

SINLESS SINNER

By

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FADE IN:

INT/EXT. PRISON - CORRIDOR - DAY

With the escort of two policemen 28 years old Russell Hansen walks through a dark corridor of prison towards sunlight at the end of it.

INT/EXT. FRONT OF PRISON GATE

A vast area opens in front of his eyes when he leaves out from the prison gate. A gate-guard closes the door. The door rumbles behind Russell.

He puts his suitcase down on the ground, looks at the serene sky then turns back gazing at the jail with grief on his face.

RUSSELL

God damn!

Russell loses control over his emotions for a moment, looks around like psychopath.

A round big stone protruding from the soil catches his eyes. He raises the stone, rubs it with his hand and throws haphazardly away in the air.

A flying stone crashes and destroys a transformer on the nearest power pole by crashing it hard.

INT. PRISON - CONTROL ROOM - SAME TIME

Right after the destruction of transformer electricity goes off in some wings of the prison complex including the control room.

Air conditioners and computers turn off.

EXT. FRONT OF PRISON GATE

Russell looks around in a fear to be sure that no one is witness to his action of hooliganism.

A short time after the transformer destruction one of the officers comes out from the jail gate.

Russell thinks that the officer comes out to have it out with him for his recent hooliganism and numbs piteously looking at him with repentance on face.

OFFICER

What goes wrong son?! Maybe you wish to come back?! Go home, appreciate your freedom.

After the officer's speech Russell guesses the officer's unawareness of his hooliganism. Soon a piteous look and a repentant expression fade away.

RUSSELL

Home?! Sir, you know, a home is where you find yourself beloved, respectable and valuable.

(CONTINUED)

OFFICER

Son, you don't have a family?!

RUSSELL

(smirks)

I do, but nothing makes me feel that I have it. When you are forgotten by siblings and nobody is interested in you, then you can take it for you don't have it.

OFFICER

Sorry, son! You know you are a young man. Go and find a job! Make a family and grow your children. You will have your day in the sun. Believe me!
Ok, now go home!

Officer goes inside and closes the door.

Russell indulges in reverie for a moment looking around. A bus approaching from afar catches his eyes.

He raises his suitcase from the ground and waves hand to stop it. The bus stops and he gets on.

EXT. STREET - DAY/CONTINUOUS DAY

Taxi stops in the street, in front of his family's front-yard. Russell gets out of the taxi looking at the house that he has been missing for 6 years.

Holding the suitcase in a left hand he walks toward the house in a perplexity. Russell suddenly stops his short-step walk gazing at the house then enters their front yard.

EXT. FRONT YARD - DAY

He gets startled when the door of the house suddenly opens and his mother, Doris Hansen, 51 years old woman, storms out with a glad cry.

He drops the suitcase on a lawn when his mother runs up and hugs him tight.

DORIS

My son is back! My god! He is back!

Then she releases her son and rubs his both cheeks with hands.

DORIS (CONT'D)

My god! At last I see you at home.
Missed you so much!

RUSSELL

So did I, mom!

DORIS

(smiling and dragging
cheeks)

You got a bit chubby.

(CONTINUED)

RUSSELL
(with a hesitant smile)
Yeah, a bit chubby.

DORIS
Seems they fed you well there.

Soon his sister, Helen Hansen - 25 years old lady and his aunt, Clara Hansen - 56 years old, then grandpa, Henry Hansen - 84 years old, come out from the house to greet Russell.

Helen runs to him and flings herself into his arms wrapping her arms around his neck.

HELEN
(with a querulous tone)
Welcome Russell!

RUSSELL
(looks at her face)
Oh! I missed you so, Helen!
(smiling)
You have changed!

HELEN
(smiling)
You meant I got older?

RUSSELL
Nooo!

HELEN
(smiling)
I put on weight?

RUSSELL
You turned more beautiful than I have ever seen you. How is life?

Russell and Clara cuddle up to each other.

CLARA
Oh, boy, you are the biggest surprise for all of us today. Today or tomorrow I will go to the church to burn a candle.

His grandpa Henry welcomes him standing on the porch and waving his hand over his head.

HENRY
Hello, son! Welcome! You were apparently missed here!
(jokingly)
Nobody has set on fire in this district for six long years!

While talking to the grandpa his favorite 13 years old dog, Oliver comes out from the doghouse and wades into him wagging his tail.

He squats and gives the dog a continuous sneaking.

RUSSELL
(addressing Oliver)
Oh, boy! My boy!

Soon he realizes that one of dog's fangs is fallen out.

RUSSELL (CONT'D)
My god! He lost one of his bloody fangs!

DORIS
It's normal, sweetheart. He is an old dog.

RUSSELL
It's sorrowful to see him so going off.

Russell's eyes fix on his father, Walter - 58 years old, standing at the door as he raises his head. They look each other for a moment while his father's face is giving off a vexation.

Russell turns stolid after feeling that he is snubbed by his own father and the smile on his face fades away.

RUSSELL (CONT'D)
Hi, dad!

WALTER
(with irony)
Hi! Seems you missed the dog more than anybody else here.

Russell doesn't say anything, and glances at him speechlessly.

WALTER (CONT'D)
(with irony)
So, the hero is back.
(smirking)

DORIS
(to Walter)
Seems you are not so happy for your son's Arrival! Come up! Give him a hug, shake his hand!

WALTER
He dishonored, embarrassed the name of our family. So, why should I feel happy for his arrival. I can't shake a hand of the one released from the jail.

DORIS
He is your son, anyway!

WALTER
Unfortunately, he is.
(with irony)
Welcome son!

Walter goes back inside the house.

DORIS
(to Russell)
Don't take him for serious. Your
arrival was unexpected. So he became
a little bit emotionally affected.

RUSSELL
Yeah! I know.

HELEN
Come! Come inside!

CLARA
Your father loves you. He just can't
accept your imprisonment.

INT. PRIVATE ROOM - DAY

Door opens inside the room. Six years later Russell enters his room
for the first time.

He steps in with a slow walk, puts the suitcase down on a floor
and looks around the room with a hungry glance.

Russell finds his belongings not even displaced or disappeared from
his room.

Approaching the shelves Russell takes a look at the books, then opens
the cupboard full of photos and music sundry. He goes over them with
happy glance then accurately closes it.

Russell approaches his bed and turns stolid gazing at it for a brief
moment, then bends over and starts neatly pushing on the bed with both
hands a few times.

RUSSELL (WHISPERING)
(smiles)
Oh, it is still as springy as it was
six years ago. Great! I missed you
too, my bed!

Slightly sits on the bed, exhales a deep breath enjoying of its comfort
and softness.

His eyes get closed and a pleasant smile covers his face.

(CONTINUED)

INT. RUSSELL'S PRIVATE ROOM - NIGHT/CONTINUOUS DAY

Russell looks at the ceiling lying in bed and indulges in reverie. Abruptly, his ears catch the voice of a lady coming outside. The familiar voice gets him leave his thoughts immediately and return to reality.

Russell stands up and approaches a half-opened window. He looks outside and sees a young lady getting out of a convertible car and bidding farewell to her boyfriend - a 30 years old actual young fop -by waving her hand.

She stands at the door way of the house on the opposite side of the road and looks how he slowly drives away.

Russell suddenly realizes that the lady who he is watching now is Kelly Sanders - 27 years old, his ex-girlfriend from the college.

RUSSELL
My god! How I could have forgotten
about you!

He closes the window and goes back to his bed.

INT. RUSSELL'S PRIVATE ROOM - DAY

In the morning Russell sits in front of his laptop and sends application for the job.

EXT. HALL - DAY/CONTINUOUS DAY

Doris approaches the stair and calls Russell for the breakfast.

DORIS
Sweetheart, come down! Breakfast is ready!

INT. RUSSELL'S PRIVATE ROOM - DAY

RUSSELL
Okay, mom! I'm coming!

Russell turns off the laptop leaves the room in a hurry slamming the door.

EXT. FRONT YARD - DAY

In the front yard Russell plays with Oliver throwing a flying disk.

Later Walter comes out of house to smock a cigarette. Lighting his cigarette Walter watches Russell with a kind of dissatisfied glance, standing next to door.

Russell lifts the disk from the ground and attracts the dog's attention by waving it in the air.

He notices his father gazing at him when he throws the disk.
Walter dissipates Russell's concentration.

Russell throws it haphazardly looking at his father with perplexity.

The disk flies in wrong direction leaving the front yard towards the street.

(CONTINUED)

EXT. STREET - DAY

At this moment the disk haphazardly crashes to the temple of Helen's fiance Raymond Chris - 28 years old boy, walking the street toward their house.

EXT. FRONT YARD - DAY

By his forefinger Walter points the direction where the disk flew.

For the first moment Russell does not get Walter's hint and runs outside for the disk. Shaking his head Waller follows Russell with his cold glance.

EXT. STREET - SAME TIME

Russell goes out to the street and finds a young boy - Raymond lying in the middle of road with disk lying on the ground beside him.

RUSSELL

Oh, no! My god!
(looks at the disk)

Russell trots towards groaning Raymond.

RUSSELL (CONT'D)

Hey, dude, are you all right?!

Russel tenderly grabs Raymond's arm and shoulder helping him to stand on his feet

RUSSELL (CONT'D)

Sorry, it was an accident!

Raymond stands on his feet massaging his temple.

RAYMOND

I'm Okay.

Raymond does not understand what happened to him.

RAYMOND

What was that?!

RUSSELL

The disk... The disk crashed
your head.

RAYMOND

What kind of disk?!

The eyes of Russell stick on the bulb on Raymond's temple. With bulged eyes he looks at Raymond's face and the bulb at times.

(CONTINUED)

RUSSELL

Forget about the disk. You would better come with me. There is a small scratch on your temple. It is not a serious injury, just a tiny scratch. That is all. Come.

They slowly head for the house.

Russell notices the disk is left on the road when they are a few steps away. He leaves Raymond moving listlessly, comes back to the place where the disk is, takes it and throws back into the yard, then returns to accompany Raymond tenderly grabbing his elbow.

INT. HOUSE - SITTING ROOM - DAY

Doris and Clara make for Raymond as he enters inside.

DORIS

(sees the bulb on his temple)

What happened?!

(to Russell)

What happened to his head?!

CLARA

What a huge bulb!

DORIS

Are you all right, Raymond?!

RUSSELL

You know him?!

DORIS

Of course I know him. He is your sister's Fiance!

This news dumbfounds him.

RUSSELL

What?! How?! A fiance?!

(pointing at Raymond)

You mean that this dude is my sister's fiance?!

CLARA

Precisely! This man is your sister's beloved fiance.

RUSSELL

Damn!

Russell notices that his mother and aunt are gazing at him with misunderstood when he pronounces the word "damn".

RUSSELL (CONT'D)

I meant it is great!

(CONTINUED)

Doris takes them to the kitchen.

INT. KITCHEN - DAY

Raymond sits at the table and slowly touches his bulb. Doris opens refrigerator to take an ice pack.

RAYMOND

(touching the bulb)
What the hell! You told me it's is just
a small scratch!

RUSSELL

At that moment it seemed to me as a small
scratch! So, you are my sister's fiance?!

RAYMOND

Yes! What?!

RUSSELL

Good! Nice to meet you!

RAYMOND

Me too!

Doris gives Raymond an ice pack to put on the bulb. Clara gives them a cup of coffee.

RUSSELL

Still aching?

RAYMOND

Not that much. It's ok now.

RUSSELL

So, if the head is ok, means no
problem.

Helen enters the kitchen and finds Raymond sitting at the table face to face with his brother drinking coffee.

She doesn't notices the bulb on the other side of his head and happily approaches them.

HELEN

(addressing Russell)
I see you have already met.

RUSSELL

Yes, we have!

She sees a huge bulb on Raymond's head and startles when Raymond turns his head and looks at her.

(CONTINUED)

HELEN

Oh my god! What is this?!

RAYMOND

Good morning, dear!

HELEN

It is not good actually! Who ventured to do this to you?! On my words I will kill that one with my bear hands!

RAYMOND

(with a gentle voice)

OK, honey! Easy! Easy! Just leave it.

(looks at Russell)

So, what is your plan for today?

Helen puts her hands around Raymond's neck.

HELEN

Well, I don't know.

RAYMOND

No plans?!

HELEN

Not yet.

Drinking coffee Russell watches his sister taking to her fiance.

Russell stands up, leaves the cup on the table and heads for the hall.

RUSSELL

Thank you, mom, for coffee. I'll be in my room.

INT. PRIVARE ROOM - DAY

Russell runs across a message concerning a job interview while checking his e-mail address. There are shown the location, floor, date and time of the interview.

The shown time of interview - "08:30 A.M."- attracts his attention.

RUSSELL

08:30 A.M.?!Really?! I hope you don't Have a problem with mental health?!

EXT. FRONT OF BUSINESS CENTER - MORNING

A taxicab pulls over. A huge skyscraper appears in front of Russell when he gets out of the taxi.

He looks at the building from head to foot, then tents to the entrance.

INT. BUSINESS CENTER - FOYER - MORNING

Russell comes up to the reception. At first site it seems that there is no one at the front desk. Russell looks around then a sound of SNORING attracts his attention. He stoops a bit forward and finds the receptionist napping head down on the desk.

(CONTINUED)

As Russell approaches the elevator he realizes that there is no one in the foyer and it seems to him strange. He looks around with suspicion. The doors of elevator open and he enters.

INT. BUSINESS CENTER - RESTAURANT - MORNING

The doors of elevator get open and Russell finds himself in a silent restaurant with dim light.

He slowly steps forward leaving the elevator. The barman - busy with rubbing glasses in the bar - lays his eyes on Russell since the moment he leaves the elevator.

While walking up to the bar his eyes catch a silhouette of glamorous lady sitting in front of a huge glass window, looking forward to the sunrise whose face is hard to be seen due to the gleam coming inside through the window.

The only things he can see is her beautiful silhouette and slowly rising smock from her cigarette.

Barman puts the glass down and leans his elbows looking at them.

Russell takes his eyes of her and sees the barman watching them. He comes up to the bar and takes a seat.

RUSSELL

Good morning!

BARMAN

Good morning! Would you like something?

RUSSELL

Yeah! A cup of coffee, please!

Barman pours some coffee and puts it in front of him.

RUSSELL (CONT'D)

Thank you!

BARMAN

Are you waiting for someone?

RUSSELL

Yes! I have an appointment here with Mr.Daniel.

BARMAN

Mr.Daniel will be here in about 20 minutes.

RUSSELL

(gives him a smile)

Perfect! Who is that lady there?

BARMAN

I don't know who she is.

(looks at her)

But every early morning of last two weeks I have seen her coming here to watch the

(CONTINUED)

sunrise, smocking her cigarette. She never talks, never orders me, just sits there in silence till the sunrise.

RUSSELL

Yeah! The lady with an attitude!

The doors of elevator get open and a 56 years old man in a dark grey suit, Mr. Daniel - HR manager of the company steps into the restaurant holding a case. He steps up toward Russell.

A few steps left Mr. Daniel gives him a gentle smile and hold out his hand.

Russell immediately stands up, shakes his hand smiling at his face in return.

MR. DANIEL

Good morning! You must be Russell Hansen.

RUSSELL

Yes! Mr. Daniel! Nice to meet you!

MR. DANIEL

Me too! Well! Let's go to my cabinet.

INT. CABINET OF DANIEL EDGARD - MORNING

Daniel Edgar goes over Russell's CV sitting in his armchair.

Russell is sitting at the bureau, in front of Mr. Daniel and looks at his lips reading his CV with low voice.

After finishing the reading David Edgar puts the CV on the bureau, leans back in his armchair.

MR. DANIEL

Mr. Russell I liked the interview with you and found your CV, all requisite requirements conform our regulations, but I'm sorry.

RUSSELL

Why?! What is wrong?!

MR. DANIEL

You know, Mr. Russell, I can't. This is not my requirement! The terms for employment are not stipulated by me here. The problem is we cannot employ you because of you were arrested before and spent several years in jail. The boss will accept you. But after checking your background information he will demand me to fire you anyway.

RUSSELL

(inhales a deep breath)
I understood.

(CONTINUED)

MR.DANIEL

I apologize.

RUSSELL

It's not your fault!

(looks at his face)

Thank you for invitation.

MR.DANIEL

(with upset smile)

Thank you for coming!

EXT. STREET - DAY/CONTINUOUS DAY

Vexed Russell gets off the bus nearby their house, looses his tie and walks the road.

The street is empty-no man, no car, no any voice. Russell walks on the road continuously gazing forward.

His eyes stop on a baseball card with Hank Aaron's photo on it.

Russell immediately stops and squats to pick it up. He turns the baseball card over in his palm and stands up looking over it with high concentration.

Russell turns around and crashes Kelly when she is moving forward reading a brochure and without paying attention to her front.

They exchange their glances and get numb for the brief moment.

KELLY

(smiling)

Hi, Russell!

RUSSELL

(gives a puzzled look)

Wow! Hi, Kelly!

KELLY

(hugs him)

My God, you're back!

RUSSELL

(in perplexity)

How is life? What is new?

They start walking by slow steps along the street.

KELLY

Nothing special, just hmm... What about you?

RUSSELL

Me? I'm trying to adapt to new environment.

(CONTINUED)

KELLY

This is not actually new environment.
This is the adaptation to your previous
life.

RUSSELL

You mean freedom?

KELLY

Wes! exactly, Freedom!

RUSSELL

(smiles)

I just feel like a free hoopoe.

KELLY

You have changed.

RUSSELL

(looks into her eyes)

What kind of change you mean?

KELLY

You look hmm! You look mature. I
mean you....

RUSSELL

You mean that I'm no longer a lad?

KELLY

Yes! You got me.

RUSSELL

Well, this is the only positive thing I
have heard since the time I went out the
gates of jail.

KELLY

Seems you lost your self-reliance. Do not
underestimate yourself.

RUSSELL

This is something like a self-distrust.
It seems to me that people will reproach
me before I step into something. This is
something enervating.

KELLY

You should urge yourself to abstain from
all of this things.

RUSSELL

I think I suffer the social phobia. It's
quite difficult to avoid that.

(CONTINUED)

Russell and Kelly reach the place where their houses are situated on two opposite sides of the road of the same street. They stop in front of the house where Kelly lives.

KELLY

(smiles)

It's nice to see you again alive and kicking.

RUSSELL

So we are still neighbors.

KELLY

Yes! I love this district.

RUSSELL

Seems many things here make you feel nostalgic for childhood.

KELLY

What about you?

RUSSELL

It happens to me too but not very often.

KELLY

Those who had a happy childhood always get absorbed into the nostalgia.

RUSSELL

Maybe, but nostalgia for one's childhood does not necessarily mean the childhood was a happy one.

KELLY

No wonder that our childhood was a happy one.

RUSSELL

Yes! It was.

At this time her boyfriend, Bill Johnson - 28 years old, approaches from behind in a luxurious sport car "Ford Mustang 2015" and pulls over in front of the door way.

Chewing gum like a cow Bill gets out of the car and approaches them.

Kelly introduces Bill to Russell.

KELLY

(addresses Bill)

This is Russell. Russell was my classmate.

BILL

Hi, nice to meet you.

KELLY

(addressing Russell)

Meet Bill.

(CONTINUED)

RUSSELL

Oh! Nice to see you!

Bill puts his left hand around Kelly's waist.

BILL

(with smile on face)

So you did study together at school?

RUSSELL

(smiles)

Yes.

BILL

(points at Kelly)

How did she study?

RUSSELL

She was a forward student. There are too much to be proud of her.

KELLY

(addresses Bill giving him a smile)

You see?! You see?!

RUSSELL

So, excuse me I have to go. It was nice to talk to you. Bye!

KELLY

Bye, Russell!

BILL

Bye!

Russell crosses the road heading for the front yard of their house and enters through the wooden, white door.

INT. HALL - DAY

His mother calls him standing at the door of the kitchen when he approaches the staircase to go upstairs.

DORIS

Hey, sweetheart! How was the interview?

Russell stops bashfully looking down, then gives his mother a sidelong glance and finds her looking at him inquiringly.

RUSSELL

Well, mom. They liked me.

A happy smile flashes Doris's face.

(CONTINUED)

RUSSELL (CONT'D)

But!

DORIS

(smile disappears)

What but?!

RUSSELL

But, when they checked my background information, they run into that I was put in jail. So no one wishes to have a job with a criminal. In a short, they have rejected me.

DORIS

I'm so sorry, sweetheart!

RUSSELL

Me too.

He goes slowly up the stairs.

RUSSELL

I'll be in my room.

DORIS

Would you like something to eat or to drink?

RUSSELL

No, mom, thank you!

Russell passes by grandpa's room and finds him sitting at his desk and browsing in the wooden box for the old baseballcards collection.

He stops for a moment and looks at this old lively man accurately arranging the cards.

Russell takes the baseball card with Hank Aaron's photo out from his pocket and with gentle steps quietly comes up to him from behind and slightly puts the card on the desk.

It drives Henry into perplexity as he notices the baseball card with Hank Aaron's photo. He raises his head to cast a glance at Russell.

Henry calls Russell when he turns around to leave his room.

HENRY

Son!

Russell stops looking back.

RUSSELL

Yes, grandpa!

HENRY

Where did you find it?

(CONTINUED)

RUSSELL

Well! I found it... I think it is not important. The important thing is now you have that baseball card which you wished to have all the time.

HENRY

Thank you, son! This was a great contribution to me from you. Thank you!

RUSSELL

(with smile on face)
My pleasure! If you need something that I can do for you just let me know.

HENRY

Thank you! You look upset. Something happened?

RUSSELL

No, I'm just tired a little. I need to rest. I will be in my room!

HENRY

Yeah! Off you go! Please, do me a favor. Close the door.

Russell leaves the room and silently closes the door.

INT. SUPERMARKET - DAY

Walking in an alcohol aisle Russell checks the bottles of red wine. He stops, chooses one and puts into his cart.

The moment he approaches the check out line at the end of the aisle, his shopping cart crashes with the cart of his old sidekick Larry Glenn - 24 years old, colored boy who he has known since school times.

RUSSELL

Oh, sorry, man

LARRY

Oh, sorry.

They recognize each other when they look at each other's faces.

LARRY (CONT'D)

(with bulging eyes)
My god! This is you!

RUSSELL

(smiles of happiness)
Larry!

LARRY

(opens his arms and they hug)
Come here, man!
(puts hands on his shoulder
seizing them)

(CONTINUED)

You have been released?! You are free?!

RUSSELL

Yeah, free!

LARRY

When did they release you?

RUSSELL

Last week, on Friday!

LARRY

(shouts)

On Friday! Wow! Great! Welcome!

Everybody standing nearby looks at them when Larry shouts the word "welcome".

LARRY (CONT'D)

Is there something new in your life?

RUSSELL

The only recent newness in my life is my release from jail.

LARRY

So, if you are already free and we meet again then I have many things to share with you!

RUSSELL

Well! Then go ahead!

EXT. CAR PARKING IN FRONT OF MARKET - DAY

We see both Russell and Larry go out through the doors of the market with bags and approach Larry's car - "Cadillac" of 2006.

LARRY

(pointing at the car)

Familiar to you?

RUSSELL

Isn't it you dad's car?

LARRY

Yes, it was? He gave it to me.

Now it's mine.

Larry Opens the trunk of the car to place bags in it.

RUSSELL

He no longer drives?

LARRY

My father dropped out of driving. He was a crazy driver and used to have a hustle with

(CONTINUED)

other drivers. Later he felt repentance for ruining his nerves. He stopped driving before he killed someone or vice versa.

They get in Larry's car and he drives away from the store.

INT. LARRY'S CAR - DAY

LARRY (CONT'D)

Do you remember Charlie?

RUSSELL

Charlie?!

(remembers)

Oh yeah, Charlie with Mohawk!

LARRY

Exactly, with crazy Mohawk, but now nothing left of his Mohawk.

RUSSELL

What happened to him?!

LARRY

Nothing bad happened to him. He lost his hair.

RUSSELL

He is bald now?

LARRY

Yeah, more than half of his hair is fallen. So, I wondered from the subject. Charlie made up a music band and I play there.

RUSSELL

Wow! That is great!

LARRY

I remember that you did play a piano.

RUSSELL

I haven't played for seven years and it's a pretty long time.

LARRY

Yeah.

RUSSELL

Perhaps my ability to play a piano got a bit rusty.

LARRY

Couldn't they set it up for you?

(CONTINUED)

RUSSELL
What?!

LARRY
A piano!

RUSSELL
You mean a piano in the prison?!

LARRY
Yeah! In prison you have options, either you waste your time waiting for the release or you devote your time to being in something.

They reach the street where Russell lives and Larry stop his "Cadillac" in front of their yard.

RUSSELL
You know! The prison that I spent all those years in was a place where you got no choices only orders.

EXT. FRONT YARD OF HOUSE - DAY

Russell enters the front yard with Larry.

INT. HOUSE\KITCHEN

After getting inside the house Russell accompanies him to the kitchen.

DORIS
Hi, Larry!

LARRY
Hi, Mrs. Doris!

DORIS
Want to have some coffee?

LARRY
Yeah, please! I can't help tasting your coffee before I leave. It smells magic!

RUSSELL
You just wait here please! Drink your coffee! I'm going to my room to fetch it.

LARRY
Ok, dude!

Larry takes his place at the table.

Doris brings a cup of coffee with a slice of chocolate cake for Larry.

(CONTINUED)

LARRY (CONT'D)

(with satisfactory smile)

Thank you Mrs. Doris! My mother wasn't even be so hospitable with me.

DORIS

Come on!

INT. STAIR - DAY

Russell rushes upstairs and to his room.

Oliver tailgates Russell.

INT. RUSSELL'S ROOM

Russell enters his room, opens up the cupboard and takes his photo camera then leaves the room in a hurry.

Oliver keeps on accompanying him the way back.

Oliver passes by grandpa's room which the door left open. Noone is inside the room. Oliver quits following him and stops at the door looking inside.

INT. HENRY'S ROOM

The curiosity makes Oliver slip in grandpa's room. Sniffing the floor he suddenly runs across the wooden box for baseball collection which left on the ledge of the table. Oliver sneaks up the table catches away the box.

We see the card with Hank Aaron's photo is not in the collection box and left on the table.

The card with Hank Aaron's photo falls down on the floor when Oliver grasps the box by his teeth.

INT. SITTING ROOM - DAY

Russell with Larry are checking the options of the camera curling up in the sofa.

In the b.g. Oliver sidles the house holding the card collection box between his teeth.

EXT. FRONT-YARD - MORNING

We see Walter's old friends: 54 years old Jack Anderson - 73 years old fatty Harris Walker, 69 years old Taylor White - 64 years old Robin Adams - 62 years old Reed Carter and Harris Walker's nephew - 34 years old, bald, braggart, chubby, 5 feet 4 inch tall Young Baker are gathered in front-yard.

WALTER

(packing his things)

By the way, what we are going to hunt down? I would like to know it now.

(CONTINUED)

HARRIS
 (drinking some coffee)
 I don't know yet. So, whatever we
 run into! Maybe the wild boars. Got
 any offer?

WALTER
 No! No! Nothing special.

Russell and Raymond come out from the house carrying theirhaversacks
 to the cars.

There are two off-road cars parked in front of the yard andthey don't
 know in which car they need to put their things.

RUSSELL
 Dad!

WALTER
 Yes!

RUSSELL
 Which car will we go by?

HARRIS
 (responds him instead of Walter)
 By my car!

RUSSELL
 OK!

Harris Walker approaches his car, opens the door, puts his carry-on-
 bag inside, then slams it.

HARRIS
 (addresses Russell and
 Raymond)
 Guys, have you ever gone into
 hunting?

Russell and Raymond say "no" by shaking their heads.

HARRIS
 Today is a special day. I again got my
 chance to show the wild animals who is a
 real hunter and who is a vile, worthless
 pray that gets my bullet in the butt.

Peeling Harris walks toward the front yard.

Russell and Raymond accompany him with unbraiding looks.

RAYOND
 An old man with inadequate
 personality!

RUSSELL
 He is downright a psychopath.

(CONTINUED)

RAYMOND

You know! I haven't liked this man
since the first time I saw him.

RUSSELL

Neither have I.

TAYLOR

OK, everybody get in the cars! No time
to lose!

ROBIN

Yeah, we are getting late. Come on jump
into the cars!

EXT. FREEWAY - WIDE SHOT - DAY/CONTINUOUS DAY

We see the cars moving along the freeway.

EXT. MEADOW - DAY/CONTINUOUS DAY

The cars reach a bushy, meadow merging into a grove.

INT. TAYLOR'S CAR

TAYLOR

I think this is a good place.

Taylor stops his car.

Harris following him by his car looking aside. He suddenly realizes
that Taylor's car is stopped, but he can't manage to put on the
brake in time and slightly hits Taylor's car from the back.

INT. TAYLOR'S CAR

TAYLOR (CONT'D)

What was that?!

WALTER

What is wrong with him?!

INT. HARRIS'S CAR

HARRIS

(startled)

What is the hell?!

YOUNG

(sits next to Harris)

Seems Taylor is out of his mind!

(to Harris)

Are you blind?! Don't you see he's
fucking stopped his car?!

HARRIS

No! Sure I couldn't see that. How do you
think would I hit the car if I saw it?!

YOUNG

You are too old for driving.

HARRIS

What?!

(CONTINUED)

YOUNG

You are no longer fit for driving.

HARRIS

Oh, shut up, young farter! I still drive much better than you.

EXT. MEADOW

Taylor gets out of the car and approaches the second car. Harris lowers the window with abashed expression on his face.

HARRIS (CONT'D)

(to Taylor)

Sorry, Taylor! I didn't see you stopping!

TAYLOR

It's ok! I found this place suitable for hunting. What do you think?

HARRIS

(gives a stupid smile)

OH, yeah! So did I.

TAYLOR

OK! Great! Then get prepared!

ROBIN

(gets out of the car)

Good place for making a camp.

WALTER

Indeed!

Young gets out of the car with dissatisfaction on his face, takes his rifle and starts loading it.

YOUNG

Hey, guys, seems you are not good about going on a picnic.

RAYMOND

We actually love it.

RUSSELL

We are just not good about hunting.

YOUNG

(smirks)

Wow! Seems there are naturalists in our Company! So, you love the nature.

RAYMOND

What about you?

(CONTINUED)

YOUNG

I love it only in my frying pan. By the way, I've got my camping frying pan with me. Have you ever fired an arm?

RUSSELL

Once or twice!

YOUNG

(with pretentious display)
Once or twice?! Then welcome to the company of tough men!

HARRIS

(to Young)

We will teach them how to shoot.

WALTER

(to Harris)

He shot just once in his life and that shot took him to the jail for six years.

Young chuckles at the words that Walter says about Russell.

All the sounds and speeches of the men around Russell become ECHOES at that moment.

Russell's vision and thoughts go deep into the memories, back to the college times when he helps his grandpa with collection of baseball cards. He finds most of them except the card with Hank Aaron's photo.

INT. COLLEGE - CORRIDOR - DAY

We Russell with his college mate exchanging one of his baseball cards which he has two to the one with Hank Aaron's photo.

EXT. FRONT OF COLLEGE - EVENING/CONTINUOUS DAY

The end of the study day, the students leave out the college and swarm towards the parked bikes.

Russell blissfully makes for his bike to ride home. By chance his bike crashes with the bike of bumptious, yeasty Morris Watson when he hastily breaks loose from the parking and both of them fall down.

Russell drops his baseball card with Hank Aaron's photo and doesn't notice it.

Contemptuous fraternity friends of Morris who accompanied him riding their bikes stop immediately as they see him crashing.

MORRIS

(standing up)

Hey, you! A hoity-toity, pigheaded imbecile!

RUSSELL

(stands up holding his left arm)

Sorry, dude! I didn't see you.

MORRIS

(approaches hobbling)

What?! Didn't see us?! Are you a blind bird?!

(CONTINUED)

Morris's band follows him walking behind. They all approach Russell. Morris comes up to him and gives him a push by hitting his chest with both hands.

RUSSELL
I said, I didn't see you and it all happened
by chance.

Morris looks into Russell's eyes with bulged eyes and the apex of his tongue protrudes from his mouth.

MORRIS
Now I kill you by chance, mayfly! I wish
to break your neck! Look what you have
done to my bike! Look at the front tire!
(points at the tire by seizing
Russell's neck)
Am I doomed to go home with totally deformed
tire?!

RUSSELL
(pushing Morris's hand aside from
his neck)
Don't do great cry and little wool! I can
fix it.

Suddenly, Morris notices the baseball card on the ground and picks it up.

MORRIS
(with deriding smirk and voice)
Well, well! What is this?! OH! A
baseball card!

RUSSELL
It is mine! Give it to me!

MORRIS
No, sucker! This I will take as your
compensation to me for the deformed
part of my bike.

RUSSELL
Give it to me! It is mine! I will fix
your tire, I will fix every deformed
part of your bike, just give it to me.

MORRIS
You want it?! Then come and take it. If
you touch it, these guys will tear you
up to pieces.

RUSSELL
Look, guys, this is unfair. The forces
are uneven. You want to fight?! Just
fight face to face! You and me!

MORRIS
(smirks)
Come on Robin Hood! Just go home and
don't waste your time looking for the
fair.

(CONTINUED)

Morris and HIS BAND turn around and leave Russell there alone.

EXT. STREET - EVENING/CONTINUOUS DAY

Carrying his bike Russell returns home in a fully disappointed mood.

INT. GARAGE - EVENING/CONTINUOUS DAY

Russell enters the garage to look for appropriate tools to fix the tire of his bike.

Having finished his dinner Russell excuses himself from the table and goes outside to the porch.

EXT. PORCH OF HOUSE - EVENING

Russell puts his arms on a rail cap and leans his chest against it indulging in reverie.

Soon Walter comes up and stands next to him. Lighting his cigarette he gives Russell a sidelong glance.

WALTER

What happened?!

RUSSELL

(leaves his thoughts)
Nothing!

WALTER

Don't lie! I'm not a kid! I can easily read from your upset face that something has happened.

RUSSELL

Just some small difficulties at the college and nothing necessarily serious.

WALTER

(gazing at his face exhaling the smock)
You lie! I just want you to tell the truth. Don't you rely on me?!

RUSSELL

No! Sure I do, but... OK! As you know grandpa collects baseball cards. So, he had almost all except the one with Hank Aaron's photo. Finally I found it. Because one of my group mates owned it and he gave it to me today in the morning. While leaving the college I had a trouble with Morris. He took the card away when I dropped it from my pocket.

WALTER

You couldn't get it back?!

RUSSELL

Morris wasn't alone. He was with his friends.

(CONTINUED)

WALTER

Ok! Listen! I hope you understand the seriousness of the situation you faced. It proves either your dauntlessness or cowardice. I say you what! A real man never lets his property to be taken away by any bastard. At least a real man never hesitates to attempt to get back what is taken from him. I gave my advice and you decide! It is time to prove yourself!

After finishing his speech Walter leaves the porch and enters the house.

RUSSELL

I will prove myself!

INT. PUB - NIGHT/CONTINUOUS DAY

Russell enters the pub where Morris actually spends his time at nights. He looks around, searches for Morris among crowd drinking beverages and dancing there.

Abruptly, Russell notices Morris sitting and drinking something. He comes up to Morris and sits next to him. Morris doesn't pay attention to him.

RUSSELL

Good evening, Morris!

MORRIS

You! What the hell you are doing here, mayfly!

RUSSELL

You have something that belongs to me.

MORRIS

Seems you enjoy spending your time in the company of the death!

RUSSELL

You eluded from fighting me face to face. You and me! No third party!

Morris puts his glass down and gazes into Russell's face for a moment.

MORRIS

Ok! If you want to fight then let it be. I will make you call the angel of death in order to get rid of me. Come!

Both of them stand up and head for the exit.

EXT. FRONT OF PUB - NIGHT

Russell and Morris come outside harshly opening the door of the pub. Morris's band goes outside following them.

Russell and Morris stand face to face in the middle of a dark street and Morris's band surrounds them.

MORRIS

(to his friends)
I don't want anyone to interfere in our

(CONTINUED)

brawl.

(looks at Russell)
We will fight as you wish. What are you
fighting for?!

Morris takes the baseball card out from the pocket of his jeans.

MORRIS (CONT'D)
You fight for this?! You can get it if
you defeat me.

They start fighting. Russell attacks first and blows a fist to Morris's chin. He loses self-control a little bit and sways.

His friends want to come up to him for help, but he motions them by his hand not to step into.

MORRIS (CONT'D)
Wait! I'm okay!

Morris decides to attack first.

Russell raises his right leg and blows a punch to Morris's stomach when he attacks. Morris bends covering his stomach by hand. when he bends Russell hits his chin again.

Morris flies in the air backwards and falls to the ground. Morris drops his pistol down in front of Russell.

Russell bends and slight takes a pistol scrutinizing it.

Morris comes around and wants to get the pistol to shoot Russell, but later he realizes that Russell has his pistol.

MORRIS
(whispers)
Somebody, loan me a gun!

One of the guys approaches and gives him a pistol.

Morris struggles his feet. The effect of knock-out doesn't let him to act immediately and to take proper aim.

He raises his hand at which he keeps the pistol, but his hand flickers and hinders him to take aim.

MORRIS (CONT'D)
You are lost, mayfly!

Russell raises head and sees Morris trying to point a pistol at him. He gets at a loss and haphazardly shoots at Morris.

Bullet hits the top of Morris's right thigh.

Morris falls down shouting and the baseball card flies out from the pocket of his jeans.

All his friends with dismay on their faces stand round watching him. Then they look at Russell and doubt about thathe decides to shoot them too.

They leave Morris on the ground and run into the darkness.

(CONTINUED)

Russell gets numb, then slowly approaches grunting Morris. Morris covers his wound by both hands to staunch the blood.

Suddenly Russell sees the baseball card on the ground near Morris's leg. When he picks it up he realizes that the card has been perforated by the bullet.

There is a hole on the card where Hank Aaron's head is supposed to be. From that hole Russell looks at Morris's groaning face.

Russell loses his grab and the pistol falls down. He numbs again and looks straight forward without any wink.

SIRENS WAILING.

Rotating lights of police cars appear behind him.

CGI: The dark street around him changes into a prison cell where the slam of grid returns him to reality.

EXT. MEADOW - CAMP - DAY

When Russell returns to reality from his sad memories Young with sinister smile on his face appears in front of him.

Russell loses his speech from embarrassment, looks around with perplexity, then moves toward the grove in order to avoid this predicament.

Raymond heads for the trees following him.

EXT. GROVE - DAY

Russell takes a meter long stick from the ground and walks among the trees in a distressed state of mind. He slightly swings the stick so that its end touches the grass.

Raymond approaches him from behind.

RUSSELL

My father always does his best to bereave me.

RAYMOND

Maybe it's easy to say but it would be better if you ignore them all.

RUSSELL

It's impossible to ignore when you are embarrassed by your father. A father is an individual, a hero, an idol for kids, specially, for boys. Mostly boys wish to look like their father.

RAYMOND

Yeah, no wonder that the situation is critical.

RUSSELL

I took more after my mother than father.

RAYMOND

That is good!

(CONTINUED)

RUSSELL

Yeah, I know. By the way, I have never asked you how you met my sister and where.

RAYMOND

Oh! We know each other from the times

of studentship. I found her desirable when I first laid my eyes on her. I liked the way she behaves, she talks, she smiles, she shares her attitudes on different things. Soon I realized something phenomenal for me. That was a mutual interest between us. We had much more in common. At a moment when I understood that she wants to step up first something inside me told me that "There is no way back!". I looked for a right time and a right place for confession.

RUSSELL

Nothing ventured, nothing gained!

RAYMOND

Precisely! At a New Year's eve party I took my heart to approach her. I did it!

RUSSELL

What did you do?

RAYMOND

I approached her and acknowledged my feelings about her.

RUSSELL

(smiling)

Good! You are a brave man! What about my sister? How did she react to your brave act?

RAYMOND

She gave me a sweet smile instead which was a sign of content. So, don't give up whatever happens!

RUSSELL

Yeah, agree!

Russell stops and throws the stick like a spear into a shrubbery.

When the stick hits the shrubbery a fox runs out from there toward the meadow where the company of old hunters set the camp.

RUSSELL (CONT'D)

Hey! Did you see that?!

RAYMOND

Yeah, what a beautiful tail! Seems your

(CONTINUED)

stick has startled him!

RUSSELL

He ran wrong way!

RAYMOND

Those yeasty rotters! If they catch him,
no doubt that they will make a fur collar
of that beautiful tail!

EXT. CAMP - DAY

We see Young leaning against the car and cleaning his rifle.

Suddenly he notices the running fox and reacts immediately by adopting a hunter pose.

The fox runs out from the grove and heads toward the shrubbery which behind it Harris is chopping small ramifications of the bushes in order to make a fire.

The fox jumps into the bushes at the moment when Harris insistently drags one of the branches that causes the bushes shiver.

Young considers that this is the fox making the bushes to shiver. He takes aim and shoots twice one after another.

Young slowly approaches to take a look and hears a human groan behind the bushes. After hearing the groan he cravenly moves towards it and finally a terrible spectacle opens in front of his eyes - Harris is lying downwards on the ground with a bullet wound in his butt.

Young gets at a loss of what he sees and numbs. A tough expression fades away from his face and a humble glance takes it over.

Soon Russell and Raymond and the other members of a hunter company appear behind Young with dismay on their faces.

CGI: Entire meadow around Young becomes a long huge corridor of jail where dressed in an orange prison uniform Young goes to his cell at the end of that corridor with police escort.

INT. JAIL - DAY

Young enters in his cell, then turns around when the bar slams in his humble face. He sits on his bed in the darkness.

The darkness grows engulfing him and he disappears in it.

CUT BLACK:

INT. SITTING ROOM - STAIRS - EVENING

Henry comes down from upstairs.

INT. SITTING ROOM - ENTRANCE DOOR - SAME TIME

Russell enters the hall and tents to upstairs.

Henry stands in front of the door and sends Russell an inquiring glance when he passed by him.

(CONTINUED)

HENRY

Hey, Russell my box hasn't shown up yet?

With a puzzled expression Russell stops on the stair as Henry asks him the question about box.

RUSSELL

Not yet, grandpa. No idea where it can be. I seek it everywhere at home. You don't remember where you left it last time?

HENRY

Well, I remember it was on my writing desk. All those years I have never forgotten my box anywhere that I couldn't remember.

RUSSELL

I will do my best to find it out. Sooner or later it is going to show up.

HENRY

I hope so too. Maybe I'm too old to remember the place of my belongings.

RUSSELL

Grandpa, you are not the only one who is bad about remembering the whereabouts of own stuff.

Henry goes toward the door to go the outdoor but suddenly stops standing at the door when Russell is about to go upstairs and turns back looking at him with dubious glance.

HENRY

Russell!

Russell stops immediately half-way and turns to Henry.

RUSSELL

Yes!

HENRY

(with a dubious glance)

Are you sure that you don't remember where is my box with baseball cards?

RUSSELL

(surprisingly looks at Henry)

What you mean, grandpa?

HENRY

I thought you understood what I meant!

RUSSELL

As I understand you think that I stole your box, don't you?! Oh, come on! What makes you suspect me?!

HENRY

You are not the only one who I suspect. I suspect every walking creature here as well!

(CONTINUED)

RUSSELL

Maybe you doubt about Oliver too!

HENRY

Yes, he is also included in the list of suspects. As to you I have more heavy argument to doubt about you!

RUSSELL

And what is that argument?!

HENRY

Once you committed a grave crime and stealing baseball cards might seem to you a trifle!

RUSSELL

Your argument is definitely precarious!

HENRY

I don't think so!

RUSSELL

What do I need your baseball cards for?!

HENRY

Those cards can be sold!

RUSSELL

Exactly, they can be sold. Just tell me what am I gonna sell them for?!

HENRY

The same question I want to ask you!

Doris comes up to them from the kitchen when she hears their disputing voices.

DORIS

Hey, what is going on here?! You are disputing?!

RUSSELL

No, mum, we are not disputing, just talking.

DORIS

I didn't like the way you were talking to each other. Yet I'm not deaf.

(to Henry)

What is wrong, Henry?!

HENRY

I can't find my box with baseball cards!

DORIS

(with a modest tone)

So, you doubt about Russell, don't you?

HENRY

I doubt about everyone here actually!

DORIS

And you also doubt about me?!

(CONTINUED)

HENRY

Yes, you too!

DORIS

Oh, come on, Henry! Seems your ears cannot hear what your mouth speaks.

HENRY

Because I have a reason to speak like this.

DORIS

And could you, please, tell me what is that reason?!

HENRY

(looks at Russell)

Your son disgraced our family. He was about to kill a man. He can easily go into ruffianism!

RUSSELL

It was an accident! I did never have any intention to shoot someone!

HENRY

It doesn't make any sense now! You did what normally a sane man never does!

DORIS

No one is immune from such a predicament!

After the words of Doris, Henry looks at them for a while without speech.

RUSSELL

(to Henry)

On my word, I have no part in this!

Henry turns half back listening to what Russell is saying, then leaves out slamming the door.

RUSSELL (CONT'D)

In case of any robbery, murder, explosion I will be the first on the list of suspects.

DORIS

Oh, sweetheart, turn a deaf ear to all what they say.

EXT. FRONT YARD - EVENING

Larry enters through the door and heads for the house holding a bag with Russell's photo camera in it.

DORIS

(looking from the window)

Good evening, Larry!

(CONTINUED)

Larry startles and drops the bag containing photo camera. He picks it up grinning at Doris.

LARRY

Good evening, Mrs. Doris!

Doris baked cherry cake and its smell comes up to Larry.

DORIS

Come in! Taste my cherry cake!

LARRY

Oh! With pleasure!

INT. KITCHEN

DORIS

Sit down, Larry, wherever you like!

Larry sits at the table and watches Doris cutting the cake.

LARRY

Is Russell at home?

DORIS

Yes, he is in his room. Eat your cake. I will call him down.

LARRY

No, Mrs. Doris! No need for this. Don't disturb him. I have just brought his camera back.

INT. CORRIDOR - FRONT OF DOOR - EVENING

Larry knocks on the door and waits for Russell's response to the knock by listening.

RUSSELL (O.S.)

Come in!

INT. RUSSELL'S ROOM

Larry gently pushes the door inside.

LARRY

Good evening, fellow!

RUSSELL

(rising up)

Oh, hi! Come in!

LARRY

(entering the room)

Aaamm! I have brought back your camera. Thank you!

(CONTINUED)

RUSSELL

You could keep it!

LARRY

No, thanks, Russell! You look depressed!

RUSSELL

I just... You know my grandpa...He...

LARRY

(slightly closes the door)

What he. He hates you?

Russell dejectedly comes to the window, looks out side without any blink, then opens it up leaning on window sill.

RUSSELL

He suspects me and hates. He ragged on me today.

Larry has no idea what Russell is talking about.

LARRY

(knits his eyebrows)

Why?

RUSSELL

He has lost his baseball card collection. He collected them in a wooden box.

LARRY

(Sits on the bed)

And!

Russell turns back leaning his back against window sill with his arms crossed.

RUSSELL

And he thinks I stole his box.

LARRY

Cool! So, you are in trouble.

RUSSELL

Yes! He got me on my nerves today!

LARRY

The only way to avoid the trouble is to ignore him.

RUSSELL

How would you feel if someone found fault with you when you were innocent as a matter of fact! He thinks I'm trying to get away.

LARRY

This is some kind of distinctive nature for old people. No one is

(CONTINUED)

impeccable actually.

RUSSELL

Many people I mean many of my siblings
take me for a troublemaker.

LARRY

Because of you were in prison?

RUSSELL

(bends his head down looking at
floor)

Yes! My father and now my grandpa rub it

in.

LARRY

It was an accident and everybody knows
it! You did it for self-defence!

RUSSELL

But not my father and grandpa! He curtly
threw up his anger on me!

LARRY

Where is he now?

RUSSELL

I don't know. he has gone somewhere.

LARRY

Good! If he did not lock his room!

RUSSELL

What is in your mind, Larry?!

LARRY

What about searching his room. He is an
old man and presumably he has hidden his
box when he was absent-minded.

Russell half raises his head and looks up Larry that can be interpreted
as "OK".

They sneak up Henry's room.

INT. HENRY'S ROOM

They both get inside attentively looking around.

They ransack the entire room but the box doesn't show up.

Russell and Larry can't find anything and both sit at opposite sides of
Henry's writing table.

A white wine bottle with a tumbler on the table catch Larry's eyes.

LARRY

Is it wine?

(CONTINUED)

Gives a sidelong glance to the bottle.

RUSSELL

Yeah! White wine! Every month Uncle Joe sends white wine from Paris for grandpa. He drinks ahalf tumbler of wine everyday.

LARRY

Your grandpa definitely takes a strong care of his health.

Abruptly Larry notices the baseball card with Hank Aaron's photo on the floor under the table.

LARRY (CONT'D)

Hey, Russell!

Russell looks to the ceiling pearching back in the chair.

RUSSELL

What, Larry?!

LARRY

There is a baseball card!

Russell reacts immediately changing his pose as if something gets him to startle.

RUSSELL

What?! Where?!

LARRY

Look under the table, it is closer to your side!

Russell takes a look under the table and sees the card onthe floor. He stoops down to get the card under the table.Russell's hand grasps the card.

While getting his corpus out from under the table Russell gets wandered so that his head crashes the edge of the table giving it a vibration that causes the bottle of wine to fall down on the table surface.

LARRY (CONT'D)

Hey, dude, be careful!

Russell rises up massaging back of his head... Both of them realize the wine is spilling on the table.

RUSSELL

Fuck!

LARRY

Damn! This time nothing is going tohelp you! After this tragedy with bottle he will be keen on killing you!

(CONTINUED)

With winced face he raises the card to the level of his eyes to take a look at the card.

Russell suddenly finds Hank Aaron's photo as he turns it over.

Larry sees him holding the card and looking to that with dumbfounded glance.

LARRY (CONT'D)

What is up?!

Larry's sudden question returns Russell back.

RUSSELL

(giving him an immediate look)
Nothing!

LARRY

Got any idea what to do?!

RUSSELL

(ruminatively)
Yes! Aaa, No!

LARRY

We need vinegar!

RUSSELL

(surprisingly)
Vinegar?! What it for you?!

LARRY

Just fetch up some vinegar! You will understand why I need it!

Russell suddenly catches Larry's intension and looks at the half empty wine bottle on the table.

RUSSELL

So, you want to replenish it with vinegar.

LARRY

Yes, exactly! I'm going to save your life! Otherwise mr. Henry pronounces the death sentence upon you.

RUSSELL

Then?!

LARRY

Do what I'm saying and take it for the reprieve.

RUSSELL

(hesitatively)
Ok! Ok! I'm going to fetch some vinegar.

LARRY

Yeah, be quick, go and fetch it

(CONTINUED)

before mr.Henry arrives!

INT. KITCHEN

Russell peers through the door of the kitchen to be sure nobody is in the kitchen. He finds mrs.Doris absent there and steps into toward the fitted cupboard without taking his eyes off that.

Russell reaches the fitted cupboard and opens it hurriedly. His eyes look for the vinegar bottle therein and soon stop on what they are looking for. He catches the bottle and closes the cupboard.

Russell gets numb as he turns around and wants to sneak out. He finds mrs.Doris in the kitchen and gazing at him.

RUSSELL
(embarrassed)
Hi, mom!

DORIS
Hi, sweetheart!
(looks at the bottle)
What are you doing with vinegar?!

RUSSELL
Aaaa! Well, in one of magazines it said that it's advisory to wipe the lens of camera with vinegar.

DORIS
(looks with hesitation)
Oh, really?!

RUSSELL
Yes! And I decided to try it.

DORIS
OK!

Russell hasty leaves the kitchen.

DORIS (CONT'D)
Russell!

RUSSELL (O.S.)
Yeah, mom!

DORIS
Don't keep the lid open, it's volatile!

RUSSELL (O.S.)
I know, mom!

INT. HENRY'S ROOM

Russell enters the room holding the vinegar bottle and closes the door. Larry wipes the table with napkin.

LARRY
Oh, brought it?! Good for you! I'm holding this. Pour!

(CONTINUED)

RUSSELL

Hold it still!

Russell pours vinegar till proper level.

RUSSELL (CONT'D)

It's okay! I can replenish it or otherwise he will suspect.

LARRY

Right! What if he sniffs it?

RUSSELL

He is going to drink it anyway.

Russell smells the rim of bottle, then hands it over to Larry to smell.

LARRY

No, it's ok.

RUSSELL

Yeah, I think ok.

They put the bottle back to its previous place on the table and leave the room.

INT. SECOND FLOOR - CORRIDOR - EVENING

We see they walk through the corridor toward the staircase to go downstairs.

RUSSELL (CONT'D)

Thank you dude!

LARRY

My pleasure!

RUSSELL

I hope he won't doubt about the taste.

LARRY

Take easy! He is old enough to analyze the taste in details.

Russell accompanies Larry to the hall, he leaves out.

INT. KITCHEN - EVENING

We see Russell puts the vinegar bottle back into the fitted cupboard in the kitchen.

INT. HENRY'S ROOM - NIGHT/CONTINUOUS DAY

Henry enters the room switches on the light, throws his coat on the bed, approaches the table, takes the tumbler puts to the center of it and opens the lid of the bottle. He fills a half of tumbler with wine and puts the bottle aside. Raises the tumbler and takes a sip.

The taste of wine drives him into the perplexity. He tries to analyze it, but can't understand what is wrong with its taste.

(CONTINUED)

HENRY
 (to himself)
 What the hell!

INT. KITCHEN - SAME TIME

Doris opens the fitted cupboard takes the vinegar bottle and sees a half of it is empty.

DORIS
 (talks to herself)
 Oh, it is almost empty. What did you do

with it, Russell?! Drank it?!

INT. HENRY'S ROOM - SAME TIME

Henry takes one more sip, looks at the wine inside the bottle for a moment, takes his eyes off the bottle and stops his glance on the tumbler, shakes it gently, then drinks at a gulp.

Henry thinks Joe gave him fake wine.

HENRY
 (talk to himself)
 Joe, you think you can take me for a dunce
 by palming off fake wine as genuine.

He takes the bottle and throws into the waste paper binbasket next to his table.

EXT. DANNY'S HOUSE - FRONT OF DOOR - DAY

We see a thumb pushing a doorbell. The camera moves back to reveal Larry and Russell standing at the door. The thumb pushing a doorbell belongs to Larry.

Danny's mother, Marie, opens the door.

LARRY
 Hi, mrs.Marie.

RUSSELL
 Hi!

MARIE
 Hi, boys, come in. Guys are already
 in the attic.

INT. DANNY'S HOUSE

Russell and Larry enter the house. Russell's attention gets attracted by old white and black photos of a man in military uniform on the mantelpiece. He comes up to take a look.

Suddenly his eyes stop on a jar covered with multiple hieroglyphs among the photos.

Larry comes up to him from behind.

LARRY
 So many times I entered this house,
 but never saw these stuff.

(CONTINUED)

RUSSELL

Who is this man?

Marie answers his question standing behind them.

MARIE

He is Danny's grandfather. He was a veteran of the World War Second.

RUSSELL

(points at the jar)

What is this?

MARIE

He brought this antiquity when the war was ended. Nazi troops stole it from Egypt and he stole it from the Nazis.

LARRY

To steal something from the Nazis, a one needs to be a lion hearted.

Danny comes down the stairs.

DANNY

Hey, guys.

LARRY

Hi, Danny.

RUSSELL

Hi, Danny.

Danny comes up to them.

DANNY

Did you like my grandpa?

LARRY

Yeah, seems he was a tough man.

RUSSELL

Yeah, tough enough to steal an antique jar from Adolf Hitler.

DANNY

He had a lot to be proud of him. Ok, let's go to my humble attic. Be careful while going up the stairs, the fifth step needs to be fixed. So, don't step on it. Ok, come!

INT. ATTIC - DAY

Russell, Larry and Danny enter the attic. Russell sees the band members busy with their instruments when Danny opens the door.

DANNY

Everybody, attention, please!

(CONTINUED)

The band members stop and look at them. Charlie stands up looking at Russell.

DANNY (CONT'D)

We have a new member today. He is an honorary member.

RUSSELL

Come on, Danny, don't exaggerate.

DANNY

(smiles)

I always liked this man's unpretentiousness. He will be our pianist.

Charlie approaches him with a soft smile on his face.

CHARLIE

Welcome, Russell!

RUSSELL

Nice to see you, Charlie! Larry told me about you. He said you have changed. You are really another man now.

CHARLIE

Which one you like more, previous Charlie or recent?

RUSSELL

I like both of them.

Charlie likes his answer and smiles.

Russell notices a piano on the veranda of attic.

He slowly comes up to the piano without taking his eyes off that.

Charlie follows him.

Russell neatly touches the piano, then slowly opens the cap. He looks at Danny.

Danny hints him to sit at the piano and play something. Russell sits down.

Everybody gathers around him. As his fingers touch the key she slightly closes his eyes and suddenly starts playing Chopin's "ALLEGRO DE CONSERT".

Everybody numbs listening to the composition.

INT. SITTING ROOM - SAME TIME

Marie is wiping the dust off the mantelpiece. She stops wiping when Chopin's composition reaches her ears.

MARIE

Russell, you are genius, son.

(CONTINUED)

INT. ATTIC - DAY

Everybody applauds him as he finishes the composition. Russell neatly closes the cap of piano.

DANNY

Definitely, an honorary member!

CHARLIE

Yeah, a laudable one!

An old, little bit dusty piano with candlesticks at the corner of the attic attracts Russell's attention.

People CHATTERING.

RUSSELL

Hey, Danny!

DANNY

Yes, buddy.

RUSSELL

Is that yours?

DANNY

What?

Russell points at the old piano at the corner.

DANNY (CONT'D)

Oh, yeah, that one! This piano belongs to my grandpa. He brought it from Germany.

RUSSELL

Don't you use it?

DANNY

No, it maybe needs to be attuned.

Russell continuously gazes at the piano for a moment.

RUSSELL

I want to check it.

Russell and Danny approach the piano. Russell opens up the cap. He touches the keys, checks some octaves and low bass.

RUSSELL (CONT'D)

It still stands up well over years.

DANNY

Do you like it?

RUSSELL

Yes, but I liked your grandpa more.

(CONTINUED)

Danny laughs.

DANNY

Yeah, he merits to be loved.

RUSSELL

Did your grandpa happen to have brought a tank?

DANNY

No, but I'm sure if he could, he would!

They both keep on laughing.

RUSSELL

Aaa, Danny, if you don't mind I want to buy it from you.

DANNY

You want to buy it?

RUSSELL

Yes, I want. Yeah, I understand this piano left from your grandpa and very valuable for all of you and I just... I see you no longer use it, so... I merely...

DANNY

It's ok. So, if you liked it, you can have it. There is just one small problem.

RUSSELL

What problem?! Your parents?

DANNY

No, the problem is to lower the piano from the attic.

Russell looks at the attic veranda for a while, then looks at Danny with the smile that points out his self-confidence.

RUSSELL

Don't worry, I will handle it.

INT. SITTING ROOM - EVENING/CONTINUOUS DAY

Henry lies on the sofa in the sitting room.

Doris finds him asleep snoring when she passes by the sofa.

INT. RUSSELL'S ROOM - SAME TIME

Russell watches the photos of his student years on computer.

(CONTINUED)

INT. SITTING ROOM - SAME TIME

Doris comes to the sitting room from the kitchen carrying an aluminum tray with frangipanes.

Russell comes down the stairs massaging his eyes and finds Henry lying in a prone position on the sofa. He adopts a patronizing pose to step down so that not to wake him up.

Suddenly Oliver crops up in the hall madly running toward the exit and passes by Doris making her falter. As a result she loses her balance and falls forward.

The tray breaks loose from her hands and one of the frangipanes flying in the air lands on Henry's nape, therest of them sprawl all around in the room.

Doris stands up and sees Russell getting paralysed looking at Henry.

She gasps covering her mouth by hand as she notices one of her frangipanes on Henry's nape.

DORIS

Oh my god! I would rather die!

Russell walks toward the sofa and steps on one of the frangipanes on the floor.

RUSSELL

(watches his sole)

Damn!

DORIS

I'm sorry, mr.Henry! It was an accident! I will wipe it!

Doris takes off her pinafore and wipes the frangipane from Henry's nape.

Russell pays heed to Henry's breathlessness and slowly approaches to him holding out his hand. He immediately checks his pulse by touching his wrist, then puts his hand on his throat and realizes that Henry is dead.

Doris is standing behind Russell and watches with anxiousface.

Russell steps back and stands next to Doris. Both are looking at him with numbness.

RUSSELL

(keeps his eyes on Henry)

Mom!

DORIS

(with a quavering voice)

Yes, Russell!

RUSSELL

I think he is... He is... Dead!

(CONTINUED)

DORIS

(with a somber expression)
 Poor mr. Henry! God rest his soul!

An instant later Clara appears behind them unaware of Henry's death, standing between them and peeping over their shoulders.

With a smile on her face Clara looks at lying Henry.

CLARA

He sleeps as if he never wakes up.

RUSSELL

Precisely! He will never wake up.

CLARA

(knits her brows)
 What you mean?

DORIS

Mr. Henry... He passed away.

EXT. FUNERAL AGENCY - DAY

Four undertakers in Black Men's suit take a coffin with deadbody from a raised platform and move out to place it in a funeral coach.

Having placed the coffin in the car one of them closes the hatch unintentionally loose and gets in the car sitting in right rear seat.

The obese undertaker sits behind the wheel of the car and drives away.

CUT TO:

EXT. FRONT OF HOUSE - SAME TIME

Walter, Russell and Raymond are standing at the entrance in black suits to greet visitors who come to offer them their condolence.

Walter's brother Joe in a dark brown suit side parted hair comes up to Walter with his impish sons Rick, 20 and Mark, 14 in grey suits with short hair.

With somber expression on his face, Joe approaches Walter and hugs him tight.

JOE

(hugs)
 Walter, I'm sorry for father!

WALTER

(hugs)
 Me too, bro!

Joe releases him and gives a hug to Russell. Walter says "Hi" to Rick and Mark by shaking their hands.

(CONTINUED)

JOE

(hugs)
Nice to see you again at home! I have almost forgotten your face!

RUSSELL

(hugs)
Thanks, uncle Joe! Nice to see you too after all those years!

WALTER

Ok! Enough of hugs! Come in! By the way! I would like to introduce to you Helen's fiance Raymond!

RAYMOND

Hi mr. Joe! Nice to meet you!

JOE

(shaking his hand)
Hi, Raymond! No wonder that you are a decent man for Helen! I know it's quite difficult to live up to Walter's expectation, but I think you can!

WALTER

(with a soft smile)
Don't worry, Joe! Raymond has already lived up to my expectation.

JOE

(to Russell)
Unfortunately, we met for the first time at a funeral.

WALTER

(accompanying them inside)
The most necessary is we got a chance to meet.

CUT TO:

INT. FUNERAL COACH - SAME TIME

The coach reaches the traffic junction at full speed and driver folks left under short angle so that the loose hatch gets open and the coffin flies out from the car onto the road.

The flying coffin smashes the ground and keeps on moving on the ground until it crashes into the hydrant by head piece.

INT. FUNERAL COACH

The driver numbs when he looks in a rearview mirror and sees the hatch is open and the coffin is absent in the car. He immediately puts on the brake.

The SOUND OF FRICTION OF TIRES spreads all around.

(CONTINUED)

INT. FUNERAL COACH

All three undertakers look at the face of the one who closes the hatch before they hurry away.

EXT. STREET

The undertakers get out of the car in a hurry and make for the coffin.

OBESE UNDERTAKER

Fuck! Fuck! Fuck!

BALD UNDERTAKER

What to do now?!

OBESE UNDERTAKER

(to the one who closed the hatch)

It's all your fault, moron!

GUILTY UNDERTAKER

(paralysed)

They will kill me!

OBESE UNDERTAKER

Yes! Exactly! They will tear you up a lot of small fucking pieces and fill in this fucking coffin! We have to check the body! Open it up!

GUILTY UNDERTAKER

Who? Me?!

OBESE UNDERTAKER

(with irony)

No! Commissar Corrado Cattani shall come and open it up!

The accused undertaker grasps the cap of the coffin and slowly raises it.

THE CAMERA pulls forward to reveal the state of the deadbody.

They find the body prostrated inside the coffin.

OBESE UNDERTAKER (CONT'D)

Poor, old man!

(to the guilty undertaker)

The god will penalize you for your deed!
Guys, help me to turn him over!

They turn the dead body over all together and see his bow standing beneath his nose covering the nostrils.

The bald undertaker lowers the bow to his collar.

The obese undertaker pays attention to Henry's hair. His hair styling disturbed.

(CONTINUED)

OBESE UNDERTAKER (CONT'D)
 (to the guilty undertaker)
 Give me your pocket comb.

GUILTY UNDERTAKER
 Why do you need my comb?!

OBESE UNDERTAKER
 Just give it to me! Don't ask a
 questions!

GUILTY UNDERTAKER
 If you are going to trim his hair then
 look for another one!

OBESE UNDERTAKER
 You got us into this shit! You
 should help us to get out of
 this shit! So, shut up and give
 me your comb!

THE GUILTY UNDERTAKER takes reluctantly his comb out from the inner
 pocket of his suit and hold out with a trembling hand.

THE OBESE UNDERTAKER takes it and trims Henry's hair then returns the comb
 back to THE GUILTY UNDERTAKER. He takes it by tip of his two fingers using
 them like tweezers with a creepy manner and puts back into the inner
 pocket of the suit.

UNDERTAKER WITH GOATEE
 What about the coffin?

OBESE UNDERTAKER
 What is there?! what is wrong with
 coffin?!

UNDERTAKER WITH GOATEE
 (squats and points at crashed
 piece of coffin)
 It's damaged. There are quite a few
 scratches and cracks.

OBESE UNDERTAKER
 (he gets on wires)
 Great!

BALD UNDERTAKER
 Shoe polish!

OBESE UNDERTAKER
 (gives him an angry look)
 What?! Shoe polish?!

BALD UNDERTAKER
 The coffin is oaky, so, if we polish
 it with oaky shoe polish, no one is
 gonna suspect.

(CONTINUED)

UNDERTAKER WITH GOATEE

Are you sure?

OBESE UNDERTAKER

Let's try! No time to lose!

EXT. FRONT OF HOUSE - SAME TIME

CUT TO:

We see 6 Russian men - Vladimir-57, Andrei-55, Bogdan-61, Dima-54, Maksim-62 and Stanislav-58 - holding plastic bags containing vodka bottles enter the front yard and come up to Walter .

Vladimir speaks to Walter in English with Russian accent.

VLADIMIR

Hi! You must be Walter, Henry's son!

WALTER

Yes, it's me!

VLADIMIR

Oh, sorry! My name is Vladimir.
We are the friends of your father: Andrei,
Bogdan, Dima, Maksim and Stanislav.

WALTER

You knew my father?

VLADIMIR

Yes! We were close friends! We and Henry
went back a long way.

STANISLAV

We are sorry for your father. He was
a man of merit.

WALTER

Yes, he was. So, come in.

Russian visitors enter the hall one by one and while entering the last Russian visitor - Andrei stops in front of Walter.

ANDREI

Mr. Walter, we will booze up here. If you
wish, you can join us.

WALTER

(with perplexity)
Ok! Thank you!

Doris approaches Walter and stands beside him.

DORIS

Who are these men?

(CONTINUED)

WALTER
My father's friends. It's the first
time I see them. The Russians!

DORIS
I didn't know he had a friendship
with communists!

WALTWALTER
He was an internationally friendly man!

DORIS
Or, he might also be a Russian spy.

WALTER
Hell knows!

EXT. STREET - DAY

We see the undertakers gazing at the polished part of the coffin with
hesitation.

BALD UNDERTAKER
I think it's ok.

UNDERTAKER WITH GOATEE
Yes, not bad.

OBESE UNDERTAKER
It works but...

GUILTY UNDERTAKER
Seems we need a hair spray.

UNDERTAKER WITH GOATEE
A hair spray?!

GUILTY UNDERTAKER
In order to make it shimmering! Maybe
after this it's going to look more
original.

OBESE UNDERTAKER
Ok! Good idea!

EXT. FRONT OF HOUSE - SAME TIME

CUT TO:

Standing at the door of house, Walters' eyes catch a bunch of brunet
men coming to them speaking in Italian. These are Henry's Italian
friends.

WALTER
(to himself)
Who the hell are you?!

57 years old Nazario Abandonato with long black hair, inblue jeans
and brown coat comes up to Walter with somber expression.

(CONTINUED)

NAZARIO
 (with Italian accent)
 Mr. Walter?

WALTER
 Yes, it's me!

NAZARIO
 My name is Nazario Abandonato.

WALTER
 Nice to meet you mr. Nazario.

NAZARIO
 (pointing at the other Italians)
 We all are your father's old friends.

The rest of the Italian visitors say "Hi" by nodding their heads.

Walter nods his head in return. Nazario spontaneously speaks in Italian.

NAZARIO (CONT'D)
 Oh il mio dio! Quale perdita terribile!

WALTER
 Sorry, but I didn't...

NAZARIO
 (interrupts)
 Oh, si! Mi scusi! I said "what a
 terrible loss!

WALTER
 Yes, it is terrible, abrupt loss!

NAZARIO
 Par favore, accetti la nostra
 condoglianza!

Walter catches two words "accetti" as "to accept" and "condoglianza" as "condolence" and understands what Nazario means.

WALTER
 I'm grateful, mr. Nazario, to all of
 you for your presence here! Come in!

CUT TO:

EXT. STREET - DAY

We see the undertakers gazing with hesitation at the sprayed part of the coffin.

OBESE UNDERTAKER
 Now we can call it okay. So, lift it the
 car and lets go hell out of here. I don't
 want them to take us for a corpse
 kidnapper.

(CONTINUED)

GUILTY UNDERTAKER

(looking at Henry)
This old man will kick our ass in the next life.

OBESE UNDERTAKER

Not our ass, but your ass he will definitely kick hard!

GUILTY UNDERTAKER

His siblings can kick my ass if they know what has happened to the coffin.

OBECE UNDERTAKER

The calamity with coffin is somewhat acceptable and forgivable, but the thing that has happened to this poor old man is a double-tragedy! Okay, boys! No time to lose! Take it! Let's go!

They lift the coffin and head for the coach.

CUT TO:

INT. SITTING ROOM - SAME TIME

We see Russian visitors get assembled together around the table. They take out the bottles of vodka from the plastic bags and special tiny glasses for drinking vodka.

Though the Russians are six men they take out 7 such glasses and one for THE DECEASED as per the Russian belief. Vladimir opens one of the bottles and pours the glasses. Walter takes a detached view.

After filling up the glasses, Russian guests raise them.

VLADIMIR

За нашего товарища, Генри!

The rest of them repeat his words and toss it down, then put the glasses back on the table.

Stanislav asks Dima about the snack in order to smell after a gulp.

STANISLAV

Эй, Дима, где наша закуска?

DIMA

Не знаю!

Andrei checks the bags but can't find anything.

ANDREI

Никакой закуски здесь нет!

STANISLAV

Забыл брать закуску?!

DIMA

Я не знаю!

(CONTINUED)

ANDREI

Кто знает тогда?! Вместо мозгов у тебя
орех там внутри!

VLADIMIR

Эй, парни, это не проблема, мы можем
найти что-то для закуски.

CUT TO:

EXT. FRONT OF HOUSE - SAME TIME

Funeral coach stops in front of house.

The undertakers open the hatch, take out the coffin and tend to the house.

INT. SITTING ROOM - HALL - SAME TIME

The undertakers enter the hall carrying the coffin and passes by the guest heading to the glass gallery.

The Italians look at the coffin with a grievous expression on their face.

The Russian guests meet the coffin standing up and raising their full glasses to it.

The undertakers put the coffin on the platform in the glass gallery and leave out.

INT. HALL - SAME TIME

The Russians fill the glasses with vodka.

Rick passes by the table at which the Russians are sitting and his eyes stop on the extra glass - the glass for THE DECEASED on the edge of the table when the Russian are busy with snack.

Rick takes the glass, drinks vodka at a gulp, puts it back and steps away.

Soon Andrei notices that the glass for Henry is empty and looks around in doubt, then holds the glass out to Vladimir for refilling.

INT. GLASS GALLERY - SAME TIME

We see the coffin on the platform and THE CAMERA pulls back to reveal Mark and Rick standing side by side and gazing at it.

There is no one in the glass gallery except these two brothers.

MARK

(gazing straight at coffin)

Rick!

RICK

(gazing straight at coffin)

Yes, Mark!

MARK

Are you afraid of dead?

(CONTINUED)

RICK

No! I'm not! What about you?

MARK

I don't know.

RICK

That means you are afraid, doesn't it?

MARK

No, I'm not afraid too. But...Dead, they actually look creepy.

RICK

Yes, agree, they are not funny.

MARK

But, sometimes they look funny.

RICK

What can make them look funny?!

MARK

It ups to how they die.

RICK

Oh, come on! The death is not funny anyway!

Rick goes up to the coffin and raises the cap. We see Henry's face when he opens the cap.

MARK

Rick, what are you doing?!

RICK

I just want to take a look. Look at this! You say it's funny. Nothing is funny here actually!

MARK

Ok, leave it!

RICK

You see, I'm not afraid of dead.

MARK

Neither am I! Why should I be afraid of the body of my own grandpa?! Close it and let's go!

RICK

Ok, I'm closing!

Rick closes the cap of coffin and stands beside.

(CONTINUED)

MARK

Come! Let's go!

RICK

Wait a minute!

MARK

What?! We have nothing to do here!

RICK

I have!

He takes out a cigarette from inner pocket of his suit.

RICK (CONT'D)

I need to smock.

MARK

It's time to kick this habit.

We see Rick lighting his cigarette.

RICK

I can't!

MARK

You can pull yourself into trouble, if our parents, specially father knows about this...

RICK

If you keep mum, I won't get into trouble.

Abruptly, Joe enters the glass gallery looking at the otherside in the opposite direction from the kids.

Rick hides his cigarette behind the coffin at once and immediately waves his hand in the air to disturb the smock.

We see the glowing cigarette ash touching the amended part of the coffin.

JOE

(sees the kids)

Hey! Here you are, boys! What are you doing here alone?

MARK

We are here to bid farewell to our grandpa before he get buried.

JOE

Oh, yeah! Right!

We see the cigarette causes the shoe polish and the hair spray to melt on the amended part. The cigarette gets stuck on melting shoe polish.

JOE (CONT'D)

Ok, boys, I need you to give me a hand.

(CONTINUED)

RICK

Ok, no problem! Let's go, Mark!

They leave the glass gallery following Joe.

We see the stuck cigarette stub brings about the amended part of coffin to catch a flame.

INT. HALL - SAME TIME

We see the visitors all around the house and Russell walking among them toward the door. While passing by the Russians his eyes fix on the full glass on the table, he stops, drinks it at a gulp and puts the glass back, then continues going toward the door.

EXT. PORCH OF HOUSE

Russell comes out, stands beside the door to catch his breath and leans against the wall closing his eyes.

CUT TO:

INT. GLASS GALLERY - SAME TIME

There is nobody in the glass gallery. The coffin bursts into flame.

INT. HALL - SAME TIME

The guests with bewilderment on their faces feeling strange smell resembling roasted meat.

NAZARIO

It smells tasty, like a lamb on the spit.

The Russian visitors sitting behind Nazario stop their muzzy glances on Nazario as they hear "a lamb on the spit".

They take his word for disrespect to THE DECEASED at his funeral and expose their objection to Nazario's act by shaking their heads.

Walter and Doris come downstairs and stop immediately with perplexity when they feel the smell resembling roasted meat.

WALTER

What is this?! Can you feel it, Doris?

DORIS

Yes, where does it come from?!

WALTER

Hell knows!

DORIS

Maybe the Russian guests quitted drinking and decided to roast barbecue.

WALTER

No! as you see they all are present at the hall. I have got a premonition that something is up to bad.

(CONTINUED)

Walter suddenly makes for the glass gallery and pounces into. The coffin is flaming up. He numbs looking with dismay and Joe abruptly appears behind him from among the guests watching the burning coffin and shouts.

JOE

What the fuck! Nooo! Daaad!

EXT. FRONT OF HOUSE - SAME TIME

Leaning against the door with closed eyes, Russell's ears catch the TUMULT inside the house. He opens his eyes displaying bewilderment with knitted brows.

Russell rushes into the house.

INT. GLASS GALLERY - DAY

Russell reaches the glass gallery breaking through the curious crowd.

Getting into hysterics Joe faints and falls like a mop in front of Russell.

Russell notices Joe lying on the floor with pale face and open mouth, then peeps inside the glass gallery and notices that the coffin is burning in the fire.

RUSSELL

Oh, my god! What the hell is going on here?!

WALTER

(shouts)

Call 911!

Russell runs outdoors from glass gallery.

EXT. BACKYARD

Russell grasps the hose fastened on the tap for watering the lawn. He opens the tap and heads for the glass gallery.

INT. GLASS GALLERY

Russell heavily drenches the burning coffin and finally succeeds in quenching the flame.

We see everybody looking with dumbfounded look in silence.

Russell turns numb holding the hose in hand and looking at the fuming coffin.

Walter slowly steps toward the coffin. Everybody accompanies him with their glance.

Russell drops the hose and steps toward the coffin too.

They both look at each other with dither. Neither of them takes a heart to open it up.

(CONTINUED)

Walter slowly reaches out his shivering hand to open the coffin. Both break into a sweat. Beads fall down over Walter's forehead.

Abruptly everybody gets disturbed by a TUMULT coming from the sitting room when Walter is about to touch the coffin.

All the guests and Walter turn around immediately to understand what is happening in the hall.

Nazario's word "a lamb on the spit" caused a dispute between the boozy Russians and the Italians.

WALTER

What the hell is up there?!

Walter leaves the glass gallery rushing to the sitting room. Russell follows Walter.

INT. HALL - SAME TIME

We see the Russians and the Italians squabbling at the moment Walter enters the sitting room.

NAZARIO

(shouts at Vladimir)

What are you taking, dummy!

VLADIMIR

(boozily)

If you don't shut your mouth, on my word I'm going to tear it up.

NAZARIO

Hey, watch your words! How you dare to talk to me this way!

VLADIMIR

Don't teach me the way to talk, you, black-ass bastard!

WALTER

(with anger)

Could anybody tell me what is happening here?!

VLADIMIR

This shit worm was scoffing at your father instead of bearing him respect!

NAZARIO

White lie! You are fucking drunk!

ANDREI

Nobody is drunk! Watch your words.

NAZARIO

Don't interfere into man's dispute, you, guido!

(CONTINUED)

WALTER

Who scoffs at my father?! What are you talking about! There is a cocktail of words in my head! Can somebody give me a clear and proper explanation?!

VLADIMIR

(to Nazario)

What are you standing like a scarecrow! Tell him!

WALTER

(addressing Vladimir)

Enough! Stop spiting your poison on each other!

NAZARIO

I actually inferred the smell! The smell resembled... It resembled the smell of roasted meat. That is all.

WALTER

(addresses both sides)

Oh my god! So, you were disputing for such a nonsense?!

VLADIMIR

It is not a nonsense actually! Henry was our friend, a real sane person!

NAZARIO

He was a friend of mine too by the way!

VLADIMIR

He passed away because he had such a friend like you!

NAZARIO

Close your putrid mouth, you, bibber assholes!

Nazario's word gets Vladimir in frenzy and he loses the control over his emotions.

Vladimir wades into Nazario with roar. Running he climbs on a sofa using it as a support and flings himself into Nazario flying in the air.

In a short instant Nazario moves aside and Vladimir lands on the floor crashing his face downwards.

Shocked guests watch him in bewilderment .

Vladimir's failure attack brings about a fight between the Russian and the Italian guests in the sitting room. They attack each other beating black and blue.

CUT TO:

(CONTINUED)

EXT. FRONT OF HOUSE - DAY/CONTINUOUS DAY

We see the police cars in front of the house.

Both the Russian and the Italian guests are accompanying by police officers to the police cars with bruises on faces and blood in mouths.

Walter stands on the porch and watches this humiliating spectacle.

EXT. STREET - DAY

Russell goes out to throw the garbage packages into the dumpster.

RUSSELL'S P.V.O. - Bill rides Kelly's home. Kelly gives a kiss on Bill's cheek and gets out of the car waving her hand as a sign of "bye".

Suddenly Bill sees Russell throwing out garbage. He lowers the window glass chewing a gum.

BILL

Hey, Russell! How are you?

RUSSELL

(with a set smile on face)

Hi, Bill. Fine. Thanks!

BILL

A nice day, yeah?!

RUSSELL

(looks over the sky)

Yeah!

BILL

I see you are busy now.

RUSSELL

Not actually.

BILL

Great! Then jump into the car!

RUSSELL

Where we are going?

BILL

(simpering)

Don't worry, dude, I'm not going to kidnap you. We will just take a ride.

CUT TO:

EXT. HIGHWAY - DAY

We see Bill's car speeding along the road.

INT. BILL'S CAR

We see the road from the front screen of Bill's car. The car moves along the way at high speed.

(CONTINUED)

Russell sits in front seat in a tension and watches both the road and Bill.

Bill drives the car with hankering expression on his face. He continuously looks forward without heeding anything around with half-open mouth.

RUSSELL

Hey, Bill!

Bill ignores Russell's call.

RUSSELL (CONT'D)

Bill! You know!

BILL

What is wrong?!

RUSSELL

It is better if...

Bill interrupts him.

BILL

(takes his eyes off the road
and looks at Russell)

It is better if what?!

RUSSELL

It would be better if you slow down
a little and watch the road!

BILL

(again keeps his eyes
on the road)

Hey, man, don't worry, enjoy this moment!
I'm the one who is cut out for such an
incredibly visceral actions!

RUSSELL

Yeah, but driving like this, I mean at very
high speed you imperil our lives!

BILL

Can you drive?

RUSSELL

Me?!

BILL

Yes, you are!

RUSSELL

Yes, I can drive, but recently my
ability of driving fell behind.

Abruptly Bill turns his face to Russell and stops his glance on him.

RUSSELL (CONT'D)

(with perplexity)

What?! Did I say something wrong?

(CONTINUED)

BILL
You will mend your ability of driving!

RUSSELL
Yeah, one day I will try it.

BILL
(gazes at Russell)
Today!

RUSSELL
What today?!

BILL
We will have it today! Now!

RUSSELL
No, come on Bill! Not today. You better
keep watching the road.

Bill pulls the car over.

RUSSELL (CONT'D)
Why did you stop the car?!

BILL
It's your term.

Bill gets out of the car, comes up to the door from Russell's side and stands beside bended down. He puts his left hand on the roof of car looking at Russell.

RUSSELL
You want me to grab the wheel?

BILL
Don't be balky please!

Russell looks at the road for a moment, then silently opens the door.

Bill steps aside.

INT.BILL'S CAR

Russell sits behind the wheel. Bill observes his reaction.

BILL (CONT'D)
How long have you been out of driving?

RUSSELL
For six years!

BILL
Wow! It sounds dashing!

Russell slowly turns his head and gives Bill a sidelong glance. He ignites the engine of "Ford Mustang" and starts driving.

(CONTINUED)

BILL (CONT'D)

Did you like my beauty?

RUSSELL

Yes! This is the car that every man wishes to have.

BILL

(with priggish expression)

Yes!

Russel slowly drives the car away.

RUSSELL

Bill, can I ask you something? This is private, I know.

BILL

It's ok.

RUSSELL

How did you meet Kelly?

BILL

So!

RUSSELL

I apologize for my question!

BILL

It's ok. This is just a frequently asked question to boyfriends.

RUSSELL

So, I'm happy that you don't find my question bald.

BILL

I met her in the years of our studentship. I remember once she helped me to prepare presentation. She spent hours helping me to prepare for exams. Finally, I understood that she is the girl that I need. Not only me, but every boy wished to have a close relation with a girl like her.

CGI: Russell indulges in reverie having a flashback, and Bill's "Ford Mustang" transforms into the library of the college. The dash board of the car becomes a desk at which Russell sits.

INT. COLLEGE LIBRARY - EVENING

The camera moves back and we see Kelly sitting at the opposite end of the desk, face to face with Russell.

KELLY

Am I clear on this stuff?

RUSSELL

(with a weary expression)

Yes, but this stuff almost importuned me.

(CONTINUED)

KELLY

Don't bend your neck so easily. You have to stick it out until the end of the session.

RUSSELL

(covers his head with textbook)
I know, I know!

KELLY

I've just remembered one of the songs of legendary group "Modern Talking".

RUSSELL

(half raises his head)
Which song?

KELLY

The song is called "You can win if you want".

RUSSELL

(puts the textbook on the desk and raises his head)
Yeah, sounds encouraging. But how can I win or succeed in the stuff that I always drag my feet about doing it?!

KELLY

You can if you push yourself.

RUSSELL

How can I push myself?!

KELLY

Do you remember physics class?

RUSSELL

Yeah, I can't help forgetting that!

KELLY

Specially, that instructor!

RUSSELL

That yeasty, inept woman with catastrophically steep terms!

KELLY

(smiles)
No wonder that she will turn to your nightmare till the end of your lifetime.

RUSSELL

I can't say what that was and how it happened. Maybe a kind of miracle, but I could succeed in her exam.

KELLY

Because, you pushed yourself, you had a target and you moved toward it.

(CONTINUED)

The librarian hints them to keep silence.

KELLY (CONT'D)

(with undertone)

Sorry! So, you moved toward your target! You did it once. Do it again.

RUSSELL

Everything in life pushes me let alone pushing myself.

Bill's voice makes him to leave his memories and return to reality.

INT. BILL'S CAR

BILL

One day I decided to come clean. I was looking for the right time and place.

RUSSELL

Did you find that right place and time?

BILL

Yes! In the metro! I still remember how I came up to her. There was a free place next to her. She signed me to sit down.

RUSSELL

And?!

Bill's words emotionally give Russell pressure effect. He breaks into sweat.

BILL (CONT'D)

She didn't say anything just gave me a smile. Silence gives consent. Then I asked her permission to walk her back. She didn't say anything again, just gave me a nod.

Bill's story evokes Russell's memory to have another flashback to the day when he first confessed his feelings to Kelly.

CGI: The road that he drives the car becomes his memory line which stops right on the day when he makes his confession.

INT. CLASSROOM - DAY

We see Russell sitting at the desk in the class and watching Kelly presents her presentation. He forgets the subject of her presentation.

Kelly's VOICE becomes ECHOIC. The movement of her lips, her gestures, body language, eye contact with her group-mates, the way how she touches her hair TRIMMING it behind the ears attract his attention.

Russell watches her without any wink. Kelly finishes her presentation.

The instructor, 54 years old woman and students applaud her.

INSTRUCTOR

Thank you, Kelly! You are indeed a laudable

(CONTINUED)

student! Now, who has a question?

Ring bells.

Students stand up packing their things.

INSTRUCTOR (CONT'D)
For the next time get prepared for
the chapter 34.

Students are leaving the classroom. Russell thoughtfully numbs
in his place.

INSTRUCTOR (CONT'D)
Russell, as I see you don't have any
intention to leave!

RUSSELL
Yes, sure! I'm leaving!

INSTRUCTOR
(smiles)
The class is over, dear!

INT. COLLEGE CORRIDOR

Russell steps outside the classroom into the corridor and looks around
seeking Kelly. Suddenly his eyes find her in the moving crowd. He moves
toward her through the crowd.

RUSSELL
(shouts)
Kelly!

Kelly reacts immediately to his voice and turns around. Russell comes up
to her and they get a face to face pose.

RUSSELL (CONT'D)
Kelly, you know!

KELLY
What is up?! Is something wrong?

RUSSELL
No! Yes! Something wrong with me!

KELLY
You are sick?

RUSSELL
No! I just have something to tell you.

KELLY
Ok, It sounds curious.
(smiles)
I'm listening.

RUSSELL
When your class is over just let me know.

(CONTINUED)

There is a one place and I want to take you there.

KELLY

What kind of place is that?

RUSSELL

(looking into her eyes)

It is very beautiful, pacific place.
No noise, no hullabaloo, no fuss, but
a gentle breeze.

Both Kelly and Russell keep looking into each other's eyes without a wink.

RUSSELL (CONT'D)

Will you come, Kelly?

KELLY

Yes, I will.

RUSSELL

Good! I will be waiting!

Russell makes few steps back with gentle expression on his face then turns his back on her and moves away.

Kelly accompanies him with her glance and keeps looking at him from behind how he goes away through the corridor.

EXT. FRONT OF COLLEGE - AFTERNOON

Kelly steps outside from the college doors and comes up to Russell.

Russell is waiting for her with his bike.

RUSSELL

You are ready?

KELLY

Aha!

EXT. ROAD - EVENING

Russell and Kelly are riding their bikes in an empty road.

EXT. LAKE SHORE - DAY

They arrive the lake shore.

Russell stops his bike looking at the lake.

RUSSEL

We are almost there. Follow me.

Russell and Kelly walk toward the lake and reach the path passing through the willow trees with long thin branches which touch the ground surface resembling a waterfall.

They head forward through the path and it takes them to the wooden wharf which extends inside the lake and merges with the path of the sunset.

(CONTINUED)

Kelly gets bedazzled by the beauty of this place when the light of sunset blazes on her. She looks all around and suddenly her eyes stop on Russell.

RUSSELL

My father used to bring us here for picnic when I was a kid. Did you like this place?

KELLY

It is a wonderful place.

RUSSELL

As though this place is not a part of our world.

Kelly feels how breeze touches her skin and passes between her fingers. She slightly raise her hand allowing a land breeze to touches her finger.

Kelly walks toward the edge of the wharf. Few steps left to the end she stops looking at the sunset.

We see Russell coming close in on her from behind.

RUSSELL (CONT'D)

Kelly! I have something to tell you.

Kelly turns to him looking at his face without saying anyword.

RUSSELL (CONT'D)

Seems I have fallen in love with you and I can no longer hide my feelings. Yeah, I know maybe I behaved like a fool, but I didn't take a heart to come clean this. I apologize if I did something wrong.

KELLY

No, Russell, you didn't do anything wrong at all.

Kelly gives Russell a gentle smile. She slightly raises her hand and touches his chin, then gives a kiss on his lips.

The camera moves back to reveal the view with their kissing silhouettes on the wharf in the sunset light.

INT. BILL'S CAR - MOVING - SAME TIME

Russell abruptly leaves his memories and comes back to reality and realizes that Bill asks him a question. We see Bill talks something.

Russell doesn't heed to what he is talking about. He is still under the influence of his sad memories.

BILL

Hey! Hello!

RUSSELL

Yes!

(CONTINUED)

BILL

Are you here?!

RUSSELL

Yeah! You asked something?

BILL

Do you have a girlfriend?

RUSSELL

No, I don't.

BILL

So, you are alone.

Russell turns his neck and finds Bill looking at him quiding.

RUSSELL

Alone!

Suddenly Bill's eyes fix on two glamorous ladies waking along the roadside. He watches them with lascivious glance.

BILL

Hey, slow down. Look at these birdies.

Bill's manners of unfaithfulness to Kelly escalate Russell into anger and he doesn't slow down the car.

BILL (CONT'D)

(looking back)

Slow down! Slow down!

RUSSELL

You have a girlfriend.

BILL

What?!

RUSSELL

You have a girlfriend! Kelly! Do you love her? I mean, are you devoted to her?!

BILL

Sure! Why are you asking me?

RUSSELL

A devoted man never looks or pays attention to the other ladies.

BILL

Come on, man! You got a chance to be young just once in your ephemeral life.

(CONTINUED)

RUSSELL

And one heart to love.

BILL

Sure, I love Kelly but it doesn't mean that I can't have any relation with another lady or ladies. I'm a man. Women never want to admit, but they know that men have more privileges than women. You know woman is like a tire and you should always have the fifth wheel in case you got a flat tire.

Bill's words get Russell on his nerves. He presses on gas and picks dangerously high speed.

BILL (CONT'D)

Hey, Russell, slow down!

Russell's glance concentrates on the road without any reaction to surrounding.

BILL (CONT'D)

(anxiously)

You've been out of driving for six years?!
Yes? It's...It's not good!

RUSSELL

As you said this is an ephemeral life.
(turns his glance and looks
into Bill's frightened eyes)

RUSSELL (cont'd)

Today we are here, tomorrow we all
will be down there in the cemetery.

BILL

(with querulous tone)

I don't want to die.

RUSSELL

(looking into Bill's eyes with
a sardonic smile)

You are afraid of the death! The death is
only thing that nobody can ever escape!

BILL

Watch the road! Watch the road!

Russell abruptly puts on the brake and Bill's forehead crashes the dashboard of the car. Bill grunts.

RUSSELL

(inclining toward Bill)

You better fasten your belt prior to
worrying about the fifth wheel.

BILL

You are crazy! A psychopath!

(CONTINUED)

RUSSELL
 You know. To be a psychopath is rather
 uncritical than being a weak philanderer.

Bill takes his feared glance of Russell and gazes forward out of the front windscreen.

Russell keeps on gazing at Bill's face with dyspathy.

RUSSELL (CONT'D)
 Grab the wheel!

BILL
 It would be better if you drive.

Russell starts the engine and the car slowly moves off.

BILL (CONT'D)
 Do me a favor, don't speed up,
 please.

INT. SITTING ROOM - MORNING

Russell comes down the stair yawning and head for the kitchen to have his breakfast.

INT. KITCHEN - MORNING
 Doris is serving the breakfast in the kitchen.

RUSSELL
 Good morning, mom!

DORIS
 Good morning, sweetheart! How was your
 sleep?

RUSSELL
 Good!

DORIS
 It has been raining all the night.

RUSSELL
 The sky is still cloudy.

Doris puts fried eggs and a cup of coffee on the table in front of Russell.

DORIS
 Good appetite!

RUSSELL
 Thanks, mom!

DORIS
 What about your rehearsal? How is it
 going?

(CONTINUED)

RUSSELL

Pretty well! My aptitude of playing a piano became a little bit rusty when I was in prison. But now thanks to our band with guys I could give it a new beginning.

DORIS

Sweetheart, I'm so happy for you.

RUSSELL

Yeah, that is great!

Walter approaches the kitchen with grief on face and stands at the door looking at his son and wife.

DORIS

What is wrong with you, Walter?!

FATHER

(with subdued voice)
Oliver!

DORIS

What happened to Oliver?!

RUSSELL

What is wrong with our dog, dad?!

WALTER

The dog...uhh! He is...
(exhales)

Russell immediately stands up and bursts out the door.

EXT. FRONT YARD - MORNING

Russell makes for the doghouse.

He finds the dog lying on the ground behind his house without any movement. Russell turns to stolid as he finds Oliver dead.

Walter, Doris and Clara come out from the house and watch standing on the porch.

Russell crouches over the body of Oliver and tenderly gives his hair a sleeking and touches his ear.

RUSSELL

(sobs holding the dog's ear)
Damn! You are icy!

Walter approaches and stands behind him.

WALTER

He was already an old dog, Russell!
Unfortunately, his time was up.

RUSSELL

(sobs)
Yeah! I know.

(CONTINUED)

WALTER

It was out both your and my hands to change anything. We should accept the inevitable.

Russell takes a spade and wants to dig a grave for Oliver, but his parents prevent him to dig the ground where he wanted to bury the dog when he is about to start.

Because the place he wanted to dig already contains the relicts of their previous dog - Bernard.

WALTER (CONT'D)

Russell, don't dig there! Not there!

RUSSELL

Why, dad!

WALTER

Do you remember Bernard?

RUSSELL

Yes, I do!

WALTER

I buried him here.

Russell steps away from the place where Bernard is buried and wants to start digging next to it.

WALTER (CONT'D)

Wait! Wait! You oughtn't to dig there too! Same thing applies there.

RUSSELL

What else did you bury here?

WALTER

Our cats!

CLARA

Your father turned our back yard to a cemetery for pets.

WALTER

(to Clara)

What did I have to do with them?! Pets are not a piece of trash to throw into the dumpster!

CLARA

Yes, of cause! But...

WALTER

What but?

(CONTINUED)

CLARA

If you walk around here you are going to step on some pet tomb!

WALTER

My, dear sister, it is no longer the case! Every critter needs to be shown respect.

CLARA

It would be better if you show respect to your son!

WALTER

I always try to show respect to all my family members including you, my dear sister!

RUSSELL

Ok! Don't try to find fault with each other! Tell me, dad where can I dig?

WALTER

The other side of Dog's house! I can surely say that nothing is buried there.

It starts raining when Russell starts digging the ground. In order to avoid from being damped Walter goes to the porch and watches the burial of Oliver.

Having buried the dog Russell thrusts the spade to the ground and goes into the house with wet hair and clothes.

EXT. STREET - DAY

We see Kelly leaving out from A tailor's shop with her friend Sandra. They head for Sandra's parked car.

They speaking INDISTINCTLY

Kelly suddenly notices Bill's sport car parked in front of the pub.

KELLY

Wait! This is Bill's car.

SANDRA

(doesn't understand)

What?

KELLY

Bill's car is in front of the pub. What is he doing here?!

SANDRA

Are you sure that this is his car?

KELLY

I'm able to cognize his car among

(CONTINUED)

hundreds of such cars.

INT. PUB - DAY

Kelly and Sandra enter open up the door and enter looking around.
Load music, lights and people are CHATTERING. Kelly and Sandra move looking around.

We see Bill kissing with an UNKNOWN girl reclined on the sofa.
Sandra sees them first and numbs.

Kelly realizes Bill kissing with another girl in distance and gets bulged eyes.

KELLY

How you...?! How he...?! I will kill
this tosser!

SANDRA

Let's go, Kelly!

KELLY

No!

A corpulent young man - Eddie, 36 years old, dressed in a blue suit appears Behind Kelly and Sandra, irritably looking at his girlfriend kissing with Bill.

EDDIE

Bitch!

Both Kelly and Sandra hear him and react immediately turning back to look at him.

SANDRA

Who are you?!

EDDIE

I'm that bitch's fiance. And who the
hell are you?!

KELLY

I'm that bastard's girlfriend.

EDDIE

(with irony)

Wow!

Kelly catches the beer bottles from the tray of waiter that walks by her and throws at Bill.

Bottle crashes Bill's left knee. He quits kissing grunts of ache holding his knee, then finds Kelly looking at him with an angry glance holding another bottle in the hand.

Bill gets at a loss.

Kelly wants to throw the second bottle at him, but waiter prevents her by taking the bottle away from her hand.

(CONTINUED)

She emotionally looks around to find something to throw at Bill. Her eyes stop on a pistol on Eddie's belt. Kelly quickly grabs it from scabbard then aims at Billy and Eddie's fiance.

EDDIE (CONT'D)
 (to Kelly)
 Wait!

Eddie slowly holds out his left hand, grabs the slide of the pistol and cocks it willingly by pulling back. Then he motions Kelly that she can shoot.

BILL
 Kelly, I will explain everything.

EDDIE
 Shut up, you, turd!

EDDIE'S GIRLFRIEND
 Eddie, just listen!

KELLY
 Shut up, bitch.

SANDRA
 Kelly, don't do it. Drop the gun.

EDDIE
 Oh, come on! Look at these pests.
 They need to be destroyed.

Kelly holds out the pistol to Eddie.

EDDIE (CONT'D)
 Why?!

KELLY
 I just can't!

EDDIE
 No problem! I will make a colander
 of this bitch and prick.

Eddie snatches the pistol out of her hand and start shooting haphazardly at the direction of sofa.

Bill and Eddie's girlfriend fall in different directions.

Eddie wants to come up to them by shooting, but he steps ona beer bottle and flying in the air he falls on his back shooting ceiling of pub.

Some of the bullets ricochet in the bar.

Pub visitors lies down on the floor covering their headby hands.

Bullets break the bottles in the bar and alcohol spills on the floor.

The barman hides behind a wooden pillar of the bar which gets a few bullets.

(CONTINUED)

Bullets hit the ice bucket for beverages.

Flying in the air ice cubes fall into the green boiling substance which is aggressive towards the cold water.

The barman sees the ice cubes falling into the boiling pan which contains that green dangerous substance.

BARMAN

(shouting)

Everybody, out of the pub!

The barman jumps over the pillar and makes for the door when all the ice cubes start flying out of the pan in all directions like a bullet.

The ice cubes crash everywhere in the pub destroying the lights, the pictures hanged on the walls, the bottles and wineglasses on the tables.

People hiding under the tables SCREAM.

One of the lights mounted on the ceiling breaks and lands on Eddie.

Bill hides behind the sofa which a lot of flying ice cubes crash in.

The TINGING GLASS breaks into splinters flying outside the bar when the cubes crash the window-cases.

EXT. FRONT OF PUB - SAME TIME

The passersby get startled and start running in different directions taking it for the skirmish when the window-cases splinter with a SHARP

RINGING SOUND.

CUT TO:

INT. LARRY'S HOUSE - SITTING ROOM - SAME TIME

Larry's father - Luke Bernard, 54, with a somber expression sits on the sofa holding remote in one hand and a can of drink in the other hand watching a lamentable dramatic movie.

INT. LARRY'S GARAGE - SAME TIME

Larry wants to charge the accumulator of his car. He applies in a battery trickle charger.

The one end of the trickle charger he connects to the battery.

In slow motion we see Larry taking the other end and approaching the fuse box.

CUT TO:

EXT. FRONT OF DENNY'S HOUSE - SAME TIME

A crane truck arranged by Russell in front of Danny's house to lift the piano from their large attic veranda. In slow motion the crane-operator adjusts the crane.

(CONTINUED)

CUT TO:

INT. LARRY'S HOUSE - SITTING ROOM - SAME TIME

Luke with half-open mouth sitting on the sofa watches a stunning moment of the movie with numbness.

CUT TO:

INT. LARRY'S GARAGE - SAME TIME

Larry opens the lid of the fuse box and connects the trickle charger to the cables and tends to the car in slow motion.

INT. PUB - SAME TIME

Sandra and Kelly raise their heads peeping around. Sandra gets up and helps Kelly to stand up.

SANDRA

Come on, get up! Time to go!

Kelly and Sandra go out in a hurry.

Bill cravenly peeps behind the damaged sofa. He finds people slowly get up with grunt. Bill stands up and makes for the door.

EXT. FRONT OF PUB - DAY

Bill sees Sandra and Kelly driving away as he comes out from the pub.

Bill hurriedly gets in his sport car to chase them. Eddie comes out with tizzy right after Bill.

Bill drives rearward in haste. His "Ford Mustang" crashes Eddie's parked car from side, then he turns the car and drives away.

EDDIE

(shouting)

You, son of a bitch! My god, what have you done with my car, you bastard!

CUT TO:

INT. LARRY'S GARAGE - SAME TIME

We see in slow motion Larry gets in his car and touches the key of the car in order to start the engine.

CUT TO:

INT. LARRY'S HOUSE - SITTING ROOM - SAME TIME

Luke with half-open mouth and sorrowful glance watches his favorite movie.

EXT. FRONT OF DANNY'S HOUSE - SAME TIME

In slow motion crane lifts the piano from the attic veranda. We see a soft smile on Russell's face.

(CONTINUED)

CUT TO:

INT. SANDRA'S CAR - SAME TIME

KELLY

(weeping)
How he dares! How he dares to treat me
so... so... It's just heinous offence!

SANDRA

Leave that bastard.

KELLY

I smelled he is a womanizer but I wasn't
sure about that but now...

(weeps)

SANDRA

He is the worst bastard among the
bastards I have ever met.

INT. BILL'S CAR - SAME TIME

BILL

(crestfallen)

I'm a bastard. I'm a bastard.

Bill presses on gas.

CUT TO:

INT. LARRY'S GARAGE - SAME TIME

In slow motion Larry starts the engine. The electricity of house
goes out as he starts the engine.

CUT TO:

INT. LARRY'S HOUSE - SITTING ROOM - SAME TIME

Luke immediately leaps his feel of anger when lights go out.

LUKE

What the hell! Damn!
(shouts)
Why it always happens at the
climax of my favorite movies!

Luke goes out from the house looks around and hears the sound coming
from the direction of the garage. He heads for the garage.

INT. GARAGE

Luke sees Larry tinkering at the fuse box.

LUKE

So, this is you!

LARRY

(Larry startles hearing
Luke's voice)

What?!

(CONTINUED)

LUKE

The lights went out because of you.

LARRY

I just wanted...

Luke looks around to find something to throw at Larry and a baseball bat on the rack meets his eyes. He grasps it and springs on Larry. They both run around the car.

LARRY (CONT'D)

(shouting and running around
the car)

Stop, dad! I can fix it!

LUKE

I will kill you, whiskered
cockroach!

Luke can't catch him and starts strike his car with a bat.

LARRY

(gets a bit of shock)

Are you out of mind?! Why are you doing
this?! What did I do wrong?!

LUKE

Everything!

LARRY

It's just the electricity!

LUKE

Because of the electricity I couldn't
watch my movie.

LARRY

So, you jumped on me because of a kind
of loathsome movie?!

LUKE

It's not a loathsome movie. You are not
wise enough to understand such kind of things!

Luke strikes with the bat on a bonnet of Larry's car.

LARRY

Wait! Stop it!

Luke starts hounding Larry around the car again.

CUT TO:

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Passing by the crane Sandra stops her car in front of Kelly's house.
They both get out of the car.

(CONTINUED)

CUT TO:

EXT. BILL'S CAR - SAME TIME

Bill arrives at the street and tents toward Kelly's house athigh speed.

CUT TO:

EXT. FRONT OF LARRY'S GARAGE - SAME TIME

We see Larry coursing out from the garage.

Luke follows out holding a baseball bat badgering Larry. He throws the bat at him with all his strength.

In slow motion we see a flying bat in the air.

In slow motion Larry falls down on the lawn and the baseball bat flies over his head tending out of the reaches of the yard toward the street.

CUT TO:

INT. BILL'S CAR - SAME TIME

In slow motion Bill watches the crane truck, then pays heed to Russell and Danny who are standing on the pavement looking at the crane.

Suddenly the baseball bat thrown by Luke crashes the front windscreen of Bill's sport car penetrating inside.

Startled Bill loses control over the car, swerves grazing the crane truck and puts on brake. Car stops.

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Sharp noise of crash makes Kelly and Sandra to come outside. They see Bill's car in the street stopped on the lawn with a few severe side scratches.

EXT. STREET - SAME TIME

The crane operator suddenly loses his control over the crane after the car grazing the truck.

The piano gets unhooked at the moment the wire ropes get loose and it falls right on the bonnet of Bill's "Ford Mustang" ruining it at all.

EXT. LUKE'S FRONT YARD - SAME TIME

Lying on the lawn Larry raises his head as he hears the CRASHING SOUND. Luke numbs.

They both approach the fence of the yard and peep over it at the street.

LARRY

What have you done, dad?!

LUKE

Oh, god! They will send me down.

LARRY

Dad!

(CONTINUED)

LUKE

What?!

LARRY

I promise that I will visit you
when you are in jail.

Luke cuffs Larry's head.

EXT. STREET - SAME TIME

Bill gets out of the car with flabbergasted facial expression. He takes look at the piano that has just destroyed his car, then looks up at the crane.

Russell and Danny approach in perplexity gazing at the occasion.

SANDRA

That's served him right.

KELLY

Let's get in house.

Kelly and Sandra go inside the house slamming the door.

BILL

(looking at his car)
My car! Damn! How?!

Bill looks up to the crane again then his gaze goes down along the crane and stops on Russell and Danny.

BILL (CONT'D)

(to Russell)
You! What the hell!

DANNY

(Addressing Bill)
Hey, look what you have done!

BILL

Just look what happened to my car, salami!
Are you able to imagine how expensive this
car is! Now what shall I do? Shall I give
you on gagand take a new one, huh?!

RUSSELL

Hey, Bill, easy!

BILL

(shouts)
Oh, shut up, turd!

We see Eddie's car appearing in the street and moving towards Bill.

Eddie put his hand outside from the window holding his pistol and trying to take aim.

After a shot everybody gets startled.

Luke and Larry hide crouching behind the fence.

(CONTINUED)

Russell and Danny jump under the crane truck in order to hide from shooting Eddie.

Bill gets at a loss and starts running in the middle of the street toward the junction.

Eddie keeps on shooting at him but misses the running target.

The crane truck driver sits in his place, starts the engine in haste and drives away leaving Russell and Danny lying on the ground.

EXT. ROAD JUNCTION - DAY

Running Bill crosses the junction. Eddie gets angry and presses on gas.

At the junction a police car crashes into Eddie's car from left side. Eddie loses his grip and his pistol falls on the bonnet of the police car.

Bill immediately stops looking back. He reacts to the accident with a hollow chuckle.

We see the policeman gets out of the car and approaches Eddie's car looking at him.

The camera accompanies the policeman from behind.

We see Eddie sitting MUM, displaying both hands on the wheel and looking at the officer with a sorry sight.

OFFICER
(looking down to Eddie)
Is this yours?

Eddie confirms by nodding his head with a stupid smile on face.

CUT TO:

INT. PRISON CORRIDOR - DAY

We see an officer escorting Eddie to his cell walking through a dim corridor of jail.

He enters the assigned cell which is beside Young's cell.

Young's face appears in the background when we see Eddie's face from side.

INT. STREET - FRONT OF DANNY'S HOUSE - NIGHT

It's about 23:00. We see Russell comes to Danny's house for the rehearsal.

One of the door lights starts blinking as he approaches and slightly rings doorbell.

Danny's mother, Marie, opens up the door.

RUSSELL
Good evening mrs.Marie.

MARIE
Hi, Russell, come in. They are already
in the attic.

(CONTINUED)

RUSSELL

Very nice!

EXT/INT. DANNY'S HOUSE - NIGHT

Russell steps into sitting room and heads for the stair.

CUT TO:

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Hugging the bushes Bill sneaks up on Kelly's house in the darkness.

CUT TO:

INT. DANNY'S HOUSE - ATTIC - SAME TIME

Russell reaches at the door of attic. His ears catch an indistinctive speech audible from behind the door.

Russell stops in front of the door for a moment and wants to listen, but doesn't understand anything. He raises his hand and knocks the door, then opens it gently. While entering Russell finds the guys gathering around one of the band member, Gerard, in the darkness and watching something on smartphone.

Nobody pays attention to Russell when he steps into the attic.

He steps up them from behind and finds the guys watching a lady changing her clothes. Suddenly the lady and the type of the window seem familiar to Russell.

Russell raises his glance with perplexity and watches outside through the window.

He catches the situation when his eyes stop on window of Kelly's room and the drone flying in the vicinity of that window.

CUT TO:

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Among the bushes Bill watches Kelly undressing.

BILL

(chewing gum)

Tsk-tsk-tsk. My, baby, I want to eat you so much. I lost my car, I lost my girl. What the hell I'm doing huh?!

CUT TO:

INT. ATTIC - SAME TIME

Russell makes for Gerard to snatch the smartphone out of his hand.

RUSSELL

You are definitely out of mind.

(CONTINUED)

Russell covers the screen by his hand.

GERARD

Come on, Russell, take your hand!

DANNY

Russell, leave it!

Russell drags the smartphone.

GERARD

Russell, you will break it.

DANNY

Stop, Russell.

Gerard loses the control over his drone.

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Drone falls down on Bill rummaging in the bushes.

Bill raises his head and sees a falling drone and GRUNTS getting at a loss.

CUT TO:

INT. ATTIC - SAME TIME

All band members numb when they see through the screen that the drone falls on a man in the shrubbery.

Russell and Danny suddenly find his face familiar.

DANNY

(with perplexity)
Hey, Russell!

RUSSELL

(with perplexity)
Yes.

DANNY

I think...

RUSSELL

I know what you think.

DANNY

I see you think the same thing.

Russell and Danny exchange their glance without any say, then make for the door in a hurry.

CUT TO:

EXT. FRONT OF KELLY'S HOUSE - SAME TIME

Kelly opens the window looks around. It seems to her that she heard something resembling a groan. With a doubtful expression on her face she closes the window.

(CONTINUED)

CUT TO:

EXT. FRONT OF DANNY'S HOUSE - SAME TIME

Russell and Danny go outside and head for the shrubbery in front of Kelly's house.

Later Gerard goes outside following them.

The other guys keep looking through the attic window. Russell finds Gerard's drone among the bushes.

GERARD

My drone!

DANNY

Is it ok?

Gerard checks his drone.

DANNY (CONT'D)

Where is he?!

RUSSELL

He has gone.

GERARD

Who? Who are you talking about?!

RUSSELL

You don't know him, Gerard.

DANNY

He is the one whose car was crushed by my piano.

GERARD

Wow! He must be very angry with you.

RUSSELL

We are very angry with him too.

They find Kelly behind them when they turn around to go home and get startled.

RUSSELL (CONT'D)

Hi, what are you doing here?

KELLY

The same I would like to ask to all of you.

RUSSELL

Well...

The drone that Gerard holds in his hands meets Kelly's eyes.

KELLY

Is this a drone?!

(CONTINUED)

GERARD
(with stupid smile)

Yes.

KELLY
You were spying on me?

RUSSELL
No! No, Kelly.

KELLY
Then what are you doing in my shrubbery
with a drone in the dark time?

RUSSELL
This is not what you are thinking about.

KELLY
Then what is this?

RUSSELL
You know, aaa, this is amm.

DANNY
That guy whose car was ruined by
my piano.

Kelly knit her brows.

RUSSELL
He is talking about Bill.

KELLY
Bill?! What the hell that cockroach
was doing here?!

RUSSELL
He must have been watching you.

DANNY
And we were watching him.

Larry comes up to them.

LARRY
Hi, Kelly.

KELLY
Hi, Larry.

DANNY
I think now our intension is clear to you.

KELLY
Not actually. Neither yours nor Bill's
intention is clear to me. So, good
night guys!

(CONTINUED)

DANNY

Good night!

LARRY

Good night, Kelly!

She heads for the house.

KELLY

Don't get into mischief.

Russell indulges in reverie.

RUSSELL

(with undertone)

Good night, Kelly!

Danny and Gerard tend to the door crossing the street. Larry approaches Russell and puts his hand on his shoulder.

LARRY

You still love her.

RUSSELL

I don't know. Every time I see her some stange and nice feelings are rising inside me.

LARRY

You know a real love is hard to forget. It is like a glowing ember that anytime can cause a fire.

Russell makes a deep exhale, then gives Larry a slight smile.

LARRY (CONT'D)

Come, let's go.

Larry puts his hand around Russell's neck and they tend to the door crossing the street.

INT. MALL - DAY

Kelly is doing a shopping in the city mall. She suddenly comes across Danny in one of the shops.

KELLY

Hi, Danny!

DANNY

Hi, Kelly! What a nice surprise.

KELLY

(smiles)

Oh, thanks.

DANNY

You'r alone?

(CONTINUED)

KELLY

Yes. Why are you asking?

DANNY

Because, you always go for a shopping with Sandra.

KELLY

No, this time I'm alone.

Kelly's phone is ringing. She notices the word "MOM" on the screen.

KELLY (CONT'D)

Excuse me, this is mom.

DANNY

Oh, of course!

KELLY

Hi, mom.

Kelly's mother speaks something indistinctively.

KELLY (CONT'D)

Ok, mom, I'm coming.

Phone beeps

KELLY (CONT'D)

Danny, sorry, I have to go. See you.

DANNY

See you, bye!

Kelly's eyes stop on Bill at the moment when she comes out from the shop.

We see Bill standing and looking around. He doesn't notice Kelly.

Kelly immediately turns back to the shop. She is thinking about "what to do". She decides to ask Danny to pretend like her new boyfriend. Kelly approaches Danny with perplexity.

KELLY

Hey, Danny!

DANNY

Yes!

KELLY

Could you do me a favor?

DANNY

Yes. What kind of favor is that?

KELLY

There is my ex-boyfriend, Bill out there. And I don't want to talk to him. I want to leave, but if I go out he will get to me.

(CONTINUED)

So, I want you to play my new boyfriend.

DANNY

Ok!

Danny peers to take a look at him. He recognizes Bill at first sight. His eyes fix on him.

KELLY

Hey, don't look at him like this.

You are making a doubtful look.

DANNY

That priggish moron crashed his car into the crane.

KELLY

Yeah, he destroyed his car.

DANNY

(with scowling look)
Besides his own car, he also destroyed my piano.

INT. MALL - OUTSIDE OF SHOP - DAY

By his philanderer glance Bill accompanies two girls passing by him.

INT. MALL - INSIDE OF SHOP - DAY

KELLY

So, you help me or not?

DANNY

Do I have any choice?

INT. MALL - OUTSIDE OF SHOP - DAY

Kelly and Danny step out from the shop arm in arm.

Bill gets shocked at the moment he sees Kelly walking arm in arm with a boy. Bill makes for them. He follows them walking behind.

BILL

Well, well! What a nice surprise.

Kelly and Danny turn back arm in arm.

Bill gazes into her eyes with sinister smile on face.

BILL (CONT'D)

Hello, my queen. Why don't you introduce this guy to me?

(CONTINUED)

KELLY

It is not your business.

DANNY

Leave her alone!

Bill displays a sneering laugh.

BILL

Are you her body guard?

KELLY

He is my boyfriend.

BILL

Wow! So, this fop is your new boyfriend?! I didn't know about your absolute ability of affording new boyfriends.

DANNY

Hey, watch your words!

KELLY

Danny, just neglect his words.

Bill's mobile phone rings. It's Bill's father calling.

BILL

(rudely)
Yeah, dad!

INT. BILL'S HOUSE - SITTING ROOM - SAME TIME

BILL'S FATHER

Bill, where are you?

INTERCUT BETWEEN BILL AND BILL'S FATHER

BILL

I'm busy!

BILL'S FATHER

Busy? What are you doing?

BILL

I can't talk to you, dad. I'm busy now, call you later.

Phone beeps.

INT. BILL'S HOUSE - SITTING ROOM - SAME TIME

After the phone beep Bill's father pulls the phone away from his ear.

BILL'S FATHER

Hawbuck!

(CONTINUED)

INT. MALL - SAME TIME

BILL

So, you know! I recently understood that you are not the one for me. I mean you don't deserve me.

KELLY

Because, we are totally different!

BILL

Yeah, totally different!

KELLY

At last you realized that we can't go the same way.

Kelly and Danny turn their back on him and keep on going.

Suddenly, Bill gets a flashback and remembers Danny's face. He remembers the moment when he passed by Danny and Russell by his car.

BILL

I know you!

Kelly and Danny stop and turn to him.

BILL (CONT'D)

I remember you!

Danny speechlessly looks at Bill.

BILL (CONT'D)

One day this common slut change you to another one like a plastic disposable glass.

Danny wades into Bill and blows a fist to his chin.

Bill falls down holding his chin. People walking around stop watching them.

KELLY

Don't Danny, don't do it!

DANNY

You will find your words expensive.

KELLY

Danny let's go! Come!

Danny and Kelly leave Bill on the floor and walk away.

Bill raises his head and accompanies them with a sinister smile lying on the floor.

(CONTINUED)

EXT. FRONT OF MALL - DAY

DANNY
I'll take you home.

KELLY
Ok!

Danny accompanies her to his car.

INT. DANNY'S CAR - DAY

DANNY
I apologize before hand for the private question. Why did you break with him?

KELLY
I caught him in the act.

DANNY
In the act?!

KELLY
He was kissing with another girl.

DANNY
Oh, betrayal?

KELLY
Yes.

DANNY
Bastard!

EXT. IN FRONT OF MALL

Danny starts the engine and drives his car away.

INT. DANNY'S CAR - DAY

DANNY
Me and guys, we are making a feast at my place today evening. If you want and if you have time, so, you can join us. We will be in our costumes of comics heroes as we used to do it in old times. If you don't mind.

KELLY
Wow, that's gonna be funny.

DANNY
Yeah.

KELLY
I will try to come. Perhaps you are going to be A SUPERMAN.

(CONTINUED)

DANNY

No, not me, Russell wears a SUPERMAN'S COSTUME. I will be A BATMAN and my dad A CAPTAIN AMERICA.

KELLY

Great! I need to be present there.

DANNY

We gather at six.

KELLY

Ok.

INT. ROOM OF BILL'S FATHER - DAY

Bill enters his father's room. He peeps out the door to the corridor to be sure that he has left no witness, then quietly closes the door.

He opens the wardrobe and searches for his father's pistol box. Having found it Bill puts the box on the bed. He opens the box and takes out the pistol enclosed in a rag. Bill neatly unfolds the pistol and takes it up.

BILL

Hmm, heavy!

INT. SITTING ROOM - DAY/CONTINUOUS DAY

We see Bill's father sitting in his armchair reading a newspaper. Bill comes up to him.

BILL

Dad, I need your car.

BILL'S FATHER

Where are you going?

BILL

Dad, I'm not a fourteen years old kid to be asked where I'm going.

BILL'S FATHER

At least the car you want to take is mine, so why you need my car?

BILL

I have an appointment with my girlfriend.

BILL'S FATHER

An appointment?

BILL

Yes, dad, an appointment. You want me to break it?!

(CONTINUED)

BILL'S FATHER
No, son. The key is on the window
sill.

BILL
Thanks, dad.

Bill heads for the window and takes the key of the car.

BILL' FATHER
I want my car safe and sound.

BILL
(leaving out)
Okay, dad.

Door slams.

INT. DANNY'S HOUSE - SITTING ROOM - EVENING/CONTINUOUS DAY

We see everybody is preparing for the feast in their costumes of
comics heroes.

MARIE
Danny, help me to carry salad and
repasts.

DANNY
Coming, mom!

Door knocks.

Marie opens up the door.

Larry comes in wearing SPIDERMAN'S costume with Russell in SUPERMAN'S
costume.

MARIE
Hi, boys, come in.

LARRY
Hi, mrs.Marie!

RUSSELL
Good evening.

MARIE
Good evening, my SUPERMAN! Come in!

Danny in BATMAN'S costume comes to greet them.

DANNY
Hi, guys.

RUSSELL
Hi, man.

LARRY
Hi, BATMAN.

(CONTINUED)

Russell and Larry sit at the table.

Danny's father comes down the stairs wearing ACAPTAIN AMERICA'S costume.

RUSSELL

Wow! Look at this, Larry.

LARRY

Great!

DANNY'S FATHER

Hi, boys. Who I see! The heroes of my childhood!

LARRY

Sir, you look dashing.

DANNY'S FATHER

Thank you, son, I actually supposed to look dashing, because I'm a son of a war veteran who displayed a great courage in the face of danger in battles.

DANNY

SUPERMAN vs BATMAN!

DANNY'S FATHER

(taking his sit at the table)

Not now and not here at our home. Today they are friends.

KNOCK ON THE DOOR.

Danny opens up the door.

We see Gerard in a costume of GREEN LANTERN and Charlie in a costume of THE ATOM and the other members of the band wearing various costumes.

MARIE (O.S.)

(from the kitchen)

Who is that?

DANNY

We have got a company of heroes.

Marie comes from the kitchen.

MARIE

Hi my heroes. Come here, take your sits at the table.

DANNY'S FATHER

Make at home and enjoy of your heroic live style.

INT. BILL'S CAR - SAME TIME

The car of Bill's father stops at traffic light.

(CONTINUED)

INT. CAR OF BILL'S FATHER

Bill takes out his father's pistol from under his vest and looks at that with a hungry gaze.

Suddenly a police car stops next to his car at traffic light.

Bill immediately lowers the pistol startling and drops it. He wants to avoid staggering the police and keeps both hands on the wheel. When it turns green Bill waits the police drives away first, then he picks up the pistol and drives away too.

CUT TO:

INT. DAVID'S HOUSE - SAME TIME

The guests in the costumes of heroes sitting at the table.

KNOCK ON THE DOOR

Everybody at the table halts in doubt.

DANNY'S FATHER

Did we miss someone?

DANNY

(to himself)

Who might this be!

Danny approaches the door and opens.

The door opens and Kelly appears at the door with puff-pastry. Danny numbs for a moment as he sees Kelly. Kelly looks at his costume.

KELLY

Hello BATMAN.

DANNY

(with perplexity)

Hi.

KELLY

(smiles)

Shall I come in?

DANNY

Oh, sure.

Kelly hands the puff-pastry over Danny at the entrance. Danny takes the puff-pastry and steps back giving a way.

DANNY (CONT'D)

Thanks, Kelly.

MARIE

(smiling)

Hi, Kelly!

(CONTINUED)

KELLY

Hi, mrs Marie! Hi, everybody!

DANNY

Kelly, I though you would not come.

KELLY

After a careful consideration I have decided to come.

Danny places her next to Russell.

KELLY (CONT'D)

Hi, Russell! SUPERMAN'S costume suits you.

RUSSELL

Thank you. I'm too glad to see you here among us.

EXT. FRONT OF DANNY'S HOUSE - EVENING

Bill stops the car in front of the house. A lot of people inside the house catches his eyes. He gets out of the car and slowly steps toward the house.

EXT. IN FRONT OF DANNY'S HOUSE

Through the window Bill sees people sitting at the table in costumes of comics heroes. He immediately numbs of shock as he notices Kelly sitting among them.

Bill burst into emotions that drive him crazy. Sweat pours down through his face.

A small statue of gnome meets his eyes.

INT. DANNY'S HOUSE - SITTING ROOM - SAME TIME

Abruptly, the gnome statue crashes the window glass, opens a hole penetrating it and falls into a salad bowl while everybody at the table talking and eating.

All get frightened of RINGING SOUND OF BREAKING glass and cover their heads bending down on the table. Then everybody slowly raise their heads in total SILENCE.

Marie and guests look into the salad bowl and find a gnome statue inside it.

Russell, Danny, Charlie, Gerard, Larry and Kelly approach the broken window. They look outside through the hole on the glass and see Bill standing on the lawn in front of the house and holding them at gun point. He shoots at them four times.

Russell, Danny, Charlie, Gerard, Larry and Kelly knee down covering their heads.

RUSSELL

Everybody, lay down!

(CONTINUED)

SPLINTERING GLASS falls on them.

Everybody at the table bends down and hides under the table with terrorized expression on their faces.

DANNY'S FATHER

Who the hell is this, bastard!

Danny's father abruptly makes for the stairs and goes up in a rush.

MARIE

What are you doing?!

DANNY

Dad, don't get up!

DANNY'S FATHER

(going up stairs)

No any bastard can dare to shoot at my house and family.

DANNY

He is another kind of bastard. He dared.

EXT. FRONT OF HOUSE - SAME TIME

Bill walks leisurely scratching his temple with a slide barrel of the pistol.

BILL

(speaks to oneself)

Heroes!

INT. ROOM OF DANNY'S FATHER - SAME TIME

Danny's father opens his wardrobe.

The camera shoots from inside the wardrobe. He grabs his double barreled shot gun out from there, charges it and runs downstairs.

INT. DANNY'S HOUSE - SITTING ROOM

While coming down the stairs Danny's father accidentally steps on the fifth step. It breaks and he tumbles down through the stairs losing his grip on his gun.

The double-barreled shotgun strikes the floor and fires a spontaneous SHOT.

Bullet blows up the antique jar on the mantelpiece. Jar fragments fly in all direction.

The bottom of the jar falls down right in front of Danny's father who is lying on the floor.

EXT. FRONT OF HOUSE

Bill startles and bends down when he hears the gunshot coming from house. He takes it for an answering shot.

(CONTINUED)

Bill becomes frightened and bewildered. He slowly tends to the tree nearby and peeps behind it.

INT. DANNY'S HOUSE - SITTING ROOM - SAME TIME

The face of Danny's father fills with repentance when he picks up the bottom of the jar.

DANNY'S FATHER

Oh my god, what have I done?! Damn!

He approaches the window, looks outside for Bill.

DANNY'S FATHER (CONT'D)

Where are you, dummy?

EXT. FRONT YARD OF HOUSE - SAME TIME

BILL

(mocks hiding behind the tree)

Hey, Captain America, your time is up old tosspot. You, a bunch of plonkers in hero costumes! Fake heroes! Today I will prove

you that I'm the only and real hero here.

INTERCUT BETWEEN DANNY'S FATHER AND BILL

DANNY'S FATHER

Listen, you, red, squint-eyed, whiskered cockroach, seems your father never pulled your smelly pants down and gave you a spank when you behave bad.

BILL

My parents never turned me down.

DANNY'S FATHER

That means "NO".

BILL

I never get a spank.

DANNY'S FATHER

I can expiate your father's sin and do his missed duty instead of him.

Bill peeps behind the tree and shoots twice.

Danny's father gives him an answering shot which misses the target by hitting the tree.

Bill keeps on hiding behind the tree in tension.

INT. SITTING ROOM - SAME TIME

After shooting, Danny's father sits on the floor bending down.

DANNY'S FATHER

(with undertone)

Marie, are you okay.

(CONTINUED)

MARIE
 (with undertone)
 Yes, I'm all right.

DANNY'S FATHER
 (with undertone)
 Everybody, listen to me! You have to go
 outside through the back door. I'm out
 of bullets.

MARIE
 (with undertone)
 Oh my god, out of bullets?!

DANNY'S FATHER
 (with undertone)
 Yes! So, boys and girl, move out
 crawling.

MARIE
 (with undertone)
 What about you?!

DANNY'S FATHER
 (with undertone)
 I will try to go upstairs to recharge
 my gun.

DANNY
 (with undertone)
 What is in your mind, dad?! Come!

DANNY'S FATHER
 (with undertone)
 Don't interfere in my decision! Do
 what I'm saying! Go!

DANNY
 Be careful, dad.

DANNY'S FATHER
 Don't worry, son. I have seen worse.

Everybody in the room crawl toward the back door.

Danny's father peeps from the window at the moment everybody leaves
 the house, then he jumps to his feet and makes for the stairs.

Bill sees somebody running and starts shooting through the window,
 but he misses the target when Danny's father goes up the stairs.

INT. LARRY'S HOUSE - SAME TIME

Larry's father and mother hear a gunshot and approach the window. They
 draw the curtain and their face fills with horror when they see a guy
 shooting at the windows of Danny's house.

INT. DANNY'S HOUSE - SITTING ROOM

Bill enters the house, looks around in the empty sittingroom.

(CONTINUED)

BILL

(mocks shouting)

Hey, where are all of you. Can anybody organize a dime tour forme? Seems I have all heroes shitting their pants.

Bill approaches the table looking at meals.

BILL (CONT'D)

(shouting)

Wow! You have forgotten to invite areal hero. Me!

INT. ROOM OF DANNY'S FATHER - SAME TIME

Danny's father searches the entire wardrobe and can't find a single bullet for his rifle.

DANNY'S FATHER

Damn!

Suddenly his eyes catch a bunch of fireworks and rockets at the room corner.

INT. LARRY'S HOUSE - SAME TIME

Luke charges his rifle and makes for the door.

EXT. STREET - SAME TIME

When Luke goes out he finds the fathers of Kelly, Gerard and Charlie sneaking up to Danny's house holding their rifles at hands. He joins them.

LUKE

(with undertone)

Have you seen what he was doing?

The parents of the other guys speechlessly nod their heads as a "Yes".

INT. LARRY'S HOUSE - SAME TIME

Larry's mother takes the phone calls the police.

INT. DANNY'S HOUSE - SITTING ROOM - SAME TIME

Bill tastes meals.

BILL

Que c'est bon! So no one wants to show up. Ok, if you don't want in an amicable way then I will do this the hard way.

Bill leisurely goes up the stairs. When he reaches at the end of the stair Danny's father shoots at him from firework.

Bill takes it for a gunshot, gets startled and falls backwards from through the stair GROANING. He immediately jumps to the feet and runs outside through the door.

(CONTINUED)

EXT. FRONT YARD OF DANNY'S HOUSE - SAME TIME

Bill comes out PANTING and notes a bunch of men approaching the house with guns. He makes a single shot at them. THE PARENTS get startled and start the answering shoot against Bill.

Bill jumps to hide behind the nearest tree.

He draws closer the tree to avoid the bullets, pushes his hands on his temples with closed eyes with a wry face when THE PARENTS continuously shoot at the tree.

SIRENS WAILING

Two police cars stop behind the SHOOTING PARENTS taking them for the delinquents. Cops hide behind the car doors holding them at gunpoint.

COP #1

Drop your guns and lay down, now!

THE PARENTS stop shooting, slowly turn around with dismay on their faces, drop their guns and lay on the lawn.

LUKE

(laying on the ground)

Our intention is misinterpreted, sir.

CHARLIE'S FATHER

The real culprit is there, behind the tree.

COP #2

Keep calm!

THE THIRD COP comes up to them to pick up their guns.

COP #3

You just look at these old outlaws, terrific! What a shame!

Bill recharges the pistol and appears from behind the trees hooting at the police cars.

The police officer startles of shot and immediately turns back running toward the car.

Bill damages the front tires of the police cars.

THE PARENTS cover their heads and crawl toward the police cars.

INT. DANNY'S HOUSE - SITTING ROOM

Danny's father prudently goes down the stairs holding fireworks at hand. He notices Bill hiding behind the tree which he planted 25 years ago.

Danny's father gets a flashback and we see a 31 years old man watering a young tree but gunshots make him leave his thought squickly and come back to reality.

DANNY'S FATHER

(feeling sorry for the tree)

My tree, my poor tree!

(CONTINUED)

EXT. FRONT OF DANNY'S HOUSE

Bill swiftly disappears around the corner of the house heading for the back yard.

Danny's father comes out to inform the cops.

DANNY'S FATHER

He has gone to the back yard.

The cops give a puzzled look to THE CAPTAIN AMERICA'S costume on Danny's father.

COP #2

Hey, CAPTAIN AMERICA, stop where you are, lay down.

DANNY'S FATHER

Officer, listen, there are people in the back yard including my family members.

EXT. BACK YARD - SAME TIME

We see Bill appears behind the crowd holding guys at gun point.

BILL

(mocks)

Oh my god! Oh my god! Oh my god!

Everybody turns around and looks with horror on face.

KELLY

What the hell you are doing here?!

BILL

(with sinister smile)

I came back for you, my queen.

KELLY

I'm not your queen, you filth cunt.

BILL

Then who you are? Let me guess. So, if you are among these false heroes then you must be A SUPERGIRL. Hey, guys, these ridiculous costumes don't make heroes of you, believe me.

(smirks)

You can and will never be heroes. You are behind a heroic life. You deserve your feculent life. You all look like mayflies.

KELLY

Enough of your poisonous words!

BILL

Enough of your resistance! You are mine.

(CONTINUED)

KELLY

I'm not your property.

BILL

From now on yes, you are.

RUSSELL

How you dare!

BILL

(Mocks)

Hey, easy SUPERMAN. Come down or I'll make a colander of you.

KELLY

Don't Russell!

Bill grips Kelly's arm and drag to himself and fix the pistol on her head.

BILL

Your absence drugged me down.

Bill leaves the back yard taking Kelly as a hostage.

EXT. FRONT OF DANNY'S HOUSE

Bill appears hiding behind Kelly and fixing the pistol on her head.

COP #4

Son, it is not good idea, drop your gun!

BILL

Listen to me, salami, either you let me go or I blow her brain out in front of everybody.

KELLY'S FATHER

(with sorrow)

Oh my god!

The police officers let him go to his car. Bill pushes Kelly in the car holding her at gun point before getting in. He starts the engine and drives away.

At this moment, Russell and his friends dressed in the costumes of comics heroes come to the front yard.

The police officers gaze at them with an astonishing look.

COP #1

My god, look at these heroes.

COP #3

That guy definitely declared war on comics heroes.

COP #4

I have never seen such a bedlam.

(CONTINUED)

THE FIRST OFFICER takes radio and reports.

COP #1
We need support, police cars are
damaged. Roger.

Raymond stops his car in front of Danny's house.

RAYMOND
Russell, come, jump into the car.

Russell takes fireworks from Danny's father and gets in the car. Raymond drives away to chase Bill.

INT. BILL'S HOUSE - SAME TIME

Bill's father opens up his cupboard and checks the pill bottle. He realizes that he is out of the pills for his kidneys.

He goes to the pharmacy leaving his mobile phone on the table in the sitting room.

INT. BILL'S CAR - SAME TIME

We see Bill driving the car recklessly.

KELLY
This is insanity.

BILL
This is pure love.

KELLY
A nasty one without morality such as you,
can never understand what is the real
feelings.

BILL
Please, don't be such a smartaleck!

Suddenly Bill looks out from side window and sees Raymond pull the car near to his car. He does a double take as he sees the car. It gets him in frenzy.

BILL (CONT'D)
Bite on this.

Bill takes his pistol out and starts shooting. Raymond slows down to avoid being shot.

CUT TO:

INT. PHARMACY - SAME TIME

Bill's father buys his pills and leaves the pharmacy thanking the pharmacist. Suddenly he remembers about his brother who is at hospital. After searching the mobile phone in the pockets of his jeans he remembers that the cellphone is at home.

(CONTINUED)

BILL'S FATHER
 (mumbles)
 Getting old is no fun.

He enters the nearest telephone booth.

INT. RAYMOND'S CAR - SAME TIME

Russell takes out a bundle of firecrackers and pushes the cigarette lighter receptacle into the socket.

RAYMOND
 I know what is in yourmind, Russell.

RUSSELL
 Good! Then do me a favor, get closer.

Raymond speeds up to keep up with Bill's car.

The handle of cigarette lighter receptacle pops out. Russell takes it

and burns the bundle of firecrackers then throws the bundle into Bill's car when they take a parallel position to his car again.

In slow motion we see the bundle of burning firecrackers is flying from the Raymond's car into the Bill's car and falls into Bill's lap.

He gets at a loss and loses the control on the car when firecrackers start exploding.

Bill's car swerves from the way and tends right to the telephone booth in which his father tries to call.

INT. TELEPHONE BOOTH - SAME TIME

Bill's father turns his face and looks over his shoulder with sidelong glance at the approaching car.

INT. BILL'S CAR

KELLY
 (shouting)
 Watch out!

Both Bill and his father's glances meet at the moment when the car crashes the telephone booth.

EXT. STREET

We see the telephone booth flies in the air in slow motion and lands into a trench for building foundation.

EXT. TRENCH

The telephone booth hits the ground. The booth door opens and Bill's father rolls out groaning.

Bill gets out of the car with dumbfounded expression. His pistol falls down from his hand.

(CONTINUED)

INT. BILL'S CAR

Oh my god! KELL

EXT. STREET

Raymond stops the car.

The police car sirens are wailing in the distance.

Bill slowly approaches the trench with gasp and boggles totake a look into the trench. He stops and crouches covering his head with hands.

Russell and Raymond open the doors of the car and get out slowly.

The police cars appear behind Bill.

Kelly gets out of Bill's car and runs toward Russell and jumps into his lap.

Russell gets his hand around her back with hesitation. He looks at Raymond. Raymond displays a "thumbs up".

EXT. FRONT OF HANSENS'S HOUSE - DAY

The guys and their parents are waiting in the street. In the background two wreckers are visible to tow damaged police cars.

Raymond pulls over his car in front of the house. Russell, Kelly and Raymond get out of the car.

Kelly flings her into her parents.

Russell approaches his parents who are standing in front of the door of their front yard.

DORIS

Oh, thank God! You are all right!

RUSSELL

I'm ok, mom.

RAYMOND

Yes, mrs.Doris, we are all right.

Helen comes out from the house and makes for them.

HELEN

Oh, my god! Are you unharmed?!

RAYMOND

We are ok, honey. We killed the bad guy.

HELEN

You killed him?!

Helen spontaneously looks at Russell.

(CONTINUED)

RUSSELL
 (smiling)
 I didn't kill anyone.

RAYMOND
 It is a trifle.

RUSSELL
 She is not one to trifle with.

RAYMOND
 From now on I will take it into
 account.

HELEN
 Oh, come on boys! Raymond, let's go!

RUSSELL
 (to Raymond)
 Thanks buddy.

RAYMOND
 You are welcome.

Raymond and Helen pass by them and head for the house.

WALTER
 (mocks)
 Hey, Bollywood hero, I hope you didn't
 kill anyone this time.

DORIS
 Come on, Walter, it not suitable time
 for untimely jokes!

WALTER
 Don't you have a sense of humor?!

DORIS
 Don't take him for serious, my
 SUPERMAN.

INT. PRISON CORRIDOR - DAY

We see an officer escorting Bill to his cell walking through a dim
 corridor of jail. He enters the cell which locates beside Young's
 and Eddie's cells.

Young's and Eddie's faces appear in the background when we see Bill's
 face from side.

EXT. PORCH - EVENING

We see Russell stands on the porch of their house, puts his arms on
 a rail cap and leans his chest against it indulging in reverie.

Walter comes up to him with silent steps and stands next to him giving
 a side glance.

(CONTINUED)

WALTER

You know, after a long consideration I understood one thing and I understood that I have to talk about that thing.

RUSSELL

Good!

WALTER

With you!

RUSSELL

You mean to discuss with me?

WALTER

Exactly! Like a son and a father.

RUSSELL

(with hollow chuckle)

Your words pother me.

WALTER

No, don't get pothered. After a couple of decade I finally got that I wasn't a good, attentive parent. Instead of providing support to you, I always discouraged you. You saw other kids' fathers teaching them riding a bicycle, driving a car and taking them on a picnic or going in for fishing. Your imprisonment was my fault as a parent, as a father. You know, I'm proud of you, son, I'm very proud of you. Forgive me for underestimation.

RUSSELL

You don't need to apologize. I have never held grudge against you, dad.

Patting Russell on the back Walter turns around and goes inside. Russell gives him a smile in return.

EXT. STREET - BUS STOP - AFTERNOON

Russell getting off the bus at bus stop. He thoughtfully walks to home on the pavement.

Abruptly a baseball card on the ground catches his eyes. Russell immediately stops looking at it with perplexity. He lifts the card up and gets startled when he turns it over. Russell finds Hans Aaron's photo on the back side of it.

RUSSELL

Oh, god! I hope it is a good sign. Last time I was arrested. What have you prepared for me for this once?

We hear Kelly's voice.

(CONTINUED)

KELLY

Hello, Russell.

Russell raises his eyes and sees Kelly looking at him with smile on her face.

RUSSELL

(with perplexity)

Hi, Kelly!

KELLY

What is that?

RUSSELL

Nothing, just a baseball card. Are you going home?

KELLY

Yeah.

They both walk along the street.

KELLY (CONT'D)

I'm sorry, Russell.

RUSSELL

Oh, come on, Kelly. Yesterday's event wasn't your fault.

KELLY

No, Russell, I'm not talking about yesterday's event.

Russell and Kelly stop walking and exchanging their glances.

KELLY (CONT'D)

I'm talking about our relations six years ago.

RUSSELL

I don't think that you owe me an apology.

KELLY

No, Russell, I owe you a lot of apologies. I treated you unfairly. Now I understand that this is me who was wrong, not you, and you were arrested because of an accident.

They continue walking.

RUSSELL

You know, Kelly, we both were adolescents, at that age people can easily make a wrong decision.

KELLY

Russell!

(CONTINUED)

RUSSELL

Yes!

They both stop walking.

KELLY

I think I still love you.

Russell numbs of unexpected acknowledgment for a while.

KELLY (CONT'D)

I'm sorry, don't listen to me!

RUSSELL

There is nothing bad about coming clean.

KELLY

I thought I loved Bill, but that was the second critically wrong decision in my life.

Russell makes a deep breath out.

RUSSELL

Kelly, and I want to come clean. I had understood this ever since I saw you

again after six years.

KELLY

What did you understand?

RUSSELL

I... I understood that... I understood that I love you.

Kelly doesn't say anything and gives a soft smile to Russell. She holds out her hand. Russell takes her hand and they continue walking hand in hand.

EXT. STREET - FRONT OF HOUSE - DAY

Russell and Kelly split up in front of their houses in the street giving a kiss on one another's cheeks.

Russell enters the front yard and tends to the door of the house.

Abruptly the yellow flying disk inside the doghouse which he used to play with Oliver meets his eyes. Russell stops immediately and changes his direction to the doghouse.

He reaches the doghouse, kneels entering his head and shoulders inside to take a look.

INT. DOGHOUSE - DAY

Russell takes the flying disk, looks at that with a sorry smile. Then he finds Henry's wooden box for baseball cards protruding among the things brought here by Oliver. He puts slowly the flying disk aside and takes the wooden box.

(CONTINUED)

RUSSELL

(laughs)

Oh, Oliver! So it was you! I miss you!
Both you and grandpa!

Russell catches both the box and the flying disk.

EXT. FRONT YARD OF HOUSE

Russell gets his head out from the dog house holding the flying disc and Henry's wooden box. He looks around sighing deeply, then heads for the house.

FADE OUT:

THE END

(CONTINUED)