

LONELY DAYS

by

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EXT: SEA SHORE - DAY

We are flying down (on camera helicopter) at the sea near the shore, slowly. We fly for seconds like that, getting relaxed, losing time and showing credits in a soothing way. We stop at some beautiful villas at the shore, cutting to, waves that crashes to rocks, wind blows.

EXT: VILLA YARD - MORNING

A young boy, 20 years old stays at the gate door in front yard watching the sea. We focus him behind some meters away. He wears short pants, and he is silent while watching waves, sea mews as wind blows less than average. He is lost in his sleepy thoughts.

John is young, laconic, quiet, and stable in character, but timid, and doesn't get bored in loneliness, sometimes he seems rough and tired.

JOHN (V.O.)

Summer. I don't know why I waked up so early this morning. It's only six a clock. The shore is completely empty, the sea murmurs but tranquility dominates... Yesterday I prepared the fishing net...

We see the fishing net at the yard.

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

...to go out with a fishing boat for fishing but I think it's better not to take the net with me. Such experiences rare happen when you are not from a costal town.

EXT: SEA SHORE-MORNING

Besides the JOHN'S villa, next there's another villa older the first one. An OLD MAN around 80' years old comes out from the front door, careless, coughing. JOHN turns his head and see the OLD MAN while he's finding a place to sit, keeping on his hand a double cup of coffee.

JOHN (V.O)

Even the old man waked up at six a
clock.

The OLD MAN lights a pipe and starts to smoke.
JOHN sees at the sea.

JOHN (V.O)

In fact, a few things bring good
at him. Cough, weakness, no force,
his pride for the past promise few
in this moment, but in fact, it is
the contrary. Now he has a whole
life to tell, he accepts it as it
is.

EXT: BEACH SHORE-DAY

We see JOHN running in short pants and in tennis shoes. The
run is slow and the weather cloudy. We see a young girl,
simple brunette, with a bright face approaching from the
other side running. She has blue eyes, wearing a white
blouse and tennis shoes, she is like an angel. Her name is
Mary. They meet each other.

MARY

Hi John.

JOHN

Hi Mary.

MARY

How did you sleep night last?

JOHN

Good, very good.

MARY

Is this your last day of vacations
for you?

JOHN

Yes, it is.

MARY

You didn't come last night; we were at 'AL&ST CLUB', then later at the beach.

JOHN
(surprised)

Really, nobody told me about that

MARY
We were there, even after two a clock, but what did you do yesterday. Didn't you make any walk long the beach? If you were out walking, for sure you could found us. You were sleeping, for sure, weren't you?

JOHN
No, I was fishing. I was at the harbor till 11 a clock. After 11, I went to sleep.

MARY
In fact today I am sleepy, even if I am out for run, soon I will lie down in bed.

JOHN
How many were yesterday?

MARY
We weren't too many. Ten, I'm not sure, but the club was full.

JOHN
Tell me something more.

MARY
Its not that there was anything particular, that club has games, and I played the most of the time, others took a sit and get a drink, then later at the beach outside we made a fire.

MARY (cont'd)

Where are you going now?

JOHN

I am going to contemplate for a last time the sea, this time in a big boat, to see fishing with nets etc.

CAMERA moves up from them giving us for some seconds another point of view at the beach. Then we get closure again where JOHN as is shy, looks the breast of MARY for a moment.

She captures that moment and gives us a smile of joy. MARY is for JOHN beautiful and attractive from the body. While not finding what to say more, JOHN looks down to nowhere for a short moment, and then see MARY into the eyes.

MARY

Well, as this is the last day, and tomorrow I will not find you, I'm saluting you with a kiss.

MARY gives JOHN two kisses at the cheeks. She leaves.

MARY

Goodbye John.

JOHN still stands looking her, as she leaves.

JOHN

Bye Mary.

As she leaves, JOHN turns in his contrary way and walks. He walks for some 20 seconds, then.

JOHN (V.O)

Oh God, how can I loose you like this, how can I loose your smile and your eyes that thuds my heart wildly...
And it's the last day of holidays...
I'm just a loser.

EXT: SHORE-DAY

JOHN is still running at the beach while he approaches even more to the harbor. He passes then in the middle of fishing boats where finds his boat. JOHN climbs on board, and salutes the fisherman who is collecting fishing nets.

JOHN

Morning Sam.

SAM

Morning John.

EXT: SEA - DAY

The ship boat moves towards at sea. JOHN is sit down at the first part of the ship. Rays of the sun now emerged and sunlight reflects the clean waters of the sea. We focus for some seconds at the water as it crash low with the ship.

EXT: FISHING BOAT AT THE SEA - DAY

JOHN stands up and moves around the ship. From the booth an old grey man comes out. His summer clothes are dirty with some oil engine. His name is PETER.

PETER

We will go far today son, and we will fish a lot. Everything is ready.

JOHN shakes his head in an affirmative way.

JOHN

Ok.

PETER

(Continuing)

Three seamen are with us today, they will help a lot.

JOHN then enters in the booth.

INT: FISHING BOAT - BOOTH - DAY

As JOHN enters inside, sailors are at the end of a simple discussion.

SAM

(to another sailor)

You went at the lady, right? And you asked her "Do you want something to drink" then she saw you with that dirty shirt, pans, and she said to you "You look very dirty" then you replied to her by saying that dirtiness is in mode and then she stood up and left, this is the truth. Yesterday, nothing at all. End of the story.

SAM looks the other sailor. The other sailor is simply staying and listening to the conversation.

SAM lights a cigarette. He offers to others cigarettes.

SAM

(to the sailor)

Cigarette...

SAILOR # 1

No thanks.

SAM directs cigarette to the other sailor # 2

SAM

Do you want...?

SAILOR # 2 lights a cigarette.

SAM

(to JOHN)

Boy, do you want a cigarette...?

JOHN

No thank you.

SAM

When do you finish your vacation?

JOHN

Today

SAM

Today! You didn't tell us, but generally speaking, vacations ends by the end of the month.

PETER enters in the booth.

PETER

Come on let's move, we are at the place...

SAM asks to another sailor.

SAM

Where did you put the gloves? I searched them during the morning but I can't find them.

SAILOR # 2

Look at the hawser at the corner outside.

EXT: FISHING BOAT - DAY

SAILORS come out from the booth and start their job in silence. They teach us how to fish with nets, without words. JOHN just stays watching. They start throwing into sea a long net. Then the process follows by collecting it. At the end, pisces are on board of the boat. A lot of pisces.

FADE IN:

EXT: BEACH SHORE - AFTERNOON

JOHN is walking alone along sea shore. There's sunset. CAMERA moves away from JOHN and focuses him and sun set from a distance where it shows us some solitude.

CUT TO:

EXT: STATION TRAIN - DAY

Morning. The morning train is coming slowly to the station. For a few seconds we see thee train as approach. Then it stops. JOHN is standing alone with a small luggage that is down at pavement. Around him there are just a few old aged

passengers. JOHN outstands youth. A conductor comes out of train and controls doors then helps passengers to board in.

INT: TRAIN CARRIAGE - DAY

He gets in wagon and steps to find a place to sit. The carriage has seats in parallel, four at each side. There are a few people. Train is moving now as we see from the window the change of view.

In another point of CAMERA, up to ceiling we see that the carriage is half empty and JOHN is sit somewhere in the middle of the carriage, alone.

Time has passed. JOHN now is reading a newspaper. The train stops in another station. There are people outside. The train fills up with people, and wagon also too. At wagon two young girls good in appearance, but some kind of bums, are searching for a seat. Even the fact that there are empty seats, they see people in the wagon, and are trying to find a place to open up a conversation with someone. They decide to sit near JOHN at the other parallel side.

JOHN is alone in four seats. The girls are also alone in four seats at the other side. The FIRST GIRL asks the second who is smoking.

FIRST GIRL

Did you take the acne cream?

SECOND GIRL

Yes I did, it's in my purse.

The FIRST GIRL looks over JOHN as he see out from the window.

FIRST GIRL

Give me the lipstick and mirror.

SECOND GIRL

You have them inside the purse,
take them by your self, here is
the purse.

The FIRST GIRL takes the purse ironically from her friend by saying

FIRST GIRL

phhfefeeuuu...

FIRST GIRL then starts to do makeup and then takes out a perfume, starts to scent her self, but also the environment and it comes even where JOHN is. JOHN feels it.

The SECOND GIRL is reading a magazine.

In the carriage enters a man around 30 years old who is very untidy, but is wearing a suit, with a bad tie, and enters in carriage without any exact direction. We can easily say that this person is a suffered or ill person, and a road beggar ranger, but he is wearing a suit for a visit reason.

The FIRST GIRL sees and calls him.

FIRST GIRL

Hey BRETT, come here. Come to us.

BRETT sees and rush to them happy go lucky, and careless. At that moment somewhere in the middle of the wagon a fat woman with a big breast is standing up. She speaks to her husband who is seated near her. HER HUSBAND is with shirt and suit, without a tie.

FAT WOMAN

I'm going in the toilet

HER HUSBAND

Ok

BRETT is careless and with rush while passing near the woman gets entangle in his foot and push the FAT WOMAN with all his body, falling both down at the floor. The woman shouts for that moment. Brett's head girds at the breast of the FAT WOMAN and for a moment BRETT felt in heaven sleeping on a pillow.

FAT WOMAN

Get off me, you stupid, what are you doing, see where you walk.

BRETT stands up

BRETT

I'm sorry, I didn't see you.

The husband of the woman helps her to get up.

HER HUSBAND

(gentle)

Are you ok honey?

FAT WOMAN

Yes, I'm ok

The woman starts to fix her bra and goes to toilet. BRETT is near at the girls, and raises his trousers near them.

FIRST GIRL

(ironic laugh)

Huh, your pans fall eeee, ppppffff

BRETT

Yeah

SECOND GIRL

How it looked like the pillow when you fell down there?

BRETT

It was a rare wonderful experience.

FIRST GIRL

Come here BRETT, sit down near me. To where are you traveling?

BRETT takes a seat near the girls.

BRETT

I'm going at the city.

SECOND GIRL

You're going to see the city or something else?

BRETT

Something else like what?

SECOND GIRL

Like the tits of that woman where you fell.

BRETT

Yeah, only in dreams, but in realty I'm just a loser.

FIRST GIRL

Listen BRETT, it's not true that you are a loser, you can become brave enough if you do us a favor.

BRETT

A favor? A favor like what, and what do I win?

FIRST GIRL

There's a boy near us, you see him?

BRETT

Yes.

FIRST GIRL

You will just go and talk to him, take a seat, enter into a conversation, then find a way for us to open a talking with him for a society. He's alone there, I think it's better for him to take a seat with us.

BRETT

I can't do such things.

FIRST GIRL

Yes you can. Why not? Just go and ask something. Ask him for a cigarette or where he works, do as you know, just be yourself.

BRETT

And then at the end, what will I win.

FIRST GIRL

Good question BRETT for what
you'll receive in compensation.

FIRST GIRL continues by thinking.

FIRST GIRL

(continuing, thinking)

What do you think about my tits to
put your head here and to have a
nap for all time while traveling?

Brett gets somehow confused. He looks the breast of the
girl while a cold smile appears at his face.

BRETT

Ok.

BRETT stands up without talking anymore and goes to JOHN
with an unlighted cigarette.

BRETT

Sorry Sir, do you have to light a
cigarette?

JOHN

The girls there didn't have a
lighter. I thought and it seemed
to me that one of them was
smoking.

BRETT

No sir, it's impossible, I asked
them.

Although JOHN smokes rarely, he has a lighter.

JOHN

Ok, here it is.

BRETT

Thank you.

BRETT sits down and continues to smoke. He decides to speak openly as he is not able to make word jokes.

BRETT

Those girls sir, to be sincere with you, have a lighter but there's a small bet, in order that you can enter into a conversation with them.

JOHN

Hum, strange bet.

BRETT

Yeah, it's a strange bet.

JOHN

A bet for you, but not for me, it's not my bet.

BRETT

Yes, it's my bet. I know that. But you will only win by talking to them, look at them, what pretty girls they are...
What job do you do?

JOHN

Ok, I understand, it's not a bad idea to take a seat with them.

JOHN stops the dialogue, he stands up and goes to take a seat with the girls.

JOHN

Hi, excuse me, can I have a seat near you?

FIRST GIRL

Yes, take a seat.

At that moment BRETT stays where he is. JOHN is with the girls but he doesn't know what to ask. Girls looking him them JOHN understands the situation and make a simple question.

JOHN

So, where're you from?

FIRST GIRL

Atlanta.

JOHN

Both of you?

FIRST GIRL

Yes, and you?

JOHN

I'm from peripheral areas near Philadelphia. I just finished high school and I also finished vacations today, I'm coming back home. I passed some days at the beach.

FIRST GIRL

(to her friend)

I'm going to see something.

SECOND GIRL

What?

FIRST GIRL

Something!

FIRST GIRL stands up and goes to BRETT, where she sits there. JOHN looks in the eyes the SECOND GIRL, and the girl also return glances. They are both shy, and for some seconds there's silence. The train is moving, and the view from the window is in change. The girl is waiting that the boy speaks up, but the boy is again blocked, then he speaks.

JOHN

You are in high school I think, with studies, at what year?

LAURA

Yes, sure, I'm in high school, I will finish studies it this year.

JOHN

And, what's your name?

LAURA

Laura

JOHN

Laura. It's a beautiful name.
You were in holidays on these
days?

LAURA

Yes.

JOHN

How many days?

LAURA

Only for the weekend. You have a
cigarette to smoke.

JOHN

No, sorry, I don't smoke.

LAURA

So, what's your name? You asked
me, but I don't know yours.

JOHN

My name is JOHN.

LAURA

Do you go outside during nights?
In general, what you do during
evenings?

JOHN

I go out. It depends. Not always.

There's silence.

Then, some seconds later.

JOHN

(even JOHN doesn't know what he's
saying)

You know, you have beautiful eyes.

SECOND GIRL
(surprised)

Oh, thank you.

JOHN now has find more force to continue the conversation.

JOHN
We can exchange our mobile phone
numbers after the journey, what do
you think?

SECOND GIRL

You are running fast now, but...
yes... why not.

Glances between JOHN and the girl continue even more, then...

DISSOLVE TO:

Time has passed. It's late evening and there's darkness outside the train. JOHN and the girl are near each-other and are sleeping. The girl's head is at JOHN shoulder. JOHN wakes up slowly but it doesn't move. He sees for a moment outside window, where it's dark and in distance lights are away. He sees the hair of the girl. He touches her hair and caresses them. Then he still watch the view at window where then he sleeps again.

INT: WAGON PASSANGER TRAIN - NIGHT

Time has passed. JOHN is alone sleeping at the seat. He wakes up slowly and sees that there's nobody. He sees that his luggage is not there, he controls the pockets for the portfolio, but he didn't found it. He finds out surprised that his watch is also missing at his hand.

JOHN
Shit.

CUT TO:

EXT: STATION TRAIN - NIGHT

JOHN is coming out from the train station. Some other people search taxis but he doesn't.

EXT: MAIN STREET - NIGHT

JOHN walks alone on the clean street of the city. He is not in hurry and his steps are slow, always in thoughts and some kind of loneliness. It is mid night, and a few lights reach the camera. CAMERA follows JOHN behind, then down after his shoes, as he walks, then again behind him.

JOHN (V.O)

I'm not going to call police for those two girls. It would be a stupid thing. What they wanted, they took it. Hope that it's useful to them and use it. If they would ask for money, and I would understand that they were really in need, after all, I would give money, but they don't trust anyone about this, that's why they did it.

CUT TO:

EXT: BAR - OUTSIDE - SUNNY DAY

JOHN is sat at a table outside in a restaurant near the road. He is alone, and is having a coffee. He reads a newspaper, encircling with a pencil, jobs, without reading it too much.

He looks the street for a moment, cars that moves, people at the bar, and CAMERA the focus the bar at every place, the street, cars from a short altitude, up from street, kerbs of the street from down, bar slabs, flowers, bar umbrellas, people that speaks. For us CAMERA is free for a few moments in focus of the environment.

JOHN (V.O)

School is finished. I have to take the certificate today, but I will

go another day. I'm searching for
a job but it's not easy.

JOHN looks the street for a moment.

JOHN (V.O)

(continuing)

I'm alone and forgotten. No one
wants me in this world. Girls,
just don't want me...
All days are the same. Always some
sun, rain, cold, heat, people that
speak, shout, cars and some little
tranquility or happiness alone.

Short PAUSE as JOHN looks the street.

JOHN (V.O)

(continuing)

I see the street, under a
beautiful sun and I forget that
the time passes.

EXT: STREET - DAY

JOHN is walking on his return to home, enters at yard,
opens the door and enters inside his home.

INT: HOME - DAY AFTERNOON

JOHN lives alone with his mother.

JOHN

Mom...

MOTHER

Yes, I'm here.

His mother is in the kitchen, and is cleaning oven. JOHN
enters at kitchen.

MOTHER

Were you at school today?

JOHN

No I wasn't, but I will be tomorrow.

MOTHER

Ok, tomorrow, but you should go...do you want to eat, did you eat?

JOHN

No, I've eaten.

JOHN (Cont'd)

School now is finished, I'll search for a job.

MOTHER

Ok, but a good one.

JOHN

Yes, I know, I'll try.

MOTHER

Do you want to eat something, what did you eat?

JOHN

(polite)

I said I've eaten Mom, it's the second time you're asking me that.

MOTHER

Ok, dear, as you wish.

JOHN

I'm going upstairs.

JOHN goes up stairs, opens his room door, and enters. The room is clean but there are a few clothes at bad. At the computer table things are in a mess. He turns on his computer, and opens the dating webpage to see if a girl wrote something, but there's no message, turns off the computer and goes out of the room.

INT: HOUSE GARAGE - AFTERNOON

At the garage we have an old model car, but new and clean sedan. JOHN starts the car, opens the garage door, and the car moves forward in speed by rotating its tires.

EXT: STREET - AFTERNOON

The car is moving on the street.

CUT TO:

INT: MEDIA COMPANY OFFICES - DAY

JOHN is sit at a waiting seat near the reception. The offices are in order and clean. JOHN wears an ironed t shirt but without a tie, and simply trousers that are not jeans. We see at the hallway a young girl coming to him.

She has dark blonde hair, is around 160 cm, 22 years old, full of elegance, and is wearing an office suit. She is (somehow) beautiful. JOHN is watching her as she is coming closure to him. It seems to JOHN that she is saying without words that "Now all your wishes will be fulfilled by me". Her name is SARA.

SARA

I think you are JOHN.

JOHN

(getting up)

Yes, I am.

They shake hands.

SARA

Please, follow me.

SARA walks ahead and JOHN follows her behind. SARA'S heels knock pavement slabs. They enter at an office and take a seat. They are alone in front of each-other.

SARA reads the CV for herself. JOHN is a little impressed from SARA. Her beautiful eyes, hair, her simplicity, her gentleness, softness of the voice give him satisfaction and quietness. He looks her deeply in the eyes for a moment that doesn't want to loose.

SARA

So JOHN, you are JOHN SMASH, was born on OCT 92, Philadelphia, high school this year graduation... I need the certificate for this. The most interesting and important as I see is your short experience as a seller in an electronic shop, for installations of phonic apparatuses for more than a year. As I understand you have general knowledge about phonics apparatuses, audio connections, electronics etc.

JOHN

Yes Mam..

I used to work at electronic shop for a year, but I don't have a reference for this.

SARA

In fact you didn't specify the position for which you are applying. We are searching, or we published a position at the marketing department, and a position at the technical department, to assist technicians of the radio "ONE" for all duties regarding audio - phonics apparatuses.

(short, pause)

SARA (cont'd)

Personally I think that the last one, the position to assist our technicians is more adapted to you.

JOHN moves his head in an affirmative sign.

SARA

(continuing)

So, tell me something more about yourself, for example your experience, school etc.

JOHN

I have just finished high school.
The only experience is what I
wrote at the CV...

(pause)

I used to work during evenings at
the shop, in general more to help,
but also as a salesman. At those
moments we needed to install
apparatuses, for example at pubs
or for a particular party, I was a
helper assistant, especially at
evening's hours. Anyhow, evenings
outside shop for me were rarely.
For most of time I used to help
sales at the shop. That shop was
particular from the point of
clients. Everything was build
during the past, and the turn over
at the end was good.

SARA

What's the name of the retail
business that you worked?

JOHN

Electro FONI Shops.

SARA

Yes, I heard about that.

SARA

You can drive a car, I think.

JOHN

Yes.

SARA

Now that you finished high school,
don't you think to follow studies,
and then to consider the job only
as part time?

JOHN

I understand very well the
question. I agree with you, but

sincerely I need the job as soon as possible. I did never get bored working with electronics parts. Electronics parts have always something more to learn, and I don't get bored doing this job. I will consider this as a favor if you hire me.

SARA looks JOHN right in the eyes and thinks. She also sees for a moment the watch and sighs a little. She stands up.

SARA

Ok JOHN, thank you. For everything new about this position I will let you know by mobile. Thank you for coming to the interview at our company.

JOHN

Thank you.

JOHN and SARA shake hands.

JOHN comes out from the office, walks straight along hallway to the elevator. The elevator opens its door and there's no one. He enters alone. Comes out from the elevator at the ground floor and then at the street. He is lost in his thoughts while walking on street. There's the noise of a loudly street, cars, people...but JOHN is in his thoughts.

JOHN (V.O)

I would stay looking your eyes there for hours and hours, till I get tired and fell down at you, exhausted in passion and happiness.

Then, JOHN is lost some somewhere in distance from CAMERA at the street, where people hurry for their jobs.

CUT TO:

EXT: STREET - DAY

Another day, JOHN is driving his car.

INT/EXT: SEDAN CAR - DAY

JOHN answers his mobile phone.

JOHN

Hello.

(pause, listening)

JOHN (cont'd)

Yes, I am.

(pause, listening)

JOHN (cont'd)

Ok, at what time...?

10:00 a clock, ok thank you very
much, bye.

INT: ROOM HOUSE - DAY

JOHN is sleeping at bed. The mobile alarm phone sounds.
JOHN wakes up in laziness and dress up.

CUT TO:

INT: RADIO OFFICES - DAY

JOHN is sit inside a transmission room full of electronics
supply. He is watching the apparatuses as another guy near
him describes the process.

COLLEAGUE

...As you see, dj is at the other
room. We are here at the main
supply radio wave...

You're going to help for all
things that we do say. For
example, we have this or that, I
will tell you for everything, for
the moment just stay here and
don't touch anything.

JOHN

Ok.

COLLEAGUE leaves the room.

INT: HALL WAY RADIO - DAY

JOHN walks slowly at the hallway. SARA is coming in front of him. They meet each-other.

SARA
How is it going JOHN?

JOHN
Good.

SARA
You're learning something, don't you?

JOHN
Yes, sure, everything is fine.

SARA
Ok, well, see you later.

SARA steps away. JOHN stands at place, and looks SARA as she walks her back, from behind down at the legs. CAMERA also tracks SARA as she leaves. We see her elegance and fashion.

EXT: MAIN STREET - DAY

JOHN enters at the ground front door of the skyscraper in hurry.

INT: MEDIA GROUP OFFICES - DAY

JOHN takes the elevator and he's alone. He enters at the radio offices in a little hurry to his office and take a sit, where starts to push buttons of the keyboard computer. As he's alone SARA comes in.

SARA
Morning JOHN.

JOHN
Good morning.

SARA
How it's going today, how you slept yesterday.

JOHN

Well.

SARA

You're coming late on these days at mornings, what's going on? Two hours today, yesterday around three...

JOHN

It's true I admit it.

SARA

Any problem?

JOHN

No, no there's no problem. I just need to be more organized. I'm not learned to get up early.

SARA

It's better for you to come in time because somebody here for any unexpected reason is needed, even for the smallest things, take a quick coffee in a hurry, because you seems like you're not at all in shape, you're drowsed...

(short pause)

Sleepy head.

JOHN

Yes, you are right. I need a coffee break.

JOHN is thinking.

JOHN (cont'd)

Since you mention coffee, why don't you come and have a coffee with me.

SARA

In fact I have a lot of job to do but as we did never go out for a coffee, ok, I'm coming. But its better right now, cause is still morning, later we don't have time.

EXT: STREET - DAY

JOHN and SARA come out from the Skyscraper front door. They are going to have a coffee break away from the offices. They pass to the other side of the main street and enter at a coffee shop which is not so far from the media building company.

CAMERA TRACKS them in distance. Then approaches from outside tracking as them are inside bar, while are sit near a window. They are sat in front of each - other. SARA smiles, and JOHN is calm. They speak, but we don't hear anything. We are outside the window some meters away, without voices, both of them shows to the CAMERA a little passion for each - other.

INT: COFFEE BAR - DAY

JOHN and SARA are sat at a table near a window. They can see easily the street outside. The bar is full of people.

JOHN

You decide to have a cup of
chocolate.

SARA

(coddled, caress)

Eeee...

SARA is enjoying the chocolate's warm. She is using the small spoon, and her lips are with red lipstick, but lips become with some chocolate, and she knows well how to use her tongue. SARA gives us, satisfaction, simplicity and beauty ness. JOHN is having a macchiato coffee.

SARA

Do you like the place?

JOHN

It's Ok.

SARA

In general you seem to me, you're
the kind of person that doesn't
speak too much, do you?

JOHN

It's true, in general most of the time. When I'm for a coffee, with friends I don't speak so much, I mostly listen, I'm a little lost in my thoughts. I listen to arguments, debates, but I rather prefer not to be in the center of a debate, I let others to speak.

(pause)

JOHN (cont'd)

You graduated this year?

SARA

Yes, bachelor degree.

JOHN

For what branch did you finished?

SARA

Political economy. What about you, you're not going to start studies this year?

JOHN

For the moment, no. I want to work, later perhaps, I don't know.

(pause)

How many years do you work here at Media Group?

SARA

Two years.

JOHN

It's a lot, you entered directly at senior position?

SARA

I didn't have a degree two years ago. At the first months, I was working at information department, but quickly I was promoted to manage a dept.

JOHN

And you like this, I mean do you feel good in this position?

SARA

It's good, I like it, at the end it's a work, you know, every work has its own good and bad things.

JOHN

Ok.

SARA

What do you like to do during evenings?

JOHN

School had kept me connected to people and society, now that school is over probably I think work will substitute the society of the school. To say the truth differently from the others, I'm almost forgetting the school society. Some times I go out at evenings with the car, meet friends at night clubs, but not frequently.

SARA follows the talk attentively.

JOHN

(continuing)

Sometimes, I go out alone, just because I like to go out without any direction, for fun after I washed my car. I did a few times hundreds of miles without any specific reason, sometimes I've chosen other ways, trains, planes, and I don't get bored, just it keeps me busy doing that.

SARA

(smiling)

At night clubs, for sure you knew a girlfriend.

JOHN

No. I'm sorry for myself to admit this, but I'm not so brave... I don't have any girlfriend, and then to you I appear like someone that goes at clubs day by day. No. it's not like that. Even at those few times that I go out I stay for only two or three hours, I just have a beer, and I leave.

SARA

It seems to me that you are alone within yourself.

JOHN

It can be.

JOHN looks outside the window. He also takes a look at the environment full of people at the coffee bar.

JOHN

It's a little cold today.

SARA

(looks outside)

Yes, it is, it drops 10 degree from yesterday, it seems like we are in winter now.

JOHN

Tell me something more about the job. What should I be aware of?

SARA

Don't worry. Everything, by easy stages. If you'll have something that you don't understand come to me and ask. Simply do what they say, and come early in the morning.

JOHN

So, you mean, I'm here only to help?

SARA

You are in general for helping,
you don't have any exact position
at this moment, do what I say, and
help colleagues.

JOHN

I understand.

(pause)

Ok. I will do everything you say,
you're my boss. I will speak with
you but... I don't have your number.

SARA

(smiles)

0000000031101979

JOHN saves the number at his mobile.

JOHN

Do you have my number?

SARA

Yes, I have it. I took it from
your CV..
I think that you're going to like
the job. Personally I think it's a
good one, and it will be like that
also for you.

JOHN

Even I think like you say.

SARA

Are you far from your home to come
here?

JOHN

Not so far, about 40 minutes. I
always come by car, but sometimes
I choose also the bus, it depends..

(pause)

As I understand you come often
here.

SARA

Almost day by day...What do you think, to stand up and go, because we have job to do.

JOHN

Ok.

They both stand up.

CUT TO:

EXT: MAIN STREET - DAY

SARA is waiting for some seconds at the sidewalk near the front bar door as JOHN is paying inside money to the waitress.

JOHN comes out from the bar door and both pass the street at the other sidewalk going to the Media Group offices.

CUT TO:

INT: ROOM HOUSE-EVENING

JOHN's room is not in order. JOHN is laid at bed and he's speaking with his phone. He is somehow happy.

JOHN

(speaking on phone)

SARA, I need to replace small microphones but I don't know the procedure on how I can purchase them.

SARA (O.S)

(on phone)

Well, you need to sign a request, give it to me, and then we will do it, then after the purchase, invoices are signed, but don't worry, tomorrow we will do a request.

JOHN

Eee, so that is it, simple.

SARA (O.S)

For everything, you'll come to me

JOHN

Ok.

CAMERA moves slowly tracking JOHN and the room, giving us understanding that the talk will continue.

CUT TO:

INT: OFFICES - DAY

Another day. JOHN and SARA are both sit in front of the computer desk. JOHN is explaining to SARA an excel database prices. They are alone inside the office.

As JOHN likes SARA, he feels very comfortable being with her. SARA smells that.

SARA

So, what's this, wire number one, wire number two, wire number three, all the prices are different, you can name more details, because even the invoice it will have a real meaning. You also help finance department doing this, by writing some more details.

JOHN

Yes, I know.

SARA

You know, but you're a lazy sleepy head.

Pause.

SARA (cont'd)

... and this? What is this?

JOHN

Oil.

SARA

Oil for what?

JOHN

Oil for the car.

SARA

Date, number, plate etc. you were out at a place with a girl, who knows.

JOHN

No, I was for the job.

SARA

Joking. Sometimes invite me in your car, because I'm very worried on what you do.

JOHN

Worried?

SARA

Ok, the other time you're going to purchase I'll come with you.

JOHN

Sure you can...
Always.

SARA is finishing the database on computer and then prints it.

SARA

... Yes I know sleepy head. I'm going in my office now. Come later at my office again, I want to show other staff about this.

SARA leaves the office. JOHN stand at chair, thinking.

CUT TO:

INT: HALLWAY OFFICES - DAY

SARA is walking on the hallway, and she pass at the technical offices. She tries to open a door, but it's locked. She sees the watch, and walks again.

INT: OFFICES - DAY

SARA comes in at the general MANAGER office.

MANAGER

Take a sit SARA.

SARA

Thank you.

MANAGER

What do you think if we propose some changes for the evening program?

SARA

For example, like what?

MANAGER

It's not that I have a clear idea. I just feel the need for a change, and I want from you an idea.

SARA

Ok, I will write something.

MANAGER

Also, others will think about it, and then we'll see what it fits best. What do you think?

SARA

It's ok.

MANAGER

Did you notice SARA that the boy you hired last month isn't coming at all to work, more precisely all the mornings. You are responsible for this, you should see such things. People should work, we pay them.

SARA

Yes, I noticed that, and I told him but I thought he would listen to me.

MANAGER

Well, he's not listening to anybody. We need him here, not outside company and this is your job.

SARA

Ok. I will handle this.

MANAGER

Feel free if you wish to fire him, it's not that he has a key position to this company, but probably because he is young, you need to talk to him, you can say to him for example that ,if he doesn't like the job, we will find another one. Tell him.. Ok?

SARA

Ok.

SARA comes out from the office.

INT: TECHNICAL OFFICES - DAY

JOHN is alone at an office. Time has passed. He is sit is in front of a computer. SARA comes in the office and closes the door. She is calm but serious.

JOHN

Hi.

SARA

Hi.

She approaches more and looks around, and is thinking. JOHN is working on computer.

SARA is going to speak to him but deeply inside it's not that she wants JOHN to leave the job.

SARA

Listen JOHN, I noticed that you are not respecting disciplinary rules here, and you cant come any longer late during mornings.

JOHN

But I...

SARA interrupts him.

SARA

There's no excuse, you should come at time, what's wrong with you? Or what's wrong with our company, what, you don't like the salary or what? Or there's any thing else... What ever it is if you will continue like this I will fire you. I will not risk my job for you.

SARA was strong enough to say those words, but she doesn't have force, she is speaking without a real meaning courage, she simply speaks, but she believes in JOHN for a change. She also likes JOHN.

JOHN feels this and there is attractive magnetism by both within the room. They are both young and want each-other. The last days were successful for their friendship.

JOHN stands up from the seat and comes more closure to SARA. He looks her eyes and his heart wants her. He comes so close, till to the point SARA steps back two feet, where hugs with her back the limit to the wall.

JOHN

Truly you are going to fire me?

SARA

Yeah.

JOHN looks SARA in the eyes but SARA is disarmed. She doesn't know what she wants, maybe she wants love. Then JOHN kisses her at lips. SARA doesn't react and is confused, but she welcomed and liked the kiss. SARA looks JOHN without speaking then after some seconds she asks.

SARA
What are you doing?

JOHN
(low)
Let me love you.

Then they kiss each - other more.

CUT TO:

CREDITS: After some months.

INT: CLUB NIGHT

The MUSIC CLUB has a large environment. There are a lot flash lights, and a lot of people. JOHN and SARA are somewhere in the middle and are dancing easy for their own. We slow sequences and prevails the movements of them alone. Their love slows motion and remains them only.

DISSOLVE TO:

EXT: PARK GAMES - DAY

We are with JOHN and SARA flying around up in the air, on a game. SARA is laughing from joy. We have some sequences for different games.

SARA and JOHN are walking in The Games Park. They are both happy. They stop at a game where shoot with a rifle. SARA takes the rifle and trains it to the sight. JOHN should see the sight at wall but looks more at SARA. She is not so brave, but she will shoot.

After the shot she places the rifle down, and looks at JOHN eyes, who was standing lost and charmed by SARA.

SARA
What?

JOHN smiles.

JOHN

Nothing.

SARA kisses him on lips, and they move walking.

DISSOLVE TO:

EXT: SWIMMING POOL HOUSE - NIGHT

Outside home there is a beautiful swimming pool with blue lights. We understand that this is SARA's home. JOHN is alone inside pool. We see SARA coming out from home door. She walks slowly in her beach clothes, full of elegance. For every step she makes, CAMERA is at SARA. At the swimming pool she jumps from the spring board to water. We have the music background as they kiss each - other.

INT: CITY PARK - DAY

Some months have passed. We are at the beginning of the spring. Leaves have just started to flower. JOHN and SARA are sitting at a park bench. CAMERA captures them from a distance. In front the red sun is in set. JOHN has his arm over SARA, CAMERA is in a distance, and we focus them in front sunset, mostly behind them, and then we approach slowly...

JOHN (V.O)

I love you like the breeze of
spring... I love your hair; I want
to caress them... I kiss you where
you want... your lips...

(pause)

I kiss you on shoulder, at your
neck as my heart wants warmness. I
put my head at you and I feel you.
I feel you small, soft, good, and
then you want security, a little
warmness... I hold you in my arms... I
don't want you to have cold... I
love only you.

They both walk slowly at the park. We track them in a short distance behind.

CUT TO:

INT APPARTMENT - DAY

The apartment has a small room. JOHN and SARA are painting the wall.

JOHN (V.O)

My SARA and I decided to take an apartment on a monthly base payment. We want to stay with each-other during weekends and nights. The apartment is old, and we painted it.

EXT: STREET - DAY

JOHN is walking alone at a street on sidewalk.

JOHN (V.O)

(continuing)

The days of love has come to me, kisses, hugs, glances, intimacy, hours of passion, and nights without sleep. She is there all for me. I became a fearless sweet bunny and I've lost my regime of sleep. One Saturday I slept all the day, and then I was awake for all the night. I'm happy but also jealous.

CUT TO:

INT: APPARTMENT - NIGHT

Considerable days have passed. SARA is washing the dishes at kitchen. JOHN comes in and approaches at SARA. He is not serious and is in his own ego - fun.

SARA

JOHN, you're continuing to be the same, look at you. Boss called me today and he's going to fire you.

JOHN

What's the problem here I can't understand, I'm coming in time during the mornings.

SARA

Yes, you are coming but it's not that they like your job, or what you're doing there.

JOHN

Then what, what do you mean, there's no other job in this country.

SARA

Do you really want from me, to say what I think?

JOHN

Ok, say it, what do you think?

SARA

Ok, I think that you're incapable to work in a job that requires a minimum of discipline.

JOHN

Really...

SARA

Yeah, it's true, and you need a lot of self discipline.

JOHN

So, this is what you think for me, you don't trust me in my capabilities.

SARA

I think that, and it's not the problem for another job here. Why can't you stay with me, why should they fire you? I want you there at the offices.

JOHN

(still in his ego-fun)

Sorry, I can't do more... what I know, I do.

SARA

So, you just don't want. You simply don't want. I have months saying to you that you need to do this or that on this way. You're not listening me anymore... you're not doing a thing on what I say.

JOHN

Sorry.

SARA

You are sorry... For what are you sorry, or for what to forgive you, you are a surrender, you don't know how to build a future. It's not the job problem here, it's you... How can be a future without money?

JOHN

You see us, our relation only from the money point?

SARA

Money is necessary.

JOHN

I don't see our relation from the point of the money... I see you.

SARA

If you think like this I don't think that there it will be a future between us. What family will we build on without an economy income, and money? How we're going to grow up our children... Did you ever thought about this?

By the way, boss is going to fire you during this week, and I can't do anything about it.

JOHN listens attentively.

JOHN

So this is it eee?

(pause)

You surrender now. I don't understand, I just simply don't understand. For you things are in a plan, only material and nothing more.

(short pause)

I always thought that even at the poorest hut if there's love, there's happiness, but as I can see your love is just a piece of a paper.

SARA looks JOHN in the eyes in silence, but she realized that had made a mistake opening up this kind of a conversation. JOHN also looks at her but he is very upset. JOHN takes his jacket and leaves the apartment by slamming the door.

EXT: STREET - NIGHT

JOHN is walking down the street. He looks lights of a club and decides to enter. He takes a seat at counter. The club is big and full of people. The club's lights are dim.

BARMAN

What you wish, sir?

JOHN

Whiskey.

The BARMAN serves a glass of whiskey. CAMERA tracks in distance illusion of the red, blue, green lights in the club, and then returns at the JOHN's glass. He is staying in his thoughts, focused looking lights, and then a wall clock shows us 23:00.

INT: SARA'S HOME - NIGHT

SARA is standing in the kitchen looking the telephone. She seems in appearance good and calm, but deep inside she is broken and has lost the meaning of things. She is also in thoughts but is stronger than JOHN.

INT: CLUB - NIGHT

JOHN is still at the counter drinking. There's music and people are also dancing. CAMERA focus lights, environment, noisy people in great joy, then it ends at the wall clock that shows us 00:35. JOHN is alone at the counter, thinking and the whiskey has taken him already.

JOHN (V.O)

The whiskey of desperation has taken me now, deeply inside my soul and it gives me a little of tranquility...

I'm lost somewhere far, in botheration and sadness, this blue lights combined with my soul, lets me cry without tears. You didn't want my heart today and maybe you never did...

... Where's your perfume today...

JOHN turns, drinks the glass completely and lies at the counter for a nap. The club has dance music. A girl around 25 years old takes a seat near him.

JOHN doesn't see her, but then wakes up and see a good looking, young extravagance brunette lady. She looks at him but doesn't speak. JOHN looks at her and his thoughts end. Then, she speaks.

CLUB GIRL

How's the whiskey, can I taste it?

The girl takes the glass and taste the whiskey.

CLUB GIRL

Mmm, strong.

She approaches near JOHN at his eyes, looks at him in his eyes and asks in softness.

CLUB GIRL

Do you think that I'm stronger than whiskey?

She claps his hand. JOHN looks her hand. He stays for a few seconds holding her hands her eyes attracts even more as a strong spirit. The girl stands up and takes him. JOHN also stands up and she holds him. They come outside club.

EXT: STREET - NIGHT

They both walk in silence for some 50 meters then enter at a flat.

INT: FLAT CORRIDOR - NIGHT

They go upstairs and enter in an apartment. The lights are dim. JOHN stands by him self, but the girl laid him at a double bed. Then he stays looking. Then after some seconds she takes off her clothes slowly and she looks good in underwear. Then she comes at bed and kisses him slowly everywhere.

JOHN (V.O)

Drunk... I touch your body and I get drunk even more. Drown from drink, desperation and pleasure. I lie at you, forgetting everything.

Some time has passed. JOHN and the unknown girl are naked making low-love-sex. At those moments JOHN's mobile phone rings.

The phone rings at the night table near bed, noisy. The girl gets somehow bothered from the noise, takes the mobile phone, tries to close it with some anger, but she doesn't know how to use it and mistakenly opens it in conversation mode, and place it again at night-table.

INT: SARA'S ROOM - NIGHT

SARA is at her room. She is listening at the mobile phone. She listen sights of the CLUB GIRL doing sex. Now, she is disappointed and continues to listen, and listen, then she close the mobile and throw it at bed.

CUT TO:

EXT: BAR OUTSIDE - DAY

JOHN is sit at a bar table. He left the job today. He checks he's mobile phone and calls SARA.

INT: SARA'S OFFICE - DAY

SARA is in the office. She sees the mobile phone ringing but doesn't want to answer.

EXT: STREET - DAY

Time has passed. JOHN is now coming at work, but he's calling in mobile again SARA, but SARA doesn't answer.

EXT: MEDIA GROUP ENTRANCE - DAY

JOHN passes the street and enters at the building.

INT: HALLWAY - DAY

JOHN presses the elevator button to come down. After some seconds the elevator door opens and SARA comes out. She looks JOHN but she doesn't stop and steps away in hurry.

JOHN

Hey.

SARA walks away and tries to leave.

JOHN

Hey, stop.

SARA

I don't want to speak with you.

JOHN

Why, why don't you want to talk with me?

SARA stops.

SARA

Where were you yesterday, what did you do last night?

JOHN

Yesterday? Nothing..

SARA

Don't lie to me.

JOHN

I'm not lying.

SARA gets anger even more.

SARA

You're the most disgusting, low person I have ever met. Shame on you lying like this... How do you dare, you son of a bitch, get lost.

JOHN

SARA, what are you talking about?

SARA

Please, leave me alone.

JOHN

Why, why?

SARA walks quickly away and enters in another small office by closing the door from inside.

JOHN stands for some seconds disappointed at the hall, and then he walks slow and comes out from the building.

He sits somewhere outside at stairs building entrance, and thinks...

Time has passed. JOHN is walking on the street.

JOHN (V.O)

There's nothing to see on the road when your heart is deeply hurt, better crash and go down on ground than deal with life, I lost power to stay up walking and my eyes see in an unconscious way... My soul is blocked, drowning in the darkness end of the ocean... But it's still my soul full in its child's tears.

CUT TO:

EXT: HIGHWAY - EVENING SUNSET

A road at a desert, where are no other cars running. The JOHN's car passes in high speed, and stands up the road dust.

INT: CAR - DAY

The speed chronometer of the car shows 90 miles per hour. JOHN drives the car in one hand, and with the other hand stands his head aside door.

JOHN (V.O)

Car passed speed of 90 miles per hour. It's a bad road, perhaps a tire gets punctured, I can even loose car control, go outside road, get crashed, but better drive in speed, in this lost road, as I'm forgetting the past. Feel my self strong, decided to move toward a better future.

CUT TO:

INT: OFFICE MEDIA GROUP - DAY

The BOSS calls SARA by phone.

MANAGER

SARA, can you come in my office for a minute?

INT: SARA'S OFFICE

SARA

Ok.

SARA enters at BOSS's office.

MANAGER

Take a sit.

SARA sits down. BOSS gives her a piece of paper A4.

MANAGER

Please read it.

SARA takes the paper and reads it.

SARA
So, we're going to fire JOHN
SMASH?

MANAGER
Yes, do you agree?

SARA
Ok.

MANAGER
We can't do nothing more, he
doesn't come, he doesn't like the
job. That's it.

SARA stands watching in silence the BOSS as he signs JOHN's
dismissal from work.

EXT: MILITARY BASE - NIGHT

JOHN enters with his car at Military Base.

INT: MILITARY BOOT CAMP - NIGHT

JOHN lifts his heavy military bag and walks in a corridor
inside a building, takes his mobile and calls.

JOHN
Hi Mom.

MOTHER (O.S)
(on phone)
JOHN where are you are you crazy
or what I told you not to do this.

JOHN
But I told you Mom, if with the
job I will not go well, I will
enter in the army.

MOTHER (O.S)
(on phone)

Yes, you said it but you are a stupid, how can you leave without saying anything?

JOHN

Yes I know, I'm sorry about this, but for 2 or 3 days I'll be back again, today and tomorrow I'm for the registration, don't worry.

DISSOLVE TO:

EXT: MILITARY BOOT CAMP - DAY

Some 20 soldiers are outside lined up. A soldier blows a trumpet. JOHN is walking behind them, accompanied by a military woman.

INT: BUILDING - DAY

They both walks at Hallway and the military woman stops at door number 10.

MILITARY WOMAN

This is the door, knock on it, and then enter by yourself.

The MILITARY WOMAN steps away.

JOHN is standing in front of the door, he knocks on it.

MAJOR (O.S)

Come in.

JOHN enters and greets in a military way.

JOHN

Sir.

MAJOR

Good morning, relax son and take a sit.

The MAYOR is an old person. He turns over the pages of a book, searching.

MAJOR

So, you are JOHN SMASH.

JOHN

Yes sir.

MAJOR

I'm mayor BICKLE.

MAYOR doesn't speak for a moment. He sees from the window and coughs for one time.

MAJOR

Let's enter direct at the topic, because we know who you are, and for what you told us or what officers told, things are known and clear. In a few words my only simple question is this:
...Do you want to become a marine of the United States of America, to serve the country with honor and dignity, to defend in the name of the democracy the peace all over the world, to fight terrorism without sparing even your life, for the high interests of the nation?

MAYOR looks JOHN.

JOHN

(firmly)

Yes sir, I want to be marines.

MAJOR

Ok...
Welcome to our base, you will go again at the ground floor, at the secretary to make the registration based on a contract. You will agree for the general terms, and also for the payment form.

The MAYOR stands up and accompanies JOHN at the door.

MAJOR

Good luck and God bless you son.

CUT TO:

EXT: ROAD - DAY

The secondary road is not asphalted and with mud. It is raining. We see in long distance a group of soldiers running down from a low hill, as they come in our direction. They are tired because of a long run. We come closure. The unit of soldiers is running in line. They are totally wet, but none of them has courage to stop. SGT DRILL leads the unit and shouts.

SGT DRILL

Nobody stops.

We see that JOHN is not following the rhythm of the others. His friend behind him asks. His name is RAY.

RAY

(calmly)

Hey, you are going down.

JOHN

I can't run more. I'm not trained to run like this. My stomach is bad.

RAY

We have only a mile, you can't fall down for such a little distance.

JOHN

(surprised)

One mile, it seems a little a mile to you... When it's over I'll fall dad at the ground and I'll stay like that for more than 2 hours. My stomach is bad.

RAY

We arrived, we are near.

JOHN

Yes, yes I know.

They continue to run. We move again in distance from them and focus the unit in LONG SHOOT then we approach closure again.

RAY

Where you from?

JOHN

Philadelphia.

RAY

And what made you so decided to enter in the army, where here you have all the problems of this world?

JOHN

I wanted to go some where far away, to serve my country, and to make some money aside.

RAY

And what do you think for five days of being here?

JOHN

Hard, but I will learn, one year or two makes you become stronger for life but there's something bad that you don't know what can come next. Today you are, tomorrow you're not.

RAY

This is the army, but in general this is life.

(pause)

For everything you need to sweat and it's even more difficult for us, in the army.

The group is only a few minutes away from boot camp. They arrive and SGT DRILL tells them to stop. Some of them are tired out and lies at ground. RAY still continues his conversation to JOHN.

RAY

(egoist)

As you can see when you talk and
you don't think about stomach, you
run.

JOHN doesn't respond to RAY. He lies down on the ground
like others. They stay like that for some minutes. Some
time has now passed.

SGT DRILL

Unit Attention!

All line up again. The rain continues, but it's not strong.
Automatic guns are at wall in a line.

SGT DRILL

Every one of you takes his gun
from the place he left it. No one
changes his gun by mistake with
another one, and all line up
again.

All soldiers take their guns and line up again.

CUT TO:

EXT: MUD FIELD - DAY

The soldiers welter in the mud under wire mesh with their
guns at shoulder. The rain continues. All are smeared with
mud. JOHN welters in the mud and is smeared all over with
mud.

The group of soldiers is continuing now their run by
climbing down from a hill. They are smeared with mud, and
have their guns. Rain continues.

SGT DRILL

Unit stop

They stop.

SGT DRILL

Everybody lies down at ground,
around two meters in distance from
each - other.

All soldiers lies down at ground, their faces see the sky.

SRG DRILL
(continuing)

Now train your weapons to the air and load them. The security must be one hundred percent that you've placed the back of the automatic gun at shoulder in a no move position and the barrel to the sky. If someone of you feels that the gun will move at the moment of shooting, it's better to say it now.

SRG DRILL looks to them and has trust of what he's doing. He looks, and control everyone how they maintain their guns. Then he lies down.

SRG DRILL

Now I will count to three, at the moment I'll say 3, you will all fire up in the air, lied as you are, 2 meters in distance from each - other. You'll unload the gun till there's no cartridge at the magazine..
No cartridge at the magazine, all right, is everything understood...ok.

No one responds.

SRG DRILL

Ok, now I'll count.
1-2...3

They all fire in the air as are lied down. We see smoke coming out from the barrels of guns. Percussion caps fly down at the ground, the soldiers are firmly strong and doesn't move at all. We hear a strong loud sound for some seconds, and then at a moment the sound stops.

The smoke leaves slowly from the wind. Silence falls, and no one moves. SRG waits for a little time more, looks over soldiers and decide to get up slowly.

SRG DRILL

Put the safety pin and train your
weapons horizontally, then stand
up.

DISSOLVE TO:

INT: BARRACS - NIGHT

All lights are off. The soldiers are sleeping at their
beds. JOHN is in his bed and is watching SARA's photos. He
has two photos.

JOHN (V.O)

Goodnight babe.

He puts the photos at night table and sleeps.

EXT: YARD BOOT CAMP - DAY

CAMERA is in distance and in altitude. The US flag waves,
and trumpet of a unit sounds. Soldiers are in line, but we
stay in distance and in altitude.

CUT TO:

INT: OFFICE MEDIA GROUP - DAY

SARA is standing at the office's window. She is alone.
Outside it's raining, and the winds blows rain wetting the
window. Her beautiful eyes see outside and she is in
thought. CAMERA focuses her also from outside of the
window.

EXT: HARBOUR - MILITARY NAVY - DAY

Soldiers climb on the board of the navy. They are in simply
military uniform with military bags. At the harbor their
relatives are gathered. JOHN is on the navy and looks over
the people down at the harbor. His MOTHER and another
woman, his aunt, are staying within the crowd of people.
JOHN looks from the second floor of the ship. Other
soldiers salute their family relatives.

HIS MOTHER

Bye honey, be careful as I told
you and call me all the days.

The navy starts to move slowly in open sea.

JOHN

Ok Mom, I'll call you, be calm and
don't worry.

JOHN looks from the navy as it leaves the harbor. Then
after 300 meters away from the harbor, he is thinking.

JOHN (V.O)

Ship leaves harbor. I don't know
but it seems like it's a first day
of loneliness..
People at port looks they are even
more far. I understand that today
is a day to go straight will,
forward, without knowing where..
I know that wherever my feet will
take me, my soul will know how to
pray to God, to live this life of
sacrifice, illusions and
disillusions, disappointments, or
of a few beauty things.

EXT: KUWAIT ROAD - DAY

CAMERA it doesn't come closure; it stays in a distance from
the convoy. The military motor column is coming slow. Some
vehicles also transport tanks. The asphalt heat is shown as
the motor column approaches. We track for some seconds the
column.

EXT: TENT BASE - DAY

The alarm ring sounds. The soldiers come out and lines up.
An OFFICER shouts.

OFFICER

Everybody at the meeting tent, we
have a directives meeting.

Soldiers are headed to the meeting tent in a civil way.
Even JOHN is within them. As they come in at the big tent,
they take seats scattered. The CAPTAIN is at the black
board, staying and watching them to take a sit, to start

the directives lesson. After some seconds all are sat and the CAPTAIN starts his speech.

CAPTAIN

I called you because one of these days we will pass the border to enter in IRAQ.
We will be divided in three divisions. The first division, which is a tank convoy, as directives will enter in this area...

The CAPTAIN illustrates the map at the blackboard.

CAPTAIN (cont'd)

...the second will enter in this area here as from instructions, is made of all general equipments that we have, and the third group, which is a small support division will enter at the same area of the first division. All divisions are supported by air, before entrance and during the invasion.

The CAPTAIN stops for a moment thinking, then continues.

CAPTAIN

(continuing, illustrating)

We think that the three divisions will have under control the area, starting from here and ending here. According to the resistance that we'll have, it will last the time of the invasion for the zone.

CAPTAIN looks again soldiers and continues his speech.

CAPTAIN

(continuing)

Simply, I want to say you to be careful, to defend your self and your friends. Keep in mind that if you defend your friends, you protect your self...

Control everything. Keep equipments clean. Do not forget anything for your own security.. Any question?

Nobody has a question. CAPTAIN continues.

CAPTAIN

Good luck.

The soldiers stand up and leave.

CUT TO:

EXT: ROAD IRAQ - DAY

A dusty wind blows lightly at road. The motor column division moves toward road. JOHN is inside a hammer which is drive between tanks.

INT: INSIDE MILITARY VEHICLE

JOHN controls again the place of the pistol at his leg. He also controls his radio on his shoulder, and his pockets. Then he turns back and looks what's at the back seats behind. His friend that drives the car sees him and asks.

DAN

What, any problem?

JOHN

No, nothing. I'm just checking.

DAN

What, what do you check?

JOHN

I don't know, I'm just looking

DAN

But you've checked them already, you have everything, pistol automatic gun, boots as I see nothing is missed.

JOHN

I don't know. It seems to me that I need to check again to have everything in order.

DAN

Calm... Don't keep your mind there. You didn't forget something. We have all the equipments that are needed.

EXT: ROAD - DAY

The motor column is moving. Two apache helicopters fly low and fast over the column.

INT: HELICOPTER - DAY

PILOT #1

Titan forty-four, please tell me your position.

LIEUTENANT (O.S)

(radio)

We are at coordinates 20 miles from red point and 14 miles from angle 3, response inox 19, roger, over.

PILOT #1

Titan forty-four we are there for less than four minutes, pass over.

LIEUTENANT (O.S)

(radio)

Ok, pass over.

EXT: ROAD - MIDDAY

We are far from the motor column and two other helicopters pass over the column at a low altitude. CAMERA focus helicopters as they distance from us. There's a black smoke on the horizon, where helicopters are headed.

CUT TO:

A heavy tank shoots in a distance of more than 500 meters. We hear a strong fire shot and a strong explosion on the

wall of a building. From a building on a roof a machine - gun from Iraqi soldiers is shooting.

Tanks enter in the small town and continue their shots by destroying everything. A helicopter fires on roofs of the buildings.

After reaching the objective, tanks are inside town and a unit of soldiers also. The apache helicopter moves up in a higher altitude to control the zone from a better view.

The unit of soldiers, around eight persons takes positions near buildings. Some sporadic shootings are heard.

INT: FLAT BUILDING - DAY

At inside of the building, on the stairs, an Iraqi soldier is moving, lying on he's belly as has a grenadier on the shoulder. He moves like that inside an abandoned government building and is now closure to a window on the third floor. He is getting up slowly at the corner of the window.

EXT: TOWN STREET - DAY

JOHN is lied down and has a sniper gun. He's controlling carefully with his sniper field glass. There are only two tanks and the small unit of soldiers.

INT: FLAT BUILDING - DAY

The Iraqi soldier puts slowly the grenadier and points it to the tank down on street, and then he fires.

EXT: TOWN STREET - DAY

The tank is 50 meters away from soldiers unit that are keeping positions. Suddenly the tank is hit by an explosion. The soldiers and the other tank shoot a volley of bullets to the building and the tank also fires a rocket down window making a hole, 20 - 30 cm.

There is dust smoke and the view is unclear. They stop fire.

INT: FLAT BUILDING - DAY

The Iraqi soldier is standing lied at the wall, down the window. He is not lied down completely. Near him is the hole. His blood comes out from his hand and spreads on the floor. He is not able to maintain himself and goes down a little bit more to the hole, showing his arm to be viewed form outside.

JOHN sees with his sniper field glass and shoots. The bullet penetrates at the damaged wall hole and catches the Iraqi soldier on the shoulder, who lies then completely down, in the end dead.

EXT: ROAD - AFTERNOON

The motor column is moving straight as it leaves the town. We hear sporadic shootings from background.

INT/EXT: MILITARY VEHICLE

JOHN is inside auto vehicle. At the radio there's a conversation going on.

LIEUTENANT #2(O.S)
Tiger 1 do you copy, is everything
all right?

TIGER 1 TANK (O.S)
This is Tiger 1 Lieutenant,
everything is all right.

LIEUTENANT #2(O.S)
Can the tank move forward, in
speed?

TIGER 1 TANK (O.S)
Yes, it can.

LIEUTENANT #2(O.S)
All right, move out from town.

TIGER 1 TANK (O.S)
Ok, order received.

CAPTAIN (O.S)
Tiger 1, why are you leaving the
town?

TIGER 1 TANK (O.S)

We are hit seriously bad sir, we need to change some small pieces of steel blocks, and we must come out from here.

CAPTAIN (O.S)

Lieutenant, can you confirm that the town is secured?

LIEUTENANT #2(O.S)

Yes sir, we have it.

CAPTAIN (O.S)

Ok, then come out from there, let's move forward...
Sure about town's control?

LIEUTENANT #2(O.S)

Yes.

CAPTAIN (O.S)

Ok, come out from there and follow us, you should not have to stay there, even more the fact that one of your tanks is damaged. This small town we will control it later.

EXT: DESERT - NIGHT

The auto vehicle drove by DAN and JOHN moves fast in desert followed by other tanks and auto vehicles.

CAMERA tracks also inside hammer.

JOHN (V.O)

What happened today, I simply don't know. We all fired, even me. For sure this small town is not under our control...
It can't be. Simply they lied at the radio to move forward. The main objective remains Baghdad...

A lie... it's the best choice for
ourselves and for the others.

EXT: DESERT - DAY

The motor column is stopped in desert. Soldiers are sleeping outside along the motor column. They sleep with boots and in military clothes. Some rest at their vehicles and others down at the ground.

We approach at JOHN and he's sleeping. CAMERA tracks along them and we understand that dirtiness has started for all, but for everyone different from each other. Lieutenant is awake and starts to wake up the others, one by one. Some of them he kicks with foot.

LIEUTENANT #2

Wake up DAN, we are moving toward.

DAN

(sleepy)

Only four hours lieutenant,
goddamned.

LIEUTENANT #2

Yes, I know but we need to move
on.

LIEUTENANT to JOHN.

LIEUTENANT #2

Wake up JOHN.

EXT: RADIO - DAY

The motor column now is approaching to another small town. Tanks enter at town. On a tank the soldier at the machine gun stands vigilant. A group of kids around 10 kids, age 10 years old, are running and saluting the tank. They run near tank and it seems like they are somehow happy, but they just don't understand. The soldier at the tank salutes them by shaking his hand and smiling. We are with them for a minute, than kids stop and don't follow anymore.

The motor column has passed the most of the small town, and now is at the end to come out. There are very few people and rare houses. At the end of the road a hammer after two

tanks, explodes badly, strongly from an underground mine. The explosion is very strong and has badly damaged the hammer, which is now burning in a small fire. All are in alarm, and the motor column is stopped.

LIEUTENANT #2 speaks with radio.

LIEUTENANT #2
COM 1 DUS one of our vehicles is hit, please send apache support to control the area, pass over.

COM 1 DUS (O.S)
(radio)
LIEUTENANT, this is COM 1 DUS, request received, two will be there within five minutes, roger, pass over.

Soldiers now are in defending positions. There are some sporadic shots directed to motor column but it's unclear where they come from.

LIEUTENANT #2
JOHN, where it comes the shoot?

JOHN
It seems like coming from this way, but I don't understand from where it comes.

A bullet whiz very near at the ear of LIEUTENANT.

LIEUTENANT #2
Son of a bitch, this is for sure a sniper. JOHN, get that position over there, DAN, move at the top of that building if you can.

LIEUTENANT tells with finger how soldiers should take positions. An apache helicopter passes over their heads and leaves.

LIEUTENANT #2
(into radio)
TIGER 1, any visual contact?

INT: TANK - DAY

TANK SOLDIER

Not clean, but we think that
shoots came from that 2 floors
building, around 300 meters from
you.

LIEUTENANT #2

(over radio)

Look again for a visual contact,
if you suspect that shootings come
from that building, then, get
closure there and get a shoot.

TANK SOLDIER

Ok, pass over.

EXT: STREET TOWN - DAY

The vehicle that was hit is still in fire. The tank move forward building. There's no shoots. The tank approaches at the building then stops. Tank trains his barrel to the building, waits for some seconds, and fires. The building get shook and dusty completely, but it doesn't collapse. It fills too much with dust, and at this point there's silence. Then wind disperses the dust slowly.

A soldier goes at the damaged vehicle, snuffs fire with a fire extinguisher. Then the medic soldier comes and they pull out the soldier from the damaged vehicle. The other soldiers stand vigilant on their positions.

CAMERA tracks soldier's different positions.

Two soldiers are up in a roof of a one floor building. The first soldier has a heavy machine gun with bullets, and the second who is two meters away from him, a sniper. We see from the field glass of the sniper the dust of the building as it clears.

CAMERA FOCUS CLOSE UP on the tank as barrel moves a few inches.

CAMERA FOCUS VERY CLOSE UP at track of the tank as it moves slowly backyard a meter or two.

At the hit building something starts to move, to come out. Soldiers are ready to shoot, but unexpectedly a kid comes out, then comes out another kid and then some civil, two mothers where one holds a baby and three old persons. They are eight. They walk in pain and are stained with blood from scratches. An old man is bleeding from his head. Two medic soldiers and two other soldiers approach to them, slowly and checking if someone can shoot to them, to give civil people first aid.

EXT: DESERT ROAD - AFTERNOON (NEAR EVENING)

The motor column has stopped.

Soldiers are out and are staying bent honoring their fallen friend, around his helmet which is on a M16A4 rifle.

They look tired and one of them is dirty at the face while smokes a cigarette. They are tired at the point that even if a bomb explodes behind them, they give the impression that they will not move at all.

Some meters away LIEUTENANT #2 is shouting at the radio.

LIEUTENANT #2

(under discussion)

...yes, I know... I know that you are the commander here... I understand, but I don't understand at all why you don't help us... do you see that I'm loosing my people here or no, where the fucking hell is your support?

INT: NAVY RADAR OFFICE - AFTERNOON

COMMANDER (cont'd)

... Support... what the hell you are talking about. I gave you the support. What kind of support do you need more?

EXT: DESERT-AFTERNOON

LIEUTENANT #2

Goddamned, shit... support... I don't know, satellite, information, you promised that for every step that I'll do, I'll have security.

INT: NAVY RADAR OFFICE - AFTERNOON

COMMANDER

... and that's what I did, and you are safe there, with all the information needed, you are in a war son, keep in mind that, someone will die there, and don't tell me what to do, cause I do care even more as you do that nobody dies there...

(pause)

COMMANDER (cont'd)

Now we give the orders here, and you are going to execute punctually as I give them.. We are near Baghdad, and you'll stop at coordinates 32/44. You will rest there and tomorrow, maybe we will build the base.. Did you hear me what I said?

EXT: DESERT-AFTERNOON

LIEUTENANT #2

Yes sir...
Order received.

COMMANDER
(over radio)

Pass over.

LIEUTENANT closes the radio.

The soldiers are spread at desert near motor column. JOHN is staying alone at a sand bank. He is sat. He is cleaning his sniper. We see him as he cleans it. The sun is in set.

JOHN (V.O)

How many miles away from home I'm here, in this lost desert, where

you don't see a thing. My head
needs scratches and it's all about
from dirtiness, and my boots are
filled with some sand.

JOHN takes off his boots and cleans them from sand. Then he
stands up and makes piss.

JOHN (V.O)

(continuing)

Some say that presidents have been
in the army and if you were in the
army, one day you can be the
president of the United States.
Will I? Perhaps yes, perhaps no,
who knows, God knows...
But no... What a stupid thing. It
can't happen, I only need to
survive here.

DISSOLVE TO:

EXT: MILITARY CAMP - DAY

An extemporal base camp is build on in the middle of the
desert. Eight soldiers are playing football. We follow them
on their match and realize that they are somehow happy
while playing. We stay for some seconds in their match,
more than 30 seconds.

JOHN is sit near the game and only watches. Somewhere,
after passing the rail-fence of the camp, a small military
vehicle approaches. It stops at the entrances of the
improvised offices of the camp. From the vehicle comes out
two American soldiers and two Iraqi prisoners. The
prisoners are bound hand and covered at head. A MILITARY
WOMAN comes closure them, and with the US soldiers
accompany them to the detentions rooms.

CAMERA focuses them in a distance from where JOHN is.
As soldiers play some wind has started to blow.
JOHN looks the detainees as they enter to detentions rooms.
Some time has passed. JOHN looks the sky as in distance
it's darkened. Then after moments, at the field one of the
soldiers stops the game and speaks.

SOLDIER

Hey guys, a sand storm is coming,
it's better to stop the game and
to go inside, we can continue the
game tomorrow if you wish, just
remember how we left it.

They enter inside without rush and JOHN continues to stand more outside alone as watches the storm approaching. It becomes even more darkness and the sand stands up. At that point JOHN enters without rush inside.

CUT TO:

INT/EXT: MILITARY CAMP - NIGHT

JOHN wakes up in the middle of the night and comes out. He is sleepy. He passes near box rooms at the window and hears a woman making sex. The voice is low and it can't be listen very well. JOHN, sleepy as he is, doesn't take a thought how to do something. He looks for the service soldier, but the service soldier is more than 30 meters away. He understands that only him heard that, and continues his short walk alone.

INT: DETENTION ROOMS - MORNING

JOHN comes in from the front door to detentions rooms. He walks for a look along the small corridor. As he walks listens the voice of a young woman and an OFFICER inside detentions rooms.

MILITARY WOMAN (O.S)

Let me amuse my self a little with
these scabies Iraqis, maybe they
say something.

OFFICER (O.S)

Come here baby, don't go away from
me like that. I'm not fed up from
you as it should be.

MILITARY WOMAN (O.S)

(smiling)

Oh, come on... what you didn't get
it for all the night, what the
hell do you want in the morning...
Let me because we have job to do.

JOHN goes out again from the door he leaves the detention room, but he stays outside near the door and takes a sit there. MILITARY WOMAN doesn't notice him.

The MILITARY WOMAN enters in one room's prisoners. The Iraqi PRISONER is still bound hand and covered at the head. She speaks to him.

MILITARY WOMAN

(in Arabic)

You're going to speak or no.
What, you want to stay more
without eating.

(pause)

MILITARY WOMAN (cont'd)

(in English)

Speak you son of a bitch...

She hits the PRISONER very strong with a punch at stomach. The PRISONER lies down at the ground from pain. She takes off her pants belt and ties it at his neck, then pulls it strong where the prisoner from the pain is obligated to walk like a dog, to where the MILITARY WOMAN wants.

The MILITARY WOMAN takes him out from the detention room to the corridor and continues to kick him with all the force she has. She continues without rest.

MILITARY WOMAN

(in Arabic)

Where are hidden your friends?

She kicks him also at the face. We have blood at the floor. The man OFFICER is sat at the service room at the end of the corridor. He is playing with a pen making different scratches on the paper A4, abstract pictures.

The OFFICER he's completely calm, but a little drunk, as listens the beating. He shows irony in a cold smile.

The MILITARY WOMAN still continues to kick him, but she gets tired for a moment, and takes a little break then starts again.

JOHN comes in from the main door, entirely accidentally, calm as he is, looks the MILITARY WOMAN as she beats

strongly the prisoner. He doesn't come more closure to her, he only speaks.

JOHN
(calm)
Hey, what are you doing?

JOHN comes even more closure to her.

MILITARY WOMAN
It's none of your business.

MILITARY WOMAN continues to beat the prisoner, but in a low rhythm because she is tired.

JOHN
(calm)
But he is loosing feelings, can't you see that, are you crazy or what?

MILITARY WOMAN
(shouting)
I said it's none of your business, get out from here...

JOHN goes at her and stops her.

JOHN
No, you can't do this.

MILITARY WOMAN
Yes I can... he has killed soldiers, there's no mercy, why it should be.

JOHN
Well, there's a law about this.

MILITARY WOMAN
There's no law.

JOHN
Yes, there is.

MILITARY WOMAN
(thinking)
Yes... yes it is the law of the war.

JOHN

That doesn't sound good.

MILITARY WOMAN

I don't care, so get out from here, before you get in trouble.

JOHN

(firmly)

No.

JOHN catches her and doesn't let her to move. She tries to avoid him, but he is keeping her tightly and doesn't let her. Unexpectedly from behind the drunk man OFFICER hits JOHN strongly with a chair.

JOHN loses his balance and falls at the floor. JOHN is lied down at the floor and looks at them. He stands up slowly and approaches to the man OFFICER. Man OFFICER tries to hit him with a punch but goes phut, miss the shoot.

JOHN hits him strongly for a few times, and then captures him, lifts him up and with all the force, throws him to the ground, then kicks him badly at the face, where some blood comes out from OFFICER's nose.

The MILITARY WOMAN doesn't interfere. JOHN leaves, as he steps to go out slowly to the door, the man OFFICER laid as he is train his pistol to JOHN.

OFFICER

Stop.

JOHN turns his head and looks at him.

JOHN

What, you really want to shoot me.

(pause)

Here I am. You can shoot me. I'm a soldier. We are here to stay alive or to die, it doesn't matter, I don't give a shit to this life, shoot, come on shoot.

MILITARY WOMAN comes in front of the ray hand gun and stops the view.

MILITARY WOMAN

(afraid)

No, don't shoot.

OFFICER

(low voice)

Get out from the fucking shit
view.

MILITARY WOMAN

(shouting)

No, I will not.

JOHN as he is leaving speaks to them.

JOHN

(calm)

Fuck this fucking shit place full
of bitches and assholes.

JOHN gets out from the door.

EXT: MILITARY CAMP - DAY

JOHN walks for some meters then takes out his hand gun,
moves the piston to charge it with one bullet, in a shoot
mode, and place it again at his leg, then takes a sit
somewhere, alone around 50 meters away.

CUT TO:

EXT: ROAD - DAY

Three armour-plated vehicles are moving on the main road in
desert. JOHN is inside the second vehicle with two other
soldiers. We are focused inside the auto vehicle, at the
soldiers, road and desert outside then at JOHN's thoughts.

JOHN (V.O)

Today we are moving straight on
one of the road to Baghdad, and we
should block an axis of the road.
Baghdad has fallen and there's no
army to face up we need only to

control trucks and cars that move
in or out Baghdad. Is a scorching
hot sun still in the morning, and
I think it will be some heat
during the day.

CUT TO:

EXT: CHECK POINT - DAY

The military vehicles are stopped and in a distance from each-other around 20 meters. There are eight soldiers that have blocked the road and are in two groups, divided in each direction of the road. The third auto vehicle is out side road, some where in the middle of them. One of the soldiers is positioned at a corner of the road and is well defended after a block of sand sacks and has a heavy machine - gun. Up on each vehicle there's a soldier who also have the vehicle machine-gun.

The road is blocked with improvised sand sacks and wire nets. The soldiers are spread in a regular and concise way. They are in a few number, and for this reason they count on their précised positions.

A truck is coming at the blockade. JOHN comes in front it and stops it.

JOHN

Stop.

JOHN gets closure at the driver's window. The truck's driver is an OLD IRAQI. DAN is a few meters away from JOHN.

JOHN

(to driver)

Hi, can you show me the documents
sir?

The driver looks at him but does not understand what JOHN wants. He makes with his hand a square, showing as the documents format, but then he decides to take them out from the truck. DAN who is just a few meters speaks to JOHN.

DAN

Can't you see he doesn't
understand you, you need to do all
in signs.

JOHN

Yes, yes I know.

JOHN nods to the driver for the documents. The driver gives him documents. JOHN looks over documents, reads them, and returns them back to the driver. JOHN makes a sign to the driver, to come down of the truck for a check on what's inside, behind the truck. They open the back of the truck, and JOHN checks it for a few seconds, then the driver closes it. The truck leaves the blockade.

The road is empty and there are no movements or traffic. The soldiers are under a hot midday sun and someone of them smokes a cigarette. Someone is also in sweat.

A car comes at the other side of the check point. JOHN looks it from the distance. From the side where DAN and JOHN is comes a small car and DAN controls it. JOHN takes a sit at a rock. It's hot. He takes something out to eat, and looks the soldiers who are now controlling a station wagon family car that has two adults and two kids around ten years old. He stands up again and drinks water from a small bottle.

Then he is staying looking in thoughts the sand, some rocks, where he is. He stands like that for some seconds, he also see horizon and the road.

JOHN (V.O)

Very hot. A scorching hot sun. I want to remove the helmet for a moment, but thinking, it's better to keep it, in manner that the sun doesn't hit directly my head. I'm sweated, wet in all the body. I want to take off my clothes, everything. I think, I will stay only 30 minutes more outside, then I will enter inside truck, but we are very few in number, we need to keep our positions.

JOHN looks the road as a family car passes the blockade and leaves. Then DAN stops another car, controls documents, and then the car leaves.

JOHN is passing sometime with some photos of him and SARA. At desert some dusty wind has started. The road is empty. JOHN walks slowly looking down small stones and sand. He is walking a few steps, thinking as the time pass.

JOHN (V.O)

Days pass. Your smile plunge me a little bit more to the desire to have you near. How many times my thoughts said I love you... I don't know, a lot.

He looks again the horizon around and everything is desert, there is no auto passing. He walks slowly again, just for a step, having also the M16A4 rifle.

JOHN (V.O)

I thought for you on sandy windy days, on mud roads, inside solitude of four walls, on the breeze of a few flowers meadow, on endless horizon of sunset. Somewhere alone, lost in the middle of the desert, and... I don't know... My feet walk or only a few steps and my eyes see only sand and stones. Only my heart thinks for you.

In horizon at the other side of JOHN in a distance an old car is coming in speed. The car from outside is old and dirty. We get closure and for a few moments inside.

INT: AUTO CAR SEDAN - DAY

Inside the car, hands of the driver are lighting a wick bomb. Again CAMERA focuses at a distance the car that comes even faster as approaches. One of the soldiers at the road makes a sign with hands to the car to slow down and stop.

The car is now approaching and it gives to the soldiers the idea that it's not going to stop. The soldier speaks to his friend that is near.

SOLDIER #1
This guy doesn't want to stop, he
is crazy.

SOLDIER #2
(shouting)
Shoot the tires.

The soldiers shoot the tires. As the first tires of the car gets prick, the car is in its full speed.

It's only some meters closure to the soldiers, and the soldiers definitely shoot to the first glass where they kill the driver of the car.

The steering wheel of the car takes its turn to a side, and the car changes its direction, comes out of the road and crash - strongly at the military vehicle.

The soldier that were sit in a defend position stands up to see the car. For just a second we the wick burning as it comes to the end for the explosion.
CAMERA focuses in distance from where JOHN is, and then BOOM.

The explosion is so strong that the military vehicle flies in air by rotation. The soldier near are pushed strong, and thrown away from the pressure of the explosion.

They fall down two to three meters away. The military vehicle is over turned and is in fire. They are all lied down.

DAN is three meters away from JOHN and calls him.

DAN
JOHN, are you ok?

JOHN
(low)
Yeah, I'm ok.

The soldiers that were from the other side of patrol are screaming for help. DAN stands up and shouts with anger to nowhere while is walking to help the other soldiers.

DAN
(shouting)
Fuck, son of a bitch...
... asshole, go to hell fucking
kamikaze.

The other soldier behind sacks shouts to JOHN.

SOLDIER # 3
(at sacks)
JOHN get out of there, stand up
they need help, I'm taking the
vehicle.

The soldier behind sacks stands up and takes the vehicle, starts it. As JOHN and DAN come near to the two soldiers who are laid down two meters away from each - other, they see that one is bleeding. DAN shouts to the soldier who is moving the vehicle.

DAN
(shouting as much as he can)
Let the vehicle there, bring the
fucking medicine here.

DAN
(continuing to JOHN)
Call help helicopter, now!

JOHN speaks on radio.

JOHN
(into radio, shocked)
Emergency alpha 2, emergency,
please be advised, we need helpers
as soon as possible, we are dieing
here.

OPERATOR ALPHA 2 (O.S)
(over radio)
Roger CRANE 2, keep your position,
where are you operating?

JOHN
Around 20 miles of big bed,
operation squad two, main road.

OPERATOR ALPHA 2 (O.S)
(over radio)
We are coming, keep the position,
roger, pass over.

DAN dresses the serious wound of the soldier who's
bleeding. He orders JOHN.

DAN
Keep it, stay here...
I'm going to extinguish the fire.

DAN goes to extinguish fire. The others soldiers are still
lied down. One of them is getting up and continues to walk
lame of one leg. JOHN checks the pulse of the injured
soldier. The soldier doesn't have hope to survive, he is
leaving this life. The JOHN's hands are covered with blood
as he tries to keep the wound.

JOHN
Don't die pal, don't.

JOHN
(continuing, shouting)
DAN, he's leaving.

DAN comes near quickly and sees what he can do, but the
soldier dies.

DAN
He left us, we can't do nothing to
the hemorrhage.

Some short time has passed. The medical black hawk
helicopter comes down by standing up the dust. At JOHN
medical soldiers approaches and after checking his wound
takes him quickly in the helicopter. They also take other
wounded soldiers.

DISSOLVE TO:

INT/EXT: MAIN ROAD - MILITARY VEHICLE - DAY

JOHN and three other soldiers are on they return way back to base. One of them is tied with a strip at the head. DAN drives the vehicle. They are all dirty.

JOHN (V.O)

We lost two today and one bleeding on my hands. So much blood, I can't take off my mind from the blood. I never saw someone with so much blood hemorrhage in all my life...

(pause)

He died in my hands...
Rest in peace... rest in peace.

CUT TO:

EXT: MILITARY CAMP - MORNING

CAMERA LONG SHOOT to the camp. A blow trumpet is listens. The flag is in half staff. We approach and see two coffins covered with the US flag. A small unit of soldiers is in line with their automatic guns. The big helicopter with its two rotors is turned off, and is waiting some meters away to transport the coffins. The helicopter starts its engine.

Other soldiers stay in silence behind.

A lieutenant directs the small unit.

LIEUTENANT

(directing the team)

Train your arm for fire

(pause)

FIRE!

Each soldier fires a bullet at the same time.

LIEUTENANT

Back and charge.

FIRE!

Each soldier fires a bullet at the same time.

LIEUTENANT

Back and charge.

FIRE!

Each soldier fires a bullet at the same time.

CUT TO:

INT: MEALTIME CAMP - DAY

JOHN is sit at a table with four other soldiers and is eating lunch. They are not speaking. JOHN eats, but slowly. His mind is else where and not at the food. They are in short sleeved. JOHN even the fact that has taken a bath, keeps his hair uncombed. It looks like he has slept for two days row. One of the soldiers at the table speaks to him.

HENRY

JOHN, tell us something more, what exactly happened?

JOHN is calm as always, but confused in thoughts.

JOHN

What do you want to know more
HENRY, two died, end of the story!

HENRY

Yes, yes we know that, but I just want that you tell us something more, it was a kamikaze, or not?

JOHN

Yes, it was a fucking kamikaze... he was coming to us in high speed. We couldn't do anything. Maybe we killed him before he hits our car but at the end he crashed at us and exploded. The explosion was so strong and we couldn't calculate the risk to get away out before, to hide, there was no time for that.

JOHN (cont'd)

What about SCOOT and LARRY. How are they? Do you know anything, are they ok?

HENRY

SCOOT is bad at the leg. I don't know if they are going to cut it or no and LARRY, they told me he's got blind and can't see at all. He's face is also burned but they are out of danger to life.

SOLDIER #2

What about the positions that you had, do you think that there was a problem?

JOHN

No, I don't think so.

SOLDIER #2

No, I mean you were just a few there, and there was no strong reason to send you there.

JOHN

From my point, on how I see it, we were protected in twenty miles distance or even more. In general we were protected. What happened yesterday I hope it will not happen again. That car must have been stopped at the moment we shoot on it, simply it did not stopped, or it should have exploded but also this it didn't happened. Perhaps you are right, maybe we didn't make a good blockade. I don't understand what went wrong there but what ever it was, I hope not to make the same mistake again. If we don't think to analyze it on what went wrong it will be not a good thing. But my conclusion is this, that they found a way to strike us, and we were unable to stop it.

HENRY

I think that you thought a lot for what happened. Don't think so much pal, you need to forget everything on what happened yesterday. Believe me, its better this way.

JOHN

You asked me what happened yesterday and I turned you the answer. I don't think so much for yesterday, forgetting is the right thing. We need to move on, I mean me.

SOLDIER #2

After tomorrow we have a party with a singer.

HENRY

Really, and who's it.

SOLDIER #2

A blonde woman, from New York.

HENRY

Doesn't she have a name? What's her name is she known?

SOLDIER #2

I don't know, they didn't tell it, but I don't think that she's one of those known singer. She will come, sing, gets some money and that's all.

HENRY

Yes, it's normal. Only to sing a song or two, we do not expect other things, like staying more than a night. As I can see for sure, she is accompanied with an orchestra. They brought her here to keep us happy for some hours.

SOLDIER #3

Yes, it can be, I think she will sing live and will not sing in dj.

At the table near some soldiers are now laughing strong, because one of them told mot, jokes and the other one turns in humor, draw JOHN's attention, and looks on them.

JOHN (V.O)

It is strange how life is...
We laugh, play, and listen to
songs in the middle of the desert
and in the middle of a crowd full
with people we feel to be alone
for a moment. In another moment, a
lot of happiness, and at another
moment, sadness... We love to live
without thinking too much... I don't
know if this it's the right to
live the moment, because tomorrow
it's not known on what it can
bring. But it is like this, better
live the moment.

INT: SMALL CORRIDOR - OFFICE CAMP - DAY

JOHN walks at the small corridor and knocks at a door.

COMMANDER (O.S)

Come in.

Commander is inside a small muddle office.
JOHN comes in and salutes in military way.

JOHN

Order, sir.

COMMANDER

Relax son, take a sit.

JOHN

Should I close the door sir?

COMMANDER

No, let it open, it doesn't
matter.

COMANDER takes out from his table an A4 format paper and a pencil and gives that to JOHN.

COMMANDER

I called you to ask about for what happened before yesterday. Here you have a pencil and a paper. Just, simply draw your positions for everyone, at the time of the explosion. For example: you, vehicles etc. For everyone write the name next.

JOHN takes the paper and starts to make a drawing. We CLOSE UP at the drawing. He draws the road, vehicles, wires, sacks, soldiers. He is concise but the drawing is simple. He is not drawing it fast; instead, he is carefully drawing details.

The commander watches him in silence, but it looks like he wants to say "well, well this paper is just the beginning, now you are going to answer questions.

JOHN finishes his drawing and gives it to the commander. Commander looks on it with attention for a couple of seconds.

COMMANDER

So, this is your version?

JOHN

Yes Sir.

COMMANDER

It's a good thing that you remember details.

(pause thinking)

COMMANDER (continuing)

On the foreground it looks like everything is all right, but for my opinion, you shouldn't there at all. It was a mistake your send there... I also saw DAN's version and it's the same with yours, only that you remember more details.

(pause thinking)

COMMANDER (continuing)
When the kamikaze came, was any other car passing the road from your side or from the kamikaze side?

JOHN
No sir, there weren't any car. In fact for some minutes the road was empty.

COMMANDER
So this asshole was coming to you on his fun?

JOHN
Yes sir.

COMMANDER
Were you keeping TONY's hemorrhage?

JOHN
Yes, for some minutes.

COMMANDER
DAN said you were holding it.

JOHN
Yes, but only for a few minutes.

COMMANDER
And, with what you expected to stop the hemorrhage?

JOHN
DAN at first used the medical box. He used a band, then we used a rag and tight it strong on him, then I hold it.

COMMANDER
(disappointed)
Lack of knowledge...
When the helicopter came?

JOHN

It came soon, only a few minutes after the call.

COMMANDER

You called it?

JOHN

Yes.

COMMANDER

The helicopter has done his job very in order. Those of the helicopter said to me that, when they climb TONY on board, he was already dead. Did you know about that?

JOHN

Yes sir, he died in my hands.

COMMANDER

There's lack of knowledge on how to keep people alive for just 5 minutes more. For some minutes more, maybe he would be alive even today, but it's not your fault.

COMMANDER (cont'd)

You do not have any scratch from that day, as I can see.

JOHN

No sir, no one.

COMMANDER

I'm just making an unreason question because... That you are not hurt I see that clearly and don't need a comment. I more ask from the psychological and moral point, but as I can see even on this way you are ok, so you are going again to patrol on these days. Are you ok with that?

JOHN

Yes sir, that's ok.

COMMANDER

Good. You can go now, you're free.

JOHN stands up and salutes in a military way the commander. COMMANDER salutes him also in military way.

INT: ROOMS CAMP - NIGHT

JOHN wakes up from sleep as he heard an orchestral music noise, get dressed and comes out.

INT: MILITARY BIG TENT - NIGHT

Inside an improvised small hall there are a lot of soldiers. The music is strong. We have some tables and are full of soldiers. Some soldiers are standing up because there are no other seats. The music remains loudly and all are happy and having fun. At the end of hall, there's a long table with food, wine and beers.

At the improvised stage we have a small battery orchestra and two girls around their 30's who are singing live happy-rock-music. The first woman is blonde and the other one brunette. One of the soldiers is drunk and shouts to no where, but the music is strong and he is not heard to stage.

SOLDIER #5

Come on baby, come on. I want to
do it with you tonight. I want
your pussy, your small peach. I
want you all now, in my room..
Uuuuuuuu...

They are all happy with the music. They like the song, and sing but someone also like to dance. JOHN is there at the party, and is searching a place where to stay. Because there's no place where to dance, someone climbs on a table, breaks a glass.

Another soldier climbs on the improvised stage and starts to dance with the blonde singer. Then another soldier also climbs on stage. Someone breaks a bottle of beer. They are all happy but drunk.

JOHN found a seat at a table with some friends and sits down. He pours a glass of wine. The music continues and

stands with us for some moments in rock song. After the song finishes all claps their hands and whistles loudly. A soldier at the table is now half naked.

SOLDIER #6
Yeah baby yeah.
Uuuuuuuuuuuuuu.

The other soldier at the table pulls down his friend from the table.

SOLDIER #7
Get down from the table you
foolish, stupid drunk.

The SOLDIER #7 climbs down SOLDIER #6 from the table.

Another song now starts on background and it is also rock. JOHN starts to eat some few foods on the table. We will not hear this song all of it.

CUT TO:

INT: BIG HALL TENT - NIGHT

Some time has passed. The blonde girl finishes a song, and speaks.

BLONDE WOMAN SINGER
Now, for you guys I think to
change the environment with a soft
song.

Soldiers clap their hands by saying "yeah".

BLONDE WOMAN SINGER
The song title is

The BLONDE SINGER starts to sing a romantic song, soft. The silence falls on hall, a few drunk soldiers that like only strong music, are tired and go out from tent for fresh air. We will hear the song completely. A soldier again calls in the beginning of the song.

SOLDIER #6
Uuuuuuuuuuuuuu.

Kiss, kiss.

Then SOLDIER #6 goes out of tent.

We are focused at BLONDE SINGER, on her beautiful face as she attracts us while sings.

JOHN is sat alone at his table, his friends now are in other tables or out tent, just for a few moments, they will return again at JOHN's table.

JOHN drinks the glass of wine. It seems like the wine has taken him just a little. He is looking the singer. We will listen the all the song. The presence of the blonde girl draws him, looking at her eyes, and she gives him nostalgia for SARA.

JOHN (V.O.)

...miss you. In a moment I think for you, for your soft body, your numberless kisses, perfume, your breast...

A few sincerity and excuse to you, respect, happiness for life...

You are here with me, in these few words, in my thoughts and deeply in my soul...

Why did your heart hate me without forgiveness, but perhaps you have right to hate me, because I'm just a hopeless angel, that knows to love in empty times, where there are no minutes and seconds...

I loved you time ago, now I'm drown in loneliness, few desperation and nostalgia.

He drinks completely the glass of wine as we stand listen the romantic song of the BLONDE GIRL till it comes to the end.

CUT TO:

EXT: CAMP BASE - MORNING

Five vehicles are in line to go for patrol. There are no tanks. The vehicles are hammer but we also have vehicles

that are armored clad and equipped with machine gun. A group of few soldiers are standing outside talking. JOHN comes out from the tent warehouse and is holding a big square package. He drops it at the hammer. This morning, soldiers are not holding sunglasses. JOHN comes at the group of four soldiers, and now they are five.

HENRY

We are not watching any match at all, damn.

JACK

Yesterday there was a match on TV.

HENRY

Yes it was but it wasn't what I wanted to see.

JACK

What do you want to see?

HENRY

NBA.

JACK

I understand.

One of the soldiers they call him RED.

RED

I did not found cigarettes today.

HENRY

How is possible, there were cigarettes yesterday.

RED

Yes, we have, but not kind of those that I smoke.

HENRY takes out cigarettes.

HENRY

And what's wrong with these, these are not bad.

RED

I don't smoke these, I need to search for other cigarettes, but for the moment until we have these, there's nothing to do, give me one.

Another soldier they call him ROUGH BOY.

ROUGH BOY

Even that I slept well, it feels for me like I'm a shit today.

DAN and some other soldiers continue to load the vehicles with packages.

RED

What the hell are they doing? Continue to load and load. We became some kind of dock hand.

ROUGH BOY

That Lieutenant SMITH is a stupid asshole. It's his shit order.

HENRY

Yeah, that's right... He is so foolish that doesn't know what he writes. At my hands, by causality one day I read a relation for an event. It was written by SMITH. You can't even imagine the way was written... And him we call LT, doesn't even know how to type on PC. The relation didn't have spaces between sentences. It was completely meaningless, it was a tight writing, it started "the soldiers enter there, then dot, they here... then dot. It was some kind of writing in sleep, writing without a meaning, in dreams.

JOHN

What are we going to do with this aid?

HENRY

Who knows, for sure it's for the school where we were at last time.

RED

Damn, fuck that school, it's more than three hours from here.

HENRY

What to do, orders.

JACK

My radio is not working today.

HENRY

So, go and change it.

JACK

It doesn't matter, better in afternoon. I don't understand what problem has, perhaps the battery. Sometimes it works, or there's a wire cut, I don't understand.

DAN who's holding a package calls from a short distance.

DAN

Hey, come and help us, what are you doing there?

HENRY

We uploaded our vehicles, all the morning, now it's your turn.

ROUGH BOY

When we were here half an hour before you weren't here to help us, now load them as Lieutenant says.

JOHN

Come on DAN they aren't so much.

DAN

Yes I know I know.

DAN drops packages without care. Some three other soldiers are also up loading the vehicles with packages but slowly and calmly. Then they stop, because there's no more to upload. One of them takes a sit at a small stair. The other climbs in vehicles. Lieutenant SMITH comes out from metal booth office and calls DAN who's at vehicles.

LT SMITH

DAN, come here.

DAN approaches.

DAN

Yes lieutenant.

LT SMITH

We're going at the school. They need again aid, it's not that they need just chancellery, this time we will also send to them food. They are isolated. We need to help them and send what we uploaded. We do not have tanks but we will be fast, and I will also require a helicopter support later.

DAN

I understand.

LT SMITH

Tell to the guys to move, we will go and return fast, this is our mission for today.

DAN

Ok.

DAN goes at the soldier's group.

DAN

Come on, we're moving.

Soldiers climb at vehicles and the column unit moves toward desert.

CUT TO:

EXT: MAIN ROAD - DAY

Military vehicles ride fast.

INT: MILITARY VEHICLE - DAY

Four soldiers are inside military hammer, RED, JOHN, DAN and ROUGH BOY. DAN drives the car.

RED

JACK, you vainly boast about football, we simply beat you always.

JACK

Come on, you are talking in nonsense now.

RED

Nonsense? No, we always beat you, see the results.

JACK

What results, some times we win, other times you win. You've taken the best guys. Give us ROUGH BOY.

RED

No, no, we can't do that. We will let it as we said the divide teams will stand as from the beginning. But what, if we give you ROUGH BOY what will you give us?

JACK

Take DAN.

RED

DAN? No thank you. Keep it by yourselves.

DAN

Don't talk about me cause I get offended.

JACK

You will be more offended if you
get a slap behind.

JACK (cont'd)
Ok, than take JOHN.

RED
JOHN doesn't play.

JACK
(to JOHN)
And you, why don't you play?

JOHN
I don't know.

JACK
You're going to play or not?

JOHN
I don't think so, but may be.
Anyway if I will play I'm not a
good player and with all this
competition that you have, better
not to play at all.

JACK
(to RED)
I don't know what to give you.

DAN
You know, you guys speak like
you're the only one who decides on
team, the other's opinion doesn't
count at all. You need to ask
them.

JACK
Yes I know it DAN, we will for
sure, but let us handle this.

DAN
Yes boss, you can handle this big
issue.

RED

If you don't know, then let the teams as they are.

JACK
Teams as they are and you'll always beat us.

RED
(joking)
Then what can I say, take Lieutenant SMITH.

JACK
(joke)
Ok, LT SMITH we are going to take. What do you think DAN?

DAN
Phhhhh, no, no.

JACK
We can't take him, we will stay as we are. It's a game...

JACK smokes a cigarette.

EXT: SMALL TOWN - DAY

The vehicles enter fast at the town. Streets are empty. The school is at the end of the town.

Vehicles then enter at the school yard. Two vehicles stay outside yard and also JOHN holds a position and patrol at main school door. LT SMITH knocks at the building door but appears that there's no one. The door is locked.

LT SMITH
It's very strange, I don't understand. The door is locked and there's nobody here.

DAN
Yes it's strange. Did they know when we are coming? What we're going to do with the aid?

LT looks that there's a place where they can place aid. He hesitates for a moment but then decides without thinking so much.

LT SMITH

I don't like this. Someone should be here. Ok... let's unload aid here, as fast as we can, and leave. Perhaps after an hour later the person, who's here, comes, but for sure he is near us. Call the helicopter to patrol with us in our way back to base.

DAN

Ok.

DAN (cont'd)

(to the soldiers)

Ok guys, let's unload and put the load there, as soon as we can.

The soldiers start to unload packages, fast. JOHN is staying near the main yard door. He is sit alone some four meters away the vehicle and it seems like a wall of a school yard defends him somehow, but at a sight he is uncovered. He is looking small buildings, looks over some people that are passing the road, but also see someone up at a flat roof-top building. He takes a thought for why someone is up there, but stands at his position, with no understanding a thing.

Some time has passed. The helicopter has not yet arrived.

DAN

Ok, all is finished, let's go.

A man around 50 years old comes in at school yard.

MAN

I'm coming, I'm coming.

LT SMITH

Where the fucking hell was you? We have half an hour here.

MAN

(bad in English)
Sorry... Sorry.

LT SMITH
Listen, we are not going to bring
you more aid... this is ridiculous,
we come here and we don't find
anyone.

MAN
(bad in English)
Sorry... Sorry.

LT SMITH
Sorry, sorry, everything you have
to say is sorry, learn another
word in English... ok, we are
leaving now...
Let's go.

Soldiers climb at the vehicles and moves toward street. The
vehicles move at a street with building less than three
floors.

As they have passed the main street, a mile away to come
out, the main street is heavy blocked with garbage cans,
stones and cars.

INT/EXT: INSIDE VEHICLE

RED
Fast, turn the vehicle from where
we came, somebody blocked the
street, there's no way out.
Fast!!!

The vehicles turn back but they get hit by rockets,
grenadier launcher, and also by tank drill rockets.

EXT: STREET - DAY

From another point of view, shoots come from the roof top
of buildings.

A vehicle hit by a rocket is in fire.

The column is now blocked.

Soldiers come out from their vehicles and take improvised positions, but two of them are also hit by bullets.

All vehicles are now hit badly, but they formed a kind of circle. Some soldiers that are out their vehicles, run to other places for better positions, but they get hit, hurt, and lie at street, yelling.

JOHN is still at the position near the vehicle. He looks for a better position, finds a wall yard, and runs to hide there while shoots to the enemy.

DAN takes another position, at the other side of the street.

The helicopter starts to do its best by shooting on the roofs of buildings, but even for the fact that is in some distance, it gets hit by a rocket at his tail. It starts to loose its balance, and rotates within it self, sometimes, in some smoke, but doesn't come down fast.

Then an Iraqi warrior from the road shoots a rocket to the helicopter at its rotor, then the helicopter starts to loose even more balance, then crash with a building and falls down on the ground.

Now other Iraqis warriors, rebels, are at the street and continue to shoot. A US soldier shoots with a grenadier to them, and then an explosion.

The two hurt soldiers are calling for help, but they get hit by other bullets.

DAN is lied down and shoots clearly by killing one Iraqi, then another, then throws a bomb to them.

After that, DAN stands up and runs to the other side of the street, and takes a position at the edge of a building.

JOHN is still hidden after a wall, but he continues to shoot clearly. The soldiers now are dispersed and half of them are laid down, hurt or dead.

Another helicopter is now in distance, but is not taking any other step to come closure. The helicopter shoots over roofs and on the road.

Only four soldiers are now keeping their positions and fight, but are bad protected.

JOHN now fires a valley.

DAN is far from JOHN and a bullet hit his leg. DAN doesn't shoot anymore.

For a moment there's silence and only some sporadic shoots are heard. Some Iraqis civil warriors are approaching at the street.

JOHN continues to shoot again, but a bullet hits his shoulder. JOHN shouts from pain and falls immediately on the ground.

JOHN
Aaaaaaaaaaaaaaaaaaaaaa...

He is lied down after the wall with his face on the ground.

Two Iraqis rebels run at the street. JOHN stands up again and at this point he fires without unrest all the magazine while shouts in angry.

JOHN
(loud)
Aaaaaaaaaaaa...

One of the Iraqis that were passing is hit at the leg by a bullet.

Another Iraqi at the street has a grenadier, as he is lied down he trains his weapon to JOHN's wall.

JOHN finishes his bullets and is fully wet in blood at his shoulder. He rests sit after the wall.

The Iraqi warrior fires with his grenadier.

IRAQI WARRIOR
(low)
Allah Ekber

The wall explodes in ruins. In some slow motion JOHN is covered completely with bricks, soil, and dust.

DISSOLVE TO:

EXT: MILITARY CAMP - MORNING

LONG SHOOT. A soldier blows a trumpet. The coffins are covered with the American flag.

JOHN is sat on a wheel chair at a distance from coffins. His arm and the shoulder are bound with bandage.

We focus him for just some seconds.

DISSOLVE TO:

EXT: SEA - OCEAN - DAY

(fifteen seconds track)

SLOW MOTION, CAMERA FLIES OVER THE OCEAN, AT LEAST TWO METERS IN ALTITUDE. WE MOVE OVER THE OCEAN, CALMLY, SLOWLY, WITHOUT AN ADDRESS, AND WE HAVE THE BEST PICTURE.

DISSOLVE TO:

EXT: PARK GRASS FIELD

JOHN is sleeping with his jacket and long pants at the grass field. There are also just a few other people around.

JOHN (V.O)

I'm lost on roads, roads without an end. I will stop now a little, for a better view of the horizon for the future... stop and relax, to forget everything. Then, I will go to drink in a bar a beer and I will find a new job as I'm able to work... with my cold smile, as always.

As JOHN sleeps, children play in the park and at the small road for pedestrians. SARA is walking with another guy, or, SARA's new boyfriend. They are talking, but we approach a little bit later, after they are some (ten) meters away JOHN.

SARA stops, she is looking at JOHN, for a moment, and she is focused and blocked, by seeing JOHN, full in feel. Her new boy friend, MICHAEL, wonders why SARA stops.

MICHAEL

Is everything ok honey?

SARA

Yes, it's ok.

MICHAEL

No, I see you stopped, and you're looking somewhere, and I'm wondering why.

SARA

No, it's nothing, let's walk.

SARA and MICHAEL now walk toward.

We track and stay with the two-three kids that are four-five years old, as they play.

After SARA and MICHAEL leaves, the ball with which the children are playing hits the face of JOHN. He wakes, blocks the ball in his hands. Children want the ball, but he starts to play with them.

FADE IN:

TITLES

The End

Appendix