

HITMAN

by

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"HITMAN"

FADE IN:

INT. MIKE'S APARTMENT - MORNING

We PAN through Mike's apartment, starting from entrance.

Shoes at the door, coat hanger on the wall.

THE KITCHEN

Very messy. The gas cooker is still on.

THE LIVING ROOM

Messy also. A few empty beer cans on the COUCH.

THE BATHROOM

The toilet seat is up.

THE BEDROOM

A computer on a table and some framed very old pictures showing a very tall and corpulent soldier in Vietnam. In one of them, the soldier is standing victoriously near a wild boar he had just shot.

Mike is sleeping on the bed. We only see his white FEET. The left one still has a sock on it.

THE CLOCK. Turns 7:30 and rings annoyingly.

Mike's feet flinch.

MIKE

Oh, shit!

EXT. NEW YORK CITY STREET - DAY

A 25 years old WHITE MAN in an expensive suit, macho look, dark sunglasses is walking fast through the crowd.

MIKE (V.O.)

That's how it starts. Every day,  
the same scenario. The same clock,  
the same breakfast...

The White Man stops and buys a hot dog. He starts eating, walking fast again.

MIKE (V.O.)  
 (mouth full)  
 ...the same people, the same life.  
 What's the point? I sometimes  
 really think about it. The meaning  
 of it all. I mean, I've always  
 believed that God has a plan for  
 all of us.

The White Man looks on the other side of the street, towards  
 a BUS STATION. A bus stops and people start getting in. The  
 White Man starts to run.

MIKE (V.O.) (CONT'D)  
 Is this is it? Is this His plan  
 for me? Cause if it is, it sucks.

The White Man hurries to cross the street and the light goes  
 green as he steps off the sidewalk.

MIKE (V.O.) (CONT'D)  
 (mouth full)  
 I just wish luck would just hit me  
 one day and--

An AMBULANCE BRAKES VIOLENTLY but it hits The White Man very  
 hard, after he had made just a few steps off the sidewalk.

Mike, a 25 years old ambulance driver gets out from the  
 ambulance and looks down, at The White Man lying  
 unconsciously on the asphalt. Mike's holding a half eaten  
 burger in his right hand.

MIKE  
 (mouth full)  
 Oh, shit!

INT. HOSPITAL - CORRIDOR - DAY

Mike walks, accompanied by the looks of MEDICAL PERSONNEL. He  
 passes by a BLONDE NURSE.

BLONDE NURSE  
 (smiling)  
 Hi, Mike.

MIKE  
 Hi.

A BRUNETTE NURSE.

BRUNETTE NURSE  
Hey, Mike.

MIKE  
Hi.

A SHORT THIN MAINTAINANCE GUY approaches him, smiling also.

SHORT GUY  
Well, well, well, if it ain't  
Mike, "the hitman".

We can tell Mike is not at all happy about Short Guy following him down the corridor.

SHORT GUY (CONT'D)  
What was it this time Mike? The  
brakes? The steering? Did he want  
to kill himself? Or did you just  
hit him "accidentally"?

Short Guy chuckles.

MIKE  
Fuck you.

SHORT GUY  
Better than being hit by an  
ambulance. Six guys... That's a  
new hospital record from what I  
know.

He chuckles again. Mike doesn't look at him.

SHORT GUY  
Anyway, I just wanted to wish you  
luck. You're gonna need it.

Short Guy goes away, chuckling. Mike stops in front of a door that has written on it:

"DIRECTOR"

From inside we can hear:

DIRECTOR (O.S.)  
(yelling)  
I don't care! Are you an idiot?! I  
want them on my desk right now!

Mike takes a deep breath and enters. We stay outside and we can hear:

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

The door opens and Mike exits, slamming the door. Then, he comes back furiously near the closed office door and angrily mouths the words "Fuck you!" towards the door. He makes a few steps away from the door again, but comes back and waves his both hands middle fingers towards the door.

Then, he makes a gesture as if he would want to hit the door with his right fist but he doesn't look back and --

ANN, a beautiful nurse falls down in an instant, as her delicate face "meets" Mike's right elbow. Ann is blonde, mid twenties, extremely beautiful in her white robe, the kind of woman wanted and admired by all man kind.

MIKE  
 (stunned, helping Ann  
 up)  
 Oh, shit! I'm sorry! Are you O.K.?

ANN  
 (getting up)  
 It's O.K! I'm O.K.! I'm fine! Just  
 fine!

MIKE  
 I'm very sorry, I was just--

Blood starts flowing from Ann's nose.

ANN  
 (smiling)  
 It's ok, really. No harm done.  
 I'm... I'm used to this so it has  
 almost no effect on me.

MIKE  
 Oh! Cool... Wemen boxing?

ANN  
 Husband. Ex-husband.

MIKE  
 Ah! Oh! O.K. Here, let me...

He pulls out a NAPKIN and gently wipes Ann's bleeding nose actually extending the blood on her cheek than removing it.

ANN  
(smiling)  
Oh, thank you.

They both smile at each other for a few moments.

ANN  
Oh, I'm Ann.

They shake hands.

MIKE  
Mike.

ANN  
Mike. You're the guy that hit  
the... You're quite... popular  
here.

MIKE  
Yeah... Anyway, this is my last  
day here. Was my last day here.

ANN  
Ouch!

MIKE  
Yeah. My two weeks trial period is  
over. But it's ok; I didn't really  
like this. I guess I need a more  
stimulating job, you know...

ANN  
Aha... So, did you go see him?

MIKE  
See who?

ANN  
The guy you hit.

MIKE  
Yes... I mean, no! I was just  
going to. You know... See him.

From inside the Director's office:

DIRECTOR (O.S.)  
(yelling)  
What?! You idiot!

ANN

Well, I see the boss is not in the mood for visitors right now so if you want to, I can show you to him.

MIKE

Great.

EXT. NEW YORK AIRPORT - DAY

A plane lands.

ANDREA, 29, short, thin black guy is among the people getting out of the plane. He wears a brand new classy suit and holds an expensive suitcase. Short haircut, gold earring in left ear and a short sharp, cool MUSTACHE.

He looks around with a satisfied look and arranges his moustache.

ANDREA

(in Italian, very loud)

Hellllllloooo, New York!

The people around him wince.

EXT. NEW YORK BUS STATION - DAY

A bus arrives.

GRANDMA MA, around 60 years old, outrageously fat white lady with two gigantic cases gets off the bus with much effort. She is holding a leash, pulling it, so her dog PUFFY (that we don't yet see) would get off the bus too.

GRANDMA MA

(pulling the leash)

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

EXT. HOTEL - ENTRANCE - DAY

A black Mercedes followed by a convertible Cadillac pulls in front of the hotel.

Two guys wearing dark suits and dark sunglasses get off from the Mercedes and open the door of the Cadillac. Two huge TWIN GUYS, black suits, black glasses also, get off from the Cadillac and look around. Jeremy KRUGER, German, around 50 years old, short, fat and almost completely bald steps off, fancy dressed and with a golden walking stick for support.

EXT. HOTEL - PARKING - DAY

A brand new Ferrari arrives in front of the hotel. Loud hip-hop music blasts from it. The car stops.

RAY FALCON, 72 years old, very skinny, wrinkled and short, full of vitality, gets out of the Ferrari.

We see Ray getting off the Ferrari, from feet to head. Long cowboy snake leather shoes, blue jeans, blue shirt, dark sunglasses, cowboy hat. Ray takes off his sunglasses and looks around satisfied.

Two attractive young women pass by and take a look at his Ferrari. A big grim, showing very few teeth enlightens Ray's face.

RAY  
New York ladies, come to daddy!

INT. POLICE PRECINCT - DAY

Detective JOE BONO, the experienced, stilled and sharp type of cop is talking to his new partner, SAMUEL JANE, very young, inexperienced, emotionally instable, stammered and anxious, in front of the interrogation room door.

BONO  
The one thing you gotta understand is that you're the cop. You ask the questions. He answers. And to get answers, you gotta be real hard on him. Scare the shit outta him. Make it look like... 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 --

Jane starts crying.

BONO  
What? What?

(looks up in despair)  
Jesus Christ!

He looks around. They're alone.

BONO  
(hesitating, gentle)  
Hey! Hey! Stop that! Hey it's ok.  
You're not the only one with a bad  
childhood. There's no point in  
crying like a five year girl.

Jane looks at him and starts crying louder.

Bono's had it. He slaps Jane hard. Jane stops crying.

BONO  
(angry)  
Now wipe that fuckin' piss of your  
face and be a fuckin' man! 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".

INT. INTERROGATION ROOM - CONTINUOUS

A huge muscular BLACK GUY is sitting at the table.  
The door opens and Jane and Bono enter. Jane takes a  
hilarious aggressive stance. He doesn't take his eyes off the  
Black Guy.

BONO  
OK. Here's the deal. You tell me  
where you got the drugs from and I  
promise to go easy on you. You  
don't tell me what I want to 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 the Black Guy.

BONO (CONT'D)  
It's like this, huh? You might  
wanna think about it. You see, my  
partner here is not at all very  
polite and he... How should I put  
this...

(aside, to the Black  
Guy)

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.

The Black Guy looks at Jane who gives him his most  
frightening look.

BONO (CONT'D)

So?

Nothing.

BONO (CONT'D)

OK. Have it your way. I have some  
work to do. I'll leave you two  
alone. Have fun.

Bono exits and as soon as the door closes, Jane turns and  
hits the empty chair with his foot. The chair flies through  
the air and smashes to the wall. Jane instantly falls over  
the table.

(NOTE: Jane stammers in almost every sentence, but his  
stammering is directly proportional to his emotions.)

JANE

(in pain, stammering  
badly)

You'd better start talking you  
piece of chicken shit or I'll fuck  
up your ass badly!

The black guy looks terrorized.

BLACK GUY

(stammering badly  
also)

O.K.! Just don't hurt me, man!

INT. HOSPITAL - CORRIDOR - DAY

Mike and Ann walk side by side.

MIKE

Been working here long?

ANN

A few months. After I divorced I felt I needed a change so I came here and it really helped me forget about everything in a short while. Are you married?

MIKE

Me? No.

ANN

Girlfriend?

MIKE

Not anymore.

ANN

Why?

MIKE

Why what?

ANN

Why did you break up with her?

MIKE

Well...

EXT. HILL - FLASHBACK - DAY

Mike and his BLONDE GIRLFRIEND are having a picnic on a nice green hill. Beautiful view, beautiful weather, the two of them sitting down on the grass, hugging. The CAR is parked upper on the hill, behind them.

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

She just couldn't really understand me. I had some problems and I guess she didn't really care much about that.

Mike gets up and runs towards the car. His girlfriend watches him, then turns to admire the view.

INSIDE THE CAR

Mike reaches for a roll of toilet paper and accidentally releases the emergency brake.

MIKE (V.O.) (CONT'D)  
So in a very short while I  
realized she just wasn't what I  
needed.

OUTSIDE CAR

Mike rushes into some bushes.

MIKE (V.O.) (CONT'D)  
Soon, we decided it's time to end  
it.

The car starts to go down the hill, towards Mike's girlfriend  
as she still watches the view, unaware.

MIKE (V.O.) (CONT'D)  
But I can't say I regret it.

INT. HOSPITAL

As Mike watches his girlfriend, in a wheelchair, carried away  
by her MOM.

MIKE (V.O.) (CONT'D)  
I don't know what I saw in her in  
the first place, anyway.

BACK TO MIKE AND ANN

Ann is touched.

ANN  
Oh, Mike, I understand you so  
well.

They get in front of room 1313.

ANN (CONT'D)  
Oh, this is it. You want me to  
come in with you?

MIKE  
No, it's ok.

ANN  
Ok, then. I gotta go back to work.  
It was really nice to meet you,  
Mike.

MIKE  
Yeah, nice meeting you too, Ann.

A beat. They look at each other.

ANN

Well, maybe I'll see you again  
sometime.

MIKE

Yeah, maybe.

ANN

Well... Ok, bye.

MIKE

Bye.

Ann heads down the corridor. Mike admires her as she moves away.

INT. HOSPITAL - ROOM 1313 - DAY

Sunlight enters through the WINDOW. The White Man that Mike hit is on the bed, all bandaged except for his face. He's breathing through an AIR TUBE. A computer BEEP marks every beat of his heart. The beeps are regular.

The White Man's face is WET. He looks straight into the ceiling. The beeps go faster and faster. His eyes widen. He cannot move at all. He is terrified. The beeps are almost continuous as --

A drop of water falls from a brown wet spot on the ceiling straight onto the white man's face.

The beeps go back to normal.

The DOOR opens and Mike enters the room. He stops near the white man's bed and looks at him.

The white man looks at Mike.

MIKE

Hey... I... I came to see how  
you're doing... I see they  
bandaged you well. I'm sure you'll  
be back on your feet soon.

The beeps go faster. The White Man's fists are clenched.

MIKE (CONT'D)

I... I just wanted to tell you  
that... Uh...

Mike sits near the white man, but ON the air tube. The beeps accelerate.

MIKE (CONT'D)

Look, man, I didn't want any of this to happen to you. And I'm sorry. It's just that I'm not so good at driving, you know... In fact, I'm not good at anything.

(looking out the window)

Everything I do is wrong. My father said I must be cursed or something. It's like I'm not supposed to do anything right.

The White Man's clenched fists tremble. His eyes are out of their orbits. The beeps are almost continuous.

MIKE (CONT'D)

You know, my father used to say  
(in Italian,  
subtitled)

"Mikey, only those who wake up early can catch the bus in the morning."

(back to English)

I guess I just didn't realize what that means yet.

The computer beeps loud and continuously. The white man's eyes close.

MIKE (CONT'D)

I just wish that I would just... I don't know... It's like I'm having a bad day every single day, you know. You ever had a bad day?

The white man appears to be sleeping peacefully. Mike covers him gently with his blanket. Then, he slowly moves to the door, trying to make as less noise as possible.

INT. HOSPITAL CORRIDOR - CONTINUOUS

Mike carefully closes the door of the white man's room, then heads down the corridor.

A DOCTOR and two nurses rush on the corridor, entering the white man's room.

INT. HOTEL ROOM 333 - DAY

CHICO, a 19 years old, very tall and very thin Mexican guy is making efforts to stand near Kruger's MASSAGE TABLE. He's only in his boxers, all sweat and beaten. Kruger's twins watch him closely. A young girl massages Kruger's HAIRY back. FOUR THUGS play poker at a table in the back, eating PIZZA.

CHICO

(Mexican accent)

Please, Mr. Kruger... I tell you truth... I not steal from you...

KRUGER

(to the girl)

Go lower.

(relaxing)

Oh, yes! You're magic!

Kruger snaps his fingers. One of the twins puts a cigar between his lips through the massage table's face hole and lights it.

CHICO

Please, Mr. Kruger, I --

KRUGER

Shut up!

He gets off the table and stands in front of Chico, looking up at him. He realizes he's much shorter than Chico and he gets up on the tip of his feet from time to time, like a ballerina, as he speaks.

KRUGER

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 fuck up my business,  
understand?

CHICO

(frightened)

Yes, Mr. Kruger.

KRUGER

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

CHICO

No, Mr. Kruger, I--

KRUGER

But, you see, I cannot be fucked.  
I am... unfuckable. And for trying  
to fuck me, I will make your life  
a nightmare.

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

KRUGER (CONT'D)

I will make sure that you'll never  
want 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 scream her kind has ever made.  
Everybody is listening. They are dazed.

KRUGER

Fucking hotel!  
(back to Chico)  
So, when I'll see you crawl like a  
snake --

One of the thugs approaches Kruger, holding a QUARTER.

THUG

Sir, we've found it.

KRUGER

What? Let me see that.  
(looking at the  
quarter)  
Where did you find it?

THUG

On the floor, near the table.

Kruger looks at Chico.

KRUGER  
                  (frustrated)  
OK then. You may leave. But  
remember! Never try to fuck me!  
Understand?

                  CHICO  
                  (relieved)  
Yes, Mr. Kruger!

                  KRUGER  
                  (to the twins)  
Tip him and let him go.

One of the twins gives some money to Chico. Chico quickly puts on his BLUE suit that has written on the back:

                  "Jose's Pizza  
                  Non-stop delivery"

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

INT./EXT. POLICE CAR - DAY

Jane and Bono are waiting in the car, near the hotel. Jane has a BINOCULAR and doesn't take his look off the hotel's main entrance. Bono is reading a police report that has a picture of Kruger and info about him.

                  BONO  
Jeremy Kruger. German. He seems  
like a really peaceful guy in this  
picture. They all do.

                  JANE  
                  (still watching)  
But why are we watching him? We  
should be trying to find the  
dealer.

                  BONO  
Well, you still have a lot to  
learn. The black guy told you he  
got the drugs from "The Priest" at  
"The Church", right?

                  JANE  
Yes.

BONO

Well, I did some research and guess what. There's a club down town called "The Church". I've been there last night in a little reconnaissance mission.

JANE

Really?

BONO

Yeap. And guess what they call one of the bartenders?

JANE

(serious)

Billy?

BONO

What? No, you idiot. They call him Priest.

JANE

So? I used to call my pet boa Priest when I was little.

BONO

You had a pet boa?

JANE

Yes.

BONO

(disgusted)

Jesus Christ! Anyway, here's the trick. Kruger visited the club last night and he talked to that Priest guy for a long time. Seems he was looking for the owner, a very appealing Chinese chick, from what I found out. But the beautiful part is they said something about a shipment.

JANE

Shipment?

BONO

Yeap. So, we stick around with this guy and who knows. Maybe you'll make the biggest catch ever in your first month of your

career. That would look nice in  
your record.

JANE  
Shut up!

BONO  
(perplexed)  
Did you just tell me to shut up ?!

JANE  
It's him!

BONO  
It's who?  
(takes the binocular)  
Let me see that!

BONO'S POV

Chico exits the hotel and heads down the street.

BACK TO SCENE

BONO  
(smiling satisfied)  
Bingo! That's our guy!  
(to Jane)  
Just as I suspected.

Bono starts the car and they leave.

INT. MIKE'S APARTMENT - DAY

Mike returns home. He enters--

THE KITCHEN

He takes a full box of milk from the fridge. He opens it and drinks it all. Then he BURPS loud. Almost at the same time, another burp, a louder one, comes from somewhere in the house, like an echo. Mike is proud of his skill and burps again, louder. He goes into

THE CORRIDOR

He passes by the bathroom just when --

A huge burp resounds from inside, scaring Mike. Mike goes back into--

THE KITCHEN

He picks up a soup ladle. He goes back into--

THE CORRIDOR

He knocks down the bathroom door to find out--

Andrea, drunk, is having a bubble bath, and just vomits near the tub. There are beer bottles and vomit spots all over the bathroom. He smiles as he sees Mike.

ANDREA

Hey! Mike! You ol' dog! Come here  
and give your brother a kiss!

Covered only with spume, he gets up to hug Mike.

INT. MIKE'S APARTMENT - NIGHT

LOUD music comes from the living room. Knocks in the apartment door. Nothing. Knocks again, still no response. The door opens and Grandma Ma enters, holding her gigantic suitcases. She looks around. The party is on. The apartment is crowded. She enters the living room. She pales.

GRANDMA MA'S POV

Mike, Andrea and a bunch of unknown people are having a beer drinking contest. Two half-naked STRIPPERS are dancing on the table. Everybody's having fun.

BACK TO SCENE

GRANDMA MA

(in Italian,  
subtitled)

Holy Jesus and Mother Mary!

The music stops. The party freezes.

MIKE & ANDREA

(surprised)

Grandma Ma?

MIKE

What are you doing here?

GRANDMA MA

What am I doing here? I came to see you and hopefully I have come right in time to try and save whatever is left of your poor souls.

(to the partymen)  
 You are all going to burn in hell.  
 Get out! All of you!

MIKE  
 (to the firends)  
 Hey, guys, it's ok. This is my  
 grandma.  
 (to Grandma Ma)  
 Grandma Ma, these are my friends.

Mike and Andrea step forward to welcome Grandma Ma.

MIKE  
 (smiling)  
 Grandma! It's been so long! Let me  
 give you a hug.

Wham! Grandma Ma slaps Mike hard.

MIKE  
 Oh, come on now, grandma!

Wham! Again. Harder.

MIKE  
 (smiling)  
 Grandma! I'm not 5 years old  
 anymore!

Everybody smiles.

Grandma Ma prepares her shot and BANG! A well placed punch in  
 the face. Mike hits the floor and goes to sleep.

The party men rush out. Andrea, cautiously, pulls back.

ANDREA  
 How-- How was your trip?

INT. MIKE'S APARTMENT/BEDROOM - MORNING

A BLACK HAND, specifically Andrea's, starts caressing Mike's  
 face as he sleeps peacefully. Mike and Andrea are sleeping  
 next to each other in Mike's bed. Puffy, a huge LADY  
 ROTTWEILER jumps on the bed and starts licking Mike's face,  
 trying to wake him up. Mike smiles, dreaming nice.

The clock. Turns 7:30 but does not ring.

Suddenly, a strong spray of yellow liquid hits Mike's face.  
 The dog achieves its goal. Mike jumps up in an instant.

MIKE

Oh, shit!

INT. MIKE'S APARTMENT/KITCHEN - CONTINUOUS

Grandma Ma has prepared breakfast. Mike and Andrea are eating at the table. Puffy is eating breakfast also, near the table. Mike is looking at her with intense hate in his eyes. Grandma Ma sees that.

GRANDMA MA

(to Mike)

You shouldn't be angry with her. She's sick. I took her to the doctor and he said she has some personality issues. She thinks she's a dog.

MIKE

A dog?

GRANDMA MA

I mean a male dog. That's why she sometimes marks her territory. But he said she'll get over it.

MIKE

Great.

Grandma looks at him.

GRANDMA MA

You remind me of your father. He was grumpy in the morning too, just like you.

ANDREA

How about me? Don't I remind you of him?

GRANDMA MA

You were adopted.

ANDREA

(remembering)

Oh, yeah.

Grandma Ma chuckles.

GRANDMA MA

(to Andrea)

I remember the time they found you at the door one morning. Your mother was so happy that Mike will have a brother. Your father however, wanted to kill you. But, finally, your mother convinced him that it was a sign from God and so you became the first black guy in an Italian neighborhood. Oh, what times... You were always saying you want to become a wine taster.

ANDREA

I still do.

MIKE

(getting up)

Well, I gotta go! Thanks for the breakfast, grandma. It was delicious.

He hugs Grandma Ma.

GRANDMA MA

Well, you be careful now, Mikey.

ANDREA

(getting up also)

Wait for me. I think Puffy would love a walk.

GRANDMA

Would you do that? Oh, that's so nice. Just take care of her.

ANDREA

(petting Puffy)

Don't worry grandma. When she'll be back she'll be smiling like this.

He pulls Puffy's jaw back and the dog appears to be smiling hideously.

Mike, Andrea and Puffy go out.

EXT. STREET - DAY

Mike, Andrea and Puffy are walking on the street. Mike keeps looking at Puffy with intense hate.

ANDREA

Get over it, bro. She only pissed on you 'cause she likes you.

MIKE

Fuck you!

ANDREA

It's true; I've seen it on Animal Planet. It's like the ultimate love confession of a dog. Look at her, man. Don't you just love her?

There's foam falling from Puffy's mouth.

ANDREA

Besides, a big dog like this is always useful in New York. Keeps you kinda safe. You never know what could happen.

Suddenly, a black car stops near the sidewalk. Four guys get off it and start hitting Mike and Andrea, forcing them into the car. Puffy sits and watches the scene indifferent.

ANDREA

(struggling)

Puffy! Get 'em girl! Get 'em! Rip 'em girl! Fucking dog!

The thugs get Mike and Andrea into the car. The car speeds away. Puffy heads down the street.

EXT. MANSION - VERANDA - DAY

JOHN, a 40 years old English gentleman, well dressed, stilled, is having a cup of tea. Four thugs surround him. BOB, a huge black guy sits next to John.

Mike and Andrea, handcuffed, are brought by the guys that kidnapped them. BOB starts to body search Andrea.

ANDREA

(angry)

Take your hands off me, you fucking ape! You're lucky I have my hands tied up!

Bob keeps searching him, in spite of his protests. But there's something weird about this search. It's taking a bit too long and Bob appears to be enjoying it a bit too much.

ANDREA

Hey!

JOHN

(English accent)

That's enough.

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

JOHN

Bob!

BOB

Yes boss?

JOHN

That's enough.

ANDREA

I'm gonna rip your fuckin' head off!

JOHN

Please! Calm down. There's no reason to be angry. We're all reasonable people here.

Bob finishes the search.

MIKE & ANDREA

Who the fuck are you?

The kidnappers hit Mike and Andrea in the same time. They both fall down.

MIKE

(in pain)

Hey! There's no reason to be angry! We're all reasonable people here!

JOHN

Please, excuse our manners. Let me introduce myself. I am John.

(to the thugs)

This is no way to treat our guests. Remove their handcuffs.

The thugs follow the orders.

MIKE

O.K. Now that we've met, how about you tell us, John, what the fuck is all this supposed to be?

JOHN

Ahhh! Straight to the point. I like that. Please, have a seat. Anything to drink?

Mike and Andrea sit.

MIKE

No.

ANDREA

Whisky?

JOHN

Of course.

He makes a gesture to Bob and Bob brings Andrea a glass of whisky. Andrea drinks it all. Mike looks at him.

ANDREA

What? I'm nervous.

MIKE

(to John)

So?

JOHN

I brought you here today to offer you a deal.

ANDREA

Ah. Well we are very anxious to hear it.

JOHN

Very well.

He throws some pictures on the table. Mike and Andrea look at them.

INSERT - PICTURE

It is a recent picture of Kruger.

BACK TO SCENE

JOHN (CONT'D)

This is Jeremy Kruger. He likes to call himself a... businessman. In fact, he is only a -- a --

BOB  
Motherfucking piece of shit.

JOHN  
Yes. He is a distributor for the largest European cartel. And now, he wants to sell his stuff here.  
(angry)  
In MY town! Obviously, I cannot let that happen. After negotiations have failed, I have decided to eliminate him. So I called my brother all the way from England to take care of Mr. Kruger. He is... was... the best in the business. However, things got... unexpected and my brother is no more.

MIKE  
You mean he's dead?

John nods "yes".

ANDREA  
OK. So what does that have to do with us?

JOHN  
Well, you see, your brother here, killed my brother.

MIKE & ANDREA  
What?

John nods "yes" again.

MIKE  
Wait a minute! I didn't kill nobody!

JOHN  
Perhaps you didn't intend to, but let's face it, you are a lousy ambulance driver.

Mike and Andrea get it.

MIKE  
Oh, shit! You mean...

John nods "yes".

ANDREA

And he was...

John nods "yes" again.

MIKE

And now he's...

John nods "yes" for the third time.

MIKE

Oh shit!

(beat)

Oh shit!

(beat)

And what now?

JOHN

Well, at first, I wanted to kill you. He was my brother, after all so I had to avenge his death. But then I thought he was an idiot. I never really liked him. My parents adopted him when he was little so we never really had that bond, you know.

Mike and Andrea look at each other.

JOHN (CONT'D)

Anyway, since you killed him, I'm going to need a little favor. You shall kill Mr. Kruger for me.

MIKE

(laughing)

That's a good one, man. Really a good one.

Andrea laughs too. John smiles.

MIKE

(serious)

You're kidding, right?

JOHN

No, I am not!

MIKE

Come on, man, this is bullshit!  
How am I supposed to do that?

JOHN  
Well, it's quite easy actually.  
Just like driving.

MIKE  
No way! No, no, no, no! No way!

JOHN  
Very well, then.

Bob pulls out a gun and points it to Mike's head.

MIKE  
(terrified)  
Hey! Wait! Fuckin' shit man!  
You're not gonna shoot me here,  
are you?

JOHN  
Yes, he will!

MIKE  
(thinking)  
Oh, shit! Oh, shit! OK! OK! So if  
I do this, you'll leave me alone.

JOHN  
You have my word.

ANDREA  
Whoa, whoa, whoa! Hold on a sec!  
(to John)  
I understand that you have your  
business with my brother, but I  
don't see no reason for me to be  
part of this, so...

Mike glares at Andrea.

JOHN  
Of course. After you get out of  
here, you should forget this  
conversation and leave the town.

ANDREA  
(smiling)  
What conversation?

JOHN  
So, Mike, we have a deal then.

MIKE  
Yeah...

JOHN

Marvelous! I've prepared a car for you. You'll also get a hundred thousand dollars in advance, to cover your expenses, and another 1.9 million upon completion of the job.

Mike and Andrea are stunned.

ANDREA

Great! Just tell us where to start.

JOHN

You should start with this guy.

He throws another picture on the table. Mike and Andrea look at it.

JOHN (CONT'D)

He visited Kruger several times, disguised. We believe he is Kruger's right hand.

INSERT - PICTURE

It's a picture of Chico, entering the hotel where Kruger stays.

EXT. STREET - LATER

Mike and Andrea are walking side by side, talking.

MIKE

No way! No fuckin' way!

ANDREA

Come on, bro. Two million. Two million dollars! Think about it.

MIKE

I did. It's a bad idea. You think about it. Kill a man. It's no walk in the park. It's dangerous, it's stupid, not to mention that it is the worst sin a man could make and I already have enough troubles with Him.

(MORE)

MIKE (CONT'D)  
(points towards the  
sky)

Besides, you imagine you'll just put a bullet in his head and just walk away? I really doubt that. I tell you what I'm gonna do. I'm gonna go to the police right now and tell them everything.

ANDREA

What?

(he stops Mike)

Wait, wait, wait, a fuckin' minute! Now listen. The way I see it, if we don't do it, this guy's gonna put a bullet in your head and that's not a very bright perspective for a young yet not too bright man like you. On the other side, if we do it, and we will cause we're gonna' do it together and everything will go just fine, so if we do it, we get to live and enjoy the benefits of two motherfuckin' million US dollars. With that kind 'a money you can build a damn church and wash all your sins, past, present and future.

A beat. Mike thinks about it.

ANDREA

Besides, cops are idiots.

INT. POLICE PRECINCT - INTERROGATION ROOM - DAY

Bono leans over the interrogation table. He is all sweat, looks like he just got out of a fight.

BONO

(breathing heavily)

Last chance. Whether you tell me right now what I want to know, or I'll fuck up that pretty face of yours so bad that they'll only be able to identify you from your dental records.

We now see Chico, sitting on a chair, at the table. He is all beaten. His face is bruised and bloody.

Jane is standing near the table, watching Chico carefully, trying to look intimidating. Near Jane, there's an empty chair.

CHICO  
(shattered)  
Please... I tell you truth... I just take pizza to Mr. Kruger. I know nothing of drugs. I just take pizza...

BONO  
OK. So you just don't want to. Fine.  
(aside, to Chico)  
You see, my partner here was hoping for this. Look at him. He looks quite peaceful now, but I tell you, he's just waiting for me to get out. He's got some severe emotional problems.

Chico looks at Jane who keeps his aggressive stance. Jane looks troubled indeed.

BONO (CONT'D)  
Well, OK. I got some work to do now. I'll leave you two alone. Play nice.

Bono heads to the exit. Jane watches him and as soon as the door closes, he turns towards the table and hits the empty chair with his foot, as we --

INT. POLICE PRECINCT - DAY - CONTINUOUS

Bono is outside the interrogation room, eavesdropping at the door. We HEAR the noise of the chair smashing to the wall, and then Jane playing his part.

JANE (O.S.)  
You'd better start talking you piece of chicken shit, or I'll fuck up your ass badly.

Inside, a fight starts. We hear punches and hits and groans of pain.

CHICO (O.S.)  
(yelling)  
Talk! Talk! Ok, I talk! I talk!

Bono smiles, satisfied.

The noise inside stops. Jane BURSTS out of the room, closing the door behind him. He's all beaten and bloody.

Bono looks at him perplexed.

JANE  
(barely breathing)  
He doesn't want to talk.

EXT. STREET - DAY

A taxi stops near a PIZZA SHOP. A black car stops a few meters behind the taxi. On the pizza shop sign board:

"JOSE'S PIZZA  
Non-stop delivery"

Chico gets off the taxi. He is all beaten, coming from the police precinct.

CHICO  
(paying to the driver)  
Thank you.

The taxi leaves. Chico heads to the shop.

Suddenly, the black car pulls on the sidewalk, almost knocking Chico down. Before Chico can react, Mike and Andrea get out of the car and drag Chico in the back of the car. Mike gets on the wheel, Andrea in the back with Chico and the car SPEEDS AWAY.

EXT. DARK ALLEY - DAY

Andrea is holding Chico against a wall. Mike is near Andrea, watching.

ANDREA  
(angry)  
"I don't know", my ass! You better start talking, motherfucker, or I'll knock your teeth out one by one..

CHICO  
(crying)  
I don't know! Please! I only deliver pizza.

ANDREA  
Ok, motherfucker, OK.

He pulls out a Colt and points it towards Chico.

ANDREA  
Look here, motherfucker. Say  
"Cheese!". Say it, motherfucker!  
(he cocks the Colt)  
Say it, or I'll blow your head --

Mike jerks Andrea aside. Chico is shaking, backing against the wall.

ANDREA  
(low voice)  
What?

MIKE  
(low voice also)  
You fucking crazy? Where'd you get that gun?

ANDREA  
It's dad's gun, remember? I always keep it with me. Relax, man. I'm not gonna shoot him. I'm just intimidating him. This is how they do it in the movies, and I tell you man, this shit always works.

He goes back to Chico.

ANDREA  
OK. Enough chitchat. Here's what we're gonna do. We're gonna take these lil' motherfuckers out...  
(he empties the bullets)  
And we're gonna put this lil' motherfucker back in.  
(he puts one bullet back in)  
And now, you're gonna speak.

He points the gun to Chico's face.

CHICO  
(terrified)  
No, no! Please! I tell you truth. Don't kill me, please!

MIKE

One down, five to go.

Chico's eyes roll back and he FAINTS.

INT./EXT. CAR - TRAVELLING - DAY

Mike's driving like mad. Andrea is in the right seat. They argue.

MIKE

That was really smart.

ANDREA

No problem. I'll think of something else.

Suddenly, Mike STOPS the car, shaking Andrea a bit.

ANDREA

Shit, man!

MIKE

Shut up! Look!

He points to something outside. Andrea looks.

ANDREA

What, man? I don't see nothing.

MIKE

There. The bitch.

ANDREA'S POV

A gorgeous BLACK GIRL, her back towards Andrea. She bends forward to arrange her shoe, showing the most beautiful behind a black girl could have.

ANDREA

(passionate)

Oh, yeah, man! That's a fine bitch right there! Look at that ass! I'd give anything to spend some time alone with that ass. Just to touch it once. I'd caress it nicely and play with it all night long.

BACK TO SCENE

Mike looks at him disgusted.

MIKE  
You're sick.

He picks up a BASEBALL BAT from behind his seat. Then, he gets out of the car. Andrea remains in the car, hypnotized.

Mike goes towards the black girl, passes her by and heads towards Puffy, the bitch, sitting a few meters away from the black girl. As Mike approaches, Puffy starts to run.

MIKE  
Hey! Hey! Stop! Fuckin' bitch!

Puffy shows no intention of stopping. Mike has no intention of letting her go. He chases her through the crowd.

They get into a park. Mike runs like mad. Puffy keeps the distance.

MIKE  
(running)  
Stop! Hey!

Suddenly, Puffy stops. She sees something that captures her attention.

Mike keeps running fast towards her, baseball bat in his hand. He only sees Puffy now and just when he's a few feet from her, he knocks down --

Ann, the beautiful nurse. Mike falls on top of her.

Puffy looks at something.

PUFFY'S POV

A gorgeous white poodle, staring at her also.

BACK TO SCENE

There's obviously chemistry between Puffy and the poodle.

There's obviously chemistry between Mike and Ann. They look into each others eyes. A beat. Mike gets up, and helps Ann up. They're both lovestruck and dumbstruck at the same time.

ANN  
Thank you.

MIKE  
It's ok.

A beat.

ANN  
(smiling)  
We have to stop meeting like this.

MIKE  
(smiling)  
Yeah.

A beat.

ANN  
So, where are you rushing to?

MIKE  
Oh, nowhere. I was... I was just trying to keep in shape, you know... How about you? What are you doing here?

ANN  
I come here every day. For my dog.  
He likes it here.  
(to the white poodle)  
Come here, Ares!

Ares comes near Ann. Puffy comes near Mike who has all attention on Ann.

ANN  
(looking at Puffy)  
Is that your dog?

MIKE  
What?

He looks down and sees Puffy near him. He jumps aside, scared.

MIKE  
Whoa!  
(relaxing)  
Yeah. This is my bit -- my dog.

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

MIKE  
(confused)  
Oh, umm... Umm...  
(beat)  
Buffy!

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

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

ANN  
 That big?!  
 (understanding)  
 Actually it's a pretty big dog.

MIKE  
 Yeah.

ANN  
 Can I?

MIKE  
 What?

Ann takes the bat from Mike.

MIKE  
 Oh, I don't think--

ANN  
 Here, girl, catch!

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

MIKE  
 She's tired.

SOMEWHERE IN THE PARK

A THIEF is running with a purse in his hand. AN OLD SKINNY  
 WOMAN is chasing him.

OLD SKINNY WOMAN (O.S.)  
 Stop him! He stole my purse!

The thief keeps running. He looks back. The skinny woman  
 stops, exhausted. He smiles, as he passes by some bushes but  
 right then --

A flying baseball bat hits him in the forehead knocking him  
 down.

BACK TO MIKE AND ANN

They're still talking.

MIKE

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

In the background, the skinny woman is dragging the unconscious thief from behind the bushes. Then, she starts hitting him with her feet.

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. He's my best friend.

MIKE

Oh. Cool.

Ares is aware he's admired. He steps near Mike and --

A spray of yellow liquid hits Mike's shoe. Mike's eyes widen.  
So does Ann's.

ANN

(touched)  
Oh! He likes you.

MIKE

(admirably controlling  
his anger)  
Yeah. He's a cute motherf --  
little dog.

Suddenly, Ann's pager BEEPS. She takes it out of her purse and looks at it.

ANN

Oh. Looks like I have to go. They  
need me at the hospital.

MIKE

Yeah. I have to go too. I have...  
some work to do.

ANN

Got a new job?

MIKE

Something like that.

ANN  
Oh, that's wonderful. What job?

MIKE  
Umm... Driver.

ANN  
Ouch! I mean, great!

MIKE  
Yeah.

ANN  
Well, maybe we'll meet again.

MIKE  
Maybe.

ANN  
Ok, then. Bye. Take care.

MIKE  
You too. Bye.  
(to Puffy)  
C'mon, bit-- girl.

They move away.

CLOSE ON: Mike's face as he moves away. Something is really bothering him.

CLOSE ON: Ann's face as she moves away. Something is really bothering her.

Suddenly, Mike turns back. Ann turns back also. They move fast towards each other. They get face to face.

MIKE  
(talking very fast)  
Dinner tonight?

ANN  
(talking fast also)  
Can't. Lunch tomorrow?

MIKE  
Great. 12 o'clock?

ANN  
Great. Pick me up at work?

MIKE  
Great. Bye.

ANN

Bye.

They quickly move away.

Mike passes by the skinny woman who kicking the unconscious thief in the crotch. He looks at the scene disgusted.

Also looking at the scene is a 12 years old blond boy, who passes by with his mother.

BLOND BOY

Mom, why is that lady hitting that man in the dick?

Mom is surprised. She stops and looks at her son.

MOM

Watch your language, young man!

BLOND BOY

Sorry... Why is that lady hitting that man in the penis?

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. Then, it 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 close to her.

LAVINIA

Perfect.

Kruger smiles. He is 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

Good. We will buy it all. On one condition.

KRUGER

Name it.

LAVINIA

We want to keep everything secret.  
The fewer those who know about  
this, the better. I hate  
competition.

KRUGER

Sure. Don't worry about that. I  
know how this works.

LAVINIA

Good. Then I trust we will have no  
problems. I see you know your  
business.

KRUGER

That's right. I've been in this  
business since I was a kid. I've  
delivered more merchandise than  
anyone could imagine.

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

KRUGER (CONT'D)

(passionate)

I've delivered all over the world.  
On every goddamned continent. My  
stuff is the best. I want to  
extend to every possible market.

The moans from the adjoining room get louder and louder.

KRUGER (CONT'D)

(more passionate)

I'm gonna start selling it  
everywhere. Slowly, everyone will  
use it. And then... Me...

Lavinia is looking at Kruger detached.

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

KRUGER (CONT'D)

(irritated)

Me... Jeremy Kruger. I will be --

The groans of the woman from the adjoining room join in an  
ultimate sound of sexual pleasure, extremely loud and erotic.

Lavinia smiles. Everyone is stunned. Kruger is angry.

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

He heads toward the door in a hurry. The twins follow him.

INT. HOTEL CORRIDOR - CONTINUOUS

Kruger passes through the corridor in a hurry, escorted by the twins. They stop in front of room 334.

He KNOCKS hard in the door. No answer. He knocks hard again. A woman's voice is heard from inside.

WOMAN (O.S.)  
 Go away!

Kruger knocks again.

A beat. Then, a gorgeous BLONDE partly opens the door and shows herself. She's wearing only a slim robe that follows the generous lines of her body. She is obviously disturbed.

Kruger and the twins are speechless for the moment.

BLONDE  
 Who are you? What do you want?

KRUGER  
 (admiring the blonde)  
 What? Oh. Um...

Before he can remember what he was doing there, another woman, a BRUNETTE, gorgeous, topless and well... well built also, appears behind the blonde and starts caressing her body.

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

The two women start to kiss. Kruger and the twins watch, dumbstruck.

KRUGER

Oh! Sure... This can wait...  
There's no problem... Sorry to  
interrupt.

We hear the bathroom door slamming, in the back of the room  
and a voice interrupts the two gorgeous women.

RAY (O.S.)

OK girls. Ready for round three?  
'Cause daddy sure is!

Kruger pushes the room door wide open.

In the back, Ray is smiling, fresh, after a hot bath, ready  
for round three. He has only a towel around his waist and  
he's wearing his cowboy hat.

INT. HOTEL RECEPTION AREA - MOMENTS LATER

A large number of photographers, reporters, cameramen are  
bundling around three Indian NUNS, two quite young, and one  
quite old, all in black robes. The oldest of the nuns is  
around 60, wearing very thick lens glasses. Cameras flash  
continuously. The crowd stops near the elevator.

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

WOMAN REPORTER

Sister Mary, what is the purpose  
of your visit here?

SISTER MARY

(Indian accent)

I have come here to promote my  
book, "The Wonders of God", which  
as you may know talks about the  
wonders of God and has had a great  
success in many countries.

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.

Just then, 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. He freezes too as he sees Mother Mary, petrified, just in front of him, looking at his..."family jewels".

SISTER MARY  
(admirative)  
Oh my God!

The young nuns faint.

In a moment of realization, Ray takes off his hat quickly and puts it in front of his "jewels". However, the very strange thing is that "something" is making the hat stay a few good inches away from his body. He smiles.

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

The flashes start again.

CUT TO:

INT. CLUB - NIGHT

Entertaining, loud and crowded.

At the bar, the BARTENDERS are busy. One of them, holding a few clean glasses rushes towards a long haired bartender, who is having a cigarette break at the end of the bar.

BARTENDER  
Hey, Priest! One more beer at the other end. Fast.

PRIEST  
What? This is the ninth in thirty minutes.

BARTENDER  
What can I say? She must be thirsty.

PRIEST  
Shit. Comin' right up!

The first bartender goes back to work. Priest puts down his cigarette, takes a beer and goes to the other end of the bar.

There, he opens the beer and pours it over the bar--

Into Puffy's BEER BOWL. Puffy begins to drink.

The bartender turns to Andrea, sitting at the bar, a dozen empty glasses before him next to a couple full ones. He is obviously drunk. Mike is sitting near him and looks very drunk too. A few empty glasses are before him.

PRIEST

Anything else for you, sir?

ANDREA

What? No. I'm fine.

Priest leaves.

Mike looks at Andrea as he sips another glass.

ANDREA

(mocking Priest)

Anything else for you, sir?

Mike and Andrea burst into laugh.

MIKE

Oh... Listen, man, I just want you to know... You know... I'm glad you're here man... Really. Especially now with all this shit...

ANDREA

It's ok, bro. This is what brothers are for, right? It'll be ok, you'll see. Just like the old times. Remember when we used to go and steal apples from Ol' Jincy's garden?

Mike starts to laugh.

MIKE

Yeah, I remember. And I was always on guard and you were picking the apples and then run like hell. You always managed to get away, man. And then I got away... Sometimes... Not often... And he used to beat the shit outta me... Yeah... That was fun.

ANDREA  
 Yeah... It's like dad used to say:  
 (in Italian,  
 subtitled)  
 "Only those who wake up early can  
 catch the bus in the morning".

They burst into laugh again.

MIKE  
 Oh! We should get home. Grandma  
 must be sick worried by now.

INT. MIKE'S APARTMENT - BEDROOM - NIGHT

Grandma Ma is sitting at Mike's computer. She has a half empty glass of beer near her and she smokes a cigarette. She is typing real fast.

ON COMPUTER SCREEN

Grandma (alias "XXX69") is chatting with a certain "SEXMACHINE".

XXX69  
 How long is it?

SEXMACHINE  
 The longest and hardest you've  
 ever seen.

Grandma Ma smiles.

XXX69  
 :)

SEXMACHINE  
 Go on, smile, but I tell you I can  
 pick my nose with it if I want to.

XXX69  
 LOL.

Grandma Ma chuckles.

EXT. STREET - NIGHT

Mike and Andrea, both drunk, cross the street as they exit from "The Church" club, leaning onto each other, with Puffy following them.

MIKE

No, man, I'm telling you. It's just like Grandma Ma said. You can't do anything without God's help. And the way I see it, there's no way in the world that He'll help us kill one of his creations.

They get on the other side.

ANDREA

One of His creations? What the fuck are you talkin' about, bro? You heard the man. He's a distributor. Do you know what that means? I do. I've seen it on Discovery. Distributors... They're just like-- just-- bad. They're bad. They're like so bad that they make me sick. Take it from me, he's no fuckin' creation of any God.

Just then, a BRICK falls in front of them, breaking into pieces. They look up and realize they're in front of a not very well maintained church, not far from "THE CHURCH" club, across the street.

ANDREA

Shit! That almost hit me.

MIKE

Oh, my God! It's a sign. Come on.

He grabs Andrea's hand and pulls him towards the church.

INT. CHURCH - MOMENTS LATER

Quiet. Puffy remains near the door. Mike is moving towards the altar, while Andrea follows him nervously.

ANDREA

(whispering)

What are you doing?

MIKE

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

ANDREA

What sign? There's no one here, man.

Mike doesn't listen.

ANDREA

Shit. What are you doing?

MIKE

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

ANDREA

OK. Sorry. But what--

FATHER PERRY (O.S.)

Shit!

We hear the sound of broken glass. Father Perry, 50, appears from somewhere in the back, accompanied by two suspiciously looking BLACK GUYS. He sees Mike and Andrea.

FATHER PERRY

Yes?

MIKE

Good evening, Father.

FATHER PERRY

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

MIKE

Well, I don't know. I think we need some... some blessing.

FATHER PERRY

Now? It's gonna cost you.  
(to the black guys)  
Wait for me outside.

INT. CONFESSIONAL - MOMENTS LATER

Both Mike and Andrea are inside.

MIKE

Forgive us, Father, for we have sinned... We're about to sin, actually.

FATHER PERRY

What do you mean?

ANDREA

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

MIKE

Kill someone.

FATHER PERRY

Well, that is indeed not very...  
religious. And how do you intend  
to do it?

ANDREA

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

FATHER PERRY

Shoot him with a pistol?

ANDREA

Yeah.

FATHER

That's not very good... Pistols  
leave a lot of mess. If you wanna  
do something right, you should 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 your problem. The Lord  
forgives you. Now, if you'll  
excuse me I have to go.

INT. MIKE'S APARTMENT - BEDROOM - NIGHT

Grandma Ma is still chatting. On computer screen:

XXX69

And you will be there?

SEXMACHINE

Just waiting for you.

Grandma Ma smiles, then sips the rest of the beer just as--

We hear Mike and Andrea entering the apartment. Grandma  
quickly turns off the computer, puts out the cigarette and  
throws it under the carpet then she heads into--

INT MIKE'S APARTMENT - CORRIDOR - CONTINUOUS

As Mike, Andrea and Puffy are barely standing near the apartment door. They all smile as they see Grandma.

MIKE

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

GRANDMA MA

(angry)

Wake me? You didn't wake me. I was awake all night, sick worried about you! Where have you been? Look at you! You should be ashamed of yourselves.

Puffy falls down and goes to sleep. Grandma looks at her.

Mike and Andrea look at Puffy too. Then at Grandma Ma, who now seems to understand what happened to Puffy and begins to get really angry.

ANDREA

She just had one little glass.

Grandma doesn't say anything. She moves forward, towards Mike and Andrea.

MIKE

Yeah, you should have seen her dance. She was wild.

Mike laughs. Andrea moves one step back, leaving Mike alone in face of the danger. Grandma keeps advancing.

MIKE (CONT'D)

(still laughing)

She was shaking her ass like crazy.

Grandma prepares her shot and...

MIKE (CONT'D)

Andrea loved it, right An--

Grandma's fist pounds forward as we--

CUT TO:

INT. MIKE'S APARTMENT - BEDROOM - MORNING

Mike is sleeping peacefully. He smiles in his sleep.

The CLOCK turns 7:30 but does not ring.

A LOUD GUNSHOT makes Mike jump from the bed, scared like hell.

Andrea is near the bed, wearing a brand new white suit and a WEIRD LOOKING CAP THAT COVERS HIS WHOLE HEAD AND HIS EYEBROWS. He is scared also. He's holding his Colt in one hand, and a piece of CLEANING CLOTH in the other.

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

ANDREA

Shit, this baby's angry!

INT. MIKE'S APARTMENT - LIVINGROOM - SECONDS LATER

Mike is admiring his brand new BLACK SUIT, as Andrea is straightening his tie.

ANDREA

Yeah, now that's a look!

MIKE

Don't I get a hat too?

ANDREA

What? Nah, you don't need it. Now, the accessories.

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

ANDREA

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.

MIKE

Where the hell did you get all this shit from?

ANDREA

Come on, man, 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 Mr. Kruger is going to 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.

Andrea puts the rifle in the bag and puts the bag on Mike's back, pushing him towards the door.

ANDREA (CONT'D)

Take this. We gotta hurry if we want to get the best seats.

INT. MIKE'S APARTMENT - CORRIDOR - CONTINUOUS

As they pass by the bathroom, Mike sees something through the open door. He steps back and takes a good look at--

Puffy, vomiting in the toilet. She looks at Mike with a sad, hangover look. Mike looks at her, empathizing.

MIKE

You too, huh?

PUFFY

(subtitled dog  
language)

Oh, don't ask...

INT. HOTEL ROOM 334 - MORNING

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

RAY

Oh, he gonna pay for that.

INT./EXT. POLICE CAR - DAY

Bono and Jane are watching the hotel again. Jane is watching, however, while Bono is squeezing a pimple on his nose, looking in the rearview mirror.

Suddenly, Jane sees something.

JANE  
There! They're moving!

BONO'S POV

Kruger and his men, Lavinia and her men are getting into their cars.

BACK TO SCENE

Bono starts the engine and follow the cars as they move away.

EXT. DOWN TOWN STREET - DAY

The cars of Kruger, his men and Lavinia pull near "The Church" club and they enter the club.

Bono pulls his car across the street from the club, in front of the (real) church.

INT. POLICE CAR - CONTINUOUS

Bono and Jane look carefully at Kruger and the others, as they enter the club.

BONO  
Bingo!

INT./EXT CAR - TRAVELLING - DAY

All the windows are open. Andrea is driving. Mike is still hangover.

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

ANDREA  
(angry)  
Bring a dog to an assassination.  
Where the fuck have you seen that?

MIKE  
Hey, relax. She'll just stay in the car.

ANDREA

Since when did you two become so close, huh? Yesterday you wanted to kill her and now you're close to taking her to lunch.

Mike suddenly remembers something.

MIKE

Shit! Lunch!

INT./EXT. CAR - TRAVELLING - DAY

All windows are open. Mike is driving. He looks worried. Ann is on the right seat.

In the back, Puffy is sitting on the covered bag.

ANN

So, where are we going?

MIKE

I know a nice place. They serve very good Italian food.

ANN

Italian. That's very nice. But I'm afraid I'm clumsy with the chopsticks.

Mike smiles. Ann doesn't.

MIKE

It's ok. Italians don't use chopsticks.

ANN

Well, thank God. I mean, eating with those is like a curse. Especially with soup.

Mike smiles again. Ann doesn't.

ANN

Anyway, how's your new job?

MIKE

What?

ANN

You know, your driver job...

MIKE

Ah. Yeah... It's nice... Really nice... job... How about yours? Did you have a hard day?

ANN

Oh, don't ask me. First, my clock 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 4 o'clock in the morning and then he started to shoot at the cops waiting for him outside. He blew up four police cars and they sent all the wounded to us so I didn't even have time for a cup of coffee.

MIKE

One guy did that?

ANN

Yeah. Can you believe it?

MIKE

(suspicious)

Did they get him?

ANN

Well, apparently there was an explosion inside the store and he got away.

Now, Mike appears to be really worried.

ANN (CONT'D)

It's really a crazy world we live in today.

MIKE

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 Mike)  
Oh, she's chewing on the lemon.

MIKE  
(turns to see)  
What lemon? Oh shit!

Puffy is chewing on a grenade. Mike's eyes widen.

ANN  
What? Is it bad?

MIKE  
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.

MIKE  
Careful! Careful!

ANN  
(pulling the grenade)  
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.

Mike looks at the pin in Ann's hand. Then at Puffy, who still  
has the grenade in her mouth.

MIKE  
Shit!

Mike punches Puffy in the face so hard that she spits the  
grenade on the car floor.

ANN  
Oh! You should not hit a helpless  
being like that.

Mike reaches for the grenade, still holding the wheel with  
one hand.

MIKE  
Trust me; it's good for her  
health.

EXT. NEW YORK STREET - DAY

A FAT WORKER, all sweat, holding a spade and a SLIM WORKER holding a shovel look at a three foot deep hole that they just dug in the asphalt before them.

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

Just then, Mike's car passes fast by them, and a GRENADE drops in the hole in the asphalt.

INT./EXT. CAR - TRAVELLING - DAY

Mike takes a right turn, breathing in relief. A big explosion is heard somewhere behind.

ANN  
Oh, my God, what was that?

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

EXT. HOTEL PARKING - DAY

Andrea, wearing his suit and his cap, is waiting anxiously in front of the hotel where Kruger stays.

Mike arrives, stopping his car near him. Mike gets off, looking really angry.

Andrea opens the door for Ann to get off.

ANDREA  
(smiling)  
There you go, Miss.

ANN  
Oh, thank you!

ANDREA  
(to Mike)  
And may I have the keys, Sir?

Andrea winks at Mike who glares back at him. Mike gives Andrea the keys, then he offers his arm to Ann and they move towards the entrance of the hotel.

ANN

Wow, big restaurant!

MIKE

It's... a hotel, actually. But they have a restaurant... inside. Would you excuse me just a sec? I forgot something.

ANN

Sure.

Mike goes back to the car, where Andrea is arranging his moustache in the rear mirror.

Mike yanks Andrea out of the car and takes off his cap, revealing his BALD, BURNED head. He doesn't have eyebrows anymore.

ANDREA

Whoa, whoa, whoa! Careful, my brother. This is expensive material.

MIKE

You are one sick motherfucker!

ANDREA

Now, watch your language, little brother--

MIKE

Rob a shop? Shoot the police? What the fuck's wrong with you?

ANDREA

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

MIKE

OK. Just-- Just shut up! I almost got killed a few minutes ago so I'm not in the mood to listen to your bullshit right now.

Andrea looks at Ann.

ANDREA

Oh, yeah. She's a killer.

MIKE

Stay here and try not to blow up anything. I'll be back as soon as I can.

Andrea is still looking at Ann.

ANDREA'S POV

Ann slowly sucks her finger, then innocently leans forward and wipes the dirt off her shoes.

BACK TO SCENE

Mike notices Andrea's look. He punches him in the stomach, making him bend.

MIKE

And stop looking at her ass!

Mike goes back to Ann and they enter the hotel.

Andrea in pain, enters the car. He looks in the back, at Puffy, who looks back at him and whines.

ANDREA

It's nice to have a little brother.

PUFFY

(subtitled dog language)

Oh, shut up!

INT./EXT. POLICE CAR - DAY

As Bono and Jane watch the hotel. Again. Now, they're both very focused. Jane has his binocular while Bono wears a pair of ridiculously big sunglasses.

JANE

I think we should pick them up as soon as they arrive, take them to the precinct and make them confess. 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 is a big piece of dog shit stuck on it. Jane wipes it from the car floor and goes back to watching the hotel.

INT./EXT. BOB'S HUMMER - DAY

...parked a few hundred feet away from the hotel, across the street.

BINOCULAR POV

Watching Andrea, as he waits for Mike.

BACK TO SCENE

The man watching is Bob, John's right hand. John is on the right seat.

BOB  
Are you excited boss?

JOHN  
What?

BOB  
This kinda' stuff gets me excited.

JOHN  
You mean nervous?

The horn blows. John looks at Bob. His both hands are on the binocular. His pants however are pushing hard against the wheel.

BOB  
I mean really excited.

EXT. HOTEL PARKING - DAY

As Kruger and his men arrive. They all get off their cars and enter the hotel.

Andrea watches Kruger from a distance.

INT. HOTEL - RESTAURANT -DAY

Mike and Ann are chewing the last of their lunch.

ANN

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

MIKE

I'm glad you liked it.

ANN

It was delicious. What is it called?

MIKE

(confused)

Umm... Spaghetti.

ANN

Spaghetti. That's great.

MIKE

You mean you've never had spaghetti before?

ANN

No. This is my first time. I'm... spaghetti virgin.

Ann chuckles. Mike gulps.

MIKE

Aha... So then... What do you usually eat?

ANN

Chocolate. I don't cook much.

MIKE

I see...

Mike's pager beeps. He looks at it without Ann noticing anything.

MIKE

Oh...

ANN

What?

MIKE

I have to get out for a second.  
I'll be back in no time.

ANN

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

(she looks into Mike's  
shocked eyes)

I guess it's nice to have  
something in common.

Mike gets up and heads towards the exit.

EXT. HOTEL PARKING - DAY

Andrea is waiting, impatiently. Mike arrives.

MIKE

What is it?

ANDREA

(talking fast)

He's here. He wasn't here, I  
thought he was here all day. He  
just got here. He might not be  
here later. We gotta do this now,  
man.

MIKE

Now?! I can't just--

ANDREA

Don't worry, it won't take long.

MIKE

But--

Andrea empties the gun bag on the back seat. He grabs two  
walkie-talkies and hands one to Mike.

ANDREA

Here. We'll talk through these.

He puts the sniper rifle in the empty bag, zips it and hands  
it to Mike.

ANDREA (CONT'D)

And this is yours. Now, let's go  
huntin'.

INT. HOTEL - RESTAURANT - DAY

Ann is sitting at her table. Suddenly, she becomes agitated. She gets up, makes a few steps away, then comes back at the table, opens her purse and takes a lipstick. She writes on a napkin with the lipstick and puts the napkin on the table. She hurries away.

On the napkin, it is written:

"GONE TO PEE. BACK SOON. ANN"

INT. HOTEL/RESTAURANT - TOILET - DAY

As Ann rushes inside, she bumps right into--

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

GRANDMA MA

Jesus Christ, girl, you should watch we're you're going.

ANN

(getting up)

Sorry. Sorry. I really need to pee.

GRANDMA MA

Well, go on then. I'll clean this mess.

ANN

Thank you.

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

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.

Grandma Ma laughs.

From inside the stall, Ann makes different sounds that express her relief.

GRANDMA MA  
That feels good, doesn't it?

ANN (O.S.)  
Oh, yeah!

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

Grandma Ma finishes collecting the cosmetics and enters the stall where Ann is.

INT. BATHROOM STALL

Ann is on the toilet seat, looking at Grandma Ma, stunned and embarrassed.

GRANDMA MA  
There you go.

GRANDMA MA  
(re: Ann's  
embarrassment)  
Oh, don't worry. Some just like it  
natural.

INT. HOTEL - CORRIDOR - DAY

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

Ray is carefully watching the maid as she bends to pick up the spoon, from behind the door ajar of room 334.

The Maid continues her walk down the corridor.

Ray exits his room, looks down the corridor. There's no one else. Then, he slowly walks to the door of room 333. He pulls out a LOCKPICK, opens the door and enters.

EXT. BUILDING ROOFTOP - ACROSS FROM HOTEL - DAY

BINOCULAR POV

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

BACK TO SCENE

Andrea puts down the binocular.

ANDREA  
 (into walkie-talkie)  
 Eagle to Cobra. The cage is empty.  
 I repeat. The cage is empty.

Mike is somewhere on top of the building also, with his sniper rifle installed and ready to use it.

MIKE  
 (into walkie-talkie)  
 What?

INTERCUT:

ANDREA  
 The nest is empty. The bird is  
 away.

MIKE  
 What?

ANDREA  
 I repeat. The bird is not present  
 anywhere near the nest. Vigilance  
 advised.

MIKE  
 What?

Andrea puts his walkie-talkie down, irritated. He turns to his right and shouts.

ANDREA  
 He's not in the fucking room! Keep  
 your eyes open for him!

Mike is only 20 feet away from Andrea. He shouts to Andrea.

MIKE  
 Where the fuck is he then?

INT. HOTEL - POOL - DAY

The pool is crowded. However, in one corner of the pool, Kruger, has all the space he needs, relaxing in the water, wearing swimming glasses and an all-body black diving suit.

Around Kruger, in the pool, his four thugs, still wearing the dark sunglasses, make sure that no one invades their boss' privacy.

The Twins are watching, near the pool.

Suddenly, a BALL drops close to Kruger. One of the thugs takes it and looks around, irritated.

Sister Mary and the two nuns are in the pool, waving the Thug to throw back the ball.

NUN #1

Here! Here, please!

The Thug calculates his shot and throws the ball towards Sister Mary, with high power. The ball hits her in the head, and she falls underwater.

INT. HOTEL - RESTAURANT - DAY

Grandma Ma and Ann are sitting at a 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

(crying)

Yes. And he said he'll be back in no time.

GRANDMA MA

Oh, now, don't cry about it. If this will make you feel any better, my date ditched me too.

ANN

Really?

Ann sips from her glass.

GRANDMA MA

Yeah, really! I was supposed to meet him here today. But did he come? Noooo! I flew one thousand miles to meet 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...  
Anyway, he seemed like a very nice  
guy. 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... Anyway, this confirms my  
theory.

ANN  
What theory?

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

Ann laughs silently.

GRANDMA MA (CONT'D)  
On top of it all, they don't give  
a shit about our feelings.

Ann bursts into tears again.

ANN  
Oh, but this one was so nice...  
And we had so much in common...  
And I... Oh!

Grandma Ma hugs Ann.

GRANDMA MA  
Girl... You have a long way to go  
to understand men. But you can  
start right now. By saying the two  
magic words that a woman has to  
say whenever something like this  
happens.

ANN  
What words?

GRANDMA MA  
Fuck him!

ANN  
(smiling, embarrassed)  
Oh, I cannot say that.

GRANDMA MA  
Say it! It'll make you feel a lot  
better.

ANN  
No, I --

GRANDMA MA  
Say it! Fuck him!

ANN  
But --

GRANDMA MA  
Come on, be a woman! Take a deep  
breath and say it!

Ann takes a deep breath.

GRANDMA MA (CONT'D)  
That's it, let it out!

ANN  
Fuck --

Ann BURPS.

ANN (CONT'D)  
Him!

INT. HOTEL - POOL - DAY

Kruger gets out of the pool. As he steps out, we see he has his walking stick with him. One of the twins picks up a ROBE and puts it on Kruger.

EXT. BUILDING ROOFTOP - INTERCUT - DAY

Mike and Andrea are talking through their walkie-talkies.

MIKE  
(cheerless)  
She'll never talk to me again.

ANDREA

Ah, don't worry about it. Once we get this job done, you'll be able to buy a harem all for yourself.

MIKE

A what?

ANDREA

A harem, man. It's like a herd of horny women whose only purpose in life is to satisfy you.

MIKE

I don't want a herd. I want her.

ANDREA

Oh, man. OK. Then here's the plan. You buy her a nice jewelry, some fancy necklace or such, women love that shit, and some nice flowers and you go to her and apologize. Say you're a secret agent and you had to leave urgently, or something. Then, you can use the guaranteed approach. Tested and approved by me. You invite her to a romantic dinner. Candles, a little music, a lot of wine and eventually some sleeping pills and until she wakes up, she's all yours.

MIKE

(revolted)

I don't just want to sleep with her. She's... She's different... special... She's... I think I want more than just that.

ANDREA

More? What do you mean more? There is no more.

(a beat)

Oh... Hold on a second. Don't tell me you're thinking to get married and have kids with her. Cause if you are, you can forget about it. I'm not ready to be an uncle yet. And if you think --

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

ANDREA  
What?

MIKE  
The bird is in the cage.

ANDREA  
What?

Mike turns to his left and shouts.

MIKE  
He's back in his fucking room!

Andrea looks through his binocular.

ANDREA  
Oh, yeah. We're back in business,  
baby.

INT. HOTEL ROOM 333 - DAY

Kruger and his men enter the room, coming from the pool. The four Thugs sit at the table, and start another poker game. The Twins sit down too.

Kruger, starts walking nervously through the room, wiping his stick with his robe. He stops.

KRUGER  
I need to change.

TWIN #1  
OK, boss.

Twin #2 brings Kruger his clothes.

TWIN #2  
Here you go, boss.

The Twins and The Thugs turn their faces away from Kruger. Kruger looks at them suspiciously. He starts to undress then suddenly stops.

KRUGER  
Out!

His men turn back to him, not understanding.

                  KRUGER (CONT'D)  
                  (to Twin #2)  
I saw you look!

                  TWIN #2  
But I didn't --

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

They all get out, leaving Kruger alone in the room.

Kruger now feels comfortable. He takes off his robe and remains in his bathing suit.

He goes to a closet nearby, opens it and --

He freezes in amazement as a 45 Magnum rises before his eyes.

Ray, naked, smiling, cocks the gun and gets out of the closet, making Kruger to back up.

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

Kruger nods "yes".

                  RAY  
Well, I's just passing by and I  
figured I should come and present  
my gratitude for making me win  
"The biggest idiot" contest.

                  KRUGER  
What?

                  RAY  
Have a look!

Ray pulls out a folded NEWSPAPER from his pocket and hands it to Kruger.

The newspaper has written on the first page:

                  "OH, MY GOD!"

There is a big picture of the naked Ray, in the elevator, with his hat for protection and Sister Mary looking at him.

RAY

Nice, ain't it? Y'know, in Texas, we have a special way of thanking someone for such a big favor. Ya ever been constipated?

KRUGER

(stammering)

What?

RAY

Y'know... Constipated... When you can't shit and you try hard until your eyes are ready to pop out of your orbits but still you can't. Ever happened to you?

KRUGER

Yes.

RAY

Oh, yeah. I bet you were looking kinda like this.

Ray makes a face, as if he is in pain of birth, his all face gets red and his eyes pop out from their orbits a few millimeters.

RAY

Huh? Come on. Show me.

KRUGER

What?

RAY

Show me how you looked.

Kruger hesitates.

RAY

Come on, do it!

Kruger obeys. His face looks horrible and his eyes almost pop out for good. Best "constipation show" ever.

RAY

Damn, you're one ugly son of a bitch! Y'know, the best method to deal with constipation is the french one, called "les deux trous". Do you speak French? Know what that means?

KRUGER

No.

RAY

Well, I didn't either. I found out about it when I was in the Legion. It means "the two holes". You see, what I'm gonna do for you now, is that I'm gonna make you two assholes instead of one. That way, you'll be able to shit nice and smooth in any circumstance.

Kruger's eyes widen.

KRUGER

Oh, no! Please!

RAY

Now, don't you start cryin' here.

Kruger starts to cry spasmodically with big, clear tears running down his face.

KRUGER

Please! I'll give you anything. I'll do anything you want.

RAY

Oh, come on. You look like a 4 year girl who's lost her puppy.

KRUGER

Please!

Ray looks at him for a moment.

RAY

Aw, ok. Then here's what you're gonna do. You're gonna get naked, and sing "Mary had a little lamb"... And dance on it.

KRUGER

What?

RAY

Oh, yeah. Then, I'll take it we're even.

KRUGER

But--

RAY  
Unless you prefer the French  
method.

Kruger thinks a moment and then takes off his bathing suit,  
remaining naked.

Ray looks towards Kruger's crotch and bursts into laugh.

Kruger turns red.

RAY  
(laughing)  
Oh... Now I see why you're pissed  
off all the time... Oh... OK...  
OK... Then here we go.  
(giving the tone)  
"Mary had a little lamb". Come on,  
sing!

Kruger begins to sing, with no melody and no rhythm at all.  
But he sings.

INT. HOTEL - CORRIDOR - DAY

In front of Kruger's room, The Thugs and The Twins are on  
guard, near the door. Kruger's singing resounds from the  
room.

The Thugs exchange looks.

Twin #1 begins to hum, along with Kruger. The Thugs and Twin  
#2 glare at him.

TWIN #1  
What? It's a beautiful song.

EXT. HOTEL - PARKING - DAY

A HAND of a CAR THIEF (we don't see his face) starts to  
caress the lines of a red Ferrari, specifically Ray's red  
Ferrari.

INT. HOTEL ROOM 333 - DAY

Ray is thrilled by what he sees. Kruger is in the middle of  
his musical representation.

RAY

Yeah, you're gettin' it. Come on,  
you can do better than that! Let  
me see your moves!

Kruger moves his fat body totally against dance concepts.

EXT. BUILDING ROOFTOP - DAY

Andrea is looking through his binocular.

ANDREA

Now, that's a sick twisted  
motherfucker.

BINOCULAR POV

Kruger, in his room, naked, is dancing, back towards the  
window. He appears to be alone in the room, as Ray cannot be  
seen.

ANDREA (CONT'D)

I sure won't have any remorse for  
sending him down stairs. I tell  
you, man, we're doing the world a  
big favor.

BACK TO SCENE

Mike looks through his rifle scope.

MIKE

Yeah. I'm beginning to feel the  
same way too.

He cocks the rifle.

INT. HOTEL ROOM 333 - DAY

Kruger is still singing and dancing. Ray is having a lot of  
fun, giving directions to Kruger.

RAY

(laughing)

Yeah! That's it! That's it! Come  
on!

Kruger keeps on his performance, sweating hard.

On the back of his head, a little RED LASER SPOT is dancing too.

EXT. BUILDING ROOFTOP - DAY

SCOPE POV

As it tries to get a lock on Kruger's moving head.

BACK TO SCENE

Andrea looks through the binocular.

ANDREA

Now, lock on his head and then  
bang! Shoot him in the head! Blow  
his brains out! Bang!

Mike's finger twitches on the trigger. He looks towards Andrea.

MIKE

(angry)  
Bang! Bang! I can't fuckin'  
concentrate if you "bang, bang"!

Andrea looks towards Mike.

ANDREA

OK. OK. Take your time. Relax. I'm  
quiet. Come on.  
(whispering)  
Bang.

Andrea looks through the binocular, waiting. Mike concentrates. Pressure is rising.

He wipes out his forehead with his sleeve.

He arranges his finger on the trigger.

INT. HOTEL - CORRIDOR - DAY

As Twin #1 yawns.

INT. BOB'S CAR - DAY

As Bob reads MuscleMag.

EXT. HOTEL - PARKING - DAY

As the Car Thief is trying to open the door of the car with a lock pick.

INT. POLICE CAR - DAY

As Bono is looking into the rearview mirror, trying to squeeze a pimple on his face.

EXT. BUILDING ROOFTOP - DAY

SCOPE POV

As it tries to lock on Kruger's head again.

It locks.

BACK TO SCENE

Mike's finger slowly squeezes the trigger. His breath stops.

SCOPE POV

Kruger's head, right in the center but then suddenly--

A PIGEON lands on the tip of Mike's rifle, its behind towards the scope.

A SPLASH of brown slime erupts from the pigeon's behind and hits the scope, blinding it.

BACK TO SCENE

Mike looks at the pigeon that flies away.

MIKE

Shit!

ANDREA

What?

MIKE

The bird. It shit.

ANDREA

It what?

Andrea looks through his binocular.

BINOCULAR POV

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

BACK TO SCENE

ANDREA

I don't see nothing.

Mike wipes the rifle scope with his back sleeve. Then, he gets back in position.

ANDREA

Quit fuckin' around and shoot him,  
man! Pull the fuckin' trigger!  
Bang! Bang! Ice him!

Mike is back in position.

SCOPE POV

All dirty, hard to see anything through it. It tries to get a hold of Kruger.

BACK TO SCENE

ANDREA

Ice him!

INT. HOTEL ROOM 333 - DAY

Kruger, all sweat, keeps the show running.

Ray is laughing and clapping his hands.

RAY

Yeah, that's it! Now let me see  
you bend and shake that ass.

EXT. BUILDING ROOFTOP - DAY

Andrea is looking through his binocular. He takes off his cap and wipes his forehead with it.

ANDREA

Go for the head!

SCOPE POV

Blurry, it locks onto something that appears to be Kruger's head, round, and a little hairy.

BACK TO SCENE

MIKE  
I got it! I got his head!

ANDREA  
Shoot! Shoot!

INT. HOTEL ROOM 333 - DAY

Kruger is bent forward, shaking his ass. The RED LASER DOT is dancing on his ass now.

EXT. BUILDING ROOFTOP - DAY

Mike's finger squeezes the trigger.

ANDREA  
Bang!

The SILENCER PUFFS.

INT. HOTEL - HALLWAY - DAY

As Twin #1 SNEEZES.

EXT. HOTEL - PARKING

As the lock of the Ferrari finally "clicks".

INT. CAR - DAY

As Bono's pimple finally splashes onto the rearview mirror.

INT. HOTEL - CORRIDOR - DAY

As the Twins and the Thugs are near the door, a LOUD SCREAM OF EXCRUTIATING PAIN resounds from inside the room.

The Twins and the Thugs bust down the door and they see...

INT. HOTEL - ROOM 333 - DAY

... Kruger, on the floor, blood flowing from his ass, moaning, inert.

Ray is near him, holding the gun, looking surprised and innocent.

The Thugs glare at Ray.

RAY  
(to the Thugs)  
I didn't do anything.

Twin #2 steps towards Ray, raising his fist.

EXT. BUILDING ROOFTOP - DAY

Andrea looks through his binocular. Then, he looks towards Mike.

ANDREA  
You got him!

MIKE  
I did?

Andrea looks again.

BINOCULAR POV

Inside the room, Kruger is fallen on the floor, inert. The Thugs are near him.

BACK TO SCENE

Andrea turns to Mike again.

ANDREA  
You fuckin' got him! He's down!

Andrea runs towards Mike.

Mike puts down the rifle and runs towards Andrea. They burst into laughter and hug, happy, jumping in joy.

ANDREA  
You did it, man! I knew you could do it!

MIKE  
I did it. I did it.  
(yelling)  
I did it!

Mike takes the binocular from Andrea.

MIKE (CONT'D)  
Let me see.

Mike looks through the binocular.

BINOCULAR POV

The Thugs are now helping Kruger up.

                  ANDREA (O.S.)  
It's like dad used to say.  
                  (in Italian)  
Only those who wake up early can  
catch the bus in the morning...  
                  (back to English)  
He'd be so proud of you.

Kruger pushes the Thugs away, trying to get up by himself. It is obvious he's not dead.

BACK TO SCENE

Mike frowns.

                  MIKE  
I can't do anything right... Fuck!

                  MIKE  
What?

Mike pulls out his pistol.

                  ANDREA  
What are you doing?

                  MIKE  
I'm gonna finish what I've  
started.

He cocks the gun.

INT. CAR - DAY

Bono tries to squeeze another pimple on his face.

He carefully looks into the rearview mirror, which is all covered with slime, squeezes harder but as the pimple is about to splash Jane hits him with his elbow.

Bono misses the mirror and the slime splashes into his coffee cup. He glares at Jane.

Jane is looking through his binocular. He points towards the hotel entrance.

JANE  
The suspects...

Bono looks.

BONO'S POV

The Thugs and Kruger, carried by the Twins, exit the hotel in a hurry.

INT. RAY'S FERRARI - DAY

The Car Thief is now trying to hotwire the car.

EXT. HOTEL - DAY

Twin #2 is now helping Kruger down the steps of the hotel. Kruger is very angry.

KRUGER  
They tried to kill me! Me! Jeremy  
Kruger! I--  
(in pain, to the Twin)  
Aaaaw! Watch it you idiot!

Twin #2 arrives with the Cadillac.

INT. RAY'S FERRARI - DAY

The two startup wires touch, producing an electric spark. The engine starts.

EXT. HOTEL - ENTRANCE - DAY

Ray exits the hotel, naked but wearing his hat. His face is bruised, beaten up and bloody. He is holding his Magnum.

He looks around. He spots Kruger in the parking, trying to get into the Cadillac.

RAY  
(angry)  
Oh, I'll fuck myself in the ass if  
you'll get away so easy this time.

He runs towards the parking.

EXT. HOTEL - PARKING - SAME TIME

Twin #2 helps Kruger into the back seat of the Cadillac, he gets in too and the car speeds away.

The Thugs follow them in the black Mercedes.

RAY

runs after them, firing his gun, but misses badly.

INT. POLICE CAR - SAME TIME

Bono and Jane hear the gunshots and they see Ray.

BONO  
Well, well, well...

Bono starts the sirens and the engine.

INT. BOB'S CAR - SAME TIME

Bob starts the engine.

JOHN  
Go, go ,go!

Bob accelerates, but after a few feet, a POLICE CAR, specifically Bono and Jane's car, cuts his way.

Bob doesn't get to brake and he hits the police car hard.

Both cars stop.

INTERCUT - POLICE CAR/BOB'S CAR

Everybody's angry.

JOHN  
Fuck!

BONO  
Fuck!

BOB  
Fuck!

JANE  
Fuck!

EXT. HOTEL PARKING - SAME TIME

As Ray turns back, his Ferrari brakes suddenly, almost knocking him down.

Ray stands in front of his car, dazed.

RAY  
What the fuck...

The car blows its horns, and its driver, no other than Chico, pulls his head out through the open window and yells to Ray.

CHICO  
(angry)  
Move, crazy old man!

Ray points the gun towards him and opens the car door.

RAY  
(angry)  
Crazy old man...

He hits CHICO hard, putting him to sleep. Then, he shoves him on the right seat, gets in the car and drives for about 10 feet, then brakes suddenly, as--

ANDREA

appears in front of his car.

MIKE

appears at the car window, touching Ray's head with his gun.

MIKE  
We need your car.

Ray raises his gun too, pointing it at Mike.

RAY  
I'll be happy to give you a lift  
but I got a balled fuckin' German  
to kill first.

Mike and Andrea exchange looks.

ANDREA  
Looks like great minds think the  
same.

RAY  
 Jump in, then. I'm Ray, by the  
 way.

Mike and Andrea rush towards the right door. They open the door and see Chico, unconscious, on the passenger seat. They exchange very surprised looks.

RAY  
 Come on, they're gettin' away!

Mike and Andrea look at Ray and they only notice now that he is naked.

EXT. HOTEL - ENTRANCE AREA - DAY

Ray's Ferrari passes by. Through the window, we can see Ray, Mike and Andrea.

So can Grandma Ma and Ann, who are watching the car as it speeds away.

GRANDMA MA  
 (surprised)  
 Ray?!

ANN  
 (surprised)  
 Mike?!

Grandma Ma looks at A BIKER who arrives at the hotel on a glittering, black, SUZUKI HAYABUSA.

EXT. HOTEL - DAY

Bono's car follows Ray's Ferrari.

Bob's car follows Bono's car.

IN FRONT OF THE HOTEL

Grandma Ma and Ann are getting on the Hayabusa.

ANN  
 (holding tight onto  
 Grandma Ma)  
 Are you sure about this?

GRANDMA MA

Don't worry, girl, there was a  
time when I was wearing leather  
clothing.

Grandma Ma starts the engine. The Hayabusa bullets away,  
leaving behind...

...a crowd of dazed people. They are looking at the Biker  
who's unconscious on the asphalt, with his right eye blue.

WOMAN IN CROWD

Oh, my God, is he dead?

BLACK OLD GUY

(looking after Grandma  
Ma)

I don't give a shit, but that's a  
hell of a woman.

EXT. NEW YORK STREETS - DAY

The chase is on.

RAY

is driving like mad, making his Ferrari roar like a wounded  
lion. Mike and Andrea are crammed onto the passenger seat,  
Mike at the door. Chico is still asleep, somehow packed  
behind them, between them, under them, his head behind Mike,  
however.

Ray comes close to an intersection, as the light goes red. He  
steps on the gas and passes through. Just inches away from a  
JEEP that hits the brakes.

MIKE & ANDREA

Fuck!

RAY

What?

MIKE

That was red!

ANDREA

You fuckin' trying to get us  
killed?!

RAY  
You fuckin' trying to teach me how  
to drive? 'Cause you should know,  
son...

He smiles, shifts the gear and hits the gas hard. Mike and Andrea can feel their guts going up.

RAY (CONT'D)  
...there's only one way to drive a  
Ferrari!

The Ferrari speeds forward.

KRUGER

is moaning. He's in pain at every shake of the car.

KRUGER  
(yelling)  
Awww! You idiot! Slow down!

The car slows down and--

The Mercedes hits them in the back, shaking Kruger again.

KRUGER  
(turns back)  
Aaaaaaww! You idiots!

He sees Ray's car, closing up fast, dodging its way through the crowded traffic. His eyes widen.

KRUGER  
Go, go, go! Turn left! Turn left!

The car makes a tight turn left.

THE MERCEDES

brakes hard and makes the turn also.

THE FERRARI

turns left too, soon after the Mercedes.

BONO'S CAR

misses the turn and brakes hard.

JANE

smashes his head into the car board.

BOB'S CAR

misses the turn too and hits Bono's car hard, in the back. Again. Another car hits Bob's car, causing a chain accident that jams the intersection.

GRANDMA MA

skillfully finds her way through the mess and continues her chase. Ann is having the time of her life.

BOB'S CAR

makes its way out of the intersection, ramming the cars that are in its way and continues the chase.

BOB

looks very happy about what he's doing. He somehow pushes the horn again, although he doesn't do it with his hands.

BOB  
 Man, this is exciting!  
 (to John)  
 Ain't it boss?

John doesn't look excited at all. On the contrary.

BONO

is really pissed off. He looks at Jane who sleeps peacefully, his head resting on the car board, his mouth closed, blood flowing from his nose.

BONO  
 Fuck!

He picks up a NAPKIN and stuffs it into Jane's nostrils, trying to stop the bleeding. It's no use. Bono picks up the radio.

BONO  
 (loud, into radio)  
 The suspects have evaded me. I'm  
 unable to continue the chase.  
 They're heading down on 7-th Ave.  
 I have an officer down! I repeat,  
 officer down! I need a goddamn  
 ambulance right--

A GODDAMN AMBULANCE

hits Bono's car hard.

JANE

Wakes up suddenly, opens his mouth, takes a deep breath and looks around. He sees Bono who is unconscious, his head resting on the car board, blood flowing from his nose.

GRANDMA MA

is getting closer and closer to the Ferrari now.

GRANDMA MA  
(to Ann)  
Hold on, girl!

Grandma Ma shifts the gear and gives it gas. The Hayabusa's front wheel rises for a second.

ANN  
Yeaaaah!

Suddenly, Ann's face loses the joyful look.

ANN  
Ups! I think I'm gonna be sick!

GRANDMA MA  
What?!

A PATROL CAR

exits from an alley in full speed, right in the back of the Hayabusa, with its sirens howling.

GRANDMA MA

looks behind and sees the car. She keeps speeding.

Ann looks livid now.

THE PATROL CAR

is closing in on the Hayabusa, now just a few meters behind it.

ANN

is at the critical point. She turns her head to left and she vomits.

The vomit hits the windshield of the patrol car, blinding it. The wipers go on but it's no use.

A FAT COP

is eating a DONUT in his car, on the side of the road.

Suddenly, Kruger's Cadillac, the Mercedes and soon after the Mercedes Ray's Ferrari, pass by in high speed.

The Fat Cop stuffs the rest of the donut in his mouth, turns on the sirens and keys the ignition. The engine doesn't start. He tries again. Still nothing.

The Hayabusa speeds by too.

The Fat Cop turns the key again.

FAT COP  
(mouth full)  
Move! You piece 'a junk!

Just then, the engine starts and the car moves forward, as it is violently hit in the back by the vomit blinded patrol car. The Fat Cop, shaken, hits the brake and the engine dies.

KRUGER

is looking behind fearfully at Ray's Ferrari that is closing in fast.

KRUGER  
Faster! Faster!

TWIN #1  
Boss!

KRUGER  
What?

TWIN #1  
We got a problem.

Kruger turns and sees--

An intersection ahead of them, with intense traffic. Their light is red.

KRUGER  
Step on it!

TWIN #1  
But boss--

KRUGER  
Just step on it and watch where  
you're going!

Twin #1 steps on it and closes his eyes.

The Cadillac passes through the intersection.

THE MERCEDES

speeds up too. As it crosses the intersection in high speed,  
A TRUCK hits it violently, shoving it away.

RAY

looks ahead, and sees the intersection. Mike and Andrea look  
at him.

MIKE  
(hesitating)  
You're-- you're not gonna--

Ray hits the gas hard. Mike and Andrea look at each other.

MIKE  
He's gonna' do it.

ANDREA  
Oh, shit.

Chico opens his eyes and starts to come to his senses.

Ray pushes the gas to the floor and smiles.

RAY  
Hold on tight and squeeze your  
asses!

Mike and Andrea now actually hold each other, terrified. They  
close their eyes and scream in terror as the Ferrari dives  
into the mass of cars passing through the intersection and it  
misses a few cars by inches but gets safely on the other  
side.

Due to the pressure, Mike FARTS loud. Chico SNIFFS the air.  
His eyes roll back and he goes back to sleep.

Ray and Andrea glare at Mike, holding their noses.

ANDREA  
Damn, bro!

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

MIKE  
(embarrassed)  
It's... spaghetti...

THE HAYABUSA

heads towards the crowded intersection too. As it is about to cross it, the light goes green and the Hayabusa passes through in high speed.

EXT. ABANDONED FACTORY - DAY

An abandoned factory, somewhere at the outskirts of the city, surrounded by a tall fence. The entrance gate is open. Kruger's Cadillac speeds through the open gate and stops behind the main building.

The Twins get off the car and they help Kruger get off.

KRUGER  
Awww, awww! You idiots!

He looks towards the gate.

KRUGER (CONT'D)  
I think we've lost them.

INT. BOB'S CAR - DAY

The tracking device beeps faster and faster, showing the little green spot very close to the target now.

BOB  
We're getting closer now, boss.  
Oh, this is exciting!

The horn blows again.

EXT./INT. RAY'S FERRARI - DAY

As Ray drives slowly, looking carefully around.

RAY  
I don't get it. This is the only  
road here. Where the hell could  
they go?

MIKE  
Maybe we missed something.

ANDREA  
Stop! There!

Ray stops the car.

Andrea points behind them, towards the abandoned factory on the side of the road. Inside, behind the main building, Kruger's Cadillac can be seen.

RAY  
Good eyes, son. He thinks he's  
clever, the fat bald piece 'a  
shit...

The Ferrari goes back and enters...

EXT. ABANDONED FACTORY - DAY

...through the open gate, stopping behind Kruger's Cadillac.

Mike and Andrea get out of the car. Ray steps out too -- naked, cocks his gun and heads towards the main building.

RAY  
Come on. Let's teach them a  
lesson.

Mike and Andrea don't move, just stare at Ray. Ray stops and looks at them.

RAY  
What?  
(realizing he's naked)  
Oh.

INT. FACTORY - LOADING HALL - DAY

The cover of a BIG TRUCK falls down, revealing a full load of plastic bags containing white powder. Lavinia admires the load, smiling satisfied. Her thugs are close to her.

Kruger, limping painfully, barely holding onto his golden stick, walks along the truck followed by Lavinia and the Twins, presenting his merchandise.

KRUGER  
6 tons... 6 thousand kilograms...  
6 million grams... 6 billion  
millig--

LAVINIA  
How much is that in pounds?

KRUGER  
                  (thinking)  
                  Ummm... I don't know. I guess  
                  about... about... I don't know.  
                  Anyway, top quality, top price and  
                  no taxes.

Kruger smiles. Lavinia smiles too.

INT. FACTORY - CORRIDOR - DAY

Ray, dressed in Chico's clothes, is walking cautious, with his gun ready through a messy long corridor that has all kind of pipes coming out of the ceiling, so Ray has to stoop from time to time to avoid them.

Mike is walking behind Ray, followed by Andrea who seems a bit frightened.

Suddenly Mike hits a pipe with his head, producing a metallic sound that propagates along the corridor.

                  MIKE  
                  (loud)  
                  Awww! Shit!

They all stop. Ray glares at Mike.

                  RAY  
                  Shhhhh!

They start to walk again. Andrea comes closer to Mike.

                  ANDREA  
                  (whispering)  
                  Hey, Mike.

                  MIKE  
                  (whispering)  
                  What?

                  ANDREA  
                  Do you-- Do you think there are  
                  rats in here?

                  MIKE  
                  I don't know. Maybe. Why?

                  ANDREA  
                  I fuckin' hate rats.

Ray stops as if he heard something.

MIKE  
(to Ray)  
What is it?

RAY  
I thought I heard something.

Ray and Mike flinch as Andrea releases a scream of fear. Ray and Mike look at him, not understanding.

MIKE  
(whispering, angry)  
What the fuck is wrong with you man?

ANDREA  
L-- L-- Look!

In front of Andrea, a terrifying old rat is now in his way, looking straight at him, too weak and too terrified to run.

RAY  
You afraid of a damn rat?

ANDREA  
No.  
(thinks better)  
Yes.

Mike shakes his head in despair. Ray chuckles.

RAY  
We ain't got time for this. Come on.

Ray heads forward, chuckling. Mike follows him. Andrea looks after them.

ANDREA  
Hey! Wait! Hey! What am I supposed to do?

Ray and Mike keep going.

RAY  
Use the gun, cowboy!

Andrea suddenly remembers he has a gun. He grabs it by the barrel holding it tight, like he would hold a hammer. He looks at the rat. The rat looks at him. He strikes. Once. Twice. Repeatedly, with thirst.

ANDREA  
(angry)  
How do you like that, huh? You  
piece 'a shit!

Finally, he realizes the inert rat is no longer a threat and stops, all sweat and breathing hard.

ANDREA  
(satisfied)  
Ha ha! You're not so tough now,  
are you, motherfucker?

Andrea touches the rat with his foot, turning it on its back. It doesn't move. He smiles. He's a winner.

Suddenly, there's a squeak somewhere behind him. He turns and his smile fades. His eyes widen. The horror... About 20 rats, probably the family of the one fallen in battle, are coming towards him, squeaking louder and louder.

Andrea makes a step back, cautiously. Two steps. Three. He turns and starts running down the corridor, after Mike and Ray.

ANDREA  
(terrified)  
Hey! Wait for me! Shit!

INT. "THE CHURCH" CLUB - DAY

Priest's head smashes against the bar. He falls down on the floor.

PRIEST  
OK. OK. I'll tell you. Just stop  
hitting me. She went... She went  
at the old factory down town...  
That's where they'll make the  
trade.

Jane, with his nose bandaged, straightens his clothes and turns to Bono, who has his nose bandaged also.

JANE  
See?

INT. FACTORY - LOADING HALL - DAY

A BRIEFCASE stuffed with hundred dollars bills is opened by one of Lavinia's thugs. Kruger looks at the briefcase, smiling. Lavinia watches his reactions.

LAVINIA  
(smiling)  
So, then, can we call this a deal?

KRUGER  
(smiling)  
Yes. Yes. We can call it a deal.

Lavinia makes a sign to the thug who closes the briefcase and hands it to Twin #1. Kruger frowns, yanks the briefcase from Twin #1 and holds it protectively.

Lavinia shakes Kruger's hand.

LAVINIA  
It was a pleasure doing business  
with you, Mr. Kruger.

KRUGER  
The pleasure was mine. Now, I  
think we should get out of here.

Kruger turns and freezes as--

RAY (O.S.)  
Party over already?

Ray, in front of him, is pointing the gun at him threateningly. Mike and Andrea are near him, also pointing their guns towards Kruger.

RAY (CONT'D)  
Everybody freeze, shut up and take  
off your clothes!

He fires his gun, in the air. Everybody gets on the ground, including Mike and Andrea. Thug #1, however, remains standing and rushes to take off his pants.

RAY  
(smiling)  
Y's just kiddin'.

Mike and Andrea get up, holding up their guns, trying to look cool again.

EXT. FACTORY - DAY

The Hayabusa enters through the gate in high speed and then stops braking hard.

ANN

Wow! That was great!

(she looks around)

They're here. There's the car.

Grandma Ma looks around. She looks at the parked cars. She sees the open door. She accelerates and rushes inside the factory, through the open door.

INT. FACTORY - LOADING HALL - DAY

Ray, Mike and Andrea have now gathered everybody in one place, behind the truck. Nearby there's a pile of guns.

Kruger is on his knees, before Ray, sweating and crying quietly with big tears running down his face. Ray holds the gun to his head.

RAY

I think now it would be a nice  
time to say your prayer.

Kruger closes his eyes and starts to tremor.

RAY

Well? I ain't got all day.

KRUGER

(crying)

A...

RAY

What's that?

KRUGER

Angel of God, my guardian dear, to  
whom God's love commits me here;  
Ever this day be at my side to  
light and guard and rule and  
guide...

A beat.

RAY

(shrugs)

Amin.

He makes the sign of the cross in the air, with the gun. He cocks it. Kruger now starts crying loud, spasmodically shaking from all his body. His whimper could move a rock.

Mike and Andrea look at him. They are touched. Ray hesitates. He lowers the gun.

Ray's given it enough thought. He lifts the gun up but then--

MIKE

Wait!

Ray looks at him.

RAY

What?

MIKE

(angry, to himself)

Shit! Shit! Shit!

(he decides)

You can't shoot him.

RAY

Yes I can.

ANDREA

Mike's right, man... I mean, look at him. You can't just shoot him in the head like a fuckin' dog.

INT. FACTORY - CORRIDOR - DAY

The Hayabusa speeds like hell through the corridor. Grandma Ma and Ann have to keep their heads low, to avoid the pipes from the ceiling. Ann looks pale again.

ANN'S POV

The ground. Moving past her, real fast.

BACK TO SCENE

Ann seems to forget about the pipes for a moment as she raises her head to--

ANN

I think I'm gonna throw up ag--

BANG! She smashes her head into a pipe. She falls asleep instantly, still holding to Grandma Ma, her head leaning on Grandma's back. Grandma Ma keeps going, unperturbed.

INT. FACTORY - LOADING HALL - DAY

Ray appears to have second thoughts too.

RAY  
(lowers his gun)  
Hmm. You're right. I can't just  
shoot him in the head like a  
fuckin' dog.

Mike and Andrea look somehow relieved. Kruger opens his eyes and stops crying, still sobbing though. He looks up at Ray.

Ray scratches his head with the gun, thinking hard, looking for a solution. Mike and Andrea look at him, waiting.

RAY  
(finally)  
"Les deux trous"!

ANDREA  
(bows his head)  
Oh, shit.

Kruger starts crying again.

MIKE  
Les what?

INT. FACTORY - CORRIDOR - DAY

The Rat. It's coming to his senses. Opens its eyes. Lifts its head. Looks around. His entire family is there and they start to joyfully squeak seeing their relative coming back to life.

LITTLE RAT  
(subtitled squeaks)  
Grandpa's alive!! Yuuu-huuu!

OLDER RAT  
(subtitled squeaks)  
You scared the shit out of us,  
Dad.

The Rat gets on its feet.

THE RAT  
(subtitled squeaks)  
Come on. You didn't think you'll  
get rid of me so easily, did you?

Suddenly the squeaks stop. The other rats run away, leaving The Rat alone.

THE RAT  
(subtitled squeaks)  
Hey, where are you going? Am I on  
Candid Camera or what?

It hears something. We hear it too. The unique sound of a Hayabusa in full throttle. Getting closer and closer.

The Rat sees it. Down the corridor, closing in fast. The Rat freezes. It cannot move. Its eyes get bigger and bigger.

Grandma Ma keeps going, with Ann behind her, still asleep. Now only 3 meters to The Rat.

RAT POV

A GIANT WHEEL coming fast towards him, getting bigger and bigger.

BACK TO SCENE

The Rat closes its eyes.

THE RAT  
(subtitled squeaks)  
Oh, shit!

The front wheel runs over The Rat. Rat blood splashes onto Ann's cheek.

INT. FACTORY - LOADING HALL - DAY

Kruger, eyes closed, still crying, is now standing with his back to Ray, bent forward. Ray is holding the gun pointed to Kruger's ass, ready to perform a "deux trous". Mike, Andrea, Lavinia and the others wait to see what happens.

Ray's takes aim. He squeezes the trigger slowly.

An engine sound comes from the corridor behind him, louder and louder. He looks behind, waiting.

The engine sound fills the entire hall as Grandma Ma makes a spectacular entrance. She stops right next to Ray, who is petrified.

So are Mike and Andrea. The others are just curious to see what the hell is this about.

There is a silent moment as Grandma Ma examines the situation. She finally stops the engine. She gets off the bike.

Ann falls down like a corpse.

Grandma Ma stands in front of Ray. Her look burns. Ray smiles.

Grandma Ma prepares her shot and hits Ray right between the eyes.

Ray shutters, looks at Grandma Ma, prepares his shot and as his fist pounds forward--

INT. RAY'S FERRARI - DAY

Chico opens his eyes. He looks around him. He realizes he's naked. He gets out of the car...

EXT. FACTORY - DAY

... and looks around, still trying to remember what happened to him. He starts to walk towards the main gate, by the building, carefully looking around, but as he gets at the corner--

A hard electric shock knocks him down unconscious.

A SWAT TEAM LEADER, holding an ELECTRIC STICK makes a sign to two of his men who come and handcuff Chico.

SWAT LEADER

(into radio)

This is Delta One. I've got one suspect annihilated. Path's clear.

The rest of the SWAT team arrives together with Jane and Bono, who are wearing metal helmets, assault equipment and, of course, their nose bandages. Bono looks at Chico lying down.

BONO

Only deliver pizza, huh? Fuckin' pervert.

(to Delta One)

Good job. Keep going.

They all move inside, some of them accidentally stepping on Chico's fingers.

INT. FACTORY - LOADING HALL - DAY

Andrea watches the prisoners. He looks at Lavinia, who smiles back at him. He grins.

Kruger is still in his knees, relatively calm.

Ray, with his left eye freshly bruised, is holding Grandma Ma, who is unconscious and has her right eye freshly bruised. He gently shakes her, trying to wake her up.

RAY  
Marie! Marie!

Mike is holding Ann in his arms. He gently slaps her over her cheeks, trying to wake her up.

MIKE  
Ann! Wake up!

He slaps her HARD.

MIKE  
Ann!

Ann suddenly revives and--

She throws up all over Mike.

ANN  
(disoriented)  
It's ok! It's ok! I'm fine! Just fine!

She looks around. She looks at Mike and smiles.

ANN  
Oh. Ups.

Ray looks at Mike and Ann. He raises his hand, hesitates then just as Grandma Ma wakes up on her own initiative, he slaps her hard over the cheek.

Grandma Ma looks at him furiously. Ray smiles, embarrassed.

RAY  
Sorry dear. You know I hate to be punched.

INT. FACTORY - CORRIDOR - DAY

Jane, Bono and The SWAT unit are moving carefully and silently down the corridor. Jane walks behind Bono, carefully looking around. He accidentally hits a piece of metal with his foot.

Everybody stops to give him angry looks.

JANE  
(whispering,  
embarrassed)  
Sorry!

They start moving again.

Jane hits a pipe with his head and the noise propagates down the corridor. Everybody glares at Jane again.

INT. FACTORY - LOADING HALL - DAY

Mike is holding Ann tight in his arms. They look lovingly into each other's eyes.

MIKE  
And that's it. The whole story. I  
just hope you'll forgive me.

ANN  
(smiling)  
It's ok. There's nothing to  
forgive. I mean... Wow... I can  
definitely understand being a  
secret agent can be hard  
sometimes.

From Mike's look we can understand that's true.

MIKE  
You're... wonderful.

He caresses her cheek and--

MIKE  
Oh, look. You still have some  
spaghetti sauce on your cheek.

He wipes the "sauce" (actually rat blood) with his finger and shows it to Ann. Ann chuckles, looks at his finger and then gently sucks it, enjoying the taste of the "sauce".

Ray is holding Grandma Ma tight, looking at her lovingly. Grandma Ma doesn't look thrilled about it.

RAY

So I had to defend my honor. But then I would have looked for you. You know how I feel about you.

Grandma Ma doesn't look like she does.

Then, Ray does something incredible. He actually picks his nose with his tongue. Grandma Ma smiles.

RAY

Told you I can pick my nose with it.

Grandma Ma chuckles.

Suddenly, Kruger, seizing the moment, gets up and starts running. Ray sees him and lifts up his gun.

RAY

Stop, you mother--

Ray doesn't finish his phrase and doesn't fire. Kruger looks back, still running. As he turns--

He stops suddenly, dumbstruck. The barrel of a shotgun rises before his eyes. He begins to whine again. Bono, smiling, touches Kruger's nose with his shotgun.

BONO

(looks at the truck)  
Biggest catch ever...

The SWAT team and Jane point their guns towards Ray, Mike and Andrea.

JANE

(very emotional)  
NYP-- P-- P--

RAY

NYPD?

Jane nods "yes".

JANE

Drop your weap-- p-- p--

MIKE

Weapons?

Jane nods "yes" again.

EXT./INT. BOB'S HUMMER - DAY

As it enters through the BACK GATE of the factory. Bob looks through his binocular.

BINOCULAR POV

Kruger's car and Ray's car, parked near the factory.

BACK TO SCENE

Bob hands John a pistol.

BOB  
Take this. We'll take them by  
surprise.

He cocks his gun. They get off the car and head towards the building.

INT. FACTORY - LOADING HALL - DAY

Ray, Mike and Andrea are still holding their guns, in spite of the cops, who have bigger and better guns pointed at them. There's pressure in the air.

BONO  
Drop'em, guys. Only an idiot could  
think he has a chance against a  
SWAT team.

Suddenly, the CLIP from the M16 of Delta One falls on the ground. He picks it up quickly, embarrassed, and puts it back in its place.

Ann doesn't seem to understand what the problem is. She smiles.

ANN  
It's ok. There is no need for  
this. Mike's a secret agent.

BONO  
Oh, really?

ANN  
Yes. Tell them, Mike.

She looks at Mike who looks down.

MIKE

I'm... I'm not really a secret agent.

He drops his gun. Ann looks at him, finally understanding. She says nothing more.

BONO

Smart move, Bond.

He points his gun towards Ray.

BONO (CONT'D)

How 'bout you, pops?

Ray gets pissed off.

RAY

Pops? Well, you son of a--

Grandma Ma grabs his arm and looks at him. Ray is convinced. He drops his gun.

Grandma Ma repays him with a smile. He smiles back at her.

BONO

(smiling)

OK.

(towards the SWAT team)

Cuff them.

The cops move forward. Four SWAT policemen hurry to secure the guns and handcuff Ray, Grandma Ma, Mike and Ann, while the rest of the cops advance towards the truck, pointing their guns towards Andrea.

Andrea points the gun towards them, threateningly.

ANDREA

I ain't giving you my gun! Back off!

MIKE

Just give'em the gun.

BONO

Calm down. We don't want any trouble. Just drop the gun.

ANDREA

No way, man. Back the fuck off! This gun is from my father.

BONO

OK. OK. Then we'll give it back to you when all this is over.

Andrea thinks.

ANDREA

No shit?

BONO

No shit at all.

GRANDMA MA

Give them the gun, Andrea.

Andrea decides. He lowers his gun and--

ANDREA

OK. Fine. But I want it back. This was my father's gun, man.

BONO

Sure. Just drop it slowly and push it towards me.

Andrea throws the gun on the ground, towards Bono. As the gun hits the ground--

BANG! It fires.

The bullet ricochets a few times and hits the gas tank of the truck.

Everybody, except Delta One who remains standing, throw themselves on their bellies. They look towards the truck. Nothing happens. Gas flows from the tank through the bullet hole.

Andrea gets up first.

ANDREA

It's ok! It's ok! Sorry about that.

The others get up.

Delta One falls on the ground. Everybody looks at him. He starts convulsing. One SWAT team member rushes to check him out.

SWAT MEMBER

Sir! He's having a heart attack.

Another SWAT team member approaches Delta One who is not moving anymore.

SWAT MEMBER #2  
Sir, he's not breathing anymore!

BONO  
For Chrissake! Begin CPR!

SWAT MEMBER #1  
(repetitive tone)  
Begin CPR!

The SWAT members remove Delta One's helmet and glasses and begin CPR. Mouth to mouth.

ANN  
I can help! I'm a nurse.

Everybody watches the scene with their breath cut off, oblivious to Ann's words.

SWAT MEMBER #2  
Nothing, sir.

BONO  
Fuckin' shit!

Suddenly, it strikes him. He takes Delta One's electric stick.

BONO  
Stand back!

SWAT MEMBER #2  
Stand back!

Swat members do. Bono gives Delta one a heck of an electric shock. The body convulses. Nothing else.

BONO  
Again!

SWAT MEMBER #2  
Again!

Swat members execute another round of CPR.

BONO  
Stand back!

SWAT MEMBER #2  
Stand back!

Another shock. Still nothing.

BONO  
Shit! Shit! Shit!

SWAT MEMBER #2  
(same repetitive tone)  
Shit! Shit! Shit!

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

Bono looks at her.

BONO  
Uncuff her.

A SWAT team member executes. Ann hurries to Delta One. She checks his pulse. Looks at Bono.

ANN  
Give me that.

She takes the electric stick.

ANN  
Stand back!

Bono steps back. Ann touches Delta One with the electric stick. His body convulses. Nothing else. Ann thinks (or so it appears). She does it all again. Again and again. Smoke starts to rise from Delta One's clothes. His hair rises. He's being cooked.

Suddenly, he wakes up. Ann smiles. Everybody breathes in relief.

Delta One looks around, then jumps on his feet, screaming in pain, kicking himself in the ass.

DELTA ONE  
Awww! It burns! Awww! Take it off me!

The others stare at him for a moment, not understanding. Then, it's obvious. Delta One's pants ignite. He starts screaming, walking around like a drunk sailor, spinning, waving his hands, trying to rip off his pants. He's getting closer and closer to the truck.

The SWAT team members circle around him, trying to knock him down. But it's impossible to approach Delta One. He's now a living torch from waist down, burning under the amazed looks of those present.

Finally, Delta One hits the ground. The SWAT team members run towards him. Then, suddenly, they stop. They see it. Gas on the ground ignites, from Delta One's flaming clothes. The flame hurries towards the truck and.

The SWAT team members run away and drop on the ground. So do the others.

Grandma Ma tackles Ray to the ground just as--

EXT. FACTORY - NEAR LOADING HALL MAIN DOOR - SAME TIME

Bob knocks the lock down with a metal bar. He looks at John, who has his gun ready.

BOB

Ready boss?

John nods "yes". Bob cocks his gun and pushes the heavy door. The heavy door slides open, allowing Bob and John to get a glimpse of--

INT. FACTORY - LOADING HALL - SAME TIME

A BIG BOOM!

The truck is blown to pieces. Delta One flies through the air and lands at the other end of the loading hall, into a water tank that is (thank God) filled with water (or gas, if we really want to kill someone in the end).

Bob and John are blasted away from the door.

White powder rises up in the air and begins to fall down, like a really delicate snow.

A moment of silence. Stillness.

Mike slowly gets up. He looks around. Everybody's on the ground, trying to get up, more or less. He sees Ann, face down, a few feet away from him. He hurries to her. Turns her face up. She opens her eyes.

MIKE

(smiling)

Are you OK?

ANN  
(smiles also)  
Yes.

Mike hugs Ann tight, letting himself go with the flow of his feelings.

Ray is trying hard to breath, from under Grandma Ma, who is, protectively on top of him, covering him all.

GRANDMA MA  
(looks at Ray)  
Are you OK?

RAY  
(struggling to  
breathe)  
I-- I-- Can't--

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

GRANDMA MA  
God, Ray, you could have died.

RAY  
(breathing hard)  
If only a second longer...

Andrea is on top of Lavinia. She looks at him. He looks at her. His moustache is gone, burned, like his hair and eyebrows. He doesn't know it yet. He feels Lavinia's body.

LAVINIA  
What are you doing?

ANDREA  
Making sure you're ok.  
(feels her breast)  
Are you OK?

LAVINIA  
I will be just as soon as you get  
off me.

Andrea does. Lavinia gets up. Looks at Andrea. Chuckles.

ANDREA  
(smiling)  
What?

LAVINIA  
You look really cute without the  
moustache.

Andrea pales.

Bono sits on the ground, looking sad at the powder falling from above. Jane sits near him.

BONO

My drugs...

Kruger is sitting, too, just like Bono, but big tears run down his face.

KRUGER

My sugar...

Big tears run down Andrea's face too.

ANDREA

My moustache...

EXT. FACTORY - TWENTY FEET FROM LOADING HALL DOOR - DAY

Bob is atop John and I bet he dreamed of that not once. They're both unconscious from the blast.

John opens his eyes. He sees BOB. He tries to push him away, It's no use.

Bob comes to his senses, slowly. He's somewhere between dream and reality. He begins to feel John's ass, moaning.

BOB

(semi-conscious)

Oh, this is exciting.

John's eyes widen. He struggles and finally gets Bob off him. Bob wakes up, and looks at John.

SWAT cops surround them.

EXT. POLICE PRECINCT - DAY

Cops going in and out. Looks like another peaceful day of work.

INT. POLICE PRECINCT - DAY

Cops doing their job, working at their desks... We can hear a noise, like an argument between more persons, but we don't know exactly what it is or where it is coming from. As we GET CLOSER to the interrogation room door the noise gets louder. It is clear that there are indeed people arguing inside.

INT. INTERROGATION ROOM - DAY

We don't get to know what the argument is about, as--

BONO  
(yelling, angry)  
Shut up!!!

Silence.

The room is pretty crowded. Jane and Bono on one side, are "interrogating" Mike, Ann, Grandma Ma, Ray, Lavinia, Andrea, John, Bob, Kruger and Chico ("dressed" with a blanket), all handcuffed, all standing and all angry about something. All except Kruger, who is sitting on a chair, crying.

Two other police officers are near the door, just in case.

BONO (CONT'D)  
I'm the cop! I ask questions!  
You're the suspects! You answer my  
questions! And right now, I'm  
asking you!  
(leaning down to  
Kruger)  
Do I look like a fuckin idiot?!!

Kruger looks at him. However, lying seems the best option at the moment, so--

KRUGER  
No.

BONO  
OK. OK... Yeah. It makes perfect  
sense... You sell sugar... Powder  
sugar...

KRUGER  
Yes...

LAVINIA  
That's true, I--

BONO  
 Shut up!!! Did I ask you  
 anything?!!

BONO  
 OK. So you  
     (points to Kruger)  
 sold her  
     (points to Lavinia)  
 6 tons of powder sugar. Right?

Kruger nods "yes".

BONO (CONT'D)  
 Six tons... That's a lotta  
 sugar... How much is that in  
 pounds?

No answer.

BONO (CONT'D)  
     (to Lavinia)  
 Anyway, what the fuck are you  
 doing with six tons of powder  
 sugar?!

LAVINIA  
 Coffee, tea, cookies... For the  
 club...

BONO  
 Great.  
     (points towards the  
     Twins)  
 And the gorillas? And the guns?

KRUGER  
 It's a dangerous business...

BONO  
 OK. OK.

He steps to Ray.

BONO  
 And you  
     (points to Ray)  
 wanted to kill him?

He points to Kruger.

RAY  
 I still do.

BONO

Why?

Ray turns the PAPER from the table. On the first page, there is the article with the picture of Ray, naked. Bono looks at it and bursts into laughter. He laughs frenetically, like a possessed man. He shows it to Jane and the other two cops. They start laughing too.

Ray scowls.

Bono finally calms down.

BONO

OK. Great. Today is just my day.  
Now, back to our business.

He steps to Mike.

BONO

You. You and your brother here,  
from what I understand from Mr.  
Kruger, tried to kill him too. Is  
that right?

MIKE

Hey, man, we didn't want to kill  
nobody. That guy  
(points to John)  
threatened to kill us if we didn't  
do it.

BONO

Really?

ANDREA

Yeah, really. What, you think we  
just like to shoot people--

JOHN

I paid them.

Andrea looks at Mike. They agree. Bono steps to John.

BONO

You paid them?

JOHN

One hundred thousand dollars. In  
advance.

BONO

Oh.

ANDREA

What? You fuckin liar! He didn't pay us anything!

MIKE

Yeah! Got any proof?

BONO

Shut up!

(to John)

So you wanted to see him

(points to Kruger)

dead. Why?

JOHN

Nothing personal. Just business.

BONO

Kill a man because of some damn powder sugar?

JOHN

It's a multimillion dollar a year business. If he began to sell it here in my town, with his prices, I would have been out of the business in a short time.

BONO

Well, something tells me you'll be out of the business in a short time anyway.

JOHN

(smiles)

I want my lawyer.

Bono just turns away and thinks, walking slowly towards Chico.

BONO

So, if there's no drug dealer and there's no drugs then...

He stands in front of Chico.

BONO (CONT'D)

...what the hell is your part in all this?

CHICO

I just deliver pizza...

Suddenly, a BLACK COP opens the door. He is holding a piece of paper in his hand.

BLACK COP  
 (to Bono)  
 Sir, I think you need to see this.

INT. PRECINCT - OUTSIDE INTERROGATION ROOM - CONTINUOUS

The Black COP, Jane and Bono, exit.

Jane and Bono look over the paper. It is an FBI fax, with the pictures of John and Bob. Under it, it is written:

"WANTED BY FBI"

Jane smiles. Bono smiles.

JANE  
 B-- b-- b-- b--

BONO  
 Bingo!

EXT. POLICE PRECINCT - LATER

Big noise and big agitation as--

Grandma Ma, Ann, Mike and a couple of cops are trying to separate Chico and Ray, who are caught in a fight on their way out of the precinct. At a closer look, they are trying to get Chico out of Ray's hands, as Ray hits him mercilessly.

GRANDMA MA  
 Let him go, Ray!

COP#1  
 Sir, calm down! I'm warning you!

RAY  
 Goddamn thief! That's a two  
 hundred thousand Ferrari, you  
 goddamn shit!

As Ray hits him in the groin...

ANN  
 Ouch!

Finally, Three cops finally manage to get Chico out, holding Ray. Chico runs down the street, not looking back.

RAY  
(held down)  
Let me up! I'll rip his goddamn  
guts out! Goddamn shit! Let me up!

COP#1  
Are you calm?

RAY  
Let me up, I said!

COP#1  
Are you calm?!

RAY  
(obviously lying)  
Yes! I'm calm, goddamn it!

COP #1  
OK. Take it easy.

Ray is released. He gets up and dusts himself.

RAY  
Goddamn piece 'a shit!

Grandma Ma comes near him.

GRANDMA MA  
You have some serious issues that  
you'll have to deal with.

As Ray looks at Grandma Ma, he calms down. He smiles. He's a  
different man...

RAY  
Yeah? Well don't forget I just  
paid your bail.

He smiles. She smiles back. He puts his arms around Grandma  
Ma or as "around" as he can reach, anyway. He kisses her,  
passionately.

TEN FEET AWAY

Mike and Ann are looking at them.

ANN  
Oh, that's so sweet!

Mike looks at her. She looks at him. Seems like love is in  
the air, as--

They kiss, gently.

ON THE STEPS OF THE PRECINCT

Andrea, sitting, watches.

Two couples. Two long kisses. Mike gently kissing Ann, caressing her back. Ray passionately kissing Grandma, carressing her ass.

He looks in the other direction. Kruger and The Twins get in a cab.

Lavinia passes by him, heading towards a car that awaits her. She looks at him.

LAVINIA

Need a lift?

ANDREA

You're too kind.

LAVINIA

No, I'm not. I just don't like to see you sitting there like a stray dog.

ANDREA

(smiles)

Oh.

Suddenly, he remembers.

ANDREA

Oh, shit! The dog!

INT. CAR - DAY

Puffy is inside the car, on the back seat, chewing on something.

Through the back window, not far away, we can see--

EXT. HOTEL - ENTRANCE AREA - DAY

A big crowd of people, reporters, cameramen, photographers, crowd around Mother Mary, to interview her.

REPORTER

How do you feel after seeing the immense success that your book had

here in NY, in perhaps a totally different society than the one you are used to?

MOTHER MARY

Oh, I feel very happy. But things are not so different here. In fact, they are the same, everywhere you go. Life is the creation of God and we must live as He tells us to. Otherwise, we will just be living our lives in darkness, without any meaning at all.

INT. CAR - DAY

We now can see that Puffy is actually trying to pull out the pin of a GRENADE with her teeth.

PUFFY

(subtitled dog  
language)

Come, on...

EXT. HOTEL - ENTRANCE AREA - DAY

The reporters are silently listening to Mother Mary, as she continues.

MOTHER MARY

We will all realize, sooner or later that life is not just a random sequence of events and that there are no coincidences, however good or bad. Everything is carefully planned for us. Everywhere you look, you can see that, as everything is the will of God.

INT. CAR - DAY

Puffy pulls out the grenade pin with her teeth.

PUFFY

(subtitled dog  
language)

Thank God!

CUT TO:

BLACK

FADE IN:

INT. MIKE'S APARTMENT - MORNING

We pan through the apartment, like in the beginning.

Shoes at the door, including woman shoes.

THE KITCHEN

Quite clean. There is a box of chocolate on the table.

THE LIVING ROOM

On the couch, there are a lot of toys, carefully lined up.

THE BATHROOM

The toilet seat is DOWN.

THE BEDROOM

Mike's clothes are on the floor, next to a bra and a pair of panties.

Pictures on the table. Mike and Ann holding each other. Mike, Ann and Andrea next to Grandma Ma, at Grandma Ma and Ray's wedding.

Near the bed, Ares (Ann's dog) is sleeping peacefully.

ON THE BED

We see the feet of Mike and Ann, close to each other. Mike's right foot has a sock on. Ann's right foot also.

The clock. Turns 7:30 and rings annoyingly.

Ann and Mike's feet flinch.

MIKE & ANN

Oh, shit!

EXT. NEW YORK STREET - MORNING

Ann walks fast through the crowd. She looks like she hasn't slept in years.

ANN (V.O.)

I hate mornings. I mean, it's awful. I always wake up with a bad taste in my mouth. Plus, I always wake up hungry, looking like hell and with a strong need to pee. I sometimes wish I could see how everybody wakes up in the morning.

INT. TEXAS FARM - SHED - MORNING

Ray and Grandma Ma wake up ON A HAYSTACK.

ANN (V.O.)

Would I see happy people in the morning?

Ray and Grandma Ma look lovingly into each other's eyes and kiss. They certainly are happy.

INT. MANSION - BEDROOM - MORNING

As Kruger dreams nicely, and reaches to his left.

He wakes up and realizes he's alone. He becomes sad.

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

Would I see sad people?

INT. BEDROOM - DAY

Jane's bedroom. A framed newspaper article above his bed. The title reads:

"BIGGEST CATCH EVER"

The article contains also a photo of Jane and Bono next to each other, holding--

A huge CARP they've probably just fished.

Jane has a nightmare. He talks in his sleep.

JANE

(weak)

Dad... No...

He wakes up scared.

ANN (V.O.) (CONT'D)  
Scared people...

INT. BEDROOM - MORNING

Chico's rented bedroom. Chico is sleeping on the bed, with his mouth OPEN.

A big FLY circles above his head and--

IT PLUNGES into Chico's mouth.

ANN (V.O.) (CONT'D)  
Unlucky people...

Chico JUMPS out of bed and runs towards the bedroom door but he stunts over a CARPET and falls, smashing his head against the door frame.

INT. RESTAURANT - MORNING

On a wall, a poster reads:

"25-TH SICILIAN WINE FESTIVAL"

Andrea is sleeping, head on a table. There are many empty wine glasses on the table, near him.

A WAITER approaches him and wakes him up.

ANN (V.O.) (CONT'D)  
Lucky people...

INT. CHURCH - MORNING

As Father Ray gives a BLACK GUY (that we will recognize as being the stammered one Jane interrogated in the beginning) a bag filled with WHITE POWDER.

The Black Guy gives him some money in return.

ANN (V.O.) (CONT'D)  
Or just normal people...

INT. BUS - TRAVELLING - MORNING

We're back with Ann, as she sits at the front of the bus, continuing her thoughts, looking out the window.

ANN (V.O.)

Anyway, come to think about it,  
morning is just a part of it. A  
part of life. And the rest is  
just... beautiful and unexpected.

A TRUCK HORN wakes up Ann from her thoughts. As she looks ahead she sees--

ANN'S POV

A HUGE TRUCK, coming fast towards us as we--

INT. JAIL - SHOWERS - MORNING

John is all alone, having a shower, cautiously looking around. He hears something. He stops. Looks around. It's probably nothing. He continues to wash himself but--

He drops the soap. He leans forward to grab it. Bent forward, he looks behind him.

JOHN'S POV

Bob. Staring. Strange spark in his eyes. Definitely excited...

BACK TO SCENE

JOHN

Oh, no!

INT. JAIL - CORRIDOR - MORNING

Empty. Cold. We hear John's whining and Bob's excited, satisfied voice.

BOB

Oh, yes!

FADE OUT.

THE END