come on, we gotta hurry if we want to get the best seats.

INT. "HILTON" HOTEL - ROOM 334 - DAY

Ray is standing before the mirror, in his boxers and wearing his hat, spinning a .45 MAGNUM, cowboy style.

RAY

Oh, he gonna pay for that.

EXT. PLYMOUTH - DAY

Parked in front of the "Hilton" hotel...

INT. PLYMOUTH - DAY

Bono and Jane are watching the hotel. Bono is at the wheel, squeezing a pimple on his face, looking in the rearview mirror.

JANE

Someone's coming!

Bono looks.

EXT. "HILTON" HOTEL - DAY

Kruger and his men arrive at the hotel and go inside.

INT. PLYMOUTH - DAY

Bono is reading Kruger's file.

BONO

Bingo! That's our guy. Jeremy Kruger. German. Tax evasion, parking tickets, nothing big. Yet.

JANE

But why are we watching him? We should be trying to find the drug dealer.

BONO

You still have a lot to learn. The black guy said he got the drugs from "the priest" at "the church" on 36-th street, right?

JANE

Yes.

BONO

I did some research and guess what? There's a club on 36-th called "The Church". I've been there last night in a little... scouting mission.

JANE

Really?

Now, Bono narrates over...

INT. "THE CHURCH" CLUB - FLASHBACK - THE NIGHT BEFORE

Bono enters the club and looks around.

BONO (V.O.) (CONT'D)

Yeap. It's a God forgotten place.

Two SECURITY GUARDS pass by Bono, carrying Chris and Andrew who just got out of the fight. Bono heads to the bar.

BONO (V.O.) (CONT'D)

I tried to fit in, see what I can find out.

He makes a sign to Priest, who's all bruised up. Priest gives Bono a beer. Bono drinks and looks around.

BONO (V.O.) (CONT'D)

And guess what they call one of the bartenders?

JANE (V.O.)

Billy?

BONO (V.O.)  
 (annoyed)  
 No, you idiot! They call him  
 Priest.

Kruger and the Twins arrive at the club and pass by Bono.

BONO (V.O.) (CONT'D)  
 Even more interesting was that  
 soon, our friend Kruger arrived and  
 he talked to a Chinese chick.

Bono is at the bar, watching Kruger as he talks to Lavinia.

CUT BACK TO:

INT. PLYMOUTH - DAY

Bono examines Lavinia's file.

BONO  
 Lavinia Chen. She's the owner of  
 the club.

Bono smiles meaningfully. Jane smiles too.

BONO (CONT'D)  
 Got it?

JANE  
 No.

BONO  
 (rolls his eyes)  
 Jesus! You're an idiot! How the  
 hell did you get into the police?

JANE  
 My father is a senator.

BONO  
 It's simple, you idiot! Kruger  
 sells drugs to the Chinese chick  
 and then the bartenders sell them  
 to the clients. All we have to do  
 is stay with Kruger and see where  
 he takes us. With a bit of luck you  
 might solve your first case as a  
 detective in your first week. That  
 would look good in your record.

JANE  
 (smiling)  
 Oh! That's clever.

INT. FORD - MOVING - DAY

Chris is driving. Andrew rides shotgun.

On the back seat, the huge bag filled with guns is covered with a blanket. On top of the bag sits Puffy.

CHRIS  
I still don't understand why we had to bring the dog with us.

ANDREW  
Relax, she'll stay in the car. I kinda like her.

CHRIS  
I don't. We should've left her at home.

ANDREW  
She doesn't like to be alone. Come on, I'm just asking you to be a little more tolerant, I'm not asking you to take her to lunch.

Chris suddenly remembers something.

CHRIS  
Oh, God! Lunch!

INT. FORD - MOVING - DAY

Chris is driving. Ann rides shotgun. Puffy is sitting on the covered bag.

ANN  
(looking at Puffy)  
She's so sweet. I think it's great that you like dogs. Most men hate them because they think it's a sign of weakness to get attached to a pet.

CHRIS  
Really?

ANN  
Yes.  
(rubs her neck)  
Boy, my neck hurts.

CHRIS  
Hard day at work?

ANN  
Oh, don't ask. First, my clock  
(MORE)

ANN (CONT'D)  
 didn't ring, so I got at the hospital an hour late. Then, there was some kind of robbery down town at a gun shop. Imagine that some crazy black guy barricaded himself inside at five in the morning and started to shoot at the cops waiting for him outside. He blew up two police cars and they sent all the wounded to us so I didn't even have time for a cup of coffee.

CHRIS  
 One guy did that?

ANN  
 Yes. Can you believe it?

CHRIS  
 (suspicious)  
 Did they get him?

ANN  
 Apparently, there was some explosion inside the shop and he somehow got away.

Now, Chris appears to be really worried.

ANN (CONT'D)  
 It's really a crazy world we live in today.

CHRIS  
 Tell me about it...

ANN  
 I mean, you're not safe anywhere anymore.

Puffy whines. Ann turns to her, smiling.

ANN  
 You agree too, huh?  
 (to Chris)  
 Oh, she's chewing on the lemon-like... thing.

CHRIS  
 (turns to see)  
 What lemon-like-- Oh God!

Puffy is chewing on a LEMON-GRENADE.

ANN  
 What? Is it bad?

CHRIS  
 (desperate)  
 Yes! Yes, it's bad! She must not  
 chew that! It's-- It's bad for her!

Ann reaches in the back and grabs the grenade by its pin.  
 Puffy doesn't want to let go of it.

ANN  
 (to Puffy)  
 Give it to me, girl!

CHRIS  
 Careful! Careful!

ANN  
 (pulling)  
 She doesn't want to let... go!

Ann PULLS OUT the grenade pin, falling back on her seat. She  
 looks at the pin.

ANN  
 (smiling, innocent)  
 Oops! It broke.

Chris looks at the pin in Ann's hand, then at Puffy who's  
 still holding the grenade in her mouth.

CHRIS  
 Oh, God!

Chris PUNCHES Puffy and she spits the grenade on the car  
 floor.

ANN  
 (revolted)  
 Oh! You should not hit a helpless  
 being like that!

Chris reaches for the grenade, still holding the wheel.

CHRIS  
 That's how we play.

EXT. STREET - DAY

A FAT WORKER, holding a spade and a SLIM WORKER, holding a  
 shovel, look at a five foot deep hole that they dug.

FAT WORKER  
 If we keep it going like this we'll  
 need a goddamn miracle to find the  
 gas pipe this year.

Chris' Ford passes fast by them and a GRENADE drops in the  
 hole.

INT. FORD - MOVING - DAY

Chris takes a right turn, breathing in relief. A BIG EXPLOSION is heard somewhere behind.

ANN  
God, what was that?

CHRIS  
Like you said, it's a crazy world.

EXT. "HILTON" HOTEL - DAY

Andrew is waiting anxiously in front of the hotel.

Chris arrives, stops the car, gets off, glares at Andrew. Andrew opens the door for Ann.

ANDREW  
There you go, Miss.

ANN  
Thank you.

ANDREW  
(to Chris)  
And may I have the keys, sir?

Andrew winks at Chris who looks at him angrily. Chris gives Andrew the keys, then he offers his arm to Ann and they walk towards the hotel entrance.

ANN  
(noticing the hotel)  
I thought we were going to lunch.

CHRIS  
We are. They have a nice restaurant. Inside... Would you excuse me just a moment?

ANN  
Sure.

Chris hurries back to the car, where Andrew is arranging his moustache in the rearview mirror. He yanks Andrew out of the car and takes off his cap, revealing his BURNED HEAD. HIS EYEBROWS ARE BURNED TOO.

ANDREW  
Whoa, whoa, whoa! Careful, little brother, this is expensive material.

CHRIS  
I knew it! You are one sick man!

ANDREW  
Now, watch your language little  
brother--

CHRIS  
Rob a shop? Shoot the police? What  
is wrong with you?

ANDREW  
Oh... That... What was I supposed  
to do? They tried to whack me.

CHRIS  
OK. OK, just shut up. I almost got  
killed a few minutes ago so I'm not  
in a very good mood right now.

ANDREW  
(looking at Ann)  
Yeah. She's a killer.

CHRIS  
You stay here. I'll be back as soon  
as I can.

Andrew is still looking at Ann who has bent forward to arrange  
her shoe. Chris notices and punches Andrew in the stomach.

CHRIS  
And stop looking at her ass!

Chris goes back to Ann. Andrew gets in the car.

INT. FORD - CONTINUOUS

Andrew looks at Puffy.

ANDREW  
(to Puffy)  
See that? Uncle Chris got himself a  
pretty lady. But don't you worry,  
uncle Andrew will find one too.  
She's gonna be beautiful, horny and  
filthy rich, like a restaurant  
owner or something. And she's never  
gonna yell at uncle Andrew if he'll  
drink too much.

Puffy whines.

INT. PLYMOUTH - DAY

Bono and Jane are still watching the hotel.

JANE  
This is boring. We should take them  
all to the precinct and make them  
confess.

BONO  
Make them confess? How?

JANE  
I've got my own methods...

BONO  
No. Just a little more patience and  
we'll get the whole box of candy.  
Something is about to happen.

JANE  
How do you know that?

BONO  
You can call it cop intuition.  
Comes with experience. I can smell  
shit a mile away.

Jane looks at his shoe. There's a piece of DOG SHIT stuck on  
it. He wipes it on the car floor.

EXT. STREET - DAY

A MERCEDES SUV is parked right behind the Plymouth.

INT. MERCEDES SUV - DAY

Bob is at the wheel, looking through a BINOCULAR. Scar is on  
the right seat. Don Pedro is in the back.

SCAR  
The black guy's waiting in the car,  
the white guy went in with that  
chick, I don't get it. What are  
they planning?

DON PEDRO  
Just wait and you'll see. These  
guys are pros.

The HORN HONKS.

BOB  
Sorry, boss. This kinda stuff gets  
me excited.

DON PEDRO  
You mean nervous?

BOB  
No, I mean really excited.

Scar looks at Bob who has his both hands on the binocular. His pants, however, are PUSHING HARD AGAINST THE WHEEL.

INT. "HILTON" HOTEL - RESTAURANT - DAY

Chris and Ann are chewing the last of their lunch.

ANN  
Oh, I'm so full! I think I won't eat anything for a week.

CHRIS  
I'm glad you liked it.

ANN  
It was delicious. I'm just worried about the salad. Vegetables really mess up my stomach so I don't usually eat salad. Or meat. I have problems with meat too.

CHRIS  
Oh. So then... what do you usually eat?

ANN  
Chocolate. I don't cook much.

CHRIS  
I see.

Chris' mobile BEEPS. He looks at it.

CHRIS  
Oh...

ANN  
What?

CHRIS  
Could you excuse me for just a second? I've gotta go... out. I'll be right back.

ANN  
Oh, go on, don't be shy about it. I sometimes need to pee too right after I eat.

EXT. "HILTON" HOTEL - DAY

Andrew is waiting impatiently near the Ford. Chris arrives.

CHRIS  
What is it?

ANDREW  
What the hell are you doing in there? Come on, we gotta do this. He won't wait for us all day.

CHRIS  
Now?! I can't just leave her there.

ANDREW  
Ten minutes man. Ten minutes and we're done. And you'll have a really nice alibi... just in case.

Andrew empties the black bag on the back seat. He grabs two WALKIE-TALKIES and hands one to Chris.

CHRIS  
But--

ANDREW  
Here. We'll talk through these.

Andrew puts the sniper rifle in the empty bag, zips it and hands it to Chris.

ANDREW  
And this is yours.

He covers the guns on the back seat with the blanket. Puffy sits on the blanket.

ANDREW  
(to Puffy)  
You be a good girl and take care of the car. Uncle Andrew will be right back.  
(to Chris)  
Now, let's go hunting.

CHRIS  
I've got a bad feeling about this.

INT. "HILTON" HOTEL - RESTAURANT - DAY

Ann waits at the table. Suddenly, she becomes agitated. She gets up and hurries away.

INT. TOILET - DAY

Ann storms inside and BUMPS into--

Grandma Ma, in a tight, black, sexy dress... She looks at the disoriented Ann, fallen on the floor from the impact, tons of cosmetics around her, fallen from her purse.

GRANDMA MA  
Good God, girl, you should watch  
where you're going!

ANN  
(getting up)  
Sorry! Sorry! I really need to pee!

GRANDMA MA  
Go on, then. I'll clean this for  
you.

ANN  
Thank you.

Ann hurries inside the nearest stall. Grandma Ma picks up Ann's purse and starts collecting the cosmetics.

GRANDMA MA  
You sure spend a lot of money on  
these. You know, when I was your  
age we didn't use any cosmetics and  
I tell you, men were chasing us  
like a lion chases its prey.

Grandma Ma laughs. From inside the stall, Ann makes different sounds of relief.

GRANDMA MA  
That feels good, doesn't it?

ANN (O.S.)  
Oh, yes!

GRANDMA MA  
I know. I always need to pee, right  
after I eat. And if I don't do it,  
I feel like I'm about to explode.

Grandma Ma finishes collecting the cosmetics. She goes and opens the door of the stall where Ann is.

INT. STALL - CONTINUOUS

Ann looks up at Grandma Ma, stunned and embarrassed.

GRANDMA MA  
There you go.  
(re: Ann's  
embarrassment)  
Oh, don't worry. There's nothing I  
haven't seen before.

INT. "HILTON" HOTEL - CORRIDOR - DAY

A MAID, carrying a food tray walks down the corridor. She passes by room 334. A SPOON falls from the tray.

Ray, behind the door ajar of room 334, is carefully watching the maid as she bends to pick up the spoon. The maid continues down the corridor. Ray exits the room and slowly walks to the door of room 333. He pulls out a LOCKPICK, opens the door and enters.

EXT. BUILDING ROOFTOP - ACROSS FROM "HILTON" HOTEL - DAY

BINOCULAR POV

...scanning Kruger's hotel room. There's no one inside.

BACK TO SCENE

Andrew puts down the binocular.

ANDREW  
 (into walkie-talkie)  
 Eagle to Cobra. The nest is empty.  
 I repeat. The nest is empty.

Chris is somewhere on top of the building also, with his sniper rifle installed and ready for use.

CHRIS  
 (into walkie-talkie)  
 What?

ANDREW  
 The bird is not present anywhere  
 near the nest. Vigilance advised.

CHRIS  
 What?

Andrew puts his walkie-talkie down, infuriated. He turns to his right and shouts.

ANDREW  
 He's not in the damn room! Keep  
 your eyes open for him!

Chris is only 30 feet away from Andrew. He shouts back.

CHRIS  
 Where is he then?!

INT. HOTEL - POOL - DAY

The pool is crowded. However, in one corner of the pool Kruger has all the space he wants, relaxing in the water, wearing swimming glasses and an ALL-BODY BLACK SWIMMING SUIT.

Around Kruger, in the pool, The Twins and The Thugs make sure that no one invades their boss' privacy.

A BALL drops close to Kruger. Twin #2 picks it up and looks around, irritated.

A HAPPY KID waves Twin #2 to throw him the ball.

HAPPY KID  
Here! Here, please!

Twin #2 calculates his shot and throws the ball with high power. The ball hits Happy Kid in the head and he falls underwater.

INT. "HILTON" HOTEL - RESTAURANT - DAY

Grandma Ma and Ann are at the table. There are a few empty glasses on the table and the two ladies are not sober anymore. They're both holding full glasses.

GRANDMA MA  
And he just left you here?

ANN  
(upset)  
Yes. It must've been something I said. I always say stupid things when I like a guy.

GRANDMA MA  
Oh, don't be upset about it. That's just the way men are. If this will make you feel any better, my date ditched me too.

ANN  
Really?

GRANDMA MA  
Yes, really. I was supposed to meet him here today but did he come? No! I flew six hundred miles to see him and he didn't even bother to show up.

ANN  
How did you meet him?

GRANDMA MA

On the Internet. That's the best place for a woman like me to meet men... Or have some free sex. And he seemed like a nice guy. Womanizer but nice. We even exchanged pictures. And I'm not talking about decent pictures, you know...

ANN

(smiles)

Oh!

Grandma Ma sips the entire content of her glass.

GRANDMA MA

Yes, this only confirms my theory.

ANN

What theory?

GRANDMA MA

That men are better than plastic only 'cause they have a tongue.

Ann chuckles.

GRANDMA MA (CONT'D)

On top of it all, they don't give a damn about our feelings. They just want some warm meat to be there when they need it. And the more meat they have, the happier they are. Yes... that's how they are...

(a beat)

Look at that guy for instance.

Grandma Ma points to a young, attractive man, PLAYBOY type.

GRANDMA MA (CONT'D)

Sitting there, waiting for his prey. I bet he does this every day. And I bet I know exactly what he wants. I can make him eat out of my palm in five minutes. Just watch me.

Grandma Ma gets up and walks to Playboy's table.

We stay with Ann, as she drinks from her glass and watches Grandma Ma who smiles to Playboy and says something. Playboy smiles too and invites Grandma Ma to sit. Grandma Ma sits and winks at Ann who raises her glass and BURPS.



ANDREW (CONT'D)  
 is no more.  
 (a beat)  
 Hold on a second. Don't tell me  
 you're thinking to get married and  
 have kids with her. 'Cause you can  
 forget about it. I'm not ready to  
 be an uncle yet. And--

CHRIS  
 (looking through the  
 rifle scope)  
 The bird is back!

ANDREW  
 What?

CHRIS  
 The bird is in the cage!

ANDREW  
 What?!

Chris turns to his left and shouts.

CHRIS  
 He's back in his room!

Andrew looks through his binocular.

ANDREW  
 Yeah. We're back in business, baby!

INT. "HILTON" HOTEL - ROOM 333 - DAY

The Thugs sit at the table, playing cards. The Twins watch TV.

Kruger takes off his robe, somehow embarrassed, looking  
 suspiciously at the others. He begins to take off his swimming  
 suit but--

KRUGER  
 (to Twin #2)  
 What the hell are you doing?

TWIN #2  
 (innocent)  
 Me?

KRUGER  
 Yes, you! I saw you look!

TWIN #2  
 But I didn't--

KRUGER  
 Shut up! You looked! I saw you! Get  
 out! All of you! Now!

The Thugs and The Twins get out, leaving Kruger alone.

Kruger now feels comfortable. He goes to a closet nearby,  
 opens it and--

He freezes in amazement as a .45 Magnum rises before his eyes.  
 Ray, smiling, cocks the gun and gets out of the closet. Kruger  
 backs off.

                  RAY  
 Ah, hello now, Mr. Funnypants. How  
 ya doin'? Ya look kinda surprised  
 to see me.

Kruger just nods "yes".

                  RAY (CONT'D)  
 I's just passing by and I figured I  
 should come and present my  
 gratitude for making me win "the  
 biggest idiot" contest.

                  KRUGER  
                   (scared shitless)  
 W-- What?

                  RAY  
 Have a look!

Ray pulls out a folded NEWSPAPER and hands it to Kruger. The  
 newspaper's first page reads:

"OH MY GOD!"

There is a big picture of Ray, naked, in the elevator, the day  
 before and Sister Mary looking at him.

                  RAY  
 Nice, isn't it? Ya know, where I'm  
 from, people get killed for this  
 kinda stuff. And I'm not planning  
 to break the tradition.

                  KRUGER  
 I'm sorry, I didn't mean to--

                  RAY  
 Sure you did. I bet ya had a  
 helluva laugh. But he who laughs  
 last laughs better. So right now, I  
 want you to make me laugh, I want  
 you to entertain me or I'll blow  
 your balls off and make you sing  
 like a soprano.





Chris looks at the White Dove which flies up in the sky. His face is now that of a man who's had the ultimate revelation.

CHRIS  
(into walkie-talkie)  
Oh my God!

ANDREW  
(into walkie-talkie)  
What?

CHRIS  
The bird! It shit!

ANDREW  
On the floor?!

Andrew looks through the binocular.

BINOCULAR POV

Scanning Kruger's bouncy ass and the floor behind him...

BACK TO SCENE

ANDREW  
I don't see nothing. Quit foolin'  
around and shoot him, man! Pull the  
trigger!

CHRIS  
Can't you see? It's a sign! We're  
not supposed to do this!

Andrew gets up and goes to Chris. Chris picks up his rifle and gets up, faces Andrew.

CHRIS  
I'm not going to do it.

Andrew is really pissed off.

ANDREW  
What the hell are you talkin'  
about? Have you lost your mind? All  
you have to do is pull the trigger  
and that's it. We get the money, we  
get to live, the bad guy dies,  
everyone's happy.

CHRIS  
(decided)  
No.

Andrew's had it. He tries to take the rifle from Chris.

ANDREW  
Gimme that! I'm gonna do it myself.

CHRIS  
No. Take your hands off it!

Chris and Andrew start fighting over the rifle.

ANDREW  
Give it to me, don't make me whip  
your ass, little brother!

INT. "HILTON" HOTEL - ROOM 333 - DAY

Kruger is now fatigued, almost at the end of his show. The laser dot is dancing ON HIS ASS now.

KRUGER  
(singing)  
"Love was made..."

EXT. BUILDING ROOFTOP - DAY

Andrew is still struggling to take the rifle from Chris.

ANDREW  
Let it... go!

They both fall down, Chris on top of Andrew and--

THE SILENCER PUFFS.

INT. "HILTON" HOTEL - CORRIDOR - DAY

As Twin #2 SNEEZES.

INT. PLYMOUTH - DAY

As Bono's pimple finally SPLASHES on the rearview mirror.

INT. "HILTON" HOTEL - ROOM 333 - DAY

Kruger finishes his song.

KRUGER  
(singing)  
"...for me and you"

EXT. NEW YORK SKYLINE - DAY

As the final note of Kruger's recital turns into a HORRIFIC SCREAM OF EXCRUTIATING PAIN.

INT. "HILTON" HOTEL - CORRIDOR - DAY

The Twins and The Thugs bust down the door of room 333.

INT. "HILTON" HOTEL - ROOM 333 - CONTINUOUS

Kruger is on the floor, moaning, inert. Ray is near him, dumbstruck.

RAY  
(innocent)  
I didn't do nothin'.

Twin #2 steps towards Ray and raises his fist.

EXT. BUILDING ROOFTOP - DAY

Chris and Andrew both look at the SMOKING rifle tip.

ANDREW  
See? See what you did? Get off me,  
man!

They both get up. Chris still holds the rifle.

ANDREW (CONT'D)  
You're crazy, man! You could've  
gotten us killed! What is wrong  
with you? Gimme that!

He tries to take the rifle from Chris, again. Chris holds on to it. Then, he grabs the rifle by the barrel, like he would grab a piece of wood and SMASHES the barrel against his knee. The carbon fiber barrel breaks like a toothpick. Chris looks at Andrew, satisfied.

CHRIS  
Carbon fiber. Easy to break. I've  
seen this on Discovery.

ANDREW  
You're crazy man! Fine! I'm gonna  
do things my way!

Andrew pulls out his Colt and walks away.

CHRIS  
Hey! Wait!

Chris throws down the broken rifle and goes after Andrew.

INT. PLYMOUTH - DAY

Bono reads a newspaper. Jane sees something outside, taps Bono.

JANE  
They're getting out.

EXT. "HILTON" HOTEL - DAY

The Twins carry Kruger, in his swimming suit and with his robe on, in terrible pain, down the steps of the hotel. The Thugs follow them.

TWIN #1  
Does it hurt, boss?

Kruger nods "yes".

TWIN #2  
Bad?

Kruger, annoyed, nods "yes" again.

TWIN #1  
Where did they shoot you?

KRUGER  
(soprano voice, angry  
as hell)  
In the balls, you idiots!

Kruger is shocked by his own voice.

KRUGER  
(low voice)  
Get me to the warehouse. We'll  
finish the deal and get the hell  
out of this country.

INT. MERCEDES SUV - DAY

Bob looks through his binoculars.

BOB  
(to Scar)  
They're getting out.

SCAR  
Yeah. What should we do, boss?  
Boss?

Scar turns to see Don Pedro asleep. Scar taps him gently.

SCAR

Boss?

Don Pedro wakes up, suddenly and in a fraction of a second he yanks his gun and puts it in Scar's face. Scar freezes.

EXT. "HILTON" HOTEL - DAY

Ray exits the hotel, holding his Magnum. His face is bruised up. He looks around, spots Kruger getting in his Cadillac.

RAY

(furious)

Oh, I'll bite my ass if you'll get away so easy this time.

Ray runs towards the Cadillac and STARTS SHOOTING. The Cadillac speeds away, followed by the black Mercedes.

INT. PLYMOUTH - DAY

Bono starts the engine.

BONO

Well, well, well...

INT. MERCEDES SUV - DAY

Bob starts the engine.

DON PEDRO

Well, well, well...

EXT. STREET - DAY

The Plymouth and The Mercedes SUV both move in at the same time and CRASH INTO EACH OTHER.

Jane leans out his window, showing his badge.

JANE

Move your car! NYP-P-P--

Bono leans out the window too.

BONO

NYPD!

EXT. "HILTON" HOTEL - PARKING - DAY

The wheels of the Ferrari BURN RUBBER. The car moves for a few feet then BRAKES VIOLENTLY as--

Andrew appears in front of the car, pointing his gun at Ray, who's driving.

ANDREW  
I need your car.

Ray points his Magnum at Andrew.

RAY  
I'll be happy to give you a lift  
but I got a goddamn German to  
catch.

ANDREW  
Short, bald, wears a swimming suit?  
I could help you with that.

RAY  
Jump in, then.

Andrew gets in the car.

Chris arrives in a hurry.

CHRIS  
Hey, wait!

RAY  
Anyone else comin'?

EXT. "HILTON" HOTEL - DAY

A crowd of people has gathered to see what's happening. Grandma Ma and Ann are watching as Ray's Ferrari passes by, with Chris and Andrew inside.

GRANDMA MA  
Ray?

ANN  
Chris?

A BIKER arrives at the hotel on a glittering SUZUKI HAYABUSA.

CUT TO:

EXT. "HILTON" HOTEL - SECONDS LATER

Grandma Ma and Ann are getting on the Hayabusa.

ANN  
Do you know how to drive this?

GRANDMA MA  
 Don't worry, girl. I wore some  
 leather clothing in my time. Let's  
 go and teach them a lesson!

Grandma Ma starts the engine. The Hayabusa BULLETS away,  
 leaving behind a crowd of dazed people, looking at the Biker,  
 who's unconscious on the asphalt, his right eye blue.

Playboy is in the crowd too. He yells after Grandma Ma.

PLAYBOY  
 Call me!

EXT. STREET - DAY - THE FERRARI

weaves through heavy traffic. The car ROARS like a wounded  
 beast.

INT. FERRARI - MOVING - DAY

Chris and Andrew are crammed on the passenger seat, Chris at  
 the door.

ANDREW  
 Come on, man! Faster!

RAY  
 Don't worry. They're not going  
 anywhere with this traffic.

EXT. INTERSECTION - DAY

Kruger's Cadillac and the black Mercedes are waiting at RED  
 LIGHT. There's heavy traffic through the intersection.

INT. CADILLAC - DAY

Kruger is on the back seat. He looks behind, worried.

EXT. INTERSECTION - DAY

The Ferrari slowly pulls at the semaphore, right next to the  
 Cadillac.

INT. CADILLAC - DAY

Kruger looks casually to his side and sees Ray, smiling at  
 him. Kruger's eyes widen.

KRUGER  
                  (to Twin #2)  
Go, go!

                  TWIN #2  
But it's red.

                  KRUGER  
Go!!!

EXT. STREET - DAY - THE CADILLAC

speeds forward, ON RED, followed closely by the black Mercedes. The two cars pass through the sea of vehicles, untouched. TIRES SCREECH, CARS COLLIDE.

INT. FERRARI - DAY

Ray is patiently looking at the semaphore.

                  ANDREW  
Go! Hit the gas! Hit the gas!

                  RAY  
                  (calmly)  
Are you trying to teach me how to drive? Cause you should know, son...

The semaphore turns GREEN.

                  RAY  
There's only one way to drive a Ferrari.

In a blink of an eye, Ray puts it into gear and HITS THE GAS HARD. The engine GROWLS and the car ROCKETS AWAY. Andrew and Chris can feel their guts going up.

                  CHRIS  
Oh, God!

EXT. STREET - DAY - THE HAYABUSA

passes through the intersection, on green. Ann points to Ray's car, further ahead.

                  ANN  
There!

Grandma Ma REVS IT.

EXT. DONUT SHOP - DAY

A POLICE CAR is parked near the shop. A FAT COP exits the shop, holding a bag of donuts and gets in the car.

INT./EXT. POLICE CAR - CONTINUOUS

The Fat Cop picks up a donut and takes a bite.

Kruger's Cadillac, the black Mercedes, Ray's Ferrari and after it, the Hayabusa, pass by in high speed.

The Fat Cop starts the sirens and goes in pursuit.

INT. PLYMOUTH - MOVING - DAY

Bono and Jane are looking around, preoccupied. The RADIO CRACKS.

RADIO  
All units, be advised. Officer  
involved in high speed pursuit on  
6-th Avenue.

INT. MERCEDES SUV - MOVING - DAY

Bob, Scar and Don Pedro are listening on police frequency.

RADIO (CONT'D)  
Suspects driving a white Cadillac.  
All available units, please  
respond.

SCAR  
That's them!

INT. PLYMOUTH - MOVING - DAY

Bono starts the sirens. Jane picks up the radio.

JANE  
This is 22. We're engaging p-p-p--

EXT. STREET - DAY - THE CADILLAC

speeds like hell, followed closely by the black Mercedes. Ray is closing in, fast.

A THUG leans out the Mercedes' window and SHOOTs. The bullet blows off the Ferrari's right mirror.

INT. FERRARI - MOVING - DAY

Ray is pissed.

RAY  
Shit! They're ruining my car! Shoot  
back!

Andrew hands Chris his Colt.

ANDREW  
Shoot!

CHRIS  
Me?

ANDREW  
Yeah, you!

Chris leans out the window and FIRES. The bullet BLOWS OFF A  
BIG PIECE OF THE FERRARI'S HOOD.

ANDREW  
(ironic)  
Nice!

CHRIS  
Sorry!

Ray glares at him, grabs his Magnum, takes his hand out the  
window and FIRES.

EXT. STREET - DAY - THE BLACK MERCEDES

loses its left front tire and its course. It CRASHES HEAD ON  
INTO A PARKED CAR on the left.

INT. FERRARI - MOVING - DAY

Andrew is impressed.

ANDREW  
Nice!

EXT. STREET - DAY - THE HAYABUSA

in full speed, dodging the traffic... Ann is having the time  
of her life.

ANN  
Yeah!

A POLICE CAR, specifically the Fat Cop's police car approaches  
the Hayabusa from behind.

FAT COP  
 (through bullhorn)  
 Pull over! Pull your vehicle over!

Grandma Ma looks at the Fat Cop, shows him the MIDDLE FINGER and speeds up.

FAT COP  
 (through bullhorn)  
 I said pull--

Something happens with the Fat Cop. His car loses ground and finally stops on the side of the road. The Hayabusa keeps going.

INT. POLICE CAR - DAY

The Fat Cop, his face contorted, CHOAKS. He grabs his neck then HITS HIMSELF IN THE CHEST. He spits out the window HALF A DONUT, which rolls on the asphalt.

EXT. STREET - DAY

More POLICE CARS pass by the Fat Cop's car, in pursuit.

INT. CADILLAC - MOVING - DAY

Kruger is really scared now. Through the window, he can see Ray closing in fast.

KRUGER  
 Faster! Faster!

EXT. STREET - DAY - THE PLYMOUTH

appears behind the Ferrari, in high speed, coming from a street in the right.

INT. PLYMOUTH - MOVING - DAY

Bono's satisfied.

BONO  
 Bingo!

EXT. STREET - DAY - THE MERCEDES SUV

appears behind the Plymouth, in high speed, coming from a street in the left. The HORN BLOWS INTERMITTENTLY.

INT. MERCEDES SUV - MOVING - DAY

Bob is definitely excited.

BOB  
Boy, this is exciting!

DON PEDRO  
Shut up and watch the road!

EXT. STREET - DAY - THE HAYABUSA

moving fast... Ann's face loses the joyful look.

ANN  
I think we have to stop.

GRANDMA MA  
Stop? Now?

ANN  
Uh-huh.

INT. CADILLAC - MOVING - DAY

Thug #2 sees something ahead of them.

THUG #2  
Boss?

Kruger keeps looking behind.

KRUGER  
What?

THUG #2  
We got a problem.

EXT. STREET - DAY

Ahead of the Cadillac, there is HUGE INTERSECTION with very intense traffic. The semaphore shows RED.

INT. CADILLAC - MOVING - DAY

Kruger evaluates the situation.

KRUGER  
Step on it!

THUG #2  
But, boss--

KRUGER  
Step on it!

EXT. INTERSECTION - DAY - THE CADILLAC

Passes through the intersection. It MISSES A JEEP BY INCHES but keeps going.

INT. FERRARI - MOVING - DAY

Ray keeps speeding. They approach the intersection.

RAY  
Hold on tight and squeeze your  
asses!

Chris and Andrew are scared stiff. Chris makes a cross. Andrew makes one too.

EXT. INTERSECTION - DAY - THE FERRARI

Passes through, UNTOUCHED.

INT. FERRARI - MOVING - DAY

Due to the pressure, Chris FARTS LOUD.

ANDREW  
Damn, little brother!

RAY  
Jesus, son, did you eat a rotten  
moose?

CHRIS  
(embarrassed)  
It's... salad.

INT. PLYMOUTH - MOVING - DAY

Bono sees the intersection and steps on the gas. Jane holds on for dear life, scared shitless.

EXT. INTERSECTION - DAY - THE PLYMOUTH

dives in the mass of cars and HITS A POLICE CAR. The Plymouth swivels a couple of times, then it is HIT HARD by another car and finally stops in the middle of the intersection.

Hell is unleashed. Cars CRASH, windows fly, it's an auto-mayhem.

INT. MERCEDES SUV - MOVING - DAY

Bob looks at the disaster ahead of them.

BOB  
What do we do, boss?

DON PEDRO  
It's a Mercedes, for Christ's sake!  
Step on it and watch where you're  
going!

Bob steps on it and CLOSES HIS EYES. The HORN HONKS  
CONTINUOUSLY.

EXT. INTERSECTION - DAY - THE MERCEDES SUV

passes through and is VIOLENTLY SHOVED AWAY BY A LARGE  
MERCEDES TRUCK.

The light turns green. The rest of the pursuing POLICE CARS  
arrive and very few of them manage to brake in time.

INT. CADILLAC - MOVING - DAY

Kruger looks behind. He can see Ray's Ferrari approaching,  
again.

KRUGER  
Damn!  
(to Twin #2)  
Turn left, turn left!

EXT. STREET - DAY - THE CADILLAC

turns left onto a ONE WAY STREET. A TRUCK veers hard to avoid  
the Cadillac. The truck loses its balance and TOPPLES,  
blocking the road.

Ray's Ferrari stops in front of the truck.

INT. CADILLAC - MOVING - DAY

Kruger looks behind. He is pleased.

TWIN #2  
I think we've lost them, boss.

KRUGER  
Good. Now let's get this over with.

INT. FERRARI - DAY

Ray is frustrated.

RAY  
Goddamn, they got away!

CHRIS  
I think we should go home.

ANDREW  
(smiles)  
Not yet.

Andrew brings to view the TRACKING DEVICE.

EXT. NARROW STREET - DAY

The Hayabusa is stopped somewhere on a narrow street. Grandma Ma is on the bike. Ann is a few feet away, VOMITING. She finishes and turns to Grandma.

ANN  
I'm really sorry. It's... salad.

GRANDMA MA  
Jump on. I'll take you home.

INT./EXT. PLYMOUTH - DAY

Bono is unconscious, his head resting on the wheel. He suddenly wakes up. He looks at Jane who is unconscious, his head resting on the dashboard.

BONO  
Shit.

Bono picks up the radio.

BONO  
This is 22. The suspects have evaded me. I'm unable to continue the chase. And I need a goddamn ambulance right--

A GODDAMN AMBULANCE hits the PLYMOUTH in the back, HARD.

Jane wakes up, looks around. He sees Bono, who is unconscious.

(NOTE: From this point forward, Jane DOES NOT stammer anymore.)

JANE  
Shit.

He picks up the radio, not realizing what's happened just yet.

JANE  
 (into radio)  
 This is 22. We're unable to  
 continue the chase. We've got an  
 officer down. We need an ambulance  
 right away.

Finally, it strikes him. HE'S TALKING NORMAL. He just smiles  
 large for a beat, then...

JANE  
 (testing himself)  
 NYPD!

Jane looks to the sky, thankfully and makes a cross.

EXT. WAREHOUSE - DAY

An old, abandoned warehouse somewhere between the blocks...  
 Ray's Ferrari pulls near it, right next to Kruger's Cadillac.

INT. FERRARI - DAY

Andrew looks at the tracking device, proud of it.

ANDREW  
 I told you. Three meters  
 approximation.

CHRIS  
 You know what I don't get? How did  
 you know to put the transmitter on  
 the Cadillac? It could've been any  
 other car.

ANDREW  
 Yeah but Europeans love American  
 cars.

RAY  
 It's true, I've seen it on  
 Discovery. Now, let's go.

CHRIS  
 I've got a bad feeling about  
 this...

INT. "THE CHURCH" CLUB - DAY

Bono and Jane, their noses bandaged, walk to Priest who is at  
 the bar, wiping glasses.

BONO  
 (polite)  
 Hello.  
 (shows his badge)  
 I'm detective Joe Bono from the New  
 York Police Department. This is my  
 partner, detective Samuel Jane.  
 We'd like to ask you a few  
 questions.

Priest looks at the two and starts chuckling.

PRIEST  
 (amused)  
 Samuel Jane? Detective Jane?

Priest turns to another BARTENDER, nearby.

PRIEST  
 Hey, Billy! I'm being interrogated  
 by detective Jane, here.

Billy and Priest start laughing. Jane shoots Priest an angry  
 look.

CUT TO:

INT. "THE CHURCH" CLUB - SECONDS LATER

Priest's head SMASHES AGAINST THE BAR. Jane, breathing hard,  
 arranges his tie.

JANE  
 So, where are they?

PRIEST  
 (broken)  
 They went... They went at the  
 warehouse on 46-th. That's where  
 they'll make the trade.

Jane looks at Bono who rewards him with an impressed look.

INT. WAREHOUSE - DAY

The cover of a BIG TRUCK falls down, revealing its load: a few  
 tons of plastic bags filled with WHITE POWDER.

Kruger cracks a smile. Lavinia and her toughs watch in  
 amazement.

KRUGER  
 It's all here. Six tons of it. Best  
 quality, best price and... no  
 taxes.

Lavinia smiles, pleased.

LAVINIA

Good.

She makes a sign to one of her men, who hands Twin #1 a suitcase. Twin #1 opens it. It is filled with STACKS OF DOLLARS.

TWIN #1

It's OK, boss.

KRUGER

Very well. I believe this is it. It was a pleasure doing business with you.

LAVINIA

Likewise.

KRUGER

Now, I think we should be going.

RAY (O.S.)

You in a hurry?

Kruger, Lavinia and the others turn to see Ray, Chris and Andrew, guns ready, looking mean.

Twin #2 tries to reach for his gun but Ray shoots and the bullet hits the ground right in front of Twin #2.

Chris HITS THE GROUND, scared. He quickly gets up and reassumes his menacing position.

CHRIS

(cool)

Let me see your hands!

RAY

(to Kruger)

I believe we have some unfinished business.

KRUGER

Oh, Jesus!

INT. ANN'S APARTMENT - DAY

Clean and cozy. Ann shows it to Grandma Ma.

ANN

I've got it after I divorced and I decorated it myself.

GRANDMA MA

It's very nice.

ANN  
And from over here...

Ann steps out into--

EXT. BALCONY - CONTINUOUS

Grandma Ma joins Ann.

ANN (CONT'D)  
...I have a great view over the  
city.

Indeed, from the balcony, the city can be seen in its entire  
splendor.

ANN (CONT'D)  
You can see the statue of Liberty  
over there and down there to the  
right...  
(suddenly ecstatic)  
...it's them! Come on, let's go!

Ann drags Grandma Ma after her and they hurry away. From the  
balcony, we can see RAY'S CAR PARKED NEAR THE WAREHOUSE, a few  
streets away.

INT. WAREHOUSE - DAY

Andrew body searches Lavinia and he's enjoying it. He finds a  
gun.

ANDREW  
Well, well, well. Girls like to  
play with boys toys nowadays, don't  
they?

LAVINIA  
It's a free world.

ANDREW  
Free and dangerous.

Andrew throws the gun he found at Lavinia onto a BIG PILE of  
guns, collected from the others.

ANDREW (CONT'D)  
That's the last one.

RAY  
Good. Now, where were we?

Ray looks menacingly at Kruger.

KRUGER

Please! I'll give you money. I have money. I'll give you lots of it. Just don't kill me, I'm begging you.

RAY

I'm not here for the money. I'm here for my honor. Can you give me that? Can you?

GRANDMA MA (O.S.)

Honor?

Ray, Chris and Andrew turn to see Grandma Ma, standing behind them, really pissed off. Ann is aside her.

RAY

Marie?

CHRIS & ANDREW

Grandma Ma?!

GRANDMA MA

Shut up, you two, I'll deal with you later!

(advancing toward Ray)

You are talking about honor?

RAY

I-- I can explain.

GRANDMA MA

Then, explain! Explain to me where is the honor in letting a woman wait for you in a restaurant for two hours!

Chris bows his head.

GRANDMA MA

I sat there like an idiot waiting for you and you didn't even bother to call and say you're not coming! And now... Look at you. What in God's name is happening here?

BONO (O.S.)

That's what we wanna know too.

Everybody now turns in the opposite direction. Bono and Jane have arrived, along with a SWAT TEAM.

JANE

(loud and proud)

NYPD! Drop your weapons!

Nobody pays much attention to the cops.

RAY  
 (to Bono)  
 Screw you!  
 (to Grandma Ma)  
 Marie... I'm sorry. The truth is...  
 I freaked out. I thought about it  
 for hours and I realized... I just  
 don't deserve you...

GRANDMA MA  
 (beginning to soften)  
 You're damn right you don't!

RAY  
 You're too good for me... You make  
 me feel small... You intimidate me  
 every time you look at me with  
 those eyes.

ANDREW  
 He's good.

BONO  
 Drop'em! Only an idiot could think  
 he stands a chance against a SWAT  
 team.

RAY  
 (annoyed)  
 Fine, here!

Ray throws his Magnum down. As it hits the ground, the gun  
 GOES OFF. The bullet PIERCES THE TANK OF THE TRUCK. Everybody  
 flinches as... nothing happens. Gas flows from the truck's  
 tank, through the bullet hole.

RAY  
 Sorry about that. Everyone OK?

A SWAT COP hits the ground like a sac of potatoes. The others  
 look at him. Two other SWAT COPS move in to check him out.

SWAT COP #1  
 (to Bono)  
 Sir, I think he's having a heart  
 attack! He's not breathing.

BONO  
 Jesus Christ! Begin CPR!

SWAT COP #1  
 Beginning CPR!

The Two SWAT cops begin CPR. Mouth to mouth.

SWAT COP #1  
 One, two, three, four, five!

Nothing.

SWAT COP #1  
One, two, three, four, five!

Nothing. Ann steps forward.

ANN  
I can help him! I'm a nurse!

BONO  
Go on then!

Ann steps to the unconscious cop and checks him out.

ANN  
He's into cardiac arrest. We need a  
defibrillator!

BONO  
We don't have a defibrillator!

Ann looks at the cop. She grabs an ELECTRIC STICK that was  
attached to the cop's uniform.

ANN  
Stand back!

Ann touches the cop with the stick. The cop's body convulses  
but that's it. Ann looks at the cop.

ANN  
Again!

Again, nothing.

ANN  
Come on!

She electrocutes the cop again. Still nothing... Ann is  
decided not to give up and she starts to nervously hit the cop  
with the stick, repeatedly.

ANN  
Come on!

The cop's hair rises. SMOKE rises from his pants. He's being  
cooked. Finally--

The cop opens his eyes. Ann smiles large, thrilled. The others  
smile too.

Suddenly, A HORRIBLE SCREAM comes from the resuscitated cop.  
He gets up, screaming like a nut, running around and SLAPPING  
HIS ASS.

COP  
It burns! It burns!

The others watch him, perplexed. Suddenly, it's clear. The cop's pants IGNITE. Other cops run around him, trying to get close but it's impossible. He's a living torch, getting closer and closer to the truck. He throws himself to the ground but... GASOLINE, spilled from the truck's tank, IGNITES.

THE FLAME advances towards the TRUCK.

Chris' eyes widen.

CHRIS  
Oh, God!

SLOW MOTION

Chris TACKLES Ann to the ground. Grandma Ma FLIES towards Ray, knocking him down. Andrew throws himself at Lavinia, HIS HEAD RIGHT BETWEEN HER BREASTS and takes her down. Jane tackles Bono down. BOTH TWINS JUMP ON KRUGER.

BACK TO SCENE

THE TRUCK EXPLODES.

The burning cop lands in a WATER TANK. A TRUCK WHEEL lands in the water tank too.

White powder falls down, like delicate snow.

Chris is on top of Ann.

CHRIS  
Are you ok?

ANN  
Yes.

They look at each other and smile.

Grandma Ma is on top of Ray. She looks at him. Ray's face is blue.

RAY  
(barely breathing)  
I-- I can't--

GRANDMA MA  
What?

Grandma Ma gets off Ray. Ray takes a deep breath.

GRANDMA MA  
Good God, Ray, you could've died.

RAY  
If only a second longer...

Andrew is on top of Lavinia, feeling her body.

LAVINIA  
What are you doing?

ANDREW  
Making sure you're OK. Are you OK?

LAVINIA  
(smiling)  
Get off me or you'll be sorry.

ANDREW  
Ooh, this sounds dangerous...

Bono and Jane are sitting on the ground, looking around.

BONO  
(sad)  
My drugs...

Kruger is sitting on the ground too, looking around.

KRUGER  
(sad)  
My sugar...

CUT TO:

CLOSE ON BONO'S FACE

as he yells, outraged...

BONO  
Sugar?!

We're in...

INT. INTERROGATION ROOM - DAY

Crowded... Bono and Jane have brought Kruger, Lavinia, Chris, Andrew, Ann, Grandma Ma and Ray for interrogation. There are two more POLICE OFFICERS guarding the door.

BONO  
Sugar?!

KRUGER  
Powder sugar.

BONO  
Jesus Christ!  
(calming down)  
OK. OK. Let's start all over. So  
you sell sugar.

KRUGER  
Powder sugar. The best--

                  BONO  
Powder sugar! Fine! So you...  
                  (points to Kruger)  
...sold her...  
                  (points to Lavinia)  
...six tons of powder sugar?

                  LAVINIA  
Yes, he--

                  BONO  
Shut up! Did I ask you anything?  
I'm the cop! I ask the questions!  
You answer! Now...  
                  (to Lavinia)  
What the hell are you doing with  
six tons of powder sugar?

                  LAVINIA  
Cocktails... cookies... For the  
club...

                  BONO  
And the gorillas? And the guns?

                  KRUGER  
It's a dangerous business...

                  BONO  
                  (rubs his temples)  
Great. This is just great.

He steps to Chris and Andrew.

                  BONO  
And you two?

                  CHRIS  
We--

                  ANDREW  
                  (overlapping)  
We were just in the wrong place at  
the wrong time, you know...

                  RAY  
I forced them into this. It's all  
my fault.

Grandma Ma shoots Ray a thankful look.

                  BONO  
                  (to Ray)  
You... You wanted to kill him.

Bono points to Kruger.

RAY  
I still do.

BONO  
Why?

Ray pulls out the folded newspaper from his pocket. He hands it to Bono.

Bono starts laughing hysterically. He shows the newspaper to Jane and then to the other two officers and they start laughing. Bono puts the newspaper on the table and Kruger looks at it, starts laughing too. Everybody in the room takes a look at the newspaper and all laugh, including Ray. It's a laughing marathon.

A BLACK POLICE OFFICER enters the room, interrupting the general joy.

BLACK OFFICER  
(gravely)  
Sir, we have a problem.

EXT. "HILTON" HOTEL - PARKING - DAY

The area is filled with POLICEMEN, FBI AGENTS, REPORTERS, CURIOUS SPECTATORS... A typical crime scene...

A police car stops. Bono and Jane get off. A SERGEANT approaches them.

BONO  
What have we got?

They start walking.

SERGEANT  
Potential terrorist attack. We're pretty sure this guy was going to hit the hotel. We found a truckload of weapons in the car. Grenades, Uzi's, enough to start a war.

BONO  
Where's the guy?

SERGEANT  
The feds took him.

EXT. STREET - DAY

Three BLACK FBI SEDANS roll down the street, sirens on.

INT. FBI SEDAN - DAY

Chico is in the back, handcuffed, watched by FBI AGENTS.

CHICO  
(pleading)  
Please! I was just trying to borrow  
car.

FBI AGENT  
Goddamn Mexicans.

EXT. "HILTON" HOTEL - PARKING - DAY

Jane, Bono and the Sergeant keep walking.

JANE  
How did you get him?

SERGEANT  
Well... we didn't. She did.

The Sergeant points to... Puffy. Photographers take pictures of her continuously. She seems to enjoy it.

BONO  
A dog?

SERGEANT  
A Rottweiler. These dogs are just  
beasts. You can't mess with them,  
I've seen it on Animal Planet.  
We're not sure what happened yet,  
we're still investigating.

EXT. "HILTON" HOTEL - FLASHBACK - EARLIER

QUICK SEQUENCE OF SHOTS

Chico picks the lock of a black Ford, specifically the Ford Andrew and Chris forgot in the parking of the hotel.

Chico enters the car.

INT. FORD - CONTINUOUS

Chico tries to hotwire the car.

Puffy shows herself.

Chico gets scared, tries to get out, SMASHES his head against the car ceiling and falls back on the seat, unconscious.

CUT BACK TO:

EXT. "HILTON" HOTEL PARKING - PRESENT

Bono, Jane and the Sergeant approach the Ford.

SERGEANT

The suspect was in the car,  
unconscious and the dog was on the  
passenger seat, barking. Some  
people saw that and they called  
911.

Bono, Jane and the Sergeant look at the Ford, which is being  
closely analyzed by FORENSIC DETECTIVES.

JANE

And the car?

SERGEANT

It's registered to Tommy Pasquale,  
AKA "Don Pedro".

BONO

The Italian mob head? The one who  
thinks he owns the city?

SERGEANT

That's him.

Bono and Jane look at each other.

BONO & JANE

Bingo!

BONO

Find Don Pedro. We'll ask him some  
questions. We'll get to the bottom  
of this.

SERGEANT

We're looking for him, but he's  
nowhere to be found. If you ask me,  
he's already in Italy, drinking  
champaign.

INT. HOSPITAL - ICU ROOM - DAY

Joey, Don Pedro's nephew is still in his bed, all wrapped up  
in bandages.

Around Joey, there are three more beds with Don Pedro, Bob and  
Scar, all wrapped up in bandages.

DON PEDRO

(barely)

Goddamn Mercedes.

MUSIC UP - Nat King Cole, "Love".

EXT. POLICE PRECINCT - DAY

A few feet away from the precinct... Chris looks into Ann's eyes.

CHRIS  
I just want to say--

ANN  
Shh... Spare me the speech.

Ann leans forward and kisses Chris. A long and long awaited kiss...

A FEW FEET AWAY FROM CHRIS AND ANN

Ray looks into Grandma Ma's eyes.

RAY  
I just wanna tell you, in spite of  
all the stupid things I did and all  
the ones I'm probably gonna do... I  
love you.

Grandma Ma smiles. They kiss.

ON THE PRECINCT STEPS

Andrew sits, looking at Chris and Ann, Ray and Grandma Ma. Two couples, two long kisses. Chris gently kissing Ann, caressing her back... Ray gently kissing Grandma Ma, caressing her ass...

Andrew smiles.

Lavinia steps next to him, looking at the two couples too.

LAVINIA  
Happy ending, huh?

ANDREW  
Yeah. I love happy endings.

LAVINIA  
Me too.

A beat.

ANDREW  
How would you like a drink?

LAVINIA  
(smiles)  
I could really use one now.

Andrew pulls out his small bottle of whiskey and gives it to Lavinia. Lavinia takes it, sits near Andrew and takes a long sip from the bottle.

We slowly PULL UP, towards the sky, higher and higher. WE see Andrew and Lavinia on the steps of the precinct, Chris and Ann still holding each other, Ray and Grandma Ma still kissing...

FADE TO:

EXT. NEW YORK AIRPORT - DAY

A plane takes off.

INT. PLANE - DAY

Sister Mary sits near Kruger, who looks a bit shaken. Sister Mary notices that.

SISTER MARY  
Are you afraid of flying?

KRUGER  
After what I've been through in the last few days, I'm afraid of walking too.

SISTER MARY  
You should not be. We're perfectly safe. God will take care of us.

KRUGER  
Did He promise you that?

SISTER MARY  
He does not make promises. But He is everywhere.

EXT. SKY - ABOVE NEW YORK - DAY

The White Dove flies above the city.

INT. CHRIS' APARTMENT - BEDROOM - DAY

Messy... Clothes spread all around. Chris and Ann are sleeping on the bed, hugged.

SISTER MARY (V.O.)  
He takes care of every living being...

Ares (Ann's dog) and Puffy are sleeping next to each other near the bed. Ares gets up and hurries away.

INT. CHRIS' APARTMENT - LIVINGROOM - DAY

Ares walks to the big exotic plant we've seen in the beginning, which is now almost dead...

SISTER MARY (V.O.) (CONT'D)  
 Whether it is a man, an animal, a  
 plant, everything exists because of  
 Him...

Ares PEES on the plant...

EXT. SKY - DAY

The White Dove flies over the (real) church on 36-th...

SISTER MARY (V.O.) (CONT'D)  
 And we must be thankful for that.

INT. CHURCH - DAY

Father Perry is talking to two BLACK GANG BANGERS.

SISTER MARY (V.O.) (CONT'D)  
 We must live our lives the way He  
 teaches us to...

Father Perry hands one of the gang bangers A BAG FILLED WITH WHITE POWDER and receives A STACK OF DOLLARS.

EXT. SKY - DAY

The White Dove flies above the hotel.

SISTER MARY (V.O.) (CONT'D)  
 We must learn to accept life as He  
 offers it to us...

INT. "HILTON" HOTEL - ROOM 334 - DAY

Ray and Grandma Ma are in bed, sweat and happy.

SISTER MARY (V.O.) (CONT'D)  
 With its good parts...

EXT. SKY - DAY

The White Dove flies above the hospital...

INT. HOSPITAL - ICU ROOM - DAY

A FLY flies around Don Pedro's head.

SISTER MARY (V.O.) (CONT'D)  
And its bad parts...

Don Pedro watches the fly, helpless. The fly lands on Don Pedro's nose.

EXT. SKY - DAY

The White Dove flies above the police precinct...

INT. INTERROGATION ROOM - DAY

Jane hits a chair, sending it flying into the wall, then leans over the table, yelling at A BIG BLACK GUY.

SISTER MARY (V.O.) (CONT'D)  
But no matter how difficult things  
become, we must never lose our  
faith...

Black Guy grabs Jane by the throat. Bono storms into the room, along with other POLICE OFFICERS and hurries to get Jane out of Black Guy's hands.

EXT. SKY - DAY

The White Dove flies above a PRISON.

INT. PRISON - SHOWERS - DAY

Chico washes himself. He DROPS THE SOAP.

SISTER MARY (V.O.) (CONT'D)  
Because things will get better.

He bends to pick it up and sees behind him... A FAT GUY, smiling provocatively.

EXT. SKY - DAY

The White Dove keeps flying, looking down towards the land.

SISTER MARY (V.O.) (CONT'D)  
And in the end we'll realize what  
happened, happened for a reason...

It raises its gaze and its eyes widen as it sees--

WHITE DOVE'S POV

The ROTORS of one of the plane's ENGINES, approaching fast...

INT. PLANE - DAY

Sister Mary smiles large.

SISTER MARY (CONT'D)  
As everything is part of the big  
plan that is beyond our  
understanding.

The plane suddenly SHAKES HARD. Kruger looks at Sister Mary whose smile fades away. A beat. Then, the plane DROPS IN ACCELERATED MOTION, pushing Kruger and Sister Mary in their seats.

KRUGER & SISTER MARY  
(terrified)  
Oh, God!

SMASH CUT TO:

BLACK.

THE END